

# A Re-examination of Some Structural Problems in Achilles Tatius' *Leucippe and Clitophon*

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This paper is concerned with some structural problems in Achilles Tatius' *Leucippe and Clitophon*. These were formerly ascribed to authorial incompetence, but as the study of Achilles Tatius has made progress in the past twenty years, especially from a rhetorical point of view, the sophistication of this writer has been more and more appreciated. However the meaning of these features is not yet satisfactorily explained. If they are not badly handled, why are they still regarded as problematic? Do they have any meaning? I can summarize three main structural problems as follows. First Tyche and Eros, which have repeatedly appeared and acted as prime movers of the plot in the first half of the novel, begin to vanish after book 6. Secondly the oracular or proleptic use of the description of pictures at the head of book 1, 3, and 5, i.e. at the beginning of odd-numbered volumes, disappears in book 7. Thirdly, the text never returns to the frame of a conversation between the unnamed narrator and Clitophon, but ends at the end of the narrative of Clitophon.

## 1. The Disappearance of Tyche and Eros

We shall begin by considering the fact that the names of Tyche and Eros begin to disappear after book 6. This might be regarded as clear evidence that Achilles Tatius forgot the initial plan for the structure of his novel at this midpoint,<sup>1</sup> but I shall argue that it is *necessary* for Tyche and Eros to disappear; in other words, these elements go missing as a necessary prelude to the

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<sup>1</sup> Hikichi 1965, 122; 124.

ending. In Greek romance Tyche often advances the plot, as scholars have frequently noted.<sup>2</sup> According to Bakhtin, in the world of the Greek romance, ‘suddenly’ and ‘at just that moment’, namely ‘chance’, control and link otherwise disconnected adventures.

For this time (i.e. adventure time) usually has its origin and comes into its own in just those places where the normal, pragmatic and premeditated course of events is interrupted-and provides an opening for sheer chance, which has its own specific logic. This logic is one of *random contingency* [*sovpadenie*], which is to say, chance *simultaneity* [meetings] and *chance rupture* [non-meetings], that is, a logic of random *disjunctions* in time as well. In this random contingency, “earlier” and “later” are crucially even decisively significant. Should something happen a minute earlier or a minute later, that is, should there be no chance simultaneity or chance disjunctions in time, there would be no plot at all, and nothing to write a novel about.<sup>3</sup> (underline added)

Thus Clitophon himself says (1,3,3);

ἐπεὶ γὰρ εἶχον ἔνατον ἔτος ἐπὶ τοῖς δέκα καὶ παρεσκεύαζεν ὁ πατήρ εἰς νέωτα ποιήσων τοὺς γάμους, ἤρχετο τοῦ δράματος ἢ Τύχη.

When I was in my nineteenth year, and my father was preparing to celebrate our nuptials the following year, Fortune set the drama in motion.<sup>4</sup>

However, Eros often cooperates with Tyche in moving the plot forward. The power of Eros is often mentioned, especially in the first half of the story. The highest concentration of the appearance of the god Eros and the common noun ἔρως is in books 1 and 2 (in total 31 times). This establishes the setting of a world dominated by Eros. For example, even the plants in the garden are described as embracing like lovers (1,15,2) and Clitophon says that even reptiles, plants and stones fall in love (1,17,2). Eros strongly influences not only the protagonists, but also minor characters such as Callisthenes, Charmides, Chaereas, Melite and Thersander. Love directs the behaviour of secondary characters, who by chance interrupt the smooth course of the love

<sup>2</sup> Rohde 1914, 303; Reardon 1991, 24-26, and many others.

<sup>3</sup> Bakhtin 1981, 92.

<sup>4</sup> Translation by Whitmarsh 2002.

between the protagonists, and involve them in dramatic adventures. In this world of Eros, the love of the protagonists is complicated by chance or fortune. The name of the goddess Τύχη appears 23 times,<sup>5</sup> with a concentration in books 4 (4 times) and 5 (8 times). First Leucippe is desired and pursued by men such as Charmides (4,2–14), Gorgias (4,15), and Chaereas (5,3–7). Then after her false death, Clitophon attracts the love of Melite (5,11 ff.). The god Ἔρως also appears 10 times in book 5 in connection with Melite's love for the hero.<sup>6</sup> However, after book 6, Tyche (personified) appears for the last time at 7,13,1 and Eros only appears 3 times (7,7,5;<sup>7</sup> 8,12,5; 8,12,7).<sup>8</sup> There is a reason for the sudden decrease in the role of Tyche and Eros. As long as Tyche, together with Eros, acts as a dynamic power to promote narrative, the protagonists' unusual adventures could in theory be extended forever, as they are in the much longer romances of the Baroque age like Honoré D'Urfé's *Astrée*. Bakhtin explains that in theory 'there are no internal limits to this increase',<sup>9</sup> but in Achilles Tatius the disappearance of Tyche and Eros acts precisely to create internal limits and bring the story to its ending in happy marriage (i.e. the completion of Eros).<sup>10</sup> In other words books 7 and 8 of *Leucippe and Clitophon* perform the same function as Chariton claims for the last book of his *Chaereas and Callirhoe*.

