

SELF-REFLEXIVITY AND METAFICTION IN ACHILLES TATIUS' *LEUKIPPE AND KLEITOPHON*

BY

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ABSTRACT

This thesis examines the self-reflexive and metafictional aspects of Achilles Tatius' *Leukippe and Kleitophon*. The aim is to map this self-reflexivity by examining the intricacy of its narrative structure, revealing the self-consciousness of the text, and thereby comment on the visibility of the author. Achilles Tatius is a notably difficult text. It presents a narrative of complexity, while appearing superficial. Scholars have recognised this complexity, but have yet to produce a clear analysis of how the text functions as a complete work. Through the discourse provided by the theory of 'metafiction', this complexity is able to be diagnosed and explored to its completion. It is only through the totality of the text that a complete understanding of Achilles' novel becomes possible. In examining the text by book-pairs, a comprehensive and intelligent structure emerges, revealing a highly conscious text through its awareness of its own fictive structure. The consequence of providing a comprehensive analysis is that many of these insights cannot be explored to the extent they deserve, as more research remains to be done. The conclusion of the thesis will provide a larger understanding of how these book-pairs function as separate 'movements' of the text, revealing a sophisticated 'symphonic' novel.

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Introduction

Achilles Tatius has long been considered an anomaly within the Greek novels. The past few decades of research have come to a much deeper understanding of the genre as an inclusive whole, but has done considerably less to analyse the Greek novels as distinct variants within that genre. During the surge of research on the Greek novel, scholars revealed some true insights in their handling of Achilles' elusive text. Yet this breadth of scholarship creates a disjointed and incomplete understanding of the text, perhaps reflecting the rather jarring and complex nature of Achilles' novel itself. While much has been said for the genre of Greek and Roman novel, the novels seem to lack significant analysis as individual texts (with the exceptions of those like Apuleius and possibly Longus). Scholars seem unable to build a comprehensive picture of Achilles Tatius.

The quest to understanding Achilles becomes an undertaking of analysing the entirety of the text – an ambitious task in and of itself. The difficulty of it lies in finding a methodology which takes into account an understanding of genre, tone, stance, and technique without becoming lost in the details of a text which begs to be interpreted and reinterpreted. When I initially laid the foundation of this analysis, metafiction became the cornerstone. However, there were issues with relying solely on the postmodern concept of self-conscious fiction. Was 'metafiction' simply an invention of the late nineteenth century novel? Does postmodern 'metafiction' provide the proper gauges for measuring the self-awareness of ancient fiction?

As a methodology, it provided an established approach and terminology, but its scope was designed with a modern lens. The self-consciousness of genre is a subtle science in antiquity, more explicit when assuming the form of parody; however, many of the more sophisticated

texts required a more scrutinising form of analysis. The more one delves in the research on Achilles, and the novel in general, the more it becomes apparent that metafiction already plays a crucial role in scholars' understanding of the genre. Most of the research reflects a segmented look at metafictional aspects of the text: an intertextuality, a metalepsis, negotiating narrative issues, and the influence of the sophistic novel. The research becomes more a commentary, picking at individually interesting sections or observations, rather than a cohesive understanding of Achilles. It becomes clear that the concept of Achilles Tatius' *Leukippe and Kleitophon* must be examined as a whole functioning text, rather than probed for its metafictional aspects.

The purpose of this thesis is to give a comprehensive analysis of Achilles' novel, observing the stance, tone, and structure of the entire text. By building on this concept of metafiction, the objective of this analysis is to create a coherent account of Achilles: a text which reveals a self-conscious narrator, but also self-conscious author, which is more compelling than mere metafiction.

History of Scholarship on the Ancient Novel

The study of the ancient novel has a complex history; originally disregarded by the academic community, scholarship on the Greek novel has experienced many *Scheintode* of its own. By understanding the history of scholarship, we can trace the evolving understanding of Achilles. This gives us an insight into how and why Achilles becomes so difficult to categorise or classify. We are confronted with a collection of scholarship trying to make sense of Achilles' novel while typifying the novel as a genre.

The history of scholarship on the novel starts with Rohde's *Der griechische Roman und seine Vorläufer*, the first real analysis of the Greek novel. It was a product of its time, concerned

with generic affiliations and how the novel had originated from other genres.¹ However, what is important to take away from Rohde's contribution is the beginning of a serious dialogue on the novel, which up to this point was neglected due to the previous dismissal of the Greek novel as a genre. Afterwards, no great flood of writing followed as it was still a rare subject of study.² While some of these theories, such as the emphasis on 'Second Sophistic' as a revival period for Greek literature and philosophy or the assumption that the Greek novel is a literary reaction to a cultural deficit in Greece³, have slowly become outdated. Later, in 1926, Kerényi tried to find a different explanation, specifically in Isis cult. This was a path followed much later (1962) by Merkelbach, who enlarged the range of cults under consideration.⁴ However, their views have not achieved much credence, least of all in the case of Achilles.⁵

Perry's 1967 work (though he had been working on the novel since the 1930s) contested the generic origins posited by Rohde and asserted that the novel was just invented. This ushered in a modern era of novel scholarship which was firm on the concept of 'sophistic novels'.⁶ In the following decade, Reardon ended his *Courants littéraires* (1971), on Greek literature and

¹ Some scholars further expanded on the philosophical implications in Rohde. For the novel as a result of decline and an expression of individualism, see Perry 1967; for Rohde's intellectual background in Wagner and Nietzsche, see Cancik 1985; Otto Weinreich includes critical commentary of Rohde's approach to the Greek novel in his preface of the third edition of Rohde's text, published 1960.

² Schwartz discusses this 'decay' of Hellenistic historiography. See Schwartz 1896. Lavagnini saw the influence of historiography as a part of the novel's generic evolution. See Lavagnini 1922. Interest in the use of digression grew through von Fleschenberg's discussion of the creation of 'frame stories' (*Rahmenerzählung*), see Schissel von Fleschenberg 1913

³ Henrichs 1972; Petri 1963; see also Beck 1996 and Altheim 1951.

⁴ Merkelbach 1962.

⁵ Bowie 1985: 45; for criticism cf. Reardon 1971: 393. However, this interest in the religious context would inspire the later studies of recurring religious themes in the Greek novel, particularly the influence drawn from near-eastern religions. Believing these narratives were reflecting the cultural interactions of Roman Greece (especially in essential locations such as Alexandria) Anderson and Bowersock saw religious aspects and near-eastern influences as literary-qualities which were appealing to the readers of the genre. See, Anderson 1984; Bowersock 1994.

⁶ Perry categorised Achilles Tatius, Heliodorus, and Longus as 'sophistic' novels, while bestowing the term 'presophistic' on Chariton and Xenophon. He also suggested the novels were intended for everyman and were often, if not intended to be, read publically. See Perry 1967; cf. Bowie 1985: 44.

genres in the second and third centuries, with a study of the novel.⁷ Now, the novel was seen against a very large range of inventive literary activity in multiple genres and circumstances.⁸ This provided a basis on which subsequent scholarship on the novel in general, and Achilles in particular, could develop. This in itself is important for our study of Achilles, as we will see. Much of this enthusiasm for the novel was inspired by Reardon's various contributions.⁹ The most notable of these was the inauguration of the first ICAN (International Conference for Ancient Narrative) in 1976, which created the scholarly discipline and community.¹⁰ The novel benefited from the growing appreciation for its sophisticated rhetoric and literary consciousness became the focus of scholarship on the novel.¹¹ Tatum's 1989 conference (ICAN II)¹² offered a new toolset: the inclusion of modern literary criticism, the use of intertextuality, and the beginnings of narratology.¹³ As a result of this, postmodernism (and the emergence of metafiction as an issue) becomes the contextual backdrop for study in the novel. Arguably, some of this was foreshadowed by Hägg, through his work on narrative

⁷ Reardon 1971; and later, Reardon 1989 and 1991.

⁸ For novel structure, see Hägg 1971, 1987; Holzberg 1995. Holzberg also offers a brief account of the novels, including the fragmentary texts. For novel readership, see Hägg 1983; Wiersma 1990; Johne 1996. Hägg suggests the readership of the novel was extended to the non-urban, including women. Both Wiersma and Johne discuss the possibility of a female readership. For erotic desire and sexuality in the novel, see Goldhill 1995; Winkler 1990; Konstan 1994. For Goldhill's examination of Achilles Tatius' use of sexuality, which tests novelistic boundaries, see 66-102. Winkler discusses the pedagogic and potentially violent aspects of Chloe's initiation, see 104-105; cf. Zeitlin 1990. Konstan employs both an anthropological and Foucauldian approach (similar to Goldhill), seeing the unique symmetry and reciprocity of heterosexual relationships in the novel.

⁹ Reardon 1971; 1989; and later 1991.

¹⁰ Scholars began to examine the novels as more unique examples within their genre. For Longus, see Hunter 1983; Cresci 1981; on the interplay of 'art' and 'nature', Zeitlin 1990. For Heliodorus, see Morgan 1982; Winkler 1982.

¹¹ For recent scholarship, see Panayotakis, Zimmerman, and Keulen 2003 (the proceedings of ICAN III); Whitmarsh 2008 (and edited collection of essays emphasising themes in the novels); Whitmarsh 2011 (aspects of identity in Greek literature during Roman occupation); Marmorodoro and Hill 2013 (an edited volume on the visibility of authors within their texts from the classical period to late antiquity).

¹² Tatum's edited volume, *The Search for the Ancient Novel* contains contributions from ICAN II. See Tatum 1994.

¹³ Baslez, Hoffmann, and Trédé 1992; Schmeling 1996 (republished 2003 with valuable biographies and online sources included); Morgan and Stoneman 1994. Fusillo maintains a narratological approach in reading the Greek novels, as well as additional contemporary fiction such as Lucian's *True Histories*. See Fusillo 1989.

structure and ‘pacing’, and by work at Groningen amongst the Apuleius commentary team, who had a special need for ‘scientific’ tools.

In the decades following ICAN II, there has certainly been a mushrooming of scholarship on the novel¹⁴, facilitated not only by subsequent ICANs and colloquia at Groningen and Rethymno, but also by the online journal, *Ancient Narrative* created in the wake of ICAN III.¹⁵

But it remains the case that different authors present different problems for the investigator and that consciously or not each scholar is setting, or following, an agenda. For no author is this more difficult than for Achilles.

History of Scholarship on Achilles Tatius

The situation has improved for some of these texts, particularly for Longus, Heliodorus, and Achilles Tatius, but many of these examinations often are nuanced, focusing on examples in the texts rather than demonstrative a comprehensive understanding of a text. Achilles Tatius may have more research dedicated to it than the other novels; however, this does not necessarily result in a clear understanding of Achilles’ multifaceted and sophisticated text. It certainly demonstrates the academic community’s interest in Achilles, but this may be a reflection of a baffling text, failing to yield clear answers through varied scopes of analysis.

Recent research on Achilles is not lacking but in general does not lead to a clear overall understanding of Achilles’ multifaceted and sophisticated text. There is a sense that this text continues to frustrate those who analyse it, whilst, say, Longus or Heliodorus respond to

¹⁴ Futre Pinheiro, Bierl, and Beck 2013; Hodkinson, Rosenmeyer, and Bracke 2013; Paschalis and Panayotakis 2013; Whitmarsh and Thomson 2013; for recent collections on Roman novels, see Carmignani, Graverini, and Lee 2013; Keulen and Egelhaaf-Gaiser 2012. For more scholarship in the ancient narrative (noting the particularly large amount of research on the Roman novel in comparison to research on the Greek novel) between 2012 and 2013, see the summary provided by the Petronius Society (hosted by *Ancient Narrative*), vol. 42, October 2014.

¹⁵ *Ancient Narrative* was designed to foster scholarship on Greek, Roman, Jewish novelistic traditions, ‘fringe’ novels, fragmentary novels, including Byzantine and early Christian narrative texts, and modern reception.

treatment. Bowie suggests that an uncertainty how to evaluate Achilles is to blame.¹⁶

Similarly, Anderson finds Achilles resists classification:

Even at the lowest level of literary criticism, at which writers receive one-word adjectives, one can do something for the rest of the extant novelists: Xenophon of Ephesus is naïve, Heliodorus cleverly convoluted, Longus artfully simple: yet what is one to say about Achilles?¹⁷

So, despite progress with other novelists, research on Achilles still displays some uncertainty. Most of the more recent scholarship retains a sense of ‘testing the waters’ with brief observations, or analyses of selections from the text: a possible intertextuality, an allusion to another novelist, a word usage, or a thematic link to historiography. Each of these examples demonstrates a desire to understand Achilles’ novel, but it is unclear how the analysis could be extended to the novel as a whole and the fractured approach to categorising Achilles overlooks the larger impact and purpose of the novel. Indeed, the secondary literature on Achilles largely reads as a disjointed commentary on an erratic text – the research begins to imitate the art.

Despite the increase in novel scholarship in the wake of ICAN II and III, there was a notable lack of work, in either books or collections, on Achilles Tatius (as well as Xenophon, and to a certain degree, Chariton).¹⁸ However, bucking the trend, there are now three monographs that bear wholly, or in large part, on Achilles: Shadi Bartsch’s 1989 book, *Decoding the Ancient Novel: The Reader and the Role of Description in Heliodorus and Achilles Tatius*; Helen Morales’ 2004 work, *Vision and Narrative in Achilles Tatius’ Leucippe and Clitophon*; and

¹⁶ E. Bowie, *OCD*, 3rd ed. 1996, s.v. ‘Achilles Tatius’.

¹⁷ Anderson 1997: 2279.

¹⁸ On a non-narratological approach to the structure of Chariton, Reardon 1982.

Marcelle Laplace's 2007 book, *Le roman d'Achille Tatios. 'Discours panégyrique' et imaginaire romanesque*.¹⁹ These studies accomplish one major task, which is to begin a serious large-scale consideration of the novel. Bartsch, Morales, and Laplace are all concerned with Achilles' unique approach to the genre.

Their contribution accomplishes one major task, which is to begin a serious consideration of the specific texts. Bartsch, Morales, and Laplace highlight Achilles' unique approach to the genre, an aspect which previously had been neglected or overlooked. Bartsch opens Achilles to the lens of interpretation, the reader-oriented approach. Building on concepts discussed by Hägg, she recognises Heliodorus and Achilles as authors exploring the boundaries of their genre, principally through a distinctive use of digression, description, and *ekphrasis*. Diverging from previously held views which claimed digressions and descriptions (particularly in Achilles) were of 'marginal relevance to the plot', Bartsch explores description as a device of the text.²⁰ Rather than dismissing these narrative digressions, Bartsch assesses both Heliodorus' and Achilles Tatius' use of digression as a conscious narrative function.

Morales expands on this model, exploring the various descriptions and the text as a whole as a 'spectacle'. Focusing on Achilles' themes from the perspective of the visual, Morales provides the first comprehensive look at Achilles in a literary context, which encourages several interpretations of the text. Laplace expands on Morales' idea that the novel is playfully ironic; however, Laplace sees this as a reflection of Platonic influence. Achilles' novel, according to Laplace, is a panegyric to Eros, which epitomises 'the myth of the *androgyné*' through the representation of the heterosexual protagonists' marriage. More importantly,

¹⁹ Bartsch 1989; Morales 2004; Laplace 2007,

²⁰ Holzberg 1995: 90-91.

particularly for this analysis of Achilles Tatius, Laplace demonstrates how ancient literary criticism impacts the ancient novel as a genre.²¹ While few in number, these monographs have become fundamental reference points when considering Achilles Tatius, reaching beyond its controversial aesthetics to find a complicated and sophisticated text.

Following Bartsch's ground-breaking approach to the sophistic novels, the academic community shifted its focus to the purpose and function of the sophistic novels in general. With regard to how one should read Achilles, scholars have picked away at recurring themes and narrative devices over the past couple decades. Intertextuality (and intratextuality) has played a large role in the attempt to characterise Achilles. From his use of myth within the novel to his mimicry of historiographical style as well as the other novelists, Achilles has been accused of borrowing from many recognisable *topoi* and genres for various narrative purposes. Edmund Cueva draws on aspects of incorporating mythology into the novel, noting its use for foreshadowing events, but in a retrospective manner.²² Others, like Oleg Bychkov, reveal the influence of the atomist schools of Epicurus and Diogenes through Achillean allusions to Plato's *Phaedrus*.²³

The intratextuality and intertextuality of Achilles has been discussed as an explicit device for the reader. The text becomes interactive fiction, functioning at several simultaneous narrative levels.²⁴ Within this wide spectrum of analysis, scholars have noted Achilles' familiarity with rhetoric, historiography, and bucolic poetry, which builds the framework for the literary

²¹ Laplace 2007: 21-57.

²² Cueva 1994; Reardon 2003 (impr. 2004).

²³ Bychkov 1999; Anderson 1997: 2280; Fountoulakis 2001: 179; Ní Mheallaigh 2007; Laplace 2007; et al.

²⁴ Repath 2008. In his article, Repath examines the recurrence of the name, Callisthenes, used for two (possibly) separate characters.

setting of the novel.²⁵ Seemingly spurred on by Bartsch's reader-oriented approach, scholars view the use of intertextuality as part of a dialogue between the author and reader. The purpose of this has been debated, but its presence in the novel suggests a degree of sophistication not necessarily as prominent in the early novels.

The use of *ekphrasis* is central to the understanding of Achilles' method. *Ekphrasis* as such has of course been widely studied within classical literature and the possibilities for uses beyond straightforward decoration, for instance through 'mis-en-abyme', have been widely explored.²⁶ In the novel, serious study of *ekphrasis*, though not unprecedented²⁷, took off with Bartsch's study. No other novelist explores *ekphrasis* to the seemingly irrelevant or digressive point that Achilles achieves in *Leukippe and Kleitophon*. Due to this flamboyant and peculiar use of description, scholars begin to analyse *ekphrasis* and observe the possible functions it plays in Achilles. Anderson notes that its role is multifaceted, and goes beyond its ornamental style; instead, he argues along the same lines as Bartsch, that *ekphrasis* become devices to foreshadow the events of the narrative or move the narrative forward.²⁸ Steven Nimis furthers this discussion by suggesting that *ekphrasis* are neither purely ornamental nor prophetic of the narrative. Rather he argues they serve a similar formulaic system as in

²⁵ For intertextuality in Achilles Tatius, see Christenson 2000; Schwartz 2000-2001; Fountoulakis 2001; Hilton 2001; Gärtner 2010; Liapis 2006.

²⁶ Baxandall 1985 discusses the effect of *ekphrasis* at length, exploring it for its patterns and reconstructing the author's explicit and implicit intention. Krieger 1992 looks at the semiotics of picture-making words. Goldhill and Osborne 1994 have also compiled an edited volume on the relationship between art and text in ancient Greece; similarly, for its 'sequel' on Roman culture, see Elsner 1996. Bartsch and Elsner 2007 compiled a special issue of *Classical Philology* specifically on *ekphrasis* and its treatment in classical texts. In their introduction, they discuss the different ways of looking at *ekphrasis*, including a 'mirror to the text' or 'a prefiguration for that narrative'. For *ekphrasis* in Roman poetry, see Laird 1993. Fowler 1991 discusses the narratological problems with *ekphrasis*, noting the modern reader's bias for seeing *ekphrasis* as a deliberate pause; however, on p. 28 he argues that it 'is not difficult to find evidence of a strong hermeneutic imperative' hidden in such descriptions.

²⁷ Harlan 1965.

²⁸ Anderson 1997.

Homer and 'memory space', existing as a function of prosaic composition.²⁹ On the other hand, Reardon saw the sophisticated technique behind *ekphrasis*, demonstrating that they serve all these functions simultaneously, becoming a commentary for the novel.³⁰

Morales reveals the pivotal role of the reader when looking at description and *ekphrasis*, emphasising the deceptive nature of ekphrastic descriptions in Achilles. Focusing on the image of Europa on the bull, Morales' concludes the reader understands the painting in Book 1 to be 'bivalent' and serves as a commentary for how to read the novel.³¹ Following this analysis, the image of Europa on the bull becomes a focal point in research on *ekphrasis* in Achilles.³²

Bridget Reeves also examines Europa and the role of the *ekphrasis* in narrative development; she proposes the *ekphrasis* of the painting in Book 1 acts as a 'template' for the micro-narrative plots throughout the novel.³³ Digression itself becomes part of this dialogue, expanding the concept of *ekphrasis* to a larger intra-narrative structure. Both Maria Liatsi and Morales discuss how the various digressions in the novel act as a communication device with the reader and as well as part of the literary art.³⁴ *Ekphrasis* begin to show narrative purpose, demonstrating a deeper role than aesthetics.³⁵ Building on structural aspects as well as communication devices between the author and reader, a more self-conscious background to the novel begins to take form.

²⁹ Nimis 1998.

³⁰ Reardon 2003 (impr. 2004).

³¹ Morales 2004.

³² Cueva makes parallels between Europa and the reference to Selene on the bull, suggesting a literary connection between Leukippe, Europa, and Selene. See Cueva 2006.

³³ Reeves 2007.

³⁴ Liatsi 2003; Morales 2004.

³⁵ In a forthcoming piece, Repath suggests the painting of Europa become symbolic of the text in many respects. See, Repath, forthcoming.

The attention being given to *ekphrasis* has established a new mind-set when approaching the novel. Scholars are looking more critically at the use of digression and description as structural elements of the narrative. As part of her argument regarding the nature of *ekphraseis*, Reeves additionally claims the description of Europa serves as a structural cornerstone, echoing the same narrative pattern throughout the novel.³⁶ Saiichiro Nakatani also sees a structural element in the painting of Europa; Nakatani argues that Achilles contains doubled structures throughout, starting with the image of Europa.³⁷ Later Nakatani addresses what some scholars have interpreted as ‘structural problems’ in Achilles Tatius. Nakatani suggests these ‘problems’ exist, but for specific narrative purposes.³⁸ Building on this theory, Repath addresses issues such as the novel’s failure to return to the frame narrative in Sidon.³⁹

While some see a deliberate structured element to Achilles, others assert that the novel was written as it was composed, only retrospectively adding elements of structure. Kytzler suggests Achilles uses moments of character deliberation and emotion to establish an internal set up for possible narrative outcomes.⁴⁰ This theory most likely stems from Nimis’ similar characterisation of *Leukippe and Kleitophon* as an improvising text, with no predetermined structure other than the one it creates during its composition.⁴¹ However, most scholars conclude that Achilles’ novel is highly structured, organised into book-pairs. Reardon, Bowie, and Anderson build this concept of book-pairs, drawing attention to the reader and ascribing them the same level of sophistication as the writer.⁴² Expanding on Bowie’s characterisation

³⁶ Reeves 2007.

³⁷ Nakatani 2001.

³⁸ Nakatani 2003.

³⁹ Repath explains this ‘failure’ as deliberate, resulting in a ‘non-happy non-ending’ to the narrative. See, Repath 2005.

⁴⁰ Kytzler 2003.

⁴¹ Nimis 1998.

⁴² Reardon 1971: 361; Bowie 1985: 51; Anderson 1997.

of the book-pairs, Luca Graverini upholds the idea that each book-pair has a unifying theme.⁴³

Other scholars begin to see similar comparable structures to the other extant novels.⁴⁴

Through the well-established custom of comparing the ancient novels side-by-side, scholars have attempted to analyse the novel as a genre, noting the recurring motifs, devices, and themes. From this an image of parody emerges; Anderson notes Achilles' employment of humour in his management of 'standard conventions' of the ancient novel which circumvent the ideas of the ideal romance narrative.⁴⁵ Many other scholars have explored a possible parodic tone in Achilles.⁴⁶ Whether Achilles fully explores a parodic approach to the novel or sits, rather uncomfortably, on the border, it is clear that he possesses enough knowledge of novelistic conventions to manipulate them. By manipulating convention, Achilles manipulates both his characters and reader.

Achilles' exploitation of expectation demonstrates his unconventional use of conventional devices. Reardon explores this in his discussion of the 'ego-narrative' of Kleitophon narrating his own story, an unconventional approach to Greek novel in and of itself; he shows Achilles' use of these well-known literary conventions as well as his departures from them.⁴⁷ Through the exploitation of genre, the reader experiences a sense of fascination and a desire to interpret and reinterpret the text. Reardon points out the manipulation of this desire in his

⁴³ Graverini 2006: 102.

⁴⁴ For a comparison of the thematic and topical similarities in Achilles and Longus, see Alvares 2006.

⁴⁵ Anderson 1997. Additionally, Cueva notes Achilles' literary environment manufacture to provide 'emotional distance' for the reader in a form of humour, no matter the level of the grotesque in the narrative. See Cueva 2001.

⁴⁶ Kathryn Chew further discusses Achilles' mockery of *σωφροσύνη*, challenging the notion of gender conventions. See, Chew 2003; 2000. Kirk Ormond also explores this parody of gender conventions by looking at the use of virginity in the text; he concludes that the reader is granted more knowledge than the characters so to allow a 'knowing laughter' at the subversion of convention (he explains how this ambiguity of virginity is exploited further in Heliodorus). See, Ormond 2010; for a similar concept in early Christian literature, see Burrus 2005.

⁴⁷ Reardon 1994.

discussion of myth as an instrument to mislead the reader as they attempt to understand the connections between the mythological allusions and the narrative.⁴⁸

Chew further illustrates Achilles' inversion of generic standards through the altered role of Eros, who initiates the story in Longus; in Achilles, the instigator of the narrative is Tyche.⁴⁹ Achilles' use of manipulation regarding reader expectation and generic contract begins to reveal a level of communication between the author and reader. The reader looks for the standard motifs of the text, and Achilles offers these, but through a hidden purpose. The continual misdirections of the text encourage the reader continually to reinterpret the text, seeing multiple readings in a single text and to observe its polyvalence.

The interaction between reader and author reinforces earlier inclinations of the self-conscious in Achilles Tatius and highlights the narrative intrusion on the part of the author. The structure and possibility for interpretation is intricate, deliberately designed to prove problematic for the reader; as Swain has said of Photius' abridgement of *Incredible Things*, the profound complexity of *Leukippe and Kleitophon* reveals the self-consciousness of text.⁵⁰ When considering the purpose of the aesthetics of the text, Whitmarsh notes Kleitophon's dual role as an experienced actor in and narrator of his own story. The continual movement between 'innocence' and 'experience' unnerves the reader while revealing the voice of the author through Kleitophon.⁵¹ With this increased focus on self-consciousness in the novel, we begin to see the emergence of 'meta'-terminology in more recent scholarship, particularly in regard to Achilles. Morales notes Achilles' use of what she terms 'meta-desirous' statements;

⁴⁸ Reardon 2003 (2004).

⁴⁹ Chew 2012: 77.

⁵⁰ Swain 1999: 9.

⁵¹ Whitmarsh 2003.

desire is an instigating force in the narrative, yet it is also presented as an object, or ‘process upon which the novel reflects’.⁵²

This self-reflection presents itself through ‘slippages’ of narration, a narratological device called ‘metalepsis’. De Temmerman demonstrates an example of *metalepsis* in 1.19, which contains a deliberate reference to the description of the *ekphrasis* of Europa in 1.1.2-13. Kleitophon does not start his narrative until 1.3.1, making this reference a metaleptic shift between narrators.⁵³ Whitmarsh also contributes to this dialogue of metaliterature and metafiction in an article which identifies the cultural, psychological, and ‘metaliterary’ role of Hippias’ house as the opening setting of Kleitophon’s narrative.⁵⁴ Each of these discussions on the various meta-elements of the text builds the argument for self-consciousness and author visibility in *Leukippe and Kleitophon*.

When reviewing the scholarship on Achilles Tatius, one cannot deny the significance of the contributions of Bartsch, Morales, and Laplace. Even so, gaps still remain in the larger picture of how Achilles’ text functions. Through Bartsch’s influence, the academic community began to understand the otherwise undervalued *ekphraseis* in the novels. However, Bartsch moves from description to description without forming a sustained discussion on how they function within the text as a whole or how they affect one’s understanding of the whole novel.

Morales does on the other hand provide a ‘sustained discussion’ of Achilles. Her overall arguments are clear and hard to dispute; but at the same time, her focus on a variety of issues,

⁵² Morales 2004: 129.

⁵³ De Temmerman 2009.

⁵⁴ Whitmarsh 2010. For more on metafiction in Achilles Tatius, see Briand 2009.

such as gazing, being gazed at, and gender, does not lead to an overall interpretation of the novel.⁵⁵

Morales' approach does, however, provide a rich variety of interpretations as she progresses through the novel, testing it against her agenda. Laplace, by contrast, probably expects too much of the text and the reader. Laplace presents a logically structured argument and it is clear for instance that a Platonic influence is, as she argues, present in Achilles' novel, but this huge book has rightly been described as 'labyrinthine'⁵⁶ and employs a context that is too wide to provide the practical, or sometimes realistic,⁵⁷ basis for a reading.

These recent observations of Achilles are either too limited, focusing on interpretations of individual examples within the text, or too broad, making it difficult to characterise Achilles from other novelists or studies with incomplete or various interpretations of the text. Although Achilles has seemingly received the most attention when considering the number of monographs dedicated to analysing individual Greek novels, it perhaps remains the least understood. These attempts to analyse examples within the text reveal specific and unique functions of the text, but fail to convey the faculty of Achilles' novel.⁵⁸ Despite this incomplete and uncertain understanding of Achilles, these various combined approaches have revealed

⁵⁵ As noted by M. Goldman in his review: 'Morales does not try, however, to package these close readings into a single interpretation of the whole work'. See Goldman 2005.

⁵⁶ See González Equihua 2008: 363.

⁵⁷ For example, Laplace claims the description of the crocodile's teeth 'l'étendue de sa circonférence est convertie en période de temps, et évoquée à l'image du cycle des jours annuels, il est permis de considérer qu'elle symbolise la continuité des menaces visant Leucippé, par suite de la violence du désir qu'elle a provoqué en Clitophon à son arrivée à Tyr. Le romancier a trouvé là une manière cocasse d'indiquer la durée de l'histoire amoureuse de ses héros avant leur mariage.' I think this is a forced interpretation of the crocodile, particularly if we are to accept it as a direct, authorial suggestion intended for the reader.

⁵⁸ I am attempting to make sense of Achilles as a whole and to bring some partial studies into focus by embedding them in a larger interpretation. Necessarily, this involves some recapitulation of the progress that has already been made, notably by Hägg, Bartsch, and Morales.

distinct metaliterary characteristics which repeatedly occur in Achilles' novel; however, a complete analysis is so far lacking.⁵⁹

Second Sophistic and Declamation

The metaliterary nature of Achilles Tattius reflects a self-conscious response to fiction and the composition of fiction, as scholars have begun to recognise over the last couple decades; self-consciousness is a feature which is readily identifiable in imperial literature, particularly when looking at the scholia, declamation, and other forms of literary criticism. The so-called 'Second Sophistic' represents a 'revival' period, where ancient scholars and sophists initiated a form of self-conscious dialogue.

Through this period of self-reflection, sophists analysed aspects of art and literature and what made them 'good', resulting in a conscious exchange with literature and art through literature. This is Achilles Tattius' environment; understanding this introspective and retrospective mind-set establishes many of his literary techniques and narrative approaches. Even from the time of Rohde's first extensive look at the novels, 'Second Sophistic' has been a key term in discussing the context of the Greek novel. While our understanding of the 'Second Sophistic' has changed, revealing it less as a cultural renaissance and more an extension of rhetorical and critical practice; something about this performance-driven and self-analytical period becomes manifest as self-critical literature in the sophistic novels.

Philostratus coins the term himself in the second century, which is then appropriated in the late nineteenth century. Rohde modifies the terminology to represent a renaissance-like

⁵⁹ Additional perspectives on Achilles: for historical and social context, see Polanski 2006; Hilton 2005, 2009. For spectacle or the erotic aspects of Achilles, see Konstan 1994; Dawe 2001; Goldhill 2002; Morales 2004. For religious implications (particularly when considering other religiously-thematic novels, like Heliodorus, including early Christian comparisons), see Edsall 2000-2001; Frankfurter 2009. For the influence of tragedy, see Liapis 2006, 2008; Gärter 2010.

resurgence of Greek philosophy and the growth of Greek nationalism.⁶⁰ Initially, scholars assumed that Roman Greece underwent a social and cultural decline. The so-called 'Second Sophistic' is the cultural response to this decline, resulting in a 'revival' of prosaic Greek literature inspired by ancient epic and philosophy. More recent scholarship has turned this nationalism into a softer form of Greek culture and identity, which is closer to accurate, but not without its problems as 'culture' and 'identity' are loaded terms themselves.

The 'Second Sophistic' seems to be an over-assertion of modern scholarship, idealising a Greek revival in Rome-conquered Greece. It has become the term for Greek literature of the first to third centuries AD – a time of, as Whitmarsh poetically borrows from Ezra Pound, 'demanding prose'.⁶¹ Whitmarsh further discusses the mischaracterisation of this period, 'The enervation of Hellenism is (we have often been told) implicated in the uninspired, prosaic literature of the period. The lack of political self-determination of Greeks under Roman rule has been held to explain the lack of 'power' of their literature'.⁶²

Scholars have mythologised the cultural decline which results in the 'Second Sophistic'. What is the scholar to do with the term 'Second Sophistic', then? As Swain and Whitmarsh have discussed, the idea of a culturally deficient Greece under Rome is itself fantasy. The epigraphy, numismatics, and texts of the time reveal a culturally confident Greece (particularly when considering sites like Alexandria).⁶³ And if there is no 'decline', then there is no *need* for 'revival'; perhaps Philostratus' first coinage of the term is the most useful for the purpose in this analysis. I shall refer to the 'Second Sophistic' as it relates to the self-critical period of literature from the second to the late third century AD, including its lasting influence

⁶⁰ Philostr., *VS* 1 praefatio 481, cf. 1.18.507; Rohde 1876.

⁶¹ Whitmarsh 2013: 188; Ezra Pound, 'Hugh Selwyn Mauberley' 11.5-8.

⁶² Whitmarsh 2013: 188-189; Rohde 1914: 310, 323.

⁶³ Swain 1999: 25.

throughout the fourth century. Additionally, this bears in mind the rhetorical movement from which Philostratus claims the 'Second Sophistic' emerged. The term proves useful when discussing the sophistic and rhetorical tendencies of the later novelists (notably that of Achilles Tatius and Heliodorus, though this sophistication is present to an extent in Longus as well).

The issues with the term 'Second Sophistic' are complex, particularly as perspectives have changed within recent scholarship. The suggestion that the political anxieties of a Rome-conquered Greece leads to subsequent rekindling of Greek thought and tradition offers only a piece of the larger picture; it does not account for the entire evolution of the romance genre and other contemporary literature. This thesis does not delve into the nuances of Greco-Roman politics or identity. Thus my use of the 'Second Sophistic' highlights the literary style of literature between the second and fourth centuries AD, focusing on the increasingly self-conscious mode these romances adopt over the late Imperial age.⁶⁴

From the scholarship on the novel, it is clear that these texts are sophisticated and demonstrate high levels of rhetorical style. The 'Second Sophistic', as Philostratus explains, created an environment centring on a rhetorical movement concerned with self-presentation, giving birth to practice of declamation.⁶⁵ Declamation is a specific form of rhetorical exercise, originally a Greek concept (μελέτη), used in the education of young men as a supplement to their oratorical and literary based curriculum. Functioning like other forms of rhetoric, declamation provided an opportunity to expand on a *thesis*, often philosophical in nature. The practice itself developed into an interactive exercise within the context of

⁶⁴ For the Second Sophistic, see Kaibel 1885; Rohde 1886, 1914; Schmid 1887-97; Palm 1959; Bowersock 1969; Bowie 1974, 1982; Anderson 1990, 1993; Woolf 1994; Brunt 1994; Swain 1996; Schmitz 1997; Korenjak 2000.

⁶⁵ Philostratus, *Lives of the Sophists* 1.481.

Greek law, creating a fictional court case for which arguments both in-favour and against were 'declaimed'.

The Roman style of declamation emulated the Greek: both discussed law and its interpretation, both were exercises based on fictitious stories concerning legal issues, and both take examples from mythology or even tragedy.⁶⁶ The only notable difference between the Roman and Greek declamations is the Greek tendency for creativity. Due to this tendency of the Greeks to become overly imaginative when practising these hypothetical court cases, declaimers developed a penchant for elaboration and poetic artistry.

It is perhaps these varying styles of declamation, their naturally self-conscious nature, and the tendency of fostering elaborate fiction that leads Bowie to propose its role in driving the exploration of prose narrative:

All these classical forms [of literature, e.g. epic, historiography, love-poetry, New Comedy] were still popular with readers, but only historiography was being written with any distinction. The others must have offered few openings, and to a man who wished to exercise his talents in writing rather than declaiming, the prose narrative form, once available, offered a challenge and a guarantee of readership.⁶⁷

Others have expanded on the use of rhetoric in the ancient novel, noting its presence and potency in Achilles beyond the other novels. Samuel Wolff observes, 'the speeches [in Achilles], and the author's comments on them, and analyses of the feelings... reveal no *ethos*', but rather recall a similar approach to description as used in a rhetorical exercise called

⁶⁶ Bonner 1949: 28.

⁶⁷ Bowie 1985: 44-45.

ethopoieia, which expresses the ‘appropriate’ situational emotion rather than a response designed for the purposes of characterisation; the characters become like subjects in a rhetorical exercise of art criticism.⁶⁸

Bartsch reveals the significance of Achilles’ use of rhetorical description of paintings, focusing on the play of emotion.⁶⁹ Anderson additionally interprets Achilles’ novel as an attempt to ‘attain the ultimate in rhetorical sophistication even from the simplest mythos’, making note of the levels of dialogue in the narrative competition between Satyros and Konops.⁷⁰ Building on Bowie’s suggestions of readership, Swain considers rhetorical techniques in the novel, suggesting an educated audience, one placed at the same level of sophistication as the author.⁷¹ Picking up on the dialogue in the trial scenes in Achilles, Schwartz makes parallels between the text and judicial rhetoric and declamatory methodologies of the various exchanges in Kleitophon and Melite’s trial.⁷²

Contributing an essential component to this discussion on the rhetoric in Achilles’ novel, Alain Billault demonstrates a self-consciousness in a text which tells a story at the same time that it discusses it.⁷³ Building on this self-consciousness through the form of declamation, Danielle Van Mal-Maeder in her 2007 book, *La Fiction des declamations*, demonstrates Achilles’ use of declamation concentrating on its presence in Book 5.⁷⁴ Regarding the structure of Achilles, she additionally identifies the change in perspective which begins to emerge in this book-pair through the employment of both narrative and declamatory techniques (which I shall explore

⁶⁸ Wolff 1912: 143-144. Cf. Bartsch 1989: 125-126.

⁶⁹ Bartsch 1989: 125.

⁷⁰ Anderson 1997: 2288.

⁷¹ Swain 1999: 27.

⁷² Schwartz 2000-2001.

⁷³ Billault 2006.

⁷⁴ Van Mal-Maeder 2007: 136-145.

further in Chapter 3).⁷⁵ Van Mal-Maeder also finds a method of combining both the established comedic tone of Achilles with its interwoven rhetoric, concluding that it serves multiple functions of practicing description, the art of storytelling, and declamation:

Je ne crois pas que la dimension comique de cette oeuvre, qui est indéniable, soit incompatible avec son éventuelle intention didactique: un roman-modèle pour exercer l'art de la description, l'art de la fable et de la *synkrisis*, pour disserter sur les merveilles de la nature ou sur la psychologie humaine— un roman, enfin, pour apprendre à déclamer.⁷⁶

The novel opens as first-person narration by the primary narrator in Sidon and then transfers to Kleitophon, whose entire narrative is direct speech; as one of the few extant novels (and perhaps the only Greek novel) which is narrated in first-person, this opening dwells on the importance of speech and its presentation, giving the novel its foundation as a device of rhetoric.⁷⁷ Much of Kleitophon's narrative mimics this form of emotional manipulation through first-person narration. Donald Russell observes this characterisation process as being a natural transition to the literary: 'Pretending to be someone else, and composing imaginary speeches in character, is an essential part of most literary activity'.⁷⁸

Continuing in the theme of characterisation, there is a fairly narrow scope in declamation when it comes to character types; the same could be said of the Greek novel. Bonner explains, '...the declaimers ring the changes on a small number of stock characters and situations. There seems some reason to suppose that in this respect they owed a good deal to Greek New

⁷⁵ Van Mal-Maeder 2007: 137.

⁷⁶ Van Mal-Maeder 2007: 145.

⁷⁷ Stanley Bonner explains Quintilian's purpose in speaking in first-person as a desire to create a vivid interaction with the audience, highlighting the emotional aspects which feature in declamation. See, Bonner 1949: 52-53. See Quintilian *Lesser Decl.* 260.

⁷⁸ Russell 1983: 1.

Comedy and its Roman counterpart.⁷⁹ The 'stock characters' of the Greek novel owe no less a debt to New Comedy, sharing many of these same character types, such as the tyrant, sexually charged general, love-stricken hero, and virgin heroine.

Many of the characters of the novel could easily be an example of an extended declamatory narrative. This is not wholly inconceivable when considering how some of the themes of declamation entertain quite a romantic plot. There are known examples of declamation which are based on love, 'love at first sight', as is *Leukippe and Kleitophon*: Choricus, 'The Young Hero' and 'The Miser' emphasise the girl's beauty from the very start.⁸⁰ Seneca's *Controversiae* 1.6, 2.4, 7.1 and 4 all deal with a romantic element in their fictional narratives. Even Bonner states that such themes were '...exercised through their descendants in the Second Sophistic, considerable influence on the later Greek novel' and that these themes include:

...the capture of heroines by pirates and brigands, description of storm and shipwreck, the introduction of poison-philtres, the tendency to depict stock characters rather than individuals, the love of speechifying, and elaborate description, are all evidence of rhetorical treatment which dates back to the declamations of the early Empire.⁸¹

Echoing these sentiments, Van Mal-Maeder connects the thematic qualities which arise in the novel with well-established themes explored in declamatory exercises, outlined in Seneca. Her view is that Achilles' novel – from the first lines, its narrative, its descriptions, and comparisons strung through the narrative action to the trial case – becomes a comprehensive

⁷⁹ Bonner 1949: 37.

⁸⁰ Choricus *Decl.* 5 and 6.

⁸¹ Bonner 1949: 38.

exercise in declamation.⁸² Through declamatory subjects on pirates, adultery, and virginity the novel takes its thematic shape. The novel's narrative themes of adultery and virginity seem nearly like an extended declamation; Seneca provides many similarly themed examples.⁸³

These declamatory themes are explored through exercises presenting various narrative perspectives. When considering rhetorical perspective or 'slant', the term *color* is often employed in declamation; the term is difficult, near impossible, to properly define. Part of its metaphorical meaning conceptually connects the art of rhetoric to painting, a skill well-practised by Achilles. Through the use of rhetorical ornamentation, the term becomes an allusion to the artist's restrained or measured use of colour. The artist should balance pleasure with satiety, just as was expected of an orator.⁸⁴ The other side of *color* becomes representative of human complexion; according to ancient rhetoricians, *color* can refer to the colour of the face, whether this is due to the effects of the sun or even rouge (almost an entirely different form of painting, or even performance). This aspect of the term relates more to the 'bearing', 'style', or 'tone' of the speech.⁸⁵

In either case, *color* always refers to orator's art. The same term could be applied to the varying tone and style of Achilles' novel. For example, Danielle Van Mal-Maeder identifies a *color* of pity in Melite's defence of and plea argument for Kleitophon, referring to him as a refugee deserving of shelter.⁸⁶ She later develops this *color* through a sophisticated narrative

⁸² Van Mal-Maeder 2007: 137.

⁸³ Seneca discusses a declamation which centres on a woman forced into prostitution after being kidnapped by pirates who claims to have remained a virgin. See, *Sen. Contr.* 1.2.8; this is reminiscent of the popular motif in Greek romances: the virtuous woman who undergoes many trials, but remains virginal. This same theme is prevalent in Achilles, as Leukippe repeatedly is kidnapped by bandits, pirates, and the like, and yet maintains her virginity. For similar declamations on this theme, see *Sen. Contr.* 1.2.4; 1.2.7; 1.2.9.

⁸⁴ Roller 2001: 115-116.

⁸⁵ Roller 2001: 116.

⁸⁶ Van Mal-Maeder 2007: 140. Cf. *Ach. Tat.* 6.9.2.

of her own which temporarily calms Thersandros. Achilles' characters mimic his own writing style, as they shift *colores* and administer their own brands of sophistry. Through these various *colores*, narratives are presented through various approaches each with a different effect on the audience.

Like the artist's measured use of colour, rhetoricians practice their narrative sophistry, their own brand of τέχνη (*techne*), through the development and correct selection of *colores*; the practice of rhetorical 'art' is often exercised through descriptive competition of art and *ekphrasis*. Lengthy descriptions themselves were not out of place in a declamation.⁸⁷ Declamation very much included the art of description and digression – one of Achilles' most notorious and heavily discussed predilections. Digressions became a manner of entertaining the audience, but also as a communication between author and audience. It is an aesthetic of the oration, but it invites the audience emotionally to engage with the declaimer.

Ekphrasis can be ostentatious in its quest for realism, both in pictorial art and in Achilles' novel, and thereby advertises the artist. Philostratos, who wrote such descriptions of paintings allegedly at a gallery in Naples, provides an example of this realism in his description of the painting of Narcissus: 'The painting has such regard for realism that it even shows drops of dew dripping from the flowers and a bee settling on the flowers—whether a real bee has been deceived by the painted flowers or whether we are to be deceived into thinking that a painted bee is real'.⁸⁸ Examining the use of realism is an important part of this analysis, as the digressions and descriptions within the novel mimic the style of art criticism and play a vital

⁸⁷ For instance, Seneca explains that Artemo was praised for his description of a storm. See, *Sen. Contr.* 7.1.26.

⁸⁸ Philostr. *Im.* 1.23.30-33: τιμῶσα δὲ ἡ γραφή τὴν ἀλήθειαν καὶ δρόσου τι λείβει ἀπὸ τῶν ἀνθέων, οἷς καὶ μέλιττα ἐφιζάνει τις, οὐκ οἶδα εἴτ' ἐξαπατηθεῖσα ὑπὸ τῆς γραφῆς, εἴτε ἡμᾶς ἐξηπατῆσθαι χρὴ εἶναι αὐτήν. Trans by Arthur Fairbanks, Philostratus the Elder, *Imagines*; Philostratus the Younger, *Imagines*; Callistratus, *Descriptions*, trans. A. Fairbanks [Loeb Classical Library] (Cambridge 1931). 89-91.

role in the relationship between the author and the reader. The self-consciousness of the novel reflects this declamatory culture.

Declamation and art criticism are heavily dependent on their connection with their audience. The art critic wants the audience to not know whether the scene they describe is a painting or a depiction of real life. Within the sphere of the fiction-based court case, the declaimer depends not simply on the success of their argument, but on pleasing the audience. The art of rhetoric in the 'Second Sophistic' *depends on its performance aspects*, its theatricality, and how it appeals to emotion – all expressions of fictionality. They were praised more for performance than their knowledge of the law. This results in a declaimer *overly conscious of his audience*, justifying some of Philostratus' comments which characterise declamation more as a self-gratifying practice: '...the constant reference to the applause which greeted a successful sally, and from the way in which successful declaimer are idolised by their pupils.'⁸⁹

The sophistic awareness of audience frequently shows up in repeated instances of 'transgression' in the text, by which I mean violation of the current focalisation of the text, particularly through any suggestion of 'authorial metalepsis'.⁹⁰ This transgression appears through the competitive lenses of *mythos* and *logos* (what could be described as 'fiction' and 'a true account'). The text becomes aware not only of its audience, but of its self-praising narrative performance. The awareness of the presentation and performance of narrative is presented in way which begs for the reader's applause. Many of Achilles' antithetical statements and descriptions seem to solicit this same applause, lauding its own fictionality and style, echoing a sense of this 'self-gratification' which has its own self-conscious elements.

⁸⁹ Bonner 1949: 41-42.

⁹⁰ Pier 2009: 195. For further discussion on this 'transgression' in the text, see §Narratology and Metafiction.

The influence of rhetoric has not gone unnoticed in the study of the Greek novels; the most declamatory in style is doubtlessly Achilles Tatius. His elaborative language, endless allusion to myth and tragedy, digressive descriptions, rhetorical trials, philosophical debates, antithesis after antithesis, and painting ekphraseis are all calling cards of the Greek declaimer. Certain elements from other novels also replicate rhetorical themes, such as Chaereas' trial and Longus' *ekphrasis* of a painting which contains the entirety of his narrative. Achilles Tatius' infatuation with rhetoric is apparent throughout his novel, starting with the first painting and *ekphrasis* of Europa and the Bull, then onto oral competition between Kleinias and Charikles' father, debates of love between Kleitophon and Kleinias, culminating with Kleitophon's trial for Leukippe's murder and adultery with Melite.

In essence, declamation is an elaborate, performance-driven rhetorical exercise built on the premise of fiction, the cornerstone of Achilles' *Leukippe and Kleitophon* itself. The overwhelming presence of declamatory themes in conjunction with a clearly structured and fiction-conscious narrative suggests such a reading may be useful in demystifying many of Achilles' peculiarities. Achilles emerges from a literary period which we conventionally call the 'Second Sophistic'; and whatever the limitations of the term, it is a period with an identifiable character and is typified with rhetorical performance which provides a mentality. Within this mentality, the reader interacts with the text, almost as an assessment of the text as performance (in some form of reader focalisation). The literature becomes reflexive as a result.

Narratology and Metafiction

As a result of this new way of approaching Achilles, classical scholarship began to acknowledge the more self-conscious and self-reflexive narratological topics of 'metafiction'

and 'metanarration'. Narratology itself as a method of mapping a text's functions underpins how I have approached this thesis because it has allowed the discussion of these topics. Through the growing appreciation for the Achillean *ekphrasis*, scholars began recognising the self-conscious implications of the text. Examining the structures and themes of these *ekphraseis* reveals a conscious use of narrative structure which echo throughout the text. In order to analyse this phenomena, classicists looked to new, more modern approaches to reading interactive literature. 'Metafiction' provides a useful tool for shaping critical analysis of ancient literature, and casts interesting light on a text's structure and interpretation, by identifying its awareness of its own fictional or compositional nature.

From the 1960s onwards, modern literary criticism and theory began to be incorporated into the study of classical texts, in order to reach beyond the established confines of the classical discipline, as is shown by important studies by Segal, Rubino, De Jong and Sullivan, Hexter and Selden, Harrison and others.⁹¹ It was however a slow development, as has been discussed by both Thomas Schmitz and Irene de Jong, though they consider that this lateness is perhaps a retrospective blessing as theory matured and opinions settle.⁹² Through the reception of modern theory in Classics, De Jong claims one of the 'most successful and fruitful' theories to be adopted by classicists is 'narratology' – a term coined by Tzvetan Todorov in 1969.⁹³

Narratology is defined rather loosely by Mieke Bal as 'the theory of narrative texts', though a more thorough definition is attributed to Jan Christoph Meister in the *Handbook of Narratology*: 'a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation'.⁹⁴ As part of this theory, Gérard Genette established

⁹¹ Segal 1968; Rubino 1977; De Jong and Sullivan 1993; Hexter and Selden 1992; Harrison 2001.

⁹² Schmitz 2007 (2002): 5; De Jong 2014: 9.

⁹³ De Jong 2014: 9.

⁹⁴ Bal 1997 (1985): 3; Schmid, Hühn, and Pier 2009: 85.

certain Greek-based expressions (such as *analepsis*, *prolepsis*, *paralepsis*, *paralipsis*, and *metalepsis*) as narratological terminology, building on or redefining their ancient interpretations. Additionally, he is responsible for coining the term, 'focalisation'. In addition to Genette's contributions, Bal's book, *Narratology: Introduction to the Theory of Narrative*, presents an accessible introduction to narratology, while also expanding on Genette's focalisation theory.⁹⁵ Bal and Genette's books have become standard texts in the study of narratology as modern literary theory; Thomas Schmitz and Don Fowler compiled comprehensive introductions to narratology, focusing on its place within the field of classics.⁹⁶

Scholars of ancient narrative soon began to publish monographs on narratological studies on both individual texts as well as entire genres. Winkler provided a narratological approach to Apuleius, Fusillo to Apollonius of Rhodes, and De Jong offered an analysis of Homer.⁹⁷ Narratology has been integrated into classical scholarship with a decent degree of success, particularly throughout the 1980s and 1990s. Since the rise of its popularity during this time, many Greek and Roman narratives received the narratological treatment.

Fusillo further contributed to this approach through his comprehensive narratological analysis of the Greek novels.⁹⁸ This analysis was less to explore the origins of the novels and more to understand the novels' use of re-using and alluding to earlier texts. In this analysis he includes a look at Achilles' allusion to previous Greek novels, his narrative voice, and the representation of *eros*.⁹⁹ However, the critical nature of examining narrative is not a

⁹⁵ Bal 1997 (1985).

⁹⁶ Schmitz 2007 (2002); Fowler 2001.

⁹⁷ Winkler 1985; Fusillo 1985; De Jong 1991.

⁹⁸ Fusillo 1989.

⁹⁹ Fusillo 1989. For Achilles' debt to earlier novelists see, 97-108; for narrative voices, see 128-193; for the representation of love, see 195-257.

necessarily a 'modern' concept. Some of the scholia, ancient commentaries scrolled along the margins of manuscripts, contain criticism and narrative explanation which could be characterised as 'narratological'. De Jong comments on the scholia's anticipated modern terminology such as 'prolepsis' or flash-forward.¹⁰⁰ And like the scholia, the modern analysis of these 'narratological' devices is often limited to brief literary or explicatory observation rather than the exploration of overall function.

Narratology is not without its criticism of its own, which is important to acknowledge. In his discussion of the 'crisis' of narrative in the 'Postnarratological Era', Donald Morton discusses the phases of narrative study: first, the focus on the text's autonomy (narrative theory); second, the study of narrative as a 'science' (classic narratology); and finally, the 'postnarratological stage' where the questions are not regarding the 'semiotics of narrative', but rather pertain to the narrative's 'social and cultural connections and significance'.¹⁰¹ The issue with contextualising narratology to interpret the historical and cultural aspects lies in how one would achieve this; it cannot be done by simply observing the 'science' and structures of a text. And the ancient novels provide a uniquely challenging venue for considering the cultural implications; this is partly due to the fact that accurate dating of the novels has proven difficult at best.¹⁰²

Additionally, the scientific approach to narrative was initially created for the study of modern texts; the vocabulary largely is manipulated Greek terminology which tends to simplify certain aspects of the text without producing significant analysis. Narratology only goes so far in its endeavours to understand and interpret the schematics of ancient narrative. This analytical

¹⁰⁰ De Jong 2014: 4; for reference to *prolepsis* in the scholia, see Nünlist 2009: 37.

¹⁰¹ Morton 1993: 408.

¹⁰² Bowie dates Achilles Tatius as late second-century AD, likely before AD 164. For more on the dating of the novels, see Bowie 2002. For dating Achilles, see 59-61.

approach seems to further weaken in its complete separation of author from narrator (though the two clearly serve two separate roles and one should be careful in reading all ancient texts as biographical). The result of this is that narratology has embraced many sub-narratological categories from linguistics to philosophy, depending on the various parameters needed for the specifics of an analysis.

Along with narratology, other related modern theories became more common methodologies for approaching ancient texts. Both 'metafiction' and 'metanarration' are model terms based on a larger concept of 'metalanguage', broadly defined as language which functions at a self-referential level. 'Metafiction' then is a fiction about fiction, a fiction which includes self-reflexive notions (whether blatant or indirect) regarding its identity as fiction.¹⁰³ This is meant to induce the reader into contemplating the narrative in terms of its fiction and artificiality.¹⁰⁴ The two terms are not interchangeable; 'metafiction' refers to fiction's concept of its fictionality, while 'metanarration' addresses the aspects of narration.¹⁰⁵ Its purpose was to serve as a term to typify a mode of fiction which provides an element of its own criticism, emphasising its own literary problems.

In this discussion of self-criticism in fiction, Scholes distributes fiction into several categories: fiction of ideas, fiction of forms, fiction of existence, and fiction of essence. The 'fiction of ideas' is best defined as 'mythic fiction', devised from the basic needs and desires of human beings. When fiction imitates other fiction, it becomes a 'fiction of forms', focusing on elaboration and following pre-established forms in an attempt to satisfy an audience. 'Fiction of existence' seeks to imitate human behaviour, rather than imitate other forms of fiction.

¹⁰³ Hutcheon 1980: 1.

¹⁰⁴ Wolf 1993: 224.

¹⁰⁵ The term 'metafiction' first appeared in essays by Robert Scholes and William Gass. See, Scholes 1970; Gass 1970.

And finally, the 'fiction of essence' attempts to connect with the 'deep structure of being', the very foundation of allegory.¹⁰⁶

In a significant contribution to scholarship on metafiction, Patricia Waugh compiled a useful introduction to metafiction in her 1984 book, *Metafiction: the Theory and Practice of Self-Conscious Fiction*.¹⁰⁷ Waugh provides a well-organised overview not only offering examples of metafiction (admittedly restricted to twentieth-century literature), but categorises metafiction into different varieties with different purposes. She has characterised one of these as 'the self-begetting novel', defining it as 'an account, usually first person, of the development of a character to a point at which he is able to take up and compose the novel we have just finished reading'.¹⁰⁸ Achilles' novel establishes Kleitophon first as a character with whom the primary narrator interacts; then as a narrator who tells the primary narrator his story; and finally as a character within that narrative, which consumes the remainder of the novel.

This narrative structure establishes this novel as the story of hearing Kleitophon narrate his own story, a self-begetting novel in its own right. However, within her overview of metafiction, Waugh makes a broad claim suggesting 'metafiction is a tendency or function inherent in all novels'.¹⁰⁹ She has been criticised for this comment as well as for much of her

¹⁰⁶ Through Scholes' analysis, he outlines the approaches of both 'formal' and 'structural' criticism: 'formal' being concerned with aesthetics and 'what the artist has achieved in a particular work'; and 'structural' is more concerned with the 'ideas common to all fiction'. As defined by Scholes, metafiction exists as the assimilation of 'all the perspectives of criticism into the fictional process itself'. For this discussion on types of fiction, see Scholes 1970: 102-107. If one was to typify *Leukippe and Kleitophon*, Achilles could be said to present a similar 'fiction of form', an elaborate literary performance punctuated with intertextuality and the *mimesis* (and possible parody) of thematic structures expected of the genre. Perhaps a sort of proto-formalist himself, Achilles takes the familiar motifs of the Greek novel and 'violates' them, satisfying the generic contract while misleading the reader; a 'formalist strategy which lays bare of the device of narrative artifice'. See, Stirling 2000: 86.

¹⁰⁷ Waugh 1984.

¹⁰⁸ Waugh 1984: 14.

¹⁰⁹ Waugh 1984: 5.

perceived naivety.¹¹⁰ Ann Jefferson views Waugh as a good introduction to metafiction, but suggests that her theory has structural flaws, particularly when regarding the metafictionality of all novels: 'Clearly metafiction and realism are as much modes of reading as they are of writing'.¹¹¹ Jefferson further states the importance of including a more specific gauge for measuring metafictional devices – even perhaps different litmus tests for different stages of the genre as it develops over time.¹¹² A similar approach to a cataloguing systems could be useful for its application within the classics as well.

A significant question for this thesis is how to bring together the advantages of narratology with the insights of metafiction. Narratology can be seen to have provided classical study with a welcome terminology for discussing the structure, functions, perspectives of narrative text. Indeed, De Jong has suggested 'a possible explanation for the success of narratology within the field of classics is that its terms resemble those of rhetoric, which has been of old the framework within which ancient literary texts are analysed'.¹¹³ Some of these terms include: *prolepsis*, *analepsis*, *metalepsis*, homodiegetic, heterodiegetic, embedded narrative, and focalisation.

I have tried in this thesis to take advantage of this terminology where it is useful for those aspects of ancient narrative with which I am concerned, principally the self-conscious aspects of the text. Part of this self-consciousness in Achilles becomes visible through the various levels at which the narrative functions. Texts can be told at different 'diegetic' levels and through various 'focalisations', which interact with aspects of the narratives such as

¹¹⁰ Morton 1993: 420.

¹¹¹ Jefferson 1986: 576.

¹¹² Jefferson 1986: 576.

¹¹³ De Jong 2014: 9-10; Genette 1972: 244.

awareness of events (past, present, or future) and provide the opportunities for narrative manipulation.

When these levels cross boundaries within the narrative, a 'transgression' or a stepping between these narrative levels occurs called *metalepsis*.¹¹⁴ These 'transgressions' can be simple or complex, such as a shift between a narrative levels or a character's sudden awareness of being in a fictional text. To understand different 'diegetic levels', we must ask two questions: Who is telling the story and who is performing the action?¹¹⁵ These levels can be extradiegetic (outside the story: authorial narrator and reader) or intradiegetic (within the action of the story, including narrations between characters); the actual story (which depends on the extradiegetic level - external reader, whom the narrator, whether featuring in the plot or not, is able to address) is diegetic, but stories within the story (with narrator and reader on the intradiegetic level) are hypodiegetic (Genette called this 'metadiegetic').¹¹⁶

A significant component of diegetic levels is 'focalisation' or perspective of the narrative. Genette defines the term 'focalisation' as, 'a selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld'.¹¹⁷ So while heterodiegetic and homodiegetic becomes terms for the narrator's relationship to the narrative events, focalisation exists as a form of perspective of narrative knowledge. It becomes a question of limited knowledge or omniscience of narrative, as well as the emotional perspective of the narrator. As part of her

¹¹⁴ Genette 1972: 234-237.

¹¹⁵ Genette 1972: 232-234.

¹¹⁶ Fludernik 2009: 26, 28, 157. Also Genette explains, 'every event told by a story is at a diegetic level immediately above the one where the narrative action that produces this story is situated'. See Genette 1972: 238.

¹¹⁷ Schmid, Hühn, and Pier 2009: 197; Genette 1972.

discussion on diegetic or 'narrative' levels, Bal introduces the concept of the 'embedded narrative', or the telling of a story within a story.¹¹⁸

Through this 'embedding of narratives', the text develops 'frame narratives, in which at second or third level a complete story is told'.¹¹⁹ Within these narratives, the narrator can express the narrative 'distance' through several devices; Richard Shryock defines *analepsis* as an 'explanatory function' relating to narrative events in the past, while *prolepsis* becomes a 'predictive function', foreshadowing elements of the narrative.¹²⁰ In relation to narratological terminology, this list is not exhaustive, nor is it intended to be. It is a vocabulary to which I have had recourse when it is necessary to draw on and identify these metafictional aspects of the text and the visibility of author.

In an attempt to disassociate 'metafiction' from its more esoteric postmodern roots, its application within this thesis acts to unify the discussion regarding the particularly self-conscious application of devices such as intertextuality, *ekphrasis*, apparent digressions, and other self-reflexive tendencies widely recognised in Achilles. Through these ancient literary devices, we see many of the self-conscious approaches to literature seen in modern literature. 'Metafiction' self-consciously alludes to the artificiality or literariness of a work by departing from recognised convention or approaching parody.

While metalepsis acts as a transgression of narrative levels, metafiction is 'transgression' of fiction; it is a violation of levels, where fiction is transgressed and the author becomes visible. It is an invitation to study the *bravura* of the author. In Achilles' case, it is a transgression amassed by accumulation. The reader becomes too aware of the process of the author

¹¹⁸ Bal 1997 (1980): 134, 142-145.

¹¹⁹ Bal 1997 (1985): 143.

¹²⁰ Shryock 1993: 6-8.

through a deliberate transgression that creates a hyper-awareness through the barrage of these narrative devices.

In Achilles, metafiction emerges as a textual self-reflection and commentary rather than a self-reflection on the fictionality of reality, in contrast with much of the metafictional literature of the twentieth century. Recent scholarship on metafiction and self-reference in the novel identifies these various devices, yet fail to observe them within its wider context. Metafiction may be a new term, coined primarily for the self-referential phenomenon explicitly recognised in twentieth-century literature; however, the idea of self-conscious fiction may have roots in antiquity. The 'Second Sophistic' may not have been a cultural renaissance, but when considering examples such as the literary-critical scholia and the competitively elaborate *ekphraseis* of art criticism, it was certainly a period which cultivated a self-conscious mode of literature. By defining and exploring these metafictional devices within the context of the Greek novel, a clearer analysis of Achilles' novel may be achieved.

The Analysis: Approaches, Structure, and Terminology

Though the Greek novel has attracted much interest in recent years, it remains an understudied genre in particular in terms of studies of the individual novels as a whole. Amongst the research devoted to Achilles, there is little sustained work, work on the whole novel. This is not to undervalue the scholarship on Achilles, but rather to reveal the lack of explanation for Achilles' novel as a whole. Scholarship focusing on Achilles, and on the other Greek novels for that matter, is disjointed, resulting in a fragmented look at *Leukippe and Kleitophon*.

The result a deeply frustrating quest into trying to establish the scholarly impression of how Achilles' novel functions. When this scholarship is studied through a certain, flexible lens, a

clearer picture emerges. We begin to see a tacit understanding of the Achillean treatment of genre, themes, and narrative devices. It takes the form of a self-conscious text, which may stand apart from the other novels when looking at this self-reflexive and 'metafictional' stance. Anderson says of Achilles' novel: 'The sentimental story has fallen into the hands of an erotic entertainer with a learned flourish and vicious streak; and the scene is set for some sophistic sabotage'.¹²¹

Through this characterisation, we see a sophist competing (often with himself) within the romance genre. Various arguments for the self-conscious interaction between the text and author are littered throughout Greek (and Roman) novel scholarship. Through these discussions on intertextuality, manipulation of themes and motifs, reader expectation, *ekphrasis*, digression, and other narrative devices, a literary dialogue between the reader and author emerges. The purpose of this thesis is to create a unified analysis of *Leukippe and Kleitophon*, centring on its self-referential or self-reflexive aspects, the self-consciousness of structure, the visibility of author, and the extent of the text's metafictionality. There have been studies which look into these aspects of the novel, particularly in Achilles; however, none of these studies provide a full, comprehensive analysis of Achilles. Providing a complete analysis of *Leukippe and Kleitophon* in its entirety is the driving purpose behind this thesis.

The analytical approaches in this thesis serve as an extension and repurposing of methodologies applied to Longus' *Daphnis and Chloe* in a forthcoming, co-authored piece which explores the visibility of author. The same 'litmus test' can be applied to Achilles Tatius to reveal the self-reflexive and metafictional aspects within *Leukippe and Kleitophon*. The question lies in how one identifies self-consciousness in text. There is a 'triangulationship'

¹²¹ Anderson 1984: 34.

occurring within the text.¹²² Narratologists often separate the author and narrator as two unrelated entities.

This thesis does not claim that the narrator and author view or tell the story through the same perspective, nor does the narrator necessarily represent the voice of the author. The purpose in acknowledging a relationship between author and narrator serves to demonstrate when the 'narrative illusion is suspended or broken' bringing 'the biographical author... jarringly an explicitly to the attention of the reader'.¹²³ The boundary between author and narrator becomes, as defined in narratology, 'transgressed': a metaleptic step between authorial and narratorial focalisations. I have found the term 'lens' often useful in dealing with changes in focalisations and approaches to reading Achilles.

The transgression of boundaries reveals a triadic relationship, built from the theatrical, self-identifying, and hermeneutic elements of the novel. This tripartite relationship exists between the author, reader, and text. Within this sphere, the text itself becomes a three-fold relationship: between the narrator, text (or narrative), and the (inner) reader. When the reader retrospectively admires the vibrato of the text, it breaks the reader's participation in the narrative, disrupting the 'willing suspension of disbelief'. In these moments where the reader steps back from their role in reading, they become aware of the author within the text. The visibility of author exists as a branch off of the methodologies of metafiction. This branch

¹²² I first discovered the term 'triangulationship' in reference to a conference at Murray Edwards College, at Cambridge University, 21-23 July 2015, 'Triangulationships between Authors, Readers and Texts in Imperial Literature'. The theme of this conference centred on the relationship between authors, readers, and texts in imperial literature, a key theme which serves as the core motivations of this thesis. My use of the term here serves more to demonstrate the existing dialogue concerning this pivotal tripartite relationship; despite the significance of the concept within this analysis, I will not be using this term habitually.

¹²³ Dowden and Myers, forthcoming.

of methodology has been applied to Longus; the purpose of this thesis is to apply this same approach to Achilles' novel, assessing the text in its entirety.

There are several gauges which can be used to indicate the visibility of author. One of which draws on the text's ability to fix its own narrative problems or answer its own questions. These are narrative elements beyond the character-level, characterising instead the author through devices of 'fate', 'chance', or 'happenstance'. Another level of this characterisation is the role of the divine. Morgan has promoted the image of the divine as one of the various masks of the author, suggesting, 'Providence is only Plot in disguise'; gods or the divine can often serve as 'instigators of narrative development'.¹²⁴ As divine beings they manipulate the narrative, becoming characterisations of the author. In Achilles, they compel characters' actions and, like the image of Eros leading the bull in the *ekphrasis* of Europa, drive the narrative. Bowie has made similar comments regarding Chariton, 'There are many other places, however, where the author is found to intervene in the thinly disguised *persona* of Tyche, manipulating the plot in the required direction (e.g. 4.5.3)'.¹²⁵

However, when does a disguise become so thin that it is intended to be see-through? When does Tyche become in itself frame-breaking? On one level, the divine, in one form or another, become the instigator of a narrative event, and the motivation of the divine may in some way be apparent to the narrator, depending on the limits imposed by focalisation. On a deeper level, the divine serves to conceal from the reader the author's intervention. In the latter case, we may ask when this concealment becomes another aspect of this transgressive showmanship in the text. And when does the concealment become another aspect of this

¹²⁴ Morgan 1989: 350; Dowden and Myers, forthcoming.

¹²⁵ Bowie 1985: 46.

transgressive showmanship in the text? An educated reader would be well-exposed to the use of these tropes, seeing it as the stagecraft of the novel. In Achilles, both Eros and Tyche appear as driving forces of the narrative at different intervals in the text. By observing these interactions with plot, the text reveals the relationship between divine and narrative authority, building expectations for the transgressions of levels between the author, the text, and the reader.

The performance quality of the text serves as communication from the author to the reader, inviting, through its virtuosity, awareness of the creative presence of the author as a silent authority within the novel.¹²⁶ Even from the opening of the novel, there is an element of performance and rhetoric. The frame narrative and *ekphrasis* of the painting of Europa introduce the novel with a *prolalia*-like prologue. As the preliminary discussion of theme and expectation for Kleitophon's narrative, the unnamed primary narrator encapsulates the text through the painting; Achilles establishes a relationship between the narrator and the text. This introduction to the text marks Achilles' novel as having an author whose epideictic mode of narration reveals a self-awareness in the text.¹²⁷

Throughout the novel, an element of theatre develops, emphasising performance and rhetorical exercise directed towards internal audiences and towards the reader. It additionally can mislead the reader, when, like a digressive description in a declamation, the discourse leads nowhere, serving (seemingly) no clear purpose in the narrative.¹²⁸ Just as the art critic, through his *ekphraseis*, engages in a literary competition with the painter, the novelist

¹²⁶ Dowden and Myers, forthcoming.

¹²⁷ Dowden and Myers, forthcoming. See for further discussion on the use of the prologue in revealing the author.

¹²⁸ For example, the elephant digression continues at length and finally ends as the narrative abruptly resumes without acknowledging this narrative interruption (4.4-5). Cf. Hägg 1971: 108-109.

demonstrates a similar 'desire to compete, as literary artist, with the painter'.¹²⁹ As a theatrical and declamatory text, an audience was expected to participate. As Konstan has explained, an active response to these issues of the narrative was encouraged.¹³⁰ Through this analysis, I show how the use of declamatory rhetoric not only builds on the theatrics and structure of the text but exhibits the novel's own obsession with fiction.

As an additional gauge of self-reflexivity, elaborate descriptions aesthetically draw in the reader; the descriptions which extend beyond simple description interact with the reader as road-maps to the narrative structures. As the prologue introduces the novel with an *ekphrasis* of a painting, the reader is faced with a portrait of the narrative itself. Each subsequent painting causes a knee-jerk reaction to observe the painting for proleptic imagery of the narrative. Through these descriptive and digressive images, the author creates 'hermeneutic puzzles' in the text for the reader to interpret (and reinterpret when misled); the more 'formal and artificial' they are, the more the reader sees these descriptions as devices of the author.¹³¹ The *ekphrasis* becomes a *cadenza*, drawing attention to the composer (author) as well as the repeated structures within the composition (the text). This interaction becomes integral for understanding the purpose behind the structurally significant *ekphraseis* of paintings, which mark the beginning of a new movement in the text.

The structure of this thesis is designed to analyse in order each book-pair in the novel. Many scholars have acknowledged the structural and thematic division into book-pairs. While some, like Bowie, regards the book-pairs as 'stages of the lovers' fortune' or episodes of the narrative, others note the structural relevance of the paintings which echo similar narrative

¹²⁹ Holzberg 1995: 94.

¹³⁰ Konstan 2009: 2-3.

¹³¹ Dowden and Myers, forthcoming.

motifs throughout the text.¹³² Within these book-pairs, there are mirrored and chiasmic structures, textual echoes and repeating narrative patterns which connect to the *ekphrasis* with which each book-pair begins (though there are exceptions to this structural pattern which this thesis will address, notably the lack of *ekphrasis* in Book 7). To help in visualising the structures in each book-pair, I have included diagrams of the Books as empirical tools. They serve to help trace the rhythm of the books and the rhythm of narration and its different modes. In order to enunciate the structure of the novel, this analysis examines the self-consciousness, metafiction, and visibility of author within each book-pair.

The *ekphraseis* of paintings serve as prologues to the book-pairs; prologues become a ‘sign of the narrative and hermeneutic complexity of the novels’.¹³³ Chariton pitches *Chaereas and Kallirhoe* as a piece of ‘historical realism’ while Xenophon opens with a sense of wonder and awe, both predisposing the expectations of the reader.¹³⁴ During the height of the sophistic novel, both Longus and Achilles open with an *ekphrasis* of a painting resulting in an exegesis of narrative. Heliodorus, later, elects a more ‘bold’ method of introduction by entering into the narrative *in medias res*.¹³⁵ While authors like Chariton and Xenophon do not open their novels in the same manner as Longus or Achilles, the openings reflect the tone of the text and discloses the narrative issue for the reader. By observing this ‘tone’ we get a sense of the text’s stance. Morales also notes the ‘rhetorical impact’ of the descriptions which appear at the beginnings and ends of books, highlighting the suggestion of ‘deliberation and design’, establishing the basis for the structure of this analysis.¹³⁶

¹³² Bowie 1985: 51; Reardon 1971: 361.

