The Visibility of the Author in the Ancient Novel

Dowden, Ken; Myers, Amanda

Link to publication on Research at Birmingham portal

The Visibility of the Author in the Ancient Novel

Myers, Amanda

The Visibility of the Author in the Ancient Novel

Ken Dowden and Amanda Myers (Birmingham)

> Our soul has not wholly descended: some part of it is always in the Intelligible.
> Plotinos 4.8.8

Introduction: the Apuleian *author* and his readers

At *Metamorphoses* 11.27, the narrator Lucius reports a dream of the pastophor Asinius Marcellus: Osiris had told him that he was being sent 'someone from Madaura but pretty poor'. This, as everyone knows, is a reference not to the *narrator*, Lucius, who hails from Athens, Corinth and Taenarum (if we are to believe the preface) - and certainly he comes with letters of recommendation from Demeas of Corinth at 1.22 – but to the *author*, Apuleius himself.[1] This celebrated moment this creates a critical problem through its apparent exceptionality.[2] How is this moment to be viewed in our *reading* of the novel? Is it as unparalleled as it seems? Is it an Apuleian 'joke', or, organic to his novel, a final metamorphosis, as van der Paardt once mused?[3]

The issue with which we are concerned is nothing to do with the 'death of the author' or the denial of the existence or importance of the biographical author.[4] Those are issues about *narrators*. The point about the Apuleian passage is that the narrative illusion is suspended or broken and the biographical author – with whatever qualification – is brought jarringly and explicitly to the attention of the reader. In its way, this instance is paralleled by other Apuleian breaches of convention that imperil the narrative certainties of narrator and audience. In Thelyphron's narrative (2.30) the narrator suddenly becomes an actor in the story; in the case of the Chaldaean astrologer Diophanes, Lucius the narrator is given a prophecy (2.12) that he will become the subject of a book, namely the one we hold in our readerly hands. At 11.15, the invitation of the priest of Isis to the *irreligiosi* to behold the iconic case of Lucius gives some sense that it reaches out beyond the immediate, internal, audience to the biographical *reader*. Narratological boundaries can then, apparently for some special effect, be 'transgressed'. The author-narrator boundary is one such. And this boundary in particular is perhaps transgressed more commonly than one might at first suppose.

The 'poor man from Madaura' is a very marked instance, as is the obliging delivery of an oracle in Latin by Apollo for the convenience of the *Milesiae conditorem* (4.33). Slightly less overt is the bandit who is pushed from a window, smashed on a rock conveniently placed there by the author, and yet has time to 'narrate to us what had happened' (4.12).[5] Here the artist advertises the narrative problem and overcomes it in a rather preposterous way that is nothing to do with the characterisation of Lucius (he is no Tristram Shandy), but rather calls

---

[1] Van der Paardt 1981 reviews and rejects the supposition that 'Madaurensem' was a slip on Apuleius' part and the ingenious proposals that it is corrupt.

[2] According to Winkler (1985, 219) it might constitute a piece of bait for critical fish, the revelation of Osiris, or a newly introduced god.

[3] Van der Paardt 1981, 106; joke, see 104.

[4] On which see, e.g., the discussions of such standard narratological texts as Bal 2009, 15-17; Fludernik 2009, 56-8.

[5] Dowden 1982, 430-1, classifying the episode, amongst others, as 'jocular'.

upon the audience to recognise the perverse virtuosity of the author. This leads to the principal proposition of this contribution:

Regardless of narrative conventions, and how they are to be described narratologically, there can also be a channel of communication *from author to reader* that calls upon the reader to admire the work of the artist-author as a sort of virtuoso performance. This channel is particularly used by the sophistic novelists, as a result of their sophistic perception of their role relative to audiences, upon whose reading the role of sitting in theatres is projected. By its nature this channel disrupts narrative convention and the narrative illusion, in a sort of jarring counterpoint. It may in fact be better to treat this channel as an organic part of the reading experience rather than to talk in terms of exceptions and breaching of conventions. The 'poor man from Madaura' is an extreme, but iconic, case of this characteristic of the sophistic novel.