Chariton 8,1,4–5: νομίζω δὲ καὶ τὸ τελευταῖον τοῦτο σύγγραμμα τοῖς ἀναγινώσκουσιν ἡδιστον γενήσεσθαι· καθάρσιον γάρ ἐστι τῶν ἐν τοῖς πρώτοις σκυθρωπῶν. οὐκέτι ληστεία καὶ δουλεία καὶ δίκη καὶ μάχη καὶ ἀποκαρτέρησις καὶ πόλεμος καὶ ἄλωσις, ἀλλὰ ἔρωτες δίκαιοι ἐν τούτῳ

<sup>5</sup> 1,3,3; 1,9,2; 1,13,6; 3,22,3; 4,7,3; 4,9,5; 4,9,7; 4,15,5; 5,2,3; 5,7,9; 5,10,4; 5,11,1; 5,11,2; 5,16,5; 5,17,3; 5,26,9; 6,3,1; 6,3,6; 6,13,2; 7,2,3; 7,5,2 twice; 7,13,1. This result is based on a comparison between a search of *TLG*, O'Sullivan 1980, and Garnaud 1991.

<sup>6</sup> As a common noun, it also appears 15 times in book 5.

<sup>7</sup> See O'Sullivan 1980, 160. Cf. 5,25,8.

<sup>8</sup> Even the common noun ἔρως appears only four times after book 7, in contexts, moreover, which concern the adventures of the protagonists (8,5,1; 8,5,2; 8,5,7) and of Callisthenes (8,17,3) when they look back over the past.

<sup>9</sup> Bakhtin 1981, 94.

<sup>10</sup> Frye 1976, 134: 'The conventional happy ending of romance may seem to us faked, manipulated, or thrown in as a contemptuous concession to a weak-minded reader. In our day ironic modes are the preferred ones for serious fiction, and of course if the real conception of a work of fiction is ironic, a conventionally happy ending would be forced, or, in extreme cases, dishonest. But if the conception is genuinely romantic and comic, the traditional happy ending is usually the one that fits.'

<καὶ> νόμιμοι γάμοι. πῶς οὖν ἡ θεὸς ἐφώτισε τὴν ἀλήθειαν καὶ τοὺς ἀγνοουμένους ἔδειξεν ἀλλήλοις λέξω.

And I think that this last chapter will prove very agreeable to its readers: it cleanses away the grim events of the earlier ones. There will be no more pirates or slavery or lawsuits or fighting or suicide or wars or conquests; now there will be lawful love and sanctioned marriage. So I shall tell you how the goddess brought the truth to light and revealed the unrecognized pair to each other.<sup>11</sup>

Although the final two books contain the climax of the novel (the trial of Clitophon in book 7 and the trials by ordeal of Leucippe and Melite in book 8), at this point in the story the characters are no longer subject to Tyche. The law court scenes in book 7 are a battle between human beings<sup>12</sup> and the two women are rescued from ordeals in book 8 by their own human efforts and qualities, namely Leucippe's own virginity and Melite's cunning craft.<sup>13</sup> As 'chance' is an agent of infinite extension, Tyche and Eros must disappear in order for closure to occur.

## 2. The Disappearance of the Paintings

Tyche is a force which always prolongs the story and introduces randomness. However, this randomness is an intentional device of the narrator to direct his story and therefore as an ego-narrator, who tells his story retrospectively and knows what has truly happened, Clitophon is able to give us signposts through the chance-driven story in the form of dreams, oracles and paintings, as he himself explains at the beginning of his narrative (1,3,2),

φιλεῖ δὲ τὸ δαιμόνιον πολλάκις ἀνθρώποις τὸ μέλλον νύκτωρ λαλεῖν, οὐχ ἵνα φυλάξωνται μὴ παθεῖν (οὐ γὰρ εἰμαρμένης δύνανται κρατεῖν) ἀλλ' ἵνα κουφότερον πάσχοντες φέρωσι.

<sup>11</sup> Translation by Reardon 1989.

<sup>12</sup> The priest of Artemis and Leucippe's father Sostratus happen to appear when Clitophon is about to be executed (7,12,2-4), but this is because Sostratus is led by Artemis who appeared in his dream (7,12,4), not by sheer chance.

<sup>13</sup> Melite swears by the water of holy Styx that she did not share Aphrodite's pleasure with Clitophon during the time when Thersander was abroad. She had sexual intercourse only once with Clitophon *after* her husband returned.

The gods often like to reveal the future to mortals at night, not so that we might deliver ourselves from suffering (for destiny is insuperable), but so that we might endure suffering more easily.

The most elaborate device is the connection between detailed descriptions of paintings (*ecphrasis*)<sup>14</sup> and Tyche; to be more precise, *ecphrases* predict subsequent events caused by Tyche. This brings us to the second problem. The novel consists of eight books, but the development of the story is divided into four blocks,<sup>15</sup> each of which contains two books: the beginning of love and the elopement from Tyre (books 1/2), separation and menace in Alexandria (books 3/4), Melite's love for Clitophon and Thersander's desire for Leucippe (books 5/6) and finally the trial of Clitophon and the divine trials of Leucippe and Melite, and marriage (books 7/8). At the beginning of each of the first three blocks, there are *ecphrases* which foreshadow events in the following two books. However there is no *ecphrasis* at the beginning of the fourth block, i.e. book 7.

At the opening of the novel, an unnamed narrator has reached Sidon after a violent storm and seen a painting of Europa which is a votive offering to Astarte. When he exclaims at the power of Eros in the painting, a young man standing nearby (sc. Clitophon) says to the narrator that he has also suffered from Eros. Then he begins to talk about his experiences with encouragement from the first narrator.

