LONGUS' WEREWOLVES

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THERE ARE, OF COURSE, NO WEREWOLVES in *Daphnis and Chloe* like those encountered in ancient and modern folklore.[1] Nonetheless wolves, and characters depicted as human wolves, play a much larger role in Longus' novel than in previous pastorally tinged works. In Theocritus and his poetic heirs, the wolf generally functions as a potential threat and reminds us of the fragility of the bucolic world.[2] In Longus' prose idyll, however, this creature, in its various forms, occupies a much more central position. By bringing the narrative into contact with such typically novelistic motifs as marauding intruders or attempts on the protagonists' chastity, wolves, both two- and four-footed, serve as important motivators of plot development. Most strikingly, they are ultimately portrayed not only as predators but as benefactors. How do we account for this unexpected feature? Recent readings of *Daphnis and Chloe* have focused on the novel's "serious intellectual play with social reality,"[3] for despite the artificiality of its idyllic setting, *Daphnis and Chloe* offers valuable insight into the actualities of social behavior in ancient Greece, a dichotomy that may be observed particularly well in Longus' wolves. In this study I will explore the transformation of this beast from its traditional role as pastoral predator into a figure that raises important questions about the human world: how do the young become acculturated to societal norms? What processes create differences in behavior between the genders? Is there an inevitable connection between aggression and sexuality?

At 1.11, the encroachments of a very real she-wolf act as the catalyst for a Rube Goldberg-like chain reaction: her appearance provokes the construction of multiple wolf traps, Daphnis' accidental fall into a pit that has

1. See R. P. Eckels, *Greek Wolf-lore* (Philadelphia, 1937), 32–48. Greco-Roman examples include Hdt. 4.105; Pl. *Resp.* 565D; Verg. *Ecl.* 8.97; Pliny *HN* 8.34; and Petron. *Sat.* 61–62.

2. Cf. T. G. Rosenmeyer, *The Green Cabinet* (Berkeley and Los Angeles, 1969), 131–32 and 135–37; C. P. Segal, "Thematic Coherence in Theocritus' Bucolic *Idylls*," *WS* 11 (1977): 56 (= *Poetry and Myth in Ancient Pastoral* [Princeton, 1981], 197), and S. P. Epstein's unpublished dissertation, *Man and Animal in Ancient Greek Pastoral* (U. C. Berkeley, 1992), 44–46. For appearances of the wolf in the Theocritean corpus, see Theoc. *Id.* 1. 71, 115; 3. 53; 4. 11; 5. 38, 106; 8. 63; 10. 30; 11. 24; 14. 22; 24. 85; 25. 185; and *Ep.* 6.4.

3. J. J. Winkler, *Constraints of Desire: The Anthropology of Sex and Gender in Ancient Greece* (New York and London, 1990), 103. See also Holly Montague, "Sweet and Pleasant Passion: Female and Male Fantasy in Ancient Romance Novels," in *Pornography and Representation in Greece & Rome,* ed. Amy Richlin (New York and Oxford, 1992), 231–49; C. Daude, "Le roman de *Daphnis et Chloé:* ou comment ne pas être un 'animal politique,'" in *Mélanges Étienne Bernard,* ed. Nicole Fick and J.-C. Carrière (Paris, 1991), 203–25; and David Konstan, whose very recent *Sexual Symmetry: Love in the Ancient Novel and Related Genres* (Princeton, 1994), 79–90, did not become available to me until after this article was submitted for publication.

0009-837X/95/9001-0004$01.00

been set as a snare, his bath to clean the dirt with which he was smeared in his fall, and the passion that smites Chloe when she views Daphnis bathing. The she-wolf herself is a clever and enigmatic figure who seems to win the narrator's approval. Possessing an innate wisdom that can outwit man's σοφίσματα, she is able to perceive and avoid the traps that have been set for her (1.11.2).[4] More significantly, despite the damage she inflicts upon neighboring herds, this wolf is also noted for her maternal solicitude; her predation is set against her concern to find food for her young: λύκαινα τρέφουσα σκύμνους νέους ἐκ τῶν πλησίον ἀγρῶν ἐξ ἄλλων ποιμνίων πολλὰ ἥρπαζε, πολλῆς τροφῆς ἐς ἀνατροφὴν τῶν σκύμνων δεομένη (1.11.1). This ambivalence functions paradigmatically and explains much of the equivocal nature of the other wolfish characters of the novel with whom she shares common traits. For her presence in some sense imperils the protagonists, and yet as a nurturer, her intrusion achieves a positive end—and not merely for her cubs. Although the she-wolf enters from the wild and seizes flocks ἐκ τῶν πλησίον ἀγρῶν, she also acts as an agent of Eros (τοιάνδε σπουδὴν Ἔρως ἀνέπλασε, 1.11.1); her arrival on the scene sets Daphnis' and Chloe's love into motion.

Dorcon, who initially appears in the episode immediately following, will pose the first real threat to this budding romance between our hero and heroine. That he too, coming ἐκ τῶν ἀγρῶν τῶν πλησίον (1.12.3), is associated with herd animals nearby provides an early clue to an ambiguous identity.[5] Possessing a name that reminds us of the timid roe-deer (Δόρκων-δορκάς), Dorcon at first seems to offer the possibility of a benign and gentle world beyond the immediate enclosure of Daphnis' and Chloe's pastoral space, especially when he acts as Daphnis' savior by pulling him up from the wolf trap. Nonetheless he soon evinces a carnal desire for Chloe, which becomes increasingly threatening.[6] After working unsuccessfully through a series of ruses to procure Chloe's affections for himself (arranging a contest in which Chloe's kiss will be the prize, bringing gifts to both Daphnis and Chloe, trying to win over Dryas through material offers), Dorcon concocts (ἐπιτεχνᾶται, 1.20.1) a new scheme to make off with Chloe: he will dress himself as a wolf and carry the unwitting maiden away. Up to this point one might be tempted to call him a wolf in cowherd's clothing, but at 1.20 he "unmasks" by donning lupine disguise and becoming a cowherd in wolf's clothing. The text leaves us in little doubt

4. Cf. T. A. Pandiri, "*Daphnis and Chloe:* The Art of Pastoral Play," *Ramus* 14 (1985): 121: "Longus reminds us that artifice has its limits when pitted against nature in the real world." I would, however, credit the she-wolf, rather than fault man for the failure of the trap in this instance; what is important is that the wolf's wisdom encompasses an understanding of τέχνη (see below). At 3.3.3, the creation of bird snares also requires man to pit artifice against nature (πάγας ὀρνίθων ἐσοφίζοντο), an endeavor that, to judge from Daphnis' hunt in 3.5–6, is much more successful.

