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# *Bucolic and other Pleasures in Longus'* Daphnis and Chloe*'* *

**Sunto.** Il romanzo di Longo combina efficacemente i tropi dell'elemento bucolico con quelli della narrativa erotica eterosessuale. L'articolo esamina l'impatto di questa ibridazione su di un elemento importante e persistente nel testo di Longo, cioè il concetto di piacere e le sue combinazioni. Vi viene argomentato che il piacere bucolico e il piacere erotico possono essere distinti, e che il piacere erotico trova un più grande potenziale diegetico in quanto comporta di frequente movimento e cambiamento. Il contrasto tra il più statico piacere bucolico e la sua più mobile controparte contribuisce al senso di frustazione conosciuto dai potenziali innamorati, Dafni e Cloe, che è così importante nella storia. La conclusione del romanzo può essere vista nel senso di offrire una riconciliazione tra i due tipi di piacere, grazie alla soddisfazione consistente nel godimento sessuale combinato all'appagamento in uno stile di vita davvero bucolico.

**Parole chiave.** Longo Sofista, piacere, eros, elemento bucolico, romanzo antico.

**Abstract.** Longus' novel successfully combines the tropes of bucolic with those of heterosexual erotic prose narrative. This paper investigates the impact of this hybridity on the treatment of a prominent and persistent element in the text, the concept and associations of pleasure. It is argued that bucolic pleasure and erotic pleasure can be distinguished, and that erotic pleasure has greater diegetic potential since it frequently entails movement and change. The contrast between the more static bucolic pleasure and its more mobile counterpart contributes to the frustration experienced by the potential lovers, Daphnis and Chloe, which is so important to the story. The conclusion of the novel can be seen to offer a reconciliation of the two types of pleasure, through the satisfaction located in sexual enjoyment combined with indulgence in an artful bucolic lifestyle.

**Keywords.** Longus, pleasure, eros, bucolic, ancient fiction.

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Among our surviving examples of ancient erotic prose narrative *Daphnis and Chloe* is unique in the fact that its action is located within a highly stylised landscape which is immediately recognised as derived from an established bucolic literary tradition. The countryside does not simply constitute a picturesque setting for the story of how love between a youth and a girl begins, matures, and is ultimately consummated. As has long been recognised[1], the rendition of this landscape, and of many of the human interactions which take place within it, lends the love-story a bucolic character and produces a remarkable fusion of the bucolic with heterosexual erotic narrative. The theme of love in a rural setting can be identified in the earliest Greek poetry[2]. The prominent, even indispensable presence of love within bucolic as a genre can be seen clearly in the first *Idyll* of Theocritus, where the βουκολικὰ ἀοιδά of lines 64-142 has an erotic subject – the undoing of Daphnis by Eros[3]. In addition goatherds and shepherds in Theocritus routinely mention past or current loves, and sometimes these loves even have an embryonic narrative shape. But Longus' erotic narrative is vastly more extended and complex, and also follows a pattern which closely resembles that of heterosexual prose romance. The reader is thus pre-

[1] Significant studies which emphasise this aspect of hybridity are Mittelstadt 1969, Cresci 1999 and Effe 1982. The multiple titles of the work in the manuscripts, on which see Hunter 1983, p. 1 and Henderson 2009, p. 3, are testimony to efforts to capture this combination of bucolic and erotic narrative.

[2] E.g. the liason between Zeus and Hera in *Il.* 14,346-51, the young man's proposal in Archilochus fr. 196A West.

[3] I suggest that there is sometimes a hint of the grotesque in this bucolic love (more than a hint when one considers the burlesque figure of Polyphemus in love in *Idyll* 11), occasionally a certain directness that verges on indecency from the perspective, at least, of the sophisticated urban reader (e.g. *Id.* 1.151-52, 5.86-89, 116-19). On the whole, Longus neglects to adopt this strategy, at least with respect to his main protagonists Daphnis and Chloe.


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sented with a generic hybrid which successfully draws upon two literary forms. This hybridity is acknowledged by the narrator himself in his prologue: the painting which inspires his verbal rendition is situated in a beautiful grove with all the characteristics of a *locus amoenus* (καλὸν μὲν καὶ τὸ ἄλσος, πολύδενδρον, ἀνθηρόν, κατάρρυτον); the painting itself is classified as a "story of love" (ἱστορίαν ἔρωτος), described as possessing an "erotic event" (τύχην ἐρωτικήν); some of the representations listed in the painting seem connected with bucolic (ποίμνια τρέφοντα, ποιμένες ἀναιρούμενοι), yet the narrator insists there was much more, and all of it erotic (πολλὰ ἄλλα καὶ πάντα ἐρωτικά). As Zeitlin pointed out, the prologue also serves to alert the audience to the long established connections between the beautiful and pleasure[4]. The narrator informs us that the painting was a source of greater pleasure (τερπνοτέρα) than the grove in which it was situated (so the grove, with its bucolic characteristics, was a source of a pleasure too) owing to its exceptional craft and its subject (ἀλλ᾽ ἡ γραφὴ τερπνοτέρα καὶ τέχνην ἔχουσαν περιττὴν καὶ τύχην ἐρωτικήν); gazing on the painting, the narrator acquired a desire to compose a written response (or copy) to the painting (ἰδόντα με καὶ θαυμάσαντα πόθος ἔσχεν ἀντιγράψαι τῇ γραφῇ); Longus' entire work is an offering to the god Eros and also divinities which represent bucolic (the Nymphs and Pan); it is a possession which brings pleasure to all humans (κτῆμα δὲ τερπνὸν πᾶσιν ἀνθρώποις).

