

Melodies for the Syrinx: Longus' Musical Mixing and the Myth of Echo

This paper analyzes Longus' use of music as a narrative device that signals Daphnis' development as a character who breaks out of the pastoral stereotype. The presence of music in *Daphnis and Chloe* has been thoroughly explored as one means by which Longus defines the bucolic landscape of the novel (Maritz, 1991). I argue, however, that the musical wordplay in and immediately surrounding Daphnis' *aition* of Echo (3.21-23) illustrates his harmonic merging of urban and rural spheres.

Scholars have long accepted a separation between Longus' urban and pastoral elements. Longus himself defines a specific group of instruments as bucolic — the transverse flutes, syringes, and single reeds (αὐλοὶ πλάγιοι καὶ σύριγγες καὶ κάλαμοι, 1.4.3) that are given as herders' dedications to the nymphs. While the syrinx reappears throughout the novel as the pastoral instrument *nonpareil*, I argue that this clean presentation of bucolic music is complicated through the events surrounding the last of the three inset mythological *aitia*: the echo of the fishermen's shanties (3.23). Montiglio, among others, has noted the symbolism of music in these *aitia* as signifying Daphnis' professional development and urban acculturation (Montiglio, 2012). Daphnis tells Chloe this story of Echo in response to the landscape's echoing of urban fishermen's songs. I argue that this context and *aition* also marks the final transition from a pastoral to a mixed urban and rural narrative.

Hubbard has posited that the description of Philetas' syrinx, which Daphnis inherits and which can imitate all syringes (πάσας σύριγγας μία σῦριγξ ἐμιμήσατο, 2.35.4), is a stand-in for Longus' intertextuality with his bucolic predecessors through the instrument's melding of musical modes (Hubbard, 2006). In a similar vein, I argue that Longus' wordplay surrounding

the fishermen's sea-shanties amplifies this musical complexity and challenges the perception that Longus' music belongs solely to the bucolic, rather than the urban, sphere. The narrator directly introduces non-pastoral instruments and music into the narrative when he specifies that the fishermen "sang nautical songs" (ναυτικὰς ἤδεν ᾠδάς, 3.21.2) and the hollow (αὐλών) valley returned an echo of them like an instrument (ὡς ὄργανον, 3.21.4). Longus' description of this scene emphasizes the peaceful interaction between the bucolic landscape and the urban singers (Elliger, 1975), while its vividness illustrates its rhetorical significance to the surrounding narrative (Fernández-Delgado and Pordomingo, 2016). In addition to these aspects, Longus' *paronomasia* on *aulōn* and the unnamed urban *aulos* forms the first appearance of this non-pastoral instrument in the novel.

Daphnis understands (εἰδὼς) this process and attempts to preserve (διασώσασθαι) these songs as melodies on his syrinx (τῆς σύριγγος μέλη, 3.22.1), language which recalls the fishermen's efforts to preserve their fish (3.21.1), and which Daphnis repeats in the *aition* of Echo. The story that follows is innovative in its musical detail (Schlapbach, 2015), since the Nymphs professionally educate Echo to "play the syrinx, play the *aulos*, those melodies for the lyre, those for the kithara, every song" (συρίζειν, ἀλεῖν, τὰ πρὸς λύραν, τὰ πρὸς κιθάραν, πᾶσαν ᾠδὴν, 3.23.2). This is the only appearance in the novel of these Apollonian string instruments, and Daphnis' unique awareness of them further signals his development as a knowledgeable, urban professional. Daphnis' wordplay with μέλη as both "limbs" and "songs" in Echo's dismemberment, and their musical preservation through their imitation of instruments (ὄργανα) and other sounds, likewise recalls the actions both of the landscape and of Daphnis himself in preserving the fishermen's songs in the surrounding narrative (3.23.4). I thus argue that these various elements of the text verbally echo each other, thereby indicating through the specific

musical details that Daphnis is a counterpart of his mythical Echo and is a character who now freely crosses urban and pastoral boundaries.

Bibliography

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