5. The phrase is elsewhere used to situate Daphnis' and Chloe's neighbors, with perhaps an implication that these nearby fields are wilder than Daphnis' and Chloe's own: the women ἐκ τῶν πλησίον ἀγρῶν (2.2.1) boldly express erotic desire for Daphnis, and the farmers who gather at Daphnis' shouts ἐκ τῶν πλησίον ἀγρῶν (2.14.2) later set upon and thrash the Methymnaeans, ὡσεὶ ψᾶρες ἢ κολοιοί (2.17.3).

6. The phrase ἐρωτικῶς τῆς Χλόης διετέθη (1.15.1) may also offer another early clue to the animalian nature of Dorcon, in hearkening back to Pl. *Symp.* 207A7–B1 ἢ οὐκ αἰσθάνῃ ὡς δεινῶς διατίθεται πάντα τὰ θήρια ἐπειδὰν γεννᾶν ἐπιθυμήσῃ, καὶ τὰ πέζα καὶ τὰ πτηνά, νοσοῦντά τε πάντα καὶ ἐρωτικῶς διατιθέμενα.

that we should view the masquerade as temporarily turning the herdsman into the equivalent of a true wolf, pastoral's conventional agent of natural violence: Dorcon's chosen place of ambush, we are told, would have been suitable for a real wolf, ῥᾳδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε λοχῶν, (1.20.4); moreover, the dogs set upon him ὡς ἐπὶ λύκον (1.21.2), as if he were indeed a wolf.

The hounds have apparently kept the threat of savage nature away from the domesticated domain, but it is uncertain to what extent either Dorcon or the dogs themselves partake of the wild. The narrator calls explicit attention to these ambiguities, when he pointedly modifies a proverb to emphasize Dorcon's narrow escape, ἐκ κυνός, φασίν, οὐ λύκου στόματος (1.22.1): the man, who seems to be a wolf, has been saved from dogs, who themselves would seem to be even more wolf-like.[7] And while these ferocious dogs have come close to an act of destruction, Dorcon eventually meets his doom at human hands, when seafaring bandits disrupt the peacefulness of the Lesbos autumn. That these pirates slay Dorcon πρὸ τῶν βοῶν μαχόμενον . . . ὡς βοῦν (1.29.1) confuses the question of his status even further. When he assumed the identity of a wolf, Dorcon had donned the skin of a creature slain by a ταῦρός ποτε πρὸ τῶν βοῶν μαχόμενος (1.20.2). Now he meets his demise as a bovine sacrifice to Daphnis' and Chloe's incipient love. We should note the ironies present here: the real she-wolf had not actually made off with any of Daphnis' goats, but the final result had been the loss of a goat to a human wolf, when Daphnis presented one of his charges as a sacrificial thank-offering to Dorcon. The cowherd has dressed himself as a creature that had been killed as it attacked his herd; later he himself perishes as he acts as a bull, fighting on behalf of his cattle and, indeed, Daphnis and Chloe: upon the point of dying, Dorcon gives Chloe his pipe and has her play a song that causes his cattle to overturn the pirates' vessel and thus rescue the abducted Daphnis. Dorcon, a liminal figure, straddles the border between the human and the bestial, the wild and the tame; in the end, he acts as both malign intruder and valiant bucolic champion.[8]

The role of the character Lycaenion, who teaches Daphnis how to make love, has been the focus of much critical inquiry.[9] Her name and its

7. Longus' dogs are both set in opposition and seen as equal to wolves (e.g., ὥσπερ κύνες ἢ λύκοι, 3.23.3). Though endowed with a similar canine nature, the dog's capacity for training by man enables qualities shared with wolves, and ferocity in particular, to be turned to positive ends. When the Methymnaeans' dogs behave ὥσπερ λύκοι, Daphnis assails the city dwellers for being poor educators of their animals (κύνας ἔχουσι κακῶς πεπαιδευμένας, 2.16.2). Elsewhere in pastoral, ignorance or overzealous fulfillment of duty render dogs capable of violence against man (cf. Theoc. *Id.* 25.78–83).

The relationship of dog and wolf is already etymologically suggested in Homer: consider the description of Hector as a mad dog, κύνα λυσσητῆρα (*Il.* 8.299), where the adjective derives from λύκος. For more on dogs as intermediary between domesticated and savage, see J. M. Redfield, *Nature and Culture in the "Iliad": The Tragedy of Hector* (Chicago, 1975), 193–99.

8. On Dorcon's rehabilitation, see also Bruce MacQueen, *Myth, Rhetoric and Fiction: A Reading of Longus's Daphnis and Chloe* (Lincoln, Neb., 1990), 34–35.

9. Few have written at length about *Daphnis and Chloe* without discussing her character in some detail. For a study focusing specifically on Lycaenion, however, see D. N. Levin, "The Pivotal Role of Lycaenion in Longus' *Pastorals*," *RSC* 25 (1977): 5–17.

potential symbolism have not infrequently aroused comment: the root λυκ-, common in the names of hetaerae, often carries connotations of "prostitution and loose morals,"[10] but as we are coming to see, wolfishness conveys a deeper significance in Longus' work than simple suggestions of indiscriminate or predatory sexual behavior. Lycaenion functions to a great extent as a female equivalent of Dorcon, the male wolf. Scholars have long agreed upon a basic parallelism in Longus' treatment of the episodes involving the two characters, in that Lycaenion and Dorcon represent the major threats to the hero and heroine's respective chastity, but more verbal and thematic interplay exists between the two tableaux than has thus far been recognized. For example, the wolf is an intruder and must always first arrive from outside. We saw above that parallel references to the nearby fields herald the appearance of the she-wolf and Dorcon. Lycaenion herself comes to the country from the city. She is a γύναιον . . . ἐπακτὸν ἐξ ἄστεος (3.15.1), a description that may well be foreshadowed by Daphnis' jab at the paleness that makes Dorcon λευκὸς ὡς ἐξ ἄστεος γυνή (1.16.5).[11] The narrative here expands the boundaries from which dangers may come. Threats exist to the bucolic oasis not only from the unruliness of undomesticated beasts, but from the sophistication of urban wolves.

A lupine wiliness induces both Dorcon and Lycaenion to smooth the paths for their intended seductions with presents; each in fact bestows upon Daphnis a musical gift in the form of the syrinx. The manner in which the two lie in wait, ready to pounce upon their prey like wolves, and the locations they choose for their ambuscade, are also described in similar terms. At 1.20.3, Dorcon prepares for Chloe's arrival by concealing himself in a thicket:

> ἐν κοίλῃ δὲ πάνυ γῇ ἦν ἡ πηγὴ καὶ περὶ αὐτὴν πᾶς ὁ τόπος ἀκάνθαις, βάτοις καὶ ἀρκεύθῳ ταπεινῇ καὶ σκολύμοις ἠγρίωτο. ῥᾳδίως ἂν ἐκεῖ καὶ λύκος ἀληθινὸς ἔλαθε λοχῶν. ἐνταῦθα κρύψας ἑαυτὸν ἐπετήρει τοῦ ποτοῦ τὴν ὥραν.

