Cycles and Sequence in Longus' Daphnis and Chloe

Stephen A. Nimis

The study of so-called "ring composition" has been around for about a century, but there is still considerable skepticism about its existence as an aesthetic strategy as well as disagreement about its meaning and purpose. Aside from the more general observation that authors often return at the end of a discourse to something mentioned at the beginning, or that they begin with an anticipation of their conclusion, more complex examples of ring-like patterns have been argued to be a mnemonic device peculiar to oral poetry as well as a touchstone of the influence of literacy. Characteristic of those approaches that see ring patterns as an organizational structure is the notion that a series of thematic or narrative elements presented in hysteron proteron order focuses attention around a central point of paradigmatic significance, so that it is a pattern that must be grasped as a spatial disposition of elements whose impact can be felt only when the design is visualized as such.[1] Elsewhere I have argued that the disposition of elements into ring-like patterns in the Iliad is not the result of a conscious attempt to produce meaning by the use of symmetrical designs, but is the result of the activity of performance and composition itself.[2] I would like to extend that argument to a work that is firmly in the world of literacy, Longus' Daphnis and Chloe, which is usually dated to the second century CE. I will argue here that, despite this novel's status as a text composed in the second sophistic by an author who clearly had high literary pretensions and made frequent allusion to numerous antecedent literary traditions, it is best understood as an articulatory process that unfolds linearly, rather than an object that can be properly understood only when grasped as a whole: that patterns and repetitions of thematic elements are clues to what the author is doing rather than symmetrical designs that reflect some model of meaning that exists prior to the

---

[1]See K. Stanley, The Shield of Homer (Princeton, 1993), who cites and summarizes copious bibliography.
[2]S. Nimis, "Ring Composition and Linearity in Homer," in Signs of Orality, ed. E. Anne Mackay, (Leiden, 1998), 65-78.

composition of the novel. I will take as my starting point Bruce MacQueen's analysis of ring-composition in Daphnis and Chloe, since it is the most elaborate of a series of attempts to identify patterns as a key to the meaning of the work. The analyses of MacQueen and others identify a range of phenomena that I will account for in another way that focuses on process.

Taking his cue from other critics who have noted various formal principles in the story--the cycle of seasons, the framing function of ecphrastic scenes, patterns of repetition, and especially the aetiological stories in the first three books of the novel--MacQueen sets out to identify a structure that will give a spatial wholeness to the story's linear unfolding.[3] In particular, he identifies a pattern of two rings or cycles in each of the first three books, each of which focuses our attention on a central unit, one having to do with rhetoric, the other an aetiological story. I have reproduced his schema for book 1 below:

A. Spring and its occupations (1.9-10)
    B. A Wolf, a trap, a rescue (1.11-12)
        C. Chloe's soliloquy (1.14)
            D. Dorcon's machinations (1.15)
                THE SPEECH CONTEST (1.16)
            D'. Dorcon's further machinations (1.17)
        C'. Daphnis' soliloquy (1.18)
    B'. A wolf, a trap, a rescue (1.20)
A'. Summer and its occupations (1.23)
a. A bath with sexual overtones (1.24)
    b. Wolves out of character, and noisy animals (1.25)
        c. The grasshopper (1.26)
            THE STORY OF PHATTA (1.27)
        c'. The pirates (1.28-30)
    b'. Wolves out of character, and noisy animals (1.29-30)
a'. A bath with sexual overtones (1.32)

---

[3] B. MacQueen, Myth, Rhetoric and Fiction (Lincoln, 1990), 16-19, cites H. Chalk "Eros and the Lesbian Pastorals of Longus." Journal of Hellenic Studies 80 (1960), 32-51; J. Kestner "Ekphrasis as Frame in Longus' Daphnis and Chloe," Classical World 67 (1973), 166-71; and M. Philippides "The 'Digressive' Aitia in Longus' Lesbiaka," Classical World 74 (1980), 193-9.

