

**DAPHNIS AND CHLOE:
THE ELIZABETHAN
VERSION**

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Daphnis and Chloe: the Elizabethan version by Angel Day & Joseph Jacobs

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ANGEL DAY & JOSEPH JACOBS

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v DAPHNIS AND CHLOE †

THE ELIZABETHAN VERSION

FROM AMYOT'S TRANSLATION

BY

ANGEL DAY



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AND EDITED BY

JOSEPH JACOBS



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MDCCCXC

TO
ALFRED H. HUTH.



PREFACE.



ONLY one copy is known to exist of the original of this book. This seems to have been in Bliss' library, whence it passed to the late Rev. Thomas Corser, who described it fully in his "Collectanea Anglo-Pœtica," v. 114-123. From his collection it came into the Huth Library, so rich in literary treasures and rarities. On application to Mr. Alfred H. Huth he readily granted me permission to reproduce the book, a permission for which all lovers of Elizabethan literature owe him their best thanks.





Quants et quantes de Daphnis et de Chloés sont
morts sans que puissent jamais mourir ny
Daphnis ny Chloé !

ROMAN Hellas, Renaissance France, and Elizabethan England meet in this volume. It was long after the Greek genius had blossomed and flowered and borne fruit. The Epic had become the Greek Bible, tragedy was being read, not acted, Greek comedy spoke Latin, philosophy was mysticism if it was not theology. Only science was winning fresh triumphs in symbolic mathematics and geognosy : what cares she if Greek independence is gone and Hellenes must pose to please barbarian Romans ? Amidst this decadence of Greek thought and literary art, the *Pastorals of Daphnis and Chloé* brought a new *genre* into Greek literature, and added one more to the Greek Immortals in the world's literature.

Who was the Longus to whom the world owes this gift we know not. An ingenious German has suggested that even the name is a mistake for *Λόγος δ'*, which has been misread *Λέγγου δ'*. Whereon another and still more ingenious Teuton finds *Λέγγου* in the *Codex Vaticanus*.

and dismisses Herr Schöll's suggestion as "ein nach jeder Richtung monströser Einfall." Be it so. Let Longus be the name of the author, and let us thank that shadow of a name, for beyond the name nought is known of him. His familiarity with certain parts of Lesbos may argue that he was a Lesbian. He imitates Achilles Tatius, and was therefore later than he, who in turn makes use of the pious Bishop Heliodorus, whose *Theagenes and Chariclea* has the credit of being the earliest in date of the Greek romances. Heliodorus, it is said, was given the alternative of suppressing his romance, on account of its warm colouring, or resigning his bishopric. He preferred to be unfrocked. The story may be true or no, but, at any rate, it identifies Heliodorus with the Thessalian bishop of that name, who flourished at the end of the fourth century A.D. Our *Daphnis and Chloe* then must at least be as late as the fifth century, and represents almost the last flicker of Greek genius.¹

All these Greek romances are interesting in their way. It is curious to see the Greek mind, after filling earth and sky with immortals, after sounding the depths of fate with the plummet of the dramatist, after searching for God and finding Him by aid of definition and syllogism, after all these ambitious flights, setting itself to watch the adventures of a youth and maid. For we find in them the first

¹ It is right to mention that Herr Rohde (*Der griechische Roman*, p. 503) reverses the borrowing process. According to him, Achilles was the plagiarist, not Longus. This would put the *Daphnis* back into the second, or, at latest, third century; and it would be very unlikely that no notice should have been taken of it in the two centuries 250—450, A.D. For this reason I am inclined to retain the old dating of Longus in the fifth century. The pirates, too, are surely late.

germ of a form of literature which, now almost run to seed, threatens to cover the whole field. If the novel be, as Johnson contemptuously defined it, "a short tale of adventures, mostly dealing with love," then the first novels were these Greek Romances. Under the old oriental position of the Greek woman during the Athenian hegemony, no such thing as a girl's free choice of a man could be imagined. It was only after Rome had spread its influence and ideas through the Hellenic world that the conception of marriage as a contract to which Roman law had developed, could be utilized for the Love-Romance. It is to the relaxation of the grasp of the iron *manus* of father and husband that we can trace the first beginnings of modern love.

Another characteristic of modern sentiment finds its first stirrings in these Greek Romances. The comparative insensibility of the Greek poets to the beauties of landscape is perhaps the chief surprise that awaits us in studying them. A single scene in the *Odyssey*, the *εὐίππου ξέσε* of Sophocles, a few of Theocritus' backgrounds (imitated, it is thought, from Alexandrine frescoes) are almost the only passages that can be cited to prove an independent interest in Scenery. But in these Greek Romances a number of "set pieces" show that landscape-painting had become a distinct and conscious object of the literary artist, even when working in prose. After all, the feeling is recent enough with us to prevent our wondering at its late rise among the Greeks. A hundred years ago scarcely a single European would have experienced amid the scenery of the Alps the feelings which the spirit of Rousseau or of

Wordsworth nowadays raises within the most prosaic of us.

Yet, with all these qualifications as heralds of the love of maids, and of the love of scenery, the Greek Romances are, as regards the majority of them, very poor reading. Their plots, if plots their aimless succession of adventures can be called, afford only a very elementary kind of interest. Their descriptions of scenery smack of the rhetorician's workshop, and depict chiefly nature under domestication. And if we find in them the beginnings of the love-interest of modern novels, it is truly only the beginnings of love that we find in them. Possession is nine points of the love they portray, and we are not very far removed from the stage of marriage by capture. They are, besides, lacking in all the qualities which give vitality to a literary work and raise it to a work of art. They do not possess vision, style, individuality.

From this sweeping condemnation only one of the Greek Romances can be excepted; need I say that it is *Daphnis and Chloë*? Whoever Longus was, he had the artist's vision and the literary power to impart it to his readers. He has drawn his pictures with such clear outline that they have been readily accepted as types. A universal consensus of literary appreciation has given that group of lovers all naked, Greek and natural, an abiding place in the world's literature. Their figures shine clear against the unbragous background; their shapely bodies gleam amid the splashing waters in which they bathe, naked but not ashamed. Let it be granted at once and frankly that it is this combination of innocence and nudity that gives