Lycaenion, "the little wolf," also hides herself in a copse as she awaits an opportunity to waylay Daphnis (καὶ δή ποτε λοχήσασα μόνον . . . καὶ εἴς τινα λόχμην ἐγκρύψασα ἑαυτήν, 3.15.3–4) and contrives (ἐπιτεχνᾶται, 3.15.5; cf. 1.20.1) a plan that enables her to make off with her "prey." Once she has Daphnis within her clutches, she leads him off κατὰ τὸ πυκνότατον . . .

10. R. L. Hunter, *A Study of Daphnis & Chloe* (Cambridge, 1983), 68. Cf. also the Latin term *lupa* = prostitute; *lupanar* = brothel. For a full list of hetaera names, see ibid., 120.

The Greeks, of course, had long created names that take symbolic advantage of wolfish qualities. Consider, e.g., the wily mythological figures Autolycus, Lycomedes, and Lycaon (who becomes a wolf himself) as well as Lycus, the predatory lover of Theoc. *Id.* 14. On Archilochus' enemy Lycambes, see Gregory Nagy, *The Best of The Achaeans* (Baltimore, 1979), 242. Later writers were also alert to the suggestive possibilities in this word root: for example, in Boccaccio's Tenth *Eclogue* we meet a wolfish prince named Lycidas.

11. H. H. O. Chalk, "Eros and the Lesbian Pastoral of Longus," *JHS* 80 (1960): 47, notes in passing this echo, along with the parallels of gift giving and the thicket, but does not elaborate. He also sees a connection between Dorcon's fatal wound and Lycaenion's description of what Chloe might suffer in experiencing intercourse for the first time.

πηγῆς πλησίον (3.17.1). In both cases the ambush takes advantage of the thickly overgrown surroundings of springs, a pocket of wilderness within the tamer environs of the pleasance. Longus' presentation encourages us to read the two episodes against one another, and Lycaenion's successful ambush is contrasted with Dorcon's bumbling attempt. That Dorcon does eventually manage to wrest a kiss from Chloe results not from his seductive prowess but from her gratitude to and pity for the dying neatherd.

Attention has been drawn to the reversal of standard sexual roles in Lycaenion's encounter with Daphnis and the text's apparent empowerment of the female figure,[12] a theme to which I shall return later. The novelist's method of establishing irony here, however, goes beyond the mere bending of traditional gender roles. The extensive and gently comedic verbal repetition that connects Daphnis' encounter with Lycaenion to his failed erotic experiments with Chloe has thus far gone undetected. The following passages, as much as any others in the novel, exemplify the care with which Longus crafted his work and deserve attentive comparison. In the first, Daphnis attempts to consummate his passion with Chloe with scant success; in the second, Daphnis follows Lycaenion off to an unexpected adventure:

> οὐδὲν ὧν ἕνεκα ὥργα ποιεῖν ἐπιστάμενος, ἀνίστησιν αὐτὴν καὶ κατόπιν περιεφύετο μιμούμενος τοὺς τράγους. πολὺ δὲ μᾶλλον ἀπορηθείς, καθίσας ἔκλαεν εἰ καὶ κριῶν ἀμαθέστερος εἰς τὰ ἔρωτος ἔργα. [3.14.5]

> οὐδὲν οὖν τῶν μελλόντων ὑποπτεύσας, ὁ Δάφνις εὐθὺς ἀνίσταται καὶ ἀράμενος τὴν καλαύροπα κατόπιν ἠκολούθει τῇ Λυκαινίῳ. ἡ δὲ ἡγεῖτο ὡς μακροτάτω τῆς Χλόης. καὶ ἐπειδὴ κατὰ τὸ πυκνότατον ἐγένοντο, πηγῆς πλησίον καθίσαι κελεύσασα αὐτὸν "ἐρᾷς," εἶπε, "Δάφνι, Χλόης, καὶ τοῦτο ἔμαθον ἐγὼ νύκτωρ παρὰ τῶν Νυμφῶν." [3.17.1]

In both passages we find Daphnis in a state of ignorance (οὐδὲν . . . ἐπιστάμενος / οὐδὲν . . . ὑποπτεύσας), but in the first the hapless hero attempts to take command of the situation, while in the second Lycaenion takes the active role and places Daphnis into the passive position. Let us examine the details and the wording closely: Daphnis directs Chloe to stand up (ἀνίστησιν αὐτὴν), then clings to her from behind (κατόπιν περιεφύετο) in imitation of the billy goats (μιμούμενος τοὺς τράγους). After his lack of success in accomplishing his desired goal, Daphnis sits down (καθίσας) and weeps because he is more ignorant (ἀμαθέστερος) than even rams concerning matters of love (τὰ ἔρωτος ἔργα). In Daphnis' encounter with Lycaenion, he first stands up (ἀνίσταται),[13] then follows behind her (κατόπιν ἠκολούθει), with his staff held erect (ἀράμενος τὴν καλαύροπα). Once they are safely out of sight, Lycaenion bids him to sit

12. See M. C. Mittelstadt, "Longus: *Daphnis and Chloe* and the Pastoral Tradition," *C&M* 27 (1966): 170–71. On the text's handling of gender, cf. esp. also Winkler, *Constraints;* Montague, "Passions"; and now Konstan, *Sexual Symmetry*.

13. Although Vieillefond prints ἐγείρεται from MS family F, V reads ἀνίσταται, which these surely deliberate echoes should establish as the correct reading. (Reeve's 1986 Teubner edition, which I have relied upon, has ἀνίσταται.)

(καθίσαι) and declares herself to be in a position of knowledge (ἔμαθον) about a matter of love (ἐρᾶς). The next sentence, in fact, presents Lycaenion's offer to teach Daphnis τὰ ἔρωτος ἔργα (3.17.2).