¹³³ Dowden and Myers, forthcoming.

¹³⁴ Dowden and Myers, forthcoming.

¹³⁵ Hägg 1983: 55.

¹³⁶ Morales 2004: 41.

Each chapter of this thesis focuses on a book-pair, starting with a brief analysis of structure. This analysis of structural elements tests for reflexive structures and recurring themes within each book-pair. Examining the book-pairs in this manner demonstrates these structural components as 'movements' of the text, almost symphonic in nature. Each 'movement' exhibits a consciousness of theme and patterns; this consciousness turns self-conscious through the manipulation of these themes, affecting the reader's expectation.

Within these movements, the examination of self-reflexive structures in the text begins to implicate the narrator and author through their influence on the narrative and its presentation. This opens the analysis to inspect the text for the visibility of author. The overall purpose within this methodology is to search for relationships between the structures of each book-pair, classify the theme and tone of each book-pair, and elicit the various methods of self-consciousness and metafiction within those movements. By making sense of each of these movements individually, we can gain a clearer understanding of their wider function in the novel.

Narratology, whilst doubtless imperfect as an approach when addressing ancient texts, has provided useful vocabulary tools; this analysis employs some of these terms due to their practicality in explaining the function of the narrative through a systematic language. While the terms maintain the spirit of their original meaning, some have been redefined or re-characterised to suit the scope of this analysis. The 'self-reflexivity' of the text incorporates structural or philosophical aspects of the text which demonstrate the text's awareness that it is a text, performance or theatricality of the text, or recurring narrative patterns.

As an extension of this textual consciousness, 'metafiction' pertains to the self-consciousness either of the text, characters, or narrators, as a sort of implicit dialogue between the author

and the reader. Features of this self-consciousness include '*prolepsis*', which is a textual hint looking forward in the narrative (foreshadowing), and '*analepsis*' which retrospective, looking back at the narrative (recalling; this can additionally refer to narrative events outside of the novel).

There are various levels of narration (diegetic levels). These narrative levels can be outside or inside the story, and they shift between these extremes. There is also 'focalisation' (which deals with aspects of perspective or point-of-view).¹³⁷ The two are intertwined, particularly in the case of violations ('transgressions') of narrative level.¹³⁸ It is these 'metalepses' with which I am often concerned in this thesis. I will explore this further in Chapter 3, as Kleitophon begins to shift from a subjective narratorial voice to a more objective one.

Narrator and author conceptually within literature are difficult to negotiate. Narrator is not the same as author, but the narrator can function as a focalisation of the author, a 'metaleptic' mouthpiece which crosses the borders of narrative levels. These two entities influence the narrative, creating a relationship between the text and the reader. The 'inner text' is the story or narrative itself, while the 'outer text' becomes a reinterpretation of the inner text, the language of the dialogue between author and reader. Similarly, the 'inner reader' enjoys the narrative – a fiction for fiction's sake – while the 'outer reader' participates in the hermeneutic game of the novel.

The study of the novel had to redevelop in the direction of modern literary theory before the theory of metafiction could surface. Being a product of as well as a response to twentieth-

¹³⁷ There is some conceptual overlap between diegetic levels, perspective, and focalisation. Genette discusses 'Perspective' before moving into 'Focalisations'. See Genette 1972: 203-206.

¹³⁸ Genette discusses 'metalepsis' and treats it as a 'transgression' of narrative levels. See Genette 1972: 243-244.

century literature, it is a concept which proves to be too limited in its scope for ancient narrative. Therefore, this analysis must employ certain terms from this theoretical approach, but perhaps not always in the way they were initially intended. Through this approach, the terms become tools in order to draw out something beyond metafiction.

Metafiction matters in Achilles Tatius, and matters centrally; however, metafiction as a modern theory, deals with modern literature which often demonstrates a more blatant presentation of self-conscious literature. It is perhaps too navel-gazing to explain the full extent of self-consciousness and self-reflexivity in *Leukippe and Kleitophon*. There are many individual instances in the text which can be identified as possessing a 'metaliterary' dimension, but the result is a catalogue or commentary of examples rather than an understanding of how to read Achilles. In this thesis, I have attempted to establish a working theory of how Achilles functions as a text, letting these instances build on each other to support a larger goal of completeness; however, there is a price to pay with this approach. One cannot pursue every issue to its final conclusion.

Achilles in actuality presents a very difficult novel. It appears superficial, while also being a structured, sophisticated novel. It is surprising, melodramatic, and possesses a particular joy of language. All of these are true characteristics of this novel. The particularly tonality of individual books shows the degree of artistic control and Achilles' narrative approach. The self-reflexivity, self-consciousness, and self-criticism of the text is difficult to measure and evaluate; in many ways, it exists as a mode of reading by identifying the *problemata* (the narrative issues of the text which will need to be resolved). Employed as a method of analysing *Leukippe and Kleitophon*, this thesis tests the novel, revealing its textual awareness and a self-consciousness that speaks to the methodologies of composing fiction. Metafiction

provides a means of analysis for this literary awareness. And like the passing of Lycidas' staff to Simichidas as an initiate of the bucolic genre, the primary narrator passes the narrative responsibility to Kleitophon, a new initiate of the erotic Greek romance.¹³⁹

The novel, in essence, is a story concerned with the presentation, exchange, and telling of stories. Kleitophon introduces his own narrative by characterising it as a 'true story' which seems like 'fiction' (*logos* and *mythos*, 1.2.2), enticing the primary narrator through the promise of good, erotic fiction. By exploring this concept of genre and self-consciousness, the issue of Achilles' peculiarity may be resolved. This is not the same as examining the significance of philosophical digression, demonstrating the proleptic nature of *ekphraseis*, or exploring the gendered aspects of seeing the text, but instead aims to give a manageable picture of the novel as a whole. However much there are other subjects of study which can be taken up with profit in Achilles, this at least provides a framework that does credit to the author and captures his distinctive character. While this analysis may not touch on every aspect of what is occurring in Achilles, it is absolutely central and fundamental to the understanding of this text.

¹³⁹ Payne 2007: 116; Theoc., *Idylls* 7.

Chapter 1

Books 1 and 2: Seeming like Fiction

Achilles Tatius designed his novel as a canvas, capturing the various approaches to narrative. *Leukippe and Kleitophon* is a narrative (as is any novel), but it is not simply an erotic love story; it is a narrative which showcases narrative and creates opportunity for narrative throughout the novel. Through the exchange of stories between characters, allusions to myth, and digressive descriptions, the novel becomes a rhapsody on storytelling – an exploration of narrative driven by the exchange of narratives. The setting, situations, and characters are all tailored to the perfect conditions for both the reception and transmission of stories. These opportunities for narrative exhibit varying styles and purposes. This is particularly true of the first book-pair where there is a demonstrable focus on narrative as *mythos*.

Narrative within the narrative has, in my view, a particular importance in Achilles. It stands in some relation to truth - sometimes it will be truthful, sometimes lying, sometimes misleading, sometimes pure fiction.¹⁴⁰ The definition of *mythos* given by Theon in his *Progymnasmata*, has much to commend it for my purposes - ‘a false story imaging truth’; it is generally centred on the elaboration or retelling of a fable with an advisory message.¹⁴¹ His *mythoi*, and those of writers of *Progymnasmata*, are mainly animal stories (fables) that specifically have a message to be delivered as a sort of punch line.¹⁴² There is some leaning towards this sort of story in

¹⁴⁰ Morgan equally defines *mythos* broadly as ‘a story which is neither true nor like the truth’. See Morgan 2007: 111. Cf. Morgan 1993: 187-190.

¹⁴¹ Theon, *Progymnasmata* 3: μῦθος ἐστὶ λόγος ψευδῆς εἰκονίζων ἀλήθειαν. See also Aphthonius, *Progymnasmata* 1: ἔστι δὲ μῦθος λόγος ψευδῆς εἰκονίζων ἀλήθειαν (quoted from Spengel, *Rhetores graeci* 2: 72, 21). Heath, in his discussion of dating the *Progymnasmata*, puts Theon earliest (after ps.-Hermogenes) so this must be his invention, then adopted by others. See Heath 2003: 131.

¹⁴² Theon, *Progymnasmata* 3.30: εἴρηται δὲ μῦθος οἷον λόγος τις ὧν, ἐπεὶ καὶ μυθεῖσθαι τὸ λέγειν ἐκάλουν οἱ παλαιοί· αἴνος δὲ ὅτι καὶ παραίνεσιν τινα περιέχει....

1.16, describing how a bird behaves, extended into stones (1.17) and the underwater river (1.18). These exhibit a particular sort of sensitivity that goes well with the *glykytes* of style recommended by Hermogenes. This ‘sweetness’ evokes a sense of pleasure, particularly in narration of ‘stories that are like myths’.¹⁴³ Also, of course, 2.21-22 to Konops, an actual fable. However, what matters is that stories become a particular exercise, a sort of metaphorical *progymnasma*, for Kleitophon. He is in training throughout the novel to master the art of discourse, often fictional, and often ‘imaging truth’. The actual *Progymnasmata* offer us a sort of metaphor for this process. I have therefore stretched the term *mythos* to apply to the range of narratives within Achilles’ text that seek to manage truth and to call into question the skill of the narrator.

Achilles constructs a picturesque, Platonic setting which opens the novel; *mythos* is the form of narration which most easily emerges from this narrative setting. Kleitophon will adopt forms of melodrama later in the novel, but here it is this *mythos* which builds the pleasurable aspects of fiction. Through this focus on fiction and what makes fiction, the text fashions an atmosphere, a sort of *locus amoenus*, designed for narrative.¹⁴⁴

Considering the static location and setting of Books 1 and 2, the novel depends on these opportunities for narrative in order to initiate and build Kleitophon and Leukippe's story. The first book-pair establishes the parameters, the thematic components, for the main narrative. The reader sees an eager character-Kleitophon, narrated by an equally eager narrator-Kleitophon. This eagerness is reflected in the latter’s initially untrained authorial style, as seen

¹⁴³ Hermogenes, *Peri Ideon* 330-331. See Wooten 1987: 75-76. See also Hermogenes, *Progymnasmata* 1: τὴν δὲ ἀπαγγελίαν βούλονται περιόδων ἀλλοτρίαν εἶναι τῆς γλυκύτητος. (quoted from Spengel, *Rhetores graeci* 2: 4).

¹⁴⁴ Laplace 2007: 78-80. See Laplace for her discussion of Platonic setting as a representation of the aesthetics of the novel in a literary sense.

in his often awkward command of the narrative. As Kleitophon attempts to find his narratorial footing, he experiments with the concept of *logos* and *mythos*, a theme which will resurface and evolve throughout the text.

This prologue-like book-pair constructs an environment for a narrative concerned with the telling of narratives, a metanarrative. Part of the difficulty in analysing this lies in understanding the reasons for this focus. Why is this narrative concerned with narrative and its presentation? Is it simply a reflection of the sophist's profession? Or are the problems regarding the quality of existing narratives such as to call forth a discussion on the Greek novel itself? Or is it intended as a professional exercise for the learned reader?

The Greek novel's continual use of allusion and intertextuality as the basis of an interpretive, hermeneutic game for the reader suggests that it is at least a participatory novel encouraging an active reading, and perhaps additional readings. Without an analysis of this narrative 'game', we cannot fully appreciate the depth of Achilles' purpose; this hermeneutic game forms a literary and self-conscious foundation, demonstrating a sophisticated approach to novel. If these approaches function as a discussion of fiction, creating a philosophy of fictionality, it would make *Leukippe and Kleitophon* a novel worthy of a sophist.

The purpose of this first chapter is to interrogate the narrative, asking these questions regarding narrative purpose, presentation, and quality. By observing the structure of Books 1 and 2, the awareness of fictionality, the pursuit of audience, the relationship between *logos* and *mythos*, and the performance of the text, we can apprehend how the first book-pair establishes the programme of novel. Through this programme, Achilles familiarises his reader with the 'rules' or the generic contract of the novel; ultimately, these 'rules' are manipulated throughout the text. Achilles makes use of devices, but rarely the same way twice.

Yet this exploitation of expectation never disappoints the reader; rather, it encourages their active interpretation and continual reinterpretation of the novel. Becoming a collective 'road-map', these themes act as a guide for the reader. In a playful attempt to engage the audience, Achilles bombards the reader with well-recognised tropes and sophisticated devices often found in the Greek novel. Achilles displays an awareness of the genre's motifs through his intratextual play on themes and narratives structures. Ultimately this 'road-map' will lead the reader astray, encouraging retrospective readings; as demonstrated in later chapters, this turns the novel toward a more self-conscious analysis as the voice of the narrator shifts and the themes evolve.

Books 1 and 2 set the stage for the novel, but they also hint at deeper interpretations and retrospective readings. While these readings may be available within the text, is the reader intended to detect them? This is not immediately clear. It may be that this is a novel meant not just for a wide audience: several readings can only become available to those who look beyond the *mythos*.

1.1 Structure

In order to gauge the tone and stance of Books 1 and 2, it becomes necessary to look at its structure as a book-pair, giving a larger picture of the novel's self-reflexivity through its recurring narrative patterns and themes. The novel begins with an *ekphrasis*. While in Longus, the narrative supplies an exegete who explains the meaning of the *ekphrasis* (ultimately resulting in the novel *Daphnis and Chloe*), in Achilles, the reader understands there is a process of *exegesis* occurring through the medium of Kleitophon's own story. Part of the literary scene-making of each book-pair revolves around these *ekphraseis* of paintings. For

the purpose of this analysis, the term *ekphrasis* will be used often to refer to any extensive or apparently 'digressive' description, not limited to paintings or objects.¹⁴⁵

As an introduction to themes in the novel, the first book-pair demonstrates a recurring physical feature of the text: a chiasmic structure which is reflected into a form of ring composition (this is further demonstrated in Diagram 1 below). While this structure lacks sophistication in Books 1 and 2, it demonstrates a recognisable pattern, refined and repeated in Book 8, as we will see in Chapter 4. Ultimately, this repeated pattern shows an awareness of text and structure, exhibiting a self-conscious framework. Within the frame narrative, Achilles initiates a reaction pattern in the text: a shipwreck or storm (metaphorical or literal), followed by an *ekphrasis* of an erotic setting or painting (setting the *locus amoenus*, or literary-scene), prompting the telling of an erotic narrative.

This pattern is seen as early as the frame narrative. The primary narrator arrives in Sidon after a storm; he sees and describes a painting, the sexualised *ekphrasis* of Europa being abducted from her meadow; the suggestive imagery of this description prompts the beginning of Kleitophon's erotic narrative; the primary narrator is 'seduced' by erotic fiction (Kleitophon's narrative). This pattern is repeated or sometimes 'reflected' within Kleitophon's narrative, even outside the first book-pair.

Adopting a more metaphorical tone, we will see this pattern reappear in Book 1: Charikles' vivid death is described employing seascape imagery and a metaphorical wreckage (1.12); this

¹⁴⁵ This is supported in part by the contemporary use of *mythos* and other forms of *progymnasmata*, granting an ekphrastic quality to their narrative exercises. The handbooks of *progymnasmata* included several topics that were suited for ekphrastic descriptions: persons, circumstances, places, and periods of time. Theon contributes to this list with 'customs'; Hermongenes adds 'crises'; Aphthonius includes animals and plants; Nicolaus adds 'festivals/assemblies', 'statues', and 'paintings'. For a discussion of this and the ancient concept of *ekphrasis*, see Bartsch 1989: 10 n. 10. Nakatani incorporates a similar definition of *ekphrasis* in his analysis of Achilles' narrative structure. See, Nakatani 2003: 67.

leads into Kleitophon's description of Leukippe's meadow (an intertext of the Europa painting) in 1.15; he then tells Satyros three erotic 'marriage' narratives in an attempt to seduce Leukippe, who acts as Kleitophon's indirect audience (1.17-18). We will see a clearer return to this narrative structure in Book 3: the protagonists survive a shipwreck (3.5); the characters discover the painting of Andromeda and Prometheus (3.6); this painting introduces new themes and narrative parallels which will be revisited throughout the following narrative episodes.

As a structural frame to Book 1, narrator-Kleitophon revisits the stylistic features of the *ekphrasis* of Europa's meadow through the imagery of Leukippe's garden. The return to the painting of Europa thematically and structurally acts to conclude Book 1 by returning to the introductory frame narrative. Kleitophon attempts to seduce Leukippe through an exchange of erotic narratives. As a prologue to this exchange, Kleitophon presents the reader with a sensual description of Leukippe's garden. Through this ekphrastic description, Achilles establishes Leukippe's garden as an internal intertext of Europa's meadow in the Sidonian painting.¹⁴⁶ The two meadow descriptions share specific descriptive aspects:

- 1) Both meadows are walled enclosures:
 - a. Ὅλον ἐτείχιζε τὸν λειμῶνα περιβολή 1.1.5
 - b. καὶ περὶ τὸ ἄλλος τειχίον ἦν αὐταρκες εἰς ὕψος 1.15.1

- 2) They contain the same erotic descriptive language:
 - a. ἐγίνετο τοῖς ἀνθεσιν ὄροφος ἢ τῶν φύλλων συμπλοκή 1.1.3

¹⁴⁶ De Temmerman additionally discusses this scene's overlap with Europa's garden, revealing Leukippe's meadow as a metalepsis. See De Temmerman 2009. Bartsch also notes the similarity of the plants both of the painting's garden and Leukippe's meadow. See Bartsch 1989: 52.

- b. ἐγίνοντο τῶν πετάλων περιπλοκαί, τῶν φύλλων περιβολαί, τῶν καρπῶν
συμπλοκαί 1.15.2

3) And they contain a setting with similar flora:

- a. νάρκισσος καὶ ῥόδα καὶ μύρρινοι 1.1.5
- b. πορφύρα καὶ νάρκισσος καὶ ῥόδον 1.15.5.¹⁴⁷

Both Leukippe and Europa's meadows feature a man-made element: the water channels in Europa's meadow and the fountain in Leukippe's garden. As we will explore further (in §1.6.4), the reader sees the silent, authorial, irrigator in Europa's meadow, digging channels to allow the passage of water into the meadow. In Leukippe's garden, Kleitophon describes a reflected water fountain, creating the effect of a 'doubled' meadow. In this shared imagery of manipulated water,¹⁴⁸ the text offers an additional thematic link between *ekphraseis*:

Leukippe's garden: πηγὴ ἀνέβλυζε καὶ περιεγέγραπτο τετράγωνος χαράδρα
χειροποίητος τῷ ῥεύματι (1.15.6)

Europa's meadow: ὄχετηγός τις ἐγέγραπτο δίκελλαν κατέχων καὶ περὶ μίαν ἀμάραν
κεκυφῶς καὶ ἀνοίγων τὴν ὁδὸν τῷ ῥεύματι (1.1.6)

Water-fountain imagery acts as a grounding point for these descriptions, with each digression leading up to these images as a central point of the *ekphraseis*. Thematically, they are characterised by their artificiality or imitation of nature. This characterisation bestows a 'manufactured' quality on these water-features, contrasting aspects of nature and art – a

¹⁴⁷ Leukippe's meadow contains imagery from the myth of Pan and Syrinx in Book 8: 'like locks of the reed's hair' (καὶ διὰ τῆς ὀπῆς τῶν καλάμων ἐξεκρέματο καὶ ἦν βόστρυχος τοῦ φυτοῦ 1.15.4).

¹⁴⁸ The gift of the Nile reflects a similar manipulation of water. 'For the streams of the Nile flow in this manner. The Egyptians make a mounded trench on each stream, lest the Nile flood the earth before the time of needing to hold it back has passed' (ἔχει γὰρ οὕτω τὰ τοῦ Νείλου ῥεύματα. καθ' ἑκάστην διώρυχα χῶμα ἔχουσιν Αἰγύπτιοι, ὡς ἂν μὴ πρὸ καιροῦ τῆς χρείας ὑπερέχων ὁ Νεῖλος τὴν γῆν ἐπικλύσῃ 4.14.2).

theme which will continue to affect the tone of the novel (art versus artifice). While looking at the fountain in Leukippe's garden, narrator-Kleitophon observes, 'as a mirror, the water was a reflection of the flowers, so that the entire garden was doubled – a reflection of truth and its shadow' (τὸ δὲ ὕδωρ τῶν ἀνθέων ἦν κάτοπτρον, ὡς δοκεῖν τὸ ἄλλος εἶναι διπλοῦν, τὸ μὲν τῆς ἀληθείας, τὸ δὲ τῆς σκιᾶς 1.15.6).¹⁴⁹

The grove has indeed been doubled: we have seen it before in the frame narrative. This second grove is a textual echo of Europa's meadow.¹⁵⁰ Reflections represent a duality – the real and the not real. In the same spirit as Philostratos, the true test is the use of imitation and vivid description to invoke a sense of the real.¹⁵¹ Mirroring the techniques of art criticism, as the description of the garden is not the garden itself, Kleitophon (and Achilles) attempt to give the garden hyper-realism.¹⁵² Through narrator-Kleitophon's discussion of the real and the imitation of the real, a self-conscious dialogue on fiction and its composition takes shape. This dialogue becomes an extension of Achilles' interpretive narrative game. The textual and thematic relationship between Europa's meadow and Leukippe's garden creates erotic book-ends for Book 1 through their distinctive, but shared imagery. Structurally enclosing the introductory Book, their intratextual connection serves as a signpost for the reader. The 'reflected meadow' encourages a retrospective comparison to the *ekphrasis* in the frame narrative and sets a precedent for the purpose of paintings throughout the novel. Scholars

¹⁴⁹ Translations of Achilles Tatius are a combination of Whitmarsh 2001 and Winkler 1989; I have made minor adaptations when necessary to reflect the Greek more exactly.

¹⁵⁰ This literary handling of paintings or designs which serve as an illusion of a three-dimensional object is also explored by Mignogna, who also picks up on the 'doubled' fountain in Leukippe's meadow and this sense of artificiality. See Mignogna 1995.

¹⁵¹ Philostratos' *ekphrasis* of the painting of Narcissus contains much of the same imagery as Europa and Leukippe's meadows, including Narcissus' reflective pool. Philostr. *Im.* 1.23.

¹⁵² For examples of this 'hyper-realism' in art criticism, see Philostr. *Im.* 1.23.30-33: τιμῶσαδὲ ἡ γραφή τὴν ἀλήθειαν καὶ δρόσου τι λείβει ἀπὸ τῶν ἀνθέων, οἷς καὶ μέλιττα ἐφιζάνει τις, οὐκ οἶδα εἴτ' ἐξαπατηθεῖσα ὑπὸ τῆς γραφῆς, εἴτε ἡμᾶς ἐξηπατῆσθαι χρὴ εἶναι αὐτήν.

have been aware of the similarity of these scenes, but the precision of the similarity must be asserted in the gardens of Leukippe and Europa. This is an instance of intertextuality which the reader is meant to observe.¹⁵³

As a precursor to this structural pattern, Achilles often uses shipwrecks and violent seascapes (a familiar trope in the Greek novel) as part of the signpost for erotic descriptions. In the frame narrative, the primary narrator survives a storm and, while paying respects to the local gods, describes the painting of Europa (1.1.2). The erotic nature of the painting prompts the conversation between the primary narrator and Kleitophon, who ultimately launches into his own erotic narrative.

Through the frame narrative, the reader begins to see themes of self-reflexive imagery and a commentary on the nature of fiction, but it is through Kleitophon's narrative that the novel becomes a self-reflexive expression of fiction. Structurally, the painting of Europa is proleptic and yet it is not; it foreshadows the narrative, but in a manner which misdirects the reader through an incorrect or incomplete reading.¹⁵⁴ The painting of Europa does not contain a complete narrative as it does in *Daphnis and Chloe*, but acts rather as a device which is suggestive of the narrative to follow – the abduction of Europa in the painting hints at Leukippe's abduction in 5.7; it also references the narrative diversion of Kalligone's abduction in 2.18. We will see this proleptic device of preparing the ground for repeating narrative patterns in the other paintings as well.

¹⁵³ Bartsch comes the closest to identifying this internal intertext, describing the similarity as a 'duplication' or 'assimilation' of the two descriptions, noting particularly the repeated sexualised vocabulary. She sees the gardens as characterisations of Europa and Leukippe respectively, see Bartsch 1989: 50-53. Morales builds on this, including imagery linking Kalligone to Europa, see Morales 2004: 37-48, 138; Reeves 2007:91.

¹⁵⁴ Acknowledgment of this complexity behind the *ekphraseis* in Achilles has been discussed previously by Reeves, who diagrams the similarities of Kalligone's narrative to the Europa painting. See Reeves 2007: 93-95.

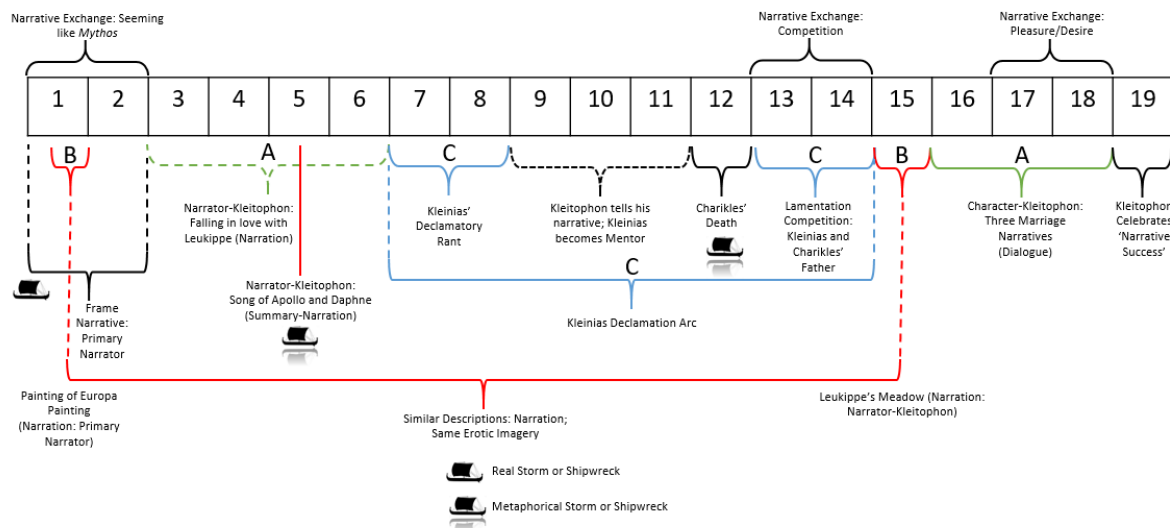
The use of storms or shipwreck imagery as a literary prompt for erotic narrative is recurrent throughout the novel (particularly 3.1-5, but also more loosely in Book 5, where Leukippe's second *Scheintod* on the pirates' ship initiates a new erotic narrative for Kleitophon and Melite in 5.7; and then again with Thersander who survives his shipwreck and then sexually pursues Leukippe in 5.23). Achilles establishes storms and related imagery as a literary prompt for erotic narrative in Books 1 and 2. By using storms to elicit erotic narratives, Achilles reveals the thematic relationship between love stories and the imagery of a storm-tossed ship: potentiality or threat of violence.

The first example of this thematic pattern (within Kleitophon's narrative) employs the imagery of storms and shipwrecks with a more figurative tone. In 1.12, spurred on by the erotic song of Apollo and Daphne, Kleitophon is sleepless with desire for Leukippe. During his philosophising, he claims, 'if the body is bound by silence, the soul, when it finds itself on its own, is raised in waves by its misfortune' (ἀν δὲ ἡσυχία τὸ σῶμα πεδηθῆ, καθ' αὐτὴν ἡ ψυχὴ γενομένη τῷ κακῷ κυμαίνεται 1.6.3). The death of Charikles contains repeated allusions to ships in storms as well: ... νεὼς χειμαζομένης τοῖς νώτοις ἐκυμαίνετο (1.12.4); ... ὑπὸ τοῦ τῆς ἰπτείας ταλαντευόμενος κύματος (1.12.4); and ὁ δὲ τοῦ κλύδωνος ἐπίεζεν αὐτὸν χειμῶν (1.12.4). While Kleitophon survives his 'storm' (of the soul), Charikles does not. Kleitophon, immediately following Charikles' metaphorical 'shipwreck', resumes his pursuit of Leukippe. Sitting in her grove, she becomes a version of Europa in her painted meadow, about to be carried off (willingly or not) by her own narrative by the end of Book 2.

Mirroring the primary narrator's erotic lens in his description of the painting of Europa (which directly follows the primary narrator's survival of a storm), Achilles seizes on this literary opportunity. Narrator-Kleitophon, in a metaleptic 'slip', describes a garden which could easily

be the scene for a painting of Europa.¹⁵⁵ He describes a Leukippe’s walled garden with sexual tones, lingering on the man-made water feature and its reflection of the grove itself.¹⁵⁶ While both meadows are ‘walled’, Leukippe’s meadow is in a courtyard, metaphorically revealing the potential challenges in pursuing her compared to Europa. After this retrospective nod to the descriptive nature of the *ekphrasis* of Europa’s meadow, character-Kleitophon begins to tell a series of erotic stories to Satyros. These stories are designed purely for the intent of arousing certain feelings in his intended audience, Leukippe.

Diagram 1: Structure of Book 1



As further illustrated by Diagram 1, the imagery of storms and metaphorical ‘shipwrecks’ builds the narrative tension, creating a launching point for the narrative to enter into the ‘adventure’ stage. Each reprise of this imagery becomes a unique a textual ‘echo’. In a rhetorical display of outperforming the previous echoes, each echo is a reinterpretation of the pattern. This builds the narrative tension, creating a thematic backdrop to the first book-pair, peaking in the transition between Book 2 and Book 3. When the protagonists experience

¹⁵⁵ De Temmerman 2009: 669-670.

¹⁵⁶ Bartsch 1989: 53. Picking up on Littlewood’s analysis, Bartsch associates the ‘wall in’ nature of Europa and Leukippe’s gardens as ‘a symbol of virginity’. See also, Littlewood 1979: 107.

a physical shipwreck at the outset of Book 3, the reader does not simply hear a report of a storm (as the primary narrator recounts in Book 1: 'Arriving at this port after a violent storm, in thanks for my safe arrival I offered a burnt sacrifice to the goddess of the Phoenicians' (ένταῦθα ἤκων ἐκ πολλοῦ χειμῶνος σῶστρα ἔθουον ἑμαυτοῦ τῆ τῶν Φοινίκων θεᾶ 1.1.2). Rather the reader 'witnesses' the impressive storm and shipwreck from the perspective of the protagonists, focalised through character-Kleitophon (3.1-5).

Surviving the storm, Kleitophon and Leukippe encounter not a single painting (like the painting of Europa in the frame-narrative), but a double painting, containing two scenes: Andromeda and Prometheus. In Book 1, Charikles' 'shipwreck' is metaphorical rather than the storm of the primary narrator or the literal shipwreck in Book 3 (both real and not real shipwrecks). The fountain in Leukippe's garden creates a 'doubled' garden (a real and not real garden). In Book 3, the painting has doubled into a diptych, echoing features of a pattern within the pattern (a real painting in Book 1 and a doubled painting, raising the possibility of an inconsistent reflection of the narrative). The text thereby initiates a rhetorical competition with itself, constantly trying to build on existing patterns. Achilles employs the text as a platform for performing narrative, becoming a competition of fiction which builds on its narrative design and structure.

Achilles' novel provides an ancient example of what has been termed in modern literature as a 'self-begetting novel' – the primary narrator takes up the narrative he has heard and composes the novel we have read.¹⁵⁷ However, this 'self-begetting' quality extends beyond the acknowledgment of authorship in Achilles Tatius. The structures introduced in the beginning of Book 1 takes on a metafictional reflection of itself – its patterns beget the same

¹⁵⁷ Waugh 1984: 14.

patterns, but slightly altered. This pattern becomes visible in the text through its repetition, alerting the reader to the artificial nature of the construction.¹⁵⁸ Seeing the same, yet evolving pattern reappear throughout the text becomes a signpost for interpretation and reevaluation.

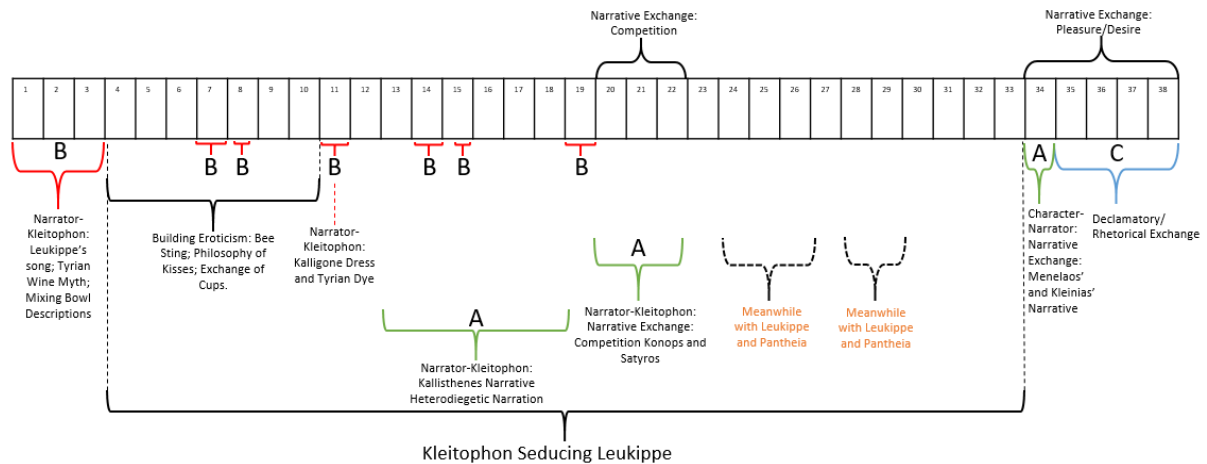
The *ekphraseis* are individually unique, but they create similar narrative cues. It is the way in which they both foreshadow the narrative yet misdirect the reader that draws attention to their function. The sophistry of the device prompts the reader to make connections between the *ekphrasis* and its surrounding narrative events. To the more participatory or engaged reader, it also encourages retrospective analysis of the narrative as the *ekphraseis* echo beyond the first obvious narrative parallel. This has often been observed, particularly since Bartsch; *ekphraseis* certainly reflect recurring themes in the novel and encourage these backward glances at the text, but there is a larger narrative method which Achilles employs through these structural signposts. What this thesis attempts to produce is a larger theory as to why these narrative connections occur.

While Book 1 demonstrates a clear, chiasmic structure, Book 2 is more episodic, reflecting a narrative mosaic of erotically fuelled descriptions and narratives. Feeding into this characterisation, Book 2 becomes a catalogue or series of digressions from the narrative and descriptions – many of which maintain the underlying tone of violence and eroticism. A by-product of this first book-pair is a demonstration of how a book-pair should largely behave within this novel. It establishes the rhyme and rhythm of the text. Book 2 does not follow the same rhythm as Book 1, but functions within the larger structural whole. As a kaleidoscope of narrative departures, the digressions both inhibit the progress of the narrative and build the anticipation for the couple's imminent adventures. The amount of time devoted to digression

¹⁵⁸ Waugh 1984: 17-18.

in Book 2 can be seen more clearly in the following diagram, which outlines the staggering of digressions (B) and slowing of narrative pace by means of embedded narratives (A), all of which thematically centres on the seduction of Leukippe.

Diagram 2: Structure of Book 2



The programmatic nature of Book 1 is juxtaposed with the more opportunistic and multimedia challenge that is Book 2. Narrator-Kleitophon dedicates a great deal of the second Book to digression and *ekphrasis*, setting the stage for the events which will occur in Book 3. Many of the ekphrastic descriptions are designed to slow the narrative pace and set the erotic backdrop for Kleitophon's pursuit of Leukippe (such as the description of the mixing-bowl in 2.3, which leads to the sharing of the wine cup between Kleitophon and Leukippe; or the erotic overtones of Leukippe's bee sting mantra and Kleitophon stolen kiss in 2.7); the secondary purpose of Book 2 is to set the right conditions for the narrative (abduction of Kalligone, removing her as a narrative obstacle in 2.18; Leukippe's mother discovers the couple in 2.24, establishing a cause for their flight); a third, thematic element of Book 2 tests the function of narratives within the novel:

- 1) Narratives in the novel which echo the narratives of the paintings (Kallisthenes and Kalligone in 2.13-18, mirroring the narrative of the painting of Europa in Book 1)

2) Narrative exchange, competition, and 'sophistry' (Competition between Konops and Satyros in 2.20-22, playing with double meanings in narrative. This 'sophistry' will be explored in more depth in Chapter 3.)

3) Narratives and their effect on audience (Menelaos' narrative which affects Kleinias in 1.34; Kleitophon's philosophical debate on kisses in 1.35-38)

Ostensibly, there is no clear structure in Book 2, leaving only a mosaic of digressions, transitioning from one to the next with no real narrative progression; however, these overly eager transitions characterise the Book as an *erotic pursuit of narrative*, as a structural parallel to Kleitophon clumsily seducing Leukipe. Progress and programme are re-introduced in Book 3 as patterns repeat. This programme is lost again by Book 4 which essentially exists as a panorama of the Nile in the same mosaic style as Book 2. Through this balance of programmatic and opportunistic structure, a larger pattern emerges, exhibiting a sophistication of the novel which may not be detectable on the micro-scale. The tone and stance of the text becomes inward-looking through its self-reflexive structure and revisited themes, while centring on aspects of performance and the pleasure of erotic fiction.

1.2 Narrative Exchange: Logos and Mythos

By observing the structure of the first book-pair, what immediately comes to light is Achilles' use of narrative and the exchange of narrative as a device in the novel. Achilles begins the novel as a '*logos*' ringing of '*mythos*': 'You are stirring up a swarm of *logoi*. My story seems like *mythos*' (σμη̃νος ἀνεγείρεις... λόγων τὰ γὰρ ἐμὰ μύθοις ἔοικε 1.2.2). While his story is a supposedly a *logos*, it will seem like a *mythos*. The words *mythos* and *logos* have a range of meanings and associations. However, when Kleitophon describes his story as 'seeming like a *mythos*', a characteristic which evidently pleases the primary narrator, he is making a

particular point about his discourse.¹⁵⁹ In one sense any discourse, even *mythos*, is *logos*. But in another, *mythos* is so extreme a form of *logos* that it contrasts with paradigm cases of *logos*. The reader of *mythos* expects an exploration into pleasing (*glykys*) modes such as allegory, fiction, what we call 'mythology'.

By building this literary setting perfect for an erotic fiction, Achilles invites the reader to consider the literary conditions for good fiction through the eyes of an unreliable narrator¹⁶⁰; using Kleitophon as a mask, Achilles intrudes on his own novel by leaving hints and suggestions in the text. His use of *mythos* and mythology becomes part of the authorial role of guiding the reader through the text.

In his discussion of mythology in both Achilles Tatius and Heliodorus, Reardon notes at least thirty references to myth in *Leukippe and Kleitophon*; he divides them into four categories:

- A) 14 are used in simile or metaphor or illustration, as *exempla* in short, or references to familiar instances of behaviour or circumstance.
- B) 4 are subjects of paintings or songs, a category not altogether different from the previous one.
- C) 3 are references to deities as symbols of some kind.
- D) Finally, 9 occur in, or indeed form the substance of, ecphrases [sic] or other excursus, some quite extensive, even very extensive.¹⁶¹

¹⁵⁹ A similar comment is made by Thucydides, who usually taken to refer to Herodotus, when discussing the reception of his history of the Peloponnesian war. Similarly, Herodotus is pleasing to read, but by implication not always truthful. Thuc. 1.22.4: καὶ ἐς μὲν ἀκρόασιν ἴσως τὸ μὴ μυθῶδες αὐτῶν ἀτερπέστερον φανέεται· ὅσοι δὲ βουλήσονται τῶν τε γενομένων τὸ σαφὲς σκοπεῖν καὶ τῶν μελλόντων ποτὲ αὐθις κατὰ τὸ ἀνθρώπινον τοιοῦτων καὶ παραπλησίων ἔσεσθαι, ὠφέλιμα κρίνειν αὐτὰ ἀρκούντως ἔξει. κτῆμά τε ἐς αἰεὶ μᾶλλον ἢ ἀγώνισμα ἐς τὸ παραχρῆμα ἀκούειν ξύγκειται.

¹⁶⁰ Scholars have discussed at length the reliability of Kleitophon as a narrator, including the changing aspects of his focalisation. See, Whitmarsh 2003: 193 n. 9; Reardon 1994. See also, De Temmerman 2009, which expands on Kleitophon's continual transgression of narrative boundaries.

¹⁶¹ Quoted directly from Reardon 2003: 378.

Reardon's classification of Achilles' mythology serves a useful purpose which will be revisited in my analysis in the use of various *mythoi*; this thesis incorporates these categories into a wider approach to *mythos*, and indeed the novel itself. In Achilles, the reference to *mythos* and to mythology often invokes a dialogue about the composition of narrative, particularly when the text draws on the comparisons of *mythos* and *logos*. While *logos* traditionally applies to factual accounts and truth, *mythos* maintains a more 'ornamental' narrative function. *Mythos* bears a sense of the fictional and false, leaving *logos* as an authorial claim. Achilles draws on these various distinctions in his novel, beginning from Kleitophon's introduction in Book 1. Laplace explains, '... l'ambivalence du terme μῦθος, oscillant entre le sens de structure dramatique unitaire et celui d'histoire irréaliste, fabuleuse, est exploitée par Achille Tatios'.¹⁶² Through this characterisation of *mythos*, Achilles a narrative as *mythos*, both in sense of its nature as an incredible story and through its self-aware plot-structure.

This first distinction made between *mythos* and *logos* comes in tandem with the first exchange of narrative in the novel, Kleitophon's story told in Sidon. Laplace explains its use as an introduction to 'le théâtre dans le théâtre', opening the novel with a dialogue on the composition and presentation of the novel.¹⁶³ Thus, from the beginning of Book 1, narrative exchange becomes a prominent mode of *Leukippe and Kleitophon*. Through the exchange of narratives, Achilles emphasises not only the presentation of stories, but the interaction of stories. This 'narrative-exchange', as I shall refer to it, invokes reveals the authority behind the narrative, while drawing on the presentation of that narrative. Achilles demonstrates a continual awareness of narrative through character story-exchanges and competitive myths.

¹⁶² Laplace 2007: 56.

¹⁶³ Laplace 2007: 55.

Through narrative-exchange, Achilles allows the reader to interpret and reinterpret aspects of fictionality in the narrative. Often, these aspects seem to be in continual competition with themselves. These exchanges are not just for show, but demonstrate how *mythos* and *logos* seduce the audience through their multifaceted interpretations. Often narrative-exchanges hold more than their superficial meaning, and are designed as devices to impact their audience (Kleitophon's stories told with the intention of seducing Leukippe in 1.17-18 or the threatening *mythoi* exchanged between Satyros and Konops in 2.20-22).

In other examples, narrative-exchanges compare or connect characters, particularly in the case of Kleinias and Menelaos who both share a similar sense of survivor's guilt (2.34); in such instances, narrative comparison is inevitable; sometimes this comparison is observed by characters themselves. While narrative-exchange functions on the plot level as an interaction between characters, it also promotes a dialogue on fiction through the reader's interaction with the text. The novel, like the various exchanges of narratives, maintains an agenda.

Many of the digressive stories exchanged in Books 1 and 2 are intended as indirect communication with an audience: whether the intention is to seduce or threaten, the narrative exchange affects the audience through its implied or doubled meanings. Achilles uses this literary device in a communicative way, both with his reader and with his characters. The fables told by Konops and Satyros demonstrate an indirect threat in the guise of a game of narrative-exchange. While it starts innocently as a more of a jovial pursuit, jabbing at Konops' name (2.20.2),¹⁶⁴ it evolves into a competitive exchange of stories with each participant communicating with the other through the medium of story.¹⁶⁵ Konops responds

¹⁶⁴ Ach. Tat. 2.20.2: προσέπαιζε πολλάκις καὶ κώνωπα ἐκάλει καὶ ἔσκωπτε τοῦνομα σὺν γέλῳτι.

¹⁶⁵ See Aesop's fables, 267 and 292 (Hausrath). Whitmarsh notes that the idea of the lion being afraid of the cock is elsewhere in literature, e.g. Pliny, *Natural History* 8.52; Aelian, *On Animals* 3.31. Whitmarsh 2001: 152.

to Satyros' jokes with a *mythos*: 'Since you mock my name, let me tell you a *mythos* about a gnat' (ἐπειδὴ καταμωκᾶ μου καὶ τοῦνομα μῦθον ἀπὸ κώνωπος εἶπω 2.20.3).

Satyros' reaction to this *mythos* is twofold: first, Satyros understands this *mythos* as a veiled *logos* ('Sostratos, having understood the hidden meaning beneath the *logos* gently smiled'; συνεῖς οὖν ὁ Σάτυρος τὸ ὑπουλον αὐτοῦ τῶν λόγων ἡρέμα μειδιῶν 2.21.5) and secondly, he responds with a '*logos*' of his own ('listen to a *logos* from me too... about a gnat and a lion, which I heard from a certain philosopher'; ἀκουσον κάμοῦ τινα λόγον...ἀπὸ κώνωπος καὶ λέοντος, ὃν ἀκήκοά τινος τῶν φιλοσόφων 2.21.5). Satyros' narrative is both competitive and threatening. Most obviously, it is a comparatively longer story than Konops'. This narrative serves less as a comparison (like the elephant and lion in Konops' story), and more as a focused narrative on the gnat itself. Rather than listing those who fear the gnat, the emphasis is redirected to what the gnat *should* fear – the spider. Satyros' narrative builds on Konops' *mythos*, becoming a *logos* – a narrative warning to Konops. It is intended to affect its audience through its indirectness – the reader reads κώνωπος, the insect, but understands it as, Κώνωψ, the man.

While the parallel between the man and the insect is obvious, it plays the function of the text. It is ostentatious in its presentation, making obvious references. Similar to Satyros' narrative, beneath this ostentatious performance, there is a more serious interpretation. Morales characterises Konops as a *polupragmon*, a 'busybody' consumed with curiosity; expanding this approach to his *mythos*, she interprets Konops' characterisation as a method of reading the novel: 'To read the novel with *polupragmosune* would be to root out hidden meanings and be alert for subtexts, stripping away at the layers of the narrative'.¹⁶⁶ Konops and Satyros'

¹⁶⁶ Morales 2004: 85-87.

exchange of fiction through their double meaning opens the novel to a similar possible reading: how fiction is manipulated and audiences exploited.

Achilles revisits this same structural comparison of *mythos* and *logos* in Kleitophon's date-palm narrative: ('In the case of plants, the sons of the wise say – and I would have said the *logos* was a *mythos* but for the fact that the sons of farmworkers tell it too'; *περὶ δὲ τῶν φυτῶν λέγουσι παῖδες σοφῶν· καὶ μῦθον ἔλεγον ἂν τὸν λόγον εἶναι, εἰ μὴ καὶ παῖδες ἔλεγον γεωργῶν* 1.17.3). The similar appeal to authority (*φιλοσόφων* in 2.21.5 and *σοφῶν* in 1.17.3) introduces a '*logos*' which can be read as a *mythos*. Recalling Kleitophon's introduction of his narrative in Sidon, the appeal of a *logos* which sounds like *mythos* draws attention to the story's resemblance to fiction.¹⁶⁷

In the same way that Kleitophon's narrative seems like *mythos*, Kleitophon's date-palm story is introduced as a *logos*, exaggerated for the purpose of telling an erotic and entertaining fiction, a *mythos*.¹⁶⁸ Sexually personifying one date-palm as pining for the other is highly suggestive and contains an implicit meaning for its intended internal audience, Leukippe. Just as Kleitophon was filled with erotic longing when he hears the narrative of Apollo and Daphne, he attempts to arouse the same emotional response in Leukippe.¹⁶⁹

The narrative of the date-palm is followed by a chain of narratives, forming a 'swarm of stories' (*σμῆνος... λόγων* 1.2.2) in and of itself which echo the erotic themes seen throughout the novel. Kleitophon begins with the etymologically curious 'date-palm' (*φοίνικος* 1.17.5), then concludes with two additional 'marriage' narratives: Alpheus and Arethusa (1.18.2); and

¹⁶⁷ Philostratos describes a painting of the same narrative of the date-palm. In his rendering of the narrative, the male date-palm bends toward the female and the 'marriage' is made as an intertwining of branches. Philostr. *Im.* 1.9.

¹⁶⁸ Morales 2004: 54. Morales makes a similar observation on the force of distinction between *logos* and *mythos*, connecting the opening of Kleitophon's narrative and the opening of the date-palm narrative.

¹⁶⁹ Ach. Tat. 1.5.5-6: τοῦτό μοι μᾶλλον τὴν ψυχὴν ἐξέκαυσεν· ὑπέκκαυμα γὰρ ἐπιθυμίας λόγος ἐρωτικός.

the viper and lamprey (1.18.3).¹⁷⁰ All three myths share themes of vulnerability and sex through imagery of different forms of physical ‘intermingling’ in each narrative; however, when does Kleitophon’s *logos* become *mythos*? What is the purpose of these internal narrators who accentuate the *mythos* of their story? This is not an appeal to the reader to believe the narrative as ‘truth’, but rather to employ the reader in a ‘game’ to find (perhaps even invent) significance beneath the fiction.

Through this narrative game with the reader, Achilles underlines another purpose behind the exchange of narrative in the novel, namely entertainment. The act of exchanging stories is, as displayed in the frame narrative, an entertaining affair. The *mythos* element of a *logos*, is often the entertaining aspect of *glykytes* in the story, acting as a diversion from the main narrative.¹⁷¹ One of the earliest apparent themes in *Leukippe and Kleitophon* is the escapist effect of digressive description.

The act of narrative-exchange can be similarly digressive in nature. For example, the effect of Menelaos and Kleinias’ exchange is so disheartening, that they begin to fall into a state of communal grief. Kleitophon attempts to ‘divert’ or ἀπαγαγεῖν (2.35.1) Menelaos and Kleinias from their shared anguish through the sophisticated diversion of an argumentative exchange, a λόγον ἐρωτικῆς ἐχόμενον ψυχαγωγίας (‘a *logos* bordering on erotic amusement/diversion’

¹⁷⁰ For Alpheus and Arethusa see: Pindar, *Nemean Odes* 1.1-2; Virgil, *Aeneid* 3.694-6; Ovid, *Metamorphoses* 5.577-641. For viper and lamprey ‘marriage’ see: Aelian, *On Animals* 1.50, 9.66; Oppian, *The Art of Fishing* 1.554-79.

¹⁷¹ For a philosophical contrast of *mythos* and *logos*, see Plato, *Gorgias* 523a.

2.35.1).¹⁷² In this pursuit, Kleitophon becomes much like the primary narrator, whose main interests lie in erotic entertainment.¹⁷³

Narrative-exchange and the use of *mythos* and *logos* contribute to this self-consciousness of the text, offering a discussion on fiction through its presentation within the text. Through this presentation of *mythos* and *logos*, Achilles reveals a text conscious of its own presentation and patterns. By drawing attention to the relationship between truth and fiction, the reader participates in a larger discussion on the nature of fiction and the composition of that fiction. The first book-pair demonstrates a narrative obsessed with erotic fiction, even from its frame; and as we will see in Chapter 4, by the final book-pair this discussion on the *mythos* and *logos* aspects of narrative achieves a new level of ‘sophistry’ adding to the commentary on the novel.

1.3 Performance Quality

Presenting the text as a *logos* which resembles a *mythos*, Achilles opens the narrative with a conscious awareness of presentation and appeal to audience. This awareness calls attention to the composition and staging of the novel, demonstrating a self-conscious quality of performance. Of the themes introduced in the first couple Books, the most flamboyant is this representation of performance. It cannot be overlooked as the text continually demands the

¹⁷² A narrative-exchange between Kleinias and Menelaos demonstrates their highlights similar narrative patterns, almost caricaturing the character-role of mentor. Ach. Tat. 2.33-34: The reader learns Menelaos is responsible for the death of his boyfriend during a boar hunt, mimicking the guilt Kleinias feels for the gift horse which kills Charikles. Additionally, Menelaos had been sentenced to a three-year exile, from which he was returning. This is paralleled with Kleinias’ self-enforced exile. Additionally, Menelaos’ story is a near exact parallel to in Herodotus’ account of the death of Atys’, unintentionally impaled by his would-be protector Adrastus. See, Herodotus 1.34-35.

¹⁷³ Part of this quality of entertainment is a result of the ‘tourist’ like attraction of the primary narrator to fiction. Saïd points out that he presents himself as a tourist in Sidon. Saïd 1994: 228-229.

reader's attention through its self-conscious commentary. Achilles establishes a text capable of performing in multiple spheres simultaneously.

While the reader may eventually distinguish the sense that this narrative is a retelling of Kleitophon's story, the lens through which the primary narrator views fiction is still present. Through this internal narratorial level, Achilles additionally reveals his own *paideia* through the theatrical and rhetorical stance of the text. These narrative levels often work as a lens through which to read the novel, centring on the aspects of performance: the use of *ekphrasis* and description, particularly its self-competitive and critical aspects; declamatory-styled rhetoric and its often philosophical milieu; and the theatrical tones and terminology of the text. These elements are introduced as characteristics of this novel, but they also serve as characterisations of the narrator, Kleitophon. Despite his confident narratorial stance in Sidon and his heroic role within his narrative, Kleitophon as a narrator in Books 1 and 2 reveals himself as a self-conscious storyteller – inexperienced in performing fiction, but demonstrating Odyssean potential for sophisticated narrative presentation.

Kleitophon introduces himself to the primary narrator as though he is looking for the perfect audience for his story, one captivated by fiction. *Ekphrasis* within the *Progymnasmata* is defined as 'a descriptive account bringing what is illustrated vividly before one's sight'.¹⁷⁴ The sexualised *ekphrasis* of the painting of Europa provides a visually sensualised backdrop for Kleitophon's 'swarm of stories', setting the perfect tone for 'erotic fiction': 'a pleasant place appropriate for erotic *mythoi*' (ὁ τόπος ἡδύς καὶ μύθων ἄξιος ἐρωτικῶν 1.2.3). Through the shifting of roles between the primary narrator and Kleitophon, Achilles establishes the

¹⁷⁴ Theon, *Progymnasmata* 2.118: ἔκφρασις ἐστὶ λόγος περιηγηματικὸς ἐναργῶς ὑπ' ὄψιν ἄγων τὸ δηλούμενον. Spengel 1883-1886. Translation taken from Bartsch 1989: 9.

rhetorical *ekphrasis* as the template for a recurring narrative structure. This structure as part of the frame outside of Kleitophon's narrative, will be revisited by narrator-Kleitophon by means of metaleptic 'slips'. For through this self-conscious commentary, the performance of the author in the text becomes visible. The three narrative voices share an affinity for *ekphrasis*; and like the *ekphraseis* seen in the practice of art criticism, it becomes a performance of a literary painting reenacted as a hyper-realistic narrative.

Achilles, transgressing the narrative levels of the text, uses these paintings as opportunities to flex his rhetorical physique, even to the point of out-performing himself. Noting the similarity to *Daphnis and Chloe* which also begins with a painting, Holzberg explains these initial paintings in the novel as narrative devices, providing '...the chance opportunity for [specifically Longus] to unfold his tale, but which even depicts already the entire story of his novel. It awakes in him the desire to compete, as literary artist, with the painter.'¹⁷⁵ This competitive element is a well-established theme in sophistic practice, as seen in the 'literary paintings' of Philostratos. Through its ambition for self-gratification, rhetorical competition serves less as device to forward the narrative and more as a device of spectacle. In 1.1, this takes the form of an *ekphrasis* of the painting of Europa.

The narrator through the medium of description is compelled to compete with a painter in the novel, revealing the metafiction of the consciously competitive exchange. The painting does not physically exist for the reader. The painting becomes the spectacle, which must first be created by the narrator before there can be a literary object with which to compete.¹⁷⁶ This first *ekphrasis* exists as the would-be parallel to Kleitophon's story. As the primary

¹⁷⁵ Holzberg 1995: 94.

¹⁷⁶ Waugh 1984: 88. Waugh explains that the 'description of objects in fiction are simultaneously creations of that object'.

narrator observes the power of Eros as the authorial force of this narrative, Kleitophon sees an opportunity to compete with the tropes of erotic fiction: ‘So many outrages have I suffered on account of Eros’ (τοσαύτας ὕβρεις ἐξ ἔρωτος παθῶν 1.2.2).

Unlike the *ekphrasis* in Longus, Achilles’ novel is not a proper exegesis of the painting of Europa. Instead, the painting becomes the first competitive challenge of the text. As Morgan notes in his translation of *Daphnis and Chloe*, ‘An ἀντιγράφος is a copy; so L.[ongus] aims to reproduce the picture in words... However, ἀντιγράφειν, as a literary term, denotes a polemical response; so L. aims to outdo and supersede the painting’.¹⁷⁷ Achilles becomes more overtly competitive through his narrative. As the thematic starting-block for Kleitophon’s narrative, the painting of Europa becomes a backdrop to the narrative as well as a competitive basis for future *ekphraseis*. Kleitophon has promised a story which sounds like *mythos*; the primary narrator expects good fiction to rival the erotic themes of the painting. In a way, narrator-Kleitophon engages the painting, applying the art critic’s lens in an attempt to ‘out-perform’ the description, particularly evident in the parallels of Europa’s meadow and Leukippe’s grove (Leukippe’s grove as the slightly more vibrant of the two, housing birds, violets, and ivy climbing the trees).¹⁷⁸

Holzberg additionally notes Achilles’ clear rhetorical training and sophisticated background, which becomes apparent in the text:

In the middle of an account of facts presented in relatively simple style, he likes to insert elaborate feats of language skill. These take the form of detailed

¹⁷⁷ Morgan 2004: 146.

¹⁷⁸ Bartsch 1989: 52. Bartsch notes the near identical gardens. Cf. Harlan 1965: 98.

descriptions of people or objects, short mythographical or scientific discourses.¹⁷⁹

However, Holzberg suggests these philosophical and stylistic digressions have marginal relevance to the plot. A reader might do as little as appreciate the barrage of colourful writing techniques, but the more sophisticated reader might observe through this the inner dialogue of the text – virtuoso author to appreciative reader.¹⁸⁰ These digressions both allude to narrative events and connect intratextually with other digressions. Holzberg sees Achilles' 'feats of language' as a result of his rhetorical training, which will play a large role in the recurring themes and devices; however, these themes function on a deeper level than their ostentatious presentation suggests.

Decorative rhetoric and declamatory-style performance is Achilles' *modus operandi*. He stylises the narrative as a tableau of rhetorical exercises. Through the levity of this performance, an element of parody emerges in the text. For example, the theatricality in Kleitophon's lamentations (both for major and minor events) encourages the discussion on the seriousness of the text. The reader witnesses Kleitophon's indifference at Charikles' funeral, acting as an audience to the lamentations of Kleinias and Charikles' father, he terms it a 'competition of laments between lover and father' (θρήνων ἄμιλλα, ἔραστοῦ καὶ πατρός 1.14.1); he then immediately continues his sexual pursuit of Leukippe: 'After the funeral, I immediately hurried back to the girl' (μετὰ δὲ τὴν ταφὴν εὐθύς ἔσπευδον ἐπὶ τὴν κόρην 1.15.1).

¹⁷⁹ Holzberg 1995: 90-91.

¹⁸⁰ Dowden and Myers, forthcoming. See for further discussion of triangulation between author, reader, and text as well as discussion on inner dialogue of texts.

This transition is jarring, as character-Kleitophon and narrator-Kleitophon alike seem unaffected by the *pathos* of the narrative of Charikles' death and funeral. His sexual pursuits have not been deterred (despite what, to the reader, must be an obvious portent in the novel);¹⁸¹ and the quick narrative-shifts and unsystematic transitions leave the reader disoriented, perhaps deliberately so.¹⁸² Kleitophon's narrative of the funeral scene and emotional distance reflects his diagnosis of the interaction of lamentations as a ἄμιλλα or 'competition'. It reveals an eagerness in Kleitophon both as a character, spurred on by lust, and as a narrator, eager to initiate the main narrative events – a clumsy eagerness not unlike the act of seduction itself. The theatricality of the scene retains a sense of declamatory performance and grants the text a tone that borders on parody.

The near-parody (as well as the Platonic hints) furthers this discussion by asking the reader to engage with the text.¹⁸³ To what extent is the text using literary hedonism as a device for deeper dialogue between reader and author? Achilles' love of language is expressed through the novel's recurring structures and themes, which urge the reader to interpret and reinterpret along the way. Allusions to Plato repeatedly surface in the text, appearing most often as expositions by various characters.¹⁸⁴ This 'philosophical' lens has a dual effect on the text: first, it generates further teetering between the lenses the reader takes up. The text engages with the philosophical, but in a way which reveals a sense of near-parody. The reader

¹⁸¹ A similarly jarring transition occurs in 2.19, after learning Kalligone has been abducted. Kleitophon 'waits a few days' and then says to Leukippe, 'For how long will we stop at kisses, dearest?' (ὀλίγας δὲ ἡμέρας διαλιπὼν πρὸς τὴν Λευκίππην διελεγόμεν ἄχρι τίνος ἐπὶ τῶν φιλημάτων ἰστάμεθα, φιλότατη; 2.19.1). The sharp transition from Kleitophon's embedded narrative of the abduction of Kalligone to Kleitophon seducing Leukippe bestows a quality of impatience to the narrative, arising from its programmatic function to satiate desires and seek pleasure – both at a character and narrative level.

¹⁸² Waugh 1984: 37. 'In some novels, contexts shift so continuously and unsystematically that the metalingual commentary is not adequate to "place" or to interpret such shifts. The reader is deliberately disoriented.'

¹⁸³ This is particularly evident in many of Kleitophon's philosophical discussion. For example, the effect of beauty on the soul, which serves as an allusion to (and near parody of) Plato, *Symposium* 210a–211d.

¹⁸⁴ For a deeper, though often overly erudite, look at the novel as a philosophical panegyric to Plato, see Laplace 2007.

is left to analyse the serious of the philosophies, seeing a complex novel *or* to see the novel as a caricature of philosophy, using it simply as a device of humour. Secondly, and more significant to this analysis, it suggests a way to read or enjoy the text.

Comforting Kleitophon who admits to his frustrations with Leukippe, Kleinias explains the pleasure of erotic experience:

You don't understand what it is to see your beloved: the pleasure is greater than the act (of sex), for the eyes receive each other's reflection, and they take an impression like phantom bodies in a mirror. Such a stream of beauty flowing down through them into the soul is kind of mixing from a distance.

οὐκ οἶδας οἷόν ἐστιν ἐρωμένη βλεπομένη μείζονα τῶν ἔργων ἔχει τὴν ἡδονήν.
ὀφθαλμοὶ γὰρ ἀλλήλοις ἀντανακλώμενοι ἀπομάπτουσιν ὡς ἐν κατόπτρῳ τῶν
σωμάτων τὰ εἶδωλα, ἡ δὲ τοῦ κάλλους ἀπορροή δι' αὐτῶν εἰς τὴν ψυχὴν
καταρρέουσα ἔχει τινὰ μίξιν ἐν ἀποστάσει 1.9.4

Kleinias compares the pleasure of seeing the object of love or desire and the pleasure of actually committing the act of love. As an external audience to this discussion, the reader plays a similar role of viewing without participating. The reader assumes the role of 'voyeur' in this erotic novel, while Kleinias' philosophy becomes a metafictional commentary on the pleasure of reading erotic fiction.

The theatricality of this suggestive manipulation of audience (in this case Leukippe) becomes all the more pronounced when Kleinias adds: 'If want you her to become softer, stage-manage your acting, lest you lay waste to your drama' (ἐὰν δὲ μαλθακώτερον ἤδη θέλῃς, χορήγησον τὴν ὑπόκρισιν, μὴ ἀπολέσης σου τὸ δράμα 1.10.7). Through this allusion to the performance

behind the narrative-drama, Kleinias' philosophical metaphor simultaneously evokes images of the author and the reader. The drama is Kleitophon and Leukippe's love story while the narrative becomes the stage, set to portray a self-conscious play to a participatory audience. Through this metaphorical comparison, Kleinias brands Kleitophon's pursuit of Leukippe as a theatrical drama and identifies Kleitophon as the authorial role of that 'chorus', χορήγησον. As a continuation of theatrical metaphor, their conversation is interrupted by a messenger, bringing news of the violent death of Kleinias' boyfriend, Charikles. This *peripeteia* is a particularly dramatic one, redolent of the death of Hippolytus.¹⁸⁵ This is how Achilles is able to fashion Kleinias as an unwitting dramatist whose own narrative turns on him. By the end of Book 7, the reader will observe a similar performance by Kleitophon in his prison cell (cf. 7.4).¹⁸⁶ It seems that Achilles has employed Kleinias as a rhetorical and theatrical guide for Kleitophon, becoming part of a collaboration of would-be mentors for Kleitophon within the novel.¹⁸⁷

The messenger's overly elaborate, high tragic, description of Charikles' death adds to the tone and stance of the first book-pair: being concerned with the composition and presentation of fiction, the book-pair finds room for a theatrical theme. Despite the graphic nature of Charikles' death, narrator-Kleitophon focuses on the competitive aspect of Kleinias and Charikles' father – a lamentation contest between Charikles' father and Kleinias. Thus, the theatrical *threnos* follows its *peripeteia* as Books 1 and 2 set the narrative stage for the novel.

¹⁸⁵ Euripides, *Hippolytus* 1185-1245.

¹⁸⁶ Whitmarsh also discusses how Kleinias' lament foreshadows Kleitophon's similar reaction in 7.4. He also suggests Kleitophon's detachment from the emotional effect of the funeral and lamentation competition is a reflection of Kleinias' disinterest in the heterosexual novel. Whitmarsh 2003: 202.

¹⁸⁷ Whitmarsh points out that Kleinias has already reached the *telos* of his erotic narrative, which is why within the narrative, Kleitophon seeks his advice. The Kleitophon that initiates the exchange of narrative in Sidon is the Kleitophon who has reached his *telos*. Thus Kleitophon narrates as 'an ambiguous figure, at once knowing (*qua* narrating focaliser) and naïve (*qua* experiencing focaliser)'. Whitmarsh 2003: 195.

The author's urge to approach ostensibly serious topics as a pursuit of narratorial or declamatory competition begins to 'lay bare the device' as an act of self-conscious parody.¹⁸⁸ Rhetorical competition becomes a narrative device, comprising a series of descriptions, philosophical conversations, and stories, each competing to surpass the others as part of a literary performance. In fact, Kleitophon in an uncharacteristically sophisticated stance for the first book-pair, opens the dialogue in 2.37.5 by admitting, 'I am but a novice in the affairs of women' (ἐγὼ μὲν πρωτόπειρος ὢν εἰς γυναῖκας).

This use of a common rhetorical *topos* suggests narrator-Kleitophon may have more experience than the reader expects – both with women and as a narrator.¹⁸⁹ Menelaos later plays on this supposed inexperience again in Book 2,¹⁹⁰ this 'inexperience' does not hinder Kleitophon's indulgent description of females enjoying the act of sex: 'A woman having reached the climax of Aphrodite, gasps hard breaths with feverish pleasure' (πρὸς δὲ τὸ τέρμα τῆς Ἀφροδίτης ἡ γυνὴ γινομένη πέφυκεν ἀσθμαίνειν ὑπὸ καυματώδους ἡδονῆς 2.37.9).

This is a description of a scene Kleitophon has only seen as a paying audience, the performance of a prostitute. Menelaos criticises Kleitophon's experience as a being only a familiarity with performance and not organic passion, arguing in favour of the unskilled, but truer kisses of boys: 'You seem to me less like a novice of Aphrodite and more like an old man, dumping on us this over-elaboration on women' (ἀλλὰ σύ μοι δοκεῖς... μὴ πρωτόπειρος ἀλλὰ γέρων εἰς Ἀφροδίτην τυγχάνειν τοσαύτας ἡμῶν κατέχεας γυναικῶν περιεργίας 2.38.1). Kleitophon counter-argues through examples from mythology, competing with Menelaos'

¹⁸⁸ Waugh 1984: 65.

¹⁸⁹ Whitmarsh 2003: 201. Whitmarsh likens this to the 'unaccustomed as I am to public speaking' *topos* often found in rhetorical discourse. Cf. Goldhill 1995: 85.

¹⁹⁰ Ach. Tat. 2.38.

allusions to the *Iliad*.¹⁹¹ Thus this stylistic performance develops the rhetorical stance of the novel, while highlighting aspects of performance itself.

Achilles establishes Kleitophon as an over-industrious narrator, eager to show-off his prowess in erotic storytelling (as we will see in Chapter 4, this persona shifts by Book 8). Due to this, the quality of performance in the first book-pair often seems to lack ostensive sophistication and clarity. Even within the first book-pair Kleitophon develops as a narrator, mimicking many performance-techniques displayed by other mentor-characters. By the end of Book 2, Kleitophon attempts to alter the mood of secondary characters through friendly, rhetorical competition (2.35-38) – a device he adapts from both Kleinias in Book 1 and Satyros in Book 2.

In Book 1, Kleinias discretely competes in a declamatory lament with Charikles' father, with seemingly no emotional effect on Kleitophon (1.13-14).¹⁹² In a similar competition of rhetoric, Satyros competes with Konops, displaying his sophistry through the implicit double meanings of his narratives (2.20-22). Achilles demonstrates his own sophistic *paideia* as he exhibits an awareness of narrative and rhetorical exercise. The first book-pair is characterised by these rhetorical exchanges of narrative, often accompanied by eager (if not clumsy) transitions. We will see how this reveals the deliberate work of the author who establishes a performance-driven text with a rhetorical footing in these first two books.

This visibility of author is veiled by the voice of the narrator, telling Kleitophon's story through a medium of various narrative perspectives. What marks this connection between narrator

¹⁹¹ *Iliad* 20.234-5: 'Him the gods took up to pour wine for Zeus / Thanks to his beauty, so he might be with immortals' (τὸν καὶ ἀνῆρείψαντο θεοὶ Διὶ οἰνοχοεῦειν / κάλλεος εἴνεκα οἷο ἴν' ἀθανάτοισι μετεῖη).

¹⁹² Additionally, narrator-Kleitophon relates the narrative of Kalligone's abduction (connecting the narrative imagery between Kalligone and Europa), shifting awkwardly back to Kleitophon pursuing Leukippe (2.18-19).

and author is its ‘conspicuousness’.¹⁹³ While narrative conspicuousness is more present in Kleitophon as a narrator (and manipulator) of the main narrative, occasionally this narrative authority extends to other characters. Following his exchange with Konops, Satyros gives Konops a sleeping drug, allowing Kleitophon the opportunity to become the ‘Odysseus’ he should be in this text: σὺ δὲ ὄπως Ὀδυσσεὺς ἀγαθὸς γένῃ (2.23.3).¹⁹⁴ Fusillo similarly identifies the ‘metalinguistic’ quality of the scene, recalling the patterns of the *Odyssey* through the more comedic actions of Kleitophon.¹⁹⁵

The allusion to the *Odyssey* offers another comparative lens for the novel – establishing Kleitophon as the hero and unreliable storyteller of this ‘epic’. Just as Achilles establishes parallels between Menelaos and Kleinias’ through their similar narratives (2.34)¹⁹⁶, this comparison advertises Kleitophon as a would-be Odysseus – albeit a much looser version of Odysseus as Satyros appears to be the clever instigator of this scene.

Visually comparing the sleeping Konops with the sleeping Cyclops, gives the allusion to Homer a comedic tone as the ‘Odyssean device’ is ‘degraded to a comic artifice’ to sexually seduce Leukippe.¹⁹⁷ These narrative comparisons provide a wealth of intertextual allusion, in a way that advertises the (‘virtuosic’) performance of the author. And while Satyros often plays the part of cunning instigator and storyteller (as seen through his narrative competition with

¹⁹³ Dowden and Myers, forthcoming.

¹⁹⁴ Ach. Tat. 2.23; Konops’ name becomes a pun, recalling the similar sound of the name ‘Cyclops’, cf. *Odyssey* 9.345-94. In a sexualised designation of epic heroic roles, Anderson sees Satyros’ commentary as a sexual commentary, placing Leukippe in the role of the Cyclops, i.e. sexual intercourse as the blinding of the eye, a metaphorical vagina. See, Anderson 1993: 76.

¹⁹⁵ Fusillo 1988: 23.

¹⁹⁶ Menelaos’ narrative is similarly driven by Eros, like that of Kleitophon and Europa’s narratives. Ach. Tat. 2.34.1: τὸ μὲν κεφάλαιον τῆς ἐμῆς ἀποδημίας ἔρωσ βάσκανος καὶ θήρα δυστυχής.

¹⁹⁷ Fusillo 1988: 24.

Konops), by Book 8 it is Kleitophon that will assume the role of this novel's Odysseus, having perfected the presentation of his erotic narrative.

1.4 Fictionality and the Pursuit of Audience

This is a text which thrives in its particular agenda, one of self-consciousness and of fictionality: nothing matters more for that agenda than its magnetic attraction to *mythos* - or would-be *mythos*. Achilles begins Kleitophon's narrative as a true story which seems like *mythos*; the juxtaposition of *logos* and *mythos* is of course a well-established theme in Greek literature.¹⁹⁸ Achilles takes this familiar cultural *topos* and gives it a 'novel' spin. It becomes an exploration of fictionality: the presentation and self-conscious composition of fiction.

Kleitophon as a character in the frame narrative introduces his story with a clear relationship between *mythos* and *logos*, a theme which will continue throughout the first book-pair; however, by the novel's conclusion, the terms are more difficult to negotiate. The use of *mythos* in Achilles extends beyond its understood mythographic quality to express a classification of narrative, encompassing exemplary stories and acknowledged fictionality. That *logos* can 'seem' like *mythos* is a crucial aspect of the fictionality of the text. It becomes a game of narrative authority through the sophistry of the narrator. The text itself becomes a reception of fiction or fiction-like narratives to be interpreted by the reader. By broadening our definition of *mythos*, we see its aspects of performance and its presentation of the realm of fiction, *mythos* emerges both as a technique of narrative and as a narratological device. *Mythos* becomes a signpost within the text and an authorial presence becomes observable through Kleitophon as a narrator.

¹⁹⁸ Finkelberg 1998: 26-27. Finkelberg suggests that the 'poetics of truth' came before the 'poetics of fiction', possible as a response to an age of questioning religious belief in the fifth century BC – a self-critical approach to fiction in and of itself.

