

Abstracts

Longus' Hyperreality:
Daphnis and Chloe as a Meta-text about Mimesis and Simulation

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The innovative theoretical input by Jean Baudrillard and Wolfgang Iser helps further elucidate the features of Longus' pastoral novel as an auto-referential text based on the aesthetic ideas of the Second Sophistic. Thus besides the simple love story it is a highly sophisticated, self-conscious meta-text reflecting the relationship between image and text as well as the concepts of simulation and mimesis as an intertextual, palimpsestic practice, thereby unmasking the ideal internal perspective of the pastoral novel as infantile, naive, and hyperreal. This new reading of *Daphnis and Chloe* is a reappraisal of its ideology, aesthetics, and poetics in ancient and (post)modern terms.

Achilles Tatius' *Ekphraseis* of Abused Female Bodies:
Interplays of Gendered Metafiction and Intensity

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Achilles Tatius overdevelops and blurs binarities, through precarious formulations of selfhood, interplays of intensity and entropy, and paradoxical subversion/confirmation of *topoi*. To exemplify this metafictional functioning, the paper focuses on *ekphraseis* of abused female bodies: Europe (I,1), Andromede (III,7), and Philomela (V,3–6), as mythological examples of male domination and *scopophilia*, and female protagonists, in Leucippe's deaths (III,15, V,7), her struggle with Thersander (VI,6–7), her mother's dream (II,23), and Melite's afflictions (V,15). Achilles Tatius pushes dialogic features to the extreme, by questioning polarities as text/image, fictional/referential pragmatics, immersive/reflexive reading, heroic/submissive female roles. Gendered violence stages an irregular but coherent metafictionality.

Charicleia the Bacchante:
Erōs and Genealogy in Heliodorus' *Aethiopica*

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By focusing on the literary and artistic models employed by Heliodorus at the beginning of his novel, I argue that Charicleia, in spite of her reputation as 'most chaste of heroines', is an uneasy character, who oscillates between the polarities of maddened *erōs* and chaste *sōphrosynē*. Such an erotic ambivalence mirrors, I suggest, the ambivalence of the genealogy that Heliodorus has crafted for her. By associating Charicleia now with Apollonian purity, now with Dionysian frenzy, Heliodorus invites the reader to realize that Helios and Dionysus, the two ancestors of the Ethiopian royal line, have both left their mark on her.

A 19th-Century 'Milesian Tale':
 Settembrini's *Neoplatonici*

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This paper explores *I neoplatonici*, a 19th-Century 'Milesian tale' by Risorgimento hero Luigi Settembrini (1813–1877). After surveying the circumstances that delayed publication until 1977 and still affect its reception, it questions the view that the tale is modelled on Pseudo-Lucian's *Amores*. While the tale's title is ironically belied by an unnoticed quotation from Plato, the Greek novel, it is argued, proves a major source of inspiration: it is responsible for the sexual symmetry that characterizes the tale and for its sensual 'Platonism'. *I Neoplatonici* emerges as an intriguing, if hitherto unrecognized, chapter in the reception history of the ancient novel.

Knowing Heliodorus:
 The Reception of the *Aethiopica* in Sixteenth- and Seventeenth-Century England

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Prompted by Joseph Hall's rhetorical question, 'What Schole-boy, what apprentice knows not HELIODORVS?' (1620), this essay attempts to determine more precisely the limits and nature of that 'knowledge' in early modern England, from

James Sanford's adaptation of the fourth book of the *Aethiopica* (1567), through Thomas Underdowne's complete prose translation, *An Æthiopian historie* (1569?), to John Gough's *The Strange Discovery. A Tragi-comedy* (1640). Sidney re-modelled his own romance, the *Arcadia*, along Heliodorean lines, but his classification of the *Aethiopica* as 'an absolute heroical poem' seems to have inspired various attempts to turn the *Aethiopica* (or portions of it) into verse. And in Brian Melbancke, we see a young English humanist who is eager, in *Philotimus* (1582), to display an extensive knowledge of Heliodorus, while willfully rejecting or subverting the very narrative opportunities that made the *Aethiopica* so attractive to other readers and writers of the period.