Rather than focus on the complex dynamics of pleasure generated by the narrative's fictive status and by the manner in which the narrator involves the reader in the (supposedly) morally ambiguous pleasures of voyeurism and *scopophilia*[5], in this short paper I should like to make some observations on the consequences of this generic hybridity for the types of pleasure which are represented in the narrative. This line of inquiry is suggested to me by Paschalis' study which investigated the common element of *terpsis* in Theocritus and Longus, and possession (κτῆμα τερπνόν) "...as the final stage in a fruitful aesthetic-erotic relationship"[6]. Although the erotic was commonly integrated into earlier

[4] Zeitlin 1990, p. 419 and Zeitlin 1994, p. 148-49.

[5] As outlined, for example, by Goldhill 1995, pp. 43-44.

[6] Paschalis 2005, p. 61.

bucolic poetry, and is clearly a fundamental component in Longus' narrative, the concept of hybridity itself entails the union of two or more things that are distinct before coming together. There must be a level at which the bucolic and the erotic can be distinguished, and one possible distinction may reside in the character of pleasure associated with either. My view will be that the bucolic and the erotic entail different species of pleasure, or at least that pleasure takes on different characteristics in either. The presence of two different types of pleasure creates a tension which is reflected in Longus' narrative, and contributes to the work's aesthetic interest. This tension is perhaps resolved at the novel's end. The novel is a fine example of what Harrison has termed "generic enrichment" where a text "gain[s] literary depth and texture from detailed confrontation with, and consequent inclusion of elements from, texts which appear to belong to other literary genres"[7].

The pleasure associated with the erotic in Greek literature is invariably complex, and may even be combined with discomfort. Eros involves lack, want, and disturbance, and while pleasure is somehow invested in the experience of attraction to the beautiful, it is not normally the pleasure of fulfilment: because the appetite is not satisfied, desire may not be bounded, limits may not be set. The narrator concludes his prologue with a prayer to Eros that he himself retain his sense of restraint and propriety while telling the (love) story of others (ἡμῖν δ' ὁ θεὸς παράσχοι σωφρονοῦσι τὰ τῶν ἄλλων γράφειν). On the other hand the opening of Theocritus' first *Idyll* declares pleasure to be a fundamental characteristic of bucolic:

Theocr. *Id.* 1.1-3
Ἁδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα,
ἁ ποτὶ ταῖς παγαῖσι, μελίσδεται, ἁδὺ δὲ καὶ τύ
συρίσδες· μετὰ Πᾶνα τὸ δεύτερον ἆθλον ἀποισῇ.
*Something pleasant is the whisper that the pine sings over there near the stream, goatherd, and pleasant too is your piping. You will carry off second prize after Pan.*

[7] Harrison 2007, p. 1. Ultimately, the fundamentally hybrid nature of this work is an inevitable evolution from the generic enrichment already inherent in the Theocritean tradition generally (Harrison 2007, p. 35).

Theocr. *Id.* 1.7-8
ἄδιον, ὦ ποιμήν, τὸ τεὸν μέλος ἢ τὸ καταχές
τῆν᾽ ἀπὸ τᾶς πέτρας καταλείβεται ὑψόθεν ὕδωρ.
*More pleasant, shepherd, is your song than the water that trickles down from the cliff face above.*

That "natural" elements of the landscape give pleasure would seem to be assumed as an uncontested fact[8]. This, I maintain, is the simplest kind of bucolic pleasure and the source and status of this pleasure are never called into question within the bucolic mode. It is of course humans who interpret the sounds generated by elements of the landscape as "pleasant" and resembling music or song, but bucolic does not pause to reflect overtly on this. Rather we are confronted with something that constitutes the closest thing to a "katastematic pleasure" (to borrow a term from Epicureanism), that is, a pleasure which is self-sufficient, without need of anything else. It is, as Payne has noted[9], a pleasure of *stillness*.