Both occurrences of κατόπιν bring together a verb and a three word participial phrase.[14] Daphnis remains the subject of the verb in both cases but in his encounter with Lycaenion, where he is the follower, the placement of a male behind a female reveals a position of dependence and subservience despite the sexually aggressive posture. My coy paraphrase of ἁράμενος τὴν καλαύροπα has already indicated my belief that the narrator is winking at the reader at this point. It cannot be proven absolutely that the καλαῦροψ serves as a phallic symbol here, but Daphnis' raising of the club is highly suggestive, given the echo of the previous situation and the excitement with which he responds to Lycaenion's offer of sexual initiation.[15] We may perhaps find additional humor in that Daphnis' posture as he stands behind Lycaenion and lifts the club, itself a weapon to be employed against goats, places him in a position that reminds us of his earlier unsuccessful mimicry of the goats. But Lycaenion then goes on to teach Daphnis how to employ the missionary position for intercourse. The narrative entices us to revel in the incongruity of a situation in which a she-wolf will soon be mounted, at her own urging and in uniquely human fashion, by her goatish prey. The permutations of pursuit and capture, or seduction and resistance—never predictable or straightforward in Longus—here achieve a new twist and provide an important lesson: how can a "kid" learn how to make love as a man? A predator she-wolf will serve as guide.

In an episode replete with playful erotic references, the most compelling, and, indeed, climactic, sexual double-entendre occurs when "nature itself" enables Daphnis' sexual lessons to be completed without further special efforts on Lycaenion's part, αὐτὴ γὰρ ἡ φύσις λοιπὸν ἐπαίδευσε τὸ πρακτέον (3.18.4). Daphnis had entreated Lycaenion to teach him the τέχνη he lacks so that he will be able to do what he wishes with Chloe (3.18.1), and the narrator seems merely to remind us here, as often, that the interplay of φύσις and τέχνη is more complex than first appears.[16] Nonetheless, we should remember that "one of the most significant facts about the words *phusis* and *natura* is that in ordinary everyday language they

14. Κατόπιν occurs only twice more in *Daphnis and Chloe:* at 3.15.4, referring to Lycaenion (κατόπιν τε αὐτοῖς παρηκολούθησε, which adds to the humor of the reversal at 3.17.1), and significantly, at 1.20.2, referring to Dorcon.

15. Cf. E. M. O'Connor, "A Bird in the Bush: The Erotic and Literary Implications of Bucolic and Avian Imagery in Two Related Episodes of Longus' *Daphnis and Chloe*," *RhM* 134 (1991): 399–400. O'Connor cites a similar double entendre in the use of ῥόπαλον at *Anth. Pal.* 4.261 (misprinted in his article as *Anth. Pal.* 9.261). One may note, moreover, that the Modern Greek word for a shepherd's staff, μπαστούνι, can be used as a metaphor for male genitalia (personal communication with Mark Landon).

G. Bretzigheimer, "Die Komik in Longos' Hirtensroman *Daphnis und Chloe*," *Gymnasium* 95 (1988): 549, who sees humor in Daphnis' bringing the staff along (why take a καλαῦροψ as a weapon against an eagle?), corroborates the suggestion that the narrative is being extremely playful in this detail.

16. Cf. e.g., 4.2.5. For a full exploration of the relationship between φύσις and τέχνη in Longus, see Dörte Teske, *Der Roman des Longus als Werk der Kunst* (Münster, 1991), whose study is largely constructed around this opposition.

meant genitals,"[17] a meaning which can lead to the sort of wordplay that the text surely employs here.[18] The narrator's comment on human erotic capabilities thus characteristically straddles the line between metaphysical insight and ironic wit. Here he touches with unknowing precognition upon what is presently a hotly debated issue: is sexuality a learned (and hence socially constructed) phenomenon or a result of natural instinct? The narrator acknowledges that it is both—and grins as he tells us so. As Chalk has remarked, when Longus "is at his most serious he is simultaneously at his most cynically witty."[19]

One final human wolf remains to be considered. Though the lupine imagery is not as fully developed in the case of Gnathon, the parasite who enters the story in Book 4, he too should be brought into our discussion. As initially depicted, he is little more than a conglomeration of bestial urges: οὐδὲν ἄλλο ἦν ἢ γνάθος καὶ γαστὴρ καὶ τὰ ὑπὸ γαστέρα (4.11.2). His ravenous appetites suggest the wolf, and it is no surprise to encounter parallels between Gnathon and the other characters we have been examining. Like Dorcon and Lycaenion, Gnathon possesses a *sprechende Name* ("Full-mouth") that marks him off as animalian, and the parasite, hailing from the city, is every bit as much an intruder into Daphnis' and Chloe's pastoral haven. He too first attempts to pave the way for sexual advances through friendly pretense (4.11.3), before waiting in wolf-like ambush for Daphnis as he drives his flocks homeward from pasture (νύκτωρ λοχήσας ἐκ τῆς νομῆς ἐλαύνοντα τὰς αἶγας, 4.12.1).[20]

Thus far we have seen a male wolf attack Chloe, and a she-wolf set upon Daphnis. Now we find a male wolf seeking an opportunity to prey upon the male Daphnis, for the text handles erotic pursuit malleably across gender (and "species") lines. Note the form that the incursion takes here: as Lycaenion's seduction had reinterpreted Daphnis' most ambitious attempt to consummate his relationship with Chloe (3.14), so do we now find that scene recalled once more. Daphnis had failed to play billy to Chloe's nanny, but we went on to find a she-wolf successfully teaching a he-goat to mount her in a solely human position. Now in Gnathon we meet a wolf hoping to act as he-goat to Daphnis' she-goat, a suggestion that

17. Winkler, *Constraints,* 217 (in an appendix that does not, however, discuss *Daphnis and Chloe*). See LSJ (s.v. φύσις, VII. 2) and *OLD* (s.v. *natura,* 15) for additional references.

18. Longus was an inveterate punster. For examples see Epstein, *Man and Animal,* 174. The novel's coy use of this pun is hardly unique in Greek literature: the joke occurs in an arch epigram (*Anth. Pal.* 5.45), which informs us that "a girl makes her wealth grow not through her τέχνη but through her φύσις" and has roots in Attic comedy. See further Jeffrey Henderson, *The Maculate Muse* (New Haven, 1975), 5. K. McLeish, "Φύσις: A Bawdy Joke in Aristophanes?," *CQ* 27 (1977): 76–79, is perhaps overly skeptical: though finding the possibility of an intended double meaning for φύσις "highly attractive" and leading "to several excellent and entirely Aristophanic jokes," he ultimately demurs for lack of other contemporary evidence and because the primary meaning of φύσις always seems to him entirely satisfactory.

19. "Eros," 49.

20. Sexual challenges in pastoral are often presented to characters who are driving their flocks to or from pasture, just as one would expect wolves to ambush herds in movement (see Hunter, *Study,* 61, who also cites Theoc. *Id.* 5.88–89 and 8.72–73). Cf. also Gnathon's method of drawing his master aside stealthily, περιπατοῦντα τὸν Ἄστυλον ἐν τῷ παραδείσῳ φυλάξας (4.16.1), with the appropriate modification that a city dweller is waylaid while strolling in a garden rather than driving flocks.