The detailed description of art-works (*ecphrasis*) is a literary tradition going back to 'the Shield of Achilles' in the *Iliad*. In the Hellenistic period, descriptions such as Europa's flower basket in Moschus (43ff.) and Jason's cloak in Apollonius Rhodius (A. R. 1,721ff.) began to be exploited in narrative to foreshadow later events. And in the Second Sophistic, such devices became extremely sophisticated and were often used as an introduction.<sup>16</sup> This is true of Achilles Tatius' description of Europa (1,1,2–13). This picture has attracted the attention of many scholars since Friedländer.<sup>17</sup> In the second half of the 20th century, readings have varied widely. Detailed analysis

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<sup>14</sup> In this essay I use the word 'ecphrasis' in its restricted meaning, i.e. detailed description of works of art, although Achilles Tatius perhaps uses the device of ecphrasis also in the broader sense employed by the authors of *Progymnasmata*.

<sup>15</sup> Sedelmeier 1959, 113-143.

<sup>16</sup> E.g. Ceb., Lucianus *Herc.*, and *Cal.* On the rhetorical background of *ecphrasis* in the Second Sophistic, see Bartsch 1989, esp. chapter 1; also Schissel von Fleschenberg 1913.

<sup>17</sup> Friedländer 1912, 47-55.

of the picture is not necessary for the main subject of this paper,<sup>18</sup> and therefore I shall merely summarize the various possible interpretations. As the young man begins to talk about himself, we soon notice that his story is similar to the description of the picture. Specifically: Clitophon meets Leucippe, a beautiful woman similar to the painting of Selene on the bull,<sup>19</sup> in Tyre which is a Phoenician harbor like Sidon. Then the couple goes across the ocean led by Eros. Thus, as if Clitophon were narrating a μῦθος (1,1,2) suggested by the picture of Europa, events similar to those depicted in the painting succeed one another in his story.<sup>20</sup> Moreover, the myth of Europa, which was often the subject of real art-works in the ancient world,<sup>21</sup> is presented in a way that assumes that the reader knows the ending. The picture itself depicts the scene where Zeus, taking the form of a bull, kidnaps Europa, but the narrator clearly looks forward to their arrival in Crete (1,1,3), where the god and the maiden will be united. Thus Europa's picture foreshadows the elopement of Clitophon and Leucippe which occurs in books 1 and 2 as well as their marriage at the end of the novel. In other words, it anticipates the frame of the story.

In *Leucippe and Clitophon* the description of the painting in the opening scene is not the only such episode. There are also a picture of Andromeda and Prometheus (3,6–8), and a picture of Philomela (5,3). In book 3, when Leucippe and Clitophon have struggled to Pelusium after their shipwreck, they see a representation of Andromeda and Prometheus at a temple of Zeus Casius. In the picture both figures are chained to rocks at the mercy of wild beasts, and will be rescued by Argive heroes (Perseus and Heracles). On the other hand in book 5, just as Leucippe is going out to a party at Chaereas' invitation, a hawk strikes her head with its wings. Clitophon prays that Zeus may send his message in a more perspicuous sign and then, turning around,

<sup>18</sup> For further analysis of the pictures, see Harlan 1965, chapter III; Bartsch 1989, chapter 2.

<sup>19</sup> I take the reading Σελήνην (1,4,3) for the reasons given by Vilborg 1962, 21: i) it is the *lectio difficilior*; ii) it has a stronger MSS support; iii) the particle ποτε (Ach. Tat. 1,4,3: τοιαύτην εἶδον ἐγὼ ποτε ἐπὶ ταύρω γεγραμμένην Σελήνην) would be inapt if the picture just described is meant. Also see Mignogna 1993. Nevertheless Selene is connected with Europa. About the bivalence of Europa/Selene, see Selden 1994, 50-1; Morales 1997, 11-14. Interestingly enough, Lucian introduces two views on the goddess Astarte (*Syr. D.* 4). One is that Astarte is equivalent to Selene. The other is that, according to a priest, the temple of Astarte in Sidon was dedicated to Europa.

<sup>20</sup> Harlan 1965, 105 adds that the picture implies not only the elopement of Clitophon and Leucippe, but also the abduction of Calligone by Callisthenes.

<sup>21</sup> *LIMC* IV 1988, IV-1, 76-92; IV-2, 32-48.

he happens to see a painting in an artist's studio showing the rape of Philomela.

The implications of these paintings have been variously analysed, but there are two main lines of approach. One, exemplified by Harlan and Bartsch, detects many proleptic implications of later events; the other, represented by Hägg,<sup>22</sup> is cautious about reading too much into the descriptions of the paintings. I do not share either view. For the number of definite correspondences between each successive painting and subsequent events gradually decreases as the narrative progresses from book 1 to book 5 and this pattern is one reason for the absence of a picture at the beginning of book 7. The prophetic power of the paintings and their meanings become clearer, while their implications become successively narrower. Nothing is said about the implication of the painting in book 1. However, in book 3, in reference to Zeus Casius, to whom the painting is dedicated, Clitophon says, 'καὶ γὰρ ἔλεγον μαντικὸν τὸν θεόν, We were told that the god was an oracle. (Ach. Tat. 3,6,2)' and in book 5 Menelaus fully interprets the painting (5,4,1–2). Moreover in book 5, Chaereas' crafty plan to kidnap Leucippe has already been mentioned beforehand (5,3,2). Therefore the painting in book 5 is simply a bad omen explicitly foretelling the heroine's abduction rather than a set of allusions which contain clear, but implicit, correspondences with the following events.