As these Theocritean lines show, bucolic musical art, represented appropriately by the *syrinx*, is frequently closely associated with the sounds generated without art by the landscape[10], and is also a source of pleasure, possibly a source of superior pleasure (ἄδιον, ὦ ποιμήν, τὸ τεὸν μέλος ἢ...). Again, the question as to why song and the music of bucolic instruments should be so is not raised but taken for granted[11]. In both cases it is as if the senses are engaged and the pleasure which is yielded requires no or little contribution from higher cognitive functions. The sentient agent, whether human or animal, who feels pleasure is passive. This is particularly the case with sounds which do

[8] Particularly in these lines we are presented with what Hunter describes as "two key features of the bucolic *locus*, the music of nature and nature itself" (Hunter 1999, p. 70).

[9] Payne 2007, p. 27.

[10] Lucretius 5.1382-83 describes how the sound naturally produced by a breeze passing over the hollow stalks of reeds actually prompted primitive humans to invent pipe instruments like the syrinx.

[11] See Hunter's note (Hunter 1999, p. 70) for ancient references on the pleasure attributed to the sound of the syrinx. Landels 1999, p. 69 points out that the syrinx is allowed to remain in Socrates' city in *Rep.* 399 d7.

not contain articulate language and there are none of the problems normally attached to the search for significance and meaning[12].

A good example of the kind of pleasure which is derived from the bucolic in Longus is where, in language reminiscent of Theocritus' first *Idyll*, he describes the inflammatory effect of summer on Daphnis and Chloe,

1.23.1
Ἡδεῖα μὲν τεττίγων ἠχή, γλυκεῖα δὲ ὀπώρας ὀδμή, τερπνὴ δὲ ποιμνίων βληχή.
*Pleasant was the sound of cicadas, sweet the aroma of ripe fruit, delightful the bleating of the sheep.*

Though Daphnis and Chloe may still be thought of as embedded focalisers at this point, the declaration of the pleasantness of these sounds and smells clearly has universal applicability: anyone would react in this way to these sensory stimulants. But in the sentence which follows the narrator noticeably intrudes and inserts a hypothetical witness into this same landscape:

1.23.2
Εἴκασεν ἄν τις καὶ τοὺς ποταμοὺς ᾄδειν ἠρέμα ῥέοντας καὶ τοὺς ἀνέμους συρίττειν ταῖς πίτυσιν ἐμπνέοντας καὶ τὰ μῆλα ἐρῶντα πίπτειν χαμαὶ καὶ τὸν ἥλιον φιλόκαλον ὄντα πάντας ἀποδύειν. ὁ μὲν δὴ Δάφνις θαλπόμενος τούτοις ἅπασιν εἰς τοὺς ποταμοὺς ἐνέβαινε...
*One would have suggested that the streams were singing softly*[13] *as they flo-*

[12] One notes in Book 2 of *Daphnis and Chloe* that the audience of Philetas' bucolic piping listens in delighted silence. Dryas is moved to dance, but has to request a different (in this case a Dionysiac) *melos* before he can do so (2.36.1). An interesting parallel to this sort of "non-intellectualised" pleasure may be found in the response of the early humans who listened to the new Muses described in Plato, *Phaedr.* 259c 1 ἐξεπλάγησαν ὑφ' ἡδονῆς, with Yunis' note (Yunis 2011, p. 176).

[13] Henderson in his translation (Henderson 2009) takes ἠρέμα with the participle ῥέοντας, but I am inclined to take the adverb with ᾄδειν since it is primarily associated with sound rather than movement. An anonymous reviewer concurred and suggested that Longus may have elected to place the adverb after the infinitive to avoid hiatus. See Reeve's remarks on Longus' tendency towards the avoidance of hiatus (Reeve 1971, pp. 530-31). I note, however, ἠρέμα ὑπεφθέγγετο at 1.25.1.

*wed, the breezes piping as they blew in the pines, that the apples fell to the ground because they were in love with it, and that the sun was making everyone take their clothes off because he liked looking at beautiful bodies. Well, anyway, since Daphnis was warmed by all these things he went into the streams ...*

This witness is also an interpreter who begins, unremarkably, by anthropomorphising the sounds of the landscape but concludes by projecting an erotic impulse on the inanimate elements of the landscape. One might argue, and the text vaguely supports it, that the perspective of the anonymous witness corresponds in several key aspects to that of Daphnis and Chloe. But the sophistication of the perspective simultaneously creates a distance between these interpretations and anything Daphnis and Chloe might be capable of: what we would attribute to the effects of gravity is explained by apples yearning like lovers for the ground; the all-seeing sun is a manipulative voyeur titillated by the sight of naked flesh. The witness is, of course, the narrator's and the reader's representative in this bucolic landscape. Erotic desire has altered the perception of this landscape so that the narrator and reader are no longer inclined to derive simple bucolic pleasure from it[14]. Now one yearns for more, is drawn to interpret the natural processes through the projection of one's own unarticulated desire. Elsewhere in this novel even the god Eros admits he takes pleasure in the bucolic environment, as he does like a bird or bee in the flowers and plants of Philetas' garden,

