

Melodies for the Syrinx: Longus' Musical Mixing and the Myth of Echo
<https://camws.org/sites/default/files/meeting2020/abstracts/2171MelodiesSyrinx.pdf>

“Rustic” instruments: πλαγιάυλος (flute), σῦριγξ (panpipes), κάλαμος (recorder)

“Urban” instruments: e.g. λύρα (lyre), κιθάρα (kithara), σάλπιγξ (straight trumpet)

Ambiguous instruments: αὐλός/αὐλοί (sim. to two clarinets/oboes played at once)

1. *Daphnis and Chloe* 2.34.1

Αὕτη ἢ σῦριγξ τὸ ἀρχαῖον οὐκ ἦν ὄργανον ἀλλὰ παρθένος καλὴ καὶ τὴν φωνὴν μουσικὴ. Αἴγας ἔνεμεν, Νύμφαις συνέπαιζεν, ἦδεν οἶον νῦν.

This syrinx was not of old an instrument, but a maiden, beautiful and musical regarding her voice. She grazed goats, played with the Nymphs, [and] sang as she does now.

2. *Daphnis and Chloe* 2.35.3-4

Αὐλῶν τις ἂν ᾠήθη συναυλούντων ἀκούειν: τοσοῦτον ἦχει τὸ σῦριγμα...πάσας σῦριγγας μία σῦριγξ ἐμιμήσατο.

One would think he heard a symphony of *auloi*, so great was the whistling...One syrinx mimicked all syringes.

3. *Daphnis and Chloe* 3.17.3

“παραδίδου μοι τερπνὸν σαυτὸν μαθητήν: ἐγὼ δὲ χαριζομένη ταῖς Νύμφαις ἐκεῖνα διδάξω.”

“Make yourself into my delightful student; I will teach you in order to please the Nymphs over there.”

4. *Daphnis and Chloe* 3.21.1-4

1. Ἐσθιόντων δὲ αὐτῶν καὶ περιττότερα φιλοῦντων ὢν ἡσθιον, ναῦς ἀλιέων ᾧφθη παραπλεύουσα. Ἄνεμος μὲν οὐκ ἦν, γαλήνη δὲ ἦν καὶ ἐρέττειν ἐδόκει. Καὶ ἦρετον ἐρρωμένως: ἠπείγοντο γὰρ νεαλείς ἰχθῶς εἰς τὴν πόλιν διασώσασθαι τῶν τιμῶν πλουσίων. 2. Οἶον οὖν εἰώθασιν ναῦται δρᾶν ἐς καμάτων ἀμέλειαν, τοῦτο κάκεινοι δρῶντες τὰς κόπας ἀνέφερον. Εἷς μὲν αὐτοῖς κελευστής ναυτικὰς ἦδεν ᾠδὰς, οἱ δὲ λοιποὶ καθάπερ χορὸς ὁμοφώνως κατὰ καιρὸν τῇ ἐκείνου φωνῇ ἐβόων. 3. Ἦνικ' οὖν ἐν ἀναπεπταμένη τῇ θαλάττῃ ταῦτα ἔπραττον, ἠφανίζετο ἡ βοή χρομένης τῆς φωνῆς εἰς πολλὴν ἀέρα: ἐπεὶ δὲ ἄκρα τιμὴ ὑποδραμόντες εἰς κόλπον μηνοειδῆ καὶ κοῖλον εἰσήλασαν, μείζων μὲν ἠκούετο βοή, σαφῆ δὲ ἐξέπιπτεν εἰς τὴν γῆν τὰ τῶν κελευστῶν ᾠσματα. 4. Κοῖλος γὰρ τῷ πεδίῳ αὐλῶν ὑποκείμενος καὶ τὸν ἦχον εἰς αὐτὸν ὡς ὄργανον δεχόμενος πάντων τῶν φθεγγομένων μμητῆν φωνὴν ἀπεδίδοι, ἰδίᾳ μὲν τῶν κωπῶν τὸν ἦχον, ἰδίᾳ δὲ τὴν φωνὴν τῶν ναυτῶν: καὶ ἐγένετο ἄκουσμα τερπνόν.

1. While they were eating, and kissing more than eating, a ship of fishermen that were sailing by appeared. There was no wind, the sea was calm, and it seemed right to row and they were rowing vigorously; for they were hastening to the city to preserve sea fish for one of the wealthy elites. 2. Therefore, those men were doing what sailors are wont to do to take their minds off work, in taking up their oars. One man, the boatswain, sang nautical tunes to them, and the rest, like a chorus, shouted out in unison at the appropriate time of his voice. 3. Therefore so long as they did these things on the open sea, the shout disappeared, with the voice poured out into a lot of air. But when they ran under some headland and drove into a crescent moon-shaped and hollow gulf, the shout was heard more loudly, and the songs of the rowers fell clearly onto the land. 4. For the hollow gulf was lying above the plain and, receiving the sound into itself like an instrument, returned a voice mimicking all the things that were said, the sound of the oars was separate, the voice of the sailors was separate, and the sound was pleasant.