Critical to an analysis like MacQueen's is how one characterizes the units, how in particular, one chooses to name an episode; and someone familiar with Longus' novel may find a linear reading of MacQueen's outline an unfamiliar version of the story, especially with episodes with labels like "Wolves out of character, and noisy animals." I am only interested in the assumptions of MacQueen's approach, but it is perhaps a general principle that if you look for ring patterns in a text, you will, as Polyanna noted, surely find them.

It is also important to MacQueens' analysis that there be a clear enough regularity in the occurrence of these cycles or rings in the first three books of Daphnis and Chloe for the model to have a kind of predictive power, compelling us to look for a more recherché example of the pattern in book 4, where the cyclical structures focus our attention on an ecphrasis on the altar of Dionysus, as an example of rhetorical declamation analogous to the earlier ones, and on the anagnorisis of the heroine Chloe, as a parallel to the aitia related in the other three books. Here is the pattern in book 4:

A. The coming of Dionysophanes is announced (4.1)
    B. Preparations begin (4.1)
        C. The beauty of the garden (4.2-3)
            ALTAR OF DIONYSUS
        C'. The beautification of the garden (4.4-6)
    B'. Despoliation and despair (4.7-9)
A'. The arrival of Dionysophanes is heralded (4.10)

a. The attempted seduction of Daphnis by Gnathon (4.11-19)
    b. Daphnis is acknowledged to be Dionysophanes' son and is brought before his father, richly dressed for the first time (4.20-23)
        c. Dionysophanes tells the story of Daphnis' exposure (4.24)
            d. Daphnis dedicates his pastoralia (4.26)
            AITION OF CHLOE (4.27-31)
            d'. Chloe dedicates her pastoralia (4.32)
        c'. Megacles tells the story of her exposure (4.35)

b'. Chloe is brought before her father richly dressed and is acknowledged as his daughter (4.36)

a. The marriage of Daphnis and Chloe (4.37-40)

From this MacQueen concludes that Daphnis and Chloe is really "about" rhetoric and myth, rhetoric represented by the "declamations" in each of the four books, myth by the aetiological tales in each book; and the novel is thus a perfect piece of second sophistry, in which literary tradition itself is the real subject matter: Longus, he says, "encounters the tradition, and in a profound way loves and respects it; but he situates himself clearly outside that tradition and both signifies and foregrounds its imminent loss of potency."[4]

This view of the second sophistic as belated and preoccupied with vapid imitation is only one version of this cultural movement, and it is a version that clearly is written from the standpoint of the literary canon that preceded, particularly the verse traditions of that canon. Another characteristic of this period is its radical experimentation with new forms and new ideas, especially in prose or in a mixture of verse and prose, an aspect that Bakhtin foregrounds in his discussion of what he calls "novelistic literature,"[5] looking not back, but forward to the emergence of the novel as the premier literary form of the modern world; and it is this aspect of Longus' novel that Winkler foregrounds in the section of his chapter on Longus subtitled "A Pastoral Experiment." Rather than seeing the novel as completely enclosed and totally self-similar, Winkler calls Daphnis and Chloe a "theorematic" novel, in which "the author may have no single intention but rather experiments with a variety of possibilities and perspectives, shifting from scene to scene. Though Longus is clearly thinking in terms of a social geometry of desire, it is not clear (and may not be true) that he is committed to a single Euclidean system."[6]

---

[4] MacQueen, Myth, 181.
[5] M. Bakhtin, The Dialogic Imagination (Austin, 1981).
[6] J. J. Winkler, The Constraints of Desire (New York, 1990), 111.