The alert reader: the Konstan model

It is possible to start from modern theories of reading, but as David Konstan has observed, it is preferable to start from ancient models, which were just as alert to the game of reading, but less private and more grounded in educational practice and in public performance. One specimen of the latter is Tomas Hägg's intriguing suggestion of a public audience who listened to a specialist in literacy, a scribe, reading pre-sophistic novels aloud.[6]

Alert reading could well be, as Konstan shows, a question of identifying *problemata* (topics emerging from the text, requiring *lysis*, resolution), and answering questions directly posed by the text. One example that might be cited is Vergil's celebrated statement, according to Servius Danielis, that he had erected a cross for the *grammatici* by his riddle in *Eclogue* 3.104-5 (*crucem grammaticis fixisse*). But such *grammatici* as educators and as commentators set an agenda that identified more problems than were overtly posed by authors, sometimes absurdly so (one hopes that *Which song did the Sirens sing?* is a parody and not a real question).[7] Since the age of intense study of venerated texts began in the Alexandrian *Mouseion*, words like *problemata* and *zēteitai* ('it is enquired', i.e. the question is posed why...) had become staples of the interpretation and indeed reception of literature.[8] And, as Konstan has underlined, active responses were presupposed by texts, encouraged by educators and taken up by audiences – in a way we might consider to constitute heckling. Konstan draws particular attention to Plutarch's *How a youth should listen to poems* and its encouragement of vocal moral reaction.[9]

The question then arises: *to whom* is the audience responding? This may not be a difficulty if the composer and performer are the same, like an Apuleius imagined as committing a solecism (*Florida* §9). But what if they are not? When Hippolytos' tongue swore but his mind did not (Eur., *Hipp.* 612), did Aristophanes' characters disapprove of Hippolytos or of Euripides?[10] The evidence of Aristophanes' plays indicates plentifully that the target (with whatever seriousness) is Euripides.

---

[6] Hägg 1983, 92-3.
[7] Suet., *Tib.* 70, and see K. Dowden on BNJ 56 F 1b.
[8] See K. Dowden on *BNJ* 56 F 1b.
[9] The *de audiendis poetis*. Konstan 2009, 2-3.
[10] Ar. *Thesm.* 275-6; *Frogs* 101-2, 1471.

Inner and outer readers

Readers will respond aesthetically to well drawn descriptions. Their *enargeia* (vividity) will impact upon the reader's senses and their orderly tracing of what is described will map itself onto the reader's imagination. However, once a description goes beyond this, the reader becomes increasingly aware of the role of the author. Thus the setting of hermeneutic puzzles by inset descriptions will indeed encourage the reader to enquire actively about the meaning of the text,[11] but it will be a dull reader that does not simultaneously recognise the ingenuity of the author in designing such puzzles in the first place. So, for instance, it is not Damoetas but Vergil himself who erected the cross for the self-crucifixion of critics and *saw himself as doing so*.

Furthermore the more formal and artificial an *ekphrasis* has become, the more the reader recognises that it is the *composer* who has written this *cadenza* and admires not Kleitophon but Achilles Tatius (or reviles him). It is a humbling experience to hear Rachmaninov himself play the cadenza of the first movement of the third concerto, but even when it is not him, those long hands leave their trace and we recognise the bravura of the composer.

Thus the audience's reception goes in significant part beyond the text and its conventions. And, like Konstan's cheering, booing and questioning audiences, the real target in these cases is the creator. The youth reading moral philosophy must respond 'as though they were speaking directly to the author' – and that, certainly, is an implication of how Plutarch discusses the responses that morally upright young should make to the text.[12] And 'readers,' in Konstan's words (2009, 7), 'did not surrender themselves entirely to the novels' "world of illusion".' The reader, like the soul in Plotinos, *is not wholly descended*.

Viewed triadically, one meaning, or sign, is generated by a triangle whose points are a narrator, a text and a reader, but a further, outer, triangle uses that first sign as one point, an author as another and a reader, standing back from the act of reading, and reflecting on it, as a third. This is a sort of 'suprasegmental' effect of the text.
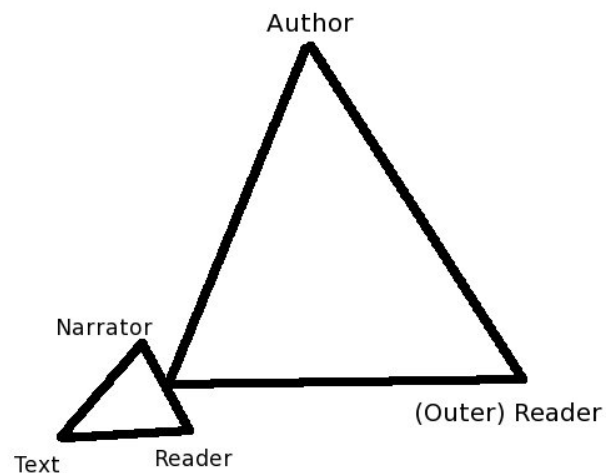
Negotiating an opening

The status of the text can be negotiated, or renegotiated, at any point, but particularly at the outset, when the text first becomes an issue for readers as they unfurl the book and for

---

[11] In the manner traced above all by Bartsch 1989.

