

Pan and the Pastoral: Redefining Erotic and Generic Paradigms in *Daphnis and Chloe*

In each of the first three books of *Daphnis and Chloe*, Longus relays a myth of metamorphosis, narrated by one of his characters, in which a young female attempts to escape the god Pan's savage *eros* and is transformed into a natural object or phenomenon (pine – Pitys, 1.27; reed – Syrinx, 2.34; echo – Echo, 3.23). These myths seem to contravene the idyllic atmosphere in which they are told, as they feature increasingly violent episodes that invert the successful experience of love that is celebrated in the novel, which culminates in a happy marriage for Daphnis and Chloe. While scholars have discussed these inset myths primarily in relation to the young protagonists (see Philippides 1981, Pandiri 1985, Zeitlin 1990, Morgan 2004), rarely have they been considered vis-à-vis the text's long-standing identification as a "pastoral novel." In this paper, I argue that this sequence of embedded myths is fundamentally bound up with the generic concerns of the novel, as the three aetiological narratives provide Longus with a counterpoint through which he can trace the development and expansion of the bucolic genre from its Hellenistic proponents to his own work.

In the *Idylls*, the poet Theocritus draws a fundamental opposition between *eros* and the *hesychia* (ἡσυχία) of the bucolic world: love is painful, unrequited, and ultimately disruptive of the pastoral *locus amoenus* (Hunter 1999). The singers and shepherds of Theocritus' fictional "present" recognize this fact, and, like Simichidas in *Id.* 7, ultimately eschew their erotic passions in favor of the pleasure of nature and the tranquility of the bucolic sphere; by contrast, the mythological prototypes of the pastoral tradition (of which Daphnis in *Id.* 1 is the consummate example) have no recourse to their unsuccessful desires and thus fail as positive paradigms (Fantuzzi and Hunter 2004). While Theocritus' successors, Moschus and Bion, begin

to suggest a more positive vision of bucolic love, Theocritus' creation of the tradition remained paramount, as is evident from explicit references in a number of authors, including Longus.

Given this Theocritean framework, we might assume that Pan, the *Urbukoliker*, would figure similarly in Longus' pastoral novel as solely a negative paradigm. However, Pan in fact exists outside of the confines of these mythic narratives: he and the nymphs feature throughout the novel as divine protectors, the servants of Daphnis and Chloe's burgeoning love. While Pan's transcendence of the division between mythical and "real" pastoral time is found in Theocritus as well (in *Id.* 1, Pan appears in both the frame and internal narratives: the goatherd fears waking him at 15-18; the dying Daphnis gives Pan his pipes at 128-9), his guiding role in the primary narrative of the novel contrasts sharply from his characterization in the three inset *aitia*. These myths, signposted as paradigms of the bucolic tradition, are fundamentally typified by Pan's unfulfilled *eros*, which parallels the portrayal of this tradition's mythical past, characterized by (erotic) loss or lack of fulfillment. However, as a close examination of the three episodes reveals, the escalation and internal development in the myths results in Pan's own transformation, from wild divinity pursuing his destructive erotic desires to his new mantle as benefactor to the young lovers, aiding in their happy consummation. Similarly to Theocritus, Longus demonstrates that the paradigms of the past are no longer tenable, but Pan's position within the pastoral sphere of the novel is not abandoned but redefined (alongside the nymphs he once pursued). This transitional process appears to have occurred in the recent "past" of the novel: at 2.7.6, the elderly Philetas (himself a signifier for the Hellenistic bucolic tradition, per Bowie 1985) states that he sought out Pan and his former desires (Pitys, Syrinx, and Echo) as potential sources for erotic guidance in his youth, though they were unable to provide Philetas with a successful *pharmakon* to his love. The full and successful manifestation of Pan's beneficial potential is

made possible only by the expansion and refabrication of the pastoral genre, which began in Bion and Moschus, but has taken new form through Longus' novel.

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