This is quite different from MacQueen's focus on structure, whose purpose, he notes, is to force us readers to move backwards and forwards through the material and in this way to grasp a literary work as a whole and unified object.[7] The abstraction and spatialization of discourse that underlies such an analysis is often associated with literacy, which is itself a matter of abstracting and spatializing discourse. It is becoming increasingly clear, however, through the work of so-called "discourse analysts" that it is often more appropriate to view literary texts from the standpoint of speech, as a process ruled by the dynamics of a communicative framework, than to view them as stable objects sustained by structure.[8] For example, it has been shown that certain kinds of ring patterns are a phenomenon present in the most ordinary kinds of discourse and are produced by a whole range of pragmatic considerations that have nothing to do with focusing attention on a centralized unit. Analyses of ordinary conversation reveal that speakers frequently backtrack and reiterate material to emphasize or clarify something, or even to correct a misstatement. The ring-like patterns produced by such strategies of effective speech have nothing to do with symmetry per se, but with the manner in which units are integrated into the overall flow of a discourse.[9] On a larger scale, Mabel Lang accounts for ring-like patterns in Herodotus' Histories as characteristic of a text that alternates between identifying distant narrative goals with a kind of thesis statement and moving towards them. She calls these thesis statements "directional arrows" that define a trajectory, but do not determine completely the path taken to reach it.

---

[7]MacQueen, Myth, 25 et passim.

[8]E. Bakker, Speech and Poetry. (Ithaca, 1996).

[9]See D. Tanner D. Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse. (Cambridge, 1989). For application of these ideas to Homer, see E. Minchin, "Ring-Patterns and Ring-Composition." Helios 22.1 (1995), 23-35, E. Bakker, "Discourse and Performance: Involvement, Visualization and 'Presence' in Homeric Poetry," Classical Antiquity 12.1 (1993), 1-15; Bakker, Speech and Poetry, 115-21; B. Peabody, Winged Word. (Albany, 1975).

> [T]he way in which the narrative moves is not within a preconceived structure of logic and causality but, as Herodotus' own word "path" suggests, is very like putting one foot in front of the other toward some destination already glimpsed[10]

Lang's point is not that Herodotus plunged ahead blindly without ever rethinking or recasting his material, but rather that the actual articulation of the story, how one thing leads to another, is as much a part of the creative process as the identification of long range goals; and that the linear unfolding of the work will bear the traces of that creative process, even if it is subjected to reflection and revision.

What I want to identify in Daphnis and Chloe are analogs of such "directional arrows," moments where the text identifies a goal or a general path to be taken, or retrospectively confers some kind of meaning on what has been narrated, identifying in this way a kind of unfolding or evolving logic. In this way, elements that have been read as "structural" devices or thematic elements--the seasonal notices, the embedded narratives, dreams and descriptions--can be read instead as elements our author invokes and manipulates to manage the flow of the story on a local level, part of the micro-management of individual scenes. At the same time, places in the text that thematize poetics and narrative may not indicate an authorial interest in these issues in the abstract, but may be symptomatic of a greater focus on the problem of telling this particular story at this particular point; that is, they may be places where the author is actually formulating a new direction for the story, anticipating difficulties or objections from his imagined audience, or wondering how to make a smooth transition to the next segment of the story. Such a reading is more consistent with seeing the novel as experimental and heuristic, and I would like to give a few examples that show how a reading of the text as processive would contrast with a reading of the text that focuses on structure and visual pattern.

---

[10] M. Lang, Herodotean Discourse (Cambridge, 1984), 4.

For example, in the novel's proem, a hunter visiting Lesbos sees a series of paintings and is inspired to write a story by the sight of them. Critics have discussed at length the numerous thematic and aesthetic elements in this proem and explained in many ways how it anticipates the whole story. MacQueen, for example, identifies two sets of ring patterns analogous to those he identifies in each of the four books.[11] His account takes for granted that the proem is composed with the rest of the novel more or less fully finished; that like many introductions, the proem is actually composed last. However, the series of paintings is an explicit visualization that is represented as the impetus or source for the story, a directional arrow, so to speak. I have indicated below in parentheses where in the novel the events mentioned in the paintings are narrated. The passage is marked by the parallelism, balanced cola and homoioteleuton so pervasive in Longus, but it also lacks connectives. It is the kind of list which can be extended, but if something is added, it is necessary to add two items. The list thus has structure, but is also open-ended.