[12] This tends to come our more clearly in translation, but Plutarch is implicitly creating a dialogue with the author throughout ch. 4 (19a-22a), though the 2nd person format sounds more like apostrophe than a real address ('but you yourself (Pindar) say that...' 21a).

authors as they 'begin'. We are used to discussing 'closure'; maybe we should discuss its opposite, and call it 'aperture', not in the sense of openness but in the sense of how a work is opened and its basic contracts adumbrated.

A simple example is provided by Chariton. His name and place of origin (Aphrodisias) seem designedly appropriate to the love story (*pathos erotikon*) - it is not clear that either should be taken seriously.[13] He is the scribe of 'the rhetor Athenagoras', namely *RE* Athenagoras (2), the 'champion of the people' and 'most persuasive to the many' from the events at Syracuse in 415 BC told by Thucydides 6.35-40. And Kallirhoe is positioned as the daughter of Hermokrates, 'the one who defeated the Athenians', from the same area of Thucydides. The author, then, places into the reader's hands a work pitched as written with historical realism by a scribe (this is simple transcription, then). The reader now knows what pretence the author is engaging in and knows the role that readers, having donned their costume, are supposed to play. Much of the material will of course breach these conventions, notably the erotic and pathetic passages, and that will be an effect for the reader to remark upon and admire.

Xenophon effectively makes the choice not to negotiate the relationship between reader and text, except inasmuch as the *thauma* (amazement)-factor is privileged in the opening and presumably intended to imprint on the reader. A paradoxographic stance is also found in Apuleius' *Metamorphoses*, when whoever is speaking the prologue offers metamorphoses *ut mireris,* 'for you to be amazed at'. This prologue is of course much more complex,[14] and has almost certainly derived this paradoxographical trait in any case from the preface of the lost *Metamorphoses* of 'Lucius of Patras'.[15] In effect the paradoxographic code is managing what we call 'suspension of disbelief'. But the more paradoxographic, and the more preposterous, then the more wilful, and the more visible the author. An extreme is perhaps reached in Antonios Diogenes, where enticing unbelievability is built into the title (literally, *Unbelievables from beyond Thyle*), though there is very little we can deduce about his prologue, if he had one.[16]

Iamblichos too in his prologue must evidently have talked about himself and his relationship to his Babylonian tutor, in whose repertoire this story of Rhodanes and Sinonis seems to have found its place. Thus, however fictionalised - and the Persian roots of the story should caution us against total scepticism - we are presented at least with a *figure* of the author talking to the reader about the text and outside the text.[17]

In that context, the prologue of Apuleius' *Metamorphoses* makes some sense. Lucius stands outside the frame of his story, and in so doing is engulfed in the ingenuity of the author Apuleius. Lucius is given, as we have seen, a home – but so conspicuously artificial that the author is seen to be setting puzzles for the reader; the book's migration from Greek to Latin is advertised in offbeat ways, by verbal recall of the actual preface of Lucius of Patras, and by the metaphor of the circus performer leaping from horse to horse. Meanwhile the alleged poor

---

[13] But see Bremmer 1998, 165, 167.

[14] See above all the volume devoted entirely to the prologue, Kahane and Laird 2001.

[15] Compare the end of Photios, *Bibl.* Cod. 129 with the phraseology of Apuleius' *in se rursum mutuo nexu refectas*, and note Photios' remark about τὴν ἐν τοῖς διηγήμασι τερατείαν ('wizardry (i.e. perverse virtuosity) in the narratives'). And see Dowden 2001, 125-6.

[16] Perhaps the mention of the author Antiphanes as a source (cf. Photios, *Bibl.* Cod. 166 *ad fin.*)?

[17] Dowden has dealt with these issues in 'The plot of Iamblichos' *Babyloniaka*: sources and influence', which will eventually appear in the *Festschrift* for Bryan Reardon.

Latin of Lucius serves to advertise the monstrous virtuosity of the author Apuleius and the practice by Lucius of forensic oratory is a vector to the performances of Apuleius himself.

The sophistic novel is very aware of itself and its agenda as it opens. Achilles and Longus in their different ways (one evidently with his intertextual eye on the other) employ the painting as an encapsulation of the text and explore the relationship between the narrator and the text. This is a special narrator, concerned with the nature of the narration and standing outside its frame, not unlike a Euripidean god playing a role outside the narrative in the prologue.