Daphnis forcefully rebuffs, basing his refusal upon his observation of animal activity: who has ever seen a he-goat mount a he-goat (4.12.3)?[21] That a wolfish human should engage in a form of predation that is regarded in the text as unnatural again highlights the complex relationship between wolves, humans, τέχνη, and φύσις.[22] Nonetheless Gnathon, no less than Dorcon or Lycaenion, exemplifies both the malignant and benign aspects of the wolf. Although originally posing a sexual threat, he, like his lupine predecessors, eventually acts as a savior for the young lovers at a crucial moment.

If we consider in the aggregate all the references to wolves in Longus, a notable fact catches our attention: the only true wolf we meet face to face is at 1.11; the majority of references to wolves occur when other, often seemingly gentler, characters are posited as assuming wolfish qualities momentarily. In addition to the three characters analyzed above, who suffer from what may best be termed a form of lycanthropy, we meet with the following examples: Dorcon tells us that Daphnis is black like the wolf (μέλας ὡς λύκος, 1.16.2); the Methymnaeans' dogs are reviled for acting like wolves (ὥσπερ λύκοι, 2.16.2); Chloe's once docile rams and sheep howl like wolves (λύκων ὠρυγμὸν ὠρύοντο, 2.26.1). Even Chloe herself is not immune from the possibility of such a transformation: the shepherdess declares at 2.38.4 that if she is unfaithful, Daphnis should kill her as if she were a wolf. The specter is thus raised that even one who is most closely identified with the lamb may herself eventually become an aggressive intruder on the pastoral landscape.

Furthermore, although during the sparagmos of Echo men are said to be acting as dogs or wolves (ὥσπερ κύνες ἢ λύκοι, 3.23.3), the maiden's death does, after all, occur at human hands. One of the greatest ironies surrounding the wolf is that ultimately within the realities of the novel's world man represents by far the most serious threat to safety, as Daphnis' lament to the Nymphs highlights, αἶγα μὲν οὐδὲ μίαν μοι λύκος ἥρπασε, πολέμιοι δὲ τὴν ἀγέλην καὶ τὴν συννέμουσαν (2.22.2).[23] Humans never die as a result of the dangers posed by predatory animals in the story, but always because of violence perpetrated by man. There are passages that, in addition to the ambiguous signals of 1.11, do represent actual wolves as something negative, but all express an air of unfulfilled potentiality,

21. Daphnis' logical inference from the animal world also recalls the manner in which Chloe had reasoned with him in the earlier scene (3.14.4). Winkler, *Constraints,* 113, correctly notes that this observation of Daphnis' does not hold up to close scrutiny (billy goats do indeed occasionally attempt to mount other billy goats in a show of dominance), but the Greeks not infrequently made a similar argument about the natural world (e.g., Pl. *Leg.* 8.836C and Plut. *Mor.* 990D).

22. One may also note the humorously "unnatural" reversal of a bucolic precursor in having Gnathon threaten to kill himself at Daphnis' door after having filled his stomach to satiety (4.16.4). When the goatherd at Theoc. *Id.* 3.53 threatens suicide before Amaryllis' cave, he declares that wolves will devour him (κεισεῦμαι δὲ πεσών, καὶ τοὶ λύκοι ὧδέ μ' ἔδονται). In Longus, we have a wolfish character who proclaims he will eat to satiety before doing away with himself at the doorway of his love object.

23. Cf. Daphnis' confidence that he will receive praise for his care of the goats when Dionysophanes visits the countryside, because λύκος οὐδὲ μίαν ἥρπαζε (4.4.3). The only goats in his herd we know to have died are those that have been sacrificed by, of course, human beings.

distant historicity, or outright unreality.[24] Most strikingly, at 1.25.3, Daphnis, worried that the clatter made by the jousting goats will awaken the sleeping Chloe and deprive him of the opportunity to gaze upon her at leisure, complains that the wolves, who have not snatched the goats away, are more cowardly than the foxes. Overpowered by desire, the young goatherd actually desires the incursion. The negative evaluation of wolves occurs because they are not fulfilling their traditional roles.[25]

Why does the narrative return so frequently to the image, but not the reality, of the wolf? Paul Turner has hypothesized that "apparently the wolf represents the sex instinct conceived of as something animal, violent and potentially promiscuous," and that Daphnis and Chloe learn "that they cannot become mature human beings until they have come to terms with the 'wolf' element in human nature."[26] Chalk would likely concur: "That Eros should be wolf as well as shepherd is again only another way of saying that he acts through the violent Dionysos as well as through those maternal protectors, the Nymphs . . . the wolf is like the pirates, like Dionysos, like Pan; a hunter."[27] Such interpretations, while illuminating, do not tell the whole story. As we have seen, the wolf is not always the violent hunter it most immediately appears to be: for all its predation, it is also equally capable of requiring protection or acting as a parental protector itself. One of the more curious connections among the human wolf characters is that they all request salvation: Dorcon, Lycaenion, and Gnathon each employ the command σῶσον (at 1.29.2, 3.16.2, and 4.16.3, respectively), a verbal form that otherwise does not occur within the work. Though presented in such a way as to evoke the most dangerous inhabitant of the pastoral world, all three find themselves in situations where they must, seriously or not, become suppliants. This in itself may not seem very surprising; as Louis Gernet has noted, the wolf inherently presents the possibility of mirror imaging: "the animal is the hunter and then the hunted."[28] What makes Longus' werewolves truly remarkable, however, is that they assume not only the role of the pursued but that of a savior. While Dorcon, Lycaenion, and Gnathon all request another's aid, in some sense each saves the protagonists. Dorcon's pipe rescues Daphnis from the pirates (1.29); Lycaenion saves Daphnis from his erotic aporia on falsified orders from the Nymphs ("ἐκέλευσάν σε σῶσαι διδαξαμένην," 3.17.2); Gnathon's inter-

24. E.g., Daphnis will lie about a wolf attack if necessary (1.12.5); upon Chloe's return the celebrants keep watch for a wolf that never arrives (2.31.1); an aged peasant boasts, perhaps hyperbolically, about how he had slain a wolf in his youth (2.32.1); Daphnis contemplates feigning that he has been chased by a wolf (3.6.3); and goats act out what they would do in case a wolf should come (4.15.3).

25. L. R. Cresci, "Il Romanzo di Longo Sofista e la Tradizione Bucolica," *A&R* 26 (1981): 11, writes that the topos is endowed with expressive meaning because it is employed in an opposite sense from usual, but, as we have seen, the wolf acts in unexpected ways and is an expressive figure throughout *Daphnis and Chloe*.

26. "*Daphnis and Chloe:* An Interpretation," *G&R* 7 (1960): 121.

27. "Eros," 47.