γυναῖκες ἐπ' αὐτῆς τίκτουσαι	women giving birth
καὶ ἄλλαι σπαργάνοις κοσμοῦσαι,	others dressing the babies
παιδία ἐκκείμενα,	babies exposed (1. 2-6)
ποίμνια τρέφοντα	animals suckling them (1. 2-6)
ποιμένες ἀναιρούμενοι	shepherds adopting them (1.3-6)
νέοι συντιθέμενοι	young people pledging love (2.39)
λῃστῶν καταδρομή	a pirate's raid (1.28)
πολεμίων ἐμβολή.	an enemy attack (2.21-31).

[11] In a similar vein Kestner, "Ekphrasis"; A. Wouters, "Longus, Daphnis et Chloe: le prooemium et les histoires enchâssées, à la lumière de la critique récente," Les études classiques 62 (1994), 131-67. For the prologue as a statement of Longus' poetics, F. Zeitlin, "The Poetics of Eros," in Before Sexuality: The Construction of Erotic Experience in the Ancient Greek World, ed. D. Halperin, J. Winkler, F. Zeitlin (Princeton, 1990), 417-64; and R. Hunter, "History and Historicity in the Romance of Chariton," in Aufstieg und Niedergang der römischen Welt II 34.2 (1994), 1055-1086.

Pandiri notes that when the author reports the four pairs of scenes on the paintings, it is as if he "were scanning the table of contents of an adventure romance."[12] In fact several of these images do not occur in adventure romances at all, but are part of the narrative apparatus of New Comedy, in which an anagnorisis of foundlings often provides a mechanism for reconciling spontaneous love with economic or social realities. Since the novel proper begins with the discovery of the two foundlings being suckled by animals, the first pair of events is not really represented in the story at all, but only anticipates in a general way the concluding anagnorisis. Moreover, the other three pairs of episodes mentioned take us about half way through the novel, to the mutual pledges of love at the end of book 2. Therefore, rather than a table of contents for an already finished composition or an introduction written ex post facto, I would see this list of topics in the proem as a preliminary agenda, as the outline of a yet to be composed work. As such, it puts forth in a general way the shape of the story by pointing to its New Comedy conclusion, but makes only a modest reference to the heart of the story, the deferral of that conclusion as Daphnis and Chloe participate in numerous other stories, often unwittingly. In this way, the proem indicates how the middle of Daphnis and Chloe opens up as a space of broad narrative possibility that can be extended and redirected indefinitely and with multiple and contradictory purposes, until it is recuperated in a New Comedy conclusion.

Beginning Again in the Middle

After the scene has been set in the opening paragraphs, the story begins with the arrival of a she-wolf, a contrivance, we are told of Love himself, one of several divine movers of the plot. The result is the first feelings of erotic arousal between the two children, followed by a series of escalations of their feelings prompted by other events (an attempted rape, a pirate raid, the raid of the Methymneans) until they swear oaths of fidelity at the end of book 2. With the arrival of Lycaenion, the "wolf woman" in book 3, the

[12] T. Pandiri, "Daphnis and Chloe: The Art of Pastoral Play," Ramus 14 (1985), 116.

narrative takes a dramatic change in direction.[13] After the instruction of this person, the charming symmetrical ignorance of Daphnis and Chloe ends and the more conventional issues of virginity, identity and marriage and their New Comedy plot trajectory come to the fore and continue in the fore till the end of the novel. The story thus falls into two main halves, as Konstan has shown, between which he identifies a dissonance, a double perspective on sexuality that simultaneously construes marriage as the culmination of adolescent sexual experimentation, but also leaves room for an alternative, utopian image of sexuality that is not simply the prelude to phallic penetration. Konstan goes on to note examples of a kind of textual amnesia in the second half about certain critical issues from the first half.[14] In this view of the story, the episodes that occur at the beginning of book 3 can be seen as analogous to the proem, an organizational moment that is the very means by which the author manages his transition to the Lycaenion episode that propels the story in a new direction.