In Longus' *Daphnis and Chloe*, *mythos* plays a similar role in setting the narrative tone. Longus serves as a comparative basis for several examples in Achilles, particularly in Chapter 1, due to their similar themes, structure, and frame narrative – one clearly emulates the other.¹⁹⁹ This parallel is particularly pertinent to the structure and self-conscious nature of the description of paintings; first, the author must create the painting and then compose the narrative of the painting. Through this self-conscious form of artistic criticism, both Longus and Achilles engage in a deliberate interpretive game and dialogue with the reader (and sometimes with the characters within their respective narratives).²⁰⁰

These games take shape as allusions to myth, digressive description, and breaks in narrator focalisation. Through this self-conscious register, the author becomes visible. Using *Daphnis and Chloe* as a sort of comparative litmus test, we see similar patterns and devices which are developed or have adopted a sophisticated (possibly parodic) complexity in Achilles. When observing Longus' treatment of *mythos* and pastoral themes, a similar literary *locus amoenus* emerges as setting for likely fiction.²⁰¹ While Longus' narrator has set the stage for his own take on an exegesis, Achilles employs his reader to become an exegete themselves.²⁰²

The frame narrative is a curious construction in and of itself as it opens the novel with a seemingly integral structural frame and introduces a pattern of recurrent painting *ekphraseis*. By echoing this narrative structure, Achilles draws attention to the autonomy of the fictive structure itself.²⁰³ The novel becomes governed by its own structure as the fictional structure

¹⁹⁹ Longus is usually dated to the second or third century AD, based on Atticism and how his novel compares to other works, such as those of Lucian. For more on the dating of the novels, see Whitmarsh 2011: 261-264 and Bowie 2002.

²⁰⁰ Dowden and Myers, forthcoming.

²⁰¹ O'Connor 1991; Laplace 2007: 78-80. Cf. Plato, *Phdr.* 230b-230c; *Ap. Met.* 1.17-18.

²⁰² Cf. Hamon 1981: 11.

²⁰³ Waugh 1984: see end note 3.

mirrors the structure of other narratives introduced through allusion and paintings. The 'frame narrative' becomes more of a 'launch narrative' as the novel never returns to this 'frame' in Book 8, leaving unanswered questions mostly surrounding Kleitophon and his presence in Sidon. Some literary analysts have readdressed the 'failed' aspects of the frame narrative, highlighting the similar structure to Longus and his use of myth.²⁰⁴ Whitmarsh even suggests that 'Longus' could be 'a corruption of *logos* ('story')', placing further emphasis on the narrative's fictionality.²⁰⁵

The narrative exchange in Sidon dwells on the art of seduction and exhibition, a recurrent theme in the first book-pair; this appears first through the primary narrator's 'seduction' of the reader through the open-to-interpretation Europa *ekphrasis*. Then Kleitophon 'seduces' the primary narrator, teasing him with promised fiction. The promise of hearing a *mythos* serves as an incentive for the primary narrator to assume a passive role of character-audience, enticed by Kleitophon's story for the duration of the novel.²⁰⁶ Through a means of literary performance, Achilles gains the attention of his reader through 'digressive' *ekphraseis*; the attentive and educated reader is rewarded through the interactive and interpretive quality of these 'digressions'.

Achilles facilitates this literary seduction through aspects of fictionality, the components of a 'good' story. As is displayed in the first narrative exchange of the novel, Achilles exhibits a clear agenda in the first book-pair: fiction and the pursuit of fiction. Holzberg labels the Greek

²⁰⁴ For some discussion of narrative structure, see Nakatani 2003; Fusillo 1997; Bartsch 1989; Frye 1976; Hägg 1971.

²⁰⁵ Whitmarsh 2011: 263. However, Whitmarsh clarifies that this is 'a *bona fide* name, attested on Lesbos (among other places)'.

²⁰⁶ For Achilles' novel as a classification of *mythos*, a 'fictitious story', see O'Sullivan 1980: 272; Laplace 2007: 54.

novel as a genre which pursues ‘escapism’ by ‘indulging’ in an exploration of fiction.²⁰⁷ The retreat into this ‘world of fiction’ occurs immediately in *Leukippe and Kleitophon*; the primary narrator not only anticipates a good story, but his appetitive intensifies at the prospect of a seemingly fictional erotic story (ταύτη μᾶλλον ἤσειν εἰ καὶ μύθοις ἔοικε 1.2.2). Similarly, the reader is meant to be captivated by this same promise of ‘good’ fiction. By employing well-known literary tropes and stylistic devices, Achilles appeals to an audience who, like his primary narrator, desires entertainment in the form of fiction.

Finally, the first-book pair centres on Kleitophon’s seduction of Leukippe, from the moment he laid eyes on her in Book 1 to when they flee together by boat at the end of Book 2. Part of this seduction sequence is the tripartite marriage-narratives Kleitophon tells to Satyros, knowing full-well that Leukippe would be within hearing distance. The narratives are three erotic myths designed to evoke the same feelings of desire and pleasure in Leukippe (1.17) as Kleitophon experienced through Leukippe’s song of Apollo and Daphne (1.5).

Books 1 and 2 present the enticement of the primary narrator and the seduction by Kleitophon of Leukippe. Thematically, they seek to capture their audience, extradiagetically and intradiagetically. The parallel is however only in this moment of audience seduction: the primary narrator almost instantly becomes the audience for Kleitophon’s narrative, then fades into irrelevance for the rest of the novel. Indeed, the failure to return to the primary narrator in the frame narrative, though it initially appears to reflect an error in narrative structure, in fact results from the need for an initial seduction of an audience, ushering in the tone of these books.

²⁰⁷ Holzberg 1995: 30.

In a stylistic parallel to Longus, Achilles opens with a painting which conveniently contains many proleptic aspects of the narrative.²⁰⁸ Combined with the set list of novelistic tropes (falling in love, adventure by sea, shipwrecks, pirates, apparent deaths, and disguises), this text to all intents and purposes appears well-categorised as a typical 'Greek novel'. The exchange between Kleitophon and the primary narrator demonstrates a narratorial level quite distinct from the other extant novels. The main narrative is told through the lens of the primary narrator which may or may not affect the 'truth' of the narrative. Rather than launching straight into the story from the beginning (as it had in Xenophon and Chariton), it opens with a character, the primary narrator, seeking erotic fiction – first in the painting of Europa and finally from Kleitophon.

According to Anderson, this interloper could well sabotage the narrative both in form and function, suggesting that 'the sentimental story has fallen into the hands of an erotic entertainer... the scene is set for some sophistic sabotage along the way'.²⁰⁹ By characterising the novel as 'sophistic sabotage', Anderson implies that the fiction becomes that much more self-conscious. As an audience himself of the same fiction, the primary-narrator becomes emblematic of the reader, who equally enjoys 'a good fiction'. The love story is nuanced in a way that not only dwells on a character-Kleitophon wounded by love, but a narrator-Kleitophon intrigued by the 'psychology of the wound'.²¹⁰ It is a narrative that is invested in its own functionality and fictionality. If there is any true saboteur of the narrative, it is Achilles himself.

²⁰⁸ Bartsch 1989: 41-42. Morales notes that Longus' *Daphnis and Chloe* constitutes an 'offering to Eros' and calls the reader to see the *ekphrasis* as a mapping of the narrative events, see Morales 2004: 42 n. 23, 46.

²⁰⁹ Anderson 1984: 34.

²¹⁰ Anderson 1984: 34.

This novel is launched as a deliberate pursuit of fiction and as an exercise in performance. Through its introduction, it familiarises the reader with the focalisation and distancing of narrative through what proves to be a self-conscious lens – a discourse between the author and the educated reader. Thus in these first two books, Achilles not only establishes the reader’s expectations for a ‘standard’ Greek novel, but begins a ‘quest for fictionality’ through the self-exploration of narrative potential.²¹¹ This potential is cultivated from the very beginning as Achilles establishes the literary setting for the novel.

Achilles has already set the stage for a superficially philosophical text, looking for an audience for its dialectical discourse; the primary narrator’s inquisitive questions ‘stir up a swarm of stories’ (σμήνος ἀνεγείρεις... λόγων 1.2.2), an allusion to Plato’s *Republic* 450a (ἔσμὸν λόγων).²¹² Although Achilles deliberately makes this parallel, there cannot be much true philosophy found in it; most of Kleitophon’s philosophical musings rely on performative qualities behind a sophisticated guise.²¹³ Regardless, the shifting balance of *logos* and *mythos* functions as an interpretative lens both in Plato and Achilles.²¹⁴ Achilles’ allusions to Plato are an issue that substantially begins with Plato; however, the scope of this analysis, in its examination of the self-consciousness of the text, must refrain from delving too deeply into

²¹¹ Waugh 1984: 10.

²¹² The connection between the Sophistic Greek novels and Plato has been well established by many scholars. For Platonic influences in the Greek novel, see: Laplace 2007; Trapp 1990; Bychkov 1999; et al.

²¹³ Plat. *Rep.* 3.414c. Plato’s ‘noble lie’ or *logos* in the guise of a *mythos*; Kleitophon introduces the narrative as a *logos* which seems like *mythos*, ultimately proving to be more of a *mythos* by the end. Considering the novel’s opening ekphrasis, the rape of Europa – a Phoenician tale; the static setting of Books 1 and 2 – Tyre, an ancient Phoenician city; the etymological relationship to the date-palm (φοίνικι, 1.17.2 and seen again in 3.25.1, φοίνιξ, in regard to the implied origin of the Phoenix); and various other textual hints and allusions, Achilles establishes this novel as an ostensibly Phoenician-themed story, like that of Socrates’ ‘sort of Phoenician tale’.

²¹⁴ Morales 2004: 55. Morales discusses Plato’s ‘noble lie’ and the concept of the ‘Phoenician lie’.

philosophical interpretation.²¹⁵ The question for *Leukippe and Kleitophon* is to what purpose and extent does this philosophy function with a fiction-conscious text?²¹⁶

What is even more fitting is the narrators' ideal setting for Kleitophon to tell his narrative: 'appropriate for erotic fiction' (μύθων ἄξιος ἐρωτικῶν 1.2.3), a *topos* borrowed from the setting of the *Phaedrus*' disquisitions on love.²¹⁷ This *locus amoenus* is the perfect setting, the perfect literary opportunity, for fiction. Through the primary narrator's erotic description of the Europa painting (a sort of *locus amoenus* in itself), his newly whetted appetite for fiction, and chosen setting for the telling of Kleitophon's narrative, Achilles catalogs the parameters for fiction, setting the reader's expectation for a philosophical, erotically fueled fiction.²¹⁸

Soon after Kleitophon has 'seduced' the primary narrator and he begins his narrative, Achilles continues to 'seduce' the reader; the text incites reaction through Kleitophon's response to an erotic story: after hearing the song of Apollo and Daphne (a myth structurally similar to the story of Pan and Syrinx told in Book 8), Kleitophon becomes overwhelmed by his erotic desire, explaining to his audience that 'an erotic story becomes fuel for lust' (ὑπέκκαυμα γὰρ ἐπιθυμίας λόγος ἐρωτικός 1.5.6). As a character-audience to the erotic song of Apollo and Daphne, Kleitophon displays an emotional response to a narrative which is parallel to the narrative of the text.

²¹⁵ The philosophies presented in the text change over the course of the novel – breeching the same topics repeatedly while coming to different conclusions. Even Kleitophon's interpretation of his own philosophies are subject to Kleitophon's re-interpretation throughout the narrative. Considering the complexities of Achilles' allusions to Plato's philosophies this analysis cannot achieve a comprehensive philosophical analysis beyond the acknowledgment that an intertextual dialogue is taking place. For a Platonic panegyric approach to Achilles Tatius, see Laplace 2007.

²¹⁶ For discussion on *mimesis* of Plato in the case of Longus' *Daphnis and Chloe*, see Herrmann 2007.

²¹⁷ Plato, *Phaedrus* 230b-c.

²¹⁸ Laplace 2007: 76. Laplace also notes how the setting recalls poetic imagery and the *Phaedrus*, focusing on the relationship of the fiction to description.

The seductive quality of the frame narrative; the novel's setting engineered for 'erotic fiction'; and the eagerness of the awkward narrative transitions exist to bring emphasis to the primary narrator's (ultimately Achilles') penchant for fictionality. The influence of the primary narrator in the narrative comes to light particularly through the erotic undertones which characterise the novel. The overhasty nature of the first book-pair's transitions demonstrates Kleitophon's eagerness as a character-narrator within his own erotic narrative. This sense of 'inexperience' gives both the narrative and the narrator a starting point for the inevitable development they will both undergo. A comparable Latin equivalent could easily be Encolpius, who demonstrates a similar overly 'eager' style in narrating his story, often lacking in sophistication. This very characteristic that largely contributes to Petronius' parodic atmosphere, but Encolpius never develops the level of sophisticated storytelling that Kleitophon achieves by Book 8.

At the beginning of the novel, Achilles projects a sense of naivety through Kleitophon both in his narrative style as well as through his characterisation. While the protagonists are naïve in respect to love (considering Leukippe's virginity and Kleitophon's inexperience in unpurchased relations), they will evolve into different roles throughout the narrative (as we will see in further chapters). Similarly, the bombastic narration will make way for sophisticated storytelling. Through this experimental fiction, Achilles captures his audience, inviting them on what appears to be a standard novelistic adventure. It calls into question the purpose of the fiction as a whole, hinting at an evolving and multifaceted answer.

1.5 A Phoenician Tale and the Authorial Role of Eros and Tyche

Within an interactive text, the presence of author stands out in the text in the form of programmatic structure and metaleptic intrusions. Narrative intrusion can assume many

forms in Achilles novel, all contributing to the visibility of the author within his text. One of these forms of author-visibility occurs as the guise of the divine. This concept of divinity as author expands on the increasing visibility of author within narrative events spurred on by the gods.²¹⁹ Additionally, the setting of the first book-pair hints at the type of novel the reader is about to read. The Phoenician aspects contribute to the existing guise of the author, forming an identity for the novel itself as a 'Phoenician Tale'; the Phoenician setting and the shared narrative authority establish the tone and stance of the novel while revealing the author within an unreliable, sexually explicit novel.

Just as Eros guides the Bull in the Europa painting, Eros seems to initiate the novel as well.²²⁰ Narrator-Kleitophon even gives Eros authorial voice when he speaks through Character-Kleitophon in Book 2. Eros assumes a certain authority in Book 1, acting as 'god' of this specific narrative domain, recalling Morgan's statement that 'Providence is only plot in disguise'.²²¹ Tyche also joins this narrative pantheon, acting as a device of convenience in the novel.²²² The setting suggests a connection of narrative sphere for these divine 'authors'. Governing the first half of the novel, Eros and Tyche switch hands with Artemis as the protagonists approach Ephesus. From divine imagery in the painting of Europa, the reader sees the influence of Eros in narrative. And the reader follows the hero and heroine to Egypt and Alexandria in part two, ending the journey in Ephesus in part three. Through the guise of divine authority, narrative authorship becomes part of the role of Eros and Tyche as they initiate and then compel the narrative forward.

²¹⁹ For the use of divinity as representation of the author, focusing on Longus' *Daphnis and Chloe*, see Dowden and Myers, forthcoming.

²²⁰ Depictions of the Europa myth often portray Eros as leading the bull. See *LIMC*, s.v. 'Europa' ## 59, 60, 144, 163, 74, 4; and s.v. 'Nereides' # 451.

²²¹ Morgan 1989: 350.

²²² Bowie expands on Tyche as plot, specifically in Chariton, see Bowie 1989: 128. See also Nimis 2003.

The first painting of the narrative is the painting of Europa; while this painting exists outside of Kleitophon's narrative, Achilles builds the narrative tension and the reader's expectations through its imagery and narrative structure. Beyond the obvious erotic theme, the painting is described as a landscape and seascape in one, encapsulating the setting of Kleitophon's story which follows (and the opening setting of the novel, cf. 1.1.1). Not only does this painting provide the recurrent narrative patterns seen throughout the novel, but it communicates aspects of the narrative purpose to the reader. This purpose is concealed by the primary narrator's quest for fictionality, but this is part of Achilles design for the novel; the painting becomes a template for the novel.

The myth of Europa, a Phoenician myth itself, sets the reader's expectations for the erotic and violent aspects of the text.²²³ The narrative's connection with Europa (and the additional Tyrian myths which follow) establishes this text as a Phoenician tale (or a proverbial 'Phoenician lie')²²⁴ from the beginning: the narrative is set in Phoenician Tyre; the Europa myth is Phoenician in origin; the myth of Tyrian wine and the red dye famous for its colour and location; and the constant references to Phoenicia through the implied place of origin of the date-palm (1.17) and the Phoenix (3.25).

The text overtly sets the stage for a Phoenician tale. Not unlike the 'Phoenician tale' told by Socrates in Plato's *Republic*, it embodies a sense of *mythos* and *logos*.²²⁵ Morales additionally outlines the stereotypical expectations of a Phoenician text, through its connected associations: 'sea-loving, skilled craftsman, avaricious and deceitful as well as being associated, in some narratives, with human sacrifice and temple prostitution'.²²⁶ While these

²²³ Holzberg 1995: 86.

²²⁴ Morales 2004: 55.

²²⁵ Plato, *Republic* 3.414e-415c. See also Morales 2004: 55.

²²⁶ Morales 2004: 48-49.

stereotypes may come across as hackneyed tropes littering the novel, part of Achilles' sophistry of narrative is the manipulation of these stereotypes, which will be revealed over the course of the novel.

Expanding his repertoire of erotic stories and obliging the reader's expectation for an overly Phoenician story, Kleitophon begins a farmer's eroticised tale about date-palms (phonetically suggestive of Phoenicia: φοίνικι 1.17.3).²²⁷ Like his caveat in the frame narrative, this plant-marriage narrative is a *logos* which sounds like *mythos*: 'I would have said that the *logos* was a *mythos* if the sons of the farmers did not also tell it...' (μῦθον ἔλεγον ἂν τὸν λόγον εἶναι εἰ μὴ καὶ παῖδες ἔλεγον γεωργῶν 1.17.3). In this story, the male plant lusts after the female date-palm and if the female plant is uprooted, the male plant pines for her. On the superficial layer, the story serves as an additional template to the novel. The date-palm narrative is a manifestation of Kleitophon's desire for Leukippe; whether this is clear to Leukippe or not, it is evident to the reader. The continual allusion to Phoenician themes demonstrates a link to the erotic (or Eros) from the first painting ekphrasis.

If there was any doubt of Eros' authority in this 'Phoenician Tale', Achilles often attributes narrative development to Eros.²²⁸ He goes so far as granting Eros a voice through Kleitophon, who ostensibly fights against the intentions of the author by fighting his desire for Leukippe. As Achilles plans for this novel to be an erotic adventure, he gives Eros an authorial voice to coax his unwilling character into action. In 2.5, Kleitophon narrates, 'I thought I had persuaded myself, but the voice of Eros replied from the depths of my heart: What daring!

²²⁷ Bartsch equally labels this narrative as the 'best example of blatant eroticism' in Achilles. Bartsch 1989: 156.

²²⁸ Morales discusses the aspect of perspective when discussing the roles of the divine. For example, she notes the frame narrative's introduction of the 'great goddess' as being both Aphrodite and Astarte reflects both a Phoenician and Greek religious perspective (the perspective is relevant both for characters within the novel and the reader from outside of it). Morales 2004: 42.

Would you take a position and stand against me?’ (ἐδόκουν πεπεῖσθαι κάτωθεν δὲ ὡσπερ ἐκ τῆς καρδίας ὁ ἔρως ἀντεφθέγγετο ναί, τολμηρέ, κατ’ ἐμοῦ στρατεύη καὶ ἀντιπαραπάττη 2.5.2). Eros becomes a narrative device as an instigator of plot; and through this brief speaking-role, Eros becomes a temporary voice of the author.²²⁹

Eros’ authorial voice and presence becomes part of a chorus of other influences of the ‘divine’. Fortune, or Tyche, makes often appearances in the first book-pair as the hand of ‘convenience’, offering explanation for most of the would-be inexplicable plot. Much of the first book-pair is guided by this hidden authorial hand, often attributing narrative anomalies to the authorial ‘divine’. Both characters and narrators show an awareness of plot, particularly the active process of manipulation. Deity can actively interfere with plot when it is necessary within the narrative to do so. When Kleitophon comes to Kleinias for advice, Kleinias replies, ‘Fortune has not only given you a lover but carried her right inside and made her take a seat’ (αὐτήν σοι δέδωκε τὴν ἐρωμένην ἢ τύχη καὶ φέρουσα ἔνδον ἴδρυσεν 1.9.2). Kleinias characterises Kleitophon’s perceived issue as the ideal narrative situation; Fortune has actively placed Leukippe directly in Kleitophon’s path.²³⁰

Eros and Tyche work in a dual relationship to instigate the narrative, manipulating the drama. Often this manipulation is based more in compulsion, driving the narrative forward by the power of suggestion and encouragement. In an implied cooperative relationship, Dionysos feeds the fire Eros ignites. This act of narrative prompting serves a complex purpose,

²²⁹ As an accomplice to Eros (and the author), Satyros becomes a narrative device of authorial-convenience. At a meal, Satyros acts as Kleitophon and Leukippe’s wine-waiter, ‘arranging an erotic device’ (τι ποιεῖ ἐρωτικόν 2.9.1) through a sexualised exchange of shared cups.

²³⁰ The presence of Tyche actively placing Leukippe in Kleitophon’s path presents a possible conceptual allusion to Kleitophon’s date-palm story. In the date-palm narrative, the farmer actively grafts or ‘places [the female plant] into’ (ἐντίθησι 1.17.5) the male plant; however, the word used in 1.9.2 is ἴδρυσεν (‘placed’), compared to ἐντίθησι seen in 1.17.5. While the Greek does not reflect a clear intertext, the act of the both Tyche and the farmer actively placing a female character in the way of a love-sick male character seems too blatant to ignore the narrative parallels.

compelling characters to do things they would not normally do for the sake of the narrative. While Kleitophon is eyeing Leukippe, he philosophises, ‘When Eros and Dionysos, two forcible gods, take hold of the soul, they provoke it into further shamelessness, kindling it with the familiar fire... for wine is the fuel of Eros’ (Ἔρως δὲ καὶ Διόνυσος, δύο βίαιοι θεοί, ψυχὴν κατασχόντες ἐκμαίνουσιν εἰς ἀναισχυντίαν, ὁ μὲν κάων αὐτὴν τῷ συνήθει πυρί... οἶνος γὰρ ἔρωτος τροφή 2.3.3). Through this characterisation of himself, narrator-Kleitophon acknowledges divine influence as possessing a sort of authorship, a hidden force compelling the narrative.

Through Eros and Tyche, the various roles authorship become visible. There are active and passive forms of narrative authority – Eros is the instigator, compelling the narrative forward, while Tyche is the more passive authority, offering narrative opportunities and removing obstacles for the benefit of the story. The ‘author’ of the myth of Europa is Eros, who ‘leads the bull [Zeus]’ across the sea (Ἔρως εἴλκε τὸν βοῦν 1.1.13); he also serves as the instigator of this narrative as well.

As the narrative sets out from Phoenician Tyre, Eros and Tyche guide and manipulate aspects of the plot and channel a convenient path through which the story can flow – a story which sounds of *mythos*. However, a shift occurs as Leukippe and Kleitophon become closer to their destination, Ephesus. As they explore Egypt, Eros and Tyche’s interaction with the narrative decreases, allowing Artemis to assume an authorial role. While this influence of divinity on the plot is familiar trope in the Greek tradition, what is distinctive about Achilles is that, uniquely in the Greek novels (the contrast is stark for instance with Chariton), the first person narration eliminates any external authority for the text and consequently all mentions of

divine intervention must occur in character speech.²³¹ The result is that the reader cannot immediately distinguish external authorial metaplotting from internal character interpretation, though the gods are no less the creatures and disguise of the author than in other novels. The layer of obfuscation created by this unique focalisation is in the end yet another layer of *techne* that Achilles puts in the way of his reader. A fit image for this demeanour is provided by the peacock of 1.16.2 that entices its erotic audience by fanning out its tail, οὐκ ἄνευ τέχνης.

1.6 A Hermeneutic Game: The Rules

Achilles opens his novel with an agenda – to establish the ‘rules’ of this narrative. The first book-pair establishes the repeated themes and structures which will appear throughout the text. Achilles gives the reader exercises for deciphering *ekphrasis*, establishes characters, and demonstrates the recurring literary devices of the novel. It is both programmatic in design and, yet, opportunistic in style. It misleads the reader, encoding narrative with a programme which is ultimately deceptive.

The structured format of the narrative encourages a structured reading; however, the duplicity of the text encourages continual re-interpretation. Thus the text both encourages and resists interpretation. Achilles introduces a structure of various paintings throughout the text which follow this dogma of encouraging the reader to interpret and re-interpret the paintings. While *ekphraseis* of paintings have received attention as interpretative devices since Bartsch, the same hermeneutic process is present in descriptive digressions. Many of

²³¹ T. Whitmarsh (pers. comm.).

these digressions are ekphrastic in nature, containing a similar sophistic quality and artistic style.

Through these descriptions, Achilles leaves additional hints for the educated reader; however, the parallel is often harder to see, leaving a sense of digression from the text. Perhaps this is more of practice in the art of literature, *mythos* for pleasure or an exercise in rhetoric. Beyond the ostensibly pleasant exterior, a structure and patterns emerge from these 'digressions'. Patterns also develop within character-narratives, showing a wider pattern within the novel. Menelaos' narrative shows similar structure to Kleinias' narrative: both characters had boyfriends whose deaths were on their hands. Through their shared narrative patterns, Achilles shows through Menelaos and Kleinias varied conclusions of the same narrative. These comparisons and interpretations seem encouraged, as characters additionally struggle with interpretation of their own narrative. While this internal self-analysis reveals structures and themes, it ultimately invites more questions from the reader.

1.6.1 Ekphraseis of Paintings

Through a menagerie of narrative devices, Achilles gives his reader the tools to join in this rhetorical exercise. One of the clearest examples of the tools for this rhetorical exercise is the use of the painting *ekphraseis*. As discussed in §1.1, for the purpose of this analysis, the term *ekphrasis* most often will apply to descriptions of paintings, but it will often be used of digressions which possess a painting-like quality. The term 'digression' or 'digressive' will be applied to descriptions that seem to A) divert attention from the main narrative, B) extend for a lengthy duration, C) and ultimately lead to a deeper interpretation of the text. *Ekphraseis* can be 'digressive' and 'digressions' can have an *ekphrastic* quality to them, in that they can possess the same scenic potential the paintings exhibit. The paintings which begin

in Book 1 occur in every other book up to Book 5. One might expect a fourth painting in Book 7; however, the reader finds none, in fact, the structure ceases completely.

As part of a game of interpreting *ekphraseis*, Achilles uses the abduction of Kalligone as a narrative diversion to misdirect the reader; the reader sees the same flowery imagery of the meadow in the painting of Europa as they do in the sacrificial procession from which Kalligone is abducted: ‘an interweaving/wreath of plants... narcissuses, roses, and myrtles’ (ἡ τῶν φύλλων συμπλοκή... νάρκισσος καὶ ῥόδα καὶ μύρριναί 1.1.3-5); ‘interweaving/wreaths of flowers... narcissuses, roses, and myrtle’ (ἡ τῶν ἀνθέων συμπλοκή... τὰ ἄνθη νάρκισσος καὶ ῥόδα καὶ μυρρίναί 2.15.2). Additionally, there is imagery of the Egyptian bull, which is directly compared to the bull of the Europa *mythos*: ‘if the *mythos* of Europa is true, Zeus took the form of the Egyptian ox’ (εἰ δὲ ὁ μῦθος Εὐρώπης ἀληθής, Αἰγύπτιον βοῦν ὁ Ζεὺς ἐμιμήσατο 2.15.4).²³² The stage is set to re-enact the painting in the frame narrative. This is a deliberate misdirection of the narrative, forcing the reader to make connections through textual prompting. While the reader expects the painting to foreshadow Leukippe’s narrative (as the heroine of the novel), Kalligone is the clearer representation of Europa.²³³

By encouraging the reader to interpret and re-interpret *ekphraseis* throughout the novel, the text exploits the indeterminacy of the interpretive digressions. Waugh makes this observation of misdirection in modern metafiction: ‘[the text is] forcing the reader to revise his or her rigid preconceptions... playing off... earlier paradigms against each other and thus defeating the reader’s expectations about both of them’.²³⁴ As the first of three paintings, the painting

²³² Laplace 2007: 116. Laplace similarly sees 2.15.2 as a direct reflection of 1.1.5.

²³³ Reeves provides a useful table charting the numerous similarities of plot between the *ekphrasis* of Europa and the bull and the narratives of Leukippe and Kleitophon; and Kalligone and Callisthenes. Reeves 2007: 94-95.

²³⁴ Waugh 1984: 67.

of Europa establishes a structure that ultimately will disappear in Book 7. Book 2 builds up to the beginning of the painting pattern: a shipwreck leading to a painting which foreshadows the plot. Through its continued presence in the novel, the Europa painting establishes this device as, what would appear to be, a static structural aspect of the novel. Achilles breaks his own rule when characters become aware of the game and see the ‘symbols in paintings’, which I shall discuss further in Chapter 3.

1.6.2 Micro-narratives and ‘Digressions’

While much has been said on the *ekphraseis* of paintings in Achilles, scholars have neglected a deeper analysis of ‘digression’ when discussing narrative structure and *prolepsis*. Appearing more frequently and indiscriminately throughout the text, digressions do not seem to hold the same structural significance as paintings. If we consider digression as a form of literary *ekphrasis*, their ‘irrelevance’ to the plot seems more dubious. For the purpose of this analysis, *ekphrasis* can include ‘digression’ as they often possess an ekphrastic quality.²³⁵

As seen in the diagrams of Books 1 and 2 in §1.1, digressions and *ekphraseis* (sections marked as B) are prolific throughout the first book-pair. They are descriptive feats of language in and of themselves, but they appear to serve little purpose beyond delaying the main narrative. As an odd patchwork quilt of digressive exercises, the text becomes a kaleidoscope of narratives. These exercises ostensibly appear as opportunistic writing which flaunts itself at its audience. It is stylistically beautiful, mimicking well-known designs. It appears to reach at

²³⁵ The treatment of *ekphrasis* and narrative (διήγησις) is clearly different according to the accounts of the *progymnasmata*, but many of the micro-narratives described in Achilles novel maintain an ekphrastic quality which should be explored. These digressions are presented with a visual quality equal to the *ekphraseis* of paintings.

deeper themes as well. Particularly in Books 1 and 2, there is a return to Phoenician themes: Dionysiac festivals, wine, purple dye, etc.

At the beginning of Book 1, the Phoenician myth of Europa initiates the narrative; Book 2 begins with Achilles, through Kleitophon, narrating the Tyrian myth of the Dionysian festival, another Phoenician tale. In the story, the herdsman attempts to describe the pleasant effect of wine: ‘even before it reaches the stomach it pleases the nose... it kindles the fire of pleasure from below’ (τοῦτο δὲ καὶ πρὸ τοῦ στόματος τὰς ῥῖνας εὐφραίνει... ἀνάπτει κάτωθεν πῦρ ἡδονῆς 2.2.5).²³⁶ An ekphrastic digression follows this Dionysian narrative: Kleitophon describes a mixing bowl ‘second only to that of Glaucus of Chios’ (2.3.1).²³⁷ Through the bucolic themed *ekphrasis*, Achilles retrogresses from the myth of Tyrian wine digression, connecting the imagery of the mixing bowl to the main narrative. Moving from the myth of Tyrian wine we see Dionysius, who appears on the drinking cup. From the drinking cup, Kleitophon shifts his attention back to the image of Leukippe with whom he will secretly share the cup (2.9.1).

Through the intricate relationship of this imagery, a theme emerges – pleasure or *glykutes*. These narratives built around a subject of description or micro-narratives encourage thematic readings.²³⁸ As the novel progresses, these digressions evolve, changing moods and eventually even disappear from the text. Just as Books 1 and 2 centre on the pleasure of

²³⁶ A Dionysiac wine festival occurs in Longus as well (Longus 2.1-2). There is a similar timing for both festivals in each respective novel. Also, Kalligone’s choker invokes the myth of Tyrian purple dye, adding to the Phoenician themes of the novel, cf. 2.11.

²³⁷ Ach. Tat. 2.3.1: φιλοτιμούμενος οὖν ὁ πατήρ τὰ ἑτέρα παρασκευάσας ἐς τὸ δεῖπνον ἔτυχε πολυτελέστατα καὶ κρατῆρα παρέθηκε τὸν ἱερὸν τοῦ θεοῦ, μετὰ τὸν Γλαύκου τοῦ Χίου δεύτερον. Cf. Virgil, *Eclogue* 3; Theocritus, *Idyll* 1. See also: Herodotus 1.25, which describes a cup ‘worth seeing above all the other things at Delphi.’

²³⁸ Bartsch similarly notes Achilles particular penchant for ‘micronarratives’ which ‘does not animate the subject so much as tell a short story about it – for example, the ecphrases of the phoenix (3.25.1-7) and the elephant (4.4.2-4.5.2)’. See Bartsch 1989: 124.

narrative and the sexual pursuit of Leukippe, the digressive narratives of the first book-pair reflects similar themes. The digressions become part of a pseudo-mural for the *skene*'s background, maintaining a tone that complements the narrative. Through the imagery of narrative digressions, the reader begins to make connections and parallels in the novel. As parallels are either proved wrong or affirmed in an unanticipated way, the reader is encouraged to entertain retrospective or second readings of the text.

Many of the digressions in Books 1 and 2, upon a retrospective reading, establish connections between digressions and characters. While the digression of Kalligone's choker (2.11) leads into a further digression on the origin myth of Tyrian dye, the digression of the Egyptian ox (2.15) serves a thematic purpose. First, it thematically connects Europa and Kalligone; secondly, the sacrificial bull becomes proleptic of Leukippe, who will assume a similar religious execution in Book 3. What is more striking is the focus on the colour of the ox, likened to that of the horses of Thrace – a vivid white. Dolon's account in the *Iliad* describing the horses of Rhesus goes into further length: 'His are the most beautiful and largest horses I have seen / they are whiter than snow, and they run like the winds'.²³⁹ The white ox may well relate to Leukippe's name: 'white horse'. Additionally, the crescent moon formed by the horns calls to mind Kleitophon's comparison of Leukippe to Selene on the bull (1.4.3).²⁴⁰

The digression of the Egyptian ox itself is interruptive as part of segue from the main narrative. As a parallel to Leukippe (and Selene), it concludes with one last determined reference to the painting of Europa in Book 1. In case the reader has forgotten the iconic painting of Europa,

²³⁹ *Il.* 10.436-437: τοῦ δὴ καλλίστους ἵππους ἴδον ἠδὲ μεγίστους / λευκότεροι χιόνος, θείειν δ' ἀνέμοισιν ὁμοῖοι.

²⁴⁰ Moschus' description of the bull in Europa myth contains similar imagery of the crescent moon. See, Moschus 2.79-88. Additionally, Morales discusses the two readings of this scene – one from the unnamed narrator who sees this as Europa, while Kleitophon sees Selene. See, Morales 2004: 42.

Kleitophon as a narrator references the Europa myth again: 'If there is any truth in the myth of Europa, it must have been an Egyptian bull that Zeus imitated' (εἰ δὲ ὁ μῦθος Εὐρώπης ἀληθής, Αἰγύπτιον βοῦν ὁ Ζεὺς ἐμίμησατο 2.15.4).²⁴¹ Many of the digressions of the novel will prove to be references to Leukippe in some capacity, while the sophistication of these descriptive narratives will develop. The digressions of Books 1 and 2 set this precedent, inviting the reader to make these connections, possibly even in error.

Finally, descriptive digressions often possess a metafictional or metaliterary significance in Achilles. While these initially appear as irrelevant to the plot, they often possess a self-reflexive quality which relates to the narrative or the structure of the text. Through the digression of Hippias' house in 2.19, we see Kleitophon as a narrator describe the house room by room. Whitmarsh has supplied commentary on this description as a possible metapoetic device, specifically representing the 'patriarchal hierarchy'.²⁴² According to his analysis of the peculiar digression, he proposes that Achilles 'segments Hippias' house into distinctive zones, each with their own emotional texture and paradigms of interpersonal interaction'.²⁴³

Not only does this space represent the gendered segregation of the family, it also exposes a further sexual and erotic element of the first book-pair through its 'narrow passages' and 'locked doors'. Expanding on this concept, these structurally concerned descriptions in Achilles, through their focus on spatial awareness, are deliberating indicative of the structure of the narrative. It provides a psychological backdrop to novel and engages the reader in a self-conscious discourse.

²⁴¹ According to Nimis, 'our author has a general idea for story, is casting around for a good way to get underway'. See Nimis 1998: 103. While I do not believe that is how the narrative was composed, it does speak to the way the reader reads the text. There is a generative quality to the reading of Achilles, where the reader is encouraged or forced to make associations that even Kleitophon as a narrator seems to miss.

²⁴² Whitmarsh 2010: 328.

²⁴³ Whitmarsh 2010: 329.

When examining the text's relationship with its digressions, it becomes clear that digressive narratives and descriptions have their part to play in the interpretative game of the novel as well. These multi-faceted *ekphraseis* and digressions simultaneously seem to reflect and divert from the narrative, encouraging the reader's continual interpretation and re-interpretation. They contribute to the novelistic structure, accentuate themes, link characters, and reveal the agenda of the author. Throughout this thesis, I shall expand on this concept, particularly in Chapter 3 which discusses a re-initiation of the narrative through the description of Alexandria in Book 5.

1.6.3 Interpretation and Reinterpretation: Dreams and Omens

The apparently maladroit manner in which digressions are inserted interrupts and obscures the main narrative, leaving the reader to discover a purpose for these micro-narratives and descriptions. Hägg describes this in his discussion on the temporal progression of narrative, where often there is a jarring lack of emotional effect on characters or the narrative following paradoxographical digressions.²⁴⁴ As part of this encouragement to interpret and often reinterpret the novel, characters must often become interpreters themselves, particularly in the case of omens and dreams.

Hägg examine the 'anticipatory force' in the novel, looking a wide variety of influences, such as the narrative frame, discussion of the gods, omens, and headings.²⁴⁵ When discussing dreams and oracles, Hägg noted the immediacy of the interpretation and effect on the narrative events; however, he also recognized their ability to foreshadow the narrative. The manner in which dreams and omens foreshadow the narrative reveals an author 'playing

²⁴⁴ Hägg 1971: 108-109.

²⁴⁵ Hägg 1971: 234-244.

with symbolic interpretation'.²⁴⁶ Bartsch opens this dialogue further with her discerning look into how *ekphraseis* play into this same, though more reflective, 'anticipatory force'.²⁴⁷

Expanding on this, the omens and dreams in Achilles' novel are ostensibly decorative, but through their interpretative and re-interpretative quality they become an exchange between the author and the educated reader. Like *ekphraseis*, they encourage an interpretative reading of the novel. As Hägg has said of dreams and omens, this interpretation is nearly immediate in the narrative, but their proleptic sense encourages re-readings.

Not long into his narrative, Kleitophon describes a dream he has as a precursor to the events of Books 1 and 2. The dream becomes a portent, building the narrative tension. As Kleitophon philosophises the authorial purposes of dreams, he reveals that 'Fortune initiates the drama' (ἦρχετο τοῦ δράματος ἡ τύχη 1.3.2-3).²⁴⁸ In his dream, Kleitophon has been physically joined with Kalligone from the waist down. Kleitophon describes his thematically sexual and violent dream:

A huge, fearsome woman... with snakes for hair, a sickle in her right hand, a torch in her left. In a ferocious attack... where the two bodies were joined, she severed the girl from me.

γυνὴ φοβερὰ καὶ μεγάλη... βλοσυραὶ παρειαί, ὄφεις αἱ κόμαι: ἄρπην ἐκράτει
τῆ δεξιᾷ, δᾶδα τῆ λαιᾷ. ἐπιπεσοῦσα οὖν μοι θυμῶ... ἔνθα τῶν δύο σωμάτων
ῥῆσαν αἱ συμβολαί, καὶ ἀποκόπτει μου τὴν παρθένον. 1.3.4

²⁴⁶ Hägg 1971: 239.

²⁴⁷ Bartsch 1989: 81.

²⁴⁸ As Winkler notes in his translation notes, 'Dreams and their interpretation were of much interest to contemporary readers, and there are many examples in the novels.' Winkler 1989: 178 n. 9. For more on dreams as the precursor to imminent disasters, see Artemidoros, *Oneirokritika* 1.2.

Through this imagery, the narrative clearly foreshadows the events of Kalligone's abduction, but it also becomes a *prolepsis* through the dream of Pantheia, who similarly dreams Leukippe is cut open by an intruder (2.23.5). Bartsch similarly identifies this dream as a precursor to Pantheia's dream. Adding to Bartsch's interpretation, Suzanne Macalister suggests the image of the 'frightening woman' is an allegorical representation of Leukippe's mother.²⁴⁹ Kalligone and Kleitophon joined from the waist down reveals a clearly sexual scene, but the violent imagery reveals a theme which will continue to appear throughout the novel – sex and potential for violence. It is hinted at in the painting of Europa, but becomes clearer in the painting of Andromeda and finally with Philomela. Even the sexualised narrative of the date-palm maintains a violence in the grafting of one plant into another.

Beyond these proleptic and interpretative functions of the dream, Kleitophon identifying Tyche as 'beginning her drama' creates a theatrical tone and reveals Tyche as an authorial level influence in the narrative. The dream is not just a dream, but one that will either manipulate the course of the narrative, or the dream has been invented by the narrator as a device to suit the narrative.²⁵⁰ In either case, there is a connection between a real world exercise and the fiction, adding a layer of authorial commentary and interpretation for the reader.²⁵¹

²⁴⁹ Bartsch 1989: 87; Macalister 1996: 78: 'the reader might recognise – with hindsight – that this dream also is one that at first seems allegorical but turns out after all to be theomematical in all but one detail. The dream image of the frightening woman who separates the couple can, up to a point, be viewed as theomematical, that is, as an objective picture of Leukippe's mother: hair dishevelled from sleep and carrying a torch, naturally in a dark house in the middle of the night. The detail of the sickle remains, allegorical, of course, but that is all.'

²⁵⁰ Kleitophon already seems to display some awareness of narrative as he explains that dreams serve a purpose, 'not so that we may defend ourselves to keep it from happening, for no one can rise above their share, but so we may bear it more lightly when it comes'. Ach. Tat. 1.3.2: ...οὐχ ἵνα φυλάξωνται μὴ παθεῖν οὐ γὰρ εἰμαρμένης δύνανται κρατεῖν, ἀλλ' ἵνα κουφότερον πάσχοντες φέρωσι.

²⁵¹ Achilles places dreams and omens into the text for the explicit purpose of interpretation, just as one would in the real world. Using George Eliot's *Adam Bede* (1859) as an example, Waugh explains that the illusion of Hayslope's self-containedness is destroyed by Eliot 'continually intruding moralistic commentary, interpretation and appeals to the reader. However, such intrusions do in fact reinforce the connection

Omens will play a similar role in the novel, but give less specific interpretative material to the characters (and reader). Despite their vagueness, they still contribute to the proleptic nature of the text, encouraging retrospective readings of the text. As part of a litany of narrative warnings, while Hippias performs the prenuptial rites for Kleitophon and Kalligone's wedding, he is interrupted. An eagle swoops down and steals the offering, leaving Hippias to suspect the narrative will take a turn for the worse: 'for a bird swooped down...he expected that this was not a good sign, so they put off the wedding for that day' (ὁ γὰρ ὄρνις ὤχετο...ἔδόκει τοίνυν οὐκ ἀγαθὸν εἶναι καὶ δὴ ἐπέσχον ἐκείνην τὴν ἡμέραν τοὺς γάμους 2.12.2). Fulfilment of the 'bad omen' follows immediately in 2.13 with the abduction of Kalligone.²⁵²

A similar portent occurs in Alexandria, as a hawk swoops at Leukippe: 'a hawk chasing a sparrow struck Leukippe in the head with its wing' (χελιδόνα κίρκος διώκων τὴν Λευκίπην πατάσσει τῷ περῷ εἰς τὴν κεφαλὴν 5.3.3).²⁵³ Menelaos, like Hippias, fears the worse, especially when faced with the painting of Philomela. When Leukippe is abducted shortly after, his interpretation of the painting and omen proves true.²⁵⁴

The interpretations of the characters (and subsequently the reader) do not always result with initial accuracy. Throughout the narrative, characters often re-interpret dreams and omens; this leads characters (and subsequently the reader) to false conclusions despite their (often more accurate) first reading. Echoing the themes and imagery of Kleitophon's dream in 1.3,

between the real and the fictional world, reinforce the reader's sense that one is a continuation of the other'. See Waugh 1984: 32.

²⁵² Hägg examines the bird-omens (2.12.2 and 5.3.3) looking at how they foreshadow the text. Hägg 1971: 238.

²⁵³ A contrast between the two bird-portents is found through Kleitophon's perspective. In the first instance, after the bird signals the bad omen, Hippias must make sacrifices to Zeus as God of Hospitality and Kleitophon praises the bird. In the second instance, after Leukippe is struck by the bird, Kleitophon is angry and addresses Zeus directly in his anger. Cf. 2.12.3 and 5.3.3.

²⁵⁴ Additionally, in 2.14.1, an oracle is recorded. What follows is a nearly a philosophical dialogue with two character interpretations from Sostratos and Chaerephon, which I will expand on in §1.6.5. Even characters (as we shall see further in Book 5 with Menelaos' reaction to the painting of Philomela) interpret the digressive elements within the novel in hopes to anticipate the narrative.

Kleitophon describes Pantheia's dream (which she has precisely at the same time that Kleitophon enters Leukippe's chamber): a brigand kidnaps her daughter and then lays her down to cut into her belly with a knife, 'starting from her most intimate/shameful parts' (ἀρξάμενον ἀπὸ τῆς αἰδοῦς 2.23.5).²⁵⁵

The reader will learn this violent and implicitly sexual dream is proleptic of Leukippe's *Scheintod* in Book 3; however, this prolepsis is intended for the reader in retrospect and is never revealed to Pantheia. As Pantheia barges into Leukippe's chamber to verify the physical well-being of her daughter, she discovers Kleitophon with Leukippe; this immediately prompts a reassessment of her dream from a literal interpretation to a sexual allegory: 'Even the phantoms of my dreams deceived me, and a more truthful dream I did not see' (ἐπλάνα δέ με καὶ τὰ τῶν ἐνυπνίων φαντάσματα, τὸν δὲ ἀληθέστερον ὄνειρον οὐκ ἔθεασάμην 2.24.4).²⁵⁶ Pantheia assumes she was mistaken in her initial interpretation of her dream, thinking Leukippe was being carved alive; though the reader will observe thematic connections when seeing Leukippe's first *Scheintod* in 3.15. The dream even falsely foreshadows this narrative event, as Leukippe only appears to be sacrificed, misdirecting the reader a second time.²⁵⁷

The scholarship on dreams and omens in the novel needs to be developed into a cohesive view of how they function in the narrative. In Achilles' novel, dreams and omens are not as common as other forms of digression. Their role reinforces an interpretative and re-

²⁵⁵ Hägg 1971: 238. While Hägg acknowledged the foreshadowing element of Kleitophon's dream in respect to the abduction of Kalligone, he overlooked the connection between Kleitophon and Pantheia's dreams. Bartsch comes close to making this assertion. See Bartsch 1989: 87.

²⁵⁶ Whitmarsh 2001: 152. Second note on 2.24. Whitmarsh points out in his translation notes that this is a reference to the Homeric belief regarding true and false dreams (*Iliad* 2.1-34; *Odyssey* 19.562-7).

²⁵⁷ Reardon identifies 'the realistic indignation of Leucippe at being unjustly disbelieved by her mother when she protests that she has not lost her honour' as a 'very Achillean irony'. See, Reardon 1999: 251.

interpretative stance when reading the novel, observing how these digression function within the narrative. As proleptic and structural markers in the text, they serve as devices of plot convenience and audience manipulation; they add to the complexity of the text and its self-conscious aspects which encourage continual narrative analysis.

1.6.4 Narrative Levels

Similar to Longus' *Daphnis and Chloe*, Achilles' *Leukippe and Kleitophon* explores narrative through different narrative levels. Longus presents his narrative as an exegesis of a painting; Achilles adopts this formula, adding to its narrative complexity. The opening of Achilles' novel is orchestrated as an interaction or exchange between characters – Kleitophon with the primary narrator at the narrative level. At a textual level, Achilles competes with his own literary creations. Through the metaleptic guise of narrator-Kleitophon (who often displays an awareness of structural patterns of the novel outside of his narrative frame), Achilles becomes visible to the critical reader. As the narrative progresses, even characters develop an awareness of these patterns.

As we have observed, the *ekphrasis* of the painting of Europa reinforces this implicit dialogue on authorship through its narrative levels. This emphasis on authorship is enunciated further as the unnamed primary narrator draws attention to the unattributed artist, demonstrating the visibility of the painting's 'author' within the painting itself: 'the artist etched the shadows beneath the leaves' (ἔγραψεν ὁ τεχνίτης ὑπὸ τὰ πέταλα καὶ τὴν σκιάν 1.1.4). The authorial painter also has a hand in the erotic depiction of Europa herself, showing the effects of the wind on her revealing clothing: 'the fold of her bulging dress stretched out in all directions: this wind was of the artist's making' (ὁ δὲ κόλπος τοῦ πέπλου πάντοθεν ἐτέτατο κυρτούμενος: καὶ ἦν οὗτος ἄνεμος τοῦ ζωγράφου 1.1.12). Achilles plays a threefold part in this description.

First, he becomes the painter, painting a version of the myth of Europa. Secondly, he is the primary narrator, describing the erotic nature of the painting. Finally, takes up the mask of narrator-Kleitophon, responding to this narrative with his own erotic *logos*.

If there is any doubt to his presence in the text, Achilles seems to have painted himself into the very painting he has created. In what seems to be a well-maintained grove, there is a silent irrigator pictured with a mattock, carving channels for water:

ὄχετηγός τις ἐγγέγραπτο δίκελλαν κατέχων καὶ περὶ μίαν ἀμάραν κεκυφῶς καὶ
ἀνοίγων τὴν ὁδὸν τῷ ρεύματι. ἐν δὲ τῷ τοῦ λειμῶνος τέλει πρὸς ταῖς ἐπὶ
θάλατταν τῆς γῆς ἐκβολαῖς τὰς παρθένους ἔταξεν ὁ τεχνίτης 1.1.6

This bears a striking resemblance to a simile for Achilles in the *Iliad*²⁵⁸:

ὡς δ' ὄτ' ἀνὴρ ὄχετηγός ἀπὸ κρήνης μελανύδρου / ἄμ φυτὰ καὶ κήπους ὕδατι
ῥόον ἠγεμονεῦη / χερσὶ μάκελλαν ἔχων, ἀμάρης ἐξ ἔχματα βάλλων 21.257-
259.

If this allusion to the 'irrigator' (ὄχετηγός) Achilles in the *Iliad* is deliberate, the 'irrigator' (ὄχετηγός) in Europa's meadow may not be so anonymous – the Iliadic Achilles calls to mind the author, Achilles Tatius.²⁵⁹ Word play on authors' names is not uncommon. Aratus plays on his name in the beginning of his *Phaenomena*, (ἐκ Διὸς ἀρχώμεσθα, τὸν οὐδέ ποτ' ἄνδρες ἐῷμεν / ἄρρητον... *Phaen.* 1-2). In the same manner, Achilles masquerades as the irrigator in Europa's meadow, exposing the author's presence within the text to the reader. While the image of Eros is a more recognisable feature in depictions of the rape of Europa, the irrigator

²⁵⁸ Whitmarsh 2001: 146. Cf. Keuls 1969: 213-14. Whitmarsh, Keuls, (et al.) point out this resemblance to *Iliad* 21. 257-9 in his translation notes.

²⁵⁹ Repath, forthcoming. Scholars have acknowledged the connection of this passage with the *Iliad*; however, association of Achilles the mythical hero to Achilles the author has yet to be fully explored.

seems to be a unique detail of Achilles. This, combined with the constant narratorial acknowledgement of the artist's skill and this passive presence of the author, exhibits the characteristics of both a conscious and self-congratulatory exercise in the expression of fiction.

The linked imagery of the fountain-like features in both the *ekphrasis* of Europa's meadow and the description of Leukippe's garden, draws additional attention to the 'manufactured' quality of the novel. The imagery of the irrigator, manipulating water channels, shows direct influence of a near invisible presence. The fountain in Leukippe's garden builds on this theme of man's reproduction of the natural. The irrigator in Europa's meadow controls the flow of the water, for it is irrigation that cultivates the (literary) garden. In the same way, the spring in the centre of Leukippe's garden is not natural, but man-made; it reflects an artificial, doubled image of the garden.

There is authorship in these devices. As these artificial physical devices are simultaneously literary devices, they further lay bare this authorial manipulation of a structured and synthetic narrative-landscape which imitates nature. Despite this self-indulgent tone, the presence of the author and character awareness of structure leads the reader to view the text as an exercise in reading. The reader begins to see the creator in the creation, a structured metafiction with observable patterns.

Considering the intratextual relationship between Europa's meadow and Leukippe's garden, the author's potential presence in the background of the painting of Europa suggests a similar tone may be present in Kleitophon's similar description of Leukippe's 'reflected garden'. As Comito explains, 'These landscapes are the antithesis of the stormy seas to which the lovers will be abandoned: they are places set off, enclosed, "embowering," with ordered flowers or

dancing nymphs of stone clustered around the spring or fountain that flows from the center through fresh grass'.²⁶⁰ They both serve as a thematic setting which initiates erotic narrative. Achilles clearly establishes the relationship between the two meadows. What is not clear is to what end this relationship functions.

A unique function of the first book-pair establishes Kleitophon both as a character and the narrator of his own narrative. This is made more complex when considering narrator-Kleitophon as a device masking Achilles' influence in the narrative. Through this focalisation, Kleitophon begins as a character-narrator, presenting his story as his character experiences the narrative.²⁶¹ His first-person, homodiegetic style gives a subjective perspective of the narrative through character-Kleitophon's focalisation. There are brief glimpses into other characters' storylines outside of this perspective, such as narrator-Kleitophon's knowledge of Pantheia's dream and her subsequent argument with Leukippe in 2.25. As character-Kleitophon is not present for this, the reader can only assume Leukippe reveals her mother's dream to Kleitophon.²⁶²

From Book 2 on, Kleitophon primarily narrates his own perspective, leaving the reader to experience the narrative events through the focalisation of Kleitophon's character. As I shall discuss further in Chapters 2 and 3, Kleitophon's narratorial perspective begins to shift focalisations. A narrative shift begins to form in Book 5, as Kleitophon steps back as a narrator and assumes a new narrative-approach. As the *ekphraseis* cease and the narrative digressions

²⁶⁰ Comito 1975: 74.

²⁶¹ Hägg expands on the presentation of the narrative as both through Kleitophon's more restricted character lens as through his agency as a narrator. Hägg 1971: 124-136.

²⁶² The character of Pantheia becomes representative of authorial knowledge as a *prolepsis* of the narrative herself, sharing a name with the character Pantheia in Xenophon's *Cyropaideia*, in which Araspas lusts after Pantheia because of her extraordinary beauty. Many of the themes of Achilles Tatius can be seen in the *Cyropaideia*, such as Pantheia's faithfulness to her absent husband and then her suicide upon the corpse of her husband, having died in battle.

lessen, Kleitophon begins to narrate outside of character-Kleitophon's perspective. The effect opens a dialogue at the authorial level with the reader, who is offered knowledge of the narrative beyond what character-Kleitophon is able to see. This experimentation with narrative levels continues throughout the text and reveals Achilles' hidden agenda – particularly the development of Kleitophon's narrative sophistry while Achilles remains the silent irrigator in the text.

1.6.5 An Intratextual, Intertextual, and Interpretive Game

Ultimately, the digressions or micro-narratives introduced in the first book-pair serve as intertextual *phenomena* employed as sexually suggestive narratives; through Kleitophon's eager and erotic presentation of narrative, the pace of these digressions become rapid reflecting an impatient narrator. Despite his overt gestures, there is no clear indication as to Leukippe's reception of these narratives. While Kleitophon's attempt to seduce Leukippe, Achilles engages with the reader through an interpretative game of intertextuality and intratextuality. Kleitophon's sexually imbued narrative of the date-palm demonstrates this through a certain level of sophistication, but the two other 'marriage' stories in 1.18 lack one element upon which the date-palm narrative depends – an authorial presence.

Kleitophon's story of the date-palm, grafted into its male counterpart, clearly depicts themes of the erotic. The farmer's role adds an additional layer to the dialogue between the reader and author. The cutting of the female plant shares themes with Leukippe's graphic *Scheintod* in Book 3. Beyond its potentially violent imagery, the grafting process of forming a sort of botanical marriage (particularly the dependence on the farmer's influence) maintains potential as metaphor for intertextuality: the cutting from one source and placing it in another. John Henkel discusses Virgil's use of grafting in arboriculture as an analogy for

intertextuality, arguing that ‘Vergilian metapoetics works by literalizing the metaphorical vocabulary of literary criticism’.²⁶³ The imagery of grafting one tree into the other becomes an erotic metaphor for the grafting of literature into the text. René Nünlist additionally identifies similar metaphorical significance in agricultural imagery in Greek lyric poetry, particularly through the imagery of ploughing.²⁶⁴

This micro-narrative itself is an intertextuality; a similar story is found in Herodotus 1.193.4-5, which mentions the same grafting process of the date-palm²⁶⁵, without the erotic tone. Kleitophon continues by including the transmarine marriage of water of the river Alpheus into his bride Areuthusa, a spring. This is another well-known myth: Pindar, *Nemean Odes* 1.1-2; Virgil, *Aeneid* 3.694-6; and Ovid, *Metamorphoses* 5.577-641. Finally, Kleitophon concludes with the marriage of the viper and the lamprey, foreshadowing the dangers in pursuing desire. The marriage of the vipers is recorded in Aelian, *On Animals* 1. 50; 9.66 and in Oppian, *The Art of Fishing* 1. 554-79. The erotic marriage-narratives themselves are intertextualities grafted into the narrative, centring on the uneasy boundary of land and sea.

Achilles’ use of the date-palm story adds new dimension to Kleitophon’s pining for Leukippe (as Kleitophon’s altered version of the story is the male plant craving the female), but also functions at an authorial level, demonstrating a purposeful author behind the guise of an eager (and often clumsy) narrator driven by erotic desire.²⁶⁶ The significance in the location, a man-made garden, in combination with the humanisation of the myths fuses the human and natural world.²⁶⁷

²⁶³ Henkel 2014: 34. Henkel also briefly discusses ‘weaving’ as a metapoetic analogy.

²⁶⁴ Nünlist 1998: 141. For poetical metaphors in Greek literature see Steiner 1986 and Asper 1997.

²⁶⁵ Derived from the same etymology as the phoenix: λέγουσι δὲ τὸν μὲν ἄρρενα τῶν φοινίκων, τὸν δὲ θῆλυ (1.17.3); cf. φοῖνιξ μὲν ὁ ὄρνις ὄνομα (3.25.1).

²⁶⁶ Bartsch 1989: 156-157.

²⁶⁷ Whitmarsh 2010: 340-341.

This level of sophistication is made more significant through Richard Martin's association of the gardener in Kleitophon's date-palm narrative with the irrigator of Europa's meadow. Serving as the human element within the natural world, they perform an instinctively authorial role: the 'novelist as gardener'.²⁶⁸ The reader is meant to experience these 'marriage myths' as an overt display designed to seduce Leukippe. While Kleitophon fans his peacock-like tail at Leukippe (simultaneously distracting the reader), Achilles begins to become visible. These moments of author visibility play a role in the interpretative game of the novel. It reminds the reader of Achilles' influence on Kleitophon's narrative, but it often attempts to misdirect as well. Misdirection and re-interpretation is a game intended for both the reader and the characters. This can be seen in the digressive narrative following the oracle's prophecy and subsequent interpretation game; the oracle itself is preserved in the *Greek Anthology*.²⁶⁹ In an attempt to understand the oracle, Sostratos and Chaerephon attempt to unravel its meaning by playing the same game the author has set for the reader: interpretation and re-interpretation. The oracle says:

νῆσός τις πόλις ἐστὶ φυτώνυμον αἶμα λαχοῦσα, ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπὶ
 ἠπειροιο φέρουσα. ἔνθ' Ἥφαιστος ἔχων χαίρει γλαυκῶπιν Ἀθήνην κείθι
 Θυηπολίην σε φέρειν κέλομαι Ἡρακλεῖ 2.14.1

First, Sostratos suggests Tyre, interpreting this from the 'named for a plant' (φυτώνυμον 2.14.1); he of course alludes to the same plant Kleitophon uses in his attempt to arouse Leukippe, the 'phoenix' palm (φοίνιξ φυτόν 2.14.2; and φυτόν... φοίνικι 1.17.3).²⁷⁰

²⁶⁸ Martin 2002: 153, 146. Martin bases this association on his earlier comparison of the gardener in Europa's meadow to the novelist.

²⁶⁹ *Greek Anthology* 14.34.

²⁷⁰ Sostratos comments that the Phoenician city is a 'city in the sea and an island on land' – a similar imagery appears in one of the digressions on the Nile: 'Some of the islands have huts and mimic an imitation city with

Additionally, he interprets 'Hephaistos embracing Athena' as a riddle about 'the olive and the fire', another tree-based love affair like that of Kleitophon's date-palm: '...where olive trees grow with fresh boughs, planted by fire that lights up abundantly along the branches... this is the friendly affection of fire and tree: Athena does not flee Hephaistos' (ἐλαία μὲν ἀναθάλλει φαιδροῖς τοῖς κλάδοις, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτόρθους πολλὴν τὴν φλόγα... αὕτη πυρὸς φιλία καὶ φυτοῦ: οὕτως οὐ φεύγει τὸν Ἥφαιστον Ἀθηνᾶ 2.14.5-6). Chaerephon offers further digressive considerations, but the decision is ultimately to send the sacrifice to Tyre.²⁷¹ Sostratos' interpretation thematically recalls Kleitophon's erotic date-palm narrative, underscoring both the sexualised and interpretative quality of the narrative – Achilles promises a narrative which will grapple between the potential for violence and the potential for the erotic.

Characters attempt to translate and interpret the oracle, just as the reader interprets and reinterprets digressions and micro-narratives which otherwise seem irrelevant to the main narrative. While both the characters and the reader participate in this hermeneutic game, the rules do not remain static. While characters' first interpretations often prove to be more accurate than their subsequent reinterpretations, the reader will be misled continually. Through these encouraged (sometimes forced) interpretations and reinterpretations, the text becomes interactive literature. What this demonstrates is a function of the novel: the game the reader is supposed to play with the text, a game the reader cannot win.

pools of water for walls' (εἰσὶ δὲ τῶν νήσων τινὲς καλύβας ἔχουσαι, καὶ αὐτοσχέδιον μεμίμηται πόλιν ταῖς λίμναις τετειχισμέναι 4.12.7).

²⁷¹ Countering Sostratos' interpretation, Chaerephon suggests that a Sicilian spring carrying fire intermingled with the cold water (not attested anywhere else in ancient literature); a river in Spain which sings if you listen carefully 'like a lyre' (also not attested elsewhere); a lake in Libya that imitates the soil of India, water containing gold (mentioned by Herodotus 4.195, though not without a good deal of scepticism).

Conclusion

As Kleitophon seduces Leukippe, the reader equally is enticed by the erotic fiction, a *logos* which sounds like *mythos*. This established contrast opens the novel to a discourse on narrative and its presentation – fictionality and its self-conscious elements. Through the novel's emphasis on its own fictionality, Achilles presents a self-congratulatory text obsessed with its theatrical aspects. Erotic narrative becomes a means of seducing the reader; once seduced, the reader is faced with the hermeneutic game of the text. It enlists the reader to participate in these narrative devices to interpret and reinterpret the *ekphraseis* and digressions of the novel. Increasingly, Achilles the sophist becomes more visible through the novel, often taking the form of the divine to draw attention to his narrative influence.

Achilles uses Books 1 and 2 to establish a set of rules for the novel, but they are rules which will change as the reader's consciousness of the text becomes more intense. It is a narrative concerned with narrative and the presentation of narrative. On one level, it reflects the sophist's profession as an extended rhetorical exercise. A deeper reading reveals a self-analytical persona in the text. While it does not necessarily question the quality of existing narratives, it becomes a discussion on the Greek novel itself. As his opening for the novel, Achilles uses the first book-pair to establish a network of ideas and narratives, ultimately achieving a maturity by the end of the novel.

Chapter 2

Books 3 and 4: A Nilotic Mosaic

Erotic seduction in Books 1 and 2 transitions to images of violence and death in Books 3 and 4. This transition is presented through an Egyptian theme which governs the motifs of the second book-pair. This motif permeates Books 3 and 4 in a way which places the main narrative in the background as Nilotic images take centre stage. The Nile becomes personified as it drives the narrative events, compelling and hindering the motion of the narrative. As discussed in Chapter 1, this structure mirrors patterns seen before, particularly the pattern shipwrecks and paintings seen in Book 1.

There are emerging antithetical motifs as well. This may seem a common device in Greek and Roman descriptions; however, in Books 3 and 4 there is a distinctive use made of these contrasts by Achilles. This divisive dichotomy becomes clearer in the diptych of Andromeda and Prometheus; the paintings are separate panels, yet a combined as a single diptych. Physically placed next to each other, the paintings are designed to be paralleled. They are intended to be observed side-by-side. Achilles makes use of this comparison as a proleptic device, forming a narrative structure, typically recognisable only in retrospect.

The imagery of the phoenix at the end of Book 3 and the diptych of Andromeda and Prometheus at the beginning of Book 4 introduce themes of life, death, and artificiality. The figures of the diptych, Andromeda and Prometheus, are captured in moments of life and death, facing death but with their salvation just in view. Leukippe becomes a phoenix or Persephone figure who will repeatedly 'die' and be reborn throughout the novel. But as in the case of the phoenix, there is an issue of *authenticity* that the audience (both character-

Kleitophon and the reader) is made to address. Dwelling on aspects of authority and truth, the second book-pair makes theatre of what appears 'authentic' or 'real'. The continual call to question authenticity in the narrative contributes to the self-conscious dialogue between the reader and author. However, the text that calls attention to its authenticity and authority itself continually deceives its audience. Both Kleitophon and the reader are deceived, believing that Leukippe has died at the hand of the *boukoloï*; paintings foreshadow the narrative, but not in the manner in which the reader expects; and both the phoenix and Leukippe have their authenticity called into question. The balance between the authentic and the deceptive transfers to the reader's experience of the text, revealing an 'unreliable' narrator and a deceptive narrative.²⁷²

The focus on the authenticity of the narrative, juxtaposed with the continual theatre of the literature, reveals the presence of the author. Like the irrigator in Europa's meadow and the gardener in Kleitophon's date-palm narrative, Achilles moves in his own text at different levels of visibility. Through the interweaving of genres and themes, Achilles creates 'movements' in the text. Like a composer through his stylistically recognisable compositions, the reader learns the patterns of the narrative. At a superficial level, the text constitutes a highly embellished performance of narrative; but at a more sophisticated and reflective level, it interrogates the function of genre and tropes.

The novel is aware of its own fictionality; it simultaneously calls upon the reader continually to test its authenticity while also appealing to the pleasure of fiction. Through the heavily Egyptian thematic colour of Books 3 and 4, Achilles creates an ekphrastic book-pair – a mosaic

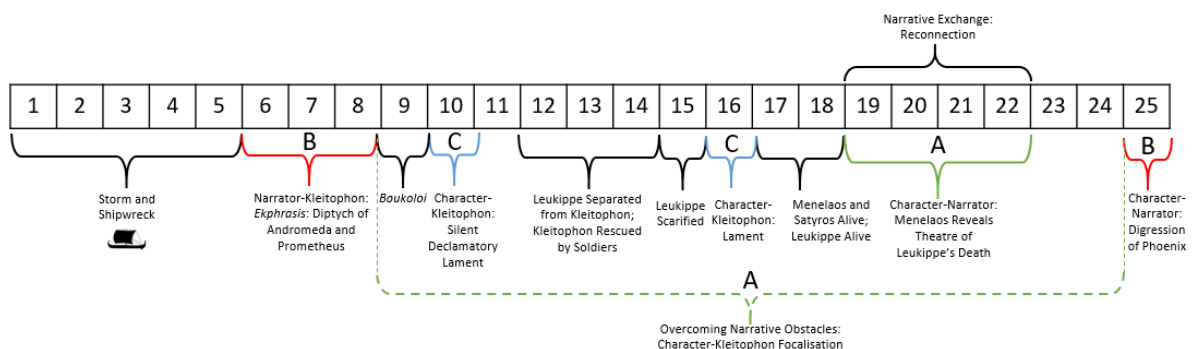
²⁷² The narrator comes across as 'unreliable', but by the choice of focalisation, the narrator knowingly adopts a stance that will mislead the reader. At the diegetic level the account is truthful but at the extradiegetic level it becomes misleading.

fiction centred on the Nile. The Nile as a driving, but manipulated, force behind the narrative, portrays an image of authorship. Just as the attributed artist of the diptych is visible in his own painting, the narrative makes the author visible.

2.1 Structure

While Books 1 and 2 launch the novel, compelling the narrative into motion, Books 3 and 4 establish structural characteristics through repetition. Book 3 demonstrates a change in tone from Books 1 and 2, ushering in darker images of storms, graphic violence, and apparent death hinted through the themes of love and seduction in the first book-pair. Book 3 opens with a similar structure to the frame narrative: the external narrator in Sidon survives a storm to encounter a proleptic painting, and so do Kleitophon and Leukippe in Book 3. The Nile moves the narrative forward in intervals, bearing the protagonists from episode to episode. As part of this pacing, the Nile serves as a mosaic of digressions, slowing the narrative and setting the tone for the second book-pair. It becomes a thematically dense book-pair of Egypt, ushering the narrative along the Nile to Alexandria, from where it will finally transition to Ephesus in the third book-pair.

Diagram 3: Structure of Book 3



The images both of literally and figuratively ‘shipwrecked’ souls (a theme introduced in the first book-pair) reappear as part of the frame in the second book-pair. After the elaborative

description of the storm (including the vivid shipwreck, the death of its crew, and the presumed deaths of Kleinias and Satyros) and a desperate prayer to Poseidon (3.5.4), they reach the shore: ‘...relieved, embracing the land, we praised the gods’ (...ἄσμενοι γῆς λαβόμενοι τοὺς θεοὺς ἀνευφημοῦμεν 3.5.6). The generic motif of praising the divine reinitiates the narrative pattern which opens Book 1: the primary narrator thanks the gods post-storm (1.1.2), leading to the iconic *ekphrasis* of the painting of Europa. For Leucippe and Kleitophon, it is the painting of Andromeda and Prometheus (2.6-8).²⁷³ This is a theme laid down now to be opened again in Books 7 and 8.

Surviving the storm and shipwreck of Book 3, Kleitophon encounters the diptych of Andromeda and Prometheus – as two paintings, they have been combined into a singular diptych. As both Bartsch and Morales have noted, the paired images are thematically related, concentrated on the still image of a chained victim with rescue in sight.²⁷⁴ Both victims exist in a static moment of crisis: Andromeda on the sea, Prometheus on land. This doubled painting recalls the similar dichotomy of the Europa painting: ‘...a votive painting both of the land and sea’ (...γραφὴν ἀνακειμένην γῆς ἅμα καὶ θαλάττης 1.1.2); this painting is similarly a landscape and seascape in one, Prometheus on land and Andromeda on the sea. This diptych depicts both potential and actualised violence, paralleling the shift in themes from romance and seduction to violence.²⁷⁵ Considering the established narrative structure of Book 1, the reader approaches this diptych with an analytic eye, considering its proleptic frame of reference in the Europa painting.

²⁷³ According to Goldhill, this is ‘the first example in Western art history of a pair of paintings being analysed precisely as a diptych with significant links’. See Goldhill 1995: 72.

²⁷⁴ Bartsch notes the paintings of Andromeda and Prometheus are ‘proleptic similes, respectively, for Leucippe’s sacrifice and disembowelment’. See Bartsch 1989: 58; cf. Morales 2004: 174.

²⁷⁵ This ‘motif of doubleness’ both in ‘double hue’ of the sea of the Europa painting and the ‘double image’ of the Andromeda and Prometheus diptych is laid out by Morales. See Morales 2004: 43.

Using Books 1 and 2 as a template for deciphering the relationship of *ekphrasis* to the text, Achilles conditions the reader to see *ekphraseis* of paintings as interpretive devices. Through Kleitophon's narration of the painting of Andromeda and Prometheus, Achilles further establishes a programmatic effect for the third Book. The Andromeda and Prometheus diptych paints a pinnacle scene from their respective dramas – the particularly violent nature of the Prometheus panel reveals a graphic nature of the second book-pair.²⁷⁶ The physical placement of the two myths (side by side as a single panelled painting) further emphasises a comparative quality, influencing the reader to make connections both inter and intratextually.²⁷⁷

The separate panels of the diptych share an intratextual link in addition to their obvious connection as a two scenes in a single painting. Kleitophon narrates, 'The rock was hollowed out to the measurement of the girl: the trench wanted to say...' (ὀρώρυκται μὲν οὖν εἰς τὸ μέτρον τῆς κόρης ἢ πέτρα: θέλει δὲ τὸ ὄρυγμα λέγειν... 3.7.1). The word ὄρυγμα is present in the Prometheus description as well, as the 'trench' the bird carves into Prometheus' stomach: 'his crooked beak digs down into the trench as he digs the wound apart' (ἀλλὰ τὸ ῥάμφος ἐς τὸ ὄρυγμα καθεῖται καὶ ἔοικε διορύπτειν τὸ τραῦμα 3.8.2).

This shared association of this trench, one housing the sacrificial Andromeda and the other as the graphic wound of Prometheus' stomach, strengthens the visual parallel between the two myths. As part of a brief internal comparative analysis, narrator-Kleitophon notes his

²⁷⁶ An odd, but related painting of Prometheus as a depiction of actual human suffering occurs in Seneca, *Controversiae* 10.5.7: 'Paint Prometheus – but paint him creating man, paint him distributing fire; paint him, but amid his gifts rather than amid his torments...' (*pinge Promethea, sed homines facientem, sed ignis dividentem; pinge, sed inter munera potius quam inter tormenta*). This declamation describes the torture of an Olynthian slave depicted as the sufferings of Prometheus to be painted and placed in the temple of Minerva. Achilles Tatius does not mirror the art after his characters, but rather his characters are mirrored after the art, though both the declamation and Achilles Tatius' novel are based on fictitious events.

