

***The Goatherd and the Shepherdess: Daphnis and Chloe for Children***

Abstract:

<https://camws.org/sites/default/files/meeting2021/abstracts/2360GoatherdShepherdess.pdf>

*With my deepest gratitude to Lenny Hort for allowing me to interview and quote him.*

**1. Inside Flap of *The Goatherd and the Shepherdess*:**

“On an ancient Greek island, an abandoned boy and girl were raised by two old farm couples. Daphnis peacefully tended his goats, and Chloe quietly cared for her sheep – until romance, pirates, and destiny all intervened.

“For two thousand years the legend of young shepherds growing up in harmony with nature and each other has inspired poets and painters, composers and choreographers. Now, imaginatively retold by Lenny Hort and illustrated with stunning paintings by Lloyd Bloom, this magical tale will inspire new generations of readers.”

**2. Selected American and British Children’s Adaptations of Ancient Novels:**

Lucian, *True History*:

Church, Alfred J. 1880. *A Traveller’s True Tale*. New York: Scribner and Welford.

Vaughan, Agnes Carr. 1930. *Lucian Goes A-Voyaging*. New York: A. A. Knopf.

Lear, David. 2013. “True History” and “Icaro-Menippus.” In *The Tale of the Bamboo Cutter and Other Fantastic Stories*. USA: Firestone Books.

Apuleius, *Metamorphoses* or *The Golden Ass*:

Lang, Andrew (ed.). 1905. “How the Ass Became a Man Again.” In *The Red Romance Book*. New York: Longmans, Green, and Co.

Lloyd, Alexander. 1995. *The Arkadians*. New York: Dutton Children’s Books.

Usher, M. D. 2011. *The Golden Ass of Lucius Apuleius*. Boston: David R. Godine.

The Tale of Cupid and Psyche:

Craft, M. Charlotte, and K. Y. Craft. 1996. *Cupid and Psyche*. New York: Harper Collins.

McMullan, Kate. 2002. *Nice Shot, Cupid!* Myth-O-Mania #4. New York: Hyperion.

Petronius, *Satyricon*:

Lawrence, Caroline. 2007. *Trimalchio’s Feast and Other Mini-Mysteries*. London: Orion Children’s Books.

Longus, *Daphnis and Chloe*:

Hort, Lenny, and Lloyd Bloom. 1995. *The Goatherd and the Shepherdess: A Tale from Ancient Greece*. New York: Dial Books.

Yolen, Jane, and Heidi E. Y. Stemple. 2004. “Daphnis and Chloe.” In *The Barefoot Book of Ballet Stories*. Cambridge, MA: Barefoot Books.

### 3. Lenny Hort on Reading *Daphnis and Chloe* for the First Time (excerpt from interview with Adkins, March 6, 2021):

“I remember reading it at the time and just loving it and enjoying it and being reminded of *Candide* – not the book so much, but the Leonard Bernstein musical, which is one of my all-time favorite shows with the way these innocent characters are just caught up in all these larger things going on around them and somehow manage to not be totally traumatized, battle-scarred people... And I kind of liked the whole pastoral idea, too.”

### 4. The Prologue:

Longus, *Daphnis and Chloe*:

“On Lesbos, while I was hunting, I saw in a grove of the Nymphs the most beautiful sight I have ever seen: a painting of an image, **a narrative of love (ἱστορίαν ἔρωτος)**... On it were women giving birth and others adorning them with identity tokens, children exposed, flock animals nursing them, shepherds taking them up, young people coming together, a pirate raid, an enemy invasion, and many other things, **all erotic (πάντα ἐρωτικά)**. I looked and wondered, and a yearning seized me to write in response to the painting. And having sought out an interpreter of the image, I worked hard at four books, **a votive offering to Love and the Nymphs and Pan**, a delightful possession for all people, which will heal the sick and comfort those in pain, remind those who have loved, and provide preliminary instruction to those who have not.”<sup>1</sup>

Hort, *The Goatherd and the Shepherdess*:

“*Protect our flocks from wolves. Protect our children from bandits.* The shepherds on a certain Greek island used to pray every day to the god Pan, who was half man and half goat.”

### 5. The Central Conflict:

Longus, *Daphnis and Chloe* 1.13:

“**To Chloe, as she looked at him, Daphnis seemed beautiful, and because this was the first time he seemed beautiful to her she thought the bath was the cause of his beauty.** And while she was washing his back, his flesh was yielding and soft, so that, when he didn’t notice, she touched herself often to test if he was more delicately fleshed.”

Ἐδόκει δὲ τῇ Χλόῃ θεωμένη καλὸς ὁ Δάφνις, ὅτι δὲ τότε πρῶτον αὐτῇ καλὸς ἐδόκει τὸ λουτρὸν ἐνόμιζε τοῦ κάλλους αἴτιον. Καὶ τὰ νῶτα δὲ ἀπολουούσης ἡ σὰρξ ὑπέπιπτε μαλθακή, ὥστε λαθοῦσα ἑαυτῆς ἤψατο πολλάκις, εἰ τρυφερωτέρος εἶη πειρωμένη.

Hort, *The Goatherd and the Shepherdess*:

“As Dorcon gazed at Chloe tending to Daphnis’ bruises, he found himself wishing that he was the one she was nursing. And Daphnis would have happily broken both of his legs and sacrificed all of his goats if it had meant one more wound for Chloe to wash, massage, or bandage.”

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<sup>1</sup> All translations are my own.

## 6. The Ending:

Longus, *Daphnis and Chloe*:

4.37: “And the next day, coming to an agreement, they drove back into the countryside. For Daphnis and Chloe requested this, **being unable to bear the urban way of life, and it seemed good to them to have their wedding in a pastoral style.**”

Ἡμέρας δὲ γενομένης συνθέμενοι πάλιν εἰς τὸν ἀγρὸν ἤλαυνον· ἐδεήθησαν γὰρ τοῦτο Δάφνις καὶ Χλόη μὴ φέροντες τὴν ἐν ἄστει διατριβὴν, ἐδόκει δὲ κάκεινοις ποιμενικούς τινας αὐτοῖς ποιῆσαι τοὺς γάμους.

4.39: “And not only then but as long as they lived, **for most of the time they led a pastoral life...**”

Καὶ οὐ τότε μόνον ἀλλ' ἔστε ἔζων τὸν πλεῖστον χρόνον βίον ποιμενικὸν εἶχον...

Hort, *The Goatherd and the Shepherdess*:

“Their flocks prospered and multiplied, not only sheep and goats, but boys and girls, all growing up under the adoring eyes of the old couples who had raised the two foundlings. Daphnis and Chloe never sought to learn who their natural parents had been. Whether they had been born rich or poor, slaves or princes, they both knew that they could have had no happier fate than that which had brought them together as children of the pasture, nursed by a sheep and a goat.”

Hort on the Ending (excerpt from interview with Adkins, March 6, 2021):

“...I remember, in reading *Daphnis and Chloe* for the first time in graduate school, kind of feeling like, isn't this a bit of a cliché here? What do you mean they have to turn out to, you know, be these – why would rich people have abandoned their babies? ... I didn't buy it! I mean, if I had bought it, I would have kept it, but I didn't. And I remember thinking, for me, the glory of it is that this whole pastoral lifestyle is so beautiful, so satisfying, why take them out of it at the end? Why not let them keep it, let them just be farmers and all? And I realized, of course, I was rewriting that, but I sort of felt, that's okay, that's making it my own... For me, it made it a little bit more satisfying.”

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- Winkler, John J. 1990. "The Education of Chloe: Hidden Injuries of Sex." In *The Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece*, 101-26. New York: Routledge.