On the other hand, the painting in book 3 contains several precise concrete correspondences to the plot. There are a number of similarities between the paintings of Andromeda and Prometheus (3,6,3), on the basis of which they can, as Bartsch<sup>23</sup> suggests, be seen as two separate allusions to different aspects of the false death of Leucippe. Firstly Andromeda's description: 'ἔστηκε δὲ νυμφικῶς ἐστολισμένη, ὥσπερ Ἀΐδωνεῖ νύμφη κεκοσμημένη, She stood there dressed in bridal clothes, done up as if she were a bride for Hades. (Ach. Tat. 3,7,5)' corresponds to the scene where Clitophon weeps for Leucippe when they are captured by Egyptian bandits: 'καλὰ σου τῶν γάμων τὰ κοσμήματα: θάλαμος μὲν τὸ δεσμοτήριον, εὐνὴ δὲ ἡ γῆ, ὄρμοι δὲ καὶ ψέλια κάλοι καὶ βρόχος, καὶ σοι νυμφαγωγὸς ληστής παρακαθέζεται· ἀντὶ δὲ ὑμεναίων τίς σοι τὸν θρῆνον ἕδει, And what fine trappings for your wedding! A prison for a nuptial chamber! The earth for your bed! Ropes and knots for your necklaces and bracelets! And there is the man to give you

<sup>22</sup> Hägg 1971, 240.

<sup>23</sup> Bartsch 1989, 55-63.

away: that bandit sitting outside! It is a dirge that they are singing for you, not a wedding hymn. (Ach. Tat. 3,10,5)' Further the recess of the rock where Andromeda is placed (3,7,1–2) alludes to the coffin for Leucippe (3,15,7). Secondly Prometheus, whose viscera are pecked by a bird (3,8,1–2), foreshadows Leucippe's apparent disembowelment (3,15,4–5).<sup>24</sup>

But why does this oracular use of *ecphrases* disappear at the beginning of book 7? One possibility is the fact that the picture of Europa, as I have mentioned above, predicts not only the episodes of books 1 and 2, but also the marriage at the end. In other words, the episode of the fourth block is already implied by the picture of Europa and therefore it is not necessary for *ecphrasis* to appear in book 7.<sup>25</sup> However, we should notice that the picture of Europa is placed outside Clitophon's narrative and does not give any clues about their future to the hero and the heroine within the story.<sup>26</sup> Consequently, this is not a primary reason for the oracular use of a picture to disappear within Clitophon's narrative. I think Longus can provide a parallel to Achilles Tatius. As for the picture of Europa itself, many scholars have previously compared it with the preface of Longus,<sup>27</sup> but I should prefer to treat here the digressive *aitia* in *Daphnis and Chloe*, because just as Achilles Tatius has three *ecphrases* of mythological paintings in the first three of four blocks, Longus also contains three mythological narratives in the first three of four books. We can represent the structures of Longus and Achilles as follows.<sup>28</sup>

<sup>24</sup> If Anderson's attractive explanation of the mystic pomegranate (3,6,1) is true, there is further evidence for this view. By citing Artemidorus and John Chrysostom, he explains that the pomegranate symbolizes the capture of Leucippe by bandits and her faked disembowelment. See Anderson 1979.

<sup>25</sup> I owe this part to an anonymous referee of *Ancient Narrative*, who encouraged me to think about this point.

<sup>26</sup> Bartsch 1989, 55.

<sup>27</sup> e.g. Harlan 1965, 94-94; Perry 1967, 109-113; Hunter 1983, 38-40; Bartsch 1989, 41; MacQueen 1990, 156.

<sup>28</sup> The inspiration for the figures comes from the figure on Longus by Kestner 1973. He added two more *aitia* in book 4, namely Lamon's account of Daphnis and Dryas' account of Chloe. I omit them because they are not digressive and have a different nature.



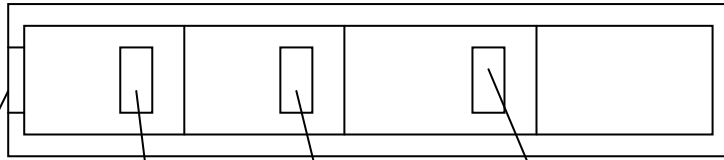
**Longus:**

I

II

III

IV



Picture (preface)

Ringdove (1,27)

Syrinx (2,34)

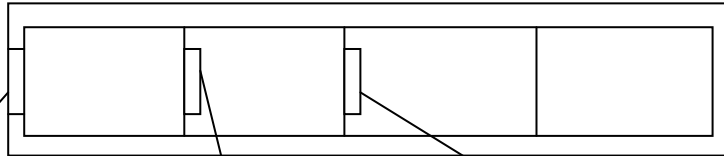
Echo (3,23)

**Achilles Tatius:** I.3ff/II

III/IV

V/VI

VII/VIII



Europa (1,1-2)

Andromeda&amp;Prometheus (3,6-8)

Philomela (5,3)

In Longus, the outer frame is the preface including the picture. The inner four parts correspond to each book. And from book 1 to 3 there are digressive *aitia* which are situated two-thirds of the way through each book, i.e. the tales of the ringdove (1,27), Syrx (2,34), and Echo (3,23). Similarly in Achilles Tatius, the outer frame is 1,1-2, namely the initial setting with the painting of Europa. The inner four parts correspond to each pair of books. And the first three parts begin with the descriptions of the paintings, namely Europa (1,1,2-13), Andromeda and Prometheus (3,6-8), and Philomela (5,3). Longus and Achilles Tatius both lack any *aition* or picture respectively in the fourth part.