²⁷⁷ Morales also suggests this odd presence of the diptych becomes authorial prompt, which 'invites the viewer to compare the paintings and the figures in them.' See Morales 2004: 174.

assumptions for the painter's chosen tragic characters: 'both [images] were fettered in chains' (δεσμῶται μὲν ἄμφω 3.6.3).

Achilles forces a comparative reading of Prometheus and Andromeda through the narrative device of the diptych, placing the myths side by side. As seen through Europa and Leukippe's intratextual meadows, imagery and narrative patterns echo throughout the text; this inspires the continual interpretation and re-visitation of these structurally significant descriptions. The Prometheus and Andromeda diptych is no exception, foreshadowing both the micro-narrative of the phoenix at the end of Book 3 (3.25) and the description of the hippopotamus at the beginning of Book 4 (4.3).

Andromeda and Prometheus are linked by their respective 'trench': ὄρυγμα, an 'improvised tomb' for Andromeda (αὐτοσχεδίῳ τάφῳ 3.7.2) and the deep stomach wound of Prometheus. Beyond the diptych, a similar parallel is found in the description of the phoenix. In Charmides' micro-narrative of the phoenix, he says: '[the phoenix] digs out [the rock of myrrh] with its beak, emptying it in the middle, the trench then becomes a tomb for the corpse' (ὀρύπτει τε τῷ στόματι καὶ κοιλαίνει κατὰ μέσον, καὶ τὸ ὄρυγμα θήκη γίνεται τῷ νεκρῷ 3.25.4). The hollowed out piece of myrrh recalls the similar imagery of Prometheus' wounded stomach, but particularly invokes Andromeda's rock, which acts as a similar impromptu 'tomb'.

Achilles' only other use of ὄρυγμα appears in the digression on the hippopotamus, regarding the hunting pit by which it is ensnared (4.3.3). In 4.2, narrator-Kleitophon explains that the creature is a horse which lives in the Nile – as Morales has noted, an implicit etymological link with Leukippe: a 'river horse' and a 'white horse'. While Charmides 'eyes Leukippe'²⁷⁸, he

²⁷⁸ Ach. Tat. 4.3.1: ἡμεῖς μὲν οὖν ἐπὶ τὸ θηρίον τοὺς ὀφθαλμοὺς εἶχομεν, ἐπὶ τὴν Λευκίππην δὲ ὁ στρατηγός. Morales makes this connection between Leukippe and the hippopotamus, regarding the similarity of their names. See Morales 2004: 198.

describes how hunters trap the hippopotamus by means of digging a pit or 'trench': '[the hunters] pay attention to its dwellings and dig there a trench...' (ἐπιτηρήσαντες γὰρ αὐτοῦ τὰς διατριβάς, ὄρυγμα ποιησάμενοι 4.3.3.). As narration by Kleitophon, it is a retelling of Charmides' stories (including his purpose in telling these stories: 'wanting to stay beside us as much as possible so he could embrace her with his eyes, he sought embraces of *logoi*...').²⁷⁹ While these connections have been made by both Bartsch and Morales, the shared 'trench' between Andromeda, Prometheus, the phoenix, and the hippopotamus seems to have been overlooked. Additionally, there is something more to be said for its effect on the novel's structure. The descriptive elements of the painting are often repurposed or recycled, revealing an emerging self-reflexive relationship between the descriptions of the novel; the effect is an interior structure, linking the digressive descriptions an intratextual web.

Through Kleitophon's narration, the reader sees the general make eyes at Leukippe whilst describing the methodologies of ensnaring the hippopotamus. If the reader cannot guess Charmides' intentions, they will not have to wait long to have them revealed, in 4.6. Through the proleptic digressions, the image of the hippopotamus becomes an additional, if not obscure, metaphor for Leukippe. If their philological link combined with the shared imagery of the ὄρυγμα is not apparent enough, the narrative parallel confirms this relationship through the threat of Charmides, a hunter himself who similarly hopes to ensnare Leukippe.²⁸⁰

The relationship of digressions and *ekphraseis* to the narrative is a constant question, encouraging a second, retrospective, reading. While revisiting the text, some of the stylistic

²⁷⁹ Ach. Tat. 4.3.2: βουλόμενος οὖν ἡμᾶς παραμένειν ἐπὶ πλεῖστον, ἵν' ἔχοι τοῖς ὀφθαλμοῖς αὐτοῦ χαρίζεσθαι, περιπλοκάς ἐζήτει λόγων.

²⁸⁰ Cf. Morales 2004: 198-199. Morales also notes this parallel of prey being 'ensnared', however she focuses more on Charmides' 'ensnarement' by the vision of Leukippe.

features of these descriptions take on new meaning. One of these tropes seems to stand out in the novel: the antithetical combination of contrasting qualities in a single image. We have seen it in the description of the maidens in Europa's meadow: 'the expression of the maidens was both joy and fear' (1.1.7).²⁸¹ A similar dichotomy appears in the description of Andromeda's face as a combination of beauty and fear: 'on her face, beauty was mixed with fear' (ἐπὶ δὲ τῶν προσώπων αὐτῆς κάλλος κεκέρασται καὶ δέος 3.7.2).

While Greek contrasts are a well-recognised literary trope, Achilles dichotomises this device in the description of Andromeda, making each aspect of the duality a distinctive perspective. According to narrator-Kleitophon's interpretation of the painting, the hollow in Andromeda's rock allows a 'dual' interpretation, depending on a shift in focus: 'if you focused on her beauty, a novel statue, or if you focused on the chains and the monster, an improvised tomb' (εἰ μὲν εἰς τὸ κάλλος ἀπίδοις, ἀγάλματι καινῷ, εἰ δὲ εἰς τὰ δεσμὰ καὶ τὸ κῆτος, αὐτοσχεδίῳ τάφῳ 3.7.2). It becomes a new variation on Achilles' familiar, antithetical, 'mixture of x and y' descriptions. Only here the mixture is being more separated into its ingredients. And the means by which you separate them is by choosing where to look (*apidois*).²⁸²

By dissecting the dichotomy, Achilles reveals the sophistry of Leukippe's *Scheintod* in Book 3. The reader witnesses her apparent death through the perspective of character-Kleitophon: seeing her 'improvised tomb'; when it is revealed that it was deception, an act of clever theatre, the perspective shifts: seeing her as 'a new/novel statue'. As an extension of this

²⁸¹ Ach. Tat. 1.1.7: τὸ σχῆμα ταῖς παρθένους καὶ χαρᾶς καὶ φόβου. See also Bartsch 1989: 54. Bartsch suggests this dichotomy exists to further foreshadow Leukippe's 'laxity concerning her own virginity, which she agrees to yield to Clitophon, and her readiness to flee with the hero, more it seems out of pique against her mother than love for the hero'.

²⁸² Selden 1994. Selden draws on the cultural lenses in the novel, suggesting the text offers multicultural readings. This is particularly evident in Books 3 and 4, where Selden argues that similar 'dual' readings of both a Greek and Egyptian perspective are present. While I am not entirely convinced of Egyptian readership of the novel, it is abundantly clear that the Alexandrian influence of the author contributes both Greek and Egyptian aspects to the text.

vision of 'death' and 'rebirth' (theatrical as it may be), Achilles connects the imagery of Andromeda and Leukippe to the micro-narrative of the phoenix. The 'improvised tomb' of Andromeda and Leukippe becomes the 'improvised tomb' of carved myrrh the phoenix fashions for its parent. The same term αὐτοσχέδιος, is used when Leukippe apparently is sacrificed, describing the altar in 3.15 (αὐτοσχέδιος ἦν πηλοῦ πεποιημένος καὶ σορός... 3.15.1).²⁸³

Adopting a familiar antithetical style – the union of two contrasting descriptive features, Achilles accomplishes a particular *ekphrastic* implementation of the device. He creates a dichotomy which parallels the diptych of Andromeda and Prometheus - two physically separate, but deliberately analogous images. The image of Andromeda's rock does not simply contain two contrasting, yet complementary descriptive features; it shifts between two distinct perspectives dependent on the spectator's point of view: a beautiful, heroic scene or impending death. The panel of Andromeda becomes an abstract of the themes presented in Book 1: beauty with trepidation and romance. As the narrative develops, it becomes clear that Achilles intends Prometheus as a thematic model for Book 3, carrying over into Book 4: graphic violence and salvation.

Achilles assigns a fluidity of interpretation to the diptych. Through the imagery of the painting, Achilles incorporates a plethora of possible narrative parallels and interpretations left to the reader to deduce. In retrospect, the reader first compares Leukippe and then the phoenix to the description of Prometheus: all three share elements of a formulaic narrative of 'death and rebirth'. The eagle perpetually feasts on Prometheus' stomach (3.8.2); the image of its beak

²⁸³ It is also used of the Nile as an 'improvised' city (4.12.7), and of Eros as an 'improvising' Sophist (5.27.4). See Bartsch 1989: 55. Bartsch observes the foreshadowed event of Leukippe's disembowelment through the image of Andromeda, but does not point out αὐτοσχέδιος as a direct connection between the two passages.

tearing into flesh becomes a more graphic representation of the phoenix carving a similar ‘trench’ into the myrrh-tomb (3.25.4).

As part of a theatrical reproduction of Zeus’ eagle violently seeking out Prometheus’ liver, Menelaus and Satyros (at this point, recognised by neither character-Kleitophon nor the reader) are expected to sacrifice Leukippe and eat of her liver (3.19.3).²⁸⁴ While displaying a narrator-level sensitivity towards these intratextual descriptions, character-Kleitophon laments the apparent death of Leukippe, inadvertently making a descriptive parallel to the painting of Prometheus: ‘...they cut you open while you were alive’ (σε ζῶσαν ἀνέτεμον 3.16.3). Bartsch also identifies the similarity in spectacles:

And both Leukippe and Prometheus do not merely lose their insides; their tormentors – birds and brigands – actually dine off the unsavory products of this process. The unlikely spectacle of the bandits eating Leukippe’s entrails could not make the parallels to Prometheus clearer.²⁸⁵

Through an intratextual relationship, Andromeda and Prometheus become signposts for the beginning and end of Book 3, serving as proleptic and analeptic guides for the reader. Achilles encompasses the entire third Book into the diptych of Andromeda and Prometheus. As a literal side-by-side comparison, they reflect similar themes. These themes characterise Leukippe’s theatrical *Scheintod* and are again revisited in the description of the phoenix, another figure caught between the aspects of life and death. Together, they encompass the third Book as a whole, framing it with a thematic structure.

²⁸⁴ Ach. Tat. 3.19.3: κὰν τοῦτω χρησμὸν ἴσχυοσι κόρην καταθῦσαι καὶ καθῆραι τὸ ληστήριον καὶ τοῦ μὲν ἥπατος ἀπογεύσασθαι τυθείσης.

²⁸⁵ Bartsch 1989: 57-58.

These intratextual links extend beyond Book 3; Book 4 acts as a continuation of themes of erotic violence, eliciting the imagery of the diptych throughout the book-pair. The portrayal of sea-monster in Andromeda's panel contributes to the potential for violence in the painting: 'its jaws were long and large, opening wide from the joining at the shoulders, and all the rest was stomach' (γένυς πολλή καὶ μακρὰ ἀνέωκτο δὲ πᾶσα μέχρι τῆς τῶν ὤμων συμβολῆς, καὶ εὐθύς ἡ γαστήρ 3.7.7). Achilles revisits this passage with a nearly identical description of the crocodile at the end of Book 4: ἀνοίγει δὲ τὴν γένυν τὴν ἄνω, τὴν δὲ κάτω στερεὰν ἔχει καὶ ἀπόστασίς ἐστι πολλή, καὶ μέχρι τῶν ὤμων τὸ χάσμα, καὶ εὐθύς ἡ γαστήρ (4.19.5).²⁸⁶ The sea-monster becomes 'an exaggerated and more terrific crocodile', as Carney concludes.²⁸⁷ This seems to do more than create an embellished crocodile. This intertext is of the sea-monster, exposing a more structurally significant intratextuality.

The similarity of the two descriptions is clear enough, revealing the deliberate hand of the author. The crocodile recalls the image of threat in Andromeda's painting. First, this serves as a proleptic device for the unseen, potential threat in Chaireas (and who becomes the first new narrative obstacle in Book 5). Secondly, it draws parallels between the images of the Andromeda and Prometheus diptych together with both the phoenix (concluding Book 3) and the crocodile (concluding Book 4). The diptych structurally binds Books 3 and 4 as a book-pair, just as the painting of Europa structurally and thematically binds Books 1 and 2. The degree of repetition must be a deliberate stylistic feature, but does not necessarily require an interpretative stance. If these descriptive echoes serve any purpose, they act as transitions in

²⁸⁶ Ael. NA 10.24 describes the crocodile.

²⁸⁷ Carney 1961: 72-73.

narrative movements; in a lyrical sense, they reprise and augment the text, giving the novel a nearly musical structure.

As the descriptions leading from Book 3 to Book 4 take on a more elaborate and theatrical quality, it becomes clear that a higher register is at work. The description of the phoenix is staged with a sophistic style unlike the other digressions throughout Book 3. Through its allusion to Leukippe, the diagnostic element in establishing its authenticity, and its effect on the narrative pacing, the phoenix becomes a sophisticated metaliterary device of the narrative. Scholars have noted the aspects of the phoenix that allude to Leukippe.²⁸⁸ Both the phoenix and Leukippe reflect similar imagery and colour schemes: the phoenix's feathered halo 'is deep crimson, resembling a rose' and Kleitophon compares Leukippe's lips to a rose: 'the redness of the meadow... I was imagining, seeing a rose as her lips'.²⁸⁹ As noted previously, the parallel between Leukippe and Andromeda and their respective make-shift 'tombs' is reflected in phoenix's carved 'tomb': ὀρώρυκται... ὄρυγμα; ὀρύπτει... ὄρυγμα (3.25.4; 3.7.1). As an analeptic image of Leukippe's *Scheintod*, the phoenix also serves as a proleptic allusion – the examination of the phoenix and Leukippe's virginity test, both religiously prescribed trials (2.28.2-3 and 3.25.6-7).²⁹⁰ By establishing this relationship between Leukippe and the phoenix, Achilles further tightens the threads of his intratextual net.

The phoenix digression is structurally significant itself, preventing the movement of the narrative. The appearance of the phoenix exists as a device of the author's making, keeping

²⁸⁸ Morales 2004: 49-50. Morales includes an etymological suggestion in the phoenix's name, linking it to the 'salacious' stereotypes of Phoenician tales. Cf. Bartsch 1989: 156.

²⁸⁹ Morales 2004: 192. Cf. Ach. Tat. 2.1.2-3: λειμώνος ἐρύθημα... ἐγὼ δὲ ἐδόκουν τὸ ῥόδον ἐπὶ τῶν χειλέων αὐτῆς ἰδεῖν and Ach. Tat. 3.25.3: κυάνεός ἐστιν, ῥόδοις ἐμφορής.

²⁹⁰ Aelian's account of the phoenix also includes a priestly debate, but this is focused on establishing when the bird will arrive in Egypt rather than if the bird itself is deceptive (Ael. NA 6.58).

the protagonists from progressing. Its description serves a similar function by interrupting the main narrative with a micro-narrative explaining the arrival of the phoenix. It becomes an image of transition from Book 3 to 4. Book 4 uses micro-narratives in a similar manner, toying with narrative pacing. The elephant 'digression' has a parallel effect on the narrative, slowing it, but not without purpose (4.4); these examples of zoological peculiarity demonstrate Achilles' ability to manipulate the text while using these descriptions as interconnected signposts.²⁹¹

The significance of these paintings hinges on their function within the novel's structure; they introduce themes, but also build on existing structures. Echoing the structure in Book 1, Book 3 opens with a storm (1.1.2; 3.1-5); recognition of the local gods (1.1.2; 3.5.6); and an *ekphrasis* of a proleptic painting indicative of the narrative to come (Europa's meadow 1.1.2-13; Andromeda and Prometheus 3.6.3-3.8). What is noticeable in contrast to the structure of Book 1, is the amount of the text devoted to this revisited structure in Book 3. Both the description of the storm and the painting of Andromeda and Prometheus take up a considerable amount of the narrative, the paintings alone occupying nearly a sixth of Book 3. The reflection of Europa's meadow in Leukippe's meadow (discussed in Chapter 1, §1.1) suggests that a similar self-reflexive structure is present in Book 3. As we will see in this chapter, the length (as well as the register) of these descriptions, reveals an authorial attempt (by Achilles through the guise of narrator-Kleitophon) to outperform the erotic and rhetorical descriptions of the Europa painting.

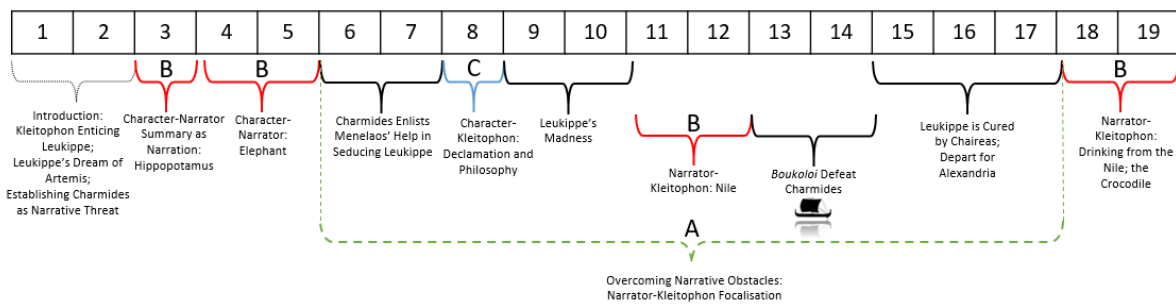
²⁹¹ Hägg 1971: 109. Similar connectivity between Achilles Tatius' descriptions and the narrative itself, including the entertainment element of descriptions as such a large proportion of these elements survive.

Both Books 3 and 4 appear less obviously structured in comparison to Books 1 and 2, but certain structures do become clearer when observed diagrammatically. Book 3 re-runs the narrative patterns introduced in Book 1. Additionally, the *ekphrasis* of the diptych and the description of the phoenix become mirrored bookends to Book 3. Book 4, as seen in the diagram below, takes its thematic cues from Book 3, but also reflects the episodic structure of Book 2 and presents rather a haphazard mosaic of digressive descriptions and micro-narratives. From the chaotic opening of Book 3 through to the barrage of narrative obstacles in Book 4 there results an equally unruly structure throughout the second book-pair. However, as we will see in Chapter 3, the narrative will resume a more deliberate structure by Book 5.

Beginning with the image of the hippopotamus (4.2-3), the Book features an Egyptian motif, centred on the Nile and its relationship with its inhabitants. When Charmides describes the hippopotamus as an 'Egyptian elephant', the digression gives birth to further digression, from the hippopotamus to the elephant. Following this digression, Achilles establishes the narrative threads for Book 4: Charmides, desirous of Leukippe; and the Herdsmen (*boukoloi*).²⁹² As seen in the diagram below, Book 4 centres on a description of the Nile, including its yearly flooding. This description becomes the core of Book 4, framing the descriptions and narrative events around the Nile.

²⁹² Accounts of the *boukoloi* can be found in Cassius Dio, *Roman History* 72.4 as well as in the fragments of Lollianus' *Phoinikaka*.

Diagram 4: Structure of Book 4



As the events of the book unfold, it becomes clear that this description is not purely to devise a formulaic Egyptian setting. The Nile takes on its own characteristics and becomes a participant in the defeat of Charmides and his men (4.13). And as quickly as the Nile provides the means for the death of Charmides and his men, armed forces from the capital (either Alexandria or Heliopolis) remove the threat of the Herdsmen (4.18.1). The narrative threats of Book 4 are resolved by the narrative as a device of the author; the protagonists play a passive role in Book 4, reacting to the spectacle of the narrative around them. The Nile becomes almost an authorial entity, bearing Leukippe and Kleitophon along the course of a scenic narrative.

The structure of Book 4 centres on the Nile itself through its descriptions, opening with a digression on the hippopotamus, ‘the horse of the Nile’ (4.2-3). This ends visually on the hunter’s pit, painting the hippopotamus as an image of prey. The final image of Book 4 describes the crocodile, a predator of the Nile. The two images become comparable yet separate characterisations of the Nile and Book 4; they share a similar relationship as the Andromeda and Prometheus diptych; they are separate bookends to Book 4, but placed along the Nile to encourage an analytical reading. Bartsch compares the nature of the crocodile description to the Nile, explaining that the crocodile is ‘included in what is an essentially static description of an animal that could easily be a painted picture (Andromeda’s monster) as a

real phenomenon'.²⁹³ This static nature appears in description of the hippopotamus at the beginning of Book 4 (4.2-3), creating a frame of still-life images that seem to inhabit and contrast the personified Nile. The book as a whole appears as a panelled painting of animals, landscape, and anthropological scenes along the Nile.

2.2 Approaching Egypt

There are thematic qualities which become emblematic of each book-pair and dictate 'movements' and transitions in the text; however, the second book-pair exhibits a particularly explicit Egyptian theme which is worth spelling out. While other themes are presented as auxiliary devices within the structure of the novel, Books 3 and 4 are structured around this Egyptian theme. Book 3 introduces this theme through animal imagery and cultural descriptions, building and culminating in Book 4 where Egyptian imagery becomes prominent and the Nile becomes the backdrop to the narrative. The text is now embellished with Egyptian ornamentation: themes of life and death, Egyptian or Egyptian-style animals, encyclopedic descriptions of the inhabitants, and the Nile itself. While the painting of Andromeda and Prometheus becomes the thematic backdrop of Book 3, Book 4 demonstrates this structure, expanding into panelled painting – a mosaic replica of the Nile itself.²⁹⁴

Animals are a recurring subject for description through the novel, but nowhere more prevalent than in Books 3 and 4. What makes these animal descriptions special in this book-pair is their role in characterising this 'movement' in the narrative: a journey through Egypt. Animals become emblematic of the country they represent. Acting as a sort of antistrophe to

²⁹³ Bartsch 1989: 123.

²⁹⁴ Cf. Heliodorus and the fondness of Egyptian lore for the Greeks, see Heliodorus 2.27.3: Αἰγύπτιον γὰρ ἄκουσμα καὶ διήγημα πᾶν Ἑλληνικῆς ἀκοῆς ἐπαγωγότατον.

the main narrative, they respond to and echo the themes presented in the story. By the end of this book-pair, Leukippe has been 'reborn' for the first time and the protagonists are in the midst of their own journey through Egypt, conjuring parallels to the emblematic journeys of the phoenix and the Nile.

The phoenix becomes thematic considering its associated heritage. Morales suggests the Phoenician association points to a more sexualised image of the phoenix, particularly when observing how the phoenix must 'expose itself' to the priests.²⁹⁵ While the erotic theme is significant and undeniably present within *Leukippe and Kleitophon*, it seems more apposite to focus on the etymological association of the phoenix with Phoenicia.²⁹⁶ The narrative is Phoenician-oriented starting from the Europa *ekphrasis* in Book 1, a Phoenician myth itself. Additionally, the main protagonists have Phoenician heritage. And finally, the phoenix's journey along the Nile mirrors Leukippe and Kleitophon's similar narrative course, consistently guided by the Nile from Book 3 through Book 4. Their Egyptian themed voyage culminates in Alexandria, where the next thematic shift in 'movement' takes place. The phoenix's presence, as both a deceptive Phoenician and as a common Egyptian *topos*, suggests a thematic shift to the Egyptian motif strongly evident in Book 4.²⁹⁷

The book-pair concludes with one final animal of the Nile, the crocodile (4.19). The Nile bears the protagonists (and Chaireas) along the course of the narrative. All the while, the characters are unaware that Chaireas will prove to be the next Gorgias or Charmides as the new threat

²⁹⁵ Morales proposes, '...animals often operate as metonyms for countries that they represent. Although the phoenix is said to come from Ethiopia, it also represents Phoenicia, as its etymological root...Phoenicians had a reputation for being lusty...one might expect a phoenix-ian bird to expose its genitalia, but for very different motives than those attributed to the Egyptian priest'. See, Morales 2004: 191-192.

²⁹⁶ Additionally, its etymological links to the date-palm in Kleitophon's plant marriage narrative (1.17).

²⁹⁷ See Bartsch 1989: 161. For brief discussion of other common Egyptian τόποι such as the crocodile (4.19.1-6), the hippopotamus (4.2.2-3.5), the Egyptian ox (2.15.3-4), and Alexandria itself (5.1.1ff.).

to the narrative. As discussed in 2.1, its threatening imagery is a re-visitation of the description of the sea-monster in the painting of Andromeda. In the image of the crocodile, the Nile provides one last warning before they reach Alexandria.

This Egyptian characterisation of the second book-pair is personified in the imagery of the Nile, giving the narrative a mosaic structure and episodic flow. Opening his digression on the Nile with a historiographical tone, Kleitophon narrates, ‘The Nile does not disappoint, but it is a river of a fixed time, watching and measuring out its water. It is a river unwilling to be over the day of payment’.²⁹⁸ This historiographical stance focuses on the Nile’s characteristics, particularly its seasonal flooding – a subject on which many ancient authors have written their own panegyric eulogies.²⁹⁹ In a form of Nilotic inquiry, Kleitophon expands his panegyric digression on the Nile, adding embellishment and detail as a painter would to a painting.

Descriptions of the swampy islands and inhabitants who live along the river accentuates the Nile’s function and structure: ‘[the *boukoloι*] wait in ambush, escaping notice behind walls of papyrus. Some of the islands have huts and imitate impromptu cities, encircled by water as walls’ (...λοχῶσι καὶ λανθάνουσι, τείχεσι ταῖς παπύροις χρώμενοι. εἰσὶ δὲ τῶν νήσων τινὲς καλύβας ἔχουσαι, καὶ αὐτοσχέδιον μεμίμηται πόλιν ταῖς λίμναις τετειχισμένα 4.12.7).³⁰⁰

Structurally, αὐτοσχέδιον links the natural graves of the Andromeda and Leukippe (αὐτοσχεδίῳ 3.7.2; αὐτοσχέδιος 3.15.1), but also recalls the walled imagery of the gardens of Book 1: ὄλον ἐτείχιζε τὸν λειμῶνα περιβολή (1.1.5). These gardens as literary locations of ‘rape’ or ‘abduction’ maintain the same threat presented by the *boukoloι*. Through this

²⁹⁸ Ach. Tat. 4.12.2: ὁ Νεῖλος οὐ ψεύδεται, ἀλλ’ ἔστι ποταμὸς μετὰ προθεσμίας τὸν χρόνον τηρῶν καὶ τὸ ὕδωρ μετρῶν, ποταμὸς ἀλῶναι μὴ θέλων ὑπερήμερος.

²⁹⁹ For example: Philostr. Maj. VA 6.26 and *Im.* 1.5, 1.9; Hdt. 2.19-31.

³⁰⁰ Heliodoros also describes the Nile and its related imagery, see Hdt. 1.5.2-6.2.

imagery, the Nile becomes part of the narrative setting and structure, soon to serve the active role of compelling the narrative.³⁰¹

The narrative itself seems to depend on the Nile both as an authorial entity and as the course of the narrative itself; the main narrative events of Books 3 and 4 centre on the Nile. As the battleground for Charmides and the *boukoloι* (the Nile's flood removing Charmides as a narrative threat);³⁰² the scene for the mosaic of Nilotic wildlife; and the course which Kleitophon and Leukippe travel, the Nile becomes a self-reflexive representation of the narrative itself. It must be relieved of the *boukoloι* before the narrative is allowed to resume. Narrator-Kleitophon explains, 'Now the river had been set free from wanton violence of the *boukoloι*, we were getting ready to sail to Alexandria' (ἐλευθερωθέντος δὲ τοῦ ποταμοῦ τῆς τῶν βουκόλων ὕβρεως, παρεσκευαζόμεθα τὸν ἐπὶ τὴν Ἀλεξάνδρειαν πλοῦν 4.18.1).

The historiographical stance which narrator-Kleitophon adopts in his personification of the Nile also offers a sophisticated commentary. During this journey along the Nile, Kleitophon narrates, 'I also drank the water of the Nile without the mixing of wine for the first time...it was *glykys* to drink... wanting to distinguish the pleasure (*hedone*) of the draught... feeling no need for Dionysus' (ἔπινον δὲ καὶ τοῦ Νείλου τότε πρῶτον ἄνευ τῆς πρὸς οἶνον ὀμιλίας... γλυκὺ δὲ πινόμενον ἦν... κρῖναι θέλων τοῦ πώματος τὴν ἡδονήν... Διονύσου μὴ δεόμενος 4.18.3-5).³⁰³ This image of drinking from the Nile appears in Heliodorus as well: Elmer expands on the symbolic meaning of Kalasiris drinking water, favouring Egyptian tradition (5.16.1). He

³⁰¹ The imagery also lends a possible metaliterary tone as the *boukoloι* (the stereotypical antagonist of the novel) hide behind walls of papyrus, the very material of literature itself.

³⁰² Cf. Heliodorus 9.1.1-8.6. The use of the Nile in Heliodorus in the siege of Syene takes on a functional role, flooding around the city like a 'second wall'.

³⁰³ Plut., *De Iside* 5 (λέγονται δὲ καὶ τὸν Ἄπιν ἐκ φρέατος ἰδίου ποτίζειν, τοῦ δὲ Νείλου παντάπασιν ἀπείργειν, οὐ μιὰρὸν ἠγούμενοι τὸ ὕδωρ διὰ τὸν κροκόδειλον, ὡς ἔνιοι νομίζουσιν οὐδὲν γὰρ οὕτω τίμιον Αἰγυπτίοις, ὡς ὁ Νεῖλος ἀλλὰ πιαίνειν δοκεῖ καὶ μάλιστα πολυσαρκίαν ποιεῖν τὸ Νειλῶν ὕδωρ πινόμενον.)

sees significance also in the act of drinking from the Nile without a cup, as praised by Kleitophon (4.18.5), and suggests this praise of Egyptian culture shows Kleitophon's acceptance of Leukippe's virginal purity, which is emphasised at the beginning of Book 4 (Leukippe's dream of Artemis 4.1.1).³⁰⁴ Heliodorus' use of this imagery, admittedly originating with Achilles, possesses a religious sense missing in Achilles. Elmer pushes the erotic implications of this scene too far; on the other hand, there is something to be said about Achilles' casting of drinking from the Nile in terms of wine and implicitly *symposia*: it is a conceit, adding a touch of *glykytes* to his text and self-consciously inviting dialogue with the reader.

While it recalls the image of Kleitophon and Leukippe's shared cup, it also draws on the 'sweetness' and 'pleasure' of intellectual discourse and literature.³⁰⁵ The religious implication adds a sense of *gravitas* to the imagery, ultimately creating Nilotic imagery as a visual focal point of the book-pair. Indeed, the act of drinking directly from the Nile and finding it sweet suggests a metafictional image of enjoying fiction. The Nile compels the narrative throughout Books 3 and 4 and compels the reader to relish in the *glykytes* of the narrative. The metafictional aspect of the Nile will be further explored in §2.5.

This panegyric of Egyptian culture and *topoi* becomes the focal point of the second book-pair, particularly in Book 4, which is encapsulated by classic representations of Egypt. The first of these Egyptian motifs is a short description of a hippopotamus (4.2), presented with a historiographical tone which bears many similarities to Herodotus' description of the hippopotamus.³⁰⁶ The second is the crocodile (4.19), which concludes Book 4. The description

³⁰⁴ Elmer 2008: 445-446.

³⁰⁵ Plat. *Rep.* 9.582b.

³⁰⁶ Hdt. 2.71.1: οἱ δὲ ἵπποι οἱ ποτάμιοι νομῶ μὲν τῷ Παπρημίτῃ ἱροὶ εἰσι, τοῖσι δὲ ἄλλοισι Αἰγυπτίοισι οὐκ ἱροί. φύσιν δὲ παρέχονται ἰδέης τοιήνδε: τετράπουν ἐστί, δίχηλον, ὀπλαὶ βοός, σιμόν, λοφήν ἔχον ἵππου,

of the hippopotamus begins Charmides' induction as the new narrative threat through his pursuit of Leukippe (4.2).

Charmides' public invitation to the protagonists to hear the narrative of the hippopotamus allows him the opportunity to observe Leukippe, as a captive audience (4.3). This hidden agenda and narrative purpose is revealed by narrator-Kleitophon (4.3.2, see §2.1 for translation). As Morales has noted, a proleptic look into Charmides' character, the hippopotamus digression takes on new meaning.³⁰⁷ Similar to the phoenix digression at the end of Book 3, the description of the hippopotamus slows the narrative pace and through this manipulated passage of time, Charmides narrates his story but the story reveals his lust for Leukippe.

Through this hidden agenda, Charmides' narrative of the hippopotamus takes on another symbolic meaning. Charmides demonstrates his shameless desires when he offers to pay a sum of fifty gold pieces to Menelaos if he helps him obtain Leukippe.³⁰⁸ The same 'shamelessness' may be contained in the image of the hippopotamus. Plutarch describes a carving at the temple of Athena in Saïs depicting a series of drawings including an infant, an aged man, a hawk, a fish, and a hippopotamus. According to this account, the hippopotamus symbolises 'shamelessness', which is not entirely out of place in Achilles' passage.

The reader will learn in 4.7 that Charmides is not above killing Kleitophon to force Leukippe's submission, rendering a characterisation of Charmides through his own imagery. Plutarch's

χαυλιόδοντας φαῖνον, οὐρὴν ἵππου καὶ φωνήν, μέγαθος ὅσον τε βοῦς ὁ μέγιστος: τὸ δέρμα δ' αὐτοῦ οὕτω δὴ τι παχὺ ἐστὶ ὥστε αὔου γενομένου ξυστὰ ποιέεσθαι ἀκόντια ἐξ αὐτοῦ. Cf. Ach. Tat. 4.2.1-3: "Ἐτυχον ποτάμιον θηρίον ἄνδρες τεθηρακότες θέας ἄξιον: ἵππον δὲ αὐτὸν τοῦ Νείλου καλοῦσιν οἱ Αἰγύπτιοι. Καὶ ἔστι μὲν ἵππος, ὡς ὁ λόγος βούλεται, τὴν γαστέρα καὶ τοὺς πόδας, πλὴν ὅσον εἰς χηλὴν σχίζει τὴν ὀπλήν: μέγεθος δὲ κατὰ τὸν βοῦν τὸν μέγιστον: οὐρὰ βραχεῖα καὶ ψιλὴ τριχῶν: κεφαλὴ περιφερὴς οὐ σμικρά: ἐγγὺς ἵππου παρειαί.

³⁰⁷ Morales 2004: 198-199.

³⁰⁸ Ach. Tat. 4.6.2: μισθὸς δὲ σοὶ μὲν χρυσοῖ πεντήκοντα τῆς διακονίας.

hippopotamus is accused of a similar act of killing its sire and forcing its mother to mate with him, defining this ‘shamelessness’ as sexually aggressive and not beyond violent outrage.³⁰⁹ The shared characterisation of the hippopotamus and Charmides as shameless creatures is emphasised further as they both become ‘ensnared’: Charmides (ἐαλώκειν 4.3.2) and the hippopotamus (ἐπικλείειν τοῦ πώματος τὰς θύρας 4.3.4).³¹⁰

Additionally, allusion to Egyptian religion establishes a relationship between the hippopotamus and the crocodile through the association with the god Typhon (or Set). Plutarch claims Typhon is assigned ‘the most savage [of wild animals], the crocodile and the hippopotamus’³¹¹; Lucian associates the two animals with one another as well in his *Rhetorum praeceptor*.³¹² If there is any doubt that the two images are structurally and thematically related, Achilles makes the parallel clear: ‘I saw another beast of the Nile... more ferocious than the river horse: its name is the crocodile’ (εἶδον δὲ καὶ ἄλλο θηρίον τοῦ Νείλου ὑπὲρ τὸν ἵππον τὸν ποτάμιον εἰς ἀλκὴν ἐπαινούμενον, κροκόδειλος δὲ ὄνομα ἦν αὐτῷ 4.19.1).³¹³ The

³⁰⁹ Plut. *De Iside* 363f-364a: ἐν Σάι γοῦν ἐν τῷ προπύλῳ τοῦ ἱεροῦ τῆς Ἀθηνᾶς ἦν γεγλυμμένον βρέφος, γέρων, καὶ μετὰ τοῦτον ἰέραξ, ἐφεξῆς δ’ ἰχθύς, ἐπὶ πᾶσι δ’ ἵππος ποτάμιος. ἐδήλου δὲ συμβολικῶς ὧ γινόμενοι καὶ ἀπογινόμενοι, θεὸς ἀναΐδειαν μισεῖ: τὸ μὲν γὰρ βρέφος γενέσεως σύμβολον, φθορᾶς δ’ ὁ γέρων ἰέρακι δὲ τὸν θεὸν φράζουσιν, ἰχθύι δὲ μῖσος, ὡς περ εἴρηται, διὰ τὴν θάλατταν: ἵππῳ ποταμίῳ δ’ ἀναΐδειαν λέγεται γὰρ ἀποκτείνας τὸν πατέρα τῆ μητρὶ βίᾳ μίγνυσθαι.

³¹⁰ Morales 2004: 198. Morales also compares the hippopotamus and Charmides due to their shared ‘ensnarement’.

³¹¹ Plutarch, *De Iside* 371c: διὸ καὶ τῶν μὲν ἡμέρων ζῶων ἀπονέμουσιν αὐτῷ τὸ ἀμαθέστατον, ὄνον: τῶν δ’ ἀγρίων τὰ θηριωδέστατα, κροκόδειλον καὶ τὸν ποτάμιον ἵππον.

³¹² Luc. *Rh. Pr.* 6: εἰ που τὸν Νεῖλον εἶδες γραφῆ μεμιμημένον, αὐτὸν μὲν κείμενον ἐπὶ κροκοδείλου τινὸς ἢ ἵππου τοῦ ποταμίου, οἷοι πολλοὶ ἐν αὐτῷ, μικρὰ δὲ τινὰ παιδία παρ’ αὐτὸν παίζοντα — πῆχεις δὲ αὐτοὺς οἱ Αἰγύπτιοι καλοῦσι, — τοιοῦτοι καὶ περὶ τὴν Ῥητορικὴν οἱ ἔπαινοι.

³¹³ Plutarch further explains that the name, Typhon, can mean ‘hindrance’, in the sense that ‘things are going along in a proper way and making rapid progress towards the right end, the power of Typhon obstructs them’. See Plut. *De Iside* 371c: μανεθῶς δ’ αὐτὸν τὸν Τυφῶνα καὶ Βέβωνα καλεῖσθαι: σημαίνει δὲ τοῦνομα κάθεξιν ἢ κώλυσιν, ὡς τοῖς πράγμασιν ὁδῷ βαδίζουσι καὶ πρὸς ὃ χρὴ φερομένοις ἐνισταμένης τῆς τοῦ Τυφῶνος δυνάμεως. Through this image of ‘hindrance’, Achilles sets up the first narrative threat of Book 5. Chaireas has joined the protagonists, aptly named to be an additional protagonist himself; however, his character is revealed in Book 5 proving him to be another Charmides and a new hindrance to the progress of the narrative.

images of the hippopotamus and the crocodile appear respectively at the beginning and end of Book 4, forming a structural symmetry in the Book through its digressions.³¹⁴

Typhon, according to Plutarch's account of the Isis and Osiris myth, is responsible for the dismemberment of Osiris. Isis attempts to collect the pieces, holding a funeral for each part and placing them in separate would-be tombs (with the exception of his phallus, which was tossed into the Nile).³¹⁵ Though not immediately evident to the reader, this reference may allude to Leukippe's various *Scheintode*, particularly the episode in Book 5; Leukippe apparently is beheaded by hired pirates and Kleitophon mourns having lost her head to the Nile. This also connects the imagery of the phoenix, baring the body of its father along the Nile, where the various tombs of Osiris lie.³¹⁶ Thus, the relationship between the hippopotamus and the crocodile, through its iconographic association with Typhon, becomes a proleptic allusion to an Egyptian narrative, mirroring the novel.

Structurally, the description of how to trap the hippopotamus appears in 4.2 and the sea-monster-like crocodile concludes the Book in 4.19; through this placement at the beginning and end of Book 4, the two images become book-ends. The two creatures contribute a theme of unity in Book 4 through its Egyptian imagery and mythological allusions.³¹⁷ Achilles offers an Egyptian *logos* through images of the *boukoloï* (3.9), the phoenix (3.25), the hippopotamus (3.2-3), the crocodile (4.19), and finally the spectacle of Alexandria (5.1). A similar (inverted) structural presentation of Egyptian *topoi* appears in Herodotus, describing the crocodile

³¹⁴ The hippopotamus and crocodile share combined land and water imagery, mirroring the themes of the Andromeda and Prometheus diptych and characteristics of the Nile: '[the crocodile's] form [alternates] between a fish and a wild animal' (τὴν μορφὴν εἰς ἰχθὺν ὁμοῦ καὶ θηρίον 4.19.1).

³¹⁵ Plut. *De Iside* 358a-b.

³¹⁶ For deeper analysis of the intertextuality of the narrative of Isis and Osiris in Achilles Tatius, see Norton-Curry, forthcoming.

³¹⁷ Also contains Homeric influence: 'It has man, extremely long teeth...that is how great a *fence encloses the plain within their jaws!*' Cf. *Il.* 4.350; *Od.* 10.328.

(2.68-70), the hippopotamus (2.71), and then the phoenix (2.73). As we learn from Aelius Theon, both the hippopotamus and the crocodile are 'text book' examples of *ekphrasis*.³¹⁸

Achilles clearly engages with this use of imagery as a literary exercise, facilitating the presentation of this Egyptian gallery of ekphrastic images as the narrative travels along the Nile. Through the imagery presented in Book 3, Book 4 launches into an Egyptian centric Nilotic mosaic. The themes question the characters' motives, dwell on embellishment, and distract from the main narrative as the Nile takes centre stage. The Nile becomes the embodiment of the authorial compulsion, driving the narrative events and bearing the protagonists forward. The inhabitants of the Nile reveals the relationship between the narrative's structure and progression as a conscious entity in the novel, but it also demonstrates both narrators' and characters' ability to manipulate the narrative. The other book-pairs show similar thematic 'movements', but none as explicit as the Egyptian themed Books 3 and 4.

2.3 Life, Death, and Artificiality

Through the imagery seen in the diptych of Andromeda and Prometheus, Achilles introduces a key underlying theme for the second book-pair: life and death. We need to examine the *ekphraseis* and the various imagery of this book-pair in order to address this theme; approaching this path is much easier thanks to the work of Bartsch and Morales.³¹⁹ The storm at the beginning of Book 3 initiates this theme through the description of the crew's death and Kleitophon's pleas to be spared a separate death from Leukippe's. Having survived the

³¹⁸ Aelius Theon, *Progymnasmata* 118.7-18 (Spengel). Credit for 'text book' examples must be given to Robert Chioffi in his discussion of Egypt and the frontiers of knowledge in Achilles Tatius (pers. comm. Dr Robert Chioffi).

³¹⁹ Bartsch 1989: 55-63. Morales 2004: 174-177; 190-196. Cf. p. 19 n. 75.

shipwreck, Kleitophon describes their location: ‘There is in Pelusium a holy statue of Zeus Kasios... He stretches out his hand and in it holds a pomegranate – the pomegranate has a mystical *logos*’ (ἔστι δὲ ἐν τῷ Πηλουσίῳ Διὸς ἱερὸν ἄγαλμα Κασίου... προβέβληται δὲ τὴν χεῖρα καὶ ἔχει ροιάν ἐπ’ αὐτῇ τῆς δὲ ροιᾶς ὁ λόγος μυστικός 3.6.1). Bartsch supposes that the ‘mystical account’ of the pomegranate is something for the reader to determine, considering Anderson’s suggestions that the passage serves as a *prolepsis* of Leukippe’s ‘death and rebirth’; she adds that a pomegranate in dreams symbolises slavery and subjection (particularly in Persephone’s case) and can serve symbolically as a representation of wounds.³²⁰

Despite the author’s overt gesturing, it seems modern scholars are reticent to settle on the implications of the imagery. This ‘mystical pomegranate’ can represent nothing other than the story of the abduction of Persephone by Hades – the true λόγος μυστικός.³²¹ Even the figure of Zeus holding the pomegranate confirms this association, having himself connived at the marriage of Persephone and Hades.³²² Through this mythologised symbol of ‘death and rebirth’, the representation of the pomegranate links both to Leukippe’s violent ‘sacrifice’ (3.15) and the phoenix (3.25).

The invocation of the Persephone myth fashions Leukippe as a version of that narrative: despite Persephone’s unwillingness to wed Hades, Zeus still hands her over to Hades for a prescribed amount of time each year. In a similar manner, Leukippe is saved from the *boukoloι* only to be delivered into the hands of Charmides, Chaireas, bandits (who apparently kill Leukippe for a second time), and finally Thersandros; however, it is not the hand of Zeus, but

³²⁰ Bartsch 1989: 61. Cf. Anderson 1979: 517.

³²¹ Pindar’s epithet for Persephone is λευκίππου... θυγατρός (*Ol.* 6.95), further linking Persephone and Leukippe. See also, Laplace 2007: 551.

³²² Homeric Hymn to Demeter 30.

that of the author that repeatedly subjects Leukippe to these reincarnations of the same narrative threat.

The image of the phoenix evokes concepts of death, rebirth, (and the artificial) as well. Bartsch notes the more theatrical and narrative tone of the phoenix description, contrasted with the novel's more pictorial imagery.³²³ And like most accounts of the phoenix, there are descriptive allusions to the sun and the dawn, additional images of rebirth and salvation: '...with beams from its plumage, so that it was like the risings [of the sun] in feather form' (ἀκτῖσι κομᾶ, καὶ εἰσιν αὐταὶ πτερῶν ἀνατολαί 3.25.3).³²⁴ The phoenix signifies images of death and rebirth, though its resurrection is never explicitly stated in the text. Achilles' version of death and 'rebirth' displays a young phoenix carrying the body of its parent to Egypt in a make-shift myrrh tomb.³²⁵ Through this figurative interpretation of 'death and renewal', Leukippe will apparently 'die' and be 'reborn' several times throughout the novel.

Leukippe is connected symbolically to Andromeda by their comparison as 'brides of death' – Leukippe in 3.10 (mirroring a similar lament by Charikles' father in 1.13, imposing on Charikles the same 'bride of death' imagery) and Andromeda in 3.7. Morales draws significance from this comparison:

The comparison of the two to a bride of death is an effect at which Achilles Tattius seems to have deliberately aimed... We can see thus how

³²³ Bartsch 1989: 124.

³²⁴ Cf. Hdt. 2. 73; Phil. *Apoll.* 3.49; Plin. *Nat.* 10.2.

³²⁵ According to Tacitus' account, the phoenix dies and when it is reborn, it must carry the body of its parent: *confecto quippe annorum numero, ubi mors propinquet, suis in terris struere nidum eique vim genitalem adfundere ex qua fetum oriri; et primam adulto curam sepeliendi patris Tac. Ann.* 6.28.

Achilles Tatius has taken pains to establish the link between foreshadower and foreshadowed as explicitly as possible.³²⁶

The phoenix's presence underscores an integral part of the structure of Book 3 and its thematic significance in the book overall. As discussed by Bartsch, Morales, and Anderson, the phoenix embellishes the pre-existing motifs of death and resurrection – a thematic structure which even Kleinias identifies in Book 7: 'Has she not died many times before? Has she not often been resurrected?' (7.6.2).³²⁷ Becoming an Iphigeneia figure, Leukippe shares the dual imagery of sacrificial death and salvation.³²⁸

However, behind these images of life and death – and the moments between – Achilles fashions something artificial or theatrical. Leukippe is sacrificed violently with a convincing accompaniment of blood and entrails. It is revealed that she not only survives this brutal fate, but that it was all an elaborate production. This revelation causes the reader to question their perspective as they read the novel, particularly when retrospectively observing the images of salvation in the diptych of Andromeda and Prometheus.

While the persona of salvation is present in each panel of the painting, it is not the focal point of the diptych. The victims and graphic horror demand the attention of the observer. This further ties Leukippe to the figures of Andromeda, Prometheus, and the phoenix. Through these predictive (yet deceptive images) and Leukippe's contrived death, Bartsch concludes that 'our very interpretation – corrected, confirmed, or supplied... unconsciously fools [us] into believing in an elaborate trick set up by the author, the "death" of the heroine'.³²⁹

³²⁶ Bartsch 1989: 56-57; cf. Morales 2004: 175.

³²⁷ Comito 1975: 70. Cf. Bowersock 1994: 99-120 for discussion of resurrection as a τόπος in imperial fiction.

³²⁸ Connections between Leukippe and Euripides' Iphigeneia have been emphasised by Mignogna 1997.

³²⁹ Bartsch 1989: 59.

This is made all the more effective by the theatrical blade Menelaos and Satyros use to simulate Leukippe's graphic sacrificial death. Satyros describes this retractable sword elaborating on the nature of its presentation and the mechanical function, focusing on the deception created and the audience's reception.³³⁰ Because it is a pivotal prop in the pseudo-pantomime, Bartsch interprets the lengthy description as an exercise in narrative credibility. She suggests that 'the description of the false sword is essential to the readers' understanding *and* their acceptance of the strange events that preceded it'.³³¹ Morales proposes that if we read it as an ornament of narrative authority that limits its symbolic meanings: 'Absolute pain is not actually suffered by Leukippe, but for a while the reader is under the illusion that she has suffered, and the threat of violence is never very far away'.³³²

Bartsch's interpretation of the lengthy description of the theatrical sword may underestimate the reader, who is more than willing to enjoy the fictionality of the novel. And Morales' sexualised image of the sword may overlook its more theatrical function. The stage sword recalls the doubled sword of Perseus and the sexual themes are present throughout the text, but both Bartsch and Morales seem to underplay the evident *theatricality* of the sword.³³³ Bartsch does identify a combined theme of artificiality and theatricality in the paintings, '[Achilles Tatius reminds] us of its status itself as art – deliberate and contrived'.³³⁴

³³⁰ Both Bartsch and Morales make connections between the theatrical blade (βάπτει κατὰ τῆς καρδίας καὶ διελκύσας τὸ ξίφος εἰς τὴν κάτω γαστέρα ῥήγνυσι 3.15.4) and the sword of Perseus in the painting of Andromeda (τὸ μὲν ἐρείδῃ τὴν σφαγὴν, τὸ δὲ κρατῆ τὴν τομὴν 3.7.9). Bartsch notes the oddness of both swords, observing a similar motion in both swords – 'a lunged stab followed by a powerful cut'; in the diptych in Perseus' sword can perform the same function through its strange double blade. See Bartsch 1989: 57, note 18. Morales interprets a double 'explicit function' of Perseus' weapon, but in accordance with her agenda asserts a phallic imagery in both, particularly in the mechanism of the prop sword to 'protrude and then retract'. See Morales 2004: 177.

³³¹ Bartsch 1989: 153.

³³² Morales 2004: 173-174.

³³³ The sexual tones of the sword seemingly piercing Leukippe suggest that Leukippe will ultimately avoid the threats to her virginity throughout the novel.

³³⁴ Bartsch 1989: 158.

The theatrical sword plays a dual role of its own: first, as an ineffective weapon of the Homeric vocal-performer against the bandits (3.20.4) and secondly, as the convincing instrument of Leukippe's *Scheintod*. In both instances, a prop sword is intended to appear real (the performer attempting to fight bandits and dying as a result while Menelaos takes on the role of performer himself in the production of Leukippe's 'death'). Menelaos' use of the Homeric sword defeats the *boukoloι* through theatrical performance, plunging a fake sword into a fake stomach.³³⁵ This theatrical aspect and the audience's perception of the sword is emphasised by Satyros' description: 'The audience believes the blade is penetrating the body, but in fact it has retracted into the compartment in the hilt' (οἱ μὲν ὀρῶντες δοκοῦσι βαπτίζεσθαι τὸν σίδηρον κατὰ τοῦ σώματος, ὁ δὲ εἰς τὸν χηραμὸν τῆς κώπης ἀνέδραμε 3.21.4).

This attention to the mechanism of the sword draws attention to the mechanics of the text, particularly through the similar tone of deception and misdirection. The reader is meant to be deceived, as Kleitophon is deceived when his character witnesses Leukippe's apparent death. The revelation of the prop sword gives the text a sense of theatricality (even comedy) while further revealing the self-conscious dialogue on narrative manipulation. Through this dialogue, Achilles encourages the reader to read the text with scrutiny.

This mode of reading is seen in the Charmides' micro-narrative of the phoenix. The arrival of the phoenix in Egypt is met with a test: a priest 'authenticates the bird against the text... and [the bird] knows that he is being doubted' (δοκιμάζει τὸν ὄρνιν ἐκ τῆς γραφῆς... ὁδὲ οἶδεν

³³⁵ Hornung 2001: 50. Hornung points out the multicultural and theatrical lens through which this episode should be viewed, 'Menelaos the Egyptian, who can speak each Greek and also Egyptian, who are generally able to turn out to always be able to be initiated like a *boukolos* along with whom in addition is aware of how a person can manipulate the gear of the Homeric rhapsode, will always be the one who manages your heroine's escape from your herdsmen'.

ἀπιστούμενος 3.25.6-7).³³⁶ The only additional appearance of δοκιμάζω appears in Book 2 as Leukippe argues with her mother: ‘if there is a certain test for virginity, apply it to me’ (εἰ παρθενίας ἐστὶ τις δοκιμασία δοκίμασον 2.28.2-3). The testing of the phoenix recalls Leukippe’s demand to be examined in Book 1. Additionally, δοκίμασον foreshadows the virginity test Leukippe undergoes in Book 8, ultimately fulfilling the *prolepsis* contained in Book 1. The religious witnessing of these tests emphasises the ritualistic nature of the scrutinised figures of both Leukippe and the phoenix.³³⁷ The test for Leukippe in Book 8 is decidedly less physical and more mystical in its judgment than for the phoenix.³³⁸

Morales discusses the exposure of the phoenix as possessing a sexual tone; expanding on this, she suggests the sexuality of the terminology epitomises the same level of exposure seen in Leukippe’s fit of madness, thrashing about ‘with no thought to conceal the parts that a woman would not wish to be seen’ (ἡ δὲ προσεπάλαιεν ἡμῖν, οὐδὲν φροντίζουσα κρύπτειν ὅσα γυνὴ μὴ ὀρᾶσθαι θέλει 4.9.2).³³⁹ As descriptions of Leukippe are sexualised throughout the text, this interpretation is not unfounded (but perhaps overemphasised to suit her reading of the text).

In the image of the phoenix, Achilles reveals several interpretations and textual parallels; it ultimately paints Leukippe as a phoenix who will continually ‘die’, be ‘reborn’, and face scrutiny.³⁴⁰ Aelian’s description of the phoenix also includes a priestly debate, but this is

³³⁶ Could pertain to a ‘false phoenix’ described by Pliny and Tacitus. See Tacitus, *Annals* 6.28 and Pliny, *Natural History* 10.2.5. Cf. Garnaud 1991: 105; Morales 2004: 193.

³³⁷ Cf. Cassius Dio, *Roman History* 72.4. In Cassius Dio’s account of the *boukoloi*, there is the presence of a ‘false priest’, which Achilles may reference in the authentication ritual of the phoenix or the ‘false phoenix’ discussed in previous note.

³³⁸ Morales 2004: 194.

³³⁹ Morales 2004: 196.

³⁴⁰ An additional characterisation of inauthenticity in the phoenix relates to its name: the phoenix is only ‘Phoenician’ in name. While its etymology suggests otherwise, it does not originate from Phoenicia, but rather Ethiopia: φοῖνιξ μὲν ὁ ὄρνις ὄνομα, τὸ δὲ γένος Αἰθίοψ (3.25.1). The reference to its Ethiopian background is

focused on establishing *when* the bird will arrive in Egypt rather than if the bird itself is deceptive.³⁴¹ Achilles has maintained the aspect of religious debate from Aelian, opening an intertextual dialogue. This shift in focus from Aelian's account demonstrates a deliberate shift of emphasis to themes of assessment and distinguishing authenticity; actively manipulating the narrative aspects of Aelian's phoenix, Achilles continues to play out themes of the real and the inauthentic.

Life and death play a thematic role in the second book-pair. These themes build on the question of the theatricality of the text. The reader begins to question the reliability of the narrator and author, further stimulating interpretation and reinterpretation of the text. The novel itself is a fiction, a fabrication; as the text continually calls attention to its own inauthenticity, the author becomes more visible. Achilles influence in the narrative begins to come under the same scrutiny as the phoenix.

2.4 Mixing of Genres

As part of the hermeneutics of the text, Achilles incorporates and manipulates different genres, adding an intertextual spin on the interpretive game of the text. He utilises several genres, but particularly prolific are historiography, declamation, mythology, and epic. Intertextuality is not a new tool of the ancient author, but Achilles accomplishes something innovative and sophisticated in his novel. Through these genres, Achilles employs different modes of storytelling revealing a high register behind an exterior guise of genre mimicry.

not unique in Achilles, though it is unusual. Though, the comparison of the phoenix to the peacock is unique to Achilles. The Nile is also of Ethiopian origins. See, Plazenet 1995: 20-21. (cf. Heliodorus 9.22.78).

³⁴¹ Ael. NA 6.58.

2.4.1 Historiography

Futre Pinheiro remarks that Egypt is a favourite *topos* for the ancient Greek storyteller from Herodotus to Heliodorus.³⁴² Naturally, therefore, Achilles adopts a flavour of Herodotus in his Egypt-themed second book-pair.³⁴³ Achilles often switches to this Herodotean narrative mode, giving an encyclopaedic account of creatures, objects, and peoples encountered in the novel. In Books 1 and 2, we have ‘digressions’ on myths and rhetorical questions; Books 3 and 4 open the door to the foreign world outside of Kleitophon’s home. As a result, these moments of interrupted narrative form the characterisation of Kleitophon as a foreigner in strange lands.³⁴⁴ Achilles’ use of this authorial mode demonstrates movement beneath the superficial nature of its presentation.

This historicising mode is established early in the book-pair. As the diptych of Andromeda and Prometheus comes to its abrupt conclusion, the protagonists encounter the next immediate narrative conflict: the ‘herdsmen’ (*boukoloι*).³⁴⁵ Describing them, Kleitophon enters a historiographical register: ‘All were huge, black-skinned (not the pure black of the Indians, but what the spurious Ethiopian offspring might be), bare-headed, light of foot but broad of body’ (μεγάλοι μὲν πάντες, μέλανες δὲ τὴν χροάν, οὐ κατὰ τὴν τῶν Ἰνδῶν τὴν ἄκρατον, ἀλλ’ οἷος ἂν γένοιτο νόθος Αἰθίοψ, ψιλοὶ τὰς κεφαλὰς, λεπτοὶ τοὺς πόδας, τὸ σῶμα παχεῖς 3.9.2). His description of the *boukoloι* reflects an emotionally removed observation of the novel’s antagonists, recalling Herodotus’ accounts of cultures with similarly dark skin.³⁴⁶ This

³⁴² Futre Pinheiro 1995: 468.

³⁴³ Futre Pinheiro 1995; Nimis 2004: 59.

³⁴⁴ The Greek novels themselves dwell on the exploration of mostly non-Greek settings, such as Ethiopia, Egypt, or Persia. Heliodorus, Achilles Tatius, Xenophon, and Chariton explore non-Greek settings.

³⁴⁵ cf. Xenophon of Ephesus 3.12.2, ‘shepherds’, and Heliodorus 1.5.1-2. The *boukoloι* are a commonly chosen group of antagonists.

³⁴⁶ Ethiopians (Nubians, etc) who live south of Egypt (Hdt. 2.29); Asian Ethiopians who look just like Ethiopians but instead of woolly hair, theirs is straight (Hdt. 7.70); Colchians who live off the shore of the Black Sea. As they have black skin, woolly hair and practise circumcision, Herodotus believes them to be Egyptian (Hdt.

encyclopaedic approach to the physical appearance of the *boukoloι* invokes a Herodotean stance, describing with a knowledge his character does not possess while prescribing a sense of veracity to the text.

After describing the *boukoloι*, Kleitophon shifts to narrative mode, only to shift back to historiographical content in 3.13: ‘More than any clod, an Egyptian clod is harsher, for it is heavy, jagged, and irregular, the sharp points of rocks are the [cause of] the irregularity’ (παντὸς δὲ βῶλου χαλεπώτερος βῶλος Αἰγύπτιος, βαρὺς τε καὶ τραχὺς καὶ ἀνώμαλος τὸ δ’ ἀνώμαλόν εἰσιν αἱ αἰχμαὶ τῶν λίθων 3.13.3).³⁴⁷ Places and their properties are of the *paradoxographic* literary realm. Through this formulaic approach to the *boukoloι*, Achilles establishes them as antagonists (a well-known adversary in the genre which contributes to the incessant trials of the narrative, like the storm of 3.1-5). Beyond this characterisation of the *boukoloι*, these shifts between narratives to historiographical digressions interrupt the narrative pacing, giving the reader the same sense of being impeded by the narrative. However, Achilles’ historiographical style is far removed from Herodotus. Achilles uses a historiographical register and content to accomplish a sophistic tone. These are not mere informative breaks in the narrative, but an elaborate performance of literary artifice, which inhibits the pace of the narrative.

This interference with the narrative progression continues throughout Book 3 and builds in Book 4, a Book littered with descriptions, digressions, and micro-narratives that distract from the main-narrative. These distractions thematically centre on the Nile, personified into a narrative force itself – inhibiting the progression of the main-narrative while simultaneously

2.104). And ‘short men’, who possibly live along the Niger River (Hdt. 2.32-33) and additionally along the west coast of Africa (Hdt. 4.43).

³⁴⁷ The only other use of βῶλος in Achilles Tatius occurs in the phoenix description regarding the lump of myrrh (3.25.4).

channelling narrative opportunities. Narrator-Kleitophon disrupts the narrative with a physical description of the Nile; initially this description maintains a historiographical tone, describing the structural attributes of the river.³⁴⁸ From this Herodotean stance, Achilles again shifts narrative styles. The historiographical tone becomes one of panegyric rhetoric (*logos epainos*), praising the Nile and later personifying it.³⁴⁹

These two interwoven styles create a jarring effect: a descriptive, factual account juxtaposed with an elaborative stylistic, panegyric piece. Kleitophon describes this as a ‘novel spectacle’ (θέαμα καινόν 4.12.1) in the same way he describes the elephant (θέαμα καινόν 4.4.7); through καινόν, a key paradoxographic word, these ‘spectacles’ are accentuated as a recurring motif, particularly of the first four books (and one instance in Book 6).³⁵⁰ The Nile will ultimately urge the narrative forward, ferrying the characters to their destination, but Kleitophon cannot help being intrigued by the scenery. Both the reader and Kleitophon become lost in a visual distraction from the main narrative.

Many of these historiographical digressions expand into fuller narratives, interrupting the main narrative with an embedded narrative. The appearance of the phoenix inspires the general Charmides to relate the full tale of the magical bird. The image of the phoenix is popular among the paradoxographers and Achilles spares no detail or flourish in his use of

³⁴⁸ Ach. Tat. 4.11.3-4: Ὁ Νεῖλος ῥεῖ μὲν ἄνωθεν ἐκ Θηβῶν τῶν Αἰγυπτίων εἰς ὧν ἄχρι Μέμφεως καὶ ἔστι μικρὸν κάτω Ἐρκάσωρος ὄνομα τῆς κώμης πρὸς τῷ τέλει τοῦ μεγάλου ῥεύματος. Ἐντεῦθεν δὲ περιρρήγνυται τῆς γῆς, καὶ ἐξ ἐνὸς ποταμοῦ γίνονται τρεῖς, δύο μὲν ἐκατέρωθεν λευμένον, ὁ δὲ εἰς ὡσπερ ἦν ῥέων πρὶν λυθῆναι.

³⁴⁹ Ach. Tat. 4.12.1: Νεῖλος ὁ πολὺς πάντα αὐτοῖς γίνεται, καὶ ποταμὸς καὶ γῆ καὶ θάλασσα καὶ λίμνη: καὶ ἔστι τὸ θέαμα καινόν, ναῦς ὁμοῦ καὶ δίκελλα, κώπη καὶ ἄροτρον, πηδάλιον καὶ τρόπαιον.

³⁵⁰ Ach. Tat. 1.6.1: Kleitophon in reaction to seeing Leukippe; 1.13.2: reaction to seeing Charikles’ mangled body; 2.14.4: reaction to the oracle’s words regarding a city in the sea and an island on the land; 2.15.3: comparison of the oxen’s horns to the crescent moon; 2.37.3: the ‘disgraceful’ spectacle of the flesh-eating bird carrying off Ganymede; 3.7.2: the image of Andromeda in the painting of book three; 3.17.7: Leukippe emerging from her coffin alive, but her stomach still carved open; 6.2.3: switching Kleitophon (dressed in women’s clothes) in his cell block ‘the proverbial deer in place of the maiden’.

the phoenix as another interlude in the narrative.³⁵¹ The original Herodotean topic is recognisable but Achilles transforms historiography into sophisticated bravura and more besides. Herodotus identifies the encasement of myrrh, containing the phoenix's dead parent, as an 'egg' (ὠὸν 2.73.4), focusing on new life;³⁵² in Achilles this has become a ταφή (3.25.4) recalling that of Andromeda (3.7.2), and focusing on death. Meanwhile the excavation (ὄρυγμα) of the myrrh recapitulates to the natural dug out rock (ὄρυγμα) of Andromeda (3.7.1).

Through this extended digression, the phoenix is presented more as a micro-narrative rather than the more static descriptions, such as the crocodile (4.19.1-6), the Egyptian ox (2.15.3-4), or the hippopotamus (4.3). The arrival of the phoenix impedes the protagonists from continuing their own narrative, requiring them to wait in religious observance. The drive for storytelling contained in the micro-narrative further emphasises this pause in the main-narrative, iterating themes introduced in Book 3 while ushering in proleptic themes for Book 4. Charmides is responsible for further micro-narratives in Book 4, slowing the narrative pace with odd historiographical anecdotes.

After elaborating on the hippopotamus, Charmides says, 'it is an Egyptian elephant' (ἐστίν... ἐλέφας Αἰγύπτιος 4.3.5).³⁵³ As a clear intertext with Herodotus' introduction of the phoenix,

³⁵¹ For accounts of the phoenix, see Hdt. 2.73; Dionysius, *Ixeuticon sive De aucupio* 1.32; Hecataeus, fragment 324b, line 18; Philostr. *Maj. VA* 3.49; Philostr. *Epistulae et dialexeis* 1 epistle/8.14; Heliodorus 6.3.3.4; Favorinus, fragment 96.9, line 20; Gregorius Nazianzenus, *Carmina Moralia* 620.3; Nonnus, *Dionysiaka* 40.395; Amphilochius, *De recens baptizatis* 31; Libanius, *Orationes* 17.10.2; Photius, *Bibliotheka* 241, Bekker 327a.29; Scholia in Aelium Aristidem, 107.5.1; Greek Anthology 7.428.13.

³⁵² Hdt. 2.73.4: πρῶτον τῆς σμύρνης πλάσσειν ὅσον τε δυνατός ἐστι φέρειν, μετὰ δὲ πειρᾶσθαι αὐτὸ φορέοντα, ἐπεὰν δὲ ἀποπειρηθῆ, οὕτω δὴ κοιλήναντα τὸ ὠὸν τὸν πατέρα ἐς αὐτὸ ἐντιθέσθαι, σμύρνη δὲ ἄλλη ἐμπλάσσειν τοῦτο κατ' ὅ τι τοῦ ὠοῦ ἐκκοιλήνας ἐνέθηκε τὸν πατέρα.

³⁵³ Charmides describes how the hippo is captured (via pits dug by hunters) before he compares the hippo to the elephant. According to Ael. *NA*.8.10: 'Elephants would not easily fail to notice an ambush. For instance, when they come near to the pit which elephant-hunters are in the habit of secretly digging...they restrain themselves from going any further' (δὲ τῶν πειθόντων ἄκοντας ἐσθίειν ἠττῶνται πολλάκις πάνυ ἀκρατῶς. οὐκ

Kleitophon claims, ‘we have never seen [an elephant], except for in a painting’ (ἀλλ’ ἡμεῖς γε οὐκ εἶδομεν... ὅτι μὴ γραφῆ 4.4.2; cf. ἐγὼ μὲν μιν οὐκ εἶδον εἰ μὴ ὅσον γραφῆ Hdt. 2.73).³⁵⁴

Following the phoenix description at the end of Book 3, this intertext at the beginning of Book 4 is deliberate and accomplishes two things: it connects the image of the elephant to the phoenix, recalling Herodotus’ account; and introduces the reader to a second micro-narrative (termed a *paradoxon* by Charmides as he launches into the scientific digression, ‘ὡς παράδοξον’ 4.4.1). If the reader has not made the parallel to Herodotus whilst reading the phoenix description, the intertext at the beginning of the elephant digression encourages a retrospective comparison of the two accounts. The recalling of the Herodotean passage at the beginning of Book 4 gives a thematic conclusion to the phoenix account – initially a bearer of death, but also life.³⁵⁵ As Leukippe’s first *Scheintod* has come to pass, the paired theme of ostensible death and concealed life hints at future *Scheintode*.

Ostensibly, the micro-narrative of the elephant is meant to affect Leukippe, much like Kleitophon’s sexually suggestive narratives in Leukippe’s meadow at the end of Book 1; however, as in the phoenix description, there is a higher register at work. Charmides continues with his strange discussion on the elephant, explaining that, ‘A Greek man inserted his head right up to the middle of the elephant’s head’, purchasing its breath as a cure for headaches (4.4.7).³⁵⁶ The curative element of the elephant’s breath incorporates an element

ἂν ποτε ῥαδίως τοὺς ἐλέφαντας ἐνέδρα λάθοι. ὅταν γοῦν γένωνται τῆς τάφρου πλησίον, ἦν εἰώθασιν ὑπορύπτειν οἱ θηρώντες αὐτούς...μὲν περαιτέρω χωρεῖν ἀναστέλλονται).

³⁵⁴ Herodian also describes Commodus’ fights with various animals brought to the amphitheatre from places like India and Ethiopia, as being recognised ‘only from pictures’, see Herodian 1.15.45.

³⁵⁵ This theme of life and death is further explored by the focus of the phoenix description on death (carrying the tomb 3.25.4) and the elephant’s focus on life (its pregnancy and the erotic nature of its behaviour and breath 4.4.2; 4.4.5; 4.4.7).

³⁵⁶ Ach. Tat. 4.4.7: εἶδον δέ ποτε καὶ θέαμα καινόν. ἀνήρ Ἕλληνα ἐνέθηκε τὴν κεφαλὴν κατὰ μέσην τοῦ θηρίου τὴν κεφαλὴν.

of *mirabilia* to the description, showing off Achilles' penchant for paradoxographical flair.³⁵⁷

The description of the elephant seems fantastic: elements of it can be found in other elephant descriptions, but Charmides seems to be taking some liberties in his presentation.³⁵⁸ As a narrative, it is told to be believed and to entertain.³⁵⁹

Due to his desire to be in Leukippe's company as long as possible, Charmides presents an elaborate digression which distracts from the main narrative.³⁶⁰ Through this micro-narrative, Achilles indirectly addresses the reader just as Charmides attempts to influence Leukippe. Unlike Kleitophon's overly sexual 'marriage'-narratives in Book 1, the presentation is indirect at the narrative level and while being more sophisticated at the reader's level. It engages paradoxography for the purpose appealing to an audience. Kleitophon has seen an elephant 'only in paintings', and the description becomes an elaborate painting-like *ekphrasis*. Through this mode of narrative, the elephant becomes a rhetorical exercise with hidden agenda.

According to Charmides, 'the mother holds her offspring for the longest time: ten years she forms her foetus... so that it is old when it is born' (4.4.2).³⁶¹ The length of the pregnancy is

³⁵⁷ Ael. NA. 1.37: Explains that the elephant's fat is a remedy against poisons.

³⁵⁸ For accounts of the elephant, see Plutarch, *Moralia Whether Land or Sea Animals Are Cleverer* 12; Aelian, *Natural History* 9.56, 9.58 (its longevity), 10.10 (taming the elephant), 10.12 (its flesh), 11.14 (elephant as nurse), 11.15 (punishing adultery); Aelian does discuss the elephant's love of sweet smelling flowers, which it picks and hands to its handler, with no mention of whether the animal eats this flower (though it surrounds its food with the flowers to impart its smell as a sort of flavour, see Ael. NA 13.8).

³⁵⁹ Graverini states, 'So the historian not only needs to inform and to educate his readers. He also has to arouse their emotions, make them believe they are living the events he narrates, not merely reading them. This means that historiography is becoming more and more similar to a theatrical play, whose main virtue is to make his audience forget the theatre, the seats, the other people: the audience is almost magically transported into the narrative world'. See, Graverini 2009: 16. Cf. Photius, *Bibl.* 176.12a-b.

³⁶⁰ The micro-narrative of the elephant may also reflect the similar exchange of payment Charmides is willing to give to both Menelaos and Leukippe to relive his own brand of 'headache': 'Call the doctor, sir, and quickly: my wounds are pressing' (κάλεσον, ἄνθρωπε, ταχὺ τὸν ἰώμενον: ἐπείγει τὸ τραῦμαν 4.7.4).

³⁶¹ Ach. Tat. 4.4.2: κύει μὲν αὐτὸν ἢ μήτηρ χρονιώτατον: δέκα γὰρ ἑνιαυτοῖς πλάττει τὴν σποράν... ὅταν ὁ τόκος γέρων γένηται.

comparative to the lifespan of the elephant as well, ‘...they claim it lives longer than Hesiod’s crow’ (4.4).³⁶² Plutarch references the fragment from Hesiod:

A chattering crow lives out nine generations of aged men, but a stag's life is four times a crow's, and a raven's life makes three stags old, while the phoenix outlives nine ravens, but we, the rich-haired Nymphs, daughters of Zeus the aegis-holder, outlive ten phoenixes³⁶³

From this mythological allusion, it is clear that Achilles’ description of the elephant is concerned with the concept of time and age. Additionally, the reference to Hesiod displays a possible allusion to the phoenix, further tightening the relationship between these digressions.³⁶⁴ Charmides’ use of these details demonstrates his (and subsequently Achilles’) learned background as well as the more erotic overtones of the text. The emphasis on the length of time in the elephant and phoenix micro-narratives hint at a narratorial awareness of the slowed narrative-pacing – a deliberate hindrance to the progression of the plot. Even after the narrative is allowed to resume to explain Charmides’ present situation with the *boukoloι*, another parenthetical description interrupts the narrative.