28. "Dolon the Wolf" in *The Anthropology of Ancient Greece*. Translated by John Hamilton and Blaise Nagy (Baltimore, 1981), 130. In *Daphnis and Chloe*, this mirror effect is seen most obviously in Dorcon's attempted rape of Chloe.

vention when Chloe is abducted by Lampis sets the stage for the final anagnorisis (4.29). Longus' wolves, human and otherwise, are in the final analysis not terribly threatening.

Moreover, an extremely important characteristic of Longus' wolves is that they possess knowledge and thereby further the relationship of the protagonists. At 1.11 the wolf skillfully manages to avoid the numerous traps set to catch her and, as remarked, serves the purpose of Eros in igniting Chloe's love for Daphnis. Her wiliness contrasts not only with the hares who would learn too late that they have stumbled into a ditch (καὶ τότε παρέχει μαθεῖν, ὅτι γῆ οὐκ ἦν, ἀλλὰ μεμίμητο γῆν, 1.11.2), but also with Daphnis' and the he-goat's rash action in tumbling into the trap. The wolf is the one animal character in the work sufficiently intelligent to understand the use of artifice, and thus of all the animals has perhaps the closest affinities with humans. This becomes even clearer when we find our trio of human characters explicitly depicted as wolves. In the case of the human wolves, knowledge takes on an erotic tinge. At 1.15.1 Chloe's ignorant search for the name of love, τὸ ἔρωτος ὄνομα, contrasts sharply with the description of Dorcon's worldly experience (εἰδὼς ἔρωτος τὰ ἔργα καὶ τὸ ὄνομα) that immediately follows. When such experience leads him to press his pursuit of Chloe in a singing contest, the scheme backfires for himself but, in enabling Daphnis and Chloe to kiss for the first time, pushes the story onward. Gnathon's knowledge encompasses both animalistic urges (4.11.2) and a sophistic awareness of all manner of erotic mythologizing (4.17.3). The two strains mutually reinforce a shrewdness that allows him to save the day after Chloe's abduction by Lampis.

And what of Lycaenion? Pandiri writes that her appearance is "probably the most benevolent intrusion of a wolf on the pastoral landscape known to literature."[29] Certainly the centrality of her role in completing Daphnis' and Chloe's sexual education cannot be overemphasized—the final sentence of the novel even pays tribute to this fact. But her role is more problematic than it may first seem, since Lycaenion both furthers and retards the protagonists' relationship: she removes the chief stumbling block to the consummation of their love, but replaces it with another. Daphnis and Chloe are not allowed to maintain a state of innocence in which simply knowing the mechanics of making love will permit them to consummate their relationship. Lycaenion's warning that Chloe will bleed and cry out if Daphnis has intercourse with her (3.19.2–3) forces the plot to move off in a new direction.

Her admonition serves a crucial purpose: it is this "little she-wolf," heir to both urban culture and predatory nature, who, more than any other character, sets Daphnis and Chloe on the path toward marriage and integration into a larger human community. The warning is ultimately not apotropaic but protreptic, for it renders Daphnis aware of the necessity of heeding the social sanctions of marriage. Lycaenion had introduced her advice by stating that she, as a γυνή, experienced no difficulties in their sexual encounter: ἐγὼ γυνὴ

29. "*Daphnis and Chloe*," 128.

τυγχάνουσα πέπονθα νῦν οὐδέν (3.19.2). And so, although the thought of Chloe's blood now dissuades Daphnis from attempting intercourse with her (3.24.3), he soon asks for her hand in marriage. The bold (θρασύς) and bald statement with which he begins his suit—ἐμοὶ δὸς Χλόην γυναῖκα (3.29.2)—indicates that Lycaenion's lessons weigh heavily upon him.[30] Only when Chloe has first been recognized by society as Daphnis' γυνή will the goatherd engage in what Lycaenion has taught him (ἔδρασέ τι ὧν Λυκαίνιον ἐπαίδευσε, 4.40.3). Daphnis' role as husband casts him as active leader (ἔδρασε), but within the world the text has constructed, sexual initiation can be rendered safe, so that Chloe, like Lycaenion, may feel mutual pleasure from their activity (note the reciprocality of 4.40.3, περιέβαλλον ἀλλήλους καὶ κατεφίλουν). In each case, the wolf, despite—or rather because of—its initial suggestion of violence and predation, ultimately fosters the protagonists' relationship in a protective, and even nurturing, manner. The she-wolf of 1.11, we might say, needed to be a predator to be nurturing. Wolfishness in Longus is thus a thoroughly ambivalent state.

That wolves should be erotic sophisticates and even educators adds a psychologically complex dimension to the story. Daphnis and Chloe begin the novel closely identified with the nurturing she-goat and ewe who suckle them and under the care of loving foster parents. By story's end, however, they will assume such parental roles themselves. How does this passage from childhood to adulthood come about? For although Daphnis and Chloe often take their cues from their flocks, imitating them playfully, such imitation takes them only so far—a *lupus in fabula* becomes necessary to push sexual love along its way. If the lovers were to remain like placid sheep—or even randy, rambunctious goats, no true consummation would occur. Sex in Longus' novel seemingly entails the introduction of an element of potentially dangerous pursuit. The wolf unbalances the prevailing static harmony and through its rapacious activity creates a dynamic tension that must be resolved before a new equilibrium can be reached.

The foregoing interpretation suggests an easy correspondence between the adolescent *rite de passage* experienced by Daphnis and Chloe and initiation rituals elsewhere. Our protagonists are sent out to the liminal space of the pastures for a one-and-a-half year period, much as the young in numerous cultures undergo a period of exclusion before full acceptance as adults. Pastoral society is inherently marginal, but Daphnis and Chloe function for a time on the outskirts of even this world, in a region where nature and culture interact and where they are subject to a variety of threats. The irruption of wolf elements can be read as a trial that completes

30. "Boldness" is an important concept in Longus. The primary connotation of θρασ- is animalian impulse toward action (1.10.1, 1.12.1, 2.13.4, 2.28.3), but it also can have a particularly sexual component. Thus "boldness," associated with the earthy women who express a lustful appetite for Daphnis during the grape harvest (2.2.1), is a trait Daphnis and Chloe do not possess in sufficient quantity at 2.9.1 to consummate Philetas' teachings. Nonetheless, as time passes, their mutual desire approaches the boiling point, θερμότεροι καὶ θρασύτεροι πρὸς ἀλλήλους ἤριζον ἔριν ἐρωτικήν (2.39.1), and, at 3.13.4, Daphnis' sexual maturation is marked by his growing boldness: ἦν ἐς πᾶν ἔργον περιεργότερος καὶ θρασύτερος. That Daphnis is so unreserved in his statement to Dryas at 3.29 is therefore a mark of a specifically sexual aggressiveness.

the education of the adolescent "kid" and "lamb" and prepares them for definitive entry into adult society. We might in fact say that the two undergo a peculiarly pastoral anti-*ephebia,* in that their experience reverses the Spartan *krypteia* and its apparent correspondences to myths of lycanthropy that present young men metamorphosed into marauding wolves.[31] Whereas the Spartan youths in the *krypteia* seem to have acted as a predatory *Männerbund,* Daphnis' and Chloe's initiation entails learning precisely what threats of predation mean. The difference between ephebic banishment and Daphnis' and Chloe's experience arises in part because reabsorption of the ephebes into society is marked especially by incorporation into the hoplite body, while Daphnis' and Chloe's entry into the adult world centers upon matters of sexuality.