Book 3 opens with the Mytileneans beginning a war against the Methymnians that is aborted in the next paragraph, literally coming from and going nowhere. It has been noted that this brief war episode is thematically a sharp contrast to the pastoral world of the novel. However, with its unexpected beginning and end (adÒkhton érxØn ka‹ t°low) with no middle in between, it is also formally a negative image of the novel itself, with its generic beginning and end, between which there is an indefinite and indeterminate middle. This unusual episode is a thematization of narrative organization, especially focusing on proper beginnings and endings, something continued in the next paragraph with a description of winter as the closing off of narrative possibility: a sudden snowfall blocks all the roads and locks all the farmers in their homes, compelling Daphnis and

---

[13] D. Levin, "The Pivotal Role of Lycaenion in Longus' Pastorals," Rivista di Studi Classici 25 (1977), 5-17. S. Epstein, "Longus' Werewolves," Classical Journal 91 (1995), 58-73, analyzes the way wolves and wolf-like characters serve as important motivaters of plot development.

[14] D. Konstan, Sexual Symmetry (Princeton, 1994) 85-90.

Chloe to wait for spring as if a rebirth from death (§k yanãtou paliggenes€an). It is as though our author, having completed the episodes of the story identified in the proem, is now preparing to launch off on a new path that was less fixed in his mind when he began. As Daphnis contrives to encounter Chloe at her home, there is an amusing monologue in which he tries out various scenarios to explain his appearance there ("I've come to get a light for a fire," "I've come to ask for bread," "I need some wine," "a wolf chased me"). The authorial dilemma of what to narrate next seems to be expressed in Daphnis' dilemma about what to do next. We readers have been invited all along to adopt the sophisticated perspective of the author, and now Daphnis becomes assimilated to that same perspective as he becomes a hunter, like the author at the beginning of the story, and takes action to move the story along. At the same time, Chloe's passivity is emphasized in this section: she sits at home learning domestic activities and listening to her stepmother (ἡ δοκοῦσα μήτηρ) talk about marriage, and is said to be less clever than Daphnis.

What interests me is the way this reorientation is signaled at the beginning of Book 3 and rationalized by a kind of textual logic involving a series of comparisons. The following sentences are taken from the opening paragraphs of Book 3:

> The Methymneans regretted acting more impetuously (ὀξύτερα) rather than more moderately (σωφρονέστερα).
>
> The Mytileneans found peace more profitable (κερδαλεωτέραν) than war.
>
> To Daphnis and Chloe winter was more bitter (πικρότερος) than war.
>
> To the farmers winter is more sweet (γλυκύτερον) than spring itself.
>
> Daphnis is more clever (συνετώτερος) than the girl.

There is a kind of pseudo-syllogistic movement here that begins with an opposition of moderation and spontaneity, moves from war and peace, winter and spring to produce somehow the conclusion that Daphnis is more clever that Chloe: not a logical conclusion, but a textual conclusion. These comparisons introduce for the first time a differentiation of adult desire from that of the protagonist children that could be summarized something like

this: the adults prefer moderation[15] to passion, and hence prefer peace to war; Daphnis and Chloe, however, prefer even war to winter; but the adults prefer winter even to spring. This is then associated with a gender differentiation, for we are next told that Chloe was resourceless (ἄπορος καὶ ἀμήχανος), while Daphnis was capable of formulating a device (σόφισμα) to bring about his desire to see Chloe. We see here the beginning of an important thematic shift toward the asymmetry of the children's experience, which culminates in the intervention of the Lycaenion, the "older woman from the city," who gives Daphnis the superior knowledge he retains till the end of the novel. That this important thematic shift is accompanied by a profusion of references to beginning and ending, life and death, war and peace, winter and spring, also telegraphs to us that the author is more intensely preoccupied with ending and beginning properly, with inaugurating a new direction while maintaining continuity with what preceded, with linking properly what is unexpected to what is expected.