As Graverini has said, ‘Novels are inspired by historiography to develop authentication strategies and to create that mix of belief and disbelief that alone makes fiction really enjoyable’;³⁶⁵ and it is indeed clear that a historiographical register contributes to Kleitophon’s narrative style, establishing authority and authenticating the narrative. But Achilles does more than this. The historiography is, as generally recognised, part of the

³⁶² Ach. Tat. 4.4.3: βιοῦν γὰρ αὐτὸν λέγουσιν ὑπὲρ τὴν Ἡσιόδου κορώνην.

³⁶³ Plut., *de Orac. defectu* ii. 415c.

³⁶⁴ Hägg expands on Achilles Tatius’ tendency to note the age of men and animals. See, Hägg 1971: 208.

³⁶⁵ Graverini 2009: 24.

baroque décor of the novel, but like any ‘digression’ in this novel, it poses the question of interpretation. Thus the historiographic provides material through which Achilles may communicate with, and challenge, the reader to integrate the material with the novel’s events and themes. The alert reader knows what puzzles are being set and who is setting them.

2.4.2 Declamation and Art Criticism

From Book 1, Achilles emerges as a methodical sophist, describing each painting encountered in the novel with a level of deceptive realism worthy of an art critic. The rhetorical trope of creating literary art (often in an attempt to surpass the painter) is a rhetorical exercise common in the Second Sophistic. Achilles takes this *topos* and exploits it throughout the novel: first, through the Europa painting and then the diptych of Andromeda and Prometheus.

Both of these paintings (including the painting of Philomela in Book 5) display stylistic and mythical imagery, focusing on the expressions of the characters captured within the images. As Bartsch explains, ‘...Achilles Tattius (like rhetorical writers on art) treats his characters as if they were the subjects of such a rhetorical exercise in art criticism’ and she brings attention to the works of the Philostrati, Callistratus, and some of Lucian as the ‘highest forms’ of this expression of art criticism.³⁶⁶ While the paintings are proleptic of the narrative, they also exist as rhetorical exercises.

Deceptive realism emerges as a focal point of this exercise. This realism is maintained through an emotional emphasis captured within the painting. Achilles describes Andromeda: ‘the artist had enhanced her beauty with this touch of lovely fear’ (οὕτως αὐτὴν ἐκόσμησεν ὁ ζωγράφος εὐμόρφῳ φόβῳ 3.7.3), continuing from her early description as having ‘a face combined with beauty and fear’ (τῶν προσώπων αὐτῆς κάλλος κεκέρασται καὶ δέος 3.7.2).

³⁶⁶ Bartsch 1989: 125.

Philostratos makes a similar remark in his *ekphrasis* of the same myth: κεκαλλώπισται δὲ ἀπὸ τοῦ καιροῦ, καὶ γὰρ ἀπιστεῖν ἔοικε, καὶ χαίρει μετ' ἐκπλήξεως.³⁶⁷ The representation of fear is developed further in Achilles' depiction of the Gorgon's head: 'Even as a painting/colours, it was terrifying... in this way it was threatening even as a painting (*graphe*)' (ἢ δέ ἐστι φοβερὰ κὰν τοῖς χρώμασι... οὕτως ἀπειλεῖ κὰν τῇ γραφῇ 3.7.8).

The detail of the sea-monster also contributes to the terror of the scene: 'His jaws were long and large, opening wide from a point of intersection at the shoulders, and all the rest was stomach' (γένυς πολλή καὶ μακρά ἠνέωκτο δὲ πᾶσα μέχρι τῆς τῶν ὤμων συμβολῆς, καὶ εὐθύς ἢ γαστήρ 3.7.7). The aspects of terror within the painting are underscored by its descriptive elements, particularly the emphasis of the facial features. Accentuating the emotions of the painting is a feature of its literary ornamentation, as the painting is a prose piece of art. Through this realism, Achilles adds to the ornamentation of the painting in a way which becomes a self-critical aspect of the novel. In this way, this exercise in ornamentation enhances an existing thematic quality. It fits into the discourse about appearance and reality in which a painting demonstrates a tangible fear, yet the phoenix, a real bird must prove his authenticity.

As introduced in Books 1 and 2, Achilles continues to employ the recognisable structures and devices of declamatory rhetoric throughout Books 3 and 4. Kleitophon's character weeps at the current predicament of being capture by bandits: 'What crime did we commit that in just a few days we are overwhelmed by an avalanche of troubles?... speech often procures compassion...it tames the raging souls of its audience' (τί τηλικοῦτον ἠδικήκαμεν, ὡς ἐν

³⁶⁷ Philostr. *Maj. Im.* 1.29.

ὀλίγαις ἡμέραις τοσούτῳ πλήθει βαπτισθῆναι κακῶν...ὁ γὰρ λόγος πολλάκις τὸν ἔλεον προξενεῖ... διακονουμένη τῆς τῶν ἀκουόντων ψυχῆς ἡμεροῖ τὸ θυμούμενον 3.10.1-2).

The quick succession of emotional rhetorical questions (a dialogue structure parallel to declamation) continues the dialogue with the reader in the form of an appeal to audience. The reader notes the obvious intentions of Kleitophon's speech, but it is not without a sense of humour. Stating his purpose within his lament, displays a directness which borders on parody. It demonstrates a sense of the author's condescending tone while building Kleitophon's character. Whether this is a commentary on declamation itself is difficult to say, but Achilles uses its predisposition to over-performance as a characterisation device.

Kleitophon maintains this dramatic persona throughout Books 3 and 4. During Leukippe's recovery from her bout of drug-induced madness, Kleitophon laments her condition with a similar succession of succinct questions concluded with an *antithesis*: 'You are unfortunate, when awake you are mad, but your dreams show sense' (γρηγοροῦσα μὲν γὰρ μανία δυστυχεῖς, τὰ δὲ ἐνύπνια σου σωφρονεῖ 4.17.3-4). Seneca lists examples of this specific device in his *Controversiae*, revealing this as a common structural theme in rhetorical exercise.³⁶⁸

Kleitophon's use of this rhetorical structure suggests a similar persuasive and theatrical element in the narrative, drawing attention to audience reception. This is not the only example of declamatory dialogue within Book 4. When Menelaus warns Kleitophon of Charmides' intentions regarding Leukippe, he begins to philosophise the significance of a kiss (4.8). Seneca argues that such philosophical observations are quite out of place in

³⁶⁸ Seneca, *Controversiae* 1.1.1; 1.2.8; 1.6.6; et al.

declamation, but this is not to say that it did not occur.³⁶⁹ In fact, his statement becomes evidence that it did occur in declamation.³⁷⁰ As discussed in Chapter 1, Kleitophon's use of philosophy in his narrative seems to be more a desire to satisfy and engage with his audience through an attempted epigram or two.³⁷¹ This inexperienced declaimer is not always apparent in narrator-Kleitophon, who continues to exhibit a command of language his character does not yet possess.

Narrator-Kleitophon concludes the scene of *boukolois*'s victory: 'Novel misfortunes, such a terrible shipwreck, even with no ships. Both were novel and beyond reason (*paralogos*): a land battle in the water and a shipwreck on land!' (4.14.8-9).³⁷² The shipwreck imagery that is present in Book 1 (external narrator survives storm at sea 1.1.1; Kleitophon's soul on the waves of ruin 1.6.3; imagery of Charikles' death 1.12.4-5) continues in Book 4 in the form of a rhetorical antithesis. Descriptions of this nature are not uncommon in declamation, in fact they often are commended.³⁷³ While character-Kleitophon's performances actively encourage audience participation, narrator-Kleitophon interacts with the reader in a different manner. Displays of elaborate descriptions concluded with well-articulated antitheses seem to beg for audience applause.

Achilles employs rhetorical themes and the elements of declamation as a way of manifesting a discourse with the audience, reminding the reader they are witnessing a performance of sorts. It is a fiction, but it is a self-conscious fiction which uses rhetoric reminiscent of

³⁶⁹ Seneca makes note of them in his letters, but condenses these dialogues to brief summaries as an editorial criticism of Albius. See Seneca, *Controversiae* 7. preface. 1: *illa intempestiva in declamationibus eius philosophia sine modo tunc et sine fine euagabatur; raro totam controuersiam implebat.*

³⁷⁰ Cf. *Controversiae* 1.3.8; 1.7.17; 7.6.18.

³⁷¹ Epigrams themselves are not out of place in recorded declamations. See Seneca, *Controversiae* 1. preface. 5.

³⁷² Act. Tat. 4.14.8-9: καὶ ἦν καινὰ ἀτυχήματα, ναυάγια τοσαῦτα, καὶ ναῦς οὐδαμοῦ: ἀμφότερα δὲ καινὰ καὶ παράλογα, ἐν ὕδατι πεζομαχία, καὶ ἐν τῇ γῆι ναυαγία.

³⁷³ For example, see Seneca, *Controversia* 7.1.26: *Artemo in descriptione tempestatis laudatus est.*

performance before a live audience. The narrative style paints images with deceptive realism and an emphasis on the fantastic. This manipulation of rhetorical expression and structure will culminate in Books 7 and 8 and a trial that is overtly declamatory in conception and manner. Achilles reminds us we are not just reading a fiction, but enjoying a performance. And this performance has several competing voices: character-Kleitophon, narrator-Kleitophon, and Achilles himself.

2.4.3 Tragedy and Myth

Achilles' use of the theatrical demonstrates a dialogue with the reader; part of this dialogue takes its structure and themes from tragedy, mime/pantomime, and myth. Like declamation, the presentation is a form of performance; in the novel Achilles uses theatricality in the text to manipulate the reader as a form of literary illusion – a convincing drama. Tragedy as a genre epitomises the display of performance, highlighting the drama of the novel as it parallels tragic narratives.

The figure of Leukippe is continually represented as a tragic figure, either through her association with the Andromeda and Prometheus diptych or through allusion to tragedies and myth. As an Andromeda and Prometheus figure, Leukippe undergoes tortures (both authentic and performed) while waiting for salvation. Andromeda as a figure from mythology and tragedy, recalls themes from Book 2 while introducing the tone for Book 3.³⁷⁴ Connected by their shared 'improvised grave' imagery (αὐτοσχέδιος ἦν πηλοῦ πεποιημένος καὶ σορός...

³⁷⁴ Two plays of the same name, *Andromeda*, written respectively by Sophocles and Euripides, are now either fragmentary or lost.

3.15.1), Leukippe becomes in effect a *dramatis persona* of a Greek tragedy, particularly as the term σορός emphasises the coffin-like nature of the altar.³⁷⁵

Similarly, Prometheus is a tragic figure, most notably from Aeschylus' *Prometheus Bound*;³⁷⁶ the same imagery that links Leukippe and Andromeda exhibits a similar narrative relationship between Leukippe and Prometheus. Leukippe is expected, through the allusion to these tragic characters, to play the role of a tragedian victim herself. The reader, not anticipating that the heroine will die midway through the narrative, expects a saviour figure to appear (such as Herakles or Perseus as seen in the diptych); however, they are stunned and horrified (along with Kleitophon, himself an observer) to witness the violence of Leukippe's apparent death. The illusion of the drama is successful, but only as long as the author deems necessary for effect.

Achilles uses character dialogue to suggest further theatrical parallels, echoing familiar tragic themes and tones. Scholars have discussed the tragic motifs and dialogue structures found in many of Kleitophon's speeches, which exhibit a heavy theatrical tone in the text.³⁷⁷ During this lament in 3.10, Kleitophon centres on his and Leukippe's sufferings: 'What beautiful decorations for your wedding! A prison for a bridal chamber... instead of a wedding hymn, someone sings a lament for you' (ὡς καλά σου τῶν γάμων τὰ κοσμήματα. θάλαμος μὲν τὸ δεσμωτήριον... ἀντὶ δὲ ὑμεναίων τίς σοι τὸν θρηῖνον ᾄδει 3.10.5).

Kleitophon's tragically themed lament essentially serves as a pseudo-prologue to the drama in Book 3, specifically Leukippe's violent *Scheintod*. The combined image of death and

³⁷⁵ It is also used of the Nile as an 'improvised' city (4.12.7), and of Eros as an 'improvising' Sophist (5.27.4). See Bartsch 1989: 55. Bartsch observes the foreshadowed event of Leukippe's disembowelment through the image of Andromeda, but does not identify αὐτοσχέδιος as a direct connection between the two passages.

³⁷⁶ *Prometheus Unbound* and *Prometheus Pyrphoros* are now lost or fragmented.

³⁷⁷ D'Alconzo 2014: 13; Fusillo 1989: 33-55, and Bartsch 1989: 109-143. For connections between Leukippe and Kleitophon and tragedy see Mignogna 1997 and Liapis 2006.

marriage is a recurrent theme in Achilles (fashioning Leukippe a sort of Persephone figure) and a familiar trope in ancient literature. This motif can be found throughout tragedy and many of the ancient novels.³⁷⁸ For example, Antigone, in her last lament and appeal to Creon, makes a similar death-marriage comparison: ‘Tomb, bridal-chamber, deep-dug eternal prison where I go to find my own... I have enjoyed no marriage bed or bridal song’.³⁷⁹

While this reflects the common verbal tropes of tragedy, the drama of Book 3 is performed more as a mime, adding a sense of comedic parody.³⁸⁰ Kleitophon even refers to his lament as though it were a mime: ὦ τῶν ἀτυχημάτων ἤδη τὸν θρῆνον ὀρχήσομαι (3.10.3).³⁸¹ These theatrical genres become an intertextual feature of the novel and the importance of this relationship has been well identified by Elisa Mignogna.³⁸² The presence of these performance-driven genres appears throughout the novel genre.³⁸³ Its influence is also visible in Achilles’ novel from the first *Scheintod*. The violent act of Leukippe’s sacrifice is carried out with a mime’s sword and the drama is structured to give a ‘mimic-pantomimic’ frame; the result is parodic tone which produces a satirised Euripides’ *Iphigeneia in Tauris*.³⁸⁴

³⁷⁸ For examples of the combined imagery of death and marriage, see Ach. Tat.1.13.5, 3.10.5, 5.11.2; Xenophon of Ephesus 3.5.3; Heliodorus 2.29.4; Apuleius *Met.* 4.33-34; Soph. *Ant.* 891-893; 916-917 etc.

³⁷⁹ Soph. *Ant.* 891-93; 916-17: ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς / οἴκησις ἀειφρουρος, οἷ πορεύομαι / πρὸς τοὺς ἔμαυτῆς... οὕτω λαβὼν / ἄλεκτρον... Translation by Sir Richard Jebb, 1891, Cambridge.

³⁸⁰ Swain discusses the similarities of theme and presentation between both pantomime/mime and the novel in his analysis of the similar theatrical imagery and performance of emotion in Plutarch’s *Antony*. See Swain 1992. Additionally, Webb looks at the use of ‘adultery mime’ in the romance genre, noting Chariton, Achilles Tatius, Heliodorus, and Apuleius. See Webb 2013.

³⁸¹ Morales summarises the significance of mime and pantomime in the Greek romance, careful to differentiate the two. See Morales 2004: 71. Bernhard Zimmermann describes a similar emotional element of pantomime in Seneca’s declamatory tragedies: ‘Seneca adopts an element of pantomime that he can utilize in the achievement of his poetic and philosophical goals: namely, the potential to confer an impressive mode of representation on emotions such as anger and fury, the symptoms of which he describes in *De Ira* (1.1.3–4). See Zimmermann 2008: 224. Similarly, Ismene Lada-Richards devotes a chapter of her book, *Silent Eloquence: Lucian and Pantomime Dancing*, to the sophists’ use of pantomime and rhetorical performance. See Lada-Richards 2012 [2007]. For pantomime and mime as performance arts and rhetorical strategies, see Webb 2008.

³⁸² Mignogna 1996a; 1996b; 1997. For the purposes of her argument Mignogna has combined the two genres.

³⁸³ For example, the pantomimic dance of Philetas in Longus (2.37); Chariton claims to out-perform the dramatists (5.8); or the Judgement of Paris in Apuleius (*Met.* 10.30-34).

³⁸⁴ Mignogna 1997.

Like the tragedians, Achilles employs mythology to form narrative parallels in his own 'drama'. Narrator-Kleitophon describes the scene of Leukippe's first *Scheintod* and character-Kleitophon's reaction to it, making use of the images of both Marsyas and Niobe. He compares the image of Leukippe tied to the altar to how 'the artists represent Marsyas bound to a tree' (οἷον ποιοῦσιν οἱ κοροπλάθοι τὸν Μαρσύαν ἐκ τοῦ φυτοῦ δεδεμένον 3.15.4). Switching his focalisation, he observes the paralysis of his own character: 'the *mythos* of Niobe is probably no lie...through her immobility as though she had become stone' (ὁ τῆς Νιόβης μῦθος οὐκ ἦν ψευδής... ἐκ τῆς ἀκίνησίας ὡσεὶ λίθος γενομένη 3.15.6).

When Leukippe is restrained on the altar, the reader recalls the images of Andromeda and Prometheus bound; however, Kleitophon invokes the image of Marsyas. Additionally, Narrator-Kleitophon refers to the myth of Niobe when perhaps the Gorgon's head in the painting of Andromeda would serve as the more predictable mythological parallel, which we will explore further in §2.5. Through these mythological parallels, Achilles uses Kleitophon as a narrative device, establishing continual narrative comparisons revealing the evolving consciousness of the paintings.

Behind the guise of an inexperienced narrator who fails to make the obvious intratextual parallels, Achilles incorporates devices and themes from tragedy and myth (including elements of mime and pantomime) to emphasise the *performative* quality of the narrative; they collectively share a form of *hupokrisis* as an 'excessive illusionism'.³⁸⁵ Through this illusionism, the audience is deceived, but knowingly so. The drama unfolds before the reader, caught up in the theatre of the text.

³⁸⁵ Morales 2004: 72.

2.4.4 Epic

Littered with various Homeric allusions, Achilles grafts the epic genre into his narrative. Many of the novelists mimic Homeric themes and vernacular, but Achilles accomplishes something more sophisticated than the superficial intertextuality suggests.³⁸⁶ This links this story with themes from the most famous storyteller, Homer, but it also bestows a certain personification to the storm of Book 3. The opening of the second book-pair is dramatic and violent in and of itself, contrasting the themes of love and seduction visited lines earlier in Book 2. The first description of Book 3 is the storm, the first life threatening narrative threat of the novel.

This is no ordinary storm, but a Homeric storm; it links this indiscriminate storm to the vengeful storm of the Homeric narrative world. These antagonistic storms in Homer serve as narrative threats brought on usually by the rage of a god. Narrator-Kleitophon describes what appears to be the divine attributes which accompany the storm: ‘The air blared with trumpet-sounds’ (ὁ μὲν ἀήρ εἶχε σάλπιγγος ἦχον 3.2.3), resembling a line from the *Iliad*, ‘...all around the great heavens sounded the trumpets’ (ἀμφὶ δὲ σάλπιγξεν μέγας οὐρανός *Il.* 21.388). Whitmarsh points out this passage’s allusion to the Homeric line, comparing the sound of this storm to the sound of the raging gods of the *Iliad*.³⁸⁷

Additionally, Whitmarsh draws attention to another instance of Homeric intertextuality in 3.4.6: ‘Many also fell onto shivered timbers and were impaled like fish’ (πολλοὶ δὲ καὶ ξύλους ἀπερρωγόσι συμπεσόντες ἐπείροντο δίκην ἰχθύων). This recalls *Odyssey* 10.124, in reference to the description of the Laestrygonians spearing Odysseus’ men: ‘...impaling them like fish they caught themselves a joyless banquet’ (ἰχθύς δ’ ὡς πείροντες ἀτερπέα δαῖτα φέροντο).

³⁸⁶ Chariton uses intertextuality to highlight ‘ideal’ characteristics in his protagonists, including allusions to their flaws as well. Heliodorus builds on concepts found in Achilles, building on the rhetorical *paideia* of his characters and alluding to characters’ history. See De Temmerman 2014: 46-50; 310.

³⁸⁷ Whitmarsh 2001: 154. See note on 3.2 as well as 3.4 for intertextuality with the *Odyssey*.

Through intertextuality and the acknowledgement of divine forces forwarding the narrative, the novel projects an image of a narrative tapestry interwoven with several generic motifs; moreover, it also recognises the weaver of this intertextuality – the voice and influence of the author in the text.

Combining the imagery of the *Iliad* and *Odyssey*, Achilles fashions a Homeric storm to set the stage for the growing narrative threat. Together with the characterisation of Kleitophon as a ‘hammed up’ Odysseus (from Satyros’ prompting to ‘become Odysseus’ in his sexual pursuit of Leukippe [2.23], showing the scar on his thigh [8.5.1], to the omission of sexual encounters [8.5.2]), this reflects a near-parodic approach to characterisation through intertextuality.

The Homeric allusions do not create an ‘ideal’ character as they do in Chariton, or later in Heliodorus, but create a sense of satire (as in Petronius).³⁸⁸ At the end of 3.20.4, a *homeristes*, an actor of Homeric scenes, shows that even Homer in this age could be a matter of performance (*Homeristae* are also mentioned at Petronius 59.2). This indeed justifies Fusillo’s characterisation of Achilles’ engagement with literature and genre as ‘an ironical and metaliterary pastiche of the erotic novel’³⁸⁹ and once more shows a well-developed self-consciousness in his presentation of ‘novel’ as well as an implicit discourse on the genre.

2.5 Advancing the Narrative and the Visibility of Author

As we have seen, the novel is a complex creation of the author. The manipulation of the conventions of the genre calls attention to the self-reflexivity of the novel and its consciousness regarding its own composition. As a text aware of its mechanics, the novel reveals a deeper dialogue on the genre and the composition of fiction.

³⁸⁸ Similarly, Encolpius is explicitly compared to Odysseus/Ulysses. See Jašková 2010: 84.

³⁸⁹ Fusillo 1996: 279.

The second book-pair initiates the protagonists into their first adventures and, subsequently, the problems they will encounter in the novel. Achilles uses the storm of Book 3 as a launching point to set the scene for the book-pair as a whole. It opens the novel to the world of the 'problematic' – the narrative threats which will test the hero and heroine. Through the presentation of these threats, Achilles' presence appears as the manipulative force behind the narrative. As Comito explains in his analysis of exile and return in the Greek romances:

As in Heliodorus or Achilles Tatius the emphasis is put on wandering in space.

In such stories as these, the status of character is more or less assumed, and our attention is directed toward its 'adventures' (adventure: *ad venire*) out into a world that unrelentingly tests its integrity. It is the world itself that becomes problematic, and we find ourselves speculating not on depths of personality so much as on the impersonal distances that threaten to engulf it - the mystery of the sea.³⁹⁰

Whilst most of the events of novels are intradiegetically caused by its characters, there is something special about events beyond the control of the characters, such as storms. They are the products of a different level, of gods, fate, or mere (bad) luck, whose extradiagetic causes rest more firmly with the author-narrator than other events, however much the author-narrator has in fact caused them too. The storm possesses an element of the divine, a force which the characters seem bound to accept as a separate force in the narrative. In the guise of disorder, the storm becomes a unique device to advance narrative events. This uniqueness allows Achilles to manipulate the interaction between the reader and the narrative through elaborate description. The effect causes a similar feeling on the reader as

³⁹⁰ Comito 1975: 60.

the characters in the narrative – tossed on a ‘sea’ of intertextuality and varying narrative registers.³⁹¹ Hägg briefly addresses this in his observations on Kleitophon’s narration of the storm which is seemingly described ‘for its own sake’.³⁹²

Achilles does not make these new narrative threats completely evident. As part of a new movement of the text (in this case, the initiation of narrative problems), Achilles introduces a second painting through which he reveals his presence in the text. These threats are concealed within the diptych of Andromeda and Prometheus, which (unlike the other paintings introduced in the novel) is attributed to a specific artist, Euanthes.³⁹³ The presence of this named painter is significant as it emphasises the authorial nature of the proleptic diptych. Due to this, there has been some debate regarding whether this painting in *Leukippe and Kleitophon* is inspired by the author or the author has been inspired by a real painting.³⁹⁴ In fact, the doubled painting containing Andromeda and Prometheus may have been inspired by a pre-existing literary association.³⁹⁵

Whether or not the painting in question is, in fact, a real painting, Achilles has repainted it in the text. The transition from the author-made threat of the storm to the image of the artist

³⁹¹ The asyndeton in 3.2.8 (ἐρρόχθει τὸ κύμα, ἐπάφλαζε τὸ πνεῦμα, ὀλολυγμός γυναικῶν, ἀλαλαγμός ἀνδρῶν, κελουσμὸς ναυτῶν, πάντα θρήνων...) helps achieve this indulgent effect of the description by adding a sense of disorientation and chaos in the scene. See, Carney 1961: 46. Carney additionally suggests Achilles makes use of an anapaestic tetrameter catalectic in 3.2.5 (τὸ παραδραμὸν ἤδη καὶ χθαμαλὸν τοῦ κύματος κατεδύετο); he explains the rising metre is meant ‘to parallel the undulating course of the ship’. See, Carney 1961: 43. Regardless if this is the case, the passage is clearly highly rhythmic – ‘Asiaianic’ and ostentatious in nature.

³⁹² Hägg 1971: 103.

³⁹³ Ach. Tat. 3.6.3: Εὐάνθης μὲν ὁ γραφεύς.

³⁹⁴ Vilborg and Whitmarsh suggest the possibility of the name being fictitious. See Vilborg 1962: 69; Whitmarsh 2001: 154. Others suggest he is a well-known painter in Alexandria or include him in iconographic encyclopaedias referencing Prometheus and Andromeda. See Swindler 1929: 307; Rocchetti 1958: 362; and Schauenberg 1981: 778, no. 24. The only reference to him in the *LIMC* refers to this passage of Achilles Tattius, see *LIMC* ‘Prometheus’ # 56.

³⁹⁵ According to D’Alconzo, Achilles Tattius is not the first author to compare the images of Andromeda and Prometheus together. Through linguistic phrasing, Lucian conceptually links the two figures (cf. *Prometheus* 1-2: ἀκροποδητὶ μόλις ἐστάναι...προσπατταλευθέντας; *Dialogi Marini* 14: ἐπὶ τινος πέτρας προβλήτος προσπεπατταλευμένην... ἀκροποδητὶ κατιοῦσαν). See, D’Alconzo 2014: 10.

in his own painting demonstrates an interest in authorship and the presence of that author/painter within his work. Given that set-piece descriptions (*ekphraseis*) are a characteristic virtuoso and competitive stunt, they tend to promote the visibility of the performer (in this case, the author). Much like the irrigator in the Europa's meadow, this named painter (while not directly representative of Achilles) evokes the presence of 'author' both in the background of the painting and of the text.

These descriptions often allude to the artist or the painting itself within its description, as though it was aware of its role in the performance of the mythology.³⁹⁶ In Achilles' literary painting of Andromeda and Prometheus, the personified rock seems to speak to emphasise the artist's work: '...this trench wanted to say: some hand did not make this, but it sprung from itself. For the artist had roughened the pleats of the stone, as though the earth had birthed it' (θέλει δὲ τὸ ὄρυγμα λέγειν, ὅτι μὴ τις αὐτὸ πεποίηκε χεῖρ, ἀλλ' ἔστιν αὐτόχθον. ἐτράχυνε γὰρ τοῦ λίθου τὸν κόλπον ὁ γραφεύς, ὡς ἔτεκεν αὐτὸν ἡ γῆ 3.7.1).

This creates a portrayal of a painting so expertly done that it seems naturally inspired, yet this 'naturalism' exposes the artist, exposing its own artificiality. As noted in the introduction of this thesis, Philostratos describes one painting as seeming so real, that he could not tell whether 'a real bee has been deceived by the painted flowers or whether we are to be deceived into thinking that a painted bee is real'.³⁹⁷ Achilles' paintings convey the same realism: '... as though the very painting were suffering' (... ἄν ὡς ἀλγοῦσαν καὶ τὴν γραφήν 3.8.4). Though the conceit is fundamentally the same as Philostratos', Achilles adds a sort of

³⁹⁶ For example, a painting recognises its own story in Philostratos. See, Philostr. *Maj. Im.* 1.11: ἡ γραφή ταῦτα οἶδε ρίζας γὰρ βαλλομένη τοῖς σφυροῖς τὰ μὲν ἐς ὀμφαλὸν δένδρα αὐτὰι, τὰς δὲ χεῖρας ὄζοι φθάνουσι.

³⁹⁷ Philostr. *Maj. Im.* 1.23: ... εἴτ' [μέλιττα] ἐξαπατηθεῖσα ὑπὸ τῆς γραφῆς, εἴτε ἡμᾶς ἐξαπατηῖσθαι χρὴ εἶναι αὐτήν. Translation by Arthur Fairbanks, 1931, Loeb Classical Library.

ironic characterisation in attributing the pain of Prometheus to the painting that depicts it. The painting seems aware of its own contents.

Achilles is of course employing the rhetorical practice of description;³⁹⁸ however, he is using it to advertise a level of self-consciousness which connects the different paintings in the novel.³⁹⁹ *Ekphrasis* serves as literary decoration and poses as a tool of artistic criticism. But sometimes it links more intimately to the themes of a work. Achilles in particular makes sustained and connected use of it to interact with the themes and events of the narrative in a testing, sometimes deceptive, and certainly self-conscious way. In addition, it plays a structural role at the outset of most book-pairs. Achilles' supposed inspiration by a real contemporary painting is all part of the act, and the elaborate nature of these descriptions invites the reader's attention to the special quality of the author-narrator's performance. Even in the ending of these *ekphraseis* the reader hears the organ stops being pushed back in: their ending is abrupt and there is no transition back from rhetorical exercise to the narration.

While Achilles maintains clear links between these paintings and the narrative, he utilises a further sense of literary deception by avoiding obvious parallels. When describing his reaction to Leukippe's apparent death, Kleitophon compares his paralysis to the myth of Niobe (3.15.6). A reader in retrospect might have expected an allusion to the effect of Gorgon's

³⁹⁸ See for example: Philostr. *Maj. Im.* 1.15: ὡς ἐν μαλακῷ κεῖται τῷ ὕπνῳ, οὐδὲ ἀπόχρη τὸν ζωγράφον ἐπαινεῖν.

³⁹⁹ This is also comparable to Longus who begins *Daphnis and Chloe* with a painting that supposedly contained the entire story he was about to narrate.

head, particularly as the Andromeda and Prometheus diptych prefaces the Book and would be fresh in the reader's mind.⁴⁰⁰ Morales addresses this unexpected reference to Niobe:

[suggesting that the myth of Niobe is not a lie] equally suggests that it might be a lie. These asides press the reader to reflect upon the truth not only of the myths referred to but also of Kleitophon's narration and the novel itself. The introductory scenes of *Leukippe and Kleitophon* manifest a self-conscious awareness, not only of the artifice of Achilles' creation, but also of the tradition of debate on the status and reception of narratives that informs it.⁴⁰¹

Deceiving the audience plays a role in the self-awareness of the text, making the theatre of the narrative more evident. Despite the fact that narrator-Kleitophon avoids the obvious comparisons, the reader still responds retrospectively to recall the imagery used throughout the narrative. This added imagery creates new literary comparisons.

These comparisons add to Achilles' self-conscious commentary on the concept of viewing: 'Medusa as a petrifying figure; Niobe as petrified'.⁴⁰² In this petrified state, Kleitophon is entranced by the violent scene of Leukippe's apparent death. The trench which keeps Kleitophon from Leukippe, illustrates a physical barrier between the audience and the drama. As a physical structure, the trench takes on the characteristics of a mock-*theatron*, with

⁴⁰⁰ Morales points out the shared 'petrification' contained both in the painting of Andromeda and Kleitophon's reaction to Leukippe's apparent death in Book 3, focusing on the aspects of spectacle and the vulnerability of the viewer. See, Morales 2004: 176.

⁴⁰¹ Morales 2004: 56.

⁴⁰² Morales 2004: 171.

Leukippe at centre stage and Kleitophon as the audience.⁴⁰³ Achilles forms this textual ‘*theatron*’ to amplify the performance.

As part of the ongoing self-conscious dialogue, Achilles takes a rare opportunity to reveal to his audience how to deceive an audience. Satyros’ story of Leukippe’s death is told as a clarification of events, encouraging a retrospective reading of the narrative behind the main narrative. Leukippe’s death is presented as an episode both of tragedy and pantomime, continually hinting at theatrical themes and is ultimately ‘revealed by the characters as a play’.⁴⁰⁴ The reader sees retrospective readings as a means to understand the *deus ex machina* behind the theatrical text. Thus Achilles presents Leukippe’s *Scheintod* as a sort of spectacle of deception, but one the reader will revisit.

Achilles creates programmatic paintings which reveal the narrative parallels between the various myths and the novel. He resumes this commentary on composing fiction through another ‘novel spectacle’, the elephant in Book 4 (focalised through narrator-Kleitophon as a sort of pseudo-*ekphrasis*, as Kleitophon has only seen them in paintings). Charmides describes an odd characteristic of elephants and their affinity for fragrances, picking the sweetest flowers and placing it in their master’s basket.⁴⁰⁵ In *Leukippe and Kleitophon* the elephant’s plant is told as a metamorphosis story. According to his narrative, the plant develops

⁴⁰³ Comito 1975: 72. ‘...physical violence and even all violence of emotion are finally no more than something seen from a distance, like the *theatron* prepared for the pirates at the opening of the *Aethiopica*, a bloody *skene* that serves only to manifest the lovers’ beauty’.

⁴⁰⁴ D’Alconzo 2014: 14.

⁴⁰⁵ Aelian also makes note of this affinity for ‘sweet’ things. See Ael. *NA*. 13.8. This seems to connect to the earlier characteristic of Achilles’ elephant, as it offers ‘anything more of human quality’ to its master (ἀν δέ τι τῶν ἀνθρωπέων 4.4.5).

differently depending on where it grows geographically; its sweet fragrance is enticing and the elephant feeds on it.⁴⁰⁶

When Kleitophon inquires how ‘...such an ugly beast could have such a pleasant fragrance’ (οὕτως ἀμόρφω θηρίω τοσαύτη τῆς εὐωδίας ἡδονή 4.5.1), Charmides explains this as being a result of this plant as the elephant’s diet.⁴⁰⁷ This ‘spectacle’ seems to demonstrate an acute awareness of this embellishment or poetically pleasing aspects – the literary effect of ‘pleasure’ (ἡδονῆς 4.5.2). The elephant, actively seeks out this ‘pleasing’ nourishment; the pleasant imagery is juxtaposed to the violence of the book-pair, but serves as a possible commentary provided by these seemingly frivolous descriptions.

This metaliterary metaphor for enjoying the ‘sweetness’ of fiction relates to a remark of Pliny’s. While it was a common belief in the ancient world that elephant pregnancies lasted for at least ten years, by Achilles’ time it was understood to have lasted two years.⁴⁰⁸ Charmides maintains the ancient notion of the decade-long pregnancy.⁴⁰⁹ This ‘gestation period’ becomes a literary metaphor in Pliny’s *Natural History*, but maintains a particularly sardonic tone: *parturire adversus libellos, quos de grammatica edidi, et subinde abortus facere iam decem annis, cum celerius etiam elephantum pariant*.⁴¹⁰ If Achilles is drawing on this concept of the text’s gestation period, it suggests a pejorative commentary on the length of the elephant micro-narrative. Displayed more at an authorial level of tone, Achilles creates a self-reflexive commentary on the digressive and self-gratifying nature of his own descriptions.

⁴⁰⁶ According to Aelian, the elephant feeds on the mastic tree as well as the young leaves of the date-palm. Ael. *NA* 7.6; 10.12.

⁴⁰⁷ Ael. *NA* 1.38: ἀγαπᾷ δὲ ὁ αὐτὸς [the elephant] καὶ εὐωδίαν πᾶσαν, καὶ μύρων καὶ ἀνθέων κηλούμενος τῆ ὄσμῃ.

⁴⁰⁸ Plin. *Nat.* 8.10; Ael. *NA* 4.31.

⁴⁰⁹ Ach. *Tat.* 4.4.2: Κύει μὲν αὐτὸν ἡ μήτηρ χρονιώτατον: δέκα γὰρ ἐνιαυτοῖς πλάττει τὴν σποράν, μετὰ δὲ τοσαύτην ἐτῶν περίοδον τίκει, ὅταν ὁ τόκος γέρων γένηται.

⁴¹⁰ Plin. *Nat.* preface. 7.

Suggestions of authorial presence (and self-reflexivity and self-consciousness) emerge from the beginning of the second book pair and its ‘sudden’ storm, switched on to considerable ekphrastic effect. They continue with the attribution of the diptych to the painter Euanthes and the metaliterary suggestions in the micro-narrative of the elephant. There is an additional authorial image in the second book-pair: The Nile. The text presents views on the quality of narrative, its presentation, and the work of the artist or author. From the image of the irrigator in Europa’s meadow (1.1.6), the gardener in Kleitophon’s date-palm narrative (1.17.4), and the named painter of the Andromeda and Prometheus diptych (3.6.3), Achilles creates the recurring image of the silent author. A similar sense of authority is revealed in the personified Nile. Achilles introduction of the Nile is quite panegyric and paradoxographical, noting the recurrence of the term καινός:⁴¹¹

Νεῖλος ὁ πολὺς πάντα αὐτοῖς γίνεται, καὶ ποταμὸς καὶ γῆ καὶ θάλασσα καὶ
λίμνη: καὶ ἔστι τὸ θέαμα καινόν, ναῦς ὁμοῦ καὶ δίκηλλα, κώπη καὶ ἄροτρον,
πηδάλιον καὶ τρόπαιον, ναυτῶν ὁμοῦ καὶ γεωργῶν καταγωγὴ, ἰχθύων ὁμοῦ
καὶ βοῶν (4.12.1)

The copious Nile becomes everything for them, it is a river, the land, the sea, and a pool of water. It is a novel spectacle. United, the ship is a mattock, the oar a plough, the rudder a trophy, a refuges for sailors and farmers, for both fish and cattle

The Nile recalls the imagery of the irrigator’s mattock (δίκελλαν 1.1.6) and the allusion to the farmer and plough imagery bears striking similarity to the date-palm gardener (γεωργὸς 1.17.4). The agricultural imagery maintains the theme of the author as gardener,

⁴¹¹ In Achilles Tatius, the term ‘καινόν’ has 21 occurrences.

manipulating the narrative from a silent viewpoint. Kleitophon-as-narrator describes an unidentified ship as though the ship carves a channel for the river, just as the irrigator carves a path for water in the Europa painting (1.1.6). If Achilles is embodied in the image of the irrigator with his mattock, what does this say about the mattock-ship on the Nile?

The intratextual link between the two images further demonstrates the ostentatiousness of the author figure. Achilles draws attention to the artist's design in his own diptych of Andromeda and Prometheus; now he praises the features of the Nile while bestowing authority to the symbolic ship, carving its narrative path down the Nile. The art of embellishment becomes the practice of glorifying the fiction as self-praise for the author. Through this imagery, the Nile becomes part of the mosaic of self-commentary.

The Nile itself is the centre of an Egypt-centric book, presented as a Nilotic scene-scape of digressions and micro-narratives. In his discussion of the Nile in Heliodorus, Elmer emphasises the importance of observing the '... intense "literariness" of Egypt in ancient literature generally and especially in the context of the novel'.⁴¹² Several scholars have previously pointed out the thematic elements of Egyptian scenery in literature, demonstrating how Egyptian themes function within the novelistic realm.⁴¹³ Elmer's argument centres on Kharikleia and her parentage in the *Aethiopica*; however, many of his points are relevant when looking at Achilles, particularly as Heliodorus is perfecting many of the elements that exist in *Leukippe and Kleitophon*.

If Elmer is correct in his claim that the character of Kharikleia is Heliodorus' embodiment of the text, a similar comparison could be present in Achilles as well. Both Achilles and

⁴¹² Elmer 2008: 429.

⁴¹³ For literary metaphors in Egyptian landscape, see Ferrari 1999. For the significance of Egyptian settings see Plazenet 1995; cf. Brioso Sánchez 1992: 204.

Heliodorus' novels use conceptual paintings as a basis for the narratives which follow: Achilles, first, with the Europa painting in Book 1 and the subsequent series of paintings that follow in Book 3 and 5, all with proleptic and often exegetic elements centred on Leukippe; Heliodorus makes a painting of Andromeda the focal point in Kharikleia's conception. Elmer asserts, '...the circumstances of that conception... provide the most prominent indication that Heliodorus presents Kharikleia as the embodiment of his text. Kharikleia is in essence a recreation of a painting'.⁴¹⁴

Both Bartsch and Whitmarsh have observed Heliodorus' use of extended *ekphrasis* as a convention of the novel.⁴¹⁵ The literariness of the Nile creates an episodic *ekphrasitic* effect, leading from one digression to another connected by the narrative. By borrowing Longus' method of exegetic paintings, the novel nearly becomes one continual *ekphrasis* of the story of Leukippe. However, rather than ostensibly centring on Leukippe, the fourth Book centres on the Nile and its authorial imagery. Like its other descriptions, the Nile imagery will be revisited, but it will be when Leukippe, as Lakaina, takes up her own δίκηλλαν in 5.17.3: δίκηλλαν κρατοῦσα, τὴν κεφαλὴν κεκαρμένη.

Achilles draws on elements found throughout the Greek novels, expanding these tropes as part of a self-conscious dialogue on transmission and programme of narrative. It is clear that the Greek novels, particularly the sophistic novels, exist as some form of intertextual dialogue as well. Elmer expands on Dionysios' theory regarding writer's emulation of earlier authors, comparing Kharikleia's conception scene from Heliodorus, in a selection from Fragment 31 of his *De imitatione*:

⁴¹⁴ Elmer 2008: 430.

⁴¹⁵ Elmer 2008: 431; cf. Bartsch 1989: 48 and Whitmarsh 1998: 110.

...Having set out some attractive paintings, he accustomed his wife to look at them; and, lying with her thereafter, he obtained the beauty of the paintings. In this way a likeness is engendered also by the imitation of discourse whenever someone emulates the best features of each of the ancients and, having so to speak directed the water from many sources into one stream, channels it into his soul.⁴¹⁶

Whether or not the image of Kharikleia is truly an embodiment of Heliodorus' narrative is not necessarily paramount for the purpose of this analysis. The context of using *ekphrasis* not only to describe a painting, but to create a painting as a novelistic convention is essential when trying to comprehend the larger purpose of Achilles' novel. Moreover, Dionysios' 'river of sources' is particularly significant regarding the recurring theme of channelled or manipulated water in *Leukippe and Kleitophon*.

Unlike Heliodorus or Longus, Achilles establishes paintings not necessarily as representations of the entire narrative as a whole, but as proleptic sign-posts for the clever retrospective reader. Much of Book 4's digressions seem to behave in a different manner. Rather than simply continuing an ongoing *mimesis* of existing paintings in the narrative, it seems to create its own painted scene-scape in the form of an Egyptian panorama centred on the personified Nile. While Heliodorus perfects this in his novel, Achilles has also borrowed these themes from previous novels. This 'stream of sources' illustrates this emulation of authors; it

⁴¹⁶ ...καὶ εἰκόνας παραδείξας εὐπρεπεῖς εἰς αὐτὰς βλέπειν εἴθισε τὴν γυναῖκα· καὶ μετὰ ταῦτα συγγερόμενος αὐτῇ τὸ κάλλος εὐτύχησε τῶν εἰκόνων. οὕτω καὶ λόγων μιμήσειν ὁμοιότης τίκτεται, ἐπὶ τὴν ζηλωσὴν τις τὸ παρ' ἑκάστῳ τῶν παλαιῶν βέλτιον εἶναι δοκοῦν καὶ καθὰ περ ἐκ πολλῶν ναμάτων ἕν τι συγκομίσας ῥεῦμα τοῦτ' εἰς τὴν ψυχὴν μετοχετεύσῃ. Text as in Usener and Rademacher 1929; cf. Elmer 2008: 431-432 and Whitmarsh 2001: 85-87.

additionally serves as a new contextual level for understanding the personified Nile and the other man-manipulated water features in the novel.

The carved stream of water in Europa's meadow and the man-made water feature in Leukippe's grove form a framework for Book 1.⁴¹⁷ Achilles personifies this manipulated water in Book 4, creating a framework for Book 4 through the Nile, which offers both a visual focal point at the centre of the Book and an authorial force compelling the narrative. This relationship to the Nile is not simply aesthetic, but interactive. While the Nile consumes Charmides and his men, Kleitophon consumes the water of the Nile, characterising the Nile equally as active and passive.

Achilles takes the popular motif of the Nile and transforms it into a participatory character in the drama. Graham Anderson has called Achilles a 'cynical manipulator of popular material', something he shares in common with Petronius.⁴¹⁸ Kleitophon offers an explanation of the Egyptian river dykes, prolonging the inevitable action of the scene (4.14).⁴¹⁹ The manipulation of the river recalls imagery of the irrigator's channels in Europa's meadow, further illustrating the recurring theme of authorial manipulation in the narrative. As the Nile is held back by the man-made dykes (4.14), Achilles interrupts the narrative with digression, dramatically slowing the narrative pace. Conversely, when the Herdsmen release the Nile from their dykes, the action is narrated succinctly and violently. Almost like the Homeric storm in Book 3, the Nile

⁴¹⁷ Cf. Ach. Tat. 1.1.6: Ὀχετηγός τις ἐγγράπτο δίκελλαν κατέχων καὶ περὶ μίαν ἀμάραν κεκυφῶς καὶ ἀνοίγων τὴν ὁδὸν τῷ ρεύματι; And 1.15.6: πηγὴ ἀνέβλυζε καὶ περιεγγράπτο τετράγωνος χαράδρα χειροποίητος τῷ ρεύματι.

⁴¹⁸ Anderson 1984: 161.

⁴¹⁹ The scene of Charmides' defeat in battle is initiated by letter he receives: 'an emissary arrived from the satrap of Egypt' (4.11.1); the specific contents of this letter are omitted from the text. This is peculiar as letters serve as a popular motif in ancient literature; Pseudo-Callisthenes' Alexander Romance contains a letter to Darius from his mother regarding his efforts to meet Alexander in battle again (Pseudo-Callisthenes, 171). This omission suggests further authorial manipulation, creating the need for Charmides to enter into conflict with the Herdsmen.

dictates the narrative action where ‘everything occurs at once’ (πάντα οὖν ὁμοῦ γίνεται 4.14.3). If this imagery has developed from Dionysios’ metaphor, which is likely evolved from the Hellenistic concept of poetry as a river,⁴²⁰ it may serve as an aid to understanding the ‘digressive’ nature of descriptions in conjunction with the narrative.⁴²¹

Through these authorial images, Achilles creates a text which is a manipulation of motifs and conventions. Plazenet proposes in his discussion on the presence of the Nile in Greek novel, that these Egyptian *topoi* must be understood in terms of ‘rhetorical tradition of commonplaces’ – it becomes a critical discourse on the composition of fiction.⁴²² Additionally, Hornung explains the use of Egypt (particularly in Heliodorus) becomes a conceptualisation of a literary mystery, ‘always being pondered as well as never solved, nevertheless constantly offering itself like a pretext with regard to contemplation as well as self-examination’.⁴²³ By entering into a self-conscious dialogue with the reader about the functions of these conventions in the genre, the author becomes visible. The Nile becomes the silent authorial voice, governing the narrative in this movement of the novel.

Conclusion

The proem of love seen in the first two Books ends abruptly and makes way for the storm of Book 3, initiating the characters who must now undergo the challenges expected of them within their genre. Achilles satisfies this generic expectation, but then begins a game with the

⁴²⁰ See Whitmarsh 1999: 36, note 34.

⁴²¹ The man-made dykes play a part in the manipulation of the Nile, maintaining the image of channelled water as a narrative device. As the novel progresses, this ‘manipulation’ becomes less physical and more contextual itself, as even Melite manipulates the Styx with a clever fabrication of her own.

⁴²² Plazenet 1995: 12. ‘L’évocation matérielle du Nil, dans le roman d’Achille Tatius, n’a pas vocation au pittoresque. Elle n’est pas non plus digression. La description est l’instrument d’un jeu littéraire qui porte sur les procédés de l’écriture romanesque. Sa finalité est liée à la formulation d’un discours critique sur la fiction.’ See also, Fusillo 1991: 70-71.

⁴²³ Hornung 2001: 55.

reader of deceptive realism. First, the reader encounters the diptych of Andromeda and Prometheus described so realistically that itself seems to suffer along with its imagery. With images of Andromeda and Prometheus in mind, the reader expects the imminent rescue of Leukippe. However, character-Kleitophon and the reader are forced to witness the violent ritual sacrifice and apparent death of Leukippe.⁴²⁴

Neither Kleitophon nor the reader is left to struggle with the concept of losing the heroine (only a third of the way through the novel) for very long. Menelaos and Satyros explain their intricate pantomime and Leukippe 'rises from the dead'; Leukippe's salvation itself is deceptively temporary, for she is saved from the herdsmen only to be delivered into the hands of Charmides, Chaireas, bandits (who apparently kill Leukippe for a second time), and finally Thersandros. This leaves the reader to question: what is appearance and what is reality? Even the phoenix, which bears a deceptive name, is tested to prove its authenticity.

The question of appearance and reality is underscored by the deceptive realism popularised by art criticism. Through the elaborate *ekphraseis* of the paintings and the paradoxographical and self-critical nature of the phoenix description, a pseudo-criticism of Achilles' novel emerges; Achilles frames Book 3 with this rhetorical self-criticism. Combined with Egyptian motifs found in the image of the phoenix, this parodic self-reflexive criticism indicates the shift of narrative themes to that of the gallery of Egyptian *topoi* found in Book 4. Book 4 is descriptively dense with descriptions initially seem to break up the narrative, separating the level of action in the main narrative from the level of the descriptions. Further reading presents these descriptions as a painted backdrop to the theme of the book-pair itself, a

⁴²⁴ See Comito 1975: 71. See for brief discussion on rhetorical display and the ritual analogues contained in Achilles Tatius' descriptions as well as Leukippe as a spectacle.

picturesque background in which the narrative takes place. The mosaic effect of the hippopotamus, elephant, Nile, and crocodile presents an integrated picture – a united painting.

The descriptions are deliberately distracting from the action of the narrative; even Kleitophon seems distracted by many of these micro-narratives both as a character and as a narrator. While the narrator is enveloped by the elaborate descriptions, so is the reader. There is a historiographical element to consider as well, but perhaps a parodic one; it continually steps beyond the factual borders of inquiry and loses itself in the *mirabilia* of the paradoxographical. In terms of content, the historiographic becomes a stance of the sophist writing a novel, maintaining the encyclopaedic reflection of his *paideia*, but the style is anything but historiographic: it is the flamboyant sophisticated style of Achilles. The effect of this holds the main narrative in a static form, while the descriptions become part of a painted foreground. As the narrative resumes at the end of the book-pair, it moves within its thematic landscape, joining the static images of the hippopotamus and the crocodile on either side of the Book. Books 3 and 4 similarly unite as a symphonic ‘movement’ of the narrative: The Egyptian Movement.

Chapter 3

Books 5 and 6: Reinitiating the Narrative

In what clearly generates a new narrative movement, Book 5 opens with the overwhelming *ekphrasis* of the city of Alexandria. Stephen Nimis notes that this episode ‘has the earmarks of a new beginning’.⁴²⁵ The description does more than give the narrative a setting, but reinitiates the erotic novel. Through repeated narrative structures, the same literary setting established in Book 1 reappears: a new, structurally fascinating city with an erotic (though violent) painting of a female-centric myth, alluding to and spurring on the narrative events of the following book-pair. Mirroring the themes seen in the first book-pair, a new erotic narrative is about to begin; however, the roles are reversed.

The novel sets the stage for Melite, an Ephesian widow of high status, to pursue Kleitophon, the unwilling object of desire. We will also see a revived Leukippe, who echoes the role of Philomela, the painting on which the third book-pair hinges. Thersandros, the supposedly dead ex-husband of Melite, returns from his shipwreck at sea, incensed by the ‘adulterous’ Kleitophon but quickly deterred by the beautiful Leukippe. Twin flames will arise, the flame of desire and the flame of anger – further showing the dramatic mirror held up to the first book-pair. While the entirety of Book 2 focuses on Kleitophon’s pursuit of Leukippe, the entirety of Book 6 centres on Thersandros’ failure to entice Leukippe.

Through the return of Eros and Tyche as authorial figures compelling the novel, the author emerges and establishes a context in which characters are presented the opportunity to self-analyse. The ‘divine’ influence of the text forces characters into various *dramatis personae* in

⁴²⁵ Nimis 1998: 110.

a sort of narrative theatre, allowing a self-conscious look into the player behind the mask. Through the evolving self-conscious dialogue between the text, reader, and author, a self-conscious, metafictional text materialises.

By initiating this dialogue, it opens an opportunity for the reader to explore the presentation of fiction. Through this explorative analysis, a new narrative mode evolves – the sophistry of storytelling. This new mode involves telling a narrative with ‘sophistry’; the effect is a fiction based in truth, pleasing its intended audience. The reader becomes part of this sophistry as narrator-Kleitophon leaves cues within the narrative to highlight these exchanges of fiction which sound like truth. This builds on themes which will become more central to the final book-pair.

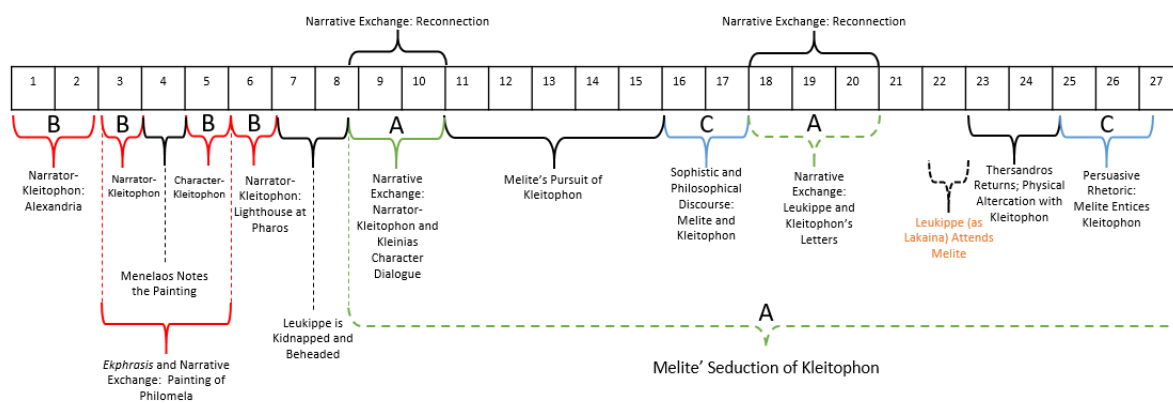
Finally, the reader witnesses a shift in narrative register. Kleitophon steps away from character role while stepping into his narrator role. While most of the novel thus far has been focalised through the eyes of character-Kleitophon (actively experiencing the events of the narrative), there is a shift in Book 5 from Kleitophon’s subjective perspective to a more objective, omniscient perspective. We see a narrative with a growing concern of how the narrative is being told, revealing a ‘sophistry’ of narrative.⁴²⁶ As the reader becomes more aware of the manipulating factors behind the narrative, the author questions the reader: is the reader an accomplice with narrator-Kleitophon or is the reader still subject to the manipulative programme of an untrustworthy narrator?

⁴²⁶ This ‘sophistry’ of narrative will be further discussed in §3.3.

3.1 Structure

Through the visual splendour of Alexandria and structural aspects introduced in the final painting of Book 5, it becomes clear that this Book recalls the themes and structures of Book 1. Whitmarsh notes the similarities of the opening of Book 5 with the beginning of Book 1, such as their arrival via the sea, the tour of the city, and the deliberate lingering on the erotic details of a painting.⁴²⁷ He identifies a ‘play of voices’ and textual ‘echoes’ which ‘serve to cast Book 5 as a return of Book 1, with Alexandria replacing Sidon/Tyre.’⁴²⁸ This structural echo is also revisited in Book 3, after Kleitophon and Leukippe survive their own shipwreck and observe the painting of Andromeda and Prometheus, as discussed in Chapter 2. Unlike the beginning of Book 3, Book 5 portrays a stronger sense of ‘beginning’ and suggests a bipartite structure for the whole novel, in which Book 5 begins the second half.

Diagram 5: Structure of Book 5



A new destination visually overwhelms Kleitophon with its extravagant grandeur and heralds a new movement in the narrative. In Book 1, Leukippe becomes a novelistic spectacle, overwhelming Kleitophon: ‘As soon as I saw her, I immediately was destroyed’ (ὡς δὲ εἶδον, εὐθὺς ἀπωλώλειν 1.4.4); the effect of this spectacle is further emphasised in 1.4.5: ‘I tried to

⁴²⁷ Whitmarsh 2011: 83.

⁴²⁸ Whitmarsh 2011; Whitmarsh 2009: 44-47.

drag my eyes away from the girl, but they were not willing, drawn in by the persuasion of her beauty, and finally they were victorious' (τοὺς δὲ ὀφθαλμοὺς ἀφέλκειν μὲν ἀπὸ τῆς κόρης ἐβιαζόμεν, οἱ δὲ οὐκ ἤθελον, ἀλλ' ἀνθεῖλκον ἑαυτοὺς ἐκεῖ τῷ τοῦ κάλλους ἐλκόμενοι πείσματι, καὶ τέλος ἐνίκησαν). This rhetorical commentary resembles a similar example of Kleitophon's in Book 5, as Kleitophon observes Alexandria for the first time: 'my eyes, we have been overcome' (ὀφθαλμοί, νενικήμεθα 5.1.5-6).⁴²⁹ Alexandria, as an extension of this feeling of being 'overwhelmed' and 'defeated', becomes a poetic conceit which expands on the imagery of discovering Leukippe.⁴³⁰

The description of Alexandria launches the next transition in the novel, a new environment so extravagant that its introduction becomes like the introduction of a new character. Much like Longus' description of Mytilene in Lesbos,⁴³¹ Alexandria is romanticised through its elaborate description; Achilles' Alexandria presents such an impressive visual experience that Kleitophon is overwhelmed. Kleitophon is enraptured by the city in the same way that he was first captured by the sight of Leukippe. As Whitmarsh surmises, the 'connections with the opening of the romance, indeed, are striking... Clitophon's eroticised description of the city looks back to his first encounters with Leucippe.'⁴³² It is this sensual experience which leads into the final *ekphrasis* of a painting in the novel, the rape of Philomela.

Up to this point in the novel, each *ekphrasis* of the various paintings exudes a sense of danger or possible violence, particularly towards a female. As these themes build and develop during the narrative, the *ekphrasis* become more violent and more graphic; the Philomela painting

⁴²⁹ Saïd notes that Xenophon has a comparable description of the *agora*, but that Achilles' description of the *agora* of Alexandria is 'far more conspicuous'. See, Saïd 1994: 223.

⁴³⁰ For reactions to seeing objects of love and desire, see Plato, *Phaedrus* 245B.

⁴³¹ Cf. Longus 1.1: πόλις ἐστὶ τῆς Λέσβου Μιτυλήνη, μεγάλη καὶ καλή· διείληπται γὰρ εὐρίποις ὑπειρεούσης τῆς θαλάσσης, καὶ κεκόσμηται γεφύραις ξεστοῦ καὶ λευκοῦ λίθου. νομίσεις οὐ πόλιν ὄραν ἀλλὰ νῆσον.

⁴³² Whitmarsh 2011: 83; Morales 2004: 100-106; Γιατρομανωλάκης 1990: 661-662.

demonstrates the pinnacle of this thematic paradigm, reaching beyond implicit themes to an active threat of violence. In fact, it is this aspect of violence that highlights the Philomela painting as the focal point for the book-pair.

As we have seen, previous paintings in Achilles prove to be proleptic of the narrative's structure, themes, and events. These *ekphraseis* exist as a dialogue between author and reader, acting as self-conscious commentary on narrative structure and motifs. The Philomela painting provides a similar proleptic sense, foreshadowing aspects of the narrative: the relationship that will develop between Leukippe and Melite, Leukippe's letter to Kleitophon, and themes of violent seduction through Thersandros' pursuit of Leukippe. Unlike previous paintings, this painting enters into a tripartite dialogue between the author, reader, and characters.

The painting Longus supposedly witnesses inspires him to write his narrative, *Daphnis and Chloe*, as both an interpretation of and competition with the painting.⁴³³ In Achilles, there is a shift from retrospective interpretation to active interpretation (similar to Longus' novel, which itself is the active interpretation or narrative exegesis of the painting in the prologue). As the final painting of the novel, the painting of Philomela draws attention to itself as a structural marker in the text. This meaning becomes a self-conscious understanding of the text as the very characters become aware of it as a narrative device.

While previous paintings exist as implicit allusions to the narrative structure, the painting of Philomela receives an active interpretation of the narrative by Menelaos. The painting gains meaning beyond its proleptic implications, implications normally communicated only with the

⁴³³ See Longus, *prologue* 3: ἰδόντα με καὶ θαυμάσαντα πόθος ἔσχεν ἀντιγράψαι τῆ γραφῆ· καὶ ἀναζητησάμενος ἐξηγητὴν τῆς εἰκόνης τέτταρας βίβλους ἐξεπονησάμην, ἀνάθημα μὲν Ἐρωτι καὶ Νύμφαις καὶ Πανί.

reader rather than the narrative's characters. As Whitmarsh has said of Longus' painting, 'To convert the painting into narrative would be to supply a temporal structure, hence to give it meaning.'⁴³⁴ Achilles achieves a similar feat with the painting of Philomela by exposing to the reader Chaireas' hidden motives (including his plan to abduct Leukippe in Book 5). This information is revealed before the painting *ekphrasis*, leaving the reader to interpret the painting concurrently rather than retrospectively.

As part of an authorial response to this disclosure in the narrative, Achilles bestows an air of prophecy and divine authority on the painting, an attribute notably lacking in the previous *ekphraseis*. Morales illustrates the effect this has on the painting, which is 'framed by invitations to read it as an omen'.⁴³⁵ Achilles even goes as far as to grant omen-like status to the painting through a bird sign: a hawk, pursuing a swallow, flies into Leukippe's head.⁴³⁶ Even though Chaireas' intentions have been disclosed to the reader by the narrator/author, the narrative offers portent after portent.

By chance, Kleitophon notices that he 'happened to be standing next to a painter's studio' (ἔτυχον γὰρ παρεστῶς ἐργαστηρίῳ ζωγράφου 5.3.4) and sees a painting (the depiction of Philomela) which 'hinted at the same thing [as the bird omen]' (ἦτις ὑπηνίττετο προσόμοιον 5.3.4). Narrator-Kleitophon explicitly tells the reader the painting reflects the narrative, petitioning for the reader's exegesis. Thus, the setting has been engineered to be receptive specifically as omen interpretation, which Menelaos encourages Kleitophon and the reader to do. As Morales points out, this is the first and only painting that comes with 'guidance on

⁴³⁴ Whitmarsh 2011: 96.

⁴³⁵ Morales 2004: 178.

⁴³⁶ Ach. Tat. 5.3.3: οὖν προήλθομεν τῶν θυρῶν, οἰωνὸς ἡμῖν γίνεται πονηρός: χελιδόνα κίρκος διώκων τὴν Λευκίππην πατάσσει τῷ πτερῷ εἰς τὴν κεφαλὴν. ταραχθεὶς οὖν ἐπὶ τούτῳ καὶ ἀνανεύσας εἰς οὐρανὸν ὧ Ζεῦ, τί τοῦτο ἔφην φαίνεις ἡμῖν τέρας; ἀλλ' εἰ τῷ ὄντι σὸς ὄρνις οὗτος, ἄλλον ἡμῖν σαφέστερον.

its interpretation', suggesting this passage contains a metafictional understanding translated through the 'hermeneutics of the narrative'.⁴³⁷ The narrative stops to pause on this painting, lingering on its interpretative effect on the narrative itself. This lingering prompts the reader's second glance as well.

The Philomela painting itself is described in a more concise manner than previous paintings; it is bullet-pointed and captures the moments as paused events, mid-movement. The painting of Europa and the diptych of Andromeda and Prometheus convey movement and the flow of narrative in the paintings. This first description of the Philomela painting focuses on the graphic violence of the episode: depicting Philomela and Prokne's revenge, the robe which illustrates the narrative of Tereus' rape of Philomela, and the graphic horror of Tereus' child served as dinner, and the terrified laughter of the women as Tereus draws his sword against them (5.3).⁴³⁸ This *ekphrasis* differs from previous paintings, presenting snap-shots rather than a flowing narrative. The painting 'displayed the point where the scales were about to tilt' (ἐδείκνυ ῥοπήν μέλλοντος πτώματος 5.3.8), becoming a depiction of suspense in the novel.

It is only after this first narrated description that Menelaos suggests to Kleitophon (and subsequently the reader) to 'consider the *mythos* of any images [they] chance to see... to compare the results to the *logos* of the narrative' (ἐξηγηταὶ σκοπεῖν τοὺς μύθους τῶν

⁴³⁷ Morales 2004: 179.

⁴³⁸ Ach. Tat. 5.3.4-8: Φιλομήλας γὰρ εἶχε φθορὰν καὶ τὴν βίαν Τηρέως καὶ τῆς γλώττης τὴν τομήν. ἦν δὲ ὀλόκληρον τὸ διήγημα τοῦ δράματος, ὁ πέπλος, ὁ Τηρέυς, ἡ τράπεζα. Τὸν πέπλον ἠπλωμένον εἰστήκει κρατοῦσα θεράπεινα: Φιλομήλα παρειστήκει καὶ ἐπετίθει τῷ πέπλῳ τὸν δάκτυλον καὶ ἐδείκνυ τῶν ὑφασμάτων τὰς γραφάς: ἡ Πρόκνη πρὸς τὴν δεῖξιν ἐνενεύκει καὶ δριμύ ἔβλεπε καὶ ὠργίζετο: Θορᾶξ ὁ Τηρέυς ἐνύφαντο Φιλομήλα παλαίων πάλην ἀφροδίσιον. ἐσπάρακτο τὰς κόμας ἡ γυνή, τὸ ζῶμα ἐλέλυτο, τὸν χιτῶνα κατέρρηκτο, ἡμίγυμνος τὸ στέρνον ἦν, τὴν δεξιὰν ἐπὶ τοὺς ὀφθαλμοὺς ἤρειδε τοῦ Τηρέως, τῆ λαιᾶ τὰ διερρωγῶτα τοῦ χιτῶνος ἐπὶ τοὺς μαστοὺς εἴλκεν. ἐν ἀγκάλαις εἶχε τὴν Φιλομήλαν ὁ Τηρέυς, ἔλκων πρὸς ἑαυτὸν ὡς ἐνήν τὸ σῶμα καὶ σφίγγων ἐν χρῶ τὴν συμπλοκὴν. ὦδε μὲν τὴν τοῦ πέπλου γραφὴν ὕφηνεν ὁ ζωγράφος: τὸ δὲ λοιπὸν τῆς εἰκόνας: αἱ γυναῖκες ἐν κανῶ τὰ λείψανα τοῦ δείπνου τῷ Τηρεῖ δεικνύουσι, κεφαλὴν παιδίου καὶ χεῖρας, γελῶσι δὲ ἅμα καὶ φοβοῦνται. ἀναπηδῶν ἐκ τῆς κλίνης ὁ Τηρέυς ἐγγέγραπτο καὶ ἔλκων τὸ ξίφος ἐπὶ τὰς γυναῖκας: τὸ σκέλος ἤρειδεν ἐπὶ τὴν τράπεζαν: ἡ δὲ οὔτε ἔστηκεν οὔτε πέπτωκεν, ἀλλ' ἐδείκνυ ῥοπήν μέλλοντος πτώματος.

εικόνων... ἔξομοιοῦν τὸ ἀποβησόμενον τῷ τῆς ἱστορίας λόγῳ 5.4.1). This is a similar sentiment said of Satyros in Book 2, who is described as understanding the ‘inward pointed meaning behind a *logos*’ (τὸ ὑπουλον αὐτοῦ τῶν λόγων 2.21.5); Satyros’ response to this knowledge is to respond in *mythos*, repaying story with story.⁴³⁹

In Book 5, Menelaos’ prompting results in a refocused description of the painting. Leukippe asks for an explanation of the painting and Kleitophon elaborates the entire tale. This second description is preceded by the commentary of the author through the *sententia* of Kleitophon: ‘for womenkind have a fondness for myths’ (φιλόμυθον γάρ πως τὸ τῶν γυναικῶν γένος 5.5.1). This desire to appease his internal female audience becomes an ironic commentary on narrator-Kleitophon, who proceeds to describe the myth of Philomela (the most violent female-centric myth and painting in Achilles’ novel). Additionally, considering the knowledge of mythology Kleitophon possesses and Leukippe’s apparent ignorance of this particular myth (which she should know considering her knowledge of previous *mythoi*⁴⁴⁰), this appears to serve as a characterisation of Kleitophon.

What stands out in this second description of the painting is its narrative stance (and a certain contamination of, or competition between, narrative levels): Kleitophon’s narrative of the *mythos* is just as much an embedded narrative as the robe within the painting. It is also an exegesis, as at the outset of Longus’ novel, and tells its own version, going beyond the painting. The painting comes alive, the snapshots develop transitions, and the narrator takes liberties. The competitive element, author against artist, becomes too tempting for the

⁴³⁹ Morales 2004: 87.

⁴⁴⁰ Cf. Ach. Tat. 2.6.2-3: ‘You mean Hermes? Whom Zeus ordered to sell Herakles’ (τὸν Ἑρμῆν λέγεις; τούτῳ τὴν πρᾶσιν ἐκέλευσεν ὁ Ζεὺς).

sophisticated storyteller. As will be discussed in §3.3, the ‘sophisticated’ storyteller has an agenda in mind.

Menelaos’ promptings to dwell on encountered paintings seems to revive a latent focus on paintings in the third book-pair. Kleitophon observes Melite as she interacts with her food during dinner, saying that she ‘seems like those who are eating in paintings’ (ἔοικας τοῖς ἐν γραφαῖς ἐσθίουσιν 5.13.5), knowingly commenting on her lust for him. This recalls Kleitophon’s mental state in Books 1 and 2, as he desires Leukippe; his empathy is rooted in his recognition of his own symptoms of love-sickness he describes in the first book-pair, seen now in Melite.⁴⁴¹

Melite dresses Kleitophon in her clothing to allow him to escape and laughingly remarks, ‘I once saw Achilles like this in a painting’ (τοιοῦτον Ἀχιλλέα ποτε ἐθεασάμην ἐν γραφῇ 6.1.3), as a self-reflexive comment by the author. Morales similarly concludes that ‘any mention of *Achilles* cannot fail also to reveal the author and, by metonym, his novel (reinforced by the ambiguity inherent in *graphe*, which can mean ‘writing’ as well as ‘painting’). The image of Achilles in drag, in this wry metaliterary moment, also functions as a textual hieroglyph of the novel itself’.⁴⁴² The author draws attention to the paintings of the novel in a manner which playfully reveals the aspects of the narrative game to the reader by the third book-pair.

The painting of Philomela (like the paintings of Books 1 and 3), foreshadows the narrative; however, in Book 5 Achilles illustrates his agenda. Through the example of the characters, Achilles demonstrates how the audience should react to and interpret these paintings. Through this interaction, the text directly engages the reader and demonstrates an awareness

⁴⁴¹ Cf. Ach. Tat. 1.6; 1.9.

⁴⁴² Morales 2004: 61.

of its own structure and function. Graverini points out the integration of digressions and *ekphraseis* in the novel as a network of foreshadowing elements bound within the text's structure; the *ekphrasis* of 5.4.1 demonstrates a moment when this structure addresses its audience, explaining how the characters and reader 'should behave in front of a work of art'.⁴⁴³ And, as we will see, this self-conscious mode of the novel will continue through the third and final book-pairs.

Just as the painting *ekphraseis* serve as structural elements designed for each book-pair, other descriptions and digressions maintain this structural significance and serve as vehicles for authorial intrusion. Similar to the description of Alexandria, Achilles gives description of the lighthouse at Pharos, focusing on its construction and physical aspects. The lighthouse becomes a distraction for the main characters while Chaireas sets the stage of Leukippe's abduction. Through this characterisation of the description, Achilles reveals the calculating character of Chaireas through the narrator's description of the lighthouse. Focusing on its functionality, the description becomes the creation of an authorial 'architect'. Lucian similarly uses a comparison to Sostratos, the architect of the lighthouse, for a dialogue on the concept of authorship in his *Quomodo historia conscribenda sit*, 'The way history should be written'. According to Lucian, Sostratos carves his name into one and the same lighthouse at Pharos and then covers it in plaster, knowing full well that the plaster would crumble and fall in time, allowing the work to reveal the author.⁴⁴⁴

⁴⁴³ Graverini 2006: 104: 'Tuttavia occorre anche riconoscere che altre digressioni, soprattutto le ampie *ekphrásaes* ("descrizioni") di opere d'arte, sono ben integrante nel racconto e assolvono talvolta la funzione di far presagire gli eventi futuri. A 5.4.1 si spiega esplicitamente, nelle parole di un personaggio, come ci si dovrebbe comportare di fronte a un'opera d'arte.'

⁴⁴⁴ Lucian, *Hist. Conscr.*62.

A revelation of authorship may be present in Achilles' description of the lighthouse at Pharos. As part of a transitional device in Book 5, Achilles gives the reader a descriptive tour the lighthouse; while this is a brief scene, the vocabulary lends a possible metafictional lens within the existing tone of inquiry. Its description is a familiar 'challenge' as part of the ekphrastic imagery of the novel, encouraging reader interpretation.

What becomes significant in the description of the lighthouse is its intricacy. It is an intricately constructed landmark in the text that appears to be reflecting the intricacy of the literary structure around it. The lighthouse is a wonder of the ancient world, repeatedly described by ancient sources.⁴⁴⁵ Achilles' description reveals its complexity as a manufactured object, seeming to reflect the complexity of the plot itself. It is an artificial work which reflects the artifice of Chaireas, the very man revealing the mechanism of the lighthouse to the protagonists. And then there is the remarkable coincidence that Chaireas shares the name of the hero in Chariton's *Kallirhoe*.