As regards the contents, Longus and Achilles Tatius have two common features, namely the correspondence of the heroines in the inner narratives to the heroine in the main story and the escalation of violence and of erotic elements. In Longus, the maidens in the *aitia* correspond to Chloe either in their appearance or in their narrative situation.<sup>29</sup> Daphnis begins the story of the ringdove by connecting Chloe with the heroine in the myth:  $\epsilon\tilde{\eta}\nu$

<sup>29</sup> Hunter 1983, 54.

παρθένος, παρθένε, οὕτω καλή καὶ ἔνεμε βοῦς πολλὰς οὕτως ἐν ὕλῃ. There was a young girl, young girl, as beautiful as you are; and she had a herd, like you, keeping many cows in a wood.<sup>30</sup> (Longus 1,27,2) The girl in the story wears a crown of pine (1,27,2) like Chloe in 2,28,2. Syrinx' story is told soon after Pan's rescue of Chloe from the Methymnean fleet using his syrinx (2,25–28), and when the tale ends, Tityrus returns with Philetas' syrinx which is described as, 'εἴκασεν ἄν τις εἶναι ταύτην ἐκείνην, ἣν ὁ Πάν πρῶτον ἐπήξατο. You could have imagined it was the very instrument that Pan first put together. (Longus 2,35,2)' and Pan and Syrinx are played in mime by Daphnis and Chloe (2,37). Chloe also sighs when she falls in love with Daphnis, 'εἴθε αὐτοῦ σὺριγξ ἐγενόμην ἴν' ἐμπνέη μοι, I wish I were his pipes, so he could breathe into me. (Longus 1,14,3)' And just as Echo was brought up by Nymphs: 'τρέφεται μὲν ὑπὸ Νυμφῶν, she was brought up by the Nymphs (Longus 3,23,2)', Chloe was also reared by Nymphs, as is made explicit in their words in Daphnis' dream: 'ἡμεῖς τοι καὶ παιδίον οὐδ'σαν αὐτὴν ἠλεήσαμεν καὶ ἐν τῷδε τῷ ἄντρῳ κειμένην αὐτὴν ἀνεθρέψαμεν. We were the ones who took pity on her when she was a child, and when she was lying in this cave, we saw to it that she was nursed. (Longus 2,23,2)' Furthermore Chloe's quick answers to Daphnis are described as 'τοιαῦτα ἀντιφωνήσασα πρὸς τὸν Δάφνιν ἢ Χλόη καθάπερ ἠχώ, Chloe gave these responses to Daphnis like an echo; (Longus 3,11,1)' In addition to these correspondences with the main narrative, the extent of sexual violence and menace gradually increases over the series of myths.<sup>31</sup> In the first tale a maiden is metamorphosed into a ringdove of her own accord when she is distressed at being defeated at singing by a boy and at the loss of her cattle. Syrinx flees from the pursuit and the violence of Pan and unwillingly vanishes into a marsh (but she does not actually die) in the second tale. Finally Echo is torn apart and obviously killed by the mad shepherds at the instigation of jealous Pan. This escalation of violence corresponds to the progress of the protagonists' love and foreshadows the loss of Chloe's virginity.

The same pattern can be observed in *Leucippe and Clitophon*. The heroines in the paintings correspond to Leucippe and foreshadow her near future as I argued above. And the sensual description of Europa: 'τὸ δὲ σῶμα διὰ τῆς ἐσθήτος ὑπεφαίνετο. Her body was just about visible through her cloth-

<sup>30</sup> Translation by Gill 1989.

<sup>31</sup> McCulloh 1970, 65-66; Phillippides 1980, 193-199; Hunter 1983, 52-57; MacQueen 1990, 31-33, 58-59, 78-81.

ing. (Ach. Tat. 1,1,10)', as Bartsch puts it,<sup>32</sup> sets the erotic tone along with the other paintings of Andromeda and Philomela. For Andromeda is chained to a rock wearing a delicately woven white chiton (3,7,5) and Philomela tries to hold the torn shred of her garment across her half-exposed breasts (5,3,6). Here too the violence increases gradually over the series of paintings. The first painting is the abduction of Europa.<sup>33</sup> In the second Andromeda is chained to a rock. In the third Philomela is raped. In both respects, namely the correspondence to the heroine and the gradation of sexual violence, the similarity to Longus is clear. This related narrative strategy can help us to understand why the inner narrative drops out in the fourth part.<sup>34</sup>

If, moreover, Achilles Tatius has neither a separate preface like Longus nor an explicit statement of intent from the narrator, this is because the picture of Europa combines the functions of the preface and the tale of the ring-dove in Longus. This makes the shift from the picture to the love story smoothly without a pause and the picture is directly connected with the plot.<sup>35</sup>

More noteworthy is the coincidence between the disappearance of Tyche and Eros and that of the paintings. If the function of the pictures in the first three blocks is to foreshadow events controlled by Tyche and Eros, and events in the last block are no longer under the control of these forces, it follows that there is no place for such an *ecphrasis* at the beginning of book 7. The gradual decrease of concrete allusions by *ecphrasis* and the culmination of sexual violence in the third inner narrative mentioned above support

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<sup>32</sup> Bartsch 1989, 49-50.