2.5.4.
εἰς τὸν σὸν ἔρχομαι κῆπον καὶ τέρπομαι τοῖς ἄνθεσι καὶ τοῖς φυτοῖς κἀν ταῖς πηγαῖς ταύταις λούομαι
*I enter your garden and take pleasure in the flowers and plants and bathe in these springs.*

Eros challenges Philetas to show that the god has caused any physical damage to the orchards and flowers, or disturbed sediment in the spring (2.5.5). Yet the god's presence has affected the bucolic landscape in a profound way: the god claims that it is through *his* bathing that the flowers and plants are (i.e. appear to the human observer?) beau-

[14] See Montiglio's remark (Montiglio 2012, p. 135): "Love, though natural, disturbs the idyllic landscape of the novel."

tiful (διὰ τοῦτο καλὰ καὶ τὰ ἄνθη καὶ τὰ φυτὰ τοῖς ἐμοῖς λουτροῖς ἀρδόμενα, 2.5.4). Now the human agents (especially Philetas) are likely to have difficulty responding to the garden's attractions in a manner where the pleasure derived is not complex. For the literary tradition insists that pleasure in an erotic context is never simple, often paradoxical (e.g. γλυκυπικρόν), at least for humans. So too in Longus' narrative, our incipient lovers find themselves frustrated in their search for pleasure. In fact, love is sometimes attended by the very opposite of pleasure, as illustrated when Daphnis and Chloe find only in a deep and dreamless sleep (a state most like death itself, it might be argued) a remedy for the pain of love[15],

1.22.3
τῆς ἐρωτικῆς λύπης φάρμακον
*a remedy for the pain of love*

and besides, one of the most persistent habits of the ancient poetic tradition is the view that asymmetrical eros entails the non-attainment of pleasurable fulfilment. One notes how Longus employs the term ἀπόλαυσις when speaking of pleasure in this novel[16]. There *are* denizens of the bucolic world that engage in sex without these complications: the sheep and goats display an easy indifference to Daphnis and Chloe's envious surveillance as they go about their own seasonal courtship and mating. Daphnis himself argues that what the rams do to ewes and billy goats to nanny goats seems to assuage their discomfort and leads to mutual satisfaction,

3.14.3
ὁρᾷς ὡς μετὰ τοῦτο τὸ ἔργον οὔτε ἐκεῖναι φεύγουσιν ἔτι αὐτοὺς οὔτε ἐκεῖνοι κάμνουσι διώκοντες, ἀλλ᾽ ὥσπερ κοινῆς λοιπὸν ἀπολαύσαντες ἡδονῆς συννέμονται; γλυκύ τι, ὡς ἔοικεν, ἐστὶ τὸ ἔργον καὶ νικᾷ τὸ ἔρωτος πικρόν.
*You see how after this activity the females do not run away from the males*

[15] Compare the end of the novel where we are told that on the night of their wedding they were more wakeful than owls, ἀγρυπνήσαντες τῆς νυκτὸς ὅσον οὐδὲ γλαῦκες (4.40.3).

[16] Daphnis and Chloe mistakenly think that lying together is the limit of erotic enjoyment, εἶναι πέρας ἐρωτικῆς ἀπολαύσεως (2.11.3); they enjoy kissing and talking to one another while hunting birds, φιλημάτων ἀπόλαυσις συνεχὴς καὶ λόγων ὁμιλία τερπνή (3.10.3).

*any more, nor do the males struggle to chase the females. Rather, they simply proceed to feed together as if they have enjoyed a shared pleasure. The activity, it seems, is something sweet and it overcomes the bitterness of love.*

Soranus in his *Gynaecology* disagrees with those physicians who believe that humans are no different from irrational animals which are driven in due season by nature herself to seek mates and attain the full enjoyment of sexual intercourse:

Soranus, *Gynaecology* 1.33.2
αὐτὴ γὰρ ἡ φύσις, ὡς ἐπὶ τῶν ἀλόγων ζῴων οὕτως καὶ ἐπὶ τῶν ἀνθρώπων, καθ᾽ ἣν δεῖ προθεσμίαν ἐπὶ τὴν μίξιν ἐλθεῖν, οἴστρους τινὰς ἐφύτευσεν καὶ ὁρμὰς ἐκίνησεν, ὁρμῶντος ἤδη τοῦ σώματος ἐπὶ τὴν τῶν ἀφροδισίων ἀπόλαυσιν ἐλθεῖν. λέληθεν δὲ τούτους, ὅτι τὰ μὲν ἄλογα ζῷα μόνῃ φύσει καὶ ἀλόγῳ τύχῃ διοικούμενα παρ᾽ ἑαυτῶν οὐδὲν εἰς ἐπιθυμίαν συνεισφέρει.
*For, just as in the case of animals without reason so too with humans, nature itself, in accordance with which there has to arrive a prescheduled time for mating, planted certain sexual disturbances and set in motion impulses, so from then on the body drives movement towards the objective of the fulfilment of sexual intercourse. But these physicians have not noticed that since animals without reason are regulated by nature alone and unreasoning chance they contribute nothing from their own resources to their sexual desire.*