Time

The seasonal notices have also been seen as structural devices that lend unity and wholeness to the text, especially by Chalk, who reads the novel as a mystery text. After identifying a basic pattern of Longus' narrative, he admits that Longus "does not adhere to the pattern with monotonous regularity, and in the cases of the two autumns, each of which occupies a Book or more, he complicates the pattern, or (in the case of the second) abandons it completely."[16] MacQueen is sometimes compelled to make similar concessive statements about the relative prominence of structure, and indeed only some of the seasonal notices fit into his system of cycles. Thus "Spring and its occupations" (1.9-10) is balanced by "Summer and its occupations" (1.23) in book 1; while in book 3, "Winter and its effects on Daphnis and Chloe" (3.4-8) is balanced by "Spring and its

---

[15]"Moderation" (sophrosyne) is a key term from the proem differentiating the author from his characters. See S. Goldhill Foucault's Virginity. (Cambridge1995), 6-9.
[16]Chalk, "Eros," 39.

effects on Daphnis and Chloe" (3.12-13); but the references to the two autumns lie outside his arrangement. Here is a list of the seasonal notices and the episodes they introduce:

1.9	Spring: she-wolf (lykaina)
1.23	Summer (intensified passion of Daphnis and Chloe)
1.28	Late Autumn (μετόπωρον) (invasion by pirates)
2.1	Autumn (ὀπώρα) (instruction of Philetas)
3.3	Winter (Daphnis' intrigues)
3.12	Spring (instruction of Lykainion)
3.24	Summer (intensified competition for Chloe's hand in marriage)
4.1	Autumn (μετόπωρον) (invasion by masters)

The most noteworthy symmetry does not seem to be within individual books, but between the two sequences of spring-summer-autumn, separated by the single winter episode falling right in the middle of the story, specifically in what I have identified as the transitional sections at the beginning of book 3. This coincides with the view of the novel as split into two halves described above. Also noteworthy is the repetition of the arrival of autumn at the end of book 1 and the beginning of book 2 with two words for the season that seem to be used in reverse order (first μετόπωρον at 1.28, then ὀπώρα at 2.1), the first time introducing the relatively minor pirate episode, the second before the introduction of Philetas, whose instruction significantly advances the story. This nonchalance indicates that these references to time are not primarily symbolic or realistic: they are convenient and conventional elements of cohesion and transition that bind together discrete portions of text; and they also indicate moments when our author is more explicitly exercising control over the direction of the story, infusing it with direction and energy. It is their traditional symbolic associations that make temporal indicators especially useful for this task, but Longus is less concerned with the thematics of natural time than with using temporal indicators as directional arrows that initiate a forward movement of the story.

Descriptions and Divine Visions

The mention of gardens and ecphrastic descriptions, sometimes accompanied by dreams and visions of deities, also occur at moments where narrative resources are being gathered for a movement forward. Froma Zeitlin notes that the description of the garden of Lamos at the beginning of book 4 seems to be an icon of the whole story, quadrated and four plethra in breadth corresponding to its four books.[17] To me it is parallel to the proem in being a cognitive moment where a narrative agenda is being formulated; as a place where, as P. Hamon characterizes descriptions, "the narrative comes to a temporary halt, while continuing to organize itself."[18] At the center of the garden is a temple to Dionysus with a series of paired paintings similar to those of the proem. The paintings describing various myths of Dionysus seem to have little to do with the plot of the following narrative, but as others have noted, Dionysus is a pertinent reference for a denouement that will be structured and articulated along the lines of New Comedy.[19] Zeitlin notes further that as a paradeisos the garden is a particularly urban view of country life and hence looks forward to the arrival of the urban owner of the estate--whose name happens to be Dionysophanes. Throughout the novel--and throughout the other novels as well--divine agents are often introduced in an ad hoc way, as the story changes from scene to scene. Rather than seeing the succession of divine agents--the nymphs, Eros, Pan, Dionysus--to have a religious or thematic significance as such, they can be seen as part of the inherited textual resources of the novelists for managing the story, here redeployed for infusing the narrative with movement forward, not unlike the way Homer can invoke Zeus to redirect his plot or the way tragedians can use the deus ex machina to bring about a conclusion. Thus when the Methymnean general has a dream in which he is told that he is holding a

---

[17]Zeitlin, "Poetics," 451.