<sup>33</sup> The calmness of Europa is striking. Nothing is mentioned about her emotions and she seems to be kidnapped rather joyously, which makes a clear contrast to the mixed emotions of her maidens (1,1,17), Andromeda (3,7,2) and Prometheus (3,8,7), and Philomela and Prokne (5,3,7). See Harlan 1965, 98 and Bartsch 1989, 53-54. For the conflict of emotions in the Greek romances see Fusillo 1990. By contrast Ovid shows the fear of Europa: *Ov. Met.* 2.873-874: *pavet haec litusque ablata relictum / respicit.*

<sup>34</sup> In Longus, however, Chloe's abduction by Lampis in book 4 becomes a counterpart of the digressive *aitia*, which materialises the inserted myths as vital elements in the main story, i.e. Chloe's transformation from a virgin into a wife. See MacQueen 1990, 85-89. On the other hand, there seems to be no such counterpart in the fourth block of Achilles Tatius. Accordingly, it is possible, but by no means necessary, that these similarities indicate Longus knew Achilles Tatius and tried to improve the structure of his novel rather than vice versa.

<sup>35</sup> Vilborg 1962, 10: 'there is a frame story about a picture that shows a slight resemblance to Longus' prooemium but is superior to this as being directly connected with the plot.'

this mechanism. This is a beginning of narrative closure and therefore events in the fourth part lead directly to the ending.

### 3. The Extension of the Internal Narrative

The disappearance of Tyche and Eros together with the descriptions of paintings starts closing the novel. However, the ending itself is also problematic in Achilles Tatius compared with the obvious happy ending in other Greek romances, where a detailed description of the wedding ceremony or an advance notice of the protagonists' fortunate future closes the story and sometimes even an *explicit* is added at the end, as in Chariton and Heliodorus.<sup>36</sup> On the other hand, Clitophon ends his story rapidly. Of course he mentions his marriage to Leucippe, but does not even give it a sentence: 'κάκεϊ τοὺς πολυεύκτους ἐπιτελέσαντες γάμους, There we concluded the marriage for which we had so often prayed. (Ach. Tat. 8,19,2)', and the story never returns to the initial setting of a conversation between the unnamed narrator and Clitophon. Nevertheless the novel seems to be constructed with great care. Its first word is Σιδῶν and its last Βυζάντιον: so at a purely lexical level the whole story is put between the names of two cities. Further, the story ends with 'καὶ διεγνώκαμεν ἐν τῇ Τύρῳ παραχειμάσαντες ἐπανελθεῖν εἰς τὸ Βυζάντιον. Then we decided to spend the winter in Tyre before returning to Byzantium. (Ach. Tat. 8,19,3)' From this last sentence we learn that at this stage the protagonists are still in Tyre and have not yet gone to Byzantium. Accordingly, at a level of narrative structure, the novel is put between the storm (χειμῶν) in Sidon and winter (χειμῶν) in Tyre. Likewise Clitophon's story itself begins with Tyre and ends with Tyre.

We are now in a position to consider the third problem: why the story never returns to the first setting of a conversation between the unnamed narrator and Clitophon. Regarding this problem, as Hunter<sup>37</sup> and Winkler<sup>38</sup> have indicated, we may note that such a device is already used in Plato's *Symposium* and *Protagoras*. And when we think of the great influence of Plato on the literature of the second century,<sup>39</sup> it is probable that Achilles Tatius was in-

<sup>36</sup> On the ending of the ancient novel, see Fusillo 1997, 209-227.

<sup>37</sup> Hunter 1983, 40.

<sup>38</sup> Winkler 1989, 284 n.72.

<sup>39</sup> See De Lacy 1974, 4-10; Trapp 1990.

fluenced by the philosopher. The evident paraphrase from *Phaedrus* 230b–c in the last part of the opening conversation (Ach. Tat. 1,2,3) and other Platonic echoes reinforce this opinion.<sup>40</sup> I may add Theocritus 13 as another example, where after the story of Hylas the song never returns to the initial setting of the first-person narrator addressing Nicias.<sup>41</sup>

However, if Glenn Most is right,<sup>42</sup> there is another reason for this inconsistency between the opening and the ending. According to him, the first-person narrative addressed to ‘a stranger’ must begin with a lament to arouse the sympathy of the listener, but the happy ending is obligatory in Greek erotic romance. Therefore Achilles Tatius could not return to the first setting of lamentation. I do not share this opinion.

Most proposes a general theory of the ‘stranger’s stratagem’: autobiographical discourse must consist of tales of woe because of ‘the taboo against excessive self-disclosure’.<sup>43</sup> He tries to prove it by gathering examples from classical texts, but I do not think it can apply to the beginning of Achilles Tatius. To begin with, Most suggests that in his conversation with the unnamed narrator Clitophon is depicted as a victim who has lost his love, but there is no warrant for this in the text. In contrast to Most’s examples from other classical genres as well as from Greek romances, Clitophon shows no clear sign of grief in his conversation with the unnamed narrator. He does not ask the narrator to pity him, but just says, ‘Ἐγὼ ταῦτα ἂν εἰδείην, Yes, I should know! (Ach. Tat. 1,2,1)’ in response to the narrator’s exclamation about the power of Eros, not about the misery derived from the god. Most concentrated on Clitophon’s first words ‘τοσαύτας ὕβρεις ἐξ ἔρωτος παθὼν, Eros has dealt me enough blows. (Ach. Tat. 1,2,1)’ and emphasized ὕβρις and πάσχω as strong words in Achilles Tatius’ usage.<sup>44</sup> However, these words mean that Clitophon at some time in the past (but recently<sup>45</sup>) suffered at the hands of Eros, not that he is suffering at the present time. Furthermore he begins to talk only with reluctance and after strong encouragement by the narrator himself. And this narrator who hands over the first-person narrative to Clitophon and never appears again is, we may say, an ideal listener: Clitophon does not need to tell a tale of woe to avoid his

<sup>40</sup> See Whitmarsh & Morales 2002, xx–xxii and notes, 146.