In *Kallirhoe*, Chariton describes Chaireas' attempt to acquire Kallirhoe as a κατασκευή or 'scheme': ὁ Χαιρέας... ἤπτετο λοιπὸν ἐνεργεστέρας κατασκευῆς τι τοιοῦτον (Char. 1.3.7-1.4.1).⁴⁴⁶ In Achilles (as part of a distraction to kidnap Leukippe), the characters are led to the lighthouse where Chaireas specifically draws attention to the physical construction of the tower, the κατασκευὴν or the 'scheme' of the tower: πρῶτον μὲν οὖν ἡμᾶς ὁ Χαιρέας ἐπὶ τὸν πύργον ἄγει καὶ δείκνυσι τὴν κατασκευὴν θαυμασίαν τινὰ καὶ παράλογον (5.6.2). In both examples, Chaireas is in pursuit of the novel's heroine. Achilles' Chaireas emerges in the

⁴⁴⁵ Other descriptions and mentions of the lighthouse at Pharos: Poseidippos 23; Strabo, *Geo.* 17.6; Pliny, *Nat. Hist.* 36.25; *Chron. Pasc.* 472a; St. Jerome, *Hieron. Chron.* 1733; Malalas, *Chron.* 218; *Exc. Lat. Barb.* 36B.

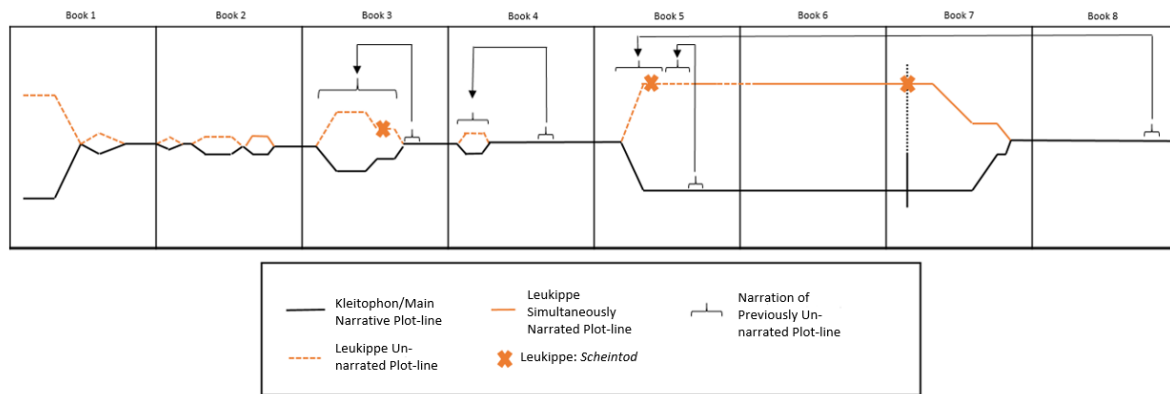
⁴⁴⁶ As we progress through the novel, it becomes clear that Achilles knows his Chariton very well. Lalanne assumes that Achilles imitates Chariton extensively. See, Lalanne 2006: 169-170. Montiglio equally supports 'the possibility that Achilles Tatius is responding to Chariton'. See, Montiglio 2013: 84.

narrative, seemingly as a heroic figure like Chariton's Chaireas (4.18.1); however, the text summarises Chaireas' true motives at the beginning of Book 5.

The primary motivations of Chariton's and Achilles' respective Chaireases are comparable, Achilles' being the more devious of the two. The use of κατασκευή and the narrative's revelations of Chaireas' ulterior motives (cf. 5.3.1-2), fashion the structure of the lighthouse as a transitional and pivotal point for Chaireas' schemes; it also hints at the author's presence in the narrative, as an intertextual purveyor of narrative 'schemes'. Unlike previous paintings in Achilles, the Philomela painting is introduced with authorial level, omniscient, information: Chaireas' secret (and possibly violent) desire for Leukippe.

The reader is made aware of Chaireas' motivations before the characters are aware, creating a lens of interpretation for the Philomela painting. This detailed prolepsis of Chaireas' intentions demonstrates a new narrative mode. Narrator-Kleitophon begins to narrate events from an omniscient point of view rather than from the perspective of his character, who remains unaware of Chaireas' plans. The painting of Philomela becomes part of this dialogue with the reader, existing as a parodic-exegetic tool given to the reader by the narrator/author who has already revealed much of its meaning. This shift in narrator focalisation can be observed in the chart below.

Diagram 6: Narrative Structure of Leukippe and Kleitophon's Plot-Lines



The internal tone of analysis concludes when Leukippe is kidnapped and apparently beheaded; the omens are proven true to the characters and the reader is satisfied with their interpretation of the narrative of Philomela. In this second *Scheintod*, the text changes tone. Reardon discusses the changing formula in the narrative, triggered by this *Scheintod*. He explains that the reader cannot be tricked twice in the same way (referring to Leukippe's first graphically described *Scheintod* in Book 3), thus Achilles 'varies the recipe' by fending the reader off through Satyros in 5.20.⁴⁴⁷ This tone shift is represented further through a shift in location, Alexandria to Ephesus. A new structure emerges, following a similar pattern as in Books 1 and 2 regarding the pursuit of Leukippe; however, the narrative becomes inverted. Kleitophon acts now as the *unwilling object of Melite's desires* – the passive participant in an erotic seduction narrative. Melite arises as the new dominant role in this new narrative, actively pursuing a lamenting Kleitophon. As will be further discussed in §3.2, the roles have been reversed and the seductive, erotic narrative begins again as the novel transitions from Alexandria to Ephesus.

⁴⁴⁷ Reardon 1999: 247. Additionally, see p. 254: 'As far as the narrative is concerned, Leukippe can credibly disappear from it and be brought back into play when convenient to the author'.

As this new erotic drama unfolds in Book 5, the reader revisits their initial interpretation of the Philomela painting, seeing an incomplete exegesis. The text expressly instructs the reader how to interpret what the paintings portend, but the reader is misled; both Leukippe and Thersandros are discovered to be alive and well. The painting still maintains current and future themes of the book-pair, but begins to demonstrate its deceptive lens. This deceptive form of storytelling becomes part of the sophisticated dialogue as a mode of narrative in and of itself. §3.2 will discuss how characters in Books 5 and 6 use this ‘sophisticated’ mode within in the narrative as an agenda disguised by entertaining and pleasing fiction.

The Philomela painting must be revisited, then, by the reader for reinterpretation. While the painting foreshadows the narrative leading up to Leukippe’s abduction and *Scheintod*, it connects to story arcs throughout the book-pair. The *ekphrasis* becomes a structural grid highlighting the thematic elements of the three erotically fuelled plots in Books 5 and 6: Leukippe and Kleitophon; Kleitophon and Melite; and Leukippe and Thersandros. Leukippe’s role in Books 5 and 6 takes on a new character, linked in part to the role of Philomela as described in the painting and in Kleitophon’s dialogue with Leukippe.

The notably silent or passive role she has maintained thus far in the novel (particularly the second book-pair) assumes an active role through narrator-Kleitophon’s evolving, omniscient narrative style. As a ‘wronged’ and silenced Philomela figure, Leukippe takes up her own Philomela’s robe, a woven embedded narrative. Her woven narrative takes the form of a letter to Kleitophon.⁴⁴⁸ In 5.18, the reader learns along with character-Kleitophon that

⁴⁴⁸ This letter shares many intertextualities with Chaireas’ lament in Chariton’s *Kalliroe and Chaireas*. This will be further discussed in §3.4. See, Chariton 4.3.9-10: *ικετεύω σε, πάλιν, ὦ δέσποτα, τὸν σταυρὸν μοι ἀπόδος. χεῖρόν με βασανίζεις, 10 ἐπὶ τοιοῦτω διηγήματι ζῆν ἀναγκάζων. ἄπιστε Καλλιρὴ καὶ πασῶν ἀσεβεστάτη γυναικῶν, ἐγὼ μὲν ἐπράθην διὰ σέ καὶ ἔσκαψα καὶ σταυρὸν ἐβάστασα καὶ δημίου χερσὶ παρεδόθην, σὺ δὲ ἐτρύφας καὶ γάμους ἔθουες ἐμοῦ δεδεμένου. οὐκ ἤρκεσεν ὅτι γυνὴ γέγονας ἄλλου Χαιρέου ζῶντος, γέγονας δὲ καὶ μήτηρ. Cf. Ach. Tat. 5.18.3- : τοῦτο γάρ σε δεῖ καλεῖν, ἐπεὶ καὶ τῆς δεσποίνης ἀνὴρ εἶ τῆς ἐμῆς. Ὅσα μὲν*

Leukippe has survived her beheading. Narrator-Kleitophon alludes to this revelation only moments before through the slave girl, Lakaina, who ‘seems to bear something of Leukippe’ (καὶ γὰρ τι ἐδόκει Λευκίππης ἔχειν 5.17.7). Much like Leukippe’s desire to revisit the narrative of Philomela, Kleitophon returns to the narrative of the letter, reassessing its contents. Like Philomela, Leukippe has lost her voice (and apparently her life) only to regain it through captured narrative – for Philomela, the narrative tapestry; for Leukippe, her accusatory letter.

Leukippe performs in a more active persona in Books 5 and 6. While narrator-Kleitophon has broken from character-Kleitophon’s perspective before, these breaks have been brief and centre their focus on Kleitophon’s narrative. This break from character-focalisation to a more subjective narrator-focalisation is more pronounced in Books 5 and 6, building up to the substantial shift in narrative voice in Books 7 and 8; this shift will be looked at in more depth in §3.4. While the focus of Book 5 is Kleitophon’s resistance of Melite’s eager advances, narrator-Kleitophon spends most of Book 6 focused on Leukippe’s narrative, with Thersandros as the new narrative threat: the narrative perpendicular to Kleitophon’s flame of Eros through Thersandros’ flame of anger and violence. These two ‘flames’ demonstrate similar narrative patterns, but with a different outcome. Through these re-visited narrative patterns, we see a return of Eros and Tyche, as we will discuss in §3.5.⁴⁴⁹

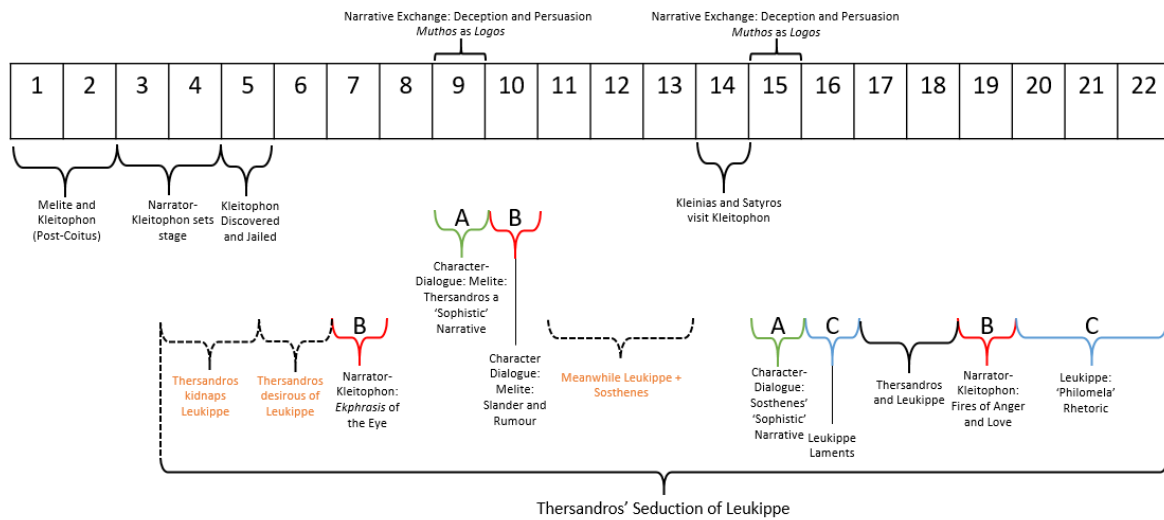
διὰ σὲ πέπονθα, οἶδας: ἀνάγκη δὲ νῦν ὑπομνήσαι σε. διὰ σὲ τὴν μητέρα κατέλιπον καὶ πλάνην εἰλόμην, διὰ σὲ πέπονθα ναυαγίαν καὶ ληστῶν ἠνεσχόμην: διὰ σὲ ἱερεῖον γέγονα καὶ καθαρμὸς καὶ τέθηκα ἤδη δεύτερον, διὰ σὲ πέπραμαι καὶ ἐδέθην σιδήρω καὶ δίκηλλαν ἐβάστασα καὶ ἔσκαψα γῆν καὶ ἐμαστιγώθην, ἵνα σὺ ὁ γέγονας ἄλλη γυναικὶ κἀγὼ ἐτέρῳ ἀνδρὶ γένωμαι; μὴ γένοιτο. ἀλλ’ ἐγὼ μὲν ἐπὶ τοσαύταις ἀνάγκαις διεκαρτέρησα, σὺ δὲ ἄπρατος, ἀμαστιγώτος γαμεῖς. εἴ τις οὖν τῶν πεπονημένων διὰ σὲ κεῖται χάρις, δεήθητί σου τῆς γυναικὸς ἀποπέμψαι, ὡς ἐπηγγείλατο: τὰς δὲ δισχιλίας, ἃς ὁ Σωσθένης ὑπὲρ ἐμοῦ κατεβάλετο, πίστευσον ἡμῖν καὶ ἐγγύησαι πρὸς τὴν Μελίτην ὅτι πέμψομεν: ἐγγὺς γὰρ τὸ Βυζάντιον. ἐὰν δὲ καὶ ἀποτίσης, νόμιζε μισθὸν μοι δεδωκέναι τῶν ὑπὲρ σοῦ πόνων. ἔρρωσο καὶ ὄναιο τῶν καινῶν γάμων. ἐγὼ δὲ ἔτι σοι ταῦτα γράφω παρθένος.

⁴⁴⁹ Nakatani discusses the role of Tyche and Eros in the narrative structure. See Nakatani 2003: 63-66.

Through the returning influence of the authorial 'deities' in the first book-pair, many of the narrative events in Book 5 are authored by Tyche and Eros. And with this return to divine authority as a mask for the author, the narrative register shifts with narrator-Kleitophon moving away from his character perspective. This break from character to omniscient narrator perspective and its effects on the narrative will be discussed further in §3.4; however, it is important to note how this perspective or focalisation shift affects the echoed narrative structures in Books 5 and 6. Book 5 becomes centred on Melite, while Book 6 shifts its focus to Leukippe. The two erotic narratives, placed side by side, are compared and contrasted - the end of Book 5 ending in Kleitophon's sexual obedience to Melite, while Book 6 with Leukippe's sexual refusal of Thersandros.

As Book 5 structurally recalls Book 1, Book 6 follows many of the patterns in Book 2, primarily the seduction of Leukippe. Instead of the erotically fuelled narratives of Kleitophon, the reader observes Thersandros' forceful and violent pursuit of Leukippe. Books 2 and 6 become juxtaposed as methods of pursuing *eros*: Kleitophon as receptive and Thersandros as hostile. Chaireas serves as an earlier comparative model, at the beginning of Book 5. Like Thersandros, Achilles' Chaireas is violent and forceful.

Diagram 7: Structure of Book 6



The implicit contrast between Achilles' Chaireas and Chariton's Chaireas acts a proleptic device to compare Thersandros' and Kleitophon's pursuit of Leukippe. The jarring nature of this seduction is emphasised by the narration. Narrator-Kleitophon repeatedly transitions between character-Kleitophon and Leukippe's separate plot lines – a new narrator focalisation in the novel. Through this Xenophontic-like model of separating plotlines, narrator-Kleitophon is able to explore a more objective narrative style as distance grows between his narrating self and his character self.

This new focalisation signals a new movement in the text, a transition from Alexandria to Ephesus as the narrative patterns of Books 1 and 2 begin anew. The structure of Books 5 and 6 reveals a more self-conscious agenda, openly engaging its audience inside and outside of the narrative. The structure becomes focused on aspects of its own composition and construction while also engaging in a light-hearted criticism of itself.

3.2 Departing Egypt for Ephesus: The Widow of Ephesus

Part of the visible narrative shift in Book 5 is the shift in narrative setting. Books 1 and 2 set the mood and stance of the narrative as a Phoenician story; Books 3 and 4 become an

encyclopaedic tour of Egypt through a Nilotic mosaic; and a new shift occurs in Books 5 and 6.

The *Scheintod* of Book 5 proves to be the longest lasting in the novel. Leukippe's first *Scheintod* in Book 3 lasts a maximum of a few hours, with a nearly immediate 'resurrection' witnessed by both the reader and Kleitophon (3.15-17); the second *Scheintod* in Book 5 lasts well over 'six months' within the timeline of the narrative (γεγόνεσαν μῆνες ἕξ 5.8.2). As with the removal of Kalligone from the narrative in 2.18, Leukippe is removed from the narrative in Book 5. The length of narrative time with an absent heroine allows for the text to transition into a new movement: Melite's pursuit of Kleitophon.

This transition from one erotic narrative to another initiates a similar transition in location, shifting from Egypt to Ephesus as the new backdrop for the drama. The second book-pair builds on an Egyptian theme through the digressive Nilotic scenery and the narrative threat of the *boukoloι* – the climax of this Egyptian background is the description of the city of Alexandria. From this point, no spectacle in the novel surpasses the vision of Alexandria. Just as narrator-Kleitophon lingers in his description of Alexandria, character-Kleitophon lingers in Alexandria after Leukippe apparently dies.

As explored in Chapter 2, the Egyptian epicentre of the second book-pair presents a narrative movement dominated by spectacle. Egypt presents an element of the untamed landscape of the Mediterranean. This untamed nature has an otherworldliness which the Greeks fantasise. Nimis classifies the journey to Egypt as a, '...an encounter with a prior intellectual tradition'.⁴⁵⁰ Building on Alexandria as a physical location which embodies an interrelationship of Egyptian wisdom and Greek sophistication, Nimis suggests the 'dramatic scene' of Alexandria 'unfolds

⁴⁵⁰ Nimis 2004: 49.

before the eyes of Clitophon in a remarkable adynaton that to me clearly suggests an inner journey of sorts... “you would think you were going abroad though you were staying home” (*endemos apodemia*).⁴⁵¹ But rather than an ‘inner journey’, we should perhaps consider a literary journey. This literary journey engages in the familiar motifs of Egypt, but builds a more self-reflexive and metafictional commentary into the imagery: being abroad while staying home, the ultimate experience of fiction.

Book 4 ends with Kleitophon underlying ‘the paradox of an artifact produced by nature itself’, namely the islands of the Nile imitating cities.⁴⁵² As a continuation of this admiration of natural ‘urban’ marvels, he describes Alexandria with a similar dose of the ‘unusual and paradoxical’.⁴⁵³ Saïd discusses Kleitophon’s description of the colonnaded streets, which ‘do not seem to be characteristic of the Alexandrian urban landscape’. To an extent, this is accurate: this certainly offers a spectacle of sheer wonder of the city’s size, population, and beauty, with an alert eye for the paradoxographical. However, it seems designed not so much to emphasise the ‘wonders of the modern city’, but to add to the literary spectacle and literary marvels of the novel.⁴⁵⁴

Nimis interprets Kleitophon’s visual interaction with Alexandria as an ‘...encounter with a former aspect of the self that has been estranged by repression... This portrayal of Egypt as an interior space’.⁴⁵⁵ While Nimis is right in highlighting the emotional aspects of Kleitophon’s reaction to Alexandria, it seems to overemphasise the philosophical, personal journey Kleitophon is undergoing. What is noteworthy about Egypt, particularly Alexandria, as a

⁴⁵¹ Nimis 2004: 49; Nimis 1998: 99-122.

⁴⁵² Saïd 1994: 230. Cf. Ach. Tat. 4.12.7.

⁴⁵³ Saïd 1994: 230.

⁴⁵⁴ Saïd 1994: 231.

⁴⁵⁵ Nimis 2004: 49.

location suggestive of an 'interior space', is its effect on the introspection of novel. Achilles has demonstrated an evolving self-conscious dialogue behind the narrative; this introspective dialogue takes centre-stage in Book 5, revisiting paintings for their meanings and observing their own narrative patterns (for example, Leukippe's continual 'death' and 'rebirth' throughout the novel).⁴⁵⁶

One of these patterns dominates the narrative – 'happenstance'. The narrative is driven by the concept of small coincidences affecting the larger narrative events. In such a self-conscious movement of the narrative, it is nearly parodic that Melite enters as a new character just in time for Kleitophon to escape Leukippe's father so as to avoid the awkward issue of Leukippe's apparent death. Together with these instances of narrative 'happenstance' goes Kleitophon's delaying tactic: he has vowed to abstain from intimacy with Melite until they arrive in Ephesus, saying whilst at sea, 'We have not left that wretched boundary until we reach another land' (οὐπω τῆς ἀθλίας ἐκείνης τοὺς ὄρους παρήλθομεν, ἕως ἂν γῆς ἐπιβῶμεν ἑτέρας 5.16.1).⁴⁵⁷ Through Melite's chance sighting of Kleitophon and Kleitophon's subsequent deferral of Melite's advances, the narrative is driven forward to a new setting: Leukippe was Egypt and Melite will be Ephesus.

In order to initiate this new erotic narrative, Achilles must usher him on to a new physical location outside of Alexandria. The third book-pair guides the narrative and the reader through the transition from Egypt to Ephesus – shifting themes and narrative patterns. Even

⁴⁵⁶ Menelaos to Kleitophon: 'Who knows whether she lives again? Has she not died many times before? Has she not often been resurrected?' (τίς γὰρ οἶδεν εἰ ζῆ ἄλλιν; μὴ γὰρ οὐ πολλάκις τέθνηκε; μὴ γὰρ οὐ πολλάκις ἀνεβίω; 7.6.1-2).

⁴⁵⁷ Ormand points out that, like Leukippe, Kleitophon's 'chastity' is tested as well, 'Clitophon's motivations are both less abstract and less absolute: he declares that he will marry Melite on the condition that she stop pestering him for sex until they reach Ephesus, for he has sworn never to have sex in Egypt, where he lost Leucippe (5.12). When Melite does pester him, it is his memory of Leucippe that he again calls as a defence against her advances (5.14-16).' See, Ormand 2010: 172.

after Kleitophon believes Leukippe to be dead, he lingers in Alexandria – a place he once felt both ‘at home while abroad’ (ἔνδημος ἀποδημία 5.1.3), a sort of déjà vu effect Kleitophon experiences. The reader experiences a similar effect; the narrative revisits patterns in Book 5 and 6 seen in Books 1 and 2, reversing Kleitophon’s role as the pursuer of desire to the pursued.

Like Leukippe in Book 1, Kleitophon has come to a foreign land and becomes an object of desire. Reluctantly agreeing to accept this role, both Leukippe in Book 1 and Kleitophon in Book 5 are compelled by familial avoidance. Leukippe’s reputation is in question by her mother (2.30.1-2) and Kleitophon cannot bear to face Sostratos, Leukippe’s father (5.11.3). Both erotic narratives are cultivated through a dinner scene (cf. 2.3-4; 5.13), an erotic pursuit (cf. 2.19.1; 5.15.4-6), focus on a preservation of ‘virginity’ (cf. 2.25.2-3; 5.20.3), and culminate in a journey to a foreign land by sea (cf. 2.31.6; 5.15.1-2). Books 5 and 6 are textual echoes both of the main-narrative in Books 1 and 2 and the painting of Philomela. The resurrection of the erotic narrative structure in the first book-pair ushers in a new character, accompanied by another unique narrative structure: Melite, a proclaimed ‘widow of Ephesus’.⁴⁵⁸

The foundation of Melite and Kleitophon’s relationship is established in transition between Egypt and Ephesus, during their journey across the sea. During this development, we see a despondent Kleitophon being reluctantly pursued by Melite, a rich widow from Ephesus. The tale of the Widow of Ephesus, most notably recognised from its appearance in Petronius’ *Satyricon*, is an embedded narrative which is meant to convey the fickleness of women and

⁴⁵⁸ Morales suggests that a ‘reader who comes to Leucippe and Clitophon with knowledge of Daphnis and Chloe might anticipate Melite to be not only a sexual predator, but a pedagogue and a figure of authority’. See Morales 2004: 221.

how soon they forget their loyalties. An erotic narrative in and of itself, the Widow of Ephesus displays a similar pattern of courting an object of desire and the resistance of that object.⁴⁵⁹

This Ephesian widow does not play the same role as suggested by Petronius. The narrative's fickleness aspect is maintained in the image of Kleitophon, taking on the role of the mourning wife refusing to betray her deceased beloved. Both Achilles' Kleitophon and Petronius' Widow of Ephesus deal with the mistaken identity of corpses, demonstrating a thematic relationship between the stories. It also highlights Achilles' continued manipulation of recognisable narrative motifs. As Achilles manipulates the heroic image of Chariton's Chaireas through the creation of an inverted antagonistic doppelganger, Melite and Kleitophon become transposed characters in a mirrored narrative of a Milesian tale, the Widow of Ephesus.

3.3 Discourse on Truth

As the narrative takes on an increasingly self-conscious look at its own narrative devices, the novel widens its presentation of narrative as well. It reveals a discourse on 'truth' as it transitions from Book 5 to Book 6. While the first two book-pairs often focus on a theme of 'artificiality' (as we have seen particularly in Books 2 and 3), the discourse on 'truth' becomes more predominant in the second half of the novel as it begins to shift focalisation. As we will see, the theme of 'truth' and 'falsity' develops a metafictional quality (culminating in Books 7 and 8) as 'sophistry' (see below, p. 204) and presentation of narrative increasingly form part of how characters tell their stories.

The space between Book 5 and Book 6 becomes the equivalent to a black fade transition leading up to the moments before and after Kleitophon and Melite's sex scene. Justifying this

⁴⁵⁹ Goldhill suggests the 'general lubricity' of Achilles Tattius has been perhaps influenced by the Milesian tradition. See, Goldhill 1995.

as a deed of pity rather than desire, narrator-Kleitophon attempts to pardon the act as ‘medicine for the ailing soul’ (φάρμακον ὥσπερ ψυχῆς νοσοῦσης 5.27.3); however, the scene lacks the didactic or experimental tone which Longus embodies in the scene between Daphnis and Lycaenion (Longus 3.17-18).

Narrator-Kleitophon focuses his attention on building a case for character-Kleitophon’s innocence, becoming part of a developing prologue or proem to the declamatory trial of Books 7 and 8. Through this lens, the emphasis lies primarily on the artifice of story. This discourse on manufacturing narrative appears as a thematic mode of storytelling in Book 6, paving the way for themes of truth and fiction which become the focal point of Books 7 and 8. In Book 6 Kleitophon puts on Melite’s clothes, taking on a persona in order to escape. And Melite adopts her own form of sophistry in weaving a narrative for Thersandros; this narrative is conducted in the same manner as narrator-Kleitophon’s story – a ‘true story’, which is not true (ὁ λόγος ἀληθής 6.9.6).

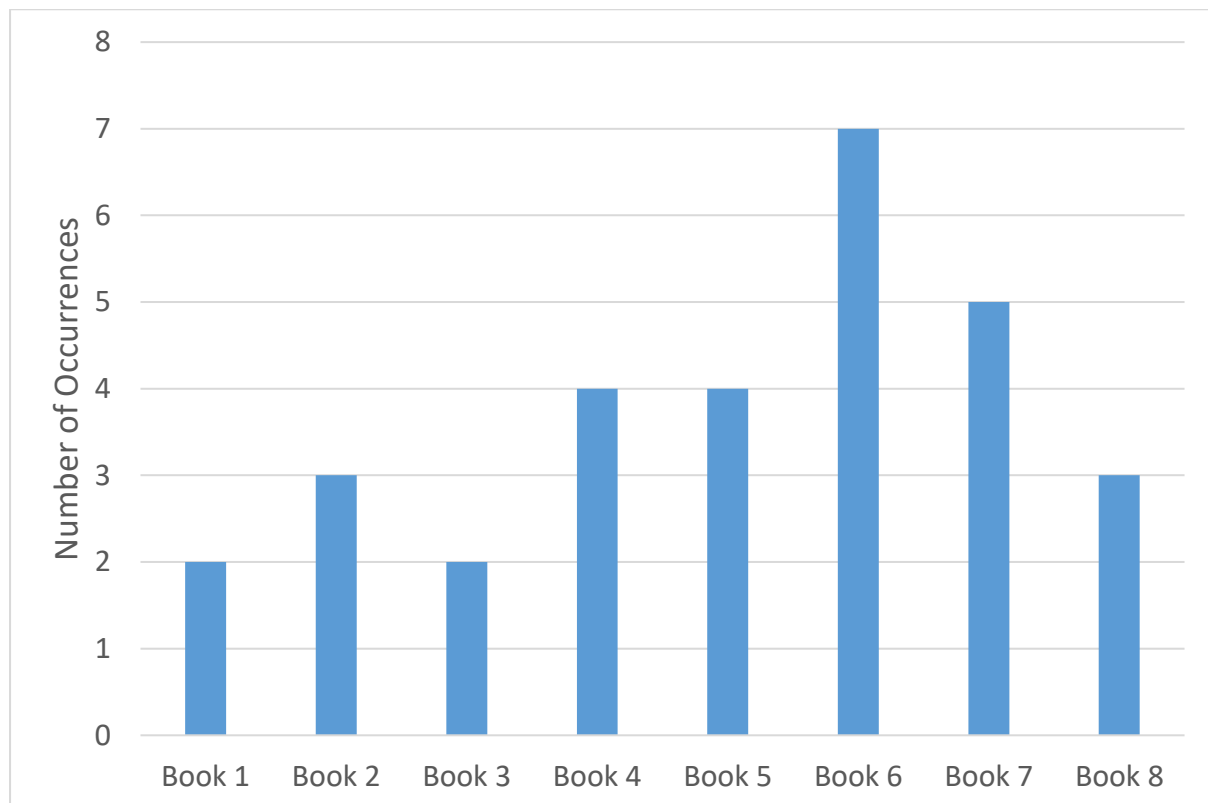
The word ἀληθής is used by character-Kleitophon when he fabricates his ‘true’ story about how he plotted Leukippe’s murder (τί γὰρ οὐ δεῖ τᾶληθῆ λέγειν; 7.7.5) and again by Kleinias when he refers to his ‘prophecies’ about Leukippe’s salvation (ὁ δὲ Κλεινίας πρὸς τὸν Σώστρατον ‘ἀληθῆ μου, πάτερ,’ εἶπε, ‘τὰ μαντεύματα’ 7.15.1).⁴⁶⁰ This aspect of ‘true’-but-untrue becomes a mode of storytelling; the narratives become geared toward the audience for which they are aimed, shifting the focus to audience reception of narrative rather than accuracy of narrative. This shift in focus manifests in the changing perspectives of the narrator

⁴⁶⁰ The use ἀληθής is seen throughout the text, but peaks in Book 6 with seven different uses. The second highest use of ἀληθής is in Book 7, with five occurrences.

and characters in Books 5 and 6; even between Book 5 and 6, the focalisation of Kleitophon changes.

Book 6 plays out more like a theatrical performance with characters taking on personas and costumes while ‘familiar τύχη scripts [Kleitophon’s] new drama’ (έμοι δέ ή συνήθης τύχη πάλιν έπιτίθεται καί συντίθεται κατ’ έμοϋ δρᾶμα καινόν 6.3.1).⁴⁶¹ This performative aspect in the narrative dwells on the transmission of the narrative – how is the story told and how is the story meant to be received? As part of the art of persuasion, this focus on narrative transmission lends scope to a sophistry whose purpose is to mislead. The narrative is performative but also forwards the storyteller’s agenda – a balance between *logos* and *mythos*.

Table 1: Occurrences of ἀληθής, ἀληθεύω, ἀλήθεια



⁴⁶¹ Morales 2004: 63-64. Morales expands on the significance of Tyche shaping the drama, particularly drawing on the Stoic concepts implied by making ‘Destiny’ the author of the drama.

Playing the sophist, then, in a pejorative sense, becomes a mode of storytelling and performance, whose success depends on recognising the expectations and desires of the audience (and reader). It is Book 6 that establishes this sophisticated voice as an approach to telling untrue, but clever and strategic stories. Speaking with ‘sophistry’ becomes a mode of storytelling for a deceptive purpose: so, Sosthenes demonstrates this ‘sophistry’ in his fabricated explanation of Leukippe’s resistance to Thersandros: τὸν μὲν ὄντα λόγον οὐ λέγει, σοφίζεται δέ τι μάλα πιθανῶς (6.15.2); and Melite’s storytelling is also in this mode: τέχνην λόγων ἐπενόησεν, ἥτις μεμιγμένην εἶχε τῷ σοφίσματι τὴν ἀλήθειαν (6.8.4). Through the presentation of these ‘sophisticated’ abuses of persuasive narrative, all too aware of their audiences, the third book-pair takes on a unique quality, which impacts particularly on the reader’s role as extradiagetic audience to the unfolding ‘drama’.

While Book 5 primarily is presented through the lens of a character within the drama (character-Kleitophon), Book 6 begins to display the perspective of one behind the drama, aware of metaphorical *mechane* behind the *skene* (narrator-Kleitophon). The reader is aware that Melite’s ‘true story’ is manipulated, but she concludes by claiming, ‘If I have told a single lie, I am an adulterer’ (εἴ τι ἐψευσάμην, μεμοίχευμαι 6.9.7). The story itself is not a direct lie; the elements of it are true. Her conditional statement depends on her having told a lie to prove that she is an adulterer; the true lie is that she is not an adulterer as the reader has just witnessed between Books 5 and 6. Melite’s use of the word ἀληθής will be tested by the end of the novel, but the narrative finds her innocent on a technicality – the ‘sophistry’ of her narrative. The result is a questionable narrative, which leaves the reader to ponder the narrative mode of Books 1 through 4. Is narrator-Kleitophon an honest storyteller?

Aware of certain narrative ‘truths’, the reader enjoys observing deceptive storytelling from an internal, narrator-level perspective; the reader becomes an accomplice both with narrator-Kleitophon and with character-storytellers in the novel. Character-Kleitophon has a limited lens within his own narrative, as Whitmarsh notes in his discussion of restricted visibility in the relationship between Kleitophon and Leukippe.⁴⁶² Both when witnessing Leukippe’s various *Scheintode* and even encountering Leukippe disguised as Lakaina in Book 5, character-Kleitophon is unable to correctly interpret what he physically sees.

The reader, in contrast to character-Kleitophon, develops a wider lens during the course of the novel; so, while the reader experiences Leukippe’s death along with character-Kleitophon in 3.15 and 5.7, neither character-Kleitophon nor the reader physically see her final *Scheintod* in 7.4. In contrast to previous cases of *Scheintod*, a false ‘messenger’ character presents the event as an embedded character-to-character narrative – the sophist’s mode. The story of Leukippe’s death is manufactured to be deceptive, convincing only character-Kleitophon. By witnessing this information from a higher perspective than character-Kleitophon, the reader experiences this final *Scheintod* as an accomplice in the narrative with narrator-Kleitophon. Through this expanded perspective, the relationship between the reader and the narrative evolves. The reader comes to believe the narrator or author has divulged a deeper understanding of the narrative due to this wider lens.

This perspective provides an external awareness of the narrative beyond the characters’ internal awareness within the narrative. Perhaps this ‘awareness’ is a further deception on the part of the narrator or author. These narrative spectacles of deception exist within a sphere where the reader may be the unknowing victim of earlier deceptions; how sure can

⁴⁶² Whitmarsh 2013: 133.

the reader be of an untrustworthy narrator disclosing the 'truth' of his 'sophisticated' embedded narratives from Book 5 onwards? The true sophistry of the novel is manifested through Achilles' seamless ability to shift the reader's relationship to the narrative – willing victim and accomplice.

3.4 Focalisation Shift: Incarcerating the Narrator

As a result of the characters' introspective and interpretive approach explored in Book 5, the reader's perspective undergoes a related shift. As the theme of 'truth' and 'sophistry' of narrative begins to emerge, the text encourages a reading of an internal dialogue between author and reader beneath (what appears to be) a superficial narrative. However, as this dialogue develops, it becomes clear that this change in the reader's perspective is related to another shift in perspective, that of narrator-Kleitophon. That shift has been to some extent noticed,⁴⁶³ but its significance has not been realised. There is in fact a shift, almost a development, in the narrative skills and experience of Kleitophon which we can trace. From Book 1, narrator-Kleitophon has told most of the narrative from a homodiegetic point of view: he romantically recounts the first time he laid eyes upon Leukippe, how they bravely survived the storm, the terror of seeing Leukippe die, and then the bewilderment and joy of seeing her rise again.

Throughout the first book-pair, narrator-Kleitophon occasionally steps away from his character's perspective to express narrative knowledge that character-Kleitophon would not have known concurrently. These narrative asides are often explanatory stories of tertiary characters, such as the interpretation and reinterpretation of the oracle in 2.14. These asides often function either as a means of authority for narrator-Kleitophon's narrative knowledge

⁴⁶³ Morgan 2007: 106.

or serve as explanations for the development of otherwise unprecedented narrative events. The interpretations and reinterpretations of the oracle in 2.14 leads to the narrative opportunity for Kallisthenes to mistakenly kidnap Kalligone in 2.18. After the first book-pair, this break in narrator-perspective is restored, limiting the breadth of the narrative to fit within a scope that would make sense to character-Kleitophon. The reader witnesses the death of Leukippe through the perspective of character-Kleitophon in 3.15; and like character-Kleitophon, the reader is equally amazed to see her come to life again 3.18.

Adjusting the scope of the narrative focalises the story as it happens through character-Kleitophon, placing the reader into the experiencing, personal narrative rather than the objective or didactic narrative. This introspective transition in Book 5 prompts a new perspective or focalisation shift in Book 6.⁴⁶⁴ Achilles, in an unexpectedly wicked move, elects to imprison the main-character and narrator, removing him from the main narrative for nearly the entirety of Book 6. Incarcerating the narrator forces the narrative to shift perspectives. Character-Kleitophon's plot line is forced into narrative stasis – there are no narrative elements with which character-Kleitophon can interact, leaving his character in a state of inertia while the narrative continues around him. It remains homodiegetic in form, but begins to function as though it were a heterodiegesis. In his discussion of this restricted narrative viewpoint, Morgan attempts to characterise Kleitophon in comparison with Enkolpius. However, his arguments do not see the possibility of development, or change, in Kleitophon's narrative capacities. If we examine this shift in focalisation in the third book-pair, we will see this is not the case.

⁴⁶⁴ Morgan discusses this difficult narratological implications of this new focalisation of Kleitophon as narrator, building in Book 6 onwards. See, Morgan 2007: 105-106.

This shift imposes new requirements of the novel, particularly how Kleitophon learns the information he is narrating. It also imposes a new focalisation through which narrator-Kleitophon can see things fundamentally different from character-Kleitophon. When Melite describes Kleitophon disguised in her clothes as a virtual painting depicting Achilles on Skyros, narrator-Kleitophon knows the implications of the reference. In depictions of Achilles hidden amongst the women in Skyros, the image is always that of discovery – the disguise fails.⁴⁶⁵

The perceptive reader might guess the implications of this reference as far as predicting the success of Kleitophon's guise, though the text provides little time to interpret. Kleitophon's disguise indeed fails and he is returned to prison.⁴⁶⁶ Book 5 opens the narrative to constant and deliberate interpretation, inviting the reader to decipher the continual signs the narrator or author leaves within the text. The imprisonment of the narrator within his own narrative exemplifies this movement from homodiegetic to homodiegetic impersonating heterodiegetic. The beginnings of this shift from homodiegetic to pseudo-heterodiegetic are evident in narrator-Kleitophon's dialogue with the reader. Neither Morgan nor Hägg seem to have much interest in Kleitophon's imprisonment. Morgan does not mention it and Hägg only brings it up as part of a paraphrasing passage.⁴⁶⁷ Neither of them stop to identify the drastic restriction it imposes on Kleitophon's access to narrative knowledge. The nearest Hägg and, to some extent, Morgan, come is to explore how Kleitophon knows what Thersander was thinking (in 5.23-8).⁴⁶⁸

⁴⁶⁵ *LIMC*, 'Achilles' # # 137, 78a, 96, et al.

⁴⁶⁶ Morales claims the episode of Kleitophon becoming an image of Achilles at Scyros effeminises Kleitophon, see Morales 2004: 76.

⁴⁶⁷ Hägg 1971: 184.

⁴⁶⁸ Hägg 1971: 134-5; Morgan 2007: 117.

As narrator-Kleitophon narrates the dealings between Leukippe (disguised as Lakaina, the Thessalian) and Melite, he transitions back to character-Kleitophon, 'I knew nothing of this...' (ἐγὼ δὲ τούτων ἐπιστάμενος οὐδὲν... 5.23.1). Kleitophon's character-ignorance builds within in the same chapter; after a messenger's announcement that Thersandros is alive, narrator-Kleitophon explains to the reader what really transpired when Thersandros' ship overturned. Following this reader revelation, narrator-Kleitophon describes Thersandros' physical assault of Kleitophon. Despite the knowledge of Thersandros' return and his words of accusation as he begins his assault ('This adulterer!' ὁ μοιχὸς οὗτος 5.23.5), character-Kleitophon is unable to identify his attacker, 'I was like one in a mystery rite, not knowing anything, I didn't know who the man was nor on account of what he was beating me' (ἐγὼ δὲ ὥσπερ ἐν μυστηρίῳ μηδὲν ἤδειν, μήθ' ὅστις ὁ ἄνθρωπος ἦν μήθ' οὗ χάριν ἔτυπτεν 5.23.6).

Through this progression of reader-awareness/character-ignorance, narrator-Kleitophon establishes a narrative-network to carry the narrative's momentum forward even whilst character-Kleitophon is incarcerated. By the establishing Sosthenes and Thersandros as the new narrative threat for Books 6 and 7 (unknown to character-Kleitophon), Achilles initiates narrator-Kleitophon as an authorial voice with an 'omniscient' perspective. This allows narrative events to occur but still 'escape the notice' of character-Kleitophon: 'I had thought this my only danger: escaping my notice, another more serious had sprung up' (μὲν ἐδόκουν τοῦτο μόνον εἶναι δεινόν: ἐλελήθει δὲ καὶ ἄλλο τεχθέν μοι χαλεπώτερον 6.3.2). This revelation of the reader before the revelation of the characters builds in Books 5 and 6, featuring more heavily in Books 7 and 8.

Much of this revelation to the reader and the narratology of this focalisation shift is discussed by Morgan who examines how the text reveals the influence of the author; as Kleitophon's

authority as a narrator ‘weakens’, his ‘invention’ is more likely to emerge in the narrative.⁴⁶⁹

The growing emphasis on the ‘sophistry’ of narrative in the third book-pair prompts the reader to see an unacknowledged ‘sophistry’ in the narrative they are currently reading.

Revealing the wider scope of the narrative to the reader opens a self-conscious dialogue with the author, discussing the effects of narrative on audience. The incarceration of Kleitophon (the main protagonist and character-narrator) removes him from the perspective of experiencing the narrative, thus removing this active ‘experiencing’ perspective from the reader. In a sense, character-Kleitophon loses his ‘voice’, which allows Leukippe to gain one. Achilles fashions Leukippe as a more ‘heroic’ and active heroine in the latter half of the novel – she defiantly challenges Thersandros to torture her (6.22), escapes her own captivity (7.13), saves Kleitophon from his false self-accusation of Leukippe’s murder (7.16), and through the trial of the panpipes (and Melite’s admitted sophistry in the trial of the River Styx) proves Kleitophon’s ‘fidelity’ as well as her own (8.14). So, this characterisation of Leukippe is, to an extent, an ‘invention’ of the narrator, as Morgan has observed, but it is also a compensation for the limitations of his own voice.⁴⁷⁰

Through previous imagery, Achilles has alluded to the possibility of Leukippe’s influence in her own story, even as early as Book 1. The imagery of Europa on the bull is conveyed in such a way that Europa appears to hold power over the bull, ‘which turned its head slightly toward the direction of the pressure of her guiding hand’ (ἐπέστραπτο ταύτη μᾶλλον πρὸς τὸ τῆς χειρὸς ἔλκον ἠνιοχούμενος 1.1.10). Morales also assesses the likelihood of Europa’s

⁴⁶⁹ Morgan 2007: 108.

⁴⁷⁰ Morgan 2007: 108. Morgan sees Leukippe as an ‘object of performance’ through Kleitophon’s perception of how she may have acted.

unwillingness.⁴⁷¹ It is not overly clear whether Europa is abducted against her will, but the painting brands either possibility conceivable.

Through this ambiguity, the myth takes on a double interpretation – either that of abduction or willing accompaniment; Achilles chooses to leave it vague, particularly when regarding the reaction of Europa’s maids, whose faces are caught both in an expression of ‘joy and fear’ (καὶ χαρᾶς καὶ φόβου 1.1.7). The dual possible interpretation demonstrates the sophistry of Achilles’ approach to the narrative – the text becomes an oracle and the reader, the interpreter. The interpretable nature of Europa’s abduction is an issue of returning to the imagery in the narrative – an act which has been encouraged throughout the text, emphasised in Book 5 with the focus on the symbology of the painting of Philomela and its revisited description.

Philomela becomes a similar Europa figure, seemingly asserting her influence in her own narrative. While Europa manipulates the Bull with her hand, Philomela recreates her story in the form of ‘weaving’ the narrative into a robe; both influence their narrative by means of their own hands. The double description of the Philomela narrative echoes the double-*ekphrasis* of the painting; the robe, which contains the narrative, is described within the painting *ekphrasis*.⁴⁷² By describing the robe in this fashion, the reader nearly forgets the narrative is embedded within its own narrative, not unlike Achilles’ novel: an unnamed narrator recounting a story that a man named Kleitophon told him. An unnamed narrator (perhaps even the author) has resurfaced, through a metaleptic intrusion, as the more omniscient narrator-‘Kleitophon’ from Book 5 onwards. The ambiguity of whether Philomela

⁴⁷¹ Morales 2004: 211.

⁴⁷² Morales 2004: 178.

has depicted her narrative through imagery or woven words leaves the reader to ponder the concept of medium ('she wove the drama into the threads', τὸ δράμα πλέκει ταῖς κρόκαις 5.5.5). The representation of this story within a story demonstrates levels of narrative, particularly of the novel itself – a narrator telling the story of a narrator telling a story.

Through the painting of Philomela, narrator-Kleitophon signposts Achilles' presence and influence in the novel. The narrative is open to manipulation by the artist despite the authority that Philomela appears to possess as she composes her 'woven' narrative. While both Philomela and Leukippe author their own narratives, both are subject to the influence of an authorial being: Philomela to the artist and Leukippe to Achilles. The two descriptions of the Philomela narrative emphasise this point.

According to narrator-Kleitophon, 'the narrative of the drama was complete, the robe, Tereus, the table...and [Philomela] bringing to light the representation of woven image' (δὲ ὀλόκληρον τὸ διήγημα τοῦ δράματος, ὁ πέπλος, ὁ Τηρεύς, ἡ τράπεζα...καὶ ἐδείκνυ τῶν ὑφασμάτων τὰς γραφάς 5.3.4-5). The significance lies less on Philomela's narrative within the robe, but more on the ability of the artist to convey the entire narrative in a painting. The narrated description concludes by bringing attention to the artist, explaining, 'Such was how the artist wove the depiction/inscription of the robe' (...μὲν τὴν τοῦ πέπλου γραφὴν ὕφηνεν ὁ ζωγράφος 5.3.7).

Narrator-Kleitophon focuses on the presence of the artist in his depiction of the Philomela narrative; however, Character-Kleitophon, when answering Leukippe's inquiry regarding the Philomela story, draws on Philomela's 'artful skill [which] was finding silent sound' (τέχνη

σιωπῶσαν εὔρηκε φωνήν 5.5.4).⁴⁷³ Kleitophon as a narrator dwells on the sophistication of the artist who governs the narrative; Kleitophon as a character demonstrates the narrative authority Leukippe will assume later in Book 5 through her condemning letter. Considering the proximity of both descriptions, the one directly following the other with an explanatory caveat from the narrator, the reader must be meant to read these descriptions as an interpretation and reinterpretation of itself.

The first narrated description is an interpretation of the Philomela narrative contextually as an omen; the second is a reading of narrative enjoyment, a 'fondness for myths' (φιλόμυθον 5.5.1), though perhaps ironical. A similar parallel can be made with how one is intended to read the novel itself – a self-conscious dialogue on the meaning of fiction or as an exploration of the pleasure of fiction. With character-Kleitophon entertaining Leukippe, narrator-Kleitophon turns his attention to the sophistry of the artist. The significance of these two descriptions displays the author's influence in the presentation of narrative while revealing the evolving perspective of narrator-Kleitophon. The dialogue between Kleitophon and Leukippe becomes a second *exegesis* of the narrative, reinterpreting the initial interpretation of the painting. The narrated description becomes a more interpretative *ekphrasis* and proleptic omen of the narrative. These two perspectives of the same narrative are related to each other in that they both the product of Kleitophon: one as character, another as narrator. In a parallel to the narrative of Philomela, Leukippe (vocal only through her persona as Lakaina) has, in a sense, lost her voice in Book 5; more accurately, she has apparently lost her entire head ('[the bandit/pirate] cut off her head' ἀποτέμνει αὐτῆς τὴν κεφαλὴν 5.7.4).⁴⁷⁴

⁴⁷³Whitmarsh notes that this silent sound or 'silent speech' is an echo of Simonides, referring to paintings as 'silent poetry'. Fr. 47b Campbell (Loeb). Whitmarsh 2001: 157, note for 5.5.

⁴⁷⁴McGill suggests this is part of *topos* in sepulchral and declamatory epigrams and that there is a sort of 'rebirth' that happens in this second *Scheintod*. See, McGill 2000.

Distraught by what he (and subsequently the reader) has witnessed, Kleitophon laments having lost part of her to the sea, noting the loss of her lips above all, ‘Tyche begrudges me the kisses of your face’ (μῦτῶν ἐν τῷ προσώπῳ φιλημάτων ἐφθόνησεν ἡ Τύχη 5.7.9), the same face that would likely grant her the ability and speech to reveal the truth of her *Scheintod*.⁴⁷⁵

Beheaded, Leukippe is denied both identity and speech, allowing a re-invention of persona as Lakaina, a Thessalian slave to Melite.⁴⁷⁶ Through this persona, she also manifests a new ‘voice’. As Philomela weaves τὰς γραφάς into the robe (5.3.5), Leukippe weaves her own τὰ γράμματα into a letter to share the atrocities of her narrative with Kleitophon (5.18.2). Character-Kleitophon receives most of his narrative knowledge in Books 5 to 8 through indirect means, primarily in the form of embedded narratives/accounts: Kleinias’ account of his survival at sea (5.9), Leukippe’s second ‘resurrection’ and the toils she’s suffered through her letter (5.18), Thersandros’ return from the messenger (5.23.4), as well as Leukippe’s final *Scheintod* through the inmate’s *mythos* (7.3).

Characters often indirectly allude to these narrative events as part of a retrospective dialogue with the reader, such as when Melite says, ‘so that you might never lose Leukippe, not even in a false death’ (οὕτω μηκέτι Λευκίππην ἀπολέσειας, οὕτω μηκέτι μηδὲ ψευδῶς ἀποθάνοι 5.26.7). Through this indirect reception of narrative information, narrator-Kleitophon (character-Kleitophon post the events of the narrative) reveals the narrative to the reader

⁴⁷⁵ See Xenophon, *Ephesiaka* 3.10.2: ‘...even to steal your body? I, being unlucky, have been robbed of your [body], my only consolation’ (ἵνα καὶ τὸ σῶμα ἀφέληται; ἀπεστερήθην σοῦ ὁ δυστυχῆς τῆς μόνης ἐμοὶ παραμυθίας).

⁴⁷⁶ While Leukippe puts on this disguise of Lakaina, Kleitophon similarly disguises himself in Melite’s clothing (6.1.3).

before it is revealed to the characters. Through this reader-revelation, Achilles opens a wider dialogue regarding the functions of fiction.

Philomela's robe is mirrored in Leukippe's letter, giving Leukippe the voice she otherwise lacks in Book 5 – instead it is through Lakaina she is able to speak until that persona is revealed to Thersandros: 'I take upon myself [the name/persona] Lakaina... when Thersandros heard these things...' (περίθωμαι τὴν Λάκαιναν...ταῦτα ἀκούσας ὁ Θέρσανδρος 6.16.6-17.1). Leukippe, despite Thersandros' knowledge of her identity, maintains the guise of Lakaina until reveals her love for Kleitophon. She has sustained her *dramatis persona* throughout most of the drama of Books 5 and 6, losing her identity at the beginning of Book 5 to reclaim it herself at the end of Book 6: 'Leukippe was a virgin after the *boukoloι*, a virgin after Chaireas, a virgin after Sosthenes...a virgin even after Thersandros' (Λευκίππη παρθένος καὶ μετὰ βουκόλους, παρθένος καὶ μετὰ Χαιρέαν, παρθένος καὶ μετὰ Σωσθένην... καὶ μετὰ Θέρσανδρον παρθένος 6.22.2-3).

Uniting the book-pair through the recovery of identity, Leukippe is then able to regain speech becoming a 'hero' figure. Unlike Achilles' more satirical characterisation of Kleitophon as an Odyssean 'hero' in the beginning of the narrative, this 'hero' figure is idealised through the intertextual links and parallels to Chariton's Chaireas.⁴⁷⁷ To describe Leukippe as a 'hero figure' is to see the idealised version of her (and perhaps idealised version of Kleitophon himself) through Kleitophon's perspective.

⁴⁷⁷ Whitmarsh identifies a deliberate comparison of Leukippe and Chaireas, but also as a reflection of Kallirhoe in Kleitophon. See Whitmarsh 2013: 43; Hunter 1994: 1059-1060; Garin 1909: 433-437.

In this sense, Achilles shifts Leukippe and Kleitophon's respective roles. For example, Whitmarsh notes the similarities of Leukippe's letter with Chaireas' reproach of Kallirhoe. Leukippe's letter reproaches Kleitophon, saying:

διὰ σὲ πέπραμαι καὶ ἐδέθην σιδήρῳ καὶ δίκηλλαν ἐβάστασα καὶ ἔσκαψα γῆν
καὶ ἐμαστιγώθην, ἵνα σὺ ὁ γέγονας ἄλλη γυναικὶ κάγῳ ἐτέρῳ ἀνδρὶ γένωμαι
(5.18.4)

The phraseology is composed in a similar manner as Chaireas' reproach of Kallirhoe:

ἄπιστε Καλλιρρόη καὶ πασῶν ἀσεβεισάτη γυναικῶν, ἐγὼ μὲν ἐπράθην διὰ
σὲ καὶ ἔσκαψα καὶ σταυρὸν ἐβάστασα καὶ δημίου χερσὶ παρεδόθην, σὺ δὲ
ἐτρύφας καὶ γάμους ἔθουες ἐμοῦ δεδεμένου. Οὐκ ἤρκεσεν ὅτι γυνὴ γέγονας
ἄλλου Χαϊρέου ζῶντος (4.3.10)⁴⁷⁸

Achilles fashions Leukippe as the 'ideal romance hero', echoing a version of Chaireas' words in Leukippe's reproach against Kleitophon. As Leukippe takes on a version of Chaireas' role, Kleitophon assumes a role similar to Kallirhoe, becoming married to Melite and learning that Leukippe lives via letter.

Leukippe's unconventional role as the 'hero' becomes even more apparent through her challenge to Thersandros to have her undergo tortures, similar to Chaireas: 'Master, I implore you to put me back on the cross!' ἱκετεύω σε, πάλιν, ὦ δέσποτα, τὸν σταυρὸν μοι ἀπόδος

⁴⁷⁸ Whitmarsh 2013: 44; cf. Whitmarsh 2011: 165; cf. Ach. Tat. 5.18.4-5 and Chariton 4.3.10.

(Chariton 4.3.9).⁴⁷⁹ The tortures she suggests also recall parallels to Xenophon's hero, Habrocomes, in the *Ephesiaka* who suffers similar anguishes in his respective narrative.⁴⁸⁰

The book-pair ends with Leukippe's defiance, her refusal to sleep with Thersandros, and a challenge for Thersandros to torture her in lieu of taking her chastity – she takes off the mask of Lakaina to become Leukippe, with the new persona as hero of the novel. The role of 'hero' is taken up by Leukippe through this forced perspective shift from character-Kleitophon (who experiments with his own disguises in Book 5, i.e. like Achilles in drag) to narrator-Kleitophon. Kleitophon must, therefore, adopt an omniscient, objective narratorial voice. Like Philomela, Leukippe (and Kleitophon as he sits in prison) has lost her voice, recovering it in this third book-pair as the novel experiences a narrative shift in perspective. This underlies the hidden voice of the author, who becomes visible through Kleitophon's shifting focalisation.

3.5 Divine Authorship and Author Visibility

As discussed in §3.1 and §3.2, Achilles initiates a new movement in the text – the erotic narrative of Melite and Kleitophon/Leukippe and Thersandros. And through the shifting narratorial perspective, themes introduced in earlier book-pairs are revisited. The themes of Kleitophon beholding the constructed aspect of Alexandria, the ability of the artist within his own painting, the woven artistry of Philomela's narrative in the robe, and Leukippe's composed letter build on aspects of the creator and his creation. Images of weaving are often

⁴⁷⁹ In addition to Leukippe's unconventional role as a 'hero', Kleitophon names himself *moichos*, when reading her letter. Schwartz comments on Kleitophon's 'absurd' usage of the term, 'At first glimpse, this might appear to be nothing more than a casual expression; however, Achilles Tatius was quite deliberate in making such an analogy. From a legal standpoint, Clitophon's identification with a *moichos* is absurd: according to both Greek and Roman law, a man was only an adulterer if he had an affair with a woman married to another man. It was not technically *moicheia* if a husband cheated on his wife, and *a fortiori* if a groom-to-be cheated on his fiancée. Technically, Clitophon is an adulterer not with respect to Leucippe but with respect to Melite, as he (and the reader) will soon learn to everyone's surprise'. See, Schwartz 2002: 102-103.

⁴⁸⁰ Cf. Xenophon, *Ephesiaka* 2.6.

the subjects of a metapoetical discourse in literature.⁴⁸¹ Achilles refocuses the narrative to dwell on its own manufactured nature, re-devoting the narrative to a self-conscious dialogue regarding the construction, or invention, of fiction.

The characters have not yet left the rich narrative landscape of Egypt, but have entered into Alexandria. The ekphrastic and self-indulgent nature of the digressions of Book 4 is found again in the ekphrasis-like description of the city. The description of the city itself dwells on its construction – echoing the imagery of the double harbour in Sidon. Walking into the city, Kleitophon sees a ‘whole other city’ whose busy streets overpower Kleitophon’s ability to visibly fathom (ἄλλην πόλιν 5.1.3). He narrates how the city is ‘split’ into sections, perpendicularly ‘separated by columns into a straight road’ (σχιζόμενον... κίωνων ὄρχατος εἰς τὴν εὐθυωρίαν 5.1.3-4).

This visual interpretation is supported by Strabo’s account: ‘everything is divided into streets fit for horsemen and chariots’ (ἅπαντα μὲν οὖν ὁδοῖς κατατέμνεται ἵππηλάτοις καὶ ἄρματηλάτοις 17.1.8); the rest of Strabo’s description focuses on the harbour and the physical landscape surrounding Alexandria. For being one of the seven ancient wonders of the world, the lighthouse at Pharos appears to be trumped by the splendour of Alexandria. Pliny the Elder shares this sentiment in his panegyric description, praising the design and function of Alexandria. He describes the city’s layout as ‘folds, in a circle like a woven copy of a Macedonian robe’.⁴⁸² Longus opens his novel with a similar description of the city of Mytilene: ‘[the city is] divided into straits through which the sea gradually flows’ (διείληπται γὰρ

⁴⁸¹ For weaving as metapoetic imagery, see Henkel 2011. For more on weaving imagery, see Scheid and Svenbro 1996: 111-130; and Snyder 1981.

⁴⁸² Pliny, *Nat. Hist.* 5.22: *ad effigiem macedonicae chlamydis orbe gyrato lacinosam*.

εὐρίποις ὑπεισερούσης τῆς θαλάττης, Longus 1.1). The similarities of Longus' opening suggest a contemporary template for 'narrative beginnings'.

As the narrative has travelled along the descriptive-rich Nile in Book 4, Achilles has exposed the reader and the characters to the literary potential which 'the wonders of Egypt' provide.⁴⁸³ Accepting Plazenet's concept of Egypt as a 'literary *topos*' – an imagination-inspiring landscape from the perspective of both the Greeks and the Romans – as the narrative reaches Alexandria, it is accompanied by a redeveloped examination of literature and its composition. This wealth of Egyptian digressions in Book 4 (which carries over into the beginning of Book 5) provides the literary fabric with which Achilles weaves a critical dialogue on fiction and the writing of fiction.⁴⁸⁴

As discussed in Chapter 2, the Nilotic atmosphere of Books 3 and 4 becomes an atmospheric, literary background for the second book-pair. This heavily ekphrastic setting builds, culminating in the overwhelming spectacle of Alexandria – primarily regarding its physical construction. As Kleitophon enters through its gates, the narrative signals a transition in dialogue, self-consciously analysing structure, composition, and its interpretation. This concept of travelling is explored by narrator-Kleitophon, expressing a sense of both being away from home and being at home in Alexandria (ἔνδημος ἀποδημία 5.1.3). Some scholars have suggested that while Kleitophon may not be at home, perhaps Achilles is.⁴⁸⁵

The description of Alexandria, when placed side-by-side with other accounts, appears accurate; combined with the panegyric manner of narrator-Kleitophon's eulogy of Alexandria, it may be a metalepic slip in the narratorial voice as Achilles praises his hometown. The Suda

⁴⁸³ Nimis 2004: 48.

⁴⁸⁴ Plazenet 1995: 7, 12. See also Nimis 2004: 48.

⁴⁸⁵ Whitmarsh 2011: 84.

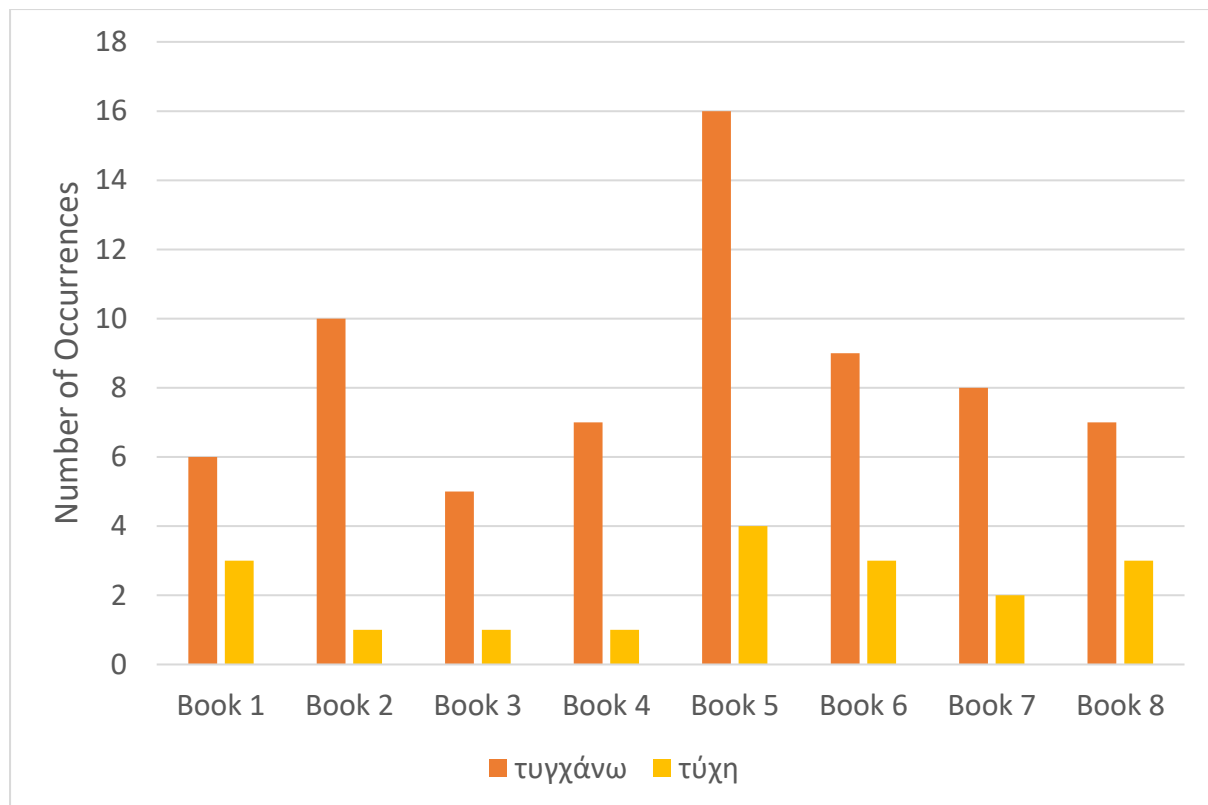
claims that Achilles Tatius is a native of Alexandria. There is little reason to doubt Achilles as an Alexandrian, as many scholars have equally assumed this when considering the extraordinary nature of the Alexandria description. The effect of the structural description adds to the excess of allusions to ‘composition’ or the ‘fabrication’ of narrative. This litany of imagery demonstrates an interpenetration of the narrative levels as Achilles asks his reader to consider the text.⁴⁸⁶

As seen in previous book-pairs, the acknowledgement of the gods may reveal a level of narrative consciousness of the characters. Previously, this ‘divine’ influence served as an allowance for the author to manipulate the narrative events without inhibition. Through the changing narrative register, the reader is allowed a privileged position of narrative knowledge which does not always fall within the characters’ perspective. The first book-pair saw the rise of influence of Tyche and Eros, who launch the narrative into action in its first act. During the second book-pair, the influence of Eros wains, leaving Tyche (both as objective chance and the personified deity) to influence much of Books 3 and 4.

Eros nearly vanishes in the second book-pair, appearing only once as the force behind Charmides’ desire for Leukippe. Charmides never fully realises his role as a narrative threat, dying in battle with the *boukoloι* – the narrative continues seamlessly, allowing Fortune to resume her role of authorial manipulator. This invocation of Tyche is uttered by the next narrative threat, Chaireas: ‘it seems that Tyche has saved him on behalf of you’ (ἔσωσε δὲ αὐτόν, ὡς εἰκός, ὑπὲρ ὑμῶν ἡ Τύχη 4.15.5). Both τύχη and the verb τυγχάνω (capturing the narrative events ‘chancing’ due to a hidden authority) resurface as major influences in the text, particularly so in Book 5 (as seen in the figure below).

⁴⁸⁶ Genette 1980: 234-237; and Genette 2004; Fludernik 2003; De Temmerman 2009.

Table 2: Occurrences of τυγχάνω and τύχη (not personified)



Almost immediately after the description of Alexandria, narrator-Kleitophon explains that despite their supplications at the local temples, ‘...further [tests] remained for us in Fortune’s gymnasium’ (ἀλλ’ ἔμενον ἡμᾶς καὶ ἄλλο τῆς Τύχης γυμνάσιον 5.2.3). The ekphrastic description of the city combined with the presence of ‘Fortune’, who has set the stage for the events of Book 5 contributes the self-conscious dialogue with the reader. The author, as *Tyche*, has a narrative gymnasium in mind for his characters, but also for his reader. The reader is meant to interpret these signs as invitations to observe and study the text as narrator-Kleitophon observes Alexandria or as Menelaos encourages character-Kleitophon to study the painting of Philomela.⁴⁸⁷

⁴⁸⁷ Whitmarsh likens Leukippe to a painting, as she is meant to be observed and studied. See, Whitmarsh 2013: 123-124.

Tyche authors narrative events, but more generally creates narrative obstacles which keep the narrative from a point of satisfaction until the end of the novel.⁴⁸⁸ When Kleitophon learns from a letter (which had come only a day after Kleitophon and Leukippe fled Tyre) Sostratus promised Leukippe to him, he believes, 'in this way, Tyche had arranged events' (οὕτως ἡ Τύχη τὰ πράγματα ἔθηκε 5.10.4). In this moment, narrator-Kleitophon reveals the catalyst to the entire narrative: this one letter. Had this letter arrived one day earlier (or if Kleitophon had waited one day to act on his desires), the entire narrative of *Leukippe and Kleitophon* would not have happened – who else could authorise such an event but the author, Achilles, himself? It then becomes a selfish conflict of interest on the part of the reader, enjoying the 'pleasing' effects of a narrative, a deliberate design of Achilles' narrative made possible by the intentional negligence of Tyche.

This concept of 'deliberate negligence' is balanced through 'deliberate action' of Tyche in the narrative. After this assumed 'negligence' on Tyche's part, character-Kleitophon erupts into a rhetorical lament: 'I bewailed the child's play of Tyche... what [kind] of bride did Tyche give me, when she did not even give me a whole corpse?' (ἀνώμωξα ἐπὶ τῇ τῆς Τύχης παιδιᾷ... μοι δίδωσι νύμφην ἡ Τύχη; ἦν οὐδὲ ὀλόκληρόν μοι δέδωκε νεκράν 5.11.1-2). Ever the emerging dramatist, Tyche creates further narrative obstacles in Book 6: 'As for me, my accustomed tyche/fate attacked again, composing a new drama for me: enter Thersandros, returning again' (ἐμοὶ δὲ ἡ συνήθης τύχη πάλιν ἐπιτίθεται καὶ συντίθεται κατ' ἐμοῦ δράμα καινόν: ἐπάγει γάρ μοι τὸν Θέρσανδρον αὖθις ἐπανελθόντα 6.3.1). The clever reader would have

⁴⁸⁸ Chew expands on the role of Tyche in Achilles Tatius, noting Tyche's tendency to keep the narrative in suspense through 'wars' and obstacles while Eros 'plays a second fiddle'. See Chew 2012: 76, 78.

guessed by Melite's allusion to Achilles on Scyros that his disguise would fail, including the reader as an accomplice to Tyche – a perspective made possible by the author's invitation.

This positive influence of Tyche is more often seen through character perspectives, including the 'narrative threats' or 'antagonists'. While Melite's narrative role is not necessarily 'antagonist', she serves as a narrative threat to the role of heroine; with Leukippe temporarily barred from the role of heroine, Melite attempts to fill the vacancy as the narrative is reinitiated in Book 5. Melite interprets the narrative signs as being favourable. While trying to win over Kleitophon during their journey to Ephesus, Melite says, 'The portents are good, master: a bridal-chamber beneath the yoke and ropes bound tight. Even the rudder is near the bridal-chamber: behold, Tyche is steering our marriage!' (καλά γε, ὦ δέσποτα, τὰ μαντεύματα: ὑπὸ ζυγὸν ὁ θάλαμος καὶ κάλω δεδεμένοι: ἀλλὰ καὶ πηδάλιον τοῦ θαλάμου πλησίον. ἰδοὺ τοὺς γάμους ἡμῶν ἢ Τύχη κυβερνᾷ 5.16.4-5). The use of sailing and components of ships as metaphors for a good marriage also allude to the passage of the narrative itself, similar to its use in Book 4 as the narrative travels along the Nile. Through this passage, Melite has assumed a role as an interpreter (like Menelaus in Alexandria, translating the σύμβολα in 5.16.4) of good omens for her metaphor-rich 'marriage' to Kleitophon.

Sosthenes assumes a similar role in interpreting the narrative events; however, there is a sophistication to his interpretations: 'Yesterday, the mistress took her away and was going to send her way: Tyche has saved her for you...' (ἀφήρηται δὲ ταύτην χθὲς ἡ δέσποινα καὶ ἔμελλεν ἀποπέμψειν: ἡ τύχη δὲ ἐτήρησέ σοι 6.3.6). Narrator-Kleitophon, through an omniscient lens, recognises Sosthenes' 'interpretation' as a means of 'seducing his master so he might separate him from Melite', since he cannot have Leukippe (μαστροπεύει πρὸς τὸν δεσπότην, ὡς ἂν αὐτὸν τῆς Μελίτης ἀπαγάγοι 6.3.4). By interpreting Tyche in this way,

Sosthenes influences the narrative events; however, Kleitophon as a character-narrator, distant from his character-perspective of the narrative, reveals the author behind the guise of 'fortune' or Tyche.

Tyche is indeed steering the narrative, but like Leukippe's Lakaina and Kleitophon's failed disguise, 'Tyche' is a mask: a persona of the author. The continual invocation of 'chance' and 'fortune' attributes a simultaneous sense of awareness and ignorance of narrative authority. Characters seem to recognise when the drama is being manipulated by an authorial figure, but while Tyche scripts the drama, Achilles scripts the role of Tyche.