Daphnis and Chloe could well have been used by Soranus to illustrate his point. But bucolic pleasure alone would in itself be unsuitable for the demands of Longus' narrative art since it would be so static. This is a story, after all, a ἱστορία ἔρωτος (*praef.*). The pursuit of, even the prospect of, erotic pleasure is the most important way in which the potentially static pleasure afforded by the bucolic is transformed into matter with diegetic potential. Erotic pleasure inevitably entails change and action where bucolic pleasure does not[17].

[17] Cresci 1999, p. 226, for example, draws attention to Pan's taunt about the frustrated goatherd who watches his animals mating, reduced to an impotent spectator. A thoroughly bucolic story like that of Phatta in 1.27 involves a transformation, but the change, the diegetic energy, resides in the past. In the present there is simply the delight produced by the repeated, and unchanging, cooing of the wood pigeon. The song (βουκολικόν...φθεγξαμένη 1.27.1) is always the same, even if, as Laplace 2010, p. 45 reminds us, the utterance is a vestige of her sad search for her lost cattle.

Another contribution to narrative movement is provided by protagonists from an alien, even antithetical landscape, seeking their own forms of pleasure[18]. This is best illustrated by the incursion of the young rich men of Methymna in book 2. We are first introduced to them in the following way,

2.12.1-2

νέοι Μηθυμναῖοι πλούσιοι διαθέσθαι τὸν τρυγητὸν ἐν ξενικῇ τέρψει θελήσαντες, ναῦν μικρὰν καθελκύσαντες καὶ οἰκέτας προσκώπους καθίσαντες, τοὺς Μιτυληναίων ἀγροὺς παρέπλεον, ὅσοι θαλάσσης πλησίον. εὐλίμενός τε γὰρ ἡ παραθαλασσία καὶ οἰκήσεσιν ἠσκημένη πολυτελῶς, καὶ λουτρὰ συνεχῆ, παράδεισοί τε καὶ ἄλση· τὰ μὲν φύσεως ἔργα, τὰ δ᾽ ἀνθρώπων τέχνη· πάντα ἐνηβῆσαι καλά.

*Some rich young men from Methymna wanted to enjoy the season of the vintage away from their city, so they launched a small ship, sat their servants down to row it, and sailed along the coastal territory of Mitylene. For this shoreline has many sites ideal for mooring ships, is extravagantly furnished with residences, you can bathe safely all along this coast, and there are gardens and woods. Some of these features are the work of nature, others the product of human craft, but it's all lovely to visit if you're young.*

The pleasure the young rich men desire is qualified by the adjective ξενική which in this context means "away from their own city", "in foreign parts" (compare the phrase ἄλας ξενικὰς "wanderings in foreign countries" in Heliodorus *Aethiop.* 7.6.5), but the pleasure can be characterised as "alien" in other senses too. The adjective is occasionally used to denote luxurious items or practices of foreign provenance in contexts with a moralising tone (e.g. Plut. *Sept. Sap.* 150 c11 μύρα ξενικὰ "foreign perfumes", Plut. *De esu carnium* 999 b2 τὰ ξενικὰ τῶν ἡδυσμάτων "foreign savouries"). The young vacationers are drawn by the attractions of the coastal landscape of Mytilene (sheltered bays, many residences, abundant swimming, gardens and groves). As we are told explicitly by the narrator some of these attractions are natural fe-

[18] Bowie 2009, pp. 14.-16 has argued that Longus does not present a coherent dichotomous moral situation between town and country. Here I focus rather on the forms of pleasure that visitors from the city derive from a country excursion.

atures, others are the result of human manufacture. The tourists mean no harm, their only objective is to engage in pleasure,

2.12.3-4

παραπλέοντες δὲ καὶ ἐνορμιζόμενοι κακὸν μὲν ἐποίουν οὐδέν, τέρψεις δὲ ποικίλας ἐτέρποντο, ποτὲ μὲν ἀγκίστροις καλάμων ἀπηρτημένοις ἐκ λίνου λεπτοῦ πετραίους ἰχθῦς ἁλιεύοντες ἐκ πέτρας ἁλιτενοῦς, ποτὲ δὲ κυσὶ καὶ δικτύοις λαγὼς φεύγοντας τὸν ἐν ταῖς ἀμπέλοις θόρυβον λαμβάνοντες· ἤδη δὲ καὶ ὀρνίθων ἄγρας ἐμέλησεν αὐτοῖς, καὶ ἔλαβον βρόχοις χῆνας ἀγρίους καὶ νήττας καὶ ὠτίδας, ὥστε ἡ τέρψις αὐτοῖς καὶ τραπέζης ὠφέλειαν παρεῖχεν.