Daphnis' and Chloe's encounters with Dorcon, Lycaenion, and Gnathon thus help them comprehend what human society expects from each of them in an adult sexual relationship. I now follow in part John Winkler, whose essay on "The Education of Chloe" in *Constraints of Desire* examines "the inherent violence of the cultural system discovered by Daphnis and Chloe as a necessary supplement to their untutored impulses . . . and the unequal impact of that violence."[32] Analysis of the wolf figure both extends and modifies Winkler's work. Let us first examine what Daphnis learns from the wolves: note that he does not experience erotic longing for Chloe until after his contest with Dorcon and that the episode begins by setting up the goatherd to learn of Eros in words that recall Dorcon's knowledge: ἔδει γὰρ ἤδη καὶ Δάφνιν γνῶναι τὰ ἔρωτος ἔργα (1.15.4). In one sense, his love results from Chloe's artless (ἀδίδακτον καὶ ἄτεχνον, 1.17.1) kiss, but we may also say that his desire is also partly mimetic: Chloe becomes desirable to Daphnis because a wolfish rival desires her.[33] Daphnis wins the contest in part by championing his and Chloe's affinities with goats and sheep (1.16.3–5), but by the time he meets Lycaenion, Daphnis has realized that he will require τέχνη, which he could not learn from the flock animals, to consummate his relationship with Chloe, and he begs the she-wolf Lycaenion to teach him the requisite skill. In his encounter with Lycaenion, we find a male subject to predation, but not only

31. For more on the shadowy institution of the *krypteia* and its connections to tales of werewolves, see Henri Jeanmaire, *Couroi et Courètes: Essai sur l'éducation spartiate et sur les rites d'adolescence dans l'antiquité hellénique* (Lille, 1939), 550–69; Pierre Vidal-Naquet, *The Black Hunter: Forms of Thought and Forms of Society in the Greek World.* Translated by Andrew Szegedy-Maszak (Baltimore and London, 1986), 112–14; and Walter Burkert, *Homo Necans: The Anthropology of Ancient Greek Sacrificial Ritual and Myth.* Translated by Peter Bing (Berkeley and Los Angeles, 1983), 84–93.

32. Winkler, *Constraints,* 103; cf. Montague, "Passion," 249. While I am largely in agreement with Winkler, I have reservations about his ultimate interpretation of the work and especially its final chapter. See further below.

33. Cf. Winkler, *Constraints,* 115. I couch this competitive affection in terms borrowed from René Girard. For an exposition of mimetic desire in fiction, see Girard's *Deceit, Desire and the Novel: Self and Other in Literary Structure* (Baltimore, 1965). Mimesis plays an extremely important role in Longus' work: see further J. M. Blanchard, "Daphnis et Chloé: histoire de la mimésis," *QUCC* 20 (1975): 39–62; F. I. Zeitlin, "The Poetics of *Eros*: Nature, Art, and Imitation in Longus' *Daphnis and Chloe,*" in *Before Sexuality: The Construction of Erotic Experience in the Ancient World,* ed. D. M. Halperin, J. J. Winkler, and F. I. Zeitlin (Princeton, 1990), esp. 436–44; Montague, "Passion," 240–41; Hunter, *Study,* 19; and Epstein, *Man and Animal,* 132–34.

is he maneuvered, somewhat unexpectedly, into becoming the dominant partner in their coupling, this prior initiation gives him sexual ascendancy over Chloe. His experience with Gnathon corroborates the lesson that masculinity depends upon assumption of the active role.

The lessons imparted to Chloe, while less direct, are no less important. Winkler's powerful reading of the text well emphasizes the costs for her of a world in which aggression is incorporated into human sexuality. The wolves' teachings suggest that although the young, both male and female, are subject to erotic predation, full sexual expression will only become safe for Chloe, as a female, in a marriage that dictates to her a subservient position. Through a gradual "corrective" process, fostered in large part by wolves, the initially equal relationship between Daphnis and Chloe has been transformed so that Daphnis acts as leader and Chloe as pupil in the novel's final sentence. According to the text, there cannot be a "natural" and equal process of instinctual discovery, based on imitation of the flocks alone, for the young goatherd and shepherdess.[34] Intruders from the outside will intervene to set nature on a course that properly coincides with human constraints along gender lines. As noted earlier, in *Daphnis and Chloe* the female wolves prove more skillful and (at least initially) more sympathetic than their male counterparts. The patriarchal constructs of society make it quite reasonable that Lycaenion should be a well-meaning seducer who initiates Daphnis and then happily goes on her way, whereas Dorcon first appears as a threatening predator. It is virtually inconceivable that Chloe could have been allowed to enjoy premarital intercourse without dire penalties. If Chloe herself were indeed to become a promiscuous she-wolf, a possibility raised and rejected at 2.38.4, the result, as we learn there, would be either death for herself or for Daphnis. In Chloe's case the wolf element of human nature is to be carefully regulated.

By novel's end, Daphnis, on the other hand, has carefully incorporated the teachings of the wolves; not least of all, however, he has learned that an aggressor can also be a nurturer and he postpones consummation of his relationship with Chloe until he may teach her Lycaenion's potentially harmful lesson safely.[35] It is at this point that I part company with Winkler most significantly: his grim reading of the final chapter, with its implication that Daphnis' sexual initiation of Chloe amounts to covert rape, leaves no room for joy at the consummation of their relationship.[36] I believe, however, that it is possible to take account, as above, of Winkler's insightful work but to recast the finale in a less depressing light. First, we should consider the significance of Lycaenion's remark, not discussed by Winkler, that status as a γυνή allows her to enjoy sexual penetration without difficulty (3.19.2). The reminder of her teachings in the final sentence thus becomes, within the world of the text, not so much physically threatening

34. Winkler, *Constraints,* 114–18, followed by Montague, "Passion," 247.

35. Daphnis has been learning the principle of delayed gratification through the novel (cf. 3.8.2 and 3.17.2).

36. Winkler, *Constraints,* 124: "The author displays one familiar tactic for interpreting sexual violence: bad men do it, good men do not. But this proposition itself is at least obliquely called into question

as a celebration of Daphnis' and Chloe's full integration into society through sexual consummation in marriage and their acceptance of—admittedly patriarchal—cultural norms.[37] (Readers now may indeed find this disturbing, but that is another matter.)