Tasso, the *Aethiopica*, and the Debate on Literary Genres
between Renaissance and Baroque
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This paper aims to show how Tasso read the *Aethiopica* as an alternative model of *romanzo* in order to legitimize both with respect to theory and practice some of the literary features that readers of his time could find pleasurable in the *Orlando Furioso* by Ariosto. The fact that Tasso did not consider the *Aethiopica* as an epic poem should not be seen as an obstacle for including the text in his theory of poetry, but rather as the condition that allowed him to take advantage of Heliodorus' poem to bridge the gap between the two traditions of epic and romance.

Progress of Erotic Customs in the Ancient Novel:
Three *Parthenoi* and Chloe in Longus' *Poimenikà*
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Ancient novels, though often employing mythical patterns, sought to mark a progression away from the ambiguous ethics that informed issues of eroticism in most of the mythical tradition by moving toward a more egalitarian conception of the relationship between the sexes. This progression is particularly evident in Longus' *Poimenikà*. The dichotomy between *mythos* and *logos* is implied earlier in the novel. If the three excursus in this book are classified as myths and they conclude with the virgins losing their human status, Longus underlines that his story is a truthful *logos*, and he gives it a happy ending. Against the trend of looking at

mythos as a receptacle of ideal behavioral schemes and at a mythical Golden Age, Longus celebrates the development of erotic customs in his time through the means of a recent mimetic literary genre. Although the *Poimenikà* take place in an idealized past, they give account of a contemporary social reality that is more respectful of female volition.

Trent, Literary Theory, and Sixteenth-Century
Adaptations of *Daphnis and Chloe*

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There were four sixteenth-century continental European translations/adaptations of Longus' *Daphnis and Chloe*, by the Italian Annibal Caro (1538), the Frenchman Jacques Amyot (1559), the Spaniard Damasio de Frías y Balboa (1568), and the Italian Lorenzo Gambara (1574). Caro's adaptation is fundamentally different from the other three. It is more vulgar and licentious, perhaps in part because was produced before the Council of Trent and the Counter-Reformation, a cultural development which fundamentally changed European moral attitudes. In addition, each of the four authors produced theoretical writings which help illuminate the changes they made to Longus' text, changes which this article studies in some detail.

Heliodorus and Pythagoras

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Heliodorus models his protagonists' characters and journeys on the life and philosophy of Pythagoras, making use of Pythagorean pedagogical techniques, allegory, cosmology, and the theory of the transmigration of souls. Calasiris emerges as a thoroughly Pythagorean priest following the sect's ascetic rules and dietary laws while teaching Pythagorean sciences. Charicleia and Theagenes re-embody their ancestors, Andromeda and Perseus, following their trials and apotheosis in Pythagorean terms. Heliodorus places the climax of the novel in Meroë, reimagined as a Pythagorean ideal island. Heliodorus' invocation of Homer also follows the precepts Pythagoras laid out. The sophisticated Pythagorean structure of the *Aethiopica* helps to explain its popularity in later centuries when Pythagoreanism was again in vogue.

In the Mouth of the Crocodile: Interiors, Exteriors, and Problems of Penetrability in Achilles Tatius' *Leucippe And Clitophon*

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This article examines penetration and permeability between interior and exterior spaces in order to bring together Achilles Tatius' disparate interests in sex, violence, vision, and bodily integrity in *Leucippe and Clitophon*. After tracing the major problems regarding forms of penetration in the novel, it focuses on a single scene: the description of the crocodile at 4,19. The article argues that this scene troubles distinctions between interior and exterior, desire and the desire to know, and aggression and vulnerability—distinctions upon which the rest of the novel depends for its ideology of virginity, its epistemological strategies of penetrating description and psychological narration, and its scopophilic obsession with looking. The description of the crocodile thus potentially undermines the novel's notion of bodily integrity and untroubled stance of voyeurism, implicating vulnerability in aggression and denying the distinction between inside and outside upon which the very notion of penetrability relies.

The Serial Dramatization: Alexander Hardy's
Tragicomedy *Théagène et Cariclée*

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Published for the first time in 1623, and then in a second edition in 1638, Alexander Hardy's *Les Chastes et loyales amours de Théagènes et Cariclée, réduites du Grec de l'histoire d'Héliodore* is a tragicomedy made of eight dramatic poems, to be performed on eight consecutive evenings, which dramatizes the entire plot of Heliodorus' novel in its linear succession. In order to analyze this quite unique example of serial dramatization, the paper deals first with the strong consonance between the Greek novel and baroque poetics, then with tragicomedy as a mixed form which condenses late Renaissance and Baroque search for new forms, and finally with two passages, which show Hardy's pathetic style.