*As they sailed along the coast and put into shore along the way they did no harm but engaged in all sort of pleasurable pursuits, sometimes fishing off rocks projecting into the sea with rods and lines for fish that frequent that environment, sometimes using dogs and nets to catch hares running away from the noise and disturbance in the vineyards. Then their attention turned to the hunting of birds, and they caught wild geese in snares, ducks, and great bustards with the result that their sport served their table too.*

The manifold pleasures they indulge in are all what we might today recognise as recreational activities or sports: fishing with rods from the rocks, hunting for hares and various wild fowl. They are pleasures which consist in *doing*, not in the aesthetic appreciation of the landscape, nor, it should be pointed out, in sexual indulgence (hunting and sexual abstinence have a respectable connection in the literary tradition). That these activities are innocuous enough, even if indifferent to the bucolic quality of the landscape, can be seen by the fact that later in the novel, Astylos, the son of Dionysophanes who is owner of the estate upon which Daphnis and Chloe live, also spends his time hunting for hares, a typical pastime of young men of his class when sojourning in the countryside and we note that virtually the same adjective is used to designate the pleasure he derives from this activity,

4.11.1

ὁ μὲν δὴ Ἄστυλος ... περὶ θήραν εἶχε λαγῶν, οἷα πλούσιος νεανίσκος καὶ τρυφῶν ἀεὶ καὶ ἀφιγμένος εἰς τὸν ἀγρὸν εἰς ἀπόλαυσιν ξένης ἡδονῆς.

*Astylos ... was preoccupied with hunting hares, the kind of activities a wealthy and leisured youth always engages in especially when he has come into*

*the country for the fulfilment of pleasure he doesn't normally get at home.*

However, this is not strictly the pleasure proper to the bucolic mode. The narrator too informs us that he was hunting on the island of Lesbos, but his chance encounter with the painting in the grove of the nymphs transformed his tourist's pleasure into something else, something with aesthetic value and diegetic potential.

The holiday of the young men from Methymna ends in violence as they are eventually ejected from the landscape by the locals with sticks after a series of events sparked off by the theft of the ship's mooring rope by one of the peasants (τῶν δή τις ἀγροίκων, 2.13.1). This in turn prompts a somewhat disproportionately violent response from the citizenry of Methymna who, because they are misled as to the facts of the incident by the young men, despatch an armed expedition to exact retribution. After an initial success in which the raiders succeed in kidnapping Chloe, her flock, and Daphnis' goats, they take shelter a little distance down the coast in what they believe is a secure mooring. The commander permits his men to relax and enjoy themselves as if they were at peace (ἀνῆκε τοὺς Μηθυμναίους εἰς τέρψιν εἰρηνικήν, 2.25.2), which the men, with characteristic over-indulgence, turn into a drunken victory celebration (ἐπινίκιον ἑορτὴν ἐμιμοῦντο, 2.25.3). At an advanced hour of the night, when the pleasure the victorious soldiers are enjoying is starting to wind down (τῆς τέρψεως ἐς νύκτα ληγούσης, 2.25.3), a series of unnerving portents consisting of strange and unexplained sights and sounds begins. Among these is the sound of the bucolic pipe, the syrinx, but on this occasion it does not yield its customary pleasure but instead inspires fear in the Methymnaean force, just as a *salpinx* would, as if a signal were being given for attack by an unseen hostile force[19]. While the *syrinx* terrifies the Methymnaeans, it has an entirely different, a more familiar, effect on Chloe's livestock once they have been deposited ashore,

2.28.3
κἀκείνη ἅρτι ἀποβεβήκει καὶ σύριγγος ἦχος ἀκούεται πάλιν ἐκ τῆς πέτρας, οὐκέτι πολεμικὸς καὶ φοβερός, ἀλλὰ ποιμενικὸς καὶ

[19] LANDELS 1999, p. 81 notes that the *salpinx* is not employed as an instrument by Achaeans or Trojans in Homer, but at *Il.* 18.219 the instrument is mentioned in a simile where it is used to give warning of a pirate raid.

οἷος εἰς νομὴν ἡγεῖται ποιμνίων.
*Chloe had just disembarked and the sound of the syrinx was heard again from the cliff, this time no longer warlike and terrifying, but bucolic in character, the kind of sound that leads livestock to pasture.*

The narrative conspires to suggest that Pan himself is the invisible syrinx-player in this episode, but one notices that the music most connected with the bucolic contributes to the protection of its own inhabitants. The bucolic landscape has its own immune system and repels hostile intruders.