<sup>41</sup> Fusillo 1997, 220.

<sup>42</sup> Most 1989.

<sup>43</sup> Most 1989, 131.

<sup>44</sup> E.g. 6,5,4; 6,16,2; 6,16,5; 7,14,3; 8,1,4; 8,3,2; 8,5,5. See Most 1989, 171.

<sup>45</sup> Clitophon in the opening scene is called νεανίσκος (1,2,1). See Hägg 1971, 126.

hearer's envy because the hearer is already well disposed to him. Clitophon tells his own love story to the anonymous narrator whom he is meeting for the first time, but what is more important is that they are both ἐρωτικός (1,2,1) and initiates of Eros (Ach. Tat. 1,2,2: τῆς τοῦ θεοῦ τελετῆς). In this sense we should call them not strangers, as Most does, but comrades. Clitophon in the opening scene plays a role like Clinias who is ἔρωτι τετελεσμένος (1,7,1) and teaches Clitophon about love in books 1 and 2. So, even if the theory of the 'stranger's stratagem' itself is right, it does not apply to the opening scene of Achilles Tatius. Furthermore, as Morales commented,<sup>46</sup> it is implausible that Achilles Tatius, a writer who confounds generic expectation and joyously breaks with tradition, would be restricted by such a regulation.

Morales' own suggestion is more plausible. She calls attention to 'a recurring narrative pattern of lack of closure,' which leaves the narrative suspended. Each book in the first half of the novel is closed by an elaborate set-piece such as the fact that even birds, reptiles, plants and stones are kindled by Eros (1,16–19), the argument over whether male-directed or female-directed love is better (2,35–38), the explanation of the phoenix (3,25) and the description of the crocodile (4,19). The point is most obvious in book 2: the debate forms the end of the book, but there is no conclusion. And the next book has a new beginning with the description of the storm (3,1–5). 'Lack of closure . . . comprises another facet of the narrative's strategies of postponement' and 'we should consider the ending of the novel with these strategies in mind.'<sup>47</sup>

In addition, I would point out Clitophon's similarity to Philetas in Longus (2,3,1 ff.), although Most called this scene 'only apparently an exception' to his theory of the 'stranger's stratagem' because Philetas, having been told by Eros, already knows who Daphnis and Chloe are,<sup>48</sup> and therefore Daphnis and Chloe are not strangers to Philetas, despite the fact that they are meeting for the first time as indicated by the fact that Philetas has to introduce himself by name and explain who he is.<sup>49</sup>

<sup>46</sup> Morales 1997, 80.

<sup>47</sup> Morales 1997, 80.

<sup>48</sup> Most 1989, 119 n.22.

<sup>49</sup> Moreover, we should rather think that his self-introduction is directed at readers who do not know who Philetas is. It is unlikely that foster parents of Daphnis and Chloe are not acquainted with him who 'had a reputation among the villagers for being exceptionally

In Greek romance we often find the device of the tale within the tale. An important secondary character tells his own story and this inner narrative usually corresponds to the outer one. In Longus 2,3, an old man named Philetas appears to Daphnis and Chloe and tells them about Eros. We should notice that Philetas' own experience with Amaryllis is similar to that of Daphnis and Chloe. Eros says to Philetas (2,5,3–4),

καί σε οἶδα νέμοντα πρωθήβην ἐν ἐκείνῳ τῷ ὄρει τὸ πλατὺ βουκόλιον  
καὶ παρήμην σοι συρίττοντι πρὸς ταῖς φηγοῖς ἐκείναις ἡνίκα ἤρας  
Ἀμαρυλλίδος, ἀλλὰ με οὐχ ἑώρας καίτοι πλησίον μάλα τῇ κόρῃ  
παρεστῶτα. σοὶ μὲν οὖν ἐκείνην ἔδωκα, καὶ ἤδη σοι παῖδες ἀγαθοὶ  
βουκόλοι καὶ γεωργοί· νῦν δὲ Δάφνιν ποιμαίνω καὶ Χλόην,

I've known you when, as a lusty young man, you used to graze your large herd of cows on that mountain there, and I've been with you while you played the pipes beside those oaks when you were in love with Amaryllis. But you didn't see me, although I was standing very close to the girl. Well, I gave her to you, and now you have sons who are good cowherds and farmers. At the moment, Daphnis and Chloe are the flock I am looking after.

The loves of the two pairs are both looked after by Eros. Both Philetas and Daphnis can play pipes very well and in 2,37 when Daphnis plays the old man's enormous syrinx excellently, Philetas presents it to him, praying Daphnis too will leave it to a successor as good as himself. There is a cultural continuity here. 'Longus thus notices the continuity from generation to generation of cultural forms which enshrine erotic violence and at the same time conceal it.'<sup>50</sup> Furthermore the oaks (2,5,3: φηγοῖς) where Philetas was in love with Amaryllis recall the oak where Daphnis and Chloe always meet.<sup>51</sup> This also indicates a cyclic continuity of Eros generation after generation.

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fair. (Longus 2,15,1: καὶ κλέος εἶχεν ἐν τοῖς κωμήταις δικαιοσύνης περριτής)' and therefore Philetas is not a stranger to the hero and the heroine in the true sense.

<sup>50</sup> Winkler 1990, 120.