The prologue then is in itself, indeed by its very existence, a sign of the narrative and hermeneutic complexity of these novels and a vehicle for raising the issues of author and narrator. Prologues in themselves seem to be characteristic of a certain stage in the development of the novel. Chariton and Xenophon do not have them in the same way. Achilles and Longus have them in very similar ways to each other. Apuleius' prologue, even if a phenomenon of its own, also reflects the prologue of Lucius of Patrai. And Iamblichos seems to have presented 'biographical' information in a prologue to the *Babyloniaka*.

Prologues are therefore in some way coterminous with the sophists. This makes sense in the light of their predilection for the *prolalia* (preliminary, warm-up, discussion). Perhaps this begins with Dio 36 (the *Borysthenikos logos*), which points the way to the prologues of Achilles and Longus.[18] And it makes sense if what is at issue is the author's heightened awareness of self, a tendency to epideictic self-advertisement.

Heliodoros writes apparently after the phase in which novels used prologues - or else as a deliberate act has evaded the prologue form.[19] Set beside all these authors, Heliodoros can be viewed as, in a way, post-sophistic. His speaking voice is not formally characterised – we never learn how the narrator came to know about these events or how he regards them. Implicitly they include historiographic, epic, tragic, comic, and paradoxographic-encyclopedic registers. The author sets his *sphragis* upon the whole in the subscription:

> Such is the end of the composition of the *Ethiopika concerning Theoagenes and Charikleia*. This was composed by a Phoenician man from Emesa (Homs), by race one of the descendants of the Sun, the son of Theodosios, Heliodoros.

But he never explicitly intrudes. Perhaps one should detect an echo of the *sphragis* in the sunrise of the opening, but that is all.

Heliodoros does, however, continue to negotiate the position of the audience in the opening chapters; and he remains concerned throughout his work by audiences and the calibre of their reactions. First, the reader is set on a hilltop to view a scene, rather as if at the back of the *cavea* of the theatre (τοιοῦτον θέατρον, 1.1); at this point, the reader is made to see with the evaluative eyes of second-class brigands. Then (1.2) the reader is set a test, to interpret the composition of Charikleia and the wounded Theagenes, a test failed by the second-class brigands. Now a superior force of brigands arrives, makes a more rapid assessment and takes possession of the reader's puzzle, becoming an object for interpretation themselves. There can be no doubt that the opening pages are designed to cause the reader to consider the act of reading and interpretation. The reader is assigned a role in a virtual theatre, not without its divine apparatus; the author is, by deduction, an enigmatic Sophocles – one who wishes the reader to find their way through the shifting appearances of the world to a reality and one who is simultaneously engaged in Homer-interpretation given that the scene replays the

---

[18] Tomas Hägg had understood the resonance between Dio and Longus: 1983, 39-40.

[19] Tomas Hägg rightly described Heliodoros' narrative manner at the opening as 'bold, and apparently brand new': 1983, 55.

aftermath of the death of the suitors in the *Odyssey*. The anachronistic impression of cinematic zooming-in serves at least one purpose, to put us in a frame of mind where we appreciate the *director*. The reflective reader will understand the nature of the puzzle that is set by Heliodoros himself, even if not grasping its solution. No-one has surely read this opening scene without a feeling of admiration for the author; but readers should not miss, either, the sense of communication from that author.

Thus the author (or at least a 'super-narrator' beyond the frame of the text, cf. below) is in dialogue with the reader in most of the openings of these novels. In what follows, we take one sample case, Longus' *Daphnis and Chloe*, and consider the different ways in which the author makes his presence known across, and through, the narrative.

Longan practice

1. The narrator

Longus' narrator is a type of reader, engaged in the act of interpretation: he is seized by a *pothos*, an overwhelming desire, a *need*, to write something corresponding to the painting (*Proem* 2) – one *graphē* (writing/drawing/painting) matching another, a variant on the cliché that painting is silent *poiētikē*.[20] But to do so he needs an exegete of the painting - in effect, to give it voice. In an almost Platonic diminution of reality, the narrator seeks to interpret the painting and the reader is left to interpret the resulting interpretand. This sets the pieces on the board between the (biographical) author and the (outer) reader and allows the effects that John Morgan has finely distilled: though the novel contains many familiar tropes of Greek romance, they can often instantiate themselves in misleading or modified ways and 'in making these adaptations, Longus expected his reader to be aware of how novels generically ought to be,'[21] i.e. to recognise the skilful work of the biographical author. As for the narrator:

> the narrating voice is not that of the controlling authorial intelligence, but rather of a failed reader driven by desire.[22]

and:

> In practice this strategy has a number of effects. First, just as the naïve protagonists are viewed with ironic humour by the more sophisticated narrator and his reader, so there are places where the narrator himself is subjected to a more covert form of ironic humour, the prime example being his ridiculous excursus on bovine natation in 1.30.[23]

