

Playing the Pan-pipe: A Metaphor for Mature Love in Longus's *Daphnis and Chloe*

The celebration of Pan at the end of Book 2 of Longus's *Daphnis and Chloe* (2.32-37) — the action of Syrinx, the musical performances of Philetas and Daphnis, the conferral of Philetas's pipes upon the young protagonist — has been fertile ground for scholars. Some have focused on Pan's masculine-animalistic aggression in his violent pursuit of Syrinx's virginity (Turner 1960, Zeitlin 1990, Epstein 2002). According to these interpretations, Daphnis needs either to imitate Pan's aggression or to learn not to be like the violent god. There is wider agreement that the transfer of pan-pipes from Philetas to Daphnis symbolizes Daphnis's readiness for sexual maturity: he casts aside a boy's pipes for a man's. This paper considers these themes of male aggression and violence, education and sexual maturity, and music in light of a single sentence of 2.35.4: κατ' ὀλίγον δὲ τῆς βίας ἀφαιρῶν εἰς τὸ τερπνότερον μετέβαλλε τὸ μέλος.¹ I argue that this line, which describes Philetas's adjustment of his pan-pipe, is a metaphor for the capacity for mature love that Daphnis needs to acquire. Only by tempering his male aggression or “force” (βία) can Daphnis fulfill and consummate his love for the vulnerable Chloe.

I first establish the text's strong association of violence with playing the σύριγξ. His advances spurned, Pan reacts violently: ὀρμῆ διώκειν ὁ Πᾶν ἐξ βίαν· ἢ Σύριγξ ἔφευγε καὶ τὸν Πᾶνα καὶ τὴν βίαν (2.34.2).² Unable to temper his aggression, Pan cannot be a match for Syrinx and therefore cannot consummate his love. The recurrence of βία three times in such close proximity links Pan's sexual force with the force of Philetas's breath. Whereas Pan is unable to reduce his force, Philetas is able to adjust his melody to a more delightful tune, a lesson which Daphnis too must learn.

¹ “Gradually diminishing the force (of his breath), he was changing the melody to something sweeter.”

² “Pan starts to chase (to take her) **by force**: Syrinx fled both Pan and **his violence**.”

After discussing Pan's critical role in the psychological development of Daphnis and Chloe (following Turner 1960), I explore references to violence elsewhere in the text. The first occurrence of βία (1.12.1) equates Daphnis with he-goats in rut. Like Pan and his goats, Daphnis is portrayed as an aggressor, filled with sexual energy. Later, when he first lies naked with Chloe, his erotic aggression is emphasized: κατὰ δὲ τὴν τῶν χειρῶν περιβολὴν **βιαιότερον** δὴ τοῦ Δάφνιδος ἐπισπασαμένου (2.11.2).³ The youths are not prepared psychologically for sex, however, and are unable to satisfy their passion. Daphnis has not yet learned to modify his instinctual aggression with τέχνη, as the pan-pipe metaphor implies.

After considering the implications of βία from Chloe's female perspective (following Winkler 1990), I highlight the novel's sexualization of music and of the pan-pipe itself. When first enamored with Daphnis's beauty (1.13), Chloe thinks music is responsible. Overcome with passion, she wishes she were a pan-pipe so that Daphnis could blow into her (1.14.2: εἶθε αὐτοῦ σύριγγξ ἐγενόμην, ἵν' ἐμπνέῃ μοι).

In my conclusion, I draw out the implications of these links between violence, sex, and music. The physicality of sex requires that Daphnis use his aggression, just as Philetas must use the force of his breath to produce sound. But only the proper amount of force. The "sharp" note, which Philetas plays for goats (2.35.4: ὀξὺ τὸ αἰγῶν), does not appeal to the sheep. Similarly, Pan-like aggression is not suitable for the vulnerable Chloe. For both sheep and shepherdess, a "delightful" note (2.35.4: τερπνὸν ἦν τὸ ποιμνίων) is preferable. Philetas, diminishing his force to play something "more delightful" (τερπνότερον), is a model for Daphnis, who needs to temper his aggression in order to have a mature sexual relationship with Chloe.

³ "As Daphnis drew (her) to himself rather **forcibly** for a hug"

Works Cited

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