If eros can compromise the pleasures afforded by the bucolic landscape, then Longus' novel also contains evidence that the bucolic mutes the progression of eros. As noticed and analysed by Goldhill[20], when Lykainion, the city woman who has married a man from the country, seduces Daphnis at the same time as she instructs him in the mechanics of sexual intercourse she only needs to guide her willing pupil on the path and nothing ξένον ("alien" / "unusual") is required of her – for nature itself completes the rest:

3.18.4
...αὐτὴν δὲ ὑποστορέσασα ἐντέχνως ἐς τὴν τέως ζητουμένην ὁδὸν ἦγε. τὸ δὲ ἐντεῦθεν οὐδὲν περιειργάζετο ξένον· αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευσε τὸ πρακτέον.
*...once she had extended herself underneath him artfully she guided him into the path he had been seeking until then. Thereafter she didn't waste any effort on doing anything extraneous: nature itself managed to instruct what needed to be done next.*

Even if the narrator is evasive as to the precise significance of the adjective ξένον in this context, it clearly stands in some antithetical relationship to φύσις. Coincidentally, though we may infer that Daphnis derived sexual enjoyment from this successful union, we are not told explicitly that he did so. The *pain* that Lykainion warns he will inflict on the virgin Chloe if he undertakes to try the same sex-act on her

[20] Goldhill 1995, p. 26.

(3.19.1-2) encapsulates the familiar paradox of pleasure-pain (in this case Daphnis' implied pleasure of the sexual act versus Chloe's explicit pain)[21].

An example of the contrast between the simple pleasures of a bucolic character and the risk attached to erotic pleasure is offered in book 3. As spring gives way to summer and the days become warmer, the young lovers experience "new pleasures",

3.24.1-3

θερμοτέρου δὲ καθ' ἑκάστην ἡμέραν γινομένου τοῦ ἡλίου, οἷα τοῦ μὲν ἦρος παυομένου τοῦ δὲ θέρους ἀρχομένου, πάλιν αὐτοῖς ἐγίνοντο καιναὶ τέρψεις καὶ θέρειοι. ὁ μὲν γὰρ ἐνήχετο ἐν τοῖς ποταμοῖς, ἡ δὲ ἐν ταῖς πηγαῖς ἐλούετο· ὁ μὲν ἐσύριζεν ἁμιλλώμενος πρὸς τὰς πίτυς, ἡ δὲ ᾖδε ταῖς ἀηδόσιν ἐρίζουσα· ἐθήρων ἀκρίδας λάλους, ἐλάμβανον τέττιγας ἠχοῦντας, ἄνθη συνέλεγον, δένδρα ἔσειον, ὀπώραν ἤσθιον· ἤδη ποτὲ καὶ γυμνοὶ συγκατεκλίθησαν καὶ ἓν δέρμα αἰγὸς ἐπεσύραντο. καὶ ἐγένετο ἂν γυνὴ Χλόη ῥᾳδίως, εἰ μὴ Δάφνιν ἐτάραξε τὸ αἷμα. ἀμέλει καὶ δεδοικὼς μὴ νικηθῇ τὸν λογισμόν ποτε, πολλὰ γυμνοῦσθαι τὴν Χλόην οὐκ ἐπέτρεπεν, ὥστε ἐθαύμαζε μὲν ἡ Χλόη, τὴν δὲ αἰτίαν ᾐδεῖτο πυθέσθαι.

*As the sun became warmer every day, as happens when spring comes to an end and summer begins, they acquired fresh pleasures, summery ones. Daphnis swam in the rivers, Chloe bathed in the streams; Daphnis piped in competition with the pines, Chloe sang in competition with the nightingales; they hunted chirping crickets, they caught singing cicadas, they gathered flowers, they shook trees, they ate fruit. At times they even lay down together naked wrapped in the single skin of a goat. In fact Chloe would easily have become an adult woman if the blood-issue had not disturbed Daphnis. At any rate since he was afraid that his rational mind would be overcome, Daphnis did not tell Chloe to go naked very often, at which Chloe was surprised but too shy to ask why.*

The catalogue of pleasures begins with typically bucolic activities (a bucolic counterpart to the ones pursued by the Methymnaeans) such

[21] Cf. 2.2.2 where peasants shout suggestive remarks at Chloe while they are treading the grapes, ποικίλας φωνὰς ἔρριπτον ἐπὶ τὴν Χλόην καὶ ὥσπερ ἐπί τινα Βάκχην Σάτυροι μανικώτερον ἐπήδων καὶ ηὔχοντο γενέσθαι ποίμνια καὶ ὑπ' ἐκείνης νέμεσθαι· ὥστε αὖ πάλιν ἡ μὲν ἥδετο, Δάφνις δὲ ἐλυπεῖτο.

as bathing, piping, hunting for chirping insects, gathering flowers, shaking trees, eating fruit. The adverb πάλιν together with the addition of καὶ θέρειοι suggest that the adjective καιναὶ denotes simply that these are familiar pleasures but new in the sense of different to the pleasures available in cooler seasons. But the catalogue continues with items of erotically-charged play that we have come to expect from Daphnis and Chloe (lying down naked together). The difference now is that Daphnis' reason has received instruction into the mechanics and physical consequences of sexual intercourse. Full sexual intercourse fails to be included within the list of "new pleasures". Fear has been added to frustration, and persuades Daphnis to restrict his own exposure to temptation. In this case Daphnis is afraid that his own λογισμός will be overcome, by what precisely is not stated, while Chloe has enough αἰδώς to avoid asking awkward questions. This is a young couple who have been very well brought up indeed, though they have not received the kind of guidance ordinarily expected from adults!