2. The gods and authoring

Eros, Pan, and Tyche (Fortune) continually serve as instigators of narrative development in general and characters' actions in particular, but this divine role is shared by the author Longus who acts as 'god' of this specific narrative world, recalling Morgan's dictum that 'Providence is only Plot in disguise' (1989, 350). This might be true of any author, but Longus rather advertises it, in a form of dialogue with the reader that asserts the connections

---

[20] Notably, at Plutarch, *de aud.poetis*, 17f: '*poiētikē* is a mimetic art and its power corresponds to painting. And let (the young man) hear not only that old chestnut, that poetry is painting that speaks, and painting poetry that is silent...'
[21] Morgan 2004, 4.
[22] Morgan 2004, 17-18.
[23] Morgan 2004, 18.

between divine authority and narrative authority. He alludes to the god Eros – a little boy with wings and arrows (1.7.2) but does not overtly name him: that is enough for the reader, but not for the protagonists, who in fact cannot identify Eros. Even as they make sacrifices to this deity, they still cannot put a name to him (1.8.2). This initial anonymity of Eros, who instigates the plot, and the distance created between the reader and the actors, takes us back to the unidentified narrator in the prologue, where the plot is viewed in a different register and the narrative forces behind it come more into the open. It is as though the action of the novel is not being played out so much as held at a distance conspiratorially between the reader and a sort of super-narrator, who belongs to the outer triangle of our diagram and for whom the term 'author' is well enough adapted.

The conversation of this author with the reader is particularly striking in the moments where the characters are most distanced. The author plays on the frivolity and naivety of Daphnis and Chloe, and draws in the reader to observe their limitations from a privileged position; in doing this, he stands beside the picture-source of the text, the exegete, and the gods that instigate the plot, as the ultimate mover of the action beheld by the reader, an action which is meant itself to be observed and applauded by that audience. Omniscience is divine but it is also authorial, as is repeatedly seen. 'While they played these games, Love plotted (ἀνέπλασε) something serious, as follows' (1.11.1),[24] where the verb connotes the construction of plot.[25] Later, it seems as though 'Love had taken pity on [Daphnis]…' (3.6.5); and Pan even explicitly acknowledges Eros' role as the *author* of Daphnis and Chloe's narrative, when he appears to the leader of the Methymnaians in a dream and tells him, 'you have torn from a shrine a maiden from whom Love intends to make a story (the word is *mythos*: ἐξ ἧς Ἔρως μῦθον ποιῆσαι θέλει)' (2.27.2). This is no less revealing a moment than when Lucius is promised by the Chaldaean prophet that he will 'become a big story and an unbelievable tale and books!'(*historiam magnam et incredundam fabulam et libros me futurum*, *Met.* 2.12). The act of composition has called attention to itself; but it is beyond 'metafiction' and part of a whole channel of communication through which the author calls the reader's attention to his virtuosity.

3. The conspicuous narrator

Beyond this, Longus displays a conspicuous consciousness of the act of *narration*. The rarest, but most obvious, is direct intrusion of the narrator into the text. The narrator offers a personal opinion at 1.32.3: 'They were all lying on the ground, not grazing, not bleating, but pining, I think (οἶμαι)[26], for Daphnis and Chloe when they were out of sight.' At this rare moment, we experience the narrator's own exegetic take on the novel he is narrating, itself the product of an act of exegesis. His anthropomorphic interpretation displays the narrator's desire to add his own competitive embellishment to the analysis of the painting he is retelling. Or take 1.11.2: 'they did kill lots of goats and sheep, and nearly Daphnis too; this is how it happened'. This example may seem insignificant in the overall context of the novel, but it both reminds the reader of the act of narration and of narration-management - signalling the beginning of a narrative segment. The rather historiographical style and format of this example interrupts the flow of the narrative and it also interrupts his own digression.

---

[24] Translations of Longus are Morgan's (Morgan 2004), occasionally slightly adapted to reflect the original vocabulary.

[25] 'Eros is not just scheming; he is authoring the story' (Morgan 2004, 159).

[26] This word is worth a study in itself: absent from Chariton and Xenophon, it appears 6 times in the (first-person and speakers') narrative of Achilles, only once (here) in Longus, but 29 times in Heliodoros, where it is noticeably part of the Herodotean ambience.