In addition to the guise of *Tyche*, Achilles reinstates Eros as a driving force of the narrative in Book 5. While Eros has disappeared almost entirely since his influential narrative role in Books 1 and 2, this 'new beginning' in Book 5 reinstates Eros as a driving force of the narrative. When trying to compose a counter-letter to Leukippe, Satyros explains that 'Eros himself will dictate to you' ('ἀλλὰ αὐτός σοι ὁ ἔρως ὑπαγορεύσει 5.20.4). The words supplied to Kleitophon are dictated, of course, by means of the author, writing the text as Kleitophon writes his letter. Through this shared writing of the script, Achilles takes up the guise of Eros to supply Kleitophon with the words to write his letter.⁴⁸⁹

Eros appears to have control over the spoken word as well. After her initial anger at having learned of Lakaina's identity, Melite claims that Eros uses her as a mouth piece: 'The things which I will say now, Eros speaks' (ἄ δὲ νῦν μέλλω λέγειν, ἔρως λέγει 5.26.1). The words of Eros, as spoken through Melite, are enough to convince Kleitophon to succumb sexually to

⁴⁸⁹ Ormand notes Kleitophon's self-termed male virginity he claims in his response to Leukippe's letter, 'Clitophon will raise it again, under even more questionable circumstances. For the moment, Clitophon uses the idea as a persuasive device: his constancy to Leucippe (that is, the fact that he and Melite have not had sex) is equated to her integral state. Unless he has forgotten his previous sexual experiences, the statement that he is a virgin is not literally true; but as a declaration of his constancy it serves a rhetorical point'. See Ormand 2010: 173.

her. Through the guise of Eros, Achilles manipulates the scene and sets up the narrative event for the remainder of the novel: the delicate balance of truth with sophistry in Book 8 and Eros' 'vengeance' against Kleitophon when he will seemingly lose Leukippe a final time in Book 7.⁴⁹⁰ Despite Kleitophon's fear, 'Everything that Eros wanted to happen, occurred... Eros is a resourceful and improvising sophist' (ἐγένετο ὅσα ὁ Ἔρως ἤθελεν... αὐτουργὸς γὰρ ὁ Ἔρως καὶ αὐτοσχέδιος σοφιστὴς 5.27.4). The narrative that Eros has devised plays out, orchestrated by Achilles, a would-be Cupid himself.⁴⁹¹

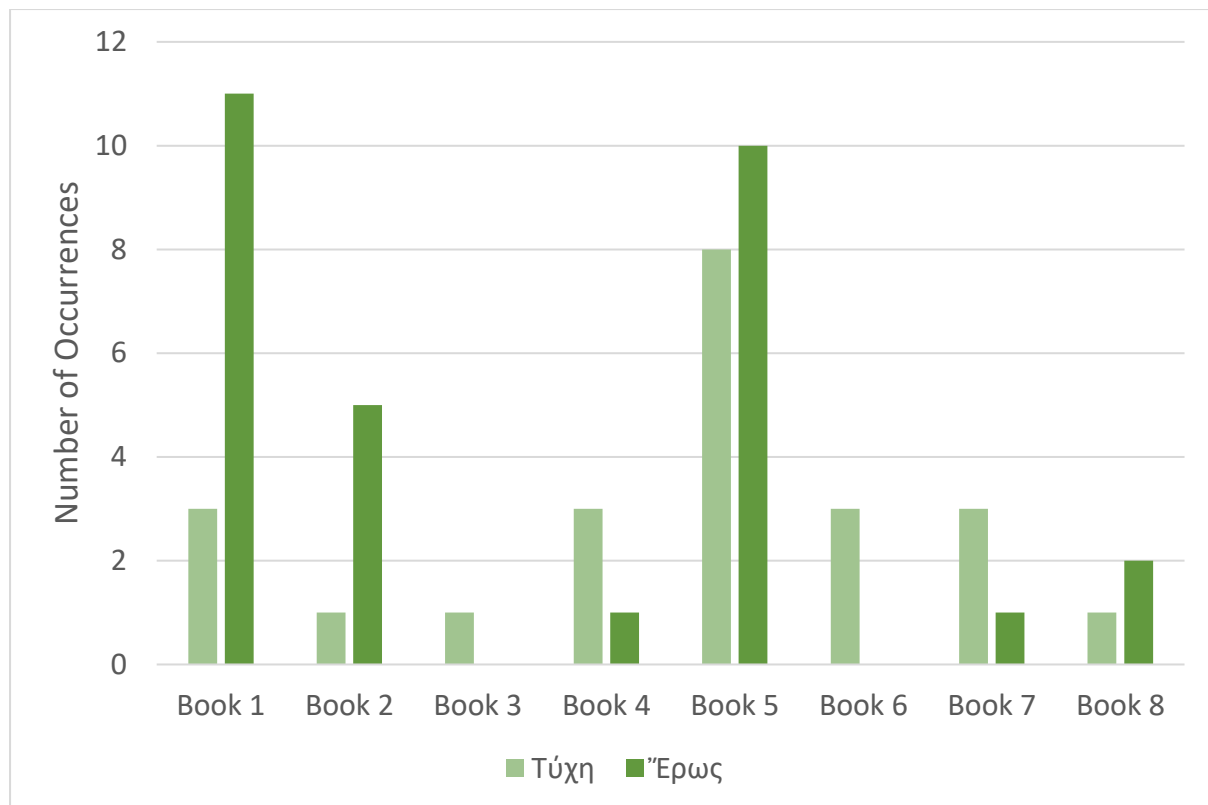
As discussed in a forthcoming article, Longus makes use of Eros' authority in a similar manner. Even Pan explicitly acknowledges Eros' role as the author of Daphnis and Chloe's narrative, when he appears to the leader of the Methymnaians in a dream and tells him: '...you have torn from a shrine a maiden from whom Eros intends to make a story' (ἐξ ἧς Ἔρως μῦθον ποιῆσαι θέλει 2.27.2); it is worth noting that the word used for 'story' is *mythos*.⁴⁹² Eros is not only responsible for inspiring desire in characters, but authoring entire narratives, erotic fictions. As Eros initiates the narrative in Books 1 and 2, the familiar (though restructured) narrative patterns of Book 5 revisit the themes of desire and seduction in the first book-pair. As discussed in §3.2, Achilles inverts the narrative to place Kleitophon in the role of the 'reluctant object of desire' and Leukippe in a role similar to Philomela. With the termination of these narrative beginnings in Book 5, Eros vanishes again, only to return briefly in Book 8 (and once in Book 7). The distribution of Tyche and Eros as authorial presence can be seen the chart below.

⁴⁹⁰ Ach. Tat. 5.27.2: τὸν Ἔρωτα μή μοι γένηται μήνιμα ἐκ τοῦ θεοῦ.

⁴⁹¹ The phoenix is a similar 'sophist', but a 'graveside' one like Kleitophon. Cf. Ach. Tat. 3.25.7: ἐπιτάφιος σοφιστὴς; and 5.16.3: ἐπι πλέω Λευκίππης τὸν τάφον σὺ... σοφίζη.

⁴⁹² Dowden and Myers, forthcoming.

Table 3: Occurrences of Τύχη and Ἔρως (Personified as Deity)



While characters often attribute dialogue and events in the narrative to Tyche or Eros, there are instances where an authority is acknowledged, but as a nameless or unidentifiable entity. This inability to identify a divine entity occurs when a character attempts to explain moments of, what otherwise would be extraordinary, seemingly orchestrated narrative situations. The manner of these narrative events are so governed by a quality of ‘happenstance’ that characters cannot envision the situation unfolding without the hand of ‘some god’ having planned it.

Melite, in one final desperate effort to seduce Kleitophon, exclaims, ‘It seems to me that some god has driven [Thersandros] away so that I may have the chance to see to a final affair with you’ (δοκεῖ δ’ ἔμοιγε θεός τις αὐτὸν ἐντεῦθεν ἐξεληλακέναι, ἵνα σου τὰ τελευταῖα ταῦτα δυνηθῶ τυχεῖν 5.26.13). The stage appears to be designed to unite Melite and Kleitophon, which it has. As we have identified through the personification of both Tyche and Eros, the

author exists as a sort of 'divine' authority over the narrative. In this instance, Melite interprets the narrative for her own purposes, deploying an anonymous god as both a narrative *topos* and a persuasive device.

The extradiegetic work of the author-narrator is represented as the action, external to the human characters, of 'some god' and effectively when Melite sees the action as contrived for her benefit by the god, the author-narrator is applauding himself for establishing the chain of events which build up to the trial of the Styx in 8.14 and Melite's narrative sophistry. The god, or the author-narrator, has achieved the meeting between Melite and Kleitophon and brings about a narrative that now mirrors, but inversely, the Kleitophon-Leukippe narrative of the first book-pair.

Leukippe reveals a similar awareness and ignorance of narrative authority: 'Allow me, man, to be crushed by my fate and the deity who holds me...' (ἔα με, ἄνθρωπε, ὑπὸ τῆς ἐμαυτῆς συντρίβεσθαι τύχης καὶ τοῦ κατέχοντός με δαίμονος 6.13.1). The actions of fortune/*daimon* are nothing other, in reality, than choices of the author-narrator that are not visibly motivated on the diegetic level, who is the real 'evil genius' (as Winkler translates δαίμονος). Nevertheless, this particular, melodramatic, mention of external forces does not necessarily raise most readers' awareness of the author-narrator's presence, even if it acknowledges a hidden figure of authority behind narrative events.

In Book 5 Leukippe-Lakaina is focalised in two ways:

- 1) Leukippe hidden from the characters and the reader, and
- 2) Leukippe hidden from characters, but not the reader.

The role of the author-narrator is not dissimilar. Hidden behind the mask of narrator-Kleitophon, his influence on the narrative is invisible to both the characters and the reader. But as the veil begins to fall in Book 5, narrator-Kleitophon explores the more omniscient focalisation,⁴⁹³ allowing a more direct dialogue between author and reader. As a result of this narrative-perspective shift, the reader can see Leukippe independently of character-Kleitophon's perspective.

Just before this shift is fully realised, an odd moment occurs when narrator-Kleitophon briefly compares Lakaina with Leukippe before she is revealed, in fact, to be Leukippe. There is a sense of 'transgression' between Kleitophon as narrator and Kleitophon as character, as though the latter had sensed what the former knew, almost a case of *metalepsis*. Meanwhile, the reader, by this point in the narrative, has come to expect that the heroine will reappear in the text and that no apparent death will stop her. After Kleitophon hears Lakaina's narrative, narrator-Kleitophon notes its emotional effect on his character, '... indeed, she seemed to have something of Leukippe about her...' (καὶ γὰρ τι ἐδόκει Λευκίππης ἔχειν 5.17.7). While the narrative which 'Lakaina' tells brings a 'tragic subcurrent for this passage', it also serves to foreshadow to the reader Lakaina's true identity, as well as breaching the gap between Kleitophon's character perspective and narrator perspective.⁴⁹⁴

Through this invocation of Leukippe, the author tests his reader to see how well they recognise the previous narrative pattern of her *Scheintod*. In 5.17, Kleitophon is quick to liken Lakaina to Leukippe but not to connect Lakaina as Leukippe following the news that Leukippe is alive in 5.18. The metaleptic aside from Achilles through narrator-Kleitophon plays on

⁴⁹³ This can also be observed briefly in Books 1 and 2 when Kleitophon narrates the exchange between Pantheia and Leukippe. Ach. Tat. 2.23-25.

⁴⁹⁴ Whitmarsh 2001: 158. On his note for 5.17.

character-Kleitophon's and perhaps even the general audience's ignorance. It is through the mask of Lakaina that Leukippe entertains a pseudo-authorial or metaphorically authorial presence. Not only through the guise of Lakaina does Leukippe compose her narrative (as a letter to Kleitophon), but like the irrigator and ship on the Nile, she shares the imagery of the 'wielding a mattock' (δίκελλαν κρατοῦσα 5.17.3). Being nameless herself at this point, Leukippe (known simply as a γυνή at this point in the narrative) shares the anonymous trait of the irrigator in Europa's meadow (ὄχετηγός τις...δίκελλαν κατέχων 1.1.6).⁴⁹⁵

Through the revelation of her disguise, her tool of 'manipulation', and her ability to convey narrative through the silent medium of text, she becomes an image of 'the author revealed'. Despite Leukippe's representation of the author within the text, she possesses no real power over the narrative, only the writing her story. She becomes a metaphor to be observed by character-Kleitophon, leaving the reader to interpret in retrospect. Whitmarsh has discussed this concept of the image of Leukippe in the novel, particularly her objectification as an object to be viewed and observed. Expanding on this 'way of seeing women', he composes a concept of 'women-as-text' where Leukippe becomes 'an icon for the aesthetics of the text'.⁴⁹⁶ Elmer makes a similar argument for heroine-as-text in Heliodorus' 'Kharikleia as the embodiment of his text', particularly linked with the journey of the Nile being the progression of the narrative.⁴⁹⁷ Leukippe becomes like the paintings of the novel; she is both a representation of her own *mythos* but also an image of the author within his own work.

Through the return of Tyche and Eros as well as the authorial imagery of Books 5 and 6, the author becomes visible. This is particularly true of Book 5, as the characters becomes

⁴⁹⁵ Cf. Xenophon 5.5. Leukippe shares imagery with Anthia whose hair is cut off.

⁴⁹⁶ Whitmarsh 2013: 132.

⁴⁹⁷ Elmer 2008: 438.

increasingly aware of the devices of the novel, their role in the narrative, and Kleitophon moves away from his character perspective. As Reardon explains, 'the mixture of fictional styles, of the disparate ingredients that constitute his story... at the cost of effectively abandoning ego-narrative. It breaks under the strain, but at this point he has no further real use for it'.⁴⁹⁸ The departure from ego-narrative reveals the agenda of the narrator, a guise for Achilles the author. Through the acknowledgment of narrative authority, the characters become an active part of the narrative performance.

3.6 Performance and Audience Awareness: Declaimers All

Through its use of declamatory rhetoric and growing theatricality, the text flaunts its own presentation. This renewed emphasis on the visual revives an aspect of theatricality to the text. The performance components of the novel often depend audience reception, hinging on aspects of the visual. The paused moments in the painting of Philomela recall the static imagery of the Europa painting as well as the command its imagery has, particularly over the eyes – the blinding vision of Leukippe is reborn in Book 5 with the blinding vision of Alexandria. These visual signposts are recognised within the repeated narrative patterns throughout the novel, most notably, the various *Scheintode* of Leukippe. As Whitmarsh argues:

In the first two of the series of Leucippe's three false deaths, Clitophon thinks he sees her being dismembered (3.15.4-5, 5.7-4), as if the story were transplanting into narrative actuality the metaphorical dissection that his initial description [1.4.4] suggests.⁴⁹⁹

⁴⁹⁸ Reardon 1999: 255.

⁴⁹⁹ Whitmarsh 2013: 133; Morales 2004: 166-184.

The effect of seeing Leukippe for the first time metaphorically cuts Kleitophon, wounding him emotionally. The performances of death re-enact the effect of Kleitophon falling in love with Leukippe; it is a visually jarring visual experience. The text depends on the audience for Leukippe's *Scheintode*. The realism of Leukippe's death is only fully realised when character-Kleitophon (and the reader) witness it. Retrospectively, the reader understands that these deaths are performance driven; the dramatic effects need to appear real enough to convince a discerning audience (or in character-Kleitophon's case, a fairly naïve audience). And once the effect is achieved, the narrative curtain is pulled back.

The audience's perspective is further manipulated as they discover the stage-work and special effects of what they previously witnessed. The visual nature of Leukippe's death scenes are theatrical, complete with stage swords and doubles. Narrator-Kleitophon echoes the sentiment of 1.4.4 in 5.13, philosophising how nothing satisfies lovers more than the sight of their beloved. Mirroring this reaction to the visual, narrator-Kleitophon demonstrates a similar response in Melite's reaction to seeing Kleitophon. As a narrator, he explains he 'was understanding of her' (πρὸς αὐτὴν συνεῖς 5.13.5); from his commentary in 1.4.4, this becomes clear to the reader as they draw the parallels between Kleitophon's desire for Leukippe and Melite's desire for Kleitophon.⁵⁰⁰

These visual cues build the reader's expectations. The reader is presented with similar narrative patterns in Book 5 as they are in Book 1, and it re-establishes a certain set of expectations. The third book-pair will fulfil some of these expectations, but ultimate test them. The painting of Philomela is the first of these narrative tests; Menelaos encourages the

⁵⁰⁰ Compare Ach. Tat. 1.4.4: κάλλος γὰρ ὀξύτερον τιτρώσκει βέλους καὶ διὰ τῶν ὀφθαλμῶν ἐς τὴν ψυχὴν καταρρεῖ: ὀφθαλμὸς γὰρ ὁδὸς ἐρωτικῶ τραύματι; and 5.13.4: δὲ τῆς θεᾶς ἡδονὴ διὰ τῶν ὀμμάτων εἰσρέουσα τοῖς στέρνοις ἐγκάθηται: ἔλκουσα δὲ τοῦ ἐρωμένου τὸ εἶδωλον αἰεὶ ἐναπομάττει τῷ τῆς ψυχῆς κατόπτρῳ καὶ ἀναπλάττει τὴν μορφήν.

characters (and the reader) to observe the painting. While narrator-Kleitophon describes the painting twice (once for the reader and again for Leukippe), it is Menelaos' interpretation which proves to be more accurate. Narrator-Kleitophon sees the implications of the painting, but character-Kleitophon seems more interested in pleasing his audience, Leukippe.

As the reader learns through the painting of Europa, the *ekphrasis* of Philomela highlights the themes which will occur both in the following book-pair (and potentially throughout the remainder of the novel). Sifting through the details of the painting, Menelaos pinpoints these themes for the reader: 'You should look, the painting is filled with all sorts of horrible things: lawless sex, shameless adultery, female misfortunes' (ὄραξ οὖν ὅσων γέμει κακῶν ἢ γραφή: ἔρωτος παρανόμου, μοιχείας ἀναισχύντου, γυναικείων ἀτυχημάτων 5.4.2). Through his interpretation, Menelaos has outlined the exact implications of the painting which will occur in the narrative. He notably does not draw on the more violent themes, such as the aspects of rape, physical mutilation, or unknowingly feasting on one's children. The painting sets the stage for the book-pair and establishes the reader's expectation for the narrative events.

The reader's expectations are verified by mirroring the themes of the first book-pair; by creating a dialogue through the recall of previous themes, Achilles demonstrates an awareness of audience. This awareness is present throughout much of Books 5 and 6, not only between the author and reader (an external audience), but between character-Kleitophon and Leukippe (an internal audience).

During the second, more elaborate, telling of the story of Philomela and Tereus, narrator-Kleitophon acknowledges his intention to please his audience. Narrator-Kleitophon introduces the dialogue between character-Kleitophon and Leukippe, highlighting the exchange as a result of women being 'fond of legends' (φιλόμυθον 5.5.1). From the point of

view of narrator-Kleitophon, this fondness for stories is the driving force behind the narrative character-Kleitophon tells Leukippe. Not only does this indicate a mode in which character-Kleitophon may tell this narrative, it also speaks to Achilles' view of his own audience. Being 'fond of stories' is a characteristic that the reader shares. This contributes to the pre-existing self-conscious discourse between author and reader.

The characters experience a similar self-conscious analysis, becoming aware of their own parts they play in the theatre of the narrative. As we have seen, Tyche scripts the drama; however, characters seem mostly unaware of the larger role they play in that drama. As themes of manipulation and 'fiction' take centre stage in the novel, characters demonstrate an awareness 'scripted drama' and initiate a dialogue regarding their 'roles' within those engineered narrative moments. Through her role as Lakaina, Leukippe analyses her role of the invented persona she has assumed: 'Shall I reveal the truth, uncovering our role in the drama?' (ἄρα ἀποκαλύψασα τοῦ δράματος τὴν ὑπόκρισιν διηγήσομαι τὴν ἀλήθειαν; 6.16.4).

As part of a performance-driven lament, Leukippe divulges the truth of her character 'Lakaina' to Thersandros, who overhears Leukippe as she tells her narrative to an invisible audience (the reader through the ears of Thersandros). Thersandros keeps this knowledge silent, allowing Leukippe to 'resume [her] dramatic role: to bear the likeness of Lakaina' (Φέρε πάλιν ἐνδύσωμαί μου τὸ δράμα: φέρε πάλιν περίθωμαι τὴν Λάκαιναν 6.16.6). As she metaphorically dons her costume, the text maintains its theatrical theme, but opens the inter-dialogue to consider the player without the mask. Through the mask of Lakaina, Leukippe responds differently to narrative. As Lakaina, she is not φιλόμυθον. When Sosthenes attempts

to win Leukippe over with tales of Thersandros' shipwreck, Leukippe 'says nothing in response to his mythologising' (ὁ οὐδὲν ἢ Λευκίππη οὐκέτι μυθολογοῦντα πρὸς αὐτὸν εἶπε 6.13.3).⁵⁰¹

From this point on in the narrative, Leukippe's character is concerned with truth and purity – the *logos* aspect of narrative. Contrasted to this, Melite proves to be fuelled by persuasive storytelling, fictive in nature but ultimately entertaining – the *mythos* aspect of narrative. Through the donning of character 'costumes', these performance qualities drive the narrative in Books 5 and 6, continuing to build to the narrative's climax in Books 7 and 8.

Even Thersandros participates in the drama, reacting to Leukippe's tears with tears of his own. Narrator-Kleitophon, through his new omniscient lens, explain: 'such was the stance of Thersandros: he cried for the purpose of demonstrating/declaiming' (τοιοῦτό τι τῷ Θερσάνδρῳ συμβεβήκει: ἐδάκρυε γὰρ πρὸς ἐπίδειξιν 6.7.7). Narrator-Kleitophon prompts this by briefly philosophising: '...for it is in the nature of tears to attract pity' (γὰρ φύσει δάκρυον ἐπαγωγότατον ἐλέου 6.7.4), further highlighting the concept of audience manipulation. The combination of Thersandros' tearful performance and narrator-Kleitophon's heterodiegetic gaze, the theatrical and manipulative character of the text itself. Through this self-conscious performance, Achilles showcases elements of the theatrical and declamation.⁵⁰²

Books 5 and 6 build on an existing declamatory theme, which builds to its climax in Books 7 and 8 with the public trial of Melite and Kleitophon. While declamatory rhetoric is present throughout the text, Van Mal-Maeder concentrates her discussion of Achilles Tatius' use of

⁵⁰¹ Ach. Tat. 6.13.3: ὁ οὐδὲν ἢ Λευκίππη οὐκέτι μυθολογοῦντα πρὸς αὐτὸν...

⁵⁰² This performance quality builds to the trial scene. Like Chariton, Achilles dedicates a significant portion of the text to the declamatory-style trial in this book-pair. However, Achilles manipulates the classic 'triangle of *moicheia*' by making the husband (usually the sympathetic party) one of the antagonists of the novel. See, Schwartz 2002: 99.

declamation on Books 5 and 6. This book-pair demonstrates a shift in narrative perspective and authority; through this shift, she suggests there is a key element in the foundation of the trial scene.⁵⁰³

The first book-pair works to establish this importance of discourse and its exchange. As Books 5 and 6 echo many of the themes in Books 1 and 2 through its 'new beginning', a renewed importance is found in the dialogic atmosphere of the third book-pair. The dialogue has become even more internalised with the narrator communicating more directly with the reader; however, this evolves as the declamatory background evolves in Books 5 and 6. The trial scenes of Books 7 and 8 depend on the set up of Books 5 and 6. Additionally, the shift in narrator-perspective adds to the declamatory atmosphere.

Van Mal-Maeder suggests changes in viewpoint indicate the influence of declamation as a narrative technique.⁵⁰⁴ While a fundamental element of declamation is the ability to declaim through various *colores*, the shift in focalisation which occurs in Books 5 and 6 does not seem directly influenced by declamation. However, there does seem to be something particularly declamatory in the third book-pair. From rhetorical themes to language, Books 5 and 6 doubtless serve to establish the narrative conditions for the trial scene in Book 7.⁵⁰⁵

The reader sees a devastated Kleitophon in 5.7, perceiving that Leukippe has been beheaded by pirates: 'Now you have truly died a double death, Leukippe, divided between land and sea'

⁵⁰³ Van Mal-Maeder 2007: 136: 'Cette mise en scène énonciative au seuil du roman a entre autres pour effet de proclamer l'importance du discours, au sens d'échange oral et dialogique. De fait, le roman d'Achille Tatius abonde en discours et en dialogues'

⁵⁰⁴ Van Mal-Maeder 2007: 137-138. Van Mal-Maeder reflects on Kleitophon's perspective limitée and how this focalisation changes within the text, which works to define the conditions for why he yields to Melite at the end of Book 5.

⁵⁰⁵ Schwartz notes, 'The novelists, as well as their audience, had a taste for legal complexities—a taste informed by their rhetorical education'. This is particularly true of Achilles, where Kleitophon actually commits the crime for which is being tried, but it is the 'technicality' of the law which will save him and Melite. See, Schwartz 2002: 94.

(νῦν μοι Λευκίππη τέθνηκας ἀληθῶς θάνατον διπλοῦν, γῆ καὶ θαλάττη διαιρούμενον 5.7.8).

This is meant to recall the same statement in Book 1 which is made regarding Charikles by his father as part of his lamentation competition with Kleinias: ‘To me you have died a double death, both in body and soul’ (μοι τέθνηκας θάνατον διπλοῦν, ψυχῆς καὶ σώματος 1.13.4).

Both examples demonstrate a theatrical tendency of the text, not uncommon in declamation.

The performance is intended to affect its audience, and Kleitophon has clearly taken some cues from the competition in 1.13. At very least, the scene is comedic and theatrical, and the rhetoric should not be taken seriously.⁵⁰⁶

Moreover, the entire plot of the second half of the novel could be viewed as an extended declamation itself, thematically echoing one of Seneca’s *Controversiae* where a husband returns and accuses his innocent wife of adultery; a foreign merchant tries to seduce her three times, offering her money, but she refuses. The merchant eventually dies and leaves her all his property, making the husband suspicious of the wife after she accepts the inheritance:

*Quidam, cum haberet formosam uxorem, peregre profectus est. In uiciniam mulieris peregrinus mercator commigravit. Ter illam appellauit de stupro adiectis pretiis; negauit illa. Decessit mercator, testamento heredem omnibus bonis reliquit formosam et adiecit elogium: ‘Pudicam repperi.’ Adit hereditatem. Redit maritus, accusat adulteri ex suspicione*⁵⁰⁷

Thersandros returns to Ephesus with the same suspicion that Melite had had an adulterous affair with Kleitophon. However, as Van Mal-Maeder points out, this plays on the declamatory

⁵⁰⁶ Reardon 1999: 248. Gaselee previously claimed, ‘No translation can make this laboured rhetoric anything but ridiculous’. See, Gaselee 1917: 253.

⁵⁰⁷ Sen. *Contr.* 2.7. For innocent accused, see also Sen. *Contr.* 8.1.

themes by inverting the narrative: Kleitophon is the pursued object of desire, refusing Melite's advances.⁵⁰⁸

Van Mal-Maeder has well shown the pervasive influence of the *controversiae* in the Melite and Thersandros episodes, and, given that this is of key importance for the manner and origin of Achilles' self-consciousness, it is worth rehearsing here the insights at which Mal-Maeder has arrived. Melite herself employs the style of the *controversiae* at 6.9.3: 'Elle décrit en effet Clitophon comme un naufragé et justifie sa présence chez elle par un mouvement de pitié solidaire... Dans la suite de son discours, Mélité développe cette couleur en variant les formules'.⁵⁰⁹ Thus, Melite appeals to the emotions through a constructed image of her compassion for Kleitophon and her own sincerity. Building on this, the appeal to emotion is meant to exculpate Kleitophon, formulating the narrative which will ultimately serve as the backdrop for the trial in Books 7 and 8. And Leukippe's challenge to Thersandros to whip, lash, and cut her at the end of Book 6 also belongs to this declamatory stage.

The audience is meant to react out of *pathos* for her as the heroine; however, it also inadvertently clears Thersandros of proposing or enacting tortures on her. Thersandros joins into this rhetoric by mocking Leukippe, calling attention to her supposed virginity out of spite for having been rejected: 'A virgin who passed the night with so many pirates? Were eunuchs your brigands? Was it a pirates' nest of philosophers? None of them had eyes?' (παρθένος τοσοῦτοις συννυκτερεύσασα πειραταῖς; εὐνοῦχοί σοι γέγονασιν οἱ λησταί; φιλοσόφων ἦν τὸ πειρατήριον; οὐδεὶς ἐν αὐτοῖς εἶχεν ὀφθαλμούς; 6.21.3).⁵¹⁰ While Thersandros' style is not

⁵⁰⁸ Van Mal-Maeder 2007: 139.

⁵⁰⁹ Van Mal-Maeder 2007: 140-141.

⁵¹⁰ Sen. *Contr.* 1.2.8: Seneca in 1.2.8: 'Is it incredible that pirates curbed their desire, these beings who in all their cruelty became wild... you were able to keep them from their sexual pursuits, to whom, among many more heinous crimes, the rape of a virgin is an act of innocence?' (*Non est credibile temperasse a libidine piratas omni crudelitate efferatos...a stupris remouere potuisti, quibus inter tot tanto maiora scelera uirginem*

overly declamatory, he attempts to engage in the rhetoric.⁵¹¹ However, his characterisation as a sexually debased tyrant certainly fits into common declamatory themes. Kleitophon, Melite, Leukippe, and even Thersandros (to a point) - the entire cast of Achilles play becomes declaimers. Through this textual performance, the dialogue plays on the very motif of marriage in the novels.⁵¹²

Van Mal-Maeder attributes the shift of focalisation in this book-pair to the stylistic and structural characteristics of declamation, an analysis that receives some support from Schwartz's earlier analysis of the relationship of declamation and legal argument to the trial scene.⁵¹³ Books 5 and 6 may not be any less sophistic or rhetorical than earlier books, but they certainly pave the way for a declamatory finale and this shift in focalisation is a necessary part of that.

It is in the third book-pair that Achilles puts his case before the reader, not in the public trial. The reader has full disclosure of the narrative events in Books 7 and 8 (knowing that character-Kleitophon is lying on the stand; knowing that Leukippe is not dead; knowing when she escapes and had fled towards Artemis' temple). Ultimately, character-Kleitophon's self-accusation is itself, based on a fiction, which is the pretext and essence of declamation. The novel becomes a rhetorical exercise based on a fictional scenario – declamation in its purest

stuprare innocentia est?); see also *Contr.* 1.2.4, 1.2.7, 1.2.9; for how this relates to the Greek novels, see Panayotakis 2002.

⁵¹¹ Ormand notes 'a moment of humour even at this serious juncture, in the contrast between the pirates' presumed sexual violence and the professed, but often suspect, chastity of philosophers'. See, Ormand 2010: 166.

⁵¹² Schwartz claims, 'The trial scene is not just a vehicle for authorial ingenuity but, in Achilles Tatius' hands, it shifts the moral balance within the adulterous triangle, and subtly subverts the valorization of marriage that lies at the core of the ideology of the Greek novels'. See, Schwartz 2002: 95.

⁵¹³ Van Mal-Maeder 2007: 143; Schwartz 2002: 100-101.

form. The full effect of this declamatory register in Books 5 and 6 become the appeal to the reader's emotion, the *controversia* of the novel itself.⁵¹⁴

Conclusion

Evolving throughout the third book-pair is a sense of narrator-Kleitophon detaching himself from his character-self. Through various distancing techniques, the reader develops a wider lens of the novel, seeing more than a homodiegetic perspective. Ultimately compelled by the act of incarcerating the narrating voice of character-Kleitophon, the text becomes an interpretation of narrator-Kleitophon from a more objective, omniscient perspective. He is no longer the character-experiencing, but the narrator-having-experienced.

Through this shift in narrator register, the self-conscious dialogue which has been developing throughout the novel becomes focused on the aspect of manipulating audiences and fabricating fiction. The fictions begin to translate as sophistry and layers of reader-author dialogue, rather than explorations of pleasure and distraction. This is accomplished through the audience awareness of narrative-manipulation, but also through echoed narrative patterns as the narrative cycles repeat.

As these patterns repeat, the reader observes as the characters become more aware of the narrative features of their own 'drama'. Morales in her discussion of characters' roles in the narrative, identifies Kleitophon as a sort of *khoregos* of the play within the text: 'For Leucippe, Callisthenes, and others may play roles, but it is Tyche who scripts the drama and Clitophon who stage-manages (at least part of) it... Clitophon is portrayed as the *khoregos*: the director,

⁵¹⁴ Schwartz 2002: 106. 'According to the formula of the defense by self-accusation, the jury is persuaded by the public display of the defendant's pathos and either acquits him or gives him a lighter punishment, thereby thwarting the hero's suicidal impulse'.

producer, casting manager, and general impresario of the show'.⁵¹⁵ But who directs Kleitophon? What emerges from Kleitophon's role as narrative 'stage-manager' is a version of the author himself, Achilles – the *deus ex machina* of the narrative.

As the narrative unfolds in Books 5 and 6, what becomes apparent is Achilles' desire to re-enact the drama in the painting of Philomela. The third book-pair becomes a textual echo of the painting, offering several interpretations of its narrative. Through these interpretations, there are several opportunities for different characters to play a version of Tereus. First, narrator-Kleitophon reveals Chaireas' ill intentions toward Leukippe – wearing the mask of Tereus, he will attempt to force her to comply against her will and then, ostensibly, have her body mutilated. Thersandros easily fits the parallel, physically (and nearly violently) forcing Leukippe to give into his desires, being actively married to Melite himself.

As part of character-Kleitophon's judgement of Tereus in his story addressed to Leukippe, he associates Tereus as 'barbarian' (βαρβάρους 5.5.2). As Morales additionally points out, this judgement both applies to Tereus and Thersander, both being adulterous Thracians.⁵¹⁶ The same sentiment could be said of Kleitophon, for whom (as the reader learns by the end of Book 5) 'is the adulterer and...for whom one woman is not sufficient'. His hasty comparison defines himself no less of a barbarian, Kleitophon inadvertently fashions himself into a version of the erotically-hungry Tereus.⁵¹⁷ Even the hawk which (as an ill portent) collides into Leukippe's head while pursuing a swallow (5.3) takes up the dramatic *persona*. As Leukippe learns from Kleitophon's second telling of the Philomela story, the gods transform Philomela into a swallow; thus the hawk becomes an image of Tereus, hunting Philomela, the swallow.

⁵¹⁵ Morales 2004: 62-63. See Wilson 2000. Cf. Xen. *Hiero* 9.11.

⁵¹⁶ Morales 2004: 115.

⁵¹⁷ Morales 2004: 116.

The painting continues to be repetitively interpretative throughout the book-pair. As Menelaos points out at the beginning of Book 5, the characters (and reader) should analyse paintings for their meaning, as they will likely predict the future events. While this obviously influenced character-Kleitophon to put off Chaireas' requests in Alexandria, he may not have expected that the painting of Philomela would continue to serve as a precondition and blueprint for the remainder of Books 5 and 6.

As the reader has undoubtedly learned through their reading of Achilles Tatius, the paintings never stop their foreshadowing influence, but continue to echo throughout the text. They echo the loudest and showiest within their specific book-pair; however, these echoes pass beyond these flexible boundaries as well. These paintings serve as interpretive lenses for the entire novel as their motifs continue to appear and reappear, though sometimes through different guises. Through the structural facility of the text, it become clear that this is not only an aesthetic aspect, but a function of the text. Achilles intends for his reader to do as Menelaos suggests in interpreting the signs of the novel; however, this game of narrative interpretation is meant as an ongoing process.

Chapter 4

Books 7 and 8: The Story of a Storyteller

The theatricality of declamation, *logos* and *mythos*, and mythological digression: these motifs continue to highlight the structure of Books 7 and 8 and characterise them as a reprise of themes introduced in the first book-pair and their resolution. Though the themes are by now familiar, the fourth book-pair breaks the structure the reader has come to expect: Book 7 divorces itself entirely from the anticipated *ekphrasis* of a painting which opens every other book-pair. As the *ekphraseis* cease, Kleitophon completes his long-term shift from *actor* (or character) to *narrator*, effectively changing the focalisation of the novel. And in parallel with Kleitophon's shift from subjective to objective narration, the divine influence in the novel changes hands from Tyche and Eros to Artemis.

Returning to themes of the first book-pair, Books 7 and 8 centre on the *exchange of narrative*. Unlike in previous book-pairs, many of the exchanges of the fourth book-pair are focalised through the narrator, allowing the reader a unique perspective into the presentation, purpose, and theatricality of narrative. As Achilles reinitiates this dialogue on the composition of fiction, the structure of the book-pair returns to the structures seen in the opening of the novel (despite the notable lack of *ekphrasis*), revealing a taut ring structure.

While, as we shall see, Book 8 demonstrates an independent ring structure within itself, Books 7 and 8 form a convenient 'bookend' and conclusion to the larger structure throughout the novel. Within the book-pair, this structure is influenced by Kleitophon's progression from actor to narrator. In the wider context of the novel, these evolving themes share relationships with themes introduced in earlier books, underpinning the existing ring composition. Book 8

itself demonstrates a patterned ring structure, centring on recurring themes within the novel: performance (declamation), *ekphrasis*, and the fictionality/exchange of stories. Through the highlighted structural elements of Books 7 and 8, a fully realised novel emerges, forming its conclusion around a strikingly analytical discussion on fiction.

Through a deeper characterisation of Books 7 and 8, this chapter will demonstrate how the fourth book-pair both contributes to and concludes the structure and themes of the novel, forming a commentary on the composition and presentation of fiction. Echoing earlier themes explored throughout the text, Achilles accomplishes a self-conscious structure within the novel. Through its repeating patterns, the reader is encouraged to retrospectively observe revived themes, which have reached a level of complexity and sophistication in this final book-pair. As the reader has learnt in Books 5 and 6, there is an element of sophistry in the telling of narrative.

The narrative shift from subjective to objective narration draws on this sophistry and forms a self-analytical text – a novel which begins and ends with the exchange of fiction. This analysis of fiction focalised through a narrator encourages an outer reader-level analysis of the novel. Within the mirrored structure of the final book-pair, Achilles advertises his rhetorical and narratorial skills, particularly his knowledge and love of literary motifs and approaches. As a sophisticated bookend, Books 7 and 8 further fashion the novel as a retrospective narrative with an introspective author.

4.1 Structure

The structures of Books 7 and 8 recall similar structural and thematic elements in the first book-pair, such as narrative exchange, myth, and performance driven rhetoric. While Books 1 and 2 demonstrate a conscious structure, the sophisticated manner in which these themes

are revisited demonstrate the programme of Achilles' self-conscious text. Through the return to these themes, the self-reflexive ring composition, and the use of narrative as a vehicle for discourse on the narrative itself, the structure of the final book-pair becomes emblematic of the novel itself. The shifts and alternations in the narrative are familiar in scholarship and have been well analysed by Hägg, particularly in recognising the separation and reintegration of Kleitophon and Leukippe's plotlines⁵¹⁸; my purpose in setting them down here is to give some sense of the character and objectives of the book-pair.

Book 7 resumes directly from Book 6, mid-conversation with Leukippe and Thersandros carrying over the heat of their erotically fuelled dispute into the fourth book-pair. As a contrast to the transition between Books 5 and 6 (as Kleitophon sympathetically and sexually submits to Melite), Book 7 transitions in the midst of Leukippe's defiance of Thersandros.⁵¹⁹ This sets the narrative stage and tone for the height of the novel's conflict: Kleitophon's trial, becoming the thematic backdrop of the fourth book-pair.

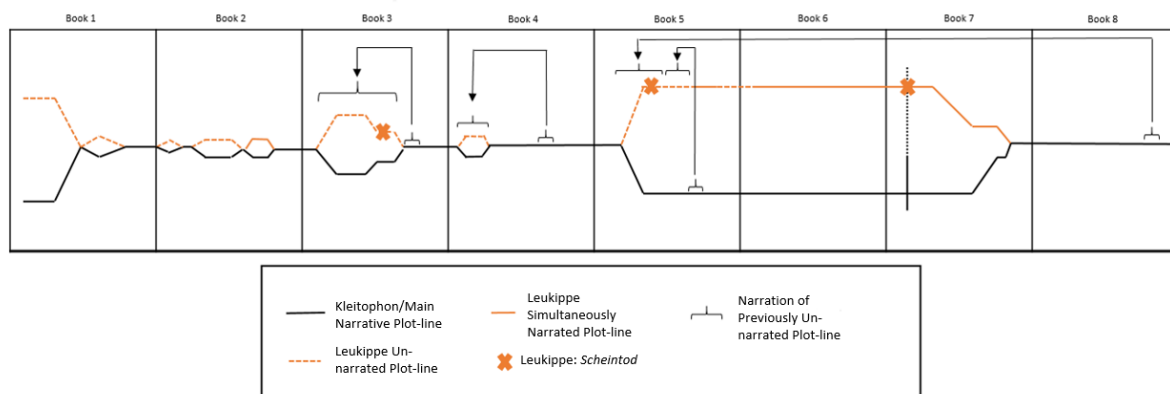
Leukippe remains on a separate plotline from Kleitophon; however, unlike the previous instances of Leukippe's separations from Kleitophon, her plotline is narrated concurrently with Kleitophon's rather than explained in retrospect. From Leukippe's abduction in Book 5 until the end of Book 7, Leukippe's narrated plotline is detached from character-Kleitophon. Their narratives remain separate, narrator-Kleitophon maintaining Leukippe's simultaneous narrative. They become 'parallel' narratives, emphasised as early as in Book 5, when Achilles synchronises their narrative timelines.

⁵¹⁸ For Hägg's structure of Leukippe and Kleitophon's plotlines in Achilles Tatius, see Hägg 1971: 178-179.

⁵¹⁹ Book 7 carries over an additional textual-echo from the end of Book 6 with unclear implications: '...someone struck him around the side of the head, having been beaten as though he had suffered multiple tortures/trials of genuineness' (παίει δὲ κατὰ κόρρης τις ἐκεῖνον καὶ παταχθεὶς, ὥσπερ βασάνους παθῶν μυρίας 7.3.5) is strikingly similar to 'He struck her around the side of her head... fall into multiple tortures/trials of genuineness' (ῥαπίζει δὴ κατὰ κόρρης αὐτὴν... καὶ μυρίας βασάνους περιπεσεῖν 6.20.1, 6.20.4).

Subsequently, the reader (through narrator-Kleitophon's objective focalisation) experiences both narratives in a concurrent manner, building narrative tension through a doubled plot. This tension is maintained throughout Books 5 and 6 (briefly resolved in Book 7); however, it is deliberately drawn out, teasing the reader. Sharing in the narrator's omniscient focalisation, the reader begins to scrutinise the text from a more distanced position in the text. These separate plot-lines result in the characters' ignorance of each other's stories within the narrative, but the reader (like the omniscient author) is aware. This increases the gulf between the reader and the characters, resulting in a sort of narrative distance.

Diagram 8: Narrative Structure of Leukippe and Kleitophon's Plot-lines. Note the clear distance between K. and L.'s plot-lines between Books 5 and 7, as well as the increased simultaneous narration of Leukippe's plot-line.

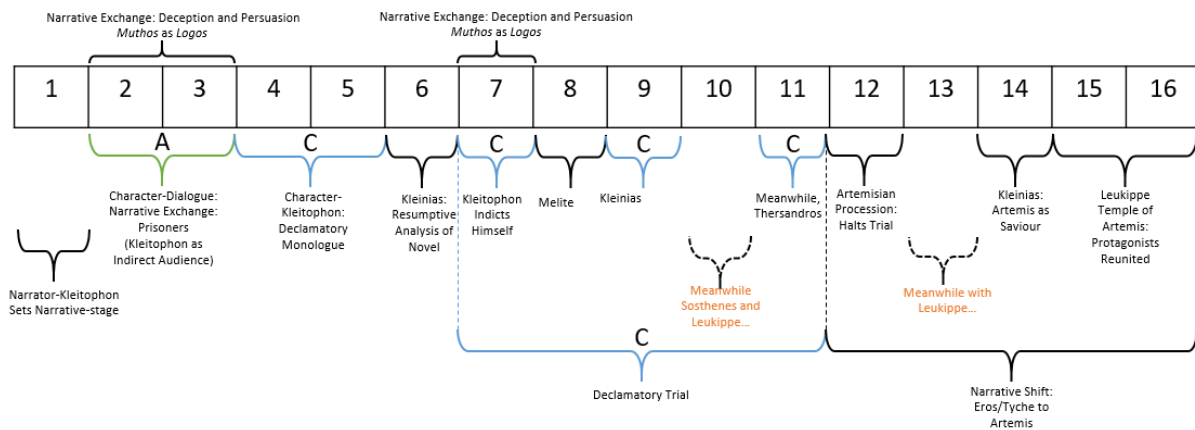


When observing the structure of the narrated plot-lines in the novel (seen in the diagram above), it becomes clear that Leukippe and Kleitophon are barred from each other; other characters, such as Melite and Thersandros, are able to move between the separated plot-lines, interacting with both Leukippe and Kleitophon. The continual shift in degree of separation forms a textual illusion of closeness, drawing each narrative timeline closer to each other without intersecting until the last possible moment.⁵²⁰

⁵²⁰ In a sort of Xenophontic model, Achilles explores this simultaneity of narrative structure through the predominantly authorial device, 'meanwhile'. For example: ἐν τούτῳ... 7.9.1; 7.11.1; 7.15.1; παρὰ δὲ τὸν αὐτὸν χρόνον 7.13.1.

When observing the structure of Book 7 in Diagram 9 below, the exchange of narrative between the prisoners (as character-Kleitophon listens as an indirect audience) establishes character-Kleitophon’s motivation in the central declamatory scene. Thersandros’ pseudo-inmate narrates a deliberate *mythos* (told as *logos* with the intent to persuade), which prompts Kleitophon’s similarly framed ‘*mythos as logos*’ self-incriminatory narrative in the trial. The drama of the scene is heightened, as the reader (unlike character-Kleitophon) knows Leukippe is alive; it is only the Artemisian procession which halts the trial, keeping the narrative in suspense. The tension is maintained throughout Book 7 and into Book 8 where the trial is allowed to resume.

Diagram 9: Structure of Book 7



This dual, simultaneously narrated storyline forces a new narrative perspective onto the reader. The reader sees the narrative as focalised through narrator-Kleitophon: the narrative beyond character-Kleitophon’s point-of-view.⁵²¹ Through Kleitophon’s break from his character self, the reader becomes detached from a character-point-of-view to see the story of Leukippe from narrator-Kleitophon’s perspective – the one-having-experienced in place of

⁵²¹ Hägg addresses this ‘hide and seek’ process of seeing Kleitophon’s plotline whilst trying to reunite with Leukippe’s plotline. See Hägg 1971: 182-185.

the one-experiencing. An objective perspective on Leukippe, outside of character-Kleitophon's frame, forces a similar objectivity on his own storyline.

Through their awareness of the separate plotlines, the reader becomes an accessory to the narrator/author figure. Initially, the story is experienced as a singular timeline – Kleitophon's. Though plot-lines split previously, they remain unknown until they reconnect as a narrative device. Within the second half of the novel, Achilles shifts the narrative from a character-perspective to a narrator-perspective. This structural shift becomes particularly significant in Book 7, as narrator-Kleitophon observes character-Kleitophon.

Isolating Leukippe and Kleitophon's plot-lines builds a certain narrative suspense, allowing the reader to see both narratives without the knowledge of how or when they will reconnect (knowing they must).⁵²² Leukippe's separation from Kleitophon and the reprise of the structure in Book 1, initiates a new erotic narrative for both Kleitophon (with Melite) and for Leukippe (with Thersandros). As they both undergo their respective roles in their narratives, they parallel the themes and structures presented in Book 2, which originally served to unite the protagonists – Kleitophon attempting to seduce Leukippe, and then eventually even Leukippe encouraging Kleitophon to flee (though, this may be due more to the question of her virginity than to Kleitophon's seduction technique⁵²³). However, while Book 2 ends with a dialogue on kisses, Book 7 culminates and then concludes with a non-physical reunion between Kleitophon and Leukippe, the one seeing the other.⁵²⁴

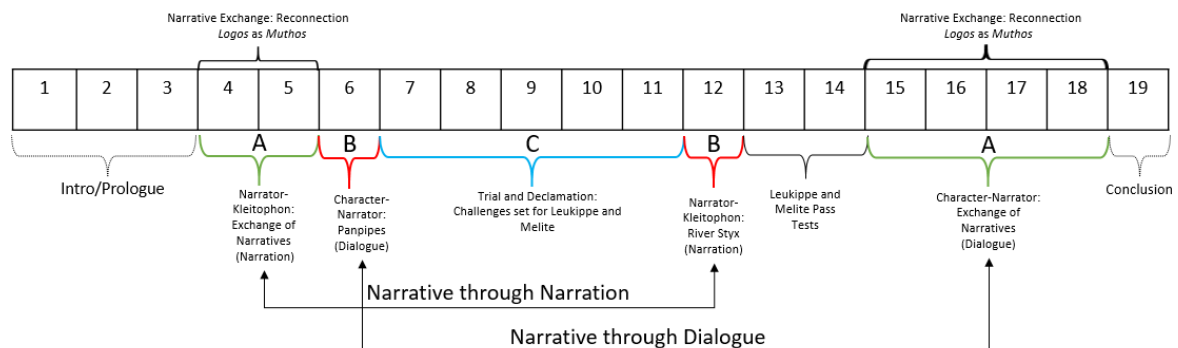
⁵²² Hägg also discusses this as 'deliberate... exploitation of suspense effects'. See Hägg 1971: 182.

⁵²³ See, Ach. Tat. 2.24-25.

⁵²⁴ Considering Leukippe is not present physically to hear or participate in the rhetorical debate on kisses, the conclusions of Books 2 and 7 are tantalising conclusions neither fully satisfying the characters nor the reader.

The suspense of the narrative is maintained in Book 8 through an independent book structure. At its centre, Book 8 accentuates the unresolved conflict of Book 7: the verdict of Kleitophon's trial (8.7-11, indicated in Diagram 9 as C). This tension is exacerbated, as Achilles does not allow a satisfying reunion for Kleitophon and Leukippe as the trial is only postponed. Invoking the mythological imagery of Books 1 and 2, the erotic narratives of the panpipes (8.6) and the River Styx (8.12) frame the declamatory trial scene (individually labelled as B in Diagram 10). While these narratives share an erotic theme, calling to mind the sexual imagery of the painting of Europa, they serve an explanatory purpose in Book 8: origin myths for the tests Leukippe and Melite respectively must endure. For Leukippe, the panpipes; this narrative is told as dialogue by the priest, prompted by Kleitophon's questions (8.6). For Melite, the River Styx; the myth and correlating test are narrated by narrator-Kleitophon (8.12).

Diagram 10: Structure of Book 8



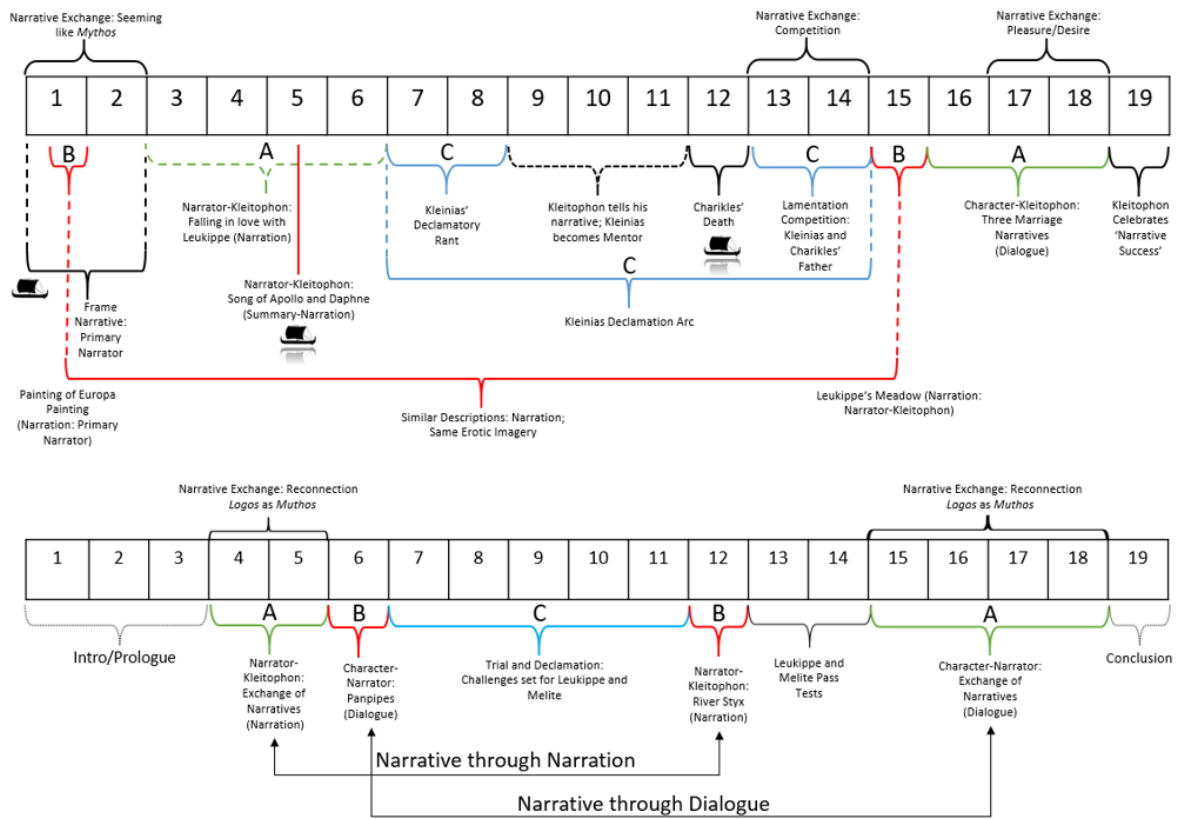
On either side of Book 8, the exchange of narratives (A in Diagram 10) structurally serve as book-ends, not unlike the hippopotamus and crocodile of Book 4. The first of these exchanges in Book 8 is catered to its internal audience rather than the reader, the external audience; Kleitophon narrates his story (the very one the reader is reading) to Sostratos and the others. Rather than relating his dialogue, narrator-Kleitophon outlines his narratorial methodologies: how he chose to tell, or not tell, the story. As a narrator, Kleitophon takes every opportunity

to divulge to the reader his narrative approach and presentation (8.4-5). He appears to take great pride in his clever manipulation of problematic details, exercising similar authorial liberties in his adaptations both of his and Leukippe's stories.

The conclusion of the novel reveals in the presentation of fiction, offering a final exchange of stories between Leukippe and Sostratos, which consumes nearly a quarter of Book 8. This exchange takes the form of character dialogue, filling earlier narrative gaps and unexplained plot-holes as a part of the reconnection process in the novel (8.15-18). In the beginning of Book 8, narrator-Kleitophon explains *how* he tells his story, focusing on the changing of narrative modes and approaches to suit an audience; this second narrative-exchange at the end of Book 8 explores an appreciation for fiction and storytelling. Unlike the narrative exchanges in Book 7 (*mythoi* told as *logoi*), both the exchange in 8.4-5 and 8.15-18 are *logoi* told as *mythoi*, a mode of narrative which will be explored further in §4.4.

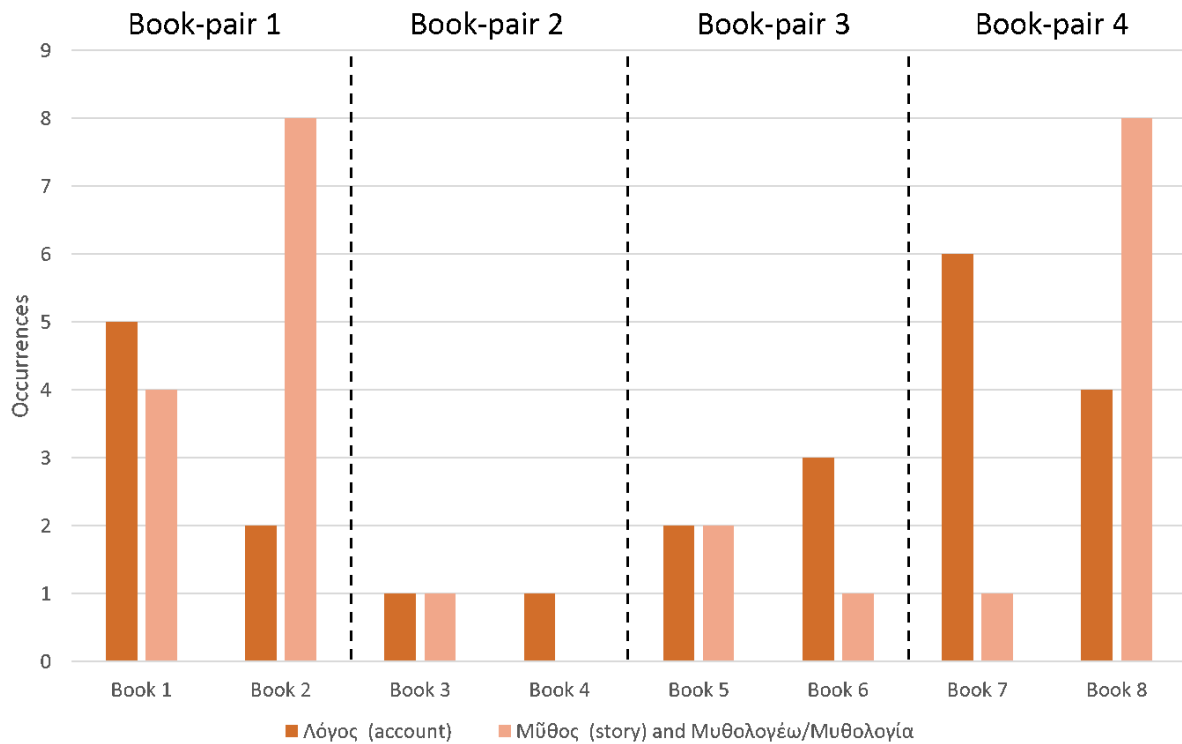
The themes of presentation and performance of fiction become part of a ring structure in Book 8, emphasising key themes introduced in Book 1. When comparing the structure of Books 1 and 8 (See Diagram 11 below, mapping the structures of Books 1 and 8), we see a more clarified version of Book 1's reflected structure: inspired by the erotically fuelled painting of Europa (B), Kleitophon begins telling his narrative to the primary narrator (A); Kleinias' advice in pursuing love, rhetorical debate, and declamatory lament (C); Kleitophon's erotic *ekphrasis* of Leukippe's garden, mirroring Europa's meadow (B); and Kleitophon's anthropomorphic 'marriage myths' indirectly told to Leukippe (A). Looking at Diagram 11, we see that Book 8 adopts Book 1's BACBA structural elements, refining it into a clear ring structure: ABCBA.

Diagram 11: Compared Structures of Books 1 and 8



Within this mirrored ring structure, themes recycled from Book 1 are revisited in the fourth book-pair, weaving a webbed narrative; in this return to the first book-pair, we see the resurrection of the dialogue on *mythos* and *logos*. As discussed in Chapter 1, *mythos* (and related expressions rooted in *mythos*) plays a significant role in initiating the narrative, appearing most often in the first book-pair; *mythos* re-emerges again in Books 7 and 8, reinitiating this dialogue on the presentation of fiction. Books 2 and 8 both explore fiction and the telling of fiction, often through manipulative or manipulated narratives.

Table 4: Occurrences of *Mythos* and *Logos* (in relation to accounts and narratives)



Achilles appears to play with the various readings and presentations of *mythos* in Book 8; narrative exchange is either presented as narration from narrator-Kleitophon or as dialogue between characters. Narrated stories are accompanied by Kleitophon's narratorial commentary on the manipulation of stories, revealing Achilles' larger commentary on the novel itself on the presentation of fiction. The differentiation between *mythos* and *logos* is neither foreign to narrator-Kleitophon nor the characters of his narrative, as we have seen from the beginning of Book 1 (cf. λόγων τὰ γὰρ ἐμὰ μύθοις ἔοικε 1.2.2; καὶ μῦθον ἔλεγον ἅν τὸν λόγον εἶναι 1.17.3). The wider structure demonstrates a return to this differentiation, creating a mirrored structure between the first and final book-pairs.

Achilles employs both Thersandros' agent with Kleitophon in Book 7 and Kleitophon with the primary narrator in Book 1 as the same narrative device: to entice or provoke an audience through story (μῦθον 7.4.1). In Sidon, Kleitophon tempts the primary narrator while

lamenting the vague ‘blows [he] has suffered from Eros’: τσσαύτας ὕβρεις ἐξ ἔρωτος παθῶν (1.2.2). This performance-based method of verbal trawling for an audience works well enough in Book 1; however, the primary narrator already possesses an ear for erotic fiction. Imprisoned with Kleitophon, Thersandros’ agent laments to himself in a similar ostensible manner, described by narrator-Kleitophon: ‘he said these things to himself in such a way, seeking a beginning point to tell his artful story to me’ (καθ’ ἑαυτὸν δὲ ταῦτα ἔλεγε καὶ τὰ τοιαῦτα, ζητῶν ἀρχὴν τῆς ἐπ’ ἐμὲ τοῦ λόγου τέχνης 7.2.2).

The attempt to entice Kleitophon with narrative proves a less effective approach in Book 7, as in his current state Kleitophon lacks an appetite for fiction – an appetite which narrator-Kleitophon enjoys. The enticement of audience clearly plays a role in the instigation of storytelling throughout the narrative. In fact, Achilles offers a bit of authorial commentary on this approach of baiting one’s audience; while Kleitophon is unaffected by the inmate’s deliberate narrative ‘baiting’ (at least from Kleitophon’s narratorial perspective), he will successfully employ this same methodology to secure his audience in Sidon.

Achilles forms structural ties between Book 1 and 7 to signpost Kleitophon’s character development within his own narrative, particularly as a promising disclaimer. Narrator-Kleitophon describes character-Kleitophon’s response to the false news of Leukippe’s death; this mirrors Kleinias’ response to the news of Charikles’ death in Book 1: Kleitophon, ‘sobering a little from the drunkenness brought on by the story...’ (μικρὸν δὲ νήψας ἐκ τῆς μέθης τοῦ λόγου (7.4.2) compared to Kleinias in 1.13.1 (μεταξὺ δὲ νήψας ἐκ τοῦ κακοῦ διωλύγιον ἐκώκυσε...). Achilles only uses this verb (νήψας) in these two instances, definitively linking Kleitophon to Kleinias.

From Book 1, Achilles establishes Kleinias as a mentor figure, as Kleitophon seeks his knowledge in affairs of the heart (1.9). Additionally, Kleitophon is influenced as an audience to Kleinias' declamatory competition with Charikles' father (1.14). Emulating turns of phrase from this competition, Achilles fashions a template for theatrical lament which narrator-Kleitophon applies to character-Kleitophon. The reader, fully aware of the falseness of the inmate's story, sees Kleitophon's grief as an exploration in performance rather than the same grief character-Kleitophon exhibits in 3.15 or 5.7. In these instances, the reader observes Leukippe's *Scheintode* from character-Kleitophon's perspective without knowing these are false deaths.

The grief of Charikles' father in 1.13 is 'real', but becomes translated by narrator-Kleitophon as exercise in performance, styled as a skills-based competition (See §1.3 for Ach. Tat. 1.14.1). Kleitophon mimics this performance-driven competition in 7.4; his lamentation echoes the father's lament in Book 1. If the themes do not signpost the performance, Kleitophon deliberately borrows from Book 1 (and in 5.7.8, as discussed in §3.6), a favourite phrase of Achilles, 'double death': 'Now you [Leukippe] have died a double death, both of the soul and the body' (νῦν δὲ τέθνηκας θάνατον διπλοῦν, ψυχῆς καὶ σώματος 7.5.3) is a near copy of 'καί μοι τέθνηκας θάνατον διπλοῦν, ψυχῆς καὶ σώματος' (1.13.4).⁵²⁵ Achilles uses this narrative device and pattern to launch this form of lamentation as a form of rhetorical competition and dialogue.

⁵²⁵ Cf. Ach. Tat. 5.7.8: 'νῦν μοι Λευκίππη τέθνηκας ἀληθῶς θάνατον διπλοῦν, γῆ καὶ θαλάττῃ διαιρούμενον: τὸ μὲν γὰρ λείψανον ἔχω σου τοῦ σώματος, ἀπολώλεκα δὲ σέ. The appearance of this phrase in 1.13.4, 5.7.8, and 7.5.3 amplifies Kleitophon's over the top reaction and becomes nearly parodic by this second *Scheintod*, as he kisses the neck of a headless prostitute. Echoing the same sentiment in Book 7 (as the reader knows Leukippe lives) reveals the ostentatious and self-conscious nature of the narrative device, adding to the theatrical elements particular to Achilles' novel. The episode in 5.7.8 appears to share similar erotic imagery with Kleitophon kissing the cup (κατεφίλουν τὸ ἔκπωμα 2.9.2) compared to Kleitophon kisses the open wound of her neck (καταφιλῆσω τὴν σφαγὴν 5.7.9). Additionally, its presence in Books 1, 5, and 7 may have structural implications as well.

The structure of the final book-pair of *Leukippe and Kleitophon* becomes illustrative of a theme of reunification, restoring Leukippe and Kleitophon's severed storylines and recapitulating the themes of the novel. Books 7 and 8 reveal Achilles' conscious narrative structure through the reunion of characters, Leukippe and Kleitophon; resurgence of themes concerning fiction and its performance; and a final metamorphosis in Kleitophon's progression from an actor in the narrative to the narrator of the novel. Through a self-reflexive intratextual web, the reader is continually bombarded with familiar phrases, narrative themes, and connective scenes. Through these intratextual narrative hubs, the reader is invited to revisit the text through a structural map, ultimately paying homage to a stylistically driven and ostentatious author.

4.2 The Theatre of Fiction

Fiction becomes the central theme of the fourth book-pair, as seen through the self-reflexive narrative structure and the return to *mythos* and *logos*; part of this implicit discourse on fiction lies in the rhetoric and theatre of the text. Through this discourse, the text reveals its self-conscious use of performance and presentation of fiction. As part of this dialogue, declamation becomes an exercise of presenting plausible fiction to a participatory audience. Declamation and rhetorical exercise appear throughout the novel, but nowhere more directly than in Books 7 and 8: the greater part of Book 7 comprises Kleitophon's court case, delaying the trial's conclusion until the middle of Book 8. From the beginning of Book 1, Achilles presents a text consciously grounded in rhetorical practice with a Platonic setting. When this rhetorical background comes to the foreground in the novel, it often assumes an episodic or ornamental nature, becoming narrative filler rather than contributing to the larger conflicts or resolutions in the narrative; this changes in the final book-pair.

In this progression from ornamental rhetoric to a more significant narrative function, Kleitophon's narrative style and presentation undergoes a similar shift. The narrative culminates, building the climax of the fiction on the back of a fiction itself: Kleitophon's declamatory trial. In this play, Achilles casts Thersandros as the antagonist in the *dramatis personae* of the narrative theatre. Thersandros takes up the role as the declamatory 'tyrant' (a favourite theme among the declaimers).⁵²⁶ This is clear from the beginning of Book 8, as Thersandros abuses Kleitophon.

Kleitophon's response is a self-consciously declamatory and theatrical one: 'I pretended not to [see the injury], but instead made the temple resound with a tragic lament on the subject of [Thersandros'] tyrannous treatment of me' (τοῦτο μὲν οὐ προσεποιησάμην, ἐφ' οἷς δὲ ἐτυραννήθην τραγωδῶν ἐνέπλησα βοῆς τὸ ἱερόν 8.1.5). Kleitophon's narrative approach becomes a 'hamming up' of the narrative drama, fixating on character-Kleitophon's exaggerated and convincing performance. The entirety of 8.2 is pure declamation followed by a summary of the 'sort of things [Kleitophon] has suffered' (τοιαῦτα...πέπονθα 8.3.1). The use of τραγωδῶν is an ironic word. It is a characteristic way of describing a pattern of decried performance in the real world. Centring on Thersandros' tyrannical abuse, Kleitophon role-plays the victimised innocent.

As the climax of the narrative suspense established through Leukippe and Kleitophon's separate plot-lines, Kleitophon's trial becomes the pinnacle of this declamatory theme. In this final book-pair, declamation becomes an expression of *mythos* itself, and offers a theatrical structure to the text. Reading the novel as one watches a play, the reader knows 1) the

⁵²⁶ For recorded declamations which thematically feature 'tyrants', see Sen. *Con.* 2.5, 3.6, 4.7, 7.6, 9.4, etc.; Quintilian, *Lesser Declamations* 253, 269, 274, 329, 374, 382, etc.

inmate's story is false, a *mythos* 2) Kleitophon admits to a crime he has not committed, namely murdering Leukippe and 3) Leukippe has not been murdered, but rather has been confined to a hut by Sosthenes and Thersandros. As characters leave and enter the narrative stage, it builds on the theatrical nature of the trial.

Russell explains the dual role of declamation (*melete*) 'as practical exercise and as imaginative literature' and holds that its 'history is one of conflict between two opposing tendencies'.⁵²⁷ Just as the distinction between *mythos* and *logos* is difficult to maintain in the novel, the issue of the practicality of the rhetorical exercise combats its artistic self-expression in the performance. Fundamentally, the trial in Book 7 is one elicited by fictional events, mainly the false death of Leukippe and Kleitophon's admission to a crime that never took place – declamation itself is an exercise in moral and statutory interpretation and argumentation based on a fictionalised or dramatised narrative. The fictionality and theatrical foundation of Kleitophon and Melite's trial becomes indicative more of an exercise rather than a 'real' trial, particularly from the reader's point of view.

Through this exercise, Achilles uses narrator-Kleitophon the storyteller as a mouthpiece, displaying his own *paideia*, rhetorical flair, and narrative approaches to fiction. This is most clearly demonstrated in Book 7 through the climactic trial scene. Performing through an appeal to emotion and self-implicative *color*, Kleitophon persuades the audience (not the reader) that he is guilty of murder. Through Kleitophon's perspective as a narrator, Achilles reveals to the reader the manipulation of the narrative through character-Kleitophon's invented fiction; while his confession is a lie, much of his self-accusation is 'truth'.

⁵²⁷ Russell 1983: 12.

Through his own version of a rhetorical *proselogia* (denouncing one's self), Kleitophon admits to Leukippe's murder, saying: 'it is on account of this that I condemn myself, so that you will send me to my beloved: for I cannot bear to live, having become stained with blood and still loving the one I have put to death' (διὰ τοῦτο ἑμαυτοῦ κατεῖπον, ἵνα με πέμψητε πρὸς τὴν ἐρωμένην: οὐ γὰρ φέρω νῦν ζῆν, καὶ μαιφόνος γενόμενος καὶ φιλῶν ἦν ἀπέκτεινα 7.7.6). The use of *proselogia* was popularised by declaimers, as it 'preserves a legal setting without requiring any legal contest'.⁵²⁸ While probably more fantastic in actuality than in practice, such declamations are characteristically theatrical and comedic.⁵²⁹ Though he is innocent of the crime, Kleitophon persuades the audience (and the reader) of his 'real' guilt. Invention itself is the foundation of declamatory exercise, providing Achilles (through the narratorial guise of Kleitophon) the opportunity to enhance the narrative through rhetorical flair.

Kleitophon fashions a fiction from truth, a sophisticated *mythos* (an approach to narrative discussed in §3.3); while he clearly is innocent of a crime that has not been committed, character-Kleitophon believes Leukippe is dead and thus experiences a sense of survivor's guilt. This behaviour is characteristic of Kleitophon, as seen previously in 3.16: 'I went out with my sword, intending to kill myself over the coffin' (πρόειμι τὸ ξίφος ἔχων, ἐπικατασφάξω ἑμαυτὸν τῇ σορῶ 3.16.2). Melite will fashion a similar sophisticated fiction in 8.14, where deceptive truth is weighed against its interpretation. This theme of truth and fiction plays a significant role regarding the persuasion of narrative; even in the trial, Kleonias is employed by Achilles to save Kleitophon from his performance of convincing fiction.

⁵²⁸ Russell 1983: 36.

⁵²⁹ For examples of recorded *proselogia*, see Liban. *Decl.* 26, 28, 31 and Sopatros, *RG* 8.315ff.

The increasingly more objective focalisation of narrator-Kleitophon highlights the theatrical elements in Book 7 even before the trial begins; Kleitophon narrates the effects of the ‘tusk of grief’ as part of character-Kleitophon’s initial reaction to the inmate’s narrative (ὁ τῆς λύπης ὁδοῦς 7.4.5). As a narrator, Kleitophon describes the image of his character-self lamenting through an explanatory tone, justifying the display as it becomes part of the literary performance: ‘[the soul] already wounded and cut by a story which has done the shooting’ (... λόγου τοξεύσαντος τέτρωται μὲν ἤδη καὶ ἔχει τὴν τομὴν 7.4.5). Billault adds to this discussion, drawing on this commentary as an expansion of a discourse on the performance of the text, using emotions as a theatrical and narrative device.⁵³⁰ The change in philosophy from 3.11 is more a change in persona as Achilles divides Kleitophon, the narrator of the drama, from Kleitophon, the lamenting character. Through this allusion to his inability to weep in 3.11, crying becomes part of the theatricality.

Tears continue to play a vital role in the performance of the novel, particularly when attempting to affect an audience. Compared to Kleitophon’s tears, Thersandros uses tears as a method of performance in Book 6. Narrator-Kleitophon classifies Thersandros’ tears on behalf of Leukippe as ‘a display’ (πρὸς ἐπίδειξιν 6.7.7). The appearance of tears within performance becomes a revisited motif when Kleinias takes the stand in defence of Kleitophon. Before he even begins to speak, his eyes are ‘filled with tears’ (δακρύων γεμισθεὶς 7.9.2).⁵³¹ Philosophising the emotional aspect of weeping, narrator-Kleitophon suggests that

⁵³⁰ Billault 2006: 82. ‘On observe le même phénomène dans les commentaires de Kleitophon sur la nuit comme catalyseur des souffrances, sur les effets conjugués du chagrin, de la honte et de la colère, sur le pouvoir des larmes, sur celui de l’amour et de la colère et sur celui du chagrin. Ils sont moins ornés que la tirade de Clinias, mais on y trouve la même expansion d’un discours d’analyse et d’explication, d’une argumentation qui vise à enseigner et à persuader.’

⁵³¹ Whitmarsh 2001: 160. Whitmarsh notes the rhetorical ploy to gain pity in his notes on his translation.

tears fulfil the same purpose for both Thersandros and Kleinias: to add to the *pathetika* of their performance.

As a continuation of narrative performance, the trial itself emulates a declamatory structure with each competitor offering various *colores* and arguments. Through an empathetic *color*, Kleinias presents an additional version of the story; his is more consistent with the narrative the reader recalls. With his eyes filled with tears, Kleinias displays the same emotional performance as Kleitophon, lamenting in his prison cell; he proves the better declaimer through his appeal to reason as well as emotion: ‘Until you have examined each of these things, it would not be holy nor pious to destroy a wretched young man, trusting the madness of his testimony, for he has been driven mad by grief’ (πρὶν δὲ μάθητε τούτων ἕκαστον, οὔτε ὄσιον οὔτε εὐσεβὲς νεανίσκον ἄθλιον ἀνελεῖν, πιστεύσαντας μανίας λόγοις: μαίνεται γὰρ ὑπὸ λύπης 7.9.14). His logic and his appeal to religious duty is partnered with his physically performed emotional appeal.

Offering his own interpretation of Kleitophon’s narrative, Kleinias becomes a storyteller figure acting as a temporary narrator. In this role, Kleinias takes on a similar focalisation as narrator-Kleitophon: Kleitophon is seen as pitiful, driven by grief, but ultimately as a third person. Kleinias’ rhetorical manner assumes a competitive tone between both his and Kleitophon’s stories as to which one will persuade the audience. Kleinias, who is more experienced in the art of rhetorical competition (as seen in the competitive exchange of laments between Kleinias and Charikles’ father in 1.15), outdoes Kleitophon’s performance. As the reader learns in Book 2, Kleitophon admits to being out-performed by Kleinias before: ‘Kleinias by far prevails over me, for he was wanting to speak against women as he usually does’ (ὡς παρὰ πολὺ κρατεῖ μου Κλεινίας, ἐβούλετο γὰρ λέγειν κατὰ γυναικῶν, ὥσπερ εἰώθει 2.35.2);

however, even this statement is used to goad Kleinias into competition, as Kleitophon knowingly ‘smiles’ while baiting Kleinias (ὑπομειδιῶν 2.35.2).⁵³²

An additional performer steps onto the declamatory stage in the continuation of the trial in Book 8: the priest, seemingly having lost his previous narrative ‘competition’ with Kleitophon in 8.6, now seeks to perform again as ‘an emulator specifically of Aristophanic comedy’ (μάλιστα δὲ τὴν Ἀριστοφάνου ἐζηλωκῶς κωμωδίαν 8.9.1). The priest brings a competitive element to the declamatory exchange, but what kind of narrator is the priest? As part of the kaleidoscope of narrators, the priest offers a new narrative approach; displaying an exchange with religious dialogue and mythological imagery. In 8.5, he contributes to the shift from erotic to religious narrative (even a comedic, religious narrative).