<sup>51</sup> δρῦς: 1,12,5; 1,13,4; 2,11,1; 2,38,3; 3,12,2; 3,16,1 / φηγός: 2,21,3; 2,30,2.

On the other hand, a striking fact in Achilles Tatius is the similarity between the beginning of book 1 and that of book 3. In book 3,1–5, after the detailed description of the storm and their shipwreck, Leucippe and Clitophon struggle to Pelusium. They pray to the god (Ach. Tat. 3,6,2 προσευξάμενοι δὴ τῷ θεῷ, we addressed him in prayer) and then see a representation of Andromeda and Prometheus at a temple of Zeus Casius (Ach. Tat. 3,6,2–3: περιήειμεν τὸν νεών. κατὰ δὲ τὸν ὀπισθόδομον ὀρώμεν εἰκόνα διπλῆν, We made a tour of the temple. In the inner chamber of the temple, we saw a painting with two levels). This recalls the opening scene of the novel where the narrator reaches Sidon after a violent storm, offers a sacrifice to Astarte (Ach. Tat. 1,1,2: σῶστρα ἔθουον ἔμαυτοῦ τῇ τῶν Φοινίκων, I had made my thank-offerings for my rescue to the Phoenicians' goddess), and then sees a painting of Europa in the sacred precinct (Ach. Tat. 1,1,2: περιῦδων οὖν καὶ τὴν ἄλλην πόλιν καὶ περισκοπῶν τὰ ἀναθήματα, ὀρῶ γραφὴν ἀνακειμένην γῆς ἅμα καὶ θαλάσσης. Εὐρώπης ἢ γραφῆ, I undertook a tour of the rest of the city, and was browsing among the sacred dedications when I saw a votive picture, a landscape and seascape in one. The picture was of Europa). We find a cyclic correspondence here again. Thus we can say that the narrative of Clitophon is formally an extended version of the internal narrative common in Greek romance (like that of Philetas); but in Achilles Tatius the inner and subordinate story has become the whole story. This expansion of the internal framed story to take over the whole causes Achilles Tatius to use the first-person narrative form for Clitophon, just as Longus' Philetas narrates in the first person. As a result, the ending of the novel leaves open the possibility of imagining a new adventure of the anonymous narrator.<sup>52</sup> The outer open frame starring the anonymous first narrator potentially takes the place of the adventure of Clitophon. This is why I say the narrative of Clitophon is an extended version of a usual inner narrative or its variation. Of course we cannot find out why Clitophon is in Sidon in the opening scene, but more important than the geographical difference between Sidon and Tyre is the similarity between them as Phoenician harbours. And interestingly enough, just after the beginning of the novel, the double structure of the har-

<sup>52</sup> Such open-endedness can be seen in Apuleius' *Metamorphoses* too, which ends suddenly with an imperfect tense of the verb of motion (11,30), 'obibam (I was going about.)' and leaves readers to imagine the sequel. We should also notice a parallel fact in Apuleius that an implied frame of first-person narrative in the prologue is not resumed at the end of the novel, like in Achilles Tatius.



bour at Sidon is described minutely as if it showed the structure of the novel as a whole.<sup>53</sup>

Ach. Tat. 1,1,1: δίδυμος λιμὴν ἐν κόλπῳ πλατύς, ἡρέμα κλείων τὸ πέλαγος· ἥ γὰρ ὁ κόλπος κατὰ πλευρὰν ἐπὶ δεξιὰ κοιλαίνεται, στόμα δεύτερον ὀρώρυκται, καὶ τὸ ὕδωρ ἀῤθις εἰσρεῖ, καὶ γίνεται τοῦ λιμένος ἄλλος λιμὴν,

In the folds of a bay lies a twin harbour, broad and gently enclosing the sea: where the bay bellies out down the flank of the coast on the right, another mouth has been carved out, an alternative channel for the influx of the tide. Thus a second harbour is born from the first,

It should be concluded, from what has been said above, that the detailed description of the paintings is analogous to Tyche cooperating with Eros to generate narrative in Achilles Tatius. And so when the story of Leucippe and Clitophon ends, this system also must be brought to an end. However, Achilles Tatius, as a self-conscious and subversive writer, did not finish his novel with the obvious happy ending, but left open the possibility of the continuation of the frame story of the unnamed narrator. This structure makes it possible for Achilles Tatius to tell the entire story by ego-narrative, which is the only example among five extant Greek romances.<sup>54</sup> For Clitophon's life story, which is structurally analogous to one of the subordinate narratives common in Greek romance, extends to occupy the whole story of the novel.<sup>55</sup>

<sup>53</sup> Similarly, Morgan 1989, 111 suggests, the double-structured cave where Charicleia is put by Cnemon (Hld. 1,28,2-29,4) could reflect the whole structure of Heliodorus' *Aethiopica*.

<sup>54</sup> If we consider summaries and fragments, Antonius Diogenes, according to Photius' summary (codex 166), seems to have the framing of the first person-narrative and possibly has the ending not being resumed in the outer frame, although the whole novel itself has the structural complexity which consists of ego-narratives within ego-narratives. The so-called Herpyllis fragment is also told by a first-person narrator, but we are not sure whether it is the narrative frame of the novel or one of the inner life stories. Stephens and Winkler 1995, 158-161 suggest the possibility that the Herpyllis fragment is a part of Antonius Diogenes.

<sup>55</sup> This is a revised version of my essay for M.Phil course at the University of Cambridge (2000/2001). I would like to thank Richard Hunter and John Morgan, my supervisors in Cambridge and in Swansea respectively, for their valuable comments. All errors are my own.

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