Additionally, the narrator makes himself visible through speculations on narrative possibilities: 'Perhaps [Daphnis and Chloe] would have done the real thing, had not trouble of the following sort overtaken that entire area of the countryside' (2.11.3). Briefly, an alternative text is flashed in front of the reader, whose attention is thereby drawn to the choices that the author is in fact making. This consciousness of narrative and structure is also present in certain narrator commentaries: 'That is how close Daphnis came to calamity that day. But that was not the end of the affair' (2.19.1). Comments like these may serve as transitions between narrative segments, but they also maintain a level of consciousness of the narrator that contrasts his more comprehensive, if at times speculative, knowledge of the narrative and its possible paths with the more limited knowledge of readers; but those readers share the narrator's vantage-point as they look upon protagonists presented knowingly, if sympathetically, as childish and rustic.

In all this, the reason that the visibility of the *narrator* is of importance for the channel between *author* and reader lies in its conspicuousness. The enhanced awareness of the act of narration inevitably draws attention to the choices of the author. Thus these examples should be viewed alongside the more extreme Apuleian example that we mentioned at the outset where the unfortunate defenestrated bandit finds time to 'narrate to us what had happened' (4.12) before expiring.

Somewhere here fit the comments which the narrator makes in the text in the manner of the sophist parading his encyclopedic knowledge of the world and its contents. As a Master of Wine, he knows that 'Lesbian wine is quite the nicest to drink' (4.10.3); as an expert on the thought of animals, he tells us that 'a wolf knows fake ground when it sees it' (1.11.2); and with abstruse absurdity, he discourses on Morgan's 'bovine natation' (1.30.6):

> In fact, a cow swims even better than a human being, and comes second only to water-fowl and, of course, fish. A cow would never drown while swimming, were it not for the fact the ends of its hoofs drop off if saturated with water. Evidence to this effect is provided by the existence to this day of a large number of places by the sea named 'Oxford'.

The sophistic novel is perpetually informing us about the universe (e.g., the notorious *ekphrasis* of the Egyptian ox at Achilles 2.15); and something of this manner survives in Heliodoros (e.g., 1.30 on how barbarians think). It is evident to readers that the author-sophist is putting on a performance that overlays the simpler agenda of the narrator. Just as the audience in the theatre would enjoy the wisdom of their performing sophist, so in the response to these texts one might expect that same recognition and credited not to a fairly blank narrator but to the sophist-demiurge.

4. The pastoral pose

Longus' very particular use of the bucolic world of Theokritos is also on this wavelength. He alludes archly to an unspecified 'Sicilian goat-herd', the literary source for a story told in 2.33.[27] This is more than a literary acknowledgement from one author to another, or a setting of *Daphnis and Chloe* within the practice of the bucolic genre: it serves to draw attention to the authorial presence in this text.

Initially, the narrator's perspective seems relatively anodyne: Daphnis and Chloe live in a pastoral idyll, with a pastoral scale of value. They take on their jobs with 'great delight, as though it were a major office' (1.8.3). This stance is however, as it were, milked for all it is worth. Daphnis swears an oath portentously holding a pair of goats; Chloe is impressed: 'for she was but a young girl and a shepherdess and thought the goats and sheep were the special

---

[27] Morgan 1994, 64; 2004, 195.

gods (ἰδίους θεούς) of shepherds and goatherds' (2.39.6). And when Lykainion offers to teach Daphnis an essential lesson, Daphnis responds 'as if he was about to be taught something important, something truly heaven-sent' and promises 'to give her a kid fattened in the pen' (3.18.2). This toy naivety is a very special tone established by Longus, one which brings a smile to the reader. Quite extraordinary is the passage following the death of Dorkon, which exploits the capacity of the pastoral for melancholy: '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' lament (θρῆνος) for their dead herdsman' (1.31.4). The sophist peers into the mind of cows, without so much as an οἶμαι ('I think'), preferring to attribute this to the pastoral mind. But the sophisticated literary sensibility is quite similar to that of Vergil describing the heifer mourning for its brother in the *Georgics* (3.518); it is a recognisable conceit and a step further in bravura. The emotional obverse is frolicking goats at Daphnis's return (1.32.3). We learn a lot about animals in this region of the text (the swimming cows were at 1.30).