The Dynamics of Summing up:
 A Metaliterary Reading of Heliodorus 10,36 and 10,39
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This paper presents a new reading of two speeches which are delivered in the last chapters of Heliodorus' *Aethiopica*. I argue that the function of Charicles' and Sisimithres' recapitulatory accounts extends far beyond the reinforcement of the novel's ending: firstly, each of them highlights important narratological characteristics of each half of the novel respectively, whereby the attention of the reader is alerted to the heterogeneity of Heliodorus' narrative technique; secondly, both speakers provide biased interpretations of the story of the *Aethiopica*, thus encouraging the reader to reflect upon his or her own reading of the novel. I conclude that contrary to the prevailing opinion, the two speeches subvert the ostensibly unambiguous ending of Heliodorus' work.

Doing Philosophy in the Elephant's Mouth:
 Three Readings of Two Ekphrases in Achilles Tatius,
Leucippe and Clitophon, IV, 2–5
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This paper concentrates on the paradoxographical description of the hippopotamus and the elephant in Achilles Tatius' *Leucippe and Clitophon* (IV,2–5). I offer three connected readings of the puzzling passage: an intratextual reading (investigating the dynamics of interpretation at stake and the relationship between characters, narrator, and reader); a narratological one (that analyzes the importance of the themes explored in the episode for the novel); and an intertextual one (examining the significance of Plato's *Charmides* for the episode). Rather than imposing a single reading onto the passage, this 'zooming out' approach aims to do justice to the layered nature of Tatius' text.

What Did Heliodorus' Name Stand for
in the Works of Mlle De Scudéry?

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Mlle de Scudéry strongly claims in the prefaces to her novels *Ibrahim ou l'illustre Bassa* and *Artamène, ou le Grand Cyrus* to imitate Heliodorus. Yet, a close analysis of her novels shows that she is far from displaying a perfect faithfulness to her alleged model. On the contrary, she steadily takes liberties with the codes embodied in the *Æthiopica*: narrative codes, moral codes, esthetic codes. Considering such evidence, why would Mlle de Scudéry claim she was so indebted to Theagenes and Chariclea's father? What did Heliodorus reveal to modern novelists that was so essential to them? How do the processes of reception and imitation actually work?

A Commodified Heliodorus:

The German Translation of the *Aithiopika* in Context

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In 1559, Johannes Zschorn translates Heliodorus' *Aithiopika* into German—his text is ignored by the erudite elites, but popular with contemporary audiences. My paper argues that Zschorn creates a simplified translation contained by paratexts that guide the reader. Zschorn offers a commodified Heliodorus and makes the novel saleable on the emerging market for vernacular fictional texts in print, thereby creating a niche of perception between the innovative French treatment of the novel as a founding text of poetics and the Latin focus on its political and educational value: Zschorn's *Aithiopika* is a mere *histori* to read and enjoy.

From the Neck up:

Kissing and Other Oral Obsessions in Achilles Tatius

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It is not until almost the very end of the novel that Leucippe, now publicly proved a virgin, is emboldened to speak of her own adventures at the banquet celebrating the lovers' reunion. Clitophon beseeches her especially to tell the story (*muthos*)

of pirates and the riddle (*ainigma*) of the severed head. This is the only missing piece of the whole plot (*drama*) (8,15,3–4). This second *Scheintod*, witnessed by Clitophon from afar (5,7,4) seemed definitive enough, especially since Clitophon was able to rescue the headless torso from the sea. While it turns out that it was a prostitute on board, dressed in Leucippe's clothing, which deceived him, Clitophon's presumption of his beloved's death was entirely valid. And why? Because, with one brief exception, he had never seen anything more of her exposed below the neck, despite or because of two previous failed efforts at consummation. My aim therefore is to focus on the specifics of the text, which in addition to the narrator's well-known visual preoccupations, is preoccupied by the foreplay of the kiss and the properties of the mouth, in both seductive and ominous terms.