5. Athenaeus *Deipnosophists* 5.189b-c, e

ὁ γὰρ διαπνεόμενος τόπος ἀυλή λέγεται, καὶ διαυλωνίζειν φασὲν τὸ δεχόμενον ἐξ ἑκατέρου πνεῦμα χωρίον. ἔτι δὲ αὐλὸς μὲν τὸ ὄργανον, ὅτι διέρχεται τὸ πνεῦμα... πᾶν οὖν τὸ τοιοῦτον ἀυλή τε καὶ αὐλῶν λέγεται.

For a breathed-through place is called an ‘*aulē*,’ and we say ‘to admit a draft through’ for a place that receives air from either side. Further, the instrument is the ‘*aulos*,’ because air passes through it... Therefore everything of this sort is called an ‘*aulē*’ and ‘*aulōn*.’

6. Longus, *Daphnis and Chloe* 3.22.1-2

1. Ὁ μὲν οὖν Δάφνις εἰδὼς τὸ πραττόμενον μόνῃ τῇ θαλάττῃ προσεῖχε καὶ ἐτέρπετο τῇ νῆι παρατρεχούσῃ τὸ πεδῖον θάττον πτεροῦ καὶ ἐπειρᾶτό τινα διασώσασθαι τῶν ἀσμάτων, ὡς γένοιτο τῆς σύριγγος μέλη. 2. ἡ δὲ Χλόη τότε πρῶτον πειρωμένη τῆς καλουμένης ἠχοῦς ποτὲ μὲν εἰς τὴν θάλατταν ἀπέβλεπε, τῶν ναυτῶν κελευόντων, ποτὲ δὲ εἰς τὴν ὕλην ἐπεστρέφετο, ζητοῦσα τοὺς ἀντιφωνοῦντας.

Therefore, Daphnis, knowing what was going on, paid attention to the sea alone, and was pleased by the ship racing by the plain faster than a bird and he tried to preserve some of the songs so that they would become melodies for the syrinx. But Chloe, only then experiencing what is called the echo for the first time, at one moment looked to the sea when the sailors were calling the rhythm, and at another moment turned to the forest seeking the voices calling in return.

7. *Daphnis and Chloe* 3.11.1

Τοιαῦτα ἀντιφωνήσασα πρὸς τὸν Δάφνιν ἡ Χλόη καθάπερ ἠχώ

Chloe responded in this way to Daphnis antiphonally, like an Echo.

8. *Daphnis and Chloe* 3.23.2-5

2. “Τρέφεται μὲν ὑπὸ Νυμφῶν, παιδεύεται δὲ ὑπὸ Μουσῶν συρίττειν, αὐλεῖν, τὰ πρὸς λύραν, τὰ πρὸς κιθάραν, πᾶσαν ᾠδὴν, ὥστε καὶ παρθενίας εἰς ἄνθος ἀκμάσασα ταῖς Νύμφαις συνεχόρευε, ταῖς Μούσαις συνῆδεν: ἄρρενας δὲ ἔφευγε πάντας, καὶ ἀνθρώπους καὶ θεοὺς, φιλοῦσα τὴν παρθενίαν. 3. Ὁ Πάν ὀργίζεται τῇ κόρῃ, τῆς μουσικῆς φθονῶν, τοῦ κάλλους μὴ τυχῶν, καὶ μανίαν ἐμβάλλει τοῖς ποιμέσι καὶ τοῖς αἰπόλοις. Οἱ δὲ ὥσπερ κύνες ἢ λύκοι διασπῶσιν αὐτὴν καὶ ρίπτουσιν εἰς πᾶσαν γῆν ἔτι ἄδοντα τὰ μέλη. 4. Καὶ τὰ μέλη Γῆ χαριζομένη Νύμφαις ἔκρυψε πάντα. Καὶ ἐτήρησε τὴν μουσικὴν καὶ γνώμη Μουσῶν ἀφίησι φωνὴν καὶ μιμείται πάντα, καθάπερ τότε ἡ κόρη, θεοὺς, ἀνθρώπους, ὄργανα, θηρία: μιμείται καὶ αὐτὸν συρίττοντα τὸν Πᾶνα. 5. Ὁ δὲ ἀκούσας ἀναπηδᾷ καὶ διώκει κατὰ τῶν ὄρων, οὐκ ἐρῶν τυχεῖν ἀλλ’ ἢ τοῦ μαθεῖν, τίς ἐστὶν ὁ λανθάνων μαθητής.”

2. She was raised by the Nymphs, but was taught by the Muses to play the syrinx, to play the aulos, those (melodies) for the lyra, those (melodies) for the kithara, every song; so that when she blossomed into the flower of maidenhood, she danced in company with the Nymphs, and sang along with the Muses. She, preferring her maidenhood, fled all males, both men and gods. 3. Pan became enraged at the girl, envying her musical ability, but not obtaining her beauty, and he cast a frenzy on the shepherds and the goatherds, who tore her to pieces just as dogs or wolves do, and all over the earth they cast her, still singing the melodies (τὰ μέλη), and Earth, to please the Nymphs, hid all these limbs (τὰ μέλη) and watched over the music, and by the will of the Muses, she sends off a voice and mimics everything — gods, men, instruments, beasts — just as the girl used to. She also mimics Pan himself playing the syrinx. 5. But once he’s heard [her], he leaps up and ranges over the hills, not wanting to attain anything other than learning who his hidden student is.

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