As Daphnis and Chloe's confused feelings for each other build, so the narrator's intrusions increase. Daphnis and Chloe unconsciously flirt with one another, a mentality more broadly characterised by their games as 'pastoral and childish' (1.10.2), but as the eroticism grows, the narrator steps in more frequently to explain: 'because this was the first time she had found him beautiful, she thought his bath was the cause of his beauty' (1.13.2). Their lack of understanding is due to their youthful inexperience and their rustic upbringing (ἀγροικία, 1.13.5). The inexperience plays a crucial role because it is not purely due to their bucolic lifestyle that they are ignorant of erotic love: several of the novel's pastoral characters succeed in interacting with the hero and heroine in a manner that is sexually charged. Yet Daphnis and Chloe fail, through their simplicity, to understand the true intent of such behaviour from its more innocent beginnings ('being unacquainted with a lover's art, she was happy to receive the presents', 1.15.3) to the more threatening ('having no experience of amorous misdemeanours, they thought he was wearing the skin as a pastoral prank', 1.21.5). From the implied sexuality of reciprocal gift-giving to potential rape, the protagonists remain, perhaps through the unsullied purity of their inexperience, unaware of their erotic backdrop while the author, narrator, and reader understand the level and significance of each sexual reference. This understanding implies a discourse between author and outer reader, while narrator and inner reader are engaged on a simpler level of narration, where events happen and receive explanation in an innocent bucolic world inhabited no less by the (descended) reader than by the characters.

5. Performance and text

Actors and audiences matter too in this text. This is particularly striking at 2.35-37 where Dryas plays his pipes and Daphnis and Chloe act out the myth of Pan and Syrinx. Given that the pastoral is in any case in some measure a metaphor for, and a reflection on, the poet's act of creation and sense of his own accomplishment, a moment of performance within the text such as this will set off a chain of thought about authors and readers. In this case, the audience can even be animals, each with their own tastes to which the performer must respond (2.35.4):

> in a virtuoso display of pastoral artistry [Dryas] piped the sort of tune proper to a herd of cattle, the sort suitable for a flock of goats, the sort right for sheep. The sheep's tune was sweet, the cattle's loud, the goat's piercing. In short, a single set of pipes mimicked all pipes.

Setting aside another sophistic claim to zoological knowledge, this passage appears to expound an authorial capacity for writing the material that different audiences enjoy, perhaps

in this case urbane readers who have a love of the ideal bucolic world presented in *Daphnis and Chloe*. The narrator continues:

> while the others reclined in silent enjoyment, Dryas rose to his feet, and, asking him to play a Dionysiac tune, danced them a dance of the wine vintage… Dryas danced all this with such grace and realism that they seemed to see the vines, the pressing-tub, the jars and Dryas really drinking (2.36.1-2).

This audience is one such as a sophist might wish for, enjoying the vividity (*enargeia*) of set-piece descriptions (*ekphraseis*) that rhetorical writers emphasise must make the described present to the eyes.[28] Belief is compelled by such description, as it is by the text of Longus himself.[29] The realism has such an effect on its audience that 'Daphnis and Chloe... leapt to their feet and danced out Lamon's tale. Daphnis took the part of Pan, Chloe of Syrinx' (2.37.1). They become characters within the myth they have just been told, reflecting their role within their own novel and again without entirely understanding why one pursues the other. Daphnis, as he now takes to playing the pipes, himself even reflects his own situation in the novel, piping 'a plaintive tune like one in love, an amorous tune like one paying court, a tune of recall like one seeking and not finding' (2.37.2). Finally, at 2.37.3, Philetas gives him the pipes, a mark of his qualification as a musician – or as creative artist. The passage is modelled on Theokritos 6.42-3, a scene replayed more overtly by Vergil at *Ecl.* 5.85-7, where the pipe is identified as the one responsible for *Eclogues* 2 and 3. Here in Longus too,[30] one should surely note a metaliterary aspect: if Philetas gives a pipe to Daphnis it amounts to a claim to the tradition of Philetas of Kos, namely, one may suppose,[31] that of pastoral poetry, for this novel.[32]

Conclusions

There is much more, naturally, that could be said about the authorial dimension of *Daphnis and Chloe*. Indeed, every time Longus' language hits a purple patch or atmospherically exploits intertextuality (and so much is lost to us) the cultured reader will have recognised the effect and praised (or reviled) the author. Conspicuous artifice invites applause and triggers the author-reader channel. The same audiences that rose to declamations, rose to the no less conceited displays of the sophistic novels. This is a game we need to recognise.

We have reviewed a number of aspects of Longus' novel that establish it as playing to this market. The author is continually present in *Daphnis and Chloe* and engages with the reader partly through the largely uncharacterised narrator (an 'I' who goes out hunting and likes paintings) but often over his head. Meanwhile, the reader may at one level accept the role of enjoying the bucolic charm of a novel reflecting the charm of an original painting. But at another level the reader encounters a very sophisticated, and sophistic, work. In the process, the narrator becomes an instrument in a larger dialogue with the reader and the novel becomes quite self-aware. The very sophistication of the work and its giveaway signs that we have reviewed ultimately demand an awareness of the author and of the complex rules of his literary game from an outer reader that keeps company with the god-author.