[18]P. Hamon, "What is Description?" in French Literary Theory Today: A Reader, ed. T. Todorov (Cambridge, 1982), 170. For description in the ancient novel, see S. Nimis, "Memory and Description in the Ancient Novel." Arethusa 31.1 (1998), 99-122.

[19]See Pandiri, "Daphnis and Chloe"; and Zeitlin, "Poetics." Cf. Chalk, "Eros," 45-7, on the religious importance of Dionysus.

young girl about whom Eros wishes to make a story,[20] this could be read as the partial revelation of an already established story, as it might be had it occurred in an epic or a tragedy; but it is perhaps better seen as a programmatic statement that itself changes the direction of the story in the very act of announcing it, what speech act critics call a "performative."

The Inset Tales

Let me return now to the aitiological stories that were so important in MacQueen's analysis because they were centralized by the rings he identified. Many ingenious and mutually contradictory attempts have been made to integrate these stories thematically with the novel as a whole. Their progressive violence has been viewed both as a parallel to the story, and as a negative foil to the story.[21] The stories have been seen as part of the religious or allegorical meaning of the story; or as indicative of the playful inconsequentiality of Longus' story.[22] However, if the novel is experimental in the way I have been suggesting, rather than unified by some overarching symmetrical design, these inset tales can be seen to serve a different function: When presented with the imbedded stories, the reader is prompted to look for parallels and contrasts with the larger story that the characters themselves cannot or do not see. It is not so important that these stories actually have a consistent relation to an overall plot, but merely that they prod the reader to make some tentative inferences. Nor is it essential that those inferences are proved to have been right or wrong by the novel's conclusion. Just as various elements orient the story in a forward direction on a local scale, these inset stories initiate an interpretive process that also has a local provenance. Simultaneously complete in themselves and also containing

---

[20]This statement is frequently taken as a self-reflexive. See J. Morgan, "Daphnis and Chloe: Love's Own Sweet Story," in Greek Fiction, ed. J. Morgan and R. Stoneman (Routledge, 1994). 64-79.
[21]E.g., Pandiri "Daphnis and Chloe," 132; S. Deligiorgis "Longus' Art in Brief Lives," Classical Quarterly 53.1 (1974), 1-9; M. Philippides, "The 'Digressive' Aitia." For a useful survey, See J. Morgan "Longus' 'Daphnis and Chloe': A Bibliographical Survey 1950-1995," Aufstieg und Niedergang der römischen Welt II 34.3 (1997), 2238-41.
[22]E.g., Chalk, "Eros"; R. Hunter, A Study of Daphnis and Chloe (Cambridge, 1983).

tantalizing connections with the larger story of Daphnis and Chloe, the aitia create an illusion of wholeness and authorial perspective that satisfies tentatively the reader's expectation of unity. Rather than indicative of a structure that is the key to understanding the poetic purpose of Longus, these inset stories can be seen as symptomatic of a sense on his part that the reader needed some prompting to keep making sense of the story. They also show with particular clarity how the prose novel is a discourse organized less around the activity of a performer than around the interpretive activity of a reader, to whom the promise of illumination and full meaning must be held out as an incentive to keep going forward.[23] The distribution of the three inset stories near the ends of books 1, 2 and 3 thus provide a ballast to these more experimental portions of the novel, seeming to affirm a meaning shared between author and reader, while simultaneously provoking the kind of private and personal interpretation that becomes the hallmark of the modern novel.

List of Works Cited

Bakhtin, M. The Dialogic Imagination, ed. M. Holquist, tr. C. Emerson and M. Holquist. University of Texas Press: Austin, 1981.