Towards the end of the novel, when Daphnis has discovered that he is the legitimate son of the estate's owner Dionysophanes, but Chloe has yet to learn her own identity, we find the young man dedicating his meagre property, the tokens of his bucolic life, to the familiar gods of the bucolic landscape (Dionysus, Pan, and the Nymphs)[22]. As he does so, he weeps, because, as the narrator explains,

> 4.26.3
> οὕτως δὲ ἄρα τὸ σύνηθες ξενιζούσης εὐδαιμονίας τερπνότερόν ἐστιν, ὥστε ἐδάκρυεν ἐφ' ἑκάστῳ τούτων ἀπαλλαττόμενος·
> *Thus that which is familiar is a source of more pleasure than happiness that comes from somewhere unfamiliar and so he wept as he put every single item away ...*

The familiar gives more pleasure than wealth and happiness that derive from an unfamiliar source, but Daphnis also insists on actually *using* each of these bucolic tools one last time before giving them away. The narrator assures us (4.39) that Daphnis and Chloe, even when their true identities have been discovered as children of rich landowners

[22] One recalls that the narrator wistfully offered this very story as an ἀνάθημα to Eros (*praef.* 3).

from the city, will introduce bucolic traditions and names into their married lives as adults. However, from this time forth they will resemble the narrator and his audience. They may choose to "live" a bucolic life – eros brings its own rewards and can be "themed" as one wishes – but they will never be the unself-conscious denizens of that bucolic landscape even while they occupy it and own it. Yet their relationship with this landscape, though now contrived, is not quite the same as that of the city visitors who require a fake vintage festival (compare ὡς εἴη καὶ τοῖς ἐκ τῆς πόλεως ἐλθοῦσιν ἐν εἰκόνι καὶ ἡδονῇ γενέσθαι τρυγητοῦ, 4.5.2 ) and hold a celebratory feast *al fresco* to which all the rustic inhabitants are invited. The urban hosts are apparently indulgent of the syrinx-playing Philetas, the aulos-playing Lampis, the dances of Dryas and Lamon, the rustic songs and ribald jokes (4.38.3) of the peasants, but the narrator tells us that they were not entirely delighted by the proximity of the livestock,

4.38.4
ἐνέμοντο δὲ καὶ αἱ αἶγες πλησίον, ὥσπερ καὶ αὐταὶ κοινωνοῦσαι τῆς ἑορτῆς. τοῦτο τοῖς μὲν ἀστυκοῖς οὐ πάνυ τερπνὸν ἦν·
*Even the nanny-goats were browsing nearby, as if they too were taking part in the feast. This was not particularly appreciated by the city-folk.*

The appetite of the urban-dwellers for the country has its limits, and the bucolic landscape requires the mediation of art, and the distance art provides, to be enjoyable for them. In contrast, the marriage between Daphnis and Chloe at the end of the novel constitutes the triumph of the symmetrical eros of heterosexual prose narrative[23] and the reaffirmation of bucolic tropes – the couple choose a bucolic life-style for the most part (τὸν πλεῖστον χρόνον <βίον>[24] ποιμενικον εἶχον, 4.39.1, the insertion of a qualifying phrase is masterful!). They now regard fruit and milk the sweetest food (ἡδίστην δὲ τροφὴν νομίζοντες ὀπώραν καὶ γάλα, 4.39.1), and ever since the wedding night Chloe has joined Daphnis in an appreciation of the satisfaction offered by symmetrical eros (καὶ τότε Χλόη πρῶτον ἔμαθεν ὅτι τὰ ἐπὶ τῆς ὕλης γενόμενα ἦν ποιμένων παίγνια, 4.40.3). The frustrations of eros have ended and

[23] At 4.34.1 we are told that Dionysophanes dreamed Eros unstrung his bow and took off his quiver in compliance with the Nymphs' request.

[24] Accepting Reeve's addition, with HENDERSON 2009, p. 196.

its pleasures, here chastely alluded to, are now available to both husband and wife; the pleasures of the life of the country are retained, and in fact now more fully appreciated since Daphnis and Chloe have acquaintance with life in the city. The conclusion of Longus' work sees the successful fusion of the pleasures of the bucolic and eros.

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