---

[28] E.g., Theon of Smyrna, *Progymnasmata* 118.7-8 Spengel: Ἔκφρασις ἐστὶ λόγος περιηγηματικὸς ἐναργῶς ὑπ᾽ ὄψιν ἄγων τὸ δηλούμενον ('*Ekphrasis* is a sketching discourse that brings what is shown vividly before the eyes').

[29] 'This performance encapsulates aspects of L's novel', Morgan 2004, 197.

[30] It is not out of the question that Longus was reading Vergil, this passage specifically: see Hubbard 2006.

[31] Cf. Bowie 1985, 74-6 and nn. 39, 43.

[32] See also the interesting comments on Philetas' garden as a metaliterary reference to the whole novel in Morgan 2004, 14-15. 'That Longus' Philetas serves as a metapoetic figure is clear', Whitmarsh 2005, 146.

Longus here is a test case and it may be thought that his work is atypical. Certainly it is unusual and distinct on a number of criteria and Longus may be viewed, in Tomas Hägg's words as 'the most marked individualist among the writers of Greek novels'.[33] He departs further from the travel-narrative than the other 'ideal' novelists, and in so doing exploits the pastoral landscape which 'is of course a literary milieu' (Hägg 1983, 38). And he certainly writes 'parading all the rhetorical devices at his disposal and illuminating his show-pieces … with as much colour as possible' (Holzberg 1995, 94). So one might be tempted to think that Longus' deviation from the norms of Greek novel was what sets it apart, and creates the evidence for author visibility.[34]

However, from what we have seen of the methods of Apuleius, a no less individual author, this would seem to be a mistake. Likewise, the novel of Achilles Tatius is nothing if not self-advertising. On the whole it seems safer to suppose that this characteristic belongs to the *sophistic* novel and that is so because the performance conditions of sophistry were those that lent it these effects. What is needed next is a *sophistic* reading of these texts.

---

[33] Hägg 1983, 35.
[34] Morgan 1994, 64.

Bibliography

M. Bal, *Narratology: Introduction to the theory of narrative*[3] (Toronto 2009).

S. Bartsch, *Decoding the Ancient Novel: the reader and the role of description in Heliodorus and Achilles Tatius* (Princeton 1989).

E.L. Bowie, 'Theocritus' Seventh Idyll, Philetas and Longus', *CQ* ns 35 (1985), 67-91.

J.N. Bremmer, 'The Novel and the Apocryphal Acts: place, time and readership', in H. Hofmann and M. Zimmermann (eds), *Groningen Colloquia on the Novel*, 9 (Groningen 1998), 157-80.

K. Dowden, 'Apuleius and the Art of Narration', *CQ* 32 (1982), 419-35.

K. Dowden, 'Prologic, Predecessors, and Prohibitions', in Kahane and Laird 2001, 123-36.

M. Fludernik, *An Introduction to Narratology* (London, New York 2009).

T.K. Hubbard, 'Virgil, Longus and the Pipes of Pan', in M. Fantuzzi and T.D. Papanghelis, *Brill's Companion to Greek and Latin Pastoral* (Leiden 2006), 499-514.

A. Kahane and A. Laird, *A Companion to the Prologue of Apuleius' Metamorophoses* (Oxford 2001).

D. Konstan, 'The Active Reader and the Ancient Novel', in M. Paschalis, S. Panayotakis, G. Schmeling (eds), *Readers and Writers in the Ancient Novel* (Groningen 2009), 1-17.

T. Hägg, *The Novel in Antiquity* (Oxford 1983).

N. Holzberg, *The Ancient Novel: an introduction* (London 1995).

J.R. Morgan, 'Heliodoros: an Ethiopian Story', in B.P. Reardon (ed.), *Collected Ancient Greek Novels* (Berkeley, Los Angeles, London 1989), 349-588.

J.R. Morgan, '*Daphnis and Chloe*: Love's Own Sweet Story', in J.R. Morgan and R. Stoneman, *Greek Fiction in Context* (Abingdon 1994), 64-79.

J.R. Morgan, *Longus: Daphnis and Chloë* (Oxford 2004).

R.Th. van der Paardt, 'The Unmasked 'I': Apuleius *Met.* XI 27', *Mnemosyne* 34 (1981), 96-106.

T. Whitmarsh, 'The Lexicon of Love', *JHS* 125 (2005), 145-8.

J.J. Winkler, *Auctor et Actor: a narratological reading of Apuleius's The Golden Ass* (Berkeley, Los Angeles, London 1985).