We should also note Daphnis' transformation of Lycaenion's lessons to accord with his new status as neither "goat" nor "wolf," but adult human being. Lycaenion, perhaps expecting Daphnis also to become a wolf figure and therefore to require an appropriate setting for ambush, had recommended that he bring Chloe to the well-concealed spring upon persuading her to give herself to him (3.19.3). Daphnis, however, rejects the wolves' most threatening aspects, and his reinterpretation of their teachings exemplifies his maturation: he will not now attempt to make love by day in the open like the innocent but uncouth goats, nor outdoors but in seclusion, like the dangerous but sophisticated wolf. Rather, Daphnis waits until he and Chloe may retreat by night to a θάλαμος, the secluded wedding chamber reserved exclusively for human beings (4.40). In essence, Lycaenion's warning prevents the naive Daphnis from initiating Chloe prematurely and thus becoming an accidental rapist who steals virginity from an unwed maiden.

Furthermore, the mutuality of the protagonists' kisses and embraces (4.40.3), disregarded by Winkler, calls into question his statement that the final sentence "focuses precisely on her [Chloe] and what she then experienced, always through negation rather than by explicit specification."[38] I take the reciprocity of their kisses (and their wakefulness all through the honeymoon night!) rather as explicit specification of shared physical joy, which, in echoing their earlier innocent explorations, clearly implies Chloe's continued ability to enjoy erotic pleasure. Winkler's belief in an "ominous tone" for 4.40 also leads him to omit discussion of 4.39, which projects familial bliss for Daphnis and Chloe and envisions them acting in harmonious concert. The happily-ever-after quality of the penultimate chapter, in emphasizing continuity both with future generations and their own idyllic youth, further indicates that Chloe will be able to enjoy procreative sex with Daphnis in marriage.[39] What is impossible for her in

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by the concluding scene of the book." The discord of the wedding song is, I concede, "mysterious and unexpected," but other aspects of the text suggest that the song's roughness may indicate the rusticity of the proceedings rather than the more sinister tone Winkler outlines.

Winkler, evidently accepting Edmonds' emendation of the final words from ποιμένων παίγνια to παιδίων παίγνια, is also impressed by the phrase "playful games of children," which "circles back to Eros' original intervention, bringing something 'serious' to their pastoral 'play' at 1.11. 'Serious' there referred to incursions by a predatory wolf and a wolf-clad rapist." As we have seen, however, the ambiguous figure of the wolf is far from being entirely negative: the "predatory wolf" is here fulfilling a maternal role, and the "wolf-clad rapist" eventually acts heroically on behalf of Daphnis and Chloe.

37. I am pleased to note that Konstan, *Sexual Symmetry,* 88–89, has independently arrived at much the same conclusion, although his emphases differ from mine: "Chloe is now a married woman (*gunê*) rather than a maiden or *parthenos,* and she is prepared, by virtue of this change of status, for the reproductive function of sex. . . . The judgment of the text, then, is that Lycaenium's teachings are suitable to marriage rather than to the premarital sexual play of Daphnis and Chloe."

38. Winkler, *Constraints,* 126.

39. If, as Winkler (*Constraints,* 125) claims, the important fact about "infants exposed and nursed by animals" is that they "are born from maidens raped," it is odd that Daphnis' and Chloe's choice to have their children suckled by animals (4.39.2) is treated as an entirely positive step here and as a measure of their loving respect for the pastoral lifestyle.

Greek society—but not for Daphnis—is carefree, recreational sexual intercourse before the wedding.

Winkler himself notes the difficulty of determining "whether the well-concealed Longus had a fundamentally patriarchal attitude to Chloe—that she is to be simultaneously protected and made to undergo a painful rite of passage—or the more critical stance" Winkler sketches, which focuses on the trauma of her initiation.[40] I believe that the former choice is much more likely, however. Even if the physical pain in the loss of virginity is remembered in the final chapter, this anatomical fact is altered here by the social conventions of marriage: the danger of sexual initiation is portrayed as in no way equivalent for an unwed maiden and a bride.[41] I take the point of the finale to be that Daphnis and Chloe do in the end safely escape sexual violence, a danger that the text does indeed show as ever present and very real for the young. No longer are Daphnis and Chloe a "kid" and "lamb" playing in the pastures, subject to incursions by wolves; they have at last, through the crucial step of sexual consummation in marriage, become mature adult human beings and full members of human society.

The importance of the wolf in *Daphnis and Chloe* not only shows that the protagonists must learn of a wolfish element in human nature and an aggression inherent in human sexuality, but also extends the important theme that their education will derive from both the human *and* animal world, and that they will be required to integrate the two aspects of experience properly. Wolves—or rather human wolves—serve as more effective teachers of Eros than both the goats and sheep whom Daphnis and Chloe attempt to emulate elsewhere and their unsophisticated and rustic parents who are themselves ignorant about Eros (1.8.2); Dorcon, Lycaenion, and Gnathon, simultaneously predatory and nurturing, are knowledgeable precisely because they are humans who have the capacity to become wolves. In the character of Lycaenion, particularly, the narrator ties up many of the themes in the work, and it is important that she partakes of the antinomies of predation/nurture, human/animal, artifice/nature, and town/country as well. In her we see the possibility of reconciling social expectations with natural instincts, and an urban heritage with a rural lifestyle, issues that become central in Book 4. What then does it mean to be educated? Danger and predatory action, as we see, are present not merely in the natural world, but in "cultured" society. Application of τέχνη does not obviate a natural aggression—quite the opposite; its application becomes a virtual precondition for aggression and occurs in both human and animal wolves. Nonetheless, we find that this aggression can also be transformed into something positive, protective, and generative. The novel's lupine beings force us to reexamine our assumptions not only about human assessment of nature but

40. Winkler, *Constraints*, 126.

41. Cf. Konstan, *Sexual Symmetry*, 88: "Once they are a wedded couple, in a position to establish a household or *oikos*, which is understood to be completed by the production of children, Daphnis's earlier inhibitions about coital union simply become irrelevant."

about human nature itself. Is the wolf malignant? Or benign? Are humans civilized? Or wild?[42]

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42. I would like to thank Professors Mark Griffith, Christopher Francese, Sharon James, and the referees of *CP* for helpful remarks. A preliminary version of this essay was presented at the 1992 American Philological Association meeting in New Orleans.