Bakker, E. "Discourse and Performance: Involvement, Visualization and 'Presence' in Homeric Poetry," Classical Antiquity 12.1 (1993), 1-15.

Bakker, E. Speech and Poetry. Cornell University Press: Ithaca, 1996.

Chalk, H. H. O. "Eros and the Lesbian Pastorals of Longus." Journal of Hellenic Studies 80 (1960), 32-51.

Deligiorgis, S. "Longus' Art in Brief Lives." Classical Quarterly 53.1 (1974), 1-9.

Epstein, S. "Longus' Werewolves." Classical Journal 91 (1995), 58-73.

Goldhill, S. Foucault's Virginity. Cambridge University Press: Cambridge, 1995.

Hamon, P. "What is Description?" in French Literary Theory Today: A Reader, ed. T. Todorov, tr. R. Cartered (Cambridge University Press: Cambridge 1982), 147-78.

---

[23] S. Nimis, "The Prosaics of the Ancient Novel." Arethusa 31.1 (1994), 99-122.

Hunter, R. *A Study of Daphnis and Chloe*. Cambridge University Press: Cambridge, 1983.

Hunter, R. "History and Historicity in the Romance of Chariton," in *Aufstieg und Niedergang der römischen Welt* II 34.2 (1994), 1055-1086.

Kestner, J. "Ekphrasis as Frame in Longus' *Daphnis and Chloe*." *Classical World* 67 (1973), 166-71.

Konstan, D. *Sexual Symmetry*. Princeton University Press: Princeton, 1994.

Lang, M. *Herodotean Discourse*. Cambridge University Press: Cambridge, 1984.

Levin, D. N. "The Pivotal Role of Lycaenion in Longus' *Pastorals*." *Rivista di Studi Classici* 25 (1977), 5-17.

MacQueen, B. *Myth, Rhetoric and Fiction*. University of Nebraska Press: Lincoln, 1990.

Minchin, E. "Ring-Patterns and Ring-Composition." *Helios* 22.1 (1995), 23-35.

Morgan, J. "Daphnis and Chloe: Love's Own Sweet Story," in *Greek Fiction*, ed. J. Morgan and R. Stoneman (Routledge: New York, 1994), 64-79.

Morgan, J. "Longus' 'Daphnis and Chloe': A Bibliographical Survey 1950-1995." *Aufstieg und Niedergang der römischen Welt* II 34.3 (1997), 2208-2276.

Nimis, S. "The Prosaics of the Ancient Novel." *Arethusa* 31.1 (1994), 99-122.

Nimis, S. "Memory and Description in the Ancient Novel." *Arethusa* 31.1 (1998), 99-122.

Nimis, S. "Ring Composition and Linearity in Homer," in *Signs of Orality*, ed. E. Anne Mackay (Brill: Leiden, 1998), 65-78.

Pandiri, T. A. "Daphnis and Chloe: The Art of Pastoral Play." *Ramus* 14 (1985), 116-41.

Peabody, B. *Winged Word*. SUNY Press: Albany, 1975.

Philippides, M. "The 'Digressive' Aitia in Longus' *Lesbiaka*." *Classical World* 74 (1980), 193-9.

Stanley, K. *The Shield of Homer*. Princeton: Princeton University Press, 1993.

Tannen, D. Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse. Cambridge: Cambridge University Press, 1989.

Tannen, D. "What's in a Frame?" in Framing Discourse, ed. D. Tannen (Oxford University Press: Oxford, 1993), 14-56.

Winkler, J. J. The Constraints of Desire. Routledge: New York, 1990.

Wouters, A. "Longus, Daphnis et Chloe: le prooemium et les histoires enchâssées, à la lumière de la critique récente." Les études classiques 62 (1994), 131-67.

Zeitlin, F. “The Poetics of Eros,” in Before Sexuality : The Construction of Erotic Experience in the Ancient Greek World, ed. D. Halperin, J. Winkler, F. Zeitlin Princeton University Press: Princeton, 1990), 417-64.