Considering the impromptu narrative exchange with Kleitophon (‘I will offer a story [*mythos*] in exchange for yours [*mythos*]’; κάγω τὸν σὸν ἀμείψομαι μῦθον 8.5.9), the priest’s competitive nature is evident. Described by narrator-Kleitophon as ‘not incapable at speaking’ (ἧν δὲ εἰπεῖν οὐκ ἀδύνατος 8.9.1), the priest is introduced as an educated speaker, imitating the styles and tones of Aristophanes’ comedy and sexual overtones. Through this tone, the priest brings a comedic tone to the trial – a particularly bombastic one filled with slights against Thersandros’ character as a response to the accusations made against him.⁵³³ The overly sexual tone draws on tyrant character-types in declamation which generally assume a sort of sexual license. This overly suggestive tone adds to the current flurry of narrative approaches offering a new lens for interpreting the novel and its focus on performance.

⁵³² Satyros gives a similar slight smile in 2.21.5, understanding the double meaning of Konops’ *mythos*, before offering a *logos* of his own: συνεῖς οὖν ὁ Σάτυρος τὸ ὑπουλον αὐτοῦ τῶν λόγων, ἡρέμα μειδιῶν. Ach. Tat. 2.21.5. See Chapter 1, §1.2.

⁵³³ Cf. Aischines 1.52. Timarchos is charged with sexual misconduct in a case which also mentions a Thersandros, equally characterised as debauched.

Through the priest's performance, Thersandros' 'sexual license' is rhetorically embellished to the point of the homoerotic: 'In the gymnasiums we saw how he oiled his body and how he mounted the pole' (ἔπειτα κὰν τοῖς γυμνασίοις ἐωρῶμεν πῶς τὸ σῶμα ὑπηλείφετο καὶ πῶς πλέκτρον περιέβαινε 8.9.4). The humour highlights his stylistic approach as a supposedly Aristophanic comedian. Even Thersandros' orator comments on his bombastic performance, demonstrating that characters are exposed to this analytical narrative mode: 'After his comedy, he shifted to tragic mode, speaking openly now and not through taunts/innuendos' (ἃ δὲ μετὰ τὴν κωμωδίαν ἐτραγώδησεν ἤδη οὕτω φανερώς καὶ οὐκέτι δι' αἰνιγμάτων 8.10.4).⁵³⁴ Again, revealing a shift the narrative mode into a certain ironic characterisation of performance.

While the declamatory trial is performed on the narrative stage, narrator-Kleitophon begins to reveal the *deus ex machina* behind the narrative, exploring (and explaining) narratorial perspectives and the presentation of fiction. Analysis of presentation and performance is a recurring theme throughout Books 7 and 8. Compiling a mental list of character-narrators, the narrative nearly seems to be overwhelmed by the range of interpretation; however, this focus on repetitive interpretation and reinterpretation encourages a continual and ongoing reassessment of the narrative. This self-conscious assessment keeps the reader in an analytical frame of mind. From Kleitophon's exploration of 'truth' in fiction to Kleinias' moving performance, the reader sees characters practicing different methodologies and stances

⁵³⁴ Cf. Aischines 3.121. A similar phrase 'not in riddles' is used by Aischines and carries a religious consequence for those who do not punish impiety: οὐ γὰρ δι' αἰνιγμῶν, ἀλλ' ἐναργῶς γέγραπται κατὰ τε τῶν ἀσεβησάντων, ἃ χρὴ παθεῖν αὐτούς, καὶ κατὰ τῶν ἐπιτρεψάντων, καὶ τελευταῖον ἐν τῇ ἀρχῇ γέγραπται, μηδ' ὀσίως, φησί, θύσειαν οἱ μὴ τιμωροῦντες τῷ Ἀπόλλωνι μηδὲ τῇ Ἀρτέμιδι μηδὲ τῇ Λητοῖ μηδ' Ἀθηνᾶ Προναΐα, μηδὲ δέξαιντο αὐτοῖς τὰ ἱερά.

when presenting narrative. And the performative centre of declamation is demonstrated through the theatrical interaction between Thersandros and the priest.

The combination of narrative approaches and ostentatious nature of the text highlights the interactive game of interpretation devised for the reader. The flexibility of this game connects to the new found flexibility of narrator-Kleitophon, who assumes the role of objectively observing his subjective narrative. The priest may be a well-spoken declaimer; however, Kleitophon has evolved both as a rhetorician and as a storyteller. The climatic trial scene, concluded in Book 8, directly follows the priest's narrative of Syrinx, the panpipes – a digression of friendly competition between Kleitophon and the priest acting as a precursor to the trial.

Incorporating declamatory themes into the narrative, Achilles reveals the performance aspects both exhibited by his characters and by the text itself. Building on what Billault has said of Achilles' use of rhetoric in the novel, the rhetorical discourse often interrupts the narrative, drawing attention to the performance of the narrator. The declamatory trial becomes the climax of the rhetorical theme, providing the characters an outlet for narrative sophistry and persuasive fiction. Ornamental, self-gratifying rhetoric merges into the self-reflexive and analytical narrative, leaving the reader to interpret the art of the orator: 'Achille Tatius organise un véritable feu d'artifice oratoire' – and it is this very art(ificiality) that draws the attention of the reader to the composer.⁵³⁵

⁵³⁵ Billault 2006: 83.

4.3 A Self-Reflexive Mythology

Achilles' exploration in the presentation of fiction in the final book-pair provides a reflexive view on the narrative. As we have observed above, Book 7 does not open with an *ekphrasis* of a painting (as other book-pairs have); however, a self-reflexive mythology reveals itself in Book 8. The narrative staging of this mythology lends its own lens to the flexibility of fiction, particularly the 'truth' in fiction. The mythology (specifically the myths of Syrinx [8.6] and Rhodopis [8.12]) directly contribute to the narrative.⁵³⁶ And when we observe the organisation of Book 8, it becomes clear that these two myths serve a larger structural purpose. They do not simply allude to recurring themes in the novel, as seen in previous *ekphraseis* of paintings. They are aetiological *mythoi* which serve an interactive function in the main narrative.

Book 8 demonstrates a sort of flexibility in how narrative is presented: we see contrasting means of transmitting fiction. For example, the exchanges of narrative in 8.5 and 8.16 reveal a shift in voice. The first narrative exchange (8.5) is focalised almost exclusively through narrator-Kleitophon, explaining to the reader how he told his narrative to other characters (including the reasons for his omissions and adaptations). The second exchange (8.16-18) occurs entirely as discourse between characters, seeming to conclude previous plot-lines and fill narrative gaps. A similar change in mode occurs between the two mythological digressions in Book 8: the myth of Syrinx is told by the priest as part of a competitive exchange of dialogue, while the myth of Rhodopis is narrated directly to the reader. If the structure and mode of the narrative exchanges in 8.5 and 8.16-18 are thematically linked to these *mythoi* in Book 8, it may relate to the characterisation of narrative. Narratives told as dialogue between

⁵³⁶ For more discussion on Pan and Styx, see Reardon 2003: 255-269.

characters often serve as performance-driven pieces; the narratives expressed through narration demonstrate the elasticity of 'truth', exploring the narrator's concept of fiction.

The *ekphrasis* is one of the first narrative devices Achilles introduces, and it is characteristic of his novel. Despite the tendency for digression, *ekphraseis* of paintings inspire Kleitophon's narrative in Sidon (the painting of Europa, 1.1); foreshadow events and themes in the narrative, like the various *Scheintode* of Leukippe (the diptych of Prometheus and Andromeda, 3.6-8); and interact with the characters as a conscious narrative device (the painting of Philomela and Prokne, 5.3-5). The digressive motif re-emerges in Book 8. Both preceding and following Kleitophon's climactic trial (8.8-11), Achilles structurally situates a corresponding mythological account for both Leukippe and Melite's respective trials challenging their 'chastity'.⁵³⁷

These 'chastity' tests have a thematic importance. Chew sees them purely as a possible parody of morality in the novels. However, we have seen earlier, when discussing the phoenix (§2.3) that the analysis of authenticity constitutes a theme of its own. Just as the phoenix must present itself for scrutiny, so must Leukippe.⁵³⁸ During the conclusion of the trial, Thersandros demands these 'tests' as specific trials for Leukippe and Melite. Leukippe's test originates from the myth of Pan and Syrinx, while Melite's is the myth of Rhodopis and Euthynicos. In the context of the novel, the myths serve as characterisations of Leukippe and Melite: Leukippe, on the question of being a virgin, is compared to Syrinx, who flees from

⁵³⁷ Rattenbury offers previous accounts of 'chastity tests': Pausanias 7.25.13; Strabo 12.2 (regarding the magical tests for virginity designed for priestesses); Herodotus 2.111 (discusses the usefulness of the urine of a chaste woman); and Ovid *Fast.* 4.305-344 (Quinta Claudia and her proclamation of chastity). See, Rattenbury 1926: 64-66.

⁵³⁸ Chew 2000: 64: 'Achilles Tatius' invention of chastity tests points out his awareness of the conventions of the genre... his use of chastity tests is a self-conscious allusion to his parody of romance morality – for when the tests are announced the reader's first concern is that Leucippe and Melite should fail'.

Pan's advances;⁵³⁹ Melite, who is accused of adultery, parallels Rhodopis having broken her vow of chastity. Both narratives centre on the erotic, but play on the aspects of morality through a self-conscious analysis of the novel genre.

Ormand notes a structural distinction between the two chastity tests. While Leukippe's test depends on a 'miraculous result —the music of the syrinx—in order to be proven a virgin, Melite must simply produce no result to be proven innocent of infidelity'; Leukippe's virginity becomes emblematic of the miraculous while, 'Melite's rather mundane honesty is simply nothing—a non-reaction on the divine level'.⁵⁴⁰ While it seems clear that Achilles encourages a side-by-side comparison of the chastity tests, reducing Leukippe's trial to a 'miraculous result' and Melite's to a non-result does not take into account the sexual experience nor the marital status of both women. Both myths relate to their respective characters – Leukippe and Melite – in a way that reflects their respective narratives. Leukippe is sexually pursued, while Melite breaks her nuptial vows; Leukippe is tested in privacy while Melite undergoes a public test. The methods of testing reflect the various levels of sophistry in the narrative itself.

Earlier examples of mythological *ekphrasis* and description in Achilles are thematically relevant to the novel, functioning as an implicit proleptic device. Characters (as well as the reader) are exposed to a painting or an apparently digressive narrative which alludes to or foreshadows the themes of their own narrative. The first notable example within Kleitophon's narrative is the diptych of Prometheus and Andromeda, foreshadowing Leukippe's particularly violent first *Scheintod* in 3.15. As we have seen in previous chapters, the related

⁵³⁹ Additionally, Syrinx becomes a Persephone/Leukippe figure, who will 'die' and be 'reborn'. Syrinx the nymph becomes reeds, which are cut down by Pan to form the pipes.

⁵⁴⁰ Ormand 2010: 178.

themes (such as physical violence and impending rescue) are present, but Achilles intends his reader only to see these connections in hindsight.

It is not until Kleitophon and Leukippe encounter the painting of Philomela that characters are actively seeking, and are receptive to, the nuanced prolepses hidden in paintings and digressive descriptions.⁵⁴¹ Up to this point in the novel, the key to these descriptions is its measured distance from the subject or event to which it alludes. The mythological narratives in Book 8 does away with this literary distancing. This shift in narrative influence causes the reader to re-evaluate the purpose of *ekphrasis* and digression within the context of the narrative.

In Book 8, these ekphrastic narratives need no interpretation; the narrative tests for Leukippe and Melite are outlined in the text. The reader's awareness plays a significant role in the latter half of the novel (particularly when considering the structure of the narrative, such as Leukippe and Kleitophon's separate, yet concurrently narrated, timelines). This awareness is part of a larger structural shift in the novel as Kleitophon moves from his subjective-character role to the more objective narrator. Due to this change in mode, the narrative significance lies more in the presentation of narrative rather than the literary game of interpretation in retrospect, with which the reader is familiar. The relationship between each respective myth and the narrative is clear to the reader in advance. While the reader knows from 8.3.3 that Leukippe must undergo the trial of the panpipes, the trial itself remains shrouded in mystery.⁵⁴²

⁵⁴¹ See Act. Tat. 5.4.1.

⁵⁴² Ach. Tat. 8.3.3: 'as for that pseudo-virgin companion, the panpipes will take vengeance on her' (τὸ δὲ τῆς ψευδοπαρθένου ταύτης ἑταίρας ἢ σύριγγι τιμωρήσεται).

The priest, in a friendly attempt to compete with Kleitophon's storytelling, offers the myth of the panpipes as his impromptu entry; the narrative contains an overly digressive structure: a description of the reeds' construction; the reason for this specific structure; a structural and functional comparison to Athena's flute; a brief telling of the myth itself; how Pan lovingly constructed the pipes from the reeds (all that was left of Syrinx); and finally, he answers Kleitophon's question – the trial which Leukippe must face. The focus is primarily on the physical structure of the panpipes themselves and on the purpose of this structure. Viewed as the final *ekphrasis*, the panpipes become a structural signpost in the novel. The *ekphrasis* places more emphasis on the physical structure of the panpipes than the myth itself, seemingly taking on a self-conscious commentary on the physical composition of literature.

It is worth looking at the curious description of the pipes; they are built in a very intricate way which is prescribed as follows: 'all the reeds play as a single flute: but they are placed together in a row, united one upon another' (αύλοῦσι δὲ οἱ κάλαμοι πάντες ὥσπερ αὐλὸς εἷς· σύγκεινται δὲ στοιχηδὸν ἄλλος ἐπ' ἄλλον ἠνωμένος 8.6.3). The aetiological narrative of the panpipes is structured into divisions and each section digresses on various aspects of the pipes' structure and function. The effect is a digression leading into digression all within the same ekphrastic narrative.

This takes on a meta-descriptive and self-reflexive quality as the digression itself expands on a comparison to Athena's flute, structuring a smaller digression within a larger digression.⁵⁴³

It is worth entertaining the idea that this focus on the structure of the pipes reflects on the structure of the narrative itself at this point. The narrative is divided in a number of sections

⁵⁴³ The presence of ὕλη adds to the potential of a metafictional reading of the panpipes. 'Some woody thicket received her in her flight'; τὴν δὲ ὕλη τις δέχεται δασεῖα φεύγουσαν (Ach. Tat. 8.6.7). A similar 'woody thicket' is found in Virgil's *Ecloques - silva*, conceptually the same as the Greek ὕλη, which has been argued to be 'metafictional' in meaning, see Galinsky 1999 (1965): 210.

through its book-pairs and movements. While these book-pairs reflect their own mode or tone, they play a larger role as part of the collective novel. The individual reeds of the panpipes reveal a similar function.

The priest tells the myth of Pan and Syrinx itself after the lengthy physical description of the pipes, but before explaining the trial;⁵⁴⁴ this digressive element to answering Kleitophon's original question displays a theatrical and competitive quality to the priest's presentation of the story. On a character level, the priest is offering the most elaborate version of the narrative possible; on a narrative level, the context of the myth becomes a flag for the reader. Previous digressions, particularly myth-based, have offered proleptic elements of the narrative. By Book 8, Achilles has trained his reader to be sensitive (if not overly sensitive) to the manner in which these digressions appear in the text and their potential for interpretation, seeing the novel as an array of possible readings.

Achilles opens a metafictional dialogue with the reader through the interactive and interpretive description of the panpipes. The priest begins to describe the various outcomes of the trial, ending with his own suggested speculations concerning Leukippe: 'You, like anyone, know the sort of things that a girl, being unwilling in such schemes, is likely to have...' (αὐτοὶ γὰρ ἴστε οἷα εἰκὸς ἐν τοσαύταις αὐτὴν ἐπιβουλαῖς γενομένην ἄκουσαν— 8.6.15). Leukippe immediately interrupts, stopping the priest's narrative and exclaiming her willingness to undergo the trial.

While this myth is not presented as an *ekphrasis* of some painting (thus falling outside the structural formula), it still retains its literary quality. Kleitophon still views the myth of Pan

⁵⁴⁴ The myth of Syrinx and the mythological origin of the panpipes also appears in *Daphnis and Chloe* 2.34. Both stories share a similar sexual tension which influences themes in the novel. Daphnis and Chloe even go so far as to re-enact the myth, Chloe as Syrinx and Daphnis as Pan.

and Syrinx as ‘a cautionary tale’, like that of the interpretative painting of the rape of Philomela.⁵⁴⁵ And while the myth of Apollo and Daphne (a similarly erotic and potentially violent narrative) further enflamed his desire for Leukippe in Book 2, Kleitophon interprets the narrative of Syrinx as a proleptic warning in Book 8: ‘That you are a virgin, Leukippe, I believe, but Pan, my dearest, fills me with fear’ (ὄτι μὲν παρθένος ἡ Λευκίππη πεπίστευκα, ἀλλὰ τὸν Πᾶνα, ὃν φίλτατη, φοβοῦμαι 8.13.2-3).⁵⁴⁶

The presence of the author behind this narrative agenda is revealed in the narration of Book 8, where the ‘dialogue’ is an interaction solely between narrator and reader. Unlike Leukippe’s associated myth of the panpipes, Melite’s myth of Rhodopis and the River Styx is narrated (8.12). Narrator-Kleitophon tells the story of the Styx as though it were an erotic micro-novel in and of itself; the myth is a love story, but an unhappy one.⁵⁴⁷ Like Leukippe and Kleitophon’s narrative (as well as Europa and the Bull), Euthynicos and Rhodopis are spurred on by Eros and have vowed to be chaste. In this regard, the narrative is reflected within the myth prompting the reader to consider the relationship between the narratives.

Conscious of his audience (namely the reader), narrator-Kleitophon narrates with a sophisticated and erotic tone, much like the *ekphrasis* of Europa: ‘both drew their bows, [Rhodopis] at the doe, Eros at the virgin. Both hit their target; and the huntress, after her catch, was caught’ (έντείνουσιν ἀμφοτέροι τὰ τόξα, ἡ μὲν ἐπὶ τὴν ἔλαφον, ὁ δὲ Ἔρως ἐπὶ τὴν παρθένον: καὶ ἀμφοτέροι τυγχάνουσι, καὶ ἡ κυνηγέτις μετὰ τὴν θήραν ἦν τεθηραμένη 8.12.5). The mirrored nature of this micro-narrative is further demonstrated through

⁵⁴⁵ Konstan 2014: 72.

⁵⁴⁶ Saïd suggests the tale of the panpipes is part of Achilles’ ‘archaizing taste’ in his setting of the Artemision in Books 7 and 8. See, Saïd 1994: 227.

⁵⁴⁷ Konstan 2014: 72.

narrator-Kleitophon's sophisticated style and echoed language: κυνηγέτις μετὰ τὴν θήραν ἦν τεθηραμένη.

After this mythological narrative, Kleitophon narrates the specifics of Melite's test which is rooted in the Rhodopis myth. Narrator-Kleitophon reveals little as to whether Melite will pass this test or not, but the reader knows full well that she has committed adultery (cf. 5.27). Achilles leaves it to Melite's narrative sophistry (seen earlier in Kleitophon's narrated rendition of how he chose to tell his story in 8.5) to reveal how she passes her trial 8.15; her success is due to the technicality of the timing in her adultery – Melite slept with Kleitophon once Thersandros returned, but not whilst he was away (5.27-6.1).

This knowing manipulation of narrative is conveyed to the reader through Melite's face: '[she] stood there with her face beaming' (καὶ ἔστη φαιδρῶ τῷ προσώπῳ 8.14.3). Taken aback by Melite's apparent 'innocence', the reader is forced to look back to see Thersandros' accusations to decipher what Melite has undoubtedly written on her tablet: 'if [Melite] has not taken part in Aphrodite's rites with this stranger during my time abroad...' (εἰ μὴ κεκοινώνηκεν εἰς Ἀφροδίτην τῷδε τῷ ξένῳ παρ' ὃν ἀπεδήμουν χρόνον... 8.11.2). Thersandros' own words have been used against him in Melite's writing of her tablet-narrative. These excursions into the elasticity of narrative exhibit the fluid nature of fiction and continually calls into question how trustworthy our narrator may be.

The two interlocked *mythoi* are reminiscent of the structural style both of the diptych of Andromeda and Prometheus in Book 3 (forming a double-*ekphrasis* of myth) and of the painting of Philomela in Book 5 as two separate modes of description – one narrated and a second as dialogue between Kleitophon and Leukippe. Each narrative mode demonstrates a different purpose: the narrated version exists as a discourse between the author/narrator

and the reader (even Menelaos seems to urge the reader to observe paintings and myths for narrative clues) while dialogue between characters adds an additional interpretive filter and a quality of performance to the narrative.

In Book 8, the tests act as a direct allusion to each character's respective narrative: Leukippe's story to Syrinx; Melite's to Rhodopis. However, the mythical allusion is more decisive in Book 8, using different modes for specific functions within the narrative. Leukippe's Syrinx is an expression of narrative performance while Melite's is an exercise in the possibilities (or manipulation) of fiction. Additionally, these myths share a fundamental theme with one another: they are both metamorphic narratives: a theme centring on the evolution of the text (this is also reflected in Kleitophon's shift or metamorphosis from character to narrator focalisation). These elements work together to reveal a self-reflexive narrative and a metafictional commentary on the novel.

4.4 A Swarm of Stories: Truth and Falsity

The concept of fiction is introduced as a central theme from the beginning of Book 1. Kleitophon warns his audience that his story will sound like fiction. This caveat does not trouble the primary narrator in Sidon, revealing his preference for 'erotic fiction'. Through this erotic filter, the reader experiences the novel, first as a focalisation of the primary narrator – a performative fiction. As Kleitophon begins to shift narrative modes in Book 5, Achilles demonstrates the elasticity of fiction through a self-aware narrative mode. Books 7 and 8 become an exercise in in this experimental fiction, forming a dialogue with the reader through the manipulation of narrative and the intricacies of its process. Book 7 focuses on the artifice of narrative; Book 8 eight exposes the artifice of the author through Kleitophon the storyteller, openly revealing his narrative tactics to the reader.

To summarise, the theme of fictionality is presented in Book 7 as a question of credibility; the narrative approaches offered by different characters not only exhibit different modes, but different purposes: some are meant to mislead; others have been embellished as a performance of fiction; and many reveal self-conscious implications intended for the reader. In Book 8, this theme evolves as the frame of reference shifts between narrator and character focalisations. The focus on fictionality is maintained through the exchange of narratives, conclusion of minor plot-lines, and further issues of authorial credibility. The discourse differentiating *mythos* and *logos* resurfaces in Book 8 (though its presence is not as pronounced as in Book 2). This emphasis on *mythos* carries both a structural and thematic interpretation: a textual echo of the first book-pair and the balance of truth and falsification in the presentation of fiction. The theme of *mythos* plays on this balance in the final book-pair, while also fuelling the desire to hear fiction, particularly in a competitive format.

4.4.1 Book 7: *Mythos* as *Logos*

Achilles reveals an element of the advanced art of storytelling through Thersandros' plot against an imprisoned Kleitophon. In the transition from Book 6 to 7, an enraged Thersandros plans to poison Kleitophon. This plan bears a resemblance to the schemes of the previous official, dubbed a tyrant; ultimately this plan fails, leading to his death. Beyond establishing Thersandros as the obvious antagonist through the comparison with a previous tyrant, it also reveals a certain lack of creative villainy on Thersandros' part. His following plan (carried out with the help of Sosthenes) is a more sophisticated strategy.

Thersandros plans to have a man pretend to be an inmate, imprisoned alongside Kleitophon, and to have this man discourage Kleitophon by means of a fabricated narrative: 'The plan was that this man, on instructions from Thersandros, was *very artfully* to tell a story (a *logos*) about

Leukippe, to the effect that she had been murdered and Melite had organised the murder’ (ἔμελλε δὲ ἐκεῖνος ὑπὸ τοῦ Θερσάνδρου δεδιδαγμένος τεχνικῶς πάνυ περὶ τῆς Λευκίπης λόγον ἐμβαλεῖν, ὡς εἶη πεφονευμένη τῆς Μελίτης συσκευασαμένης τὸν φόνον 7.1.4).

This *logos* is a *mythos* deliberately constructed to affect its audience in a certain manner: ‘This strategy was devised... to cause me to despair...’ (τὸ δὲ τέχνασμα ἦν... εὐρεθέν, ὡς ἂν ἀπογνοῦς ἐγὼ... 7.1.5); Kleitophon also deduces the purpose for the inclusion of the death of Leukippe: ‘so that... I would not set out to find her’ (ὡς... μὴ πρὸς ζήτησιν αὐτῆς ἔτι τραποίμην 7.1.5-6); he also explains that Thersandros names Melite the culprit so Kleitophon would not ‘stay there and marry Melite, given she was in love with me, and as a result, threaten his safe enjoyment of Leukippe’ (ἵνα μὴ... τὴν Μελίτην γήμας ὡς ἂν ἐρῶσαν αὐτοῦ μένοιμι κάκ τούτου παρέχοιμί τινα φόβον αὐτῷ τοῦ μὴ μετὰ ἀδείας Λευκίπην ἔχειν 7.1.6). The sophistry of narrative practised in Book 6 resurfaces; however, the would-be *logos* has a distinct effect on the narrative which Thersandros does not intend.

The deceptive *mythos*, presented as *logos*, instigates a chain-reaction as one ‘false’ story leads to another, building fiction from fiction. Achilles uses this literary opportunity to flaunt his own ‘great artifice’ through the guise of narrator-Kleitophon, who is developing his own narratorial skills. The focalisation is shifting and Kleitophon is becoming proficient in a new focalisation. Through this more heterodiegetic focalisation, the reader knows Thersandros’ created fiction is intended to mislead Kleitophon. Narrator-Kleitophon reveals how Kleitophon as a character resists the ‘narrative bait’.

Authoring his own narrative, narrator-Kleitophon disconnects his storytelling-self from his character-self as he explicitly expresses to the reader Thersandros’ expectations of Kleitophon the character – even while contradicting the expectation of the reader by challenging the very

philosophies he introduces in the same scene.⁵⁴⁸ Unlike the fiction-loving primary narrator in Book 1, Kleitophon in Book 7 is too preoccupied by his own thoughts to take the literary ‘bait’, explained by narrator-Kleitophon: ‘but I was reflecting on things and gave little thought to his laments’ (ἀλλ’ ἐγὼ μὲν ἐφρόντιζον ὧν ὄδ’ ὤμωζεν ὀλίγον 7.2.3).

This initial failure to entice is resolved by another prisoner: ‘But another of my fellow prisoners – for a person in misery, you see, is a creature curious to hear other people’s misfortunes’ (ἄλλος δέ τις τῶν συνδεδεμένων περιεργον γὰρ ἄνθρωπος ἀτυχῶν εἰς ἀλλοτρίων κακῶν ἀκρόασιν 7.2.3). This new participant in the exchange of narratives unknowingly assumes the role Kleitophon was intended to play, urging the false-narrative from the pseudo-inmate. In a clear example of Achillean misdirection, this method of enticing an audience even fails to appeal to the other prisoner, who initially is moved to tell his own story before demanding a story in return from Thersandros’ storyteller: ‘And with that, he recounted his own story’ (καὶ ἅμα τὰ οἰκεῖα κατέλεγεν... 7.2.4). This story becomes a tool to hook its intended audience as a form of ‘bait’. This baiting of the character through narrative contributes to this devious mode of narrative, continually defeating the expectation of the reader.

This dialogue with the reader has taken on a new approach to the themes of truth and fiction – ‘truth’ as the narrator sees fit. In Book 3, the reader experiences the same frozen disbelief as character-Kleitophon when Leukippe is violently sacrificed. Unlike previous episodes of Leukippe’s *Scheintode*, in Book 7, both narrator-Kleitophon and the reader know Leukippe is alive long before it is revealed to character-Kleitophon. Furthermore, character-Kleitophon is not an eye-witness to this final *Scheintod* as he has been in the past, but ‘witnesses’ her death

⁵⁴⁸ That is, despite Kleitophon’s state of misery, he does not possess a desire to share in others’ woes.

through the exchange of narrative. As part of a gauge for the influence of fiction on fiction, narrator-Kleitophon guides the reader by revealing what character-Kleitophon cannot see. Kleitophon, the self-made omniscient narrator, explains how character-Kleitophon both does and yet, does not react to the narrative 'bait' the way he is 'intended':

'I was not paying attention, but when I heard the names of Thersandros and Melite, I pricked up at the *logos* as though my soul had been stricken by a gadfly, and turning to him said: Who is this Melite?'

ἐγὼ δὲ ὡς ἤκουσα Θερσάνδρου καὶ Μελίτης τοῦνομα, τὸν ἄλλον οὐ προσέχων χρόνον, τῷ δὲ λόγῳ τὴν ψυχὴν ὥσπερ ὑπὸ μύωπος παταχθεὶς ἐγείρω καὶ πρὸς αὐτὸν μεταστραφεὶς λέγω τίς ἡ Μελίτη; 7.3.6

This initial failure to respond to the inmate's baiting techniques (as well as the ultimate compulsion to comply) reveals a nearly parodic tone regarding narrative expectations. The narrative conforms to these expectations while simultaneously defying them.

The inmate's fiction inspires further fiction as part of a structure of successive narratives; Kleitophon reveals to Kleinias that he intends to admit to Leukippe's murder. This produces a further narrative ripple as Kleinias attempts to dissuade him. Through Kleinias' incidental clausal comment regarding the repetitive narrative structure of the continual deaths and resurrections of Leukippe, Achilles takes an opportunity to make a resumptive analysis of the novel: 'Who knows whether she lives again? Has she not died many times before? Has she not often been resurrected?' (τίς γὰρ οἶδεν εἰ ζῆ ἄλλιν; μὴ γὰρ οὐ πολλάκις τέθνηκε; μὴ γὰρ οὐ πολλάκις ἀνεβίω; 7.6.1-2). As the reader knows, Kleinias is correct in his analysis of the fiction. Considering this resumptive analysis is a consequence of a (false) story deliberately devised by an antagonist, it urges the reader to contemplate the influence of fiction.

Whitmarsh similarly interprets Kleinias' analysis as a 'self-reflexive meditation upon the art of novel-reading: a judicious reader should... understand the architectonics of *plot*'.⁵⁴⁹ This misleading fiction, then, both gives birth to Kleitophon's self-incriminating fiction and inspires Kleinias' meta-fictional analysis of Leukippe's fictional deaths during the course of the novel.

To the reader and narrator who know Leukippe lives, such a resignation must seem overly theatrical; his only proof exists in the form of a narrative from the unnamed prisoner, as far as Kleitophon at character level is concerned. In all previous instances, both Kleitophon and the reader have *witnessed* her 'death'. By the third *Scheintod*, it has become a convention of the novel, now exploited by revealing the characters' awareness of this convention.

Raising the issue of narrative credibility within the novel itself, the convention becomes part of the self-conscious discourse on transmission of narrative. Can the narrator be trusted? Can the author be trusted? When they are not divulging their narrative approach to the reader, is the audience unknowingly being manipulated by the narrator? Even narrator-Kleitophon manipulates his character-self to a point, describing Kleitophon as he is manipulated by fiction within his own narrative: 'When I heard this *mythos* of misfortune, I did not cry, I did not lament...' (ὡς δ' ἤκουσά μου τὸν μῦθον τῶν κακῶν, οὔτε ἀνώμωξα οὔτε ἔκλαυσα 7.4.1)

Fiction becomes a prompt for fiction. As an inversion of Kleitophon's approach to his narrative in Book 1 (a *logos* which seems like *mythos* 1.2.2), Kleitophon admits to Leukippe's murder, telling a *mythos* as though it were a *logos*. Through his exchange with Kleinias in 7.6, the reader knows Kleitophon will deliberately engineer his narrative. This narrative knowledge almost creates a conspiratorial role for the reader watching while Kleitophon adds his own contribution to the existing *mythos*; the reader becomes a separate audience from the

⁵⁴⁹ Whitmarsh 2003: 198.

internal audience character-Kleitophon addresses in 7.7. The separation of audiences reveals the various narrative levels of the text, and thus allows Achilles to reveal different modes of narrative. This in turn reflects the 'split' structure and themes of the novel.

The 'split' nature of the text is a reflection of the themes of exile and return in the Greek novels. In order to successfully conclude the novel, the narrative must continually work toward reconnection, reunification, and return. The narrative structures reflect this theme of distance and separation. We see this 'split' nature of the text from Book 5 onwards: the split narratives of Kleitophon and Leukippe between Books 5 and 7; Kleitophon's narratorial separation from his character-self; and the split internal and external audiences of the novel.

Mirroring his narrative approach in 1.2.2, Kleitophon begins his self-incipatory fiction: 'I will tell you the entire truth' (ἐγὼ δὲ πᾶσαν ὑμῖν ἐρῶ τὴν ἀλήθειαν 7.7.2). While his confession becomes a fictional narrative itself, it also represents an active manipulation of narrative. While the reader knows Kleitophon has not murdered Leukippe (we see her story narrated alongside Kleitophon's), there is 'truth' to his narrative: Kleitophon wants to die as well.

We observe the same convention exploited in Melite's narrative, modified to pass the test of the River Styx (8.12): Melite did not sleep with Kleitophon whilst Thersandros was lost at sea (a truth, but manipulated truth; she and Kleitophon are guilty of adultery). As we saw in §4.2, Kleitophon admits to Leukippe's murder. As a performance of fictionalised 'truth', both Kleitophon and Melite exercise a specific narrative approach: *mythos* as *logos*. The effect makes for a sophisticated approach to narrative while opening a discourse on the acceptance of truth in a fictional framework.

4.4.2 Book 8: *Logos* as *Mythos*

The final book-pair sets the stage for a surge of narratives – some ringing of truth, but most of fiction – which structurally enclose Book 8. While Book 7 is thematically concerned with *mythoi* as *logoi*, Book 8 opens with the same interest in fiction as Book 1: *logos* as *mythos*. There are two specific narrative exchanges in Book 8: Kleitophon’s retelling of his own narrative (i.e. the novel) together with the priest’s *mythos* of the panpipes; and Leukippe’s *mythos* of the events at Pharos together with Sostratos’ narrative revealing what happened to Kalligone. The physical placement of these narrative-exchanges at the beginning and end of Book 8 draws attention to their contrasting narrative modes and shows how the narrative functions on both a micro and macro-scale.

Part of this micro-scale is the desire to hear good fiction and to compete with this fiction by offering an equally enjoyable (or *glyketes*) narrative in return. When observing the presentation of fiction on the macro-scale, the narrative exchanges of Book 8 are reminiscent of the introduction of the novel, as the primary narrator is interested in hearing the adventurous and erotic aspects of Kleitophon’s story.⁵⁵⁰ The priest of Artemis displays this same lust for a good narrative: ‘Why don’t you tell us, stranger, the nature of your *mythos*? It appears to me to contain some pleasant intricacies. Such *logoi* are best told with wine’ (τί οὐ λέγεις, ὦ ξένε, τὸν περὶ ὑμᾶς μῦθον ὅστις ἐστί; δοκεῖ γάρ μοι περιπλοκάς τινας ἔχειν οὐκ ἀγδεῖς, οἴνω δὲ μάλιστα πρέπουσιν οἱ τοιοῦτοι λόγοι 8.4.2-3).

⁵⁵⁰ Sostratus adds a remedial aspect to the process of storytelling: ... μάλιστα μὲν οὐ σὸν ἐστίν, ἀλλὰ τοῦ δαίμονος ἔπειτα τῶν ἔργων τῶν παρελθόντων ἢ διήγησις τὸν οὐκέτι πάσχοντα ψυχαγωγεῖ μᾶλλον ἢ λυπεῖ (8.4.4). This same idea of therapeutic storytelling is present in Chariton, as Whitmarsh has identified. See Whitmarsh 2011:92. For the therapeutic role of narrative in Hesiod (noting more its effect on those hearing the stories than telling them), see Walsh 1984: 22-24. (cf. Hes. *Th.* 98-103). This therapeutic form of storytelling is present in Heliodorus as well, see Heliodorus 1.9.1.

Sostratos passes the narrator-baton to Kleitophon, asking him to tell his tale: 'For the rest as it is, tell your *mythos*, my boy Kleitophon, without feeling scrupulous about any detail' (τὸν δὲ λοιπὸν, ὅστις ἐστί, μῦθον σὺ λέγε, τέκνον Κλειτοφῶν, μηδὲν αἰδούμενος 8.4.3-4). Kleitophon happily resumes his narratorial role, but rather than relating his story again, we see *how* he told his story:

When I reached the point when I had come to Melite, I elevated the drama to emphasise my discretion, but I didn't tell any lies... if one can speak of such a thing as male virginity, up to the present time this is my relationship to Leukippe.

ἐπεὶ δὲ κατὰ τὴν Μελίτην ἐγενόμην, ἐξῆρον τὸ δρᾶμα ἑμαυτοῦ πρὸς σωφροσύνην μεταποιῶν καὶ οὐδὲν ἐψευστόμην... εἴ τις ἄρα ἐστὶν ἀνδρὸς παρθενία, ταύτην κάγω μέχρι τοῦ παρόντος πρὸς Λευκίππην ἔχω. 8.5.2-7

This becomes less a characterisation of the character and more a characterisation of narrator-Kleitophon, who maintains his distance as an omniscient narrator and reveals the real possibility of his influence in the full scope of his narrative. While the act of manipulating 'truth' is often a character-level device in Book 7 and 8, it can also serve as a separate narrative mode which analyses aspects of fictionality. 8.5 reveals the 'truth' of the narrative to the reader as though it were a self-conscious confession of the narrator.⁵⁵¹

So, Kleitophon tells his narrative, but not to the reader. Kleitophon does not 'outright lie', but exhibits the artifice in fictionalised truth. He is careful to omit certain details and admits to building up the narrative. Kleitophon tells his narrative not only to inform, but to impress his

⁵⁵¹ Whitmarsh expands on this unreliability of Kleitophon's narration, including his ability to 'refashion' a narrative 'to suit his own agenda', also noting Kleitophon's 'double qualification' when claiming male virginity – a misleading statement, but not an 'outright lie'. See, Whitmarsh 2011: 91-92.

audience. In a continuation of this competitive quality, Kleitophon's narrative becomes a contest even with his own narrative. Considering his present audience (Leukippe's father), Kleitophon builds up Leukippe's narrative as well, particularly her exchanges with Sosthenes and Thersandros (the very sections of the narrative where Kleitophon was not even present and therefore has no narrative authority): 'I elevated her story even more than mine' (ἐξῆρον τὰ αὐτῆς ἔτι μᾶλλον ἢ τὰμά 8.5.5).⁵⁵²

When Kleitophon begins to narrate Leukippe's story, he remarks: 'That, then, is my story... but Leukippe's story is greater than mine' (τὰ μὲν ἐμὰ ταῦτα... τὰ δὲ Λευκίππης τῶν ἐμῶν μείζονα 8.5.3). Kleitophon has embraced and refined his narrative skill, enthralling his audience by verbal bait: 'You thought that was good? Listen to this'. As the novel progresses, Kleitophon takes advantage of these opportunities to tell and build his story. As Kleitophon tells his own narrative within his narrative, he begins to reveal the story of how he became the storyteller he is – the storyteller in Sidon.⁵⁵³

Attempting to establish Kleitophon as an archetypal narrator, Achilles often 'hams up' Kleitophon as an Odyssean figure. Several aspects of Kleitophon's retelling of his narrative alludes to the *Odyssey*, from Kleitophon showing his 'scar in his thigh' (τὸ τοῦ μηροῦ τραῦμα 8.5.1) to his careful omission of his sexual encounter with Melite (8.5.2). Similar to Odysseus' omission of his sexual relationship with Circe when relating his narrative to his wife, Penelope,

⁵⁵² Morgan has pointed to this passage as an example of the author attempting to communicate with the reader, noting the rhetorical language and the manipulation of narrative. See Morgan 2007: 110.

⁵⁵³ Achilles alludes to some Homeric themes of storytelling, including the evolving character-narrator. Odysseus serves as the clearest example, particularly as Satyros has previously made the intertextual connection: σὺ δὲ ὅπως Ὀδυσσεύς ἀγαθὸς γένη (2.23.3). The allusion becomes even clearer when considering Odysseus' penchant for storytelling; the stories Odysseus tells to the Phaeacians in Books 9-12 of the *Odyssey* reflect a similar love of fictionality. Odysseus initially tells his story to entice the Phaeacians, manipulating truth in similar manner. Additionally, in response to Odysseus' lament following the song of Troy, they similarly encourage him to give a true account of who he is. See, *Od.* 8.550-585.

Kleitophon 'elevates' his narrative to omit his sexual dealings with Melite.⁵⁵⁴ Kleitophon uses the phrase, 'I elevated my story [*drama*]' in his narration (ἐξῆρον τὸ δράμα ἑμαυτοῦ 5.8.2). *Drama* becomes a term used now and again to change one's lens when reading the novel. It invokes imagery of epic as the narrative is 'elevated'; additionally, Whitmarsh notes Kleitophon's use of ἐξῆρον (8.5.2) as being a '*metapoiein*, another knowingly technical term, used of illicit tampering with authoritative texts'.⁵⁵⁵ Through these allusions to Homer's most famous storyteller and his engagement with self-referential terminology, Achilles enters into an analytical dialogue with the reader, leaving commentary and notes regarding his sometimes selective, other times elaborate, narrative.

Considering Kleitophon's strategic alteration of tone and content of his story, the reader must decide how openly to trust their narrator. Kleitophon alludes to his own unreliability as a narrator and displays other lapses in consistency: 'For as I said at the beginning of my story, [Sostratos] was once in Tyre to celebrate a feast of Herakles' (καὶ γάρ, ὡς ἔφην ἐν ἀρχῇ τῶν λόγων, ἐν Τύρῳ ποτε ἐγεγόνει περὶ τὴν τῶν Ἡρακλείων ἑορτὴν 7.14.2). This is typically taken as a narrative mistake (similar to the failure to resume the frame narrative), but this can be read as a deliberate characterisation of narrator-Kleitophon. This is not necessarily an Achillean problem, but perhaps a Kleitophontic problem and the reader may be meant to observe it.

In this selection, Kleitophon reminds the reader of a previous story told in the narrative, urging a retrospective look at the novel. In addition to this, it reveals either his inconsistency or his mistake, as he never mentions Sostratos as one of those accompanying the sacrifices to

⁵⁵⁴ See, *Od.* 23.321.

⁵⁵⁵ Whitmarsh 2011: 93; for further dialogue on the interpretation of these self-reflexive terms in Heliodorus, see Agapitos 1998: 128-132.

Tyre.⁵⁵⁶ Finally, when looking back to this point in the novel, we see an additional mistake or omission: Kleitophon narrates, ‘Sostratos, who as I said, was a general in this war’ (Σώστρατος τοῦ πολέμου γάρ, ὡς ἔφην, στρατηγὸς ἦν οὗτος 2.14.2). In Winkler’s translation notes, he suggests this is either a joke or a mistake, as Sostratos’ generalship is not mentioned at any point before this.⁵⁵⁷

This habit of Kleitophon adjusting his story may cast light on another problem in the text. At 7.14.2, Kleitophon claims that at the beginning of the novel, he mentioned this detail about Sostratos’ presence in Tyre, but in fact has not explicitly said so. It prompts the reader to return to 2.14 to verify this self-referencing comment, which reveals further narratorial inaccuracy. Kleitophon also claims that he said Sostratos was a general in the war; again, he has not. Many have treated this as Achilles’ failure of memory or a general incompetence as an author.⁵⁵⁸ Winkler has alluded to the same interpretation of the inaccuracies of the text as the possibility of a joke. Can we not consider another possibility? The reader is meant to notice Kleitophon’s inaccuracy here, particularly as he draws attention to the detail in question.

In demonstrating Kleitophon’s earlier inconsistency as a narrator, the reader begins to question to what extent Kleitophon has matured as a narrator or, indeed: is this a failure of the narrator or of the author? While the reader knows Kleitophon is prone to manipulating narratives to suit his purpose, the reader also becomes part of the internal audience who enjoys the story for the story’s sake. Much like Odysseus’ Phaeacians, they may suspect the truth of the narrative, but still appreciate the skill of the storyteller. Additionally, one is

⁵⁵⁶ Whitmarsh 2001: 160. Whitmarsh notes the inconsistency with Kleitophon’s mentioning of Sostratos. Note on line 7.14.

⁵⁵⁷ Winkler 1989: 195. See note 29.

⁵⁵⁸ Vilborg 1962: 10, 140; Anderson 1997: 2284; additionally, suggested by Gaselee 1917: 455; and Scholes and Kellogg 1966: 245.

reminded of the closer parallel to Kleitophon, as Odysseus lies to the disguised Athena in Book 13. Himself disguised as a shepherd, Odysseus fashions a story about how he came to Ithaca (which Athena terms ‘deceptive and artful *mythoi*’ (ἀπατάων / μύθων... κλοπίων, *Od.* 13.294-295).⁵⁵⁹ Achilles engagement with this method of deceitful storytelling is to reveal a pseudo-biographical text. Kleitophon is telling the story of how he became a storyteller, while the novel becomes an inside look at how one tells stories (inconsistencies included).⁵⁶⁰

The novel concludes with a final exchange of narratives as dialogue between characters; its ostensible purpose is to conclude loose plot-lines as part of the reconnection of the narrative. However, the stories exchanged between Kleitophon and the priest at the beginning of Book 8 still linger in the reader’s mind – both Kleitophon’s narrative commentary and the priest’s competitive, structurally thematic, myth of the panpipes. The narratives told in 8.15-18 are an exchange between Leukippe and Sostratos. As part of his transformation from actor to narrator, Kleitophon has stepped away from character-narrator role to become narrator-Kleitophon. And like the priest in 8.5.8 (an offering of a counter-narrative in response to Kleitophon’s *mythos*), the exchange of narratives in 8.15-18 maintains a sense of casual competition.

Kleitophon initiates this narrative competition between Leukippe and her father, Sostratos:

⁵⁵⁹ *Od.* 13.255-286.

⁵⁶⁰ This inconsistency is balanced with Kleitophon’s continual appeal to narrative authority, explaining how he has access to information his character otherwise would not possess: Sosthenes is tortured and explains the conversations he held in private (καὶ ὅσα αὐτὸς ὑπηρέτησεν οὐ παρέλιπε δὲ οὐδὲ ὅσα ἰδίᾳ πρὸ τῶν τῆς Λευκίπτης θυρῶν διελέχθησαν πρὸς ἀλλήλους περὶ αὐτῆς 8.15.1); and he broadly secures his narratorial authority for the rest of his knowledge of secondary and tertiary plot-lines (Καὶ μεταξύ δειπνοῦντες ἐμυθολογοῦμεν ἅ τε τὴν προτεραίαν ἐτύχομεν εἰπόντες καὶ εἴ τι ἐπιδεέστερον ἦν ὧν ἐπάθομεν 8.15.3).

Why don't you tell us the *mythos* of the pirates at Pharos and the riddle of the head severed there, so that your father might hear this too? For this is the only thing missing from the entire drama.

οὐκ ἐρεῖς ἡμῖν τὸν μῦθον τῶν τῆς Φάρου ληστῶν καὶ τῆς ἀποτμηθείσης ἐκεῖ τὸ αἶνιγμα κεφαλῆς, ἵνα σου καὶ ὁ πατὴρ ἀκούσῃ; τοῦτο γὰρ μόνον ἐνδεῖ πρὸς ἀκρόασιν τοῦ παντὸς δράματος. 8.15.4

The reappearance of *drama* signals a shift in narrative mode: *mythos*. The use of 'μῦθον' bears a sense of narrative pleasure, so much so that we focus on its delectation rather than on its verisimilitude. Its potential for fictionality is at the forefront of the reader's mind. Leukippe's narrative of her abduction at Pharos and the captured woman (dressed in her clothes and then beheaded) is an inspiring enough *mythos* to prompt Sostratos to feel obligated to supply a counter-narrative: 'Now that you have told your *mythoi*, children, listen while I recount what befell Kalligone back at home... so that I may not be without contribution to the storytelling entirely' (ἐπεὶ τοίνυν τοὺς ὑμετέρους μύθους, ὧ παιδία, κατελέξατε, φέρε ἀκούσατε... καὶ παρ' ἐμοῦ τὰ οἴκοι πραχθέντα περὶ Καλλιγόνην...ἵνα μὴ ἀσύμβολος ὧ μυθολογίας παντάπασι 8.17.1-2). Not to be outdone by Leukippe's *mythos*, Sostratos' contribution to the exchange nearly proves to be a novella in and of itself.⁵⁶¹

Apart from initiating Leukippe's *mythos* regarding the events at Pharos, Kleitophon plays a minimal role in the final narrative exchange and conclusion of the novel. Following the pattern of previous narrative lapses in Leukippe's storyline, it is revealed in retrospective often by Leukippe herself (these retrospective narratives telling Leukippe's story are represented by

⁵⁶¹ Laplace 2007: 54-55. Laplace notes the similarity with which Kleitophon opens the narrative (a *logos* which seems like a *mythos*) and again in 8.17.1, by constituting their adventures as a *mythos*.

the brackets in Diagram 8: the Narrative Structure of the Plotlines). In 8.16, Leukippe discloses two narrative gaps in her storyline – what happened at Pharos and what became of Chaireas.

She explains:

The pirates deceived a woman... that they had a sea captain on board who would take her on as his woman and brought her onto the ship... removing both her clothes and ornaments of the suffering woman, placing it on me and putting my frock on her... they cut off her head and threw away the body.

γυναῖκα...κακοδαίμονα ἐξαπατήσαντες οἱ λησται... ὡς δὴ ναυκλήρω
τινὶ συνεσομένην ἐπὶ τοῦ σκάφους, ταύτην εἶχον ἐπὶ τῆς
νεώς...περιελόντες τὸν τε κόσμον καὶ τὴν ἐσθῆτα τῆς ταλαιπώρου
γυναικὸς ἐμοὶ περιτιθέασι, τοὺς δὲ ἐμοὺς χιτωνίσκους ἐκείνη... τὴν
κεφαλὴν ἀποτέμνουσιν αὐτῆς, καὶ τὸ μὲν σῶμα ἔρριψαν. 8.16.1-2

In addition to revealing how she survived her own beheading, Leukippe reveals that Chaireas was not so fortunate: 'On account of this, I saw Chaireas pay for his crimes as he rightfully deserved... as he was objecting, pleading his case... he said something overly bold... [one of the hired pirates] cut off his head' (διὰ τοῦτο γὰρ καὶ τὸν Χαιρέαν τὴν ἀξίαν δόντα δίκην ἐπέιδον... ὅς δὲ ἀντέλεγε, δικαιολογούμενος... καὶ τι θρασύτερον εἶπε... ἀποκόπτει τὴν κεφαλὴν αὐτοῦ 8.16.4-7).

While it neatly brings conclusion to the narrative plot-holes, Leukippe's *mythos* acts as a mirrored narrative to Sostratos' narrative. Both stories share similar themes, kidnapping and marriage promises; however, Sostratos' story displays the idealised version of that narrative, though perhaps a more fantastic and unlikely outcome than Leukippe's story. Kallisthenes,

currently living a lifestyle below his status, falls in love with the woman he mistakenly kidnaps, all the while respecting Kalligone's virginity – the makings of an erotic novel within an erotic novel.

Leukippe's narrative inspires Sostratos to tell the story of Kalligone, but of the two narratives, Sostratos' displays a higher level of potential for fiction. His narrative offers no significant claims of authority. Instead, his narrative rings of erotic fiction, competing with the fictionality of the novel itself. Kallisthenes even scripts Eros as the driving force of their narrative: 'Eros has made me act the role of a pirate and weave this artful plot against you' (ἔρως δέ με ληστείας ὑποκριτὴν πεποίηκε καὶ ταύτας ἐπὶ σοὶ πλέξαι τὰς τέχνας 8.17.3).

Sostratos' narrative exists as a micro-erotic-narrative, reflecting the themes of Kleitophon and Leukippe's story. Leukippe's narrative is a more likely narrative, balancing 'truth' with fiction. Kleitophon's introduction of Leukippe's narrative as a *mythos*, opens the narrative to the same concepts visited in the frame narrative; as Laplace puts it, an introduction to 'le théâtre dans le théâtre'.⁵⁶²

As narrative exchanged between characters, how are we to interpret these concluding stories? Which lens are we to apply in their reading? Are we to keep in mind the manipulative nature of the narrator or are we to enjoy the fiction for the fiction's sake? From previous instances of characters sharing stories, there is a competitive aspect found in the characters' desire to exchange stories of equal or better value than previous stories. At the narrative level, it concludes the narrative while ending on a similar theme which initiated the narrative in the first place: the love of fiction. Finally, the stories are told not from the narrator's point of view, but from the characters'. While the Kleitophon's narrative at the beginning of Book

⁵⁶² Laplace 2007: 55.

8 is accompanied by an explanation of his approach and presentation of narrative, the final exchange is left to the reader's interpretation. From the previous exchanges of narrative, Achilles has already offered an array of interpretative lenses, allowing for a multifaceted reading of this final 'swarm of stories'.

The narrative purpose behind Leukippe and Sostratos' narrative-exchange is to fill the narrative gaps; in quick succession relative to the rest of the novel, several omitted plot-lines and would-be narrative dead-ends are addressed. This final flurry of narratives exists as one last game between reader and author, encouraging the reader to apply the narrative approaches explored earlier in the novel. It also serves two narrative purposes: it grants narrator-Kleitophon the authority he needs to tell this narrative in Sidon; and it closes the narrative gaps, weaving the loose ends into the narrative tapestry.

A deeper reading reveals Leukippe's and Sostratos' respective stories to be representative of the novel itself. The two stories reflect one another in theme and demonstrate an exercise in narrative approaches. Leukippe's reads like an account despite being *mythos* while Sostratos' sounds like erotic fiction. Both narratives tell a similar story, one with a more likely ending (abduction, Chaireas' death, and the beheading of a captive woman) and the other, a romanticised fiction (abduction, Callisthenes falling in love, marriage between captor and captive).

The approaches to *mythos* and *logos* introduced in the latter half of the novel become reflections of the interpretations and possible readings of these narrative exchanges in Books 7 and 8. The most obvious interpretation illustrates an erotic fiction bookended by erotic fiction, sophisticated entertainment for the educated reader. Deeper analysis reveals the continued authorial commentary on fictionality and the credibility of narrative. Even

Kleitophon himself responds to Sostratos' 'μυθολογίας' by asking: 'Tell us, I hope you recount only a story of her being alive' (λέγε μόνον περὶ ζώσης λέγοις 8.17.2). Hoping to hear a romantic fiction with a good ending, Kleitophon becomes part of this commentary of 'good' fiction. Does the reader want to hear the truth or a 'good' fiction? The novel itself become ostensibly 'good fiction'; however, Achilles uses the demarcations of 'good fiction' as signposts for the serious reader. Drawing attention to recurring themes and the presentation of fiction entices the reader's retrospective eye to analyse Achilles' use of *mythos* and *logos* within the novel.

4.5 The Visible Author: Kleitophon from Actor to Narrator

Kleitophon's transition from Kleitophon the character to Kleitophon the narrator begins in Book 5, completing its shift in Book 7. With Leukippe's 'decapitation' in Book 5, as pirates apparently sever her head, Kleitophon and Leukippe's respective plot-lines equally become severed. When character-Kleitophon receives Leukippe's letter (her own authored narrative), revealing Leukippe has assumed the *persona* of Lakaina, Kleitophon begins to narrate the two separate plot-lines in tandem. Kleitophon's narrative shifts its style in recounting Leukippe's story, adopting an objective narrative model as character-Kleitophon is not present. As he must view Leukippe's story objectively, his own storyline assumes a similar objectivity.

Once Thersandros' storytelling-spy has delivered his scripted performance, Kleitophon narrates: 'When I heard this *mythos*...' (ὡς δ' ἤκουσά μου τὸν μῦθον 7.4.1).⁵⁶³ In an ironic shift, narrator-Kleitophon has shifted the narratorial perspective on the story – as Kleitophon hears the story as 'truth', narrator-Kleitophon reveals to the reader what character-Kleitophon does not know: the story is a *mythos*. The discourse between the narrator and reader has singled

⁵⁶³ Cf. Ach. Tat. 7.11.1: μυθολογῶν.

out the characters, distancing Kleitophon as a narrator from Kleitophon as a character. It does not possess the same condescending quality which Longus' narrator displays, describing his protagonists with a certain affectionate yet patronising tone; however, it distances Kleitophon from character-experiencing role. The narrative reflects this change in focalisation as though the reader is watching the novel as theatre.

In a novel concerned with the presentation and composition of narrative, Leukippe's final *Scheintod* is told as a story. It is a particularly odd way for Kleitophon to learn of her 'death'. Kleitophon has physically witnessed Leukippe's two previous *Scheintode* (as a result, so has the reader). Learning of the final *Scheintod* as a narrative within a narrative creates an opportunity. Achilles lends an authorial voice to Kleitophon (the narrator having experienced the narrative) as he looks on the uninitiated Kleitophon as a character, victimised by the narrative of his cell-mate. Achilles plays the playwright as our 'messenger' reveals the news of Leukippe's death to character-Kleitophon.

Kleitophon shifts the authorial tone of his narrative in a manner which reflects his experiences as a character, as a manipulated audience and as a practised storyteller, authoring his own narrative. Achilles sets an autobiographical story before us, depicting the figure of a proficient Kleitophon. By the time he reaches the primary narrator in Sidon, his narrative is well-practised. Having told his narrative repeatedly throughout his own narrative, he has become a veteran storyteller. Through Kleitophon's metamorphosis from character to narrator, Achilles additionally demonstrates his own authorial skills, sophisticated style, and stylistic prowess.

From the dramatic and philosophical lament of Kleitophon in his prison cell to the dynamic exchanges during the trial, Achilles' performance in his own text becomes an overly stylistic

epideictic narrative. Its theatrical nature reflects the attention-seeking narrative style of the sophists 'relative to their audience, upon whose reading the role of sitting in theatres is projected'.⁵⁶⁴ In a form of self-advertisement and authorial intrusion, Achilles relieves Kleitophon during his trial in Book 7, not due to Kleinias' clever declamatory rhetoric, but rather as through the guise of the divine intervention of the Artemisian pilgrimage:

Just as I had been bound and the clothes had been stripped from my body and I was hanging in the air on ropes and the scourges and fire and wheel were being prepared, while Kleinias was wailing and appealing to the gods, a priest of Artemis, crowned with laurel, was seen approaching.

ἄρτι δέ μου δεθέντος καὶ τῆς ἐσθῆτος τοῦ σώματος γεγυμνωμένου μετεώρου
τε ἐκ τῶν βρόχων κρεμαμένου, καὶ τῶν μὲν μάστιγας κομιζόντων τῶν δὲ πῦρ
καὶ τροχόν, ἀνοιμώξαντος δὲ τοῦ Κλεινίου καὶ ἐπικαλοῦντος τοὺς θεοὺς, ὁ τῆς
Ἄρτέμιδος ἱερεὺς δάφνην ἐστεμμένος προσιὼν ὄραται. 7.12.2

The author continues to make a production of his characters, slowly bringing Kleitophon and Leukippe's respective storylines closer, refraining from reconnecting their narrative plot-lines until the conclusion of Book 7. Manipulating the narrative through the clever cinematography of the text keeps the reader in suspense while allowing the narrative tension to build to its climax, the reunion of Kleitophon and Leukippe, 'greeting through the eyes' (ἡσπαζόμεθα τοῖς ὄμμασιν 7.16.4). Even this conclusion leaves the narrative unresolved, leaving the reader temporarily as unsatisfied as Kleitophon and Leukippe.

⁵⁶⁴ Dowden and Myers, forthcoming.

From Book 1 to Book 5, Leukippe's story has been told as part of Kleitophon's story; even her multiple 'deaths' are seen from the perspective of Kleitophon as an actor within the narrative. Within this focalisation, when Leukippe's storyline deviates from Kleitophon's, the reader learns her story as retrospective explanation (Menelaos reveals the theatricality of Leukippe's sacrifice 3.19; Chaireas explains Gorgias' poisoning of Leukippe's cup 4.15; Leukippe's letter 5.18; and Leukippe's *mythos* of the events at Pharos 8.16). In Book 7, Leukippe's separate narrative timeline is narrated alongside Kleitophon's. Through this new focalisation, the reader not only sees Leukippe's narrative from narrator-Kleitophon's perspective, but also sees aspects of a reflective analysis of Kleitophon as a character by his omniscient narrator-self.

Achilles' division of Kleitophon into his separate narrator and actor roles initiates an introspective dialogue between the author and the outer reader. It creates a narrative world in which our narrator has departed from his character self and is experimenting with his narratorial palette. The spectrum of this palette becomes apparent through the array of narrative approaches introduced in Books 7 and 8. The narrative becomes an exercise in creating fiction; and the story takes on a new perspective as narrator-Kleitophon steps into an authoritative role relating his character's narrative journey as an exploration of fiction. It tells the story of how the character became the narrator, the story of a storyteller.

4.6 An Emerging 'Religious' Narrative: Divine and Literary Authority

The return to the discourse on *mythos* and *logos* as well as the narrative shifts all change the interpretive lens for the novel. As part of the narrative and structural shifts in Books 7 and 8, the text reveals an additional shift in divine authority, with an emerging 'religious' conviction in Book 8. Book 7 reveals the beginning of a shift towards divine authority. Divine authority

and omniscient narrator work toward revealing the author; character-Kleitophon recognises the divine authority over his own story and in turn, narrator-Kleitophon spins it through his own evolving narratorial manipulation.

The narrator does not experience Leukippe's death with Kleitophon as before, showing the reader that Leukippe lives. This revelation is only something a divine influence could tell the reader. We see this verified through Kleinias' reaction to Sostratos' dream: 'Have courage, father, Artemis does not lie. Your Leukippe is alive. Have faith in my predictions' ('θάρρει, πάτερ, ἡ Ἄρτεμις οὐ ψεύδεται ζῆ σοι Λευκίππη πιστευσόν μου τοῖς μαντεύμασιν 7.14.6). This is also seen earlier in Book 5 when Menelaos sees the portents in the painting of Philomela and the bird omen. Divine authority continually demonstrates the ability to reveal the unknown to characters or show to the reader what is not shown to the characters.

Initially, Eros and Fortune instigate the narrative events and set the novel in motion, but as the protagonists reach Ephesus, this narrative drive is transferred.⁵⁶⁵ Even characters begin to acknowledge a shift in authority. Character-Kleitophon exclaims during his lament for Leukippe in: 'but those were tricks that Tyche played on me; this is no longer one of her games' (ἀλλ' ἐκείνους μὲν πάντας ἡ Τύχη ἔπαιξε κατ' ἐμοῦ, οὗτος δὲ οὐκ ἔστι τῆς Τύχης ἔτι παιδιά 7.5.2). The Greek presents an ambiguous interpretation. Is Kleitophon comparing Leukippe's previous *Scheintode* (calling them Tyche's games) to this apparently 'real' death (which is no longer a game)? Or does he see this as a joke not of Tyche's doing, but some other deity behind the narrative?

The latter option suggests narrator-Kleitophon has slipped an ironic gesture into character-Kleitophon's dialogue – a reader, knowing Leukippe is alive, sees the narrative joke, made all

⁵⁶⁵ Nakatani 2003: 63-65.

the more humorous by Kleitophon's bemoaning his lack of consolation in this instance: 'In the case of those false deaths I always had some consolation, however small: in the first, your whole body was left me; in the second, I lacked only your head for burial as it seemed' (έν μέν γάρ τοῖς ψευδέσι θανάτοις ἐκείνοις παρηγορίαν εἶχον ὀλίγην τὸ μέν πρῶτον ὄλον σου τὸ σῶμα, τὸ δὲ δεύτερον κᾶν τὴν κεφαλὴν δοκῶν μὴ ἔχειν εἰς τὴν ταφὴν 7.5.3); this joke also serves to illuminate an authorial intrusion.

Leukippe's previous other deaths were, in a certain sense, a shared authorial and narratorial joke at the expense of the reader and character-Kleitophon; this final death is still a 'joke', as the reader knows, but its presentation has been altered from previous performances of Leukippe-deaths. Achilles' presence in the text becomes clearer as the reader becomes more aware of the narrative mechanics, viewing this final *Scheintod* outside of Kleitophon's character perspective. The shift from the witnessing these *Scheintode* through character-Kleitophon's focalisation to the format of deceitful and convincing fiction on a character-level (a clear *mythos* at the reader's level), gives the reader a unique perspective on the composition of fiction. Considering this forced shift in the reader's focalisation of the text and the narrator's shift from subjective to objective narration, the commentary on narrative authority reveals Achilles' presence behind the various possible readings of the text.

Characters continue to reveal some divine authority influencing the events of the narrative. Thersandros, when challenging the halting of the trial, claims they have a confession so no further investigation is needed: 'Do you suppose without the help of a god that he would have accused himself?' (οἴεσθε χωρὶς θεοῦ τοῦτον ἑαυτοῦ κατεπειῖν; 7.11.8). Although Thersandros means that Kleitophon indicted himself due to guilt, the narrative is manipulated (by means of the inmate's *mythos*, another manipulative narrative) to provide a climatic trial

– as the reader knows Leukippe lives, character-Kleitophon must provide the dramatic element of the novel’s climax. The role of deity in narrative has been argued to be indicative of authorship before, but what deity, if not Eros or Tyche, is the author assuming?⁵⁶⁶

While Eros and Tyche are the initial driving force of the narrative, these themes give way to Artemis in the latter half of the novel as we enter into Ephesus, a location with a novel pedigree of its own.⁵⁶⁷ This heavy religious theme offers a new interpretation and narrative approach in and of itself. Kleitophon is saved from imminent torture during his trial due to the timing of the Artemis pilgrimage – the head of which is, in fact, Sostratos, Leukippe’s father. Additionally, Kleitophon narrates: ‘The goddess [Artemis – Ἀρτέμιδος, 7.12.4] personally had appeared to Sostratos at night: the dream signified that he would find his daughter in Ephesus and his brother’s son’ (ἦν δὲ καὶ ἰδίᾳ τῷ Σωστράτῳ νύκτωρ ἡ θεὸς ἐπιστᾶσα. Τὸ δὲ ὄναρ ἐσήμαινε τὴν θυγατέρα εὐρήσειν ἐν Ἐφέσῳ καὶ τὰδελφοῦ τὸν υἱόν 7.12.4). Artemis, as a closural mechanism for the novel, becomes responsible both for bringing the trial to a recess and for drawing Sostratos to Ephesus to reunite with his daughter and nephew.

If divine authority is no longer centred on Eros and Fortune, has Achilles shifted his authorial guise to the figure of Artemis to exaggerate his authority as our protagonists undergo further trials in Ephesus? Sostratos’ presence will be vital later to reveal what happens to Kalligone, providing closure to certain plot-lines. This divine intervention halts the movement of the story but also provides a means of concluding secondary plot-lines, channelling the narrative into a new direction. We have seen an earlier instance of ‘divine intervention’ in Book 3 with

⁵⁶⁶ For deity as author, see Morgan 1989:350 and Dowden and Myers, forthcoming.

⁵⁶⁷ Particularly Xenophon’s *Ephesiaka* and the religious importance of Ephesus and the devotees of Artemis.

the passage of the phoenix (a sort of pilgrimage in its own right, bearing the tomb of its parent to Egypt), which halts the narrative in a similar fashion.

Since Book 6, the reader has followed the two separate timelines of Kleitophon and Leukippe flow closer together without intersecting, heightening the drama of the narrative by narrowly avoiding a resolution. After Leukippe escapes her hut-prison and takes refuge in the temple of Artemis in 7.13, Kleitophon narrates: ‘Sostratos had only just fetched the priest and proceeded to the courtroom to suspend the processes when Leukippe arrived at the temple, and so she narrowly missed coinciding with her father.’ (ἄρτι δὲ τοῦ Σωστράτου τὸν ἱερέα παραλαβόντος καὶ ἐπὶ τὰ δικαστήρια παρελθόντος, ὡς ἂν ἐπισχοίη τὰς δίκας, εἰς τὸ ἱερόν ἢ Λευκίππην παρῆν, ὥστε μικροῦ τινος ἀπελείφθη τοῦ μὴ τῷ πατρὶ συντυχεῖν 7.13.4). The nearness of the potential reunion of the characters draws out the narrative, revealing hand of the author both in hindering and building up resolution. Using Artemis as a new narrative device, Achilles’ authorial sophistry and ability to keep the reader in suspense becomes quite visible.

Building on his previous resumptive analysis of Leukippe’s continual ‘resurrections’ throughout the novel, Kleinias plays a part in this shift of divine authority; Kleinias takes up a proleptic and prophetic role. Convinced Leukippe is dead, Sostratos directly accuses Artemis: ‘Is it for this that you led me here, mistress?’ (ἐπὶ τοῦτό με, δέσποινα, ἤγαγες ἐνταῦθα; 7.14.5). Sostratos continues to address the goddess, revealing he has had a dream of Artemis promising the reunion with his daughter. Kleinias, upon mention of this prophetic dream, interrupts and steps into an advisory role, reaffirming the interpretation of the dream: ‘Do you not see that she has already snatched up [Kleitophon] from his trials as he was suspended by ropes?’ (οὐχ ὄρας καὶ τοῦτον ὡς ἐκ τῶν βασάνων νῦν κρεμάμενον ἐξήρπασεν 7.14.6).

Achilles draws attention to the authorial role of Artemis, and in turn his own authorial role, by having Kleinias openly acknowledge her intervention on Kleitophon's behalf. Mirroring Menelaos' role as an exegete of the painting of Philomela in Book 5, Kleinias has taken on the role of prophet in Book 7. His acknowledgment of narrative patterns (regarding Leukippe's 'resurrections') in 7.6.1-2, is echoed by the divine inspired *prolepsis* in Sostratos' dream; Leukippe must be alive, but then the reader is already aware of the truth of this.

The narrative wastes no time in proving Kleinias right nor in emphasising the links between Artemis and her shared iconography with chaste literary heroines. Kleinias' brief prophetic role is fulfilled as the news of Leukippe's appearance at the temple confirms Kleinias' prophetic dialogue.⁵⁶⁸ As temple attendants enter the scene, raving about a girl, later revealed to be Leukippe, one says: 'I have never seen another such as her... second only to Artemis' (οὐκ ἄλλην τοιαύτην... μετὰ τὴν Ἄρτεμιν εἶδον 7.15.2). Through this description, Achilles evokes Homer again, specifically the *Odyssey*, linking the visual imagery of Nausicaa and Leukippe to that of Artemis.⁵⁶⁹ Heliodorus similarly compares the appearance of Charikleia to a goddess, namely either Artemis or Isis.⁵⁷⁰

Through this shared imagery, Artemis serves as an authorial figure and thematic link to Leukippe (and Melite as well); both Leukippe and Melite's respective tests are connected to Artemis. In his digressive myth of the panpipes, the priest explains: 'At a later date this place was presented to Artemis, [Pan] having struck a compact with her that no woman [not a

⁵⁶⁸ Ach. Tat. 7.15.1: 'My prophecies have come true' (ἀληθῆ μου... τὰ μαντεύματα).

⁵⁶⁹ *Od.* 6.102-109: οἷη δ' Ἄρτεμις εἶσι κατ' οὖρα ἰοχέαιρα / ἢ κατὰ Τηϋγετον περιμήκετον ἢ Ἐρύμανθον / τερπομένη κάπροισι καὶ ὠκείης ἐλάφοισι / τῆ δέ θ' ἄμα νύμφαι, κοῦραι Διὸς αἰγιόχοιο / ἀγρονόμοι παίζουσι, γέγηθε δέ τε φρένα Λητώ / πασάων δ' ὑπὲρ ἣ γε κάρη ἔχει ἠδὲ μέτωπα / ῥεῖά τ' ἀριγνώτη πέλεται, καλαὶ δέ τε πᾶσαι / ὥς ἢ γ' ἀμφιπόλοισι μετέπρεπε παρθένος ἀδμῆς. See Whitmarsh 2001: 160. Note on 7.15 Whitmarsh explains a possible parallel between Leukippe and Nausicaa in comparison to Artemis. Compare Heliodorus' opening scene with Charikleia in the garb of Artemis, see Heliodorus 1.2.

⁵⁷⁰ For further discussion on comparison of Nausicaa to Charikleia, see De Temmerman 2014: 249-250.

virgin] was to enter it' (χρόνω δὲ ὕστερον χαρίζεται τὸ χωρίον τῇ Ἀρτέμιδι, συνθήκας ποιησάμενος πρὸς αὐτήν, μηδεμίαν ἐκεῖ καταβαίνειν γυναῖκα 8.6.11). What is important to note about the trial of the syrinx is that it 'is based on the idea that *parthenia* is a non-evident quality to be detected by means of divination'.⁵⁷¹ Parallel to the phoenix, Leukippe's integrity can only be measured by divinely based judgement. This 'integrity is a secret, and the type of secret that can only be expressed symbolically'.⁵⁷²

In a similar manner, Melite's trial of the Styx is based on the myth of Rhodopis, who breaks her pledge to Artemis: 'Artemis saw Aphrodite laughing and became aware of what had transpired, and she turned the maid into a spring of water on the spot where she had relinquished her virginity' (ἡ Ἄρτεμις ὄρᾳ τὴν Ἀφροδίτην γελῶσαν καὶ τὸ πραχθὲν συνίησι καὶ εἰς ὕδωρ λύει τὴν κόρην ἔνθα τὴν παρθενίαν ἔλυσε 8.12.8). The trials which both Leukippe and Melite must undergo (and will pass) carry the book-pair's religious overtones, uniting the characters with the iconography of Artemis as a narrative backdrop. However, it is important to note Eros' influence in Rhodopis' myth and, equally, Pan's presence in Syrinx's myth; the erotic influence and narrative drive is still present in the novel, despite the shift in divine authority.

Achilles incorporates into his palette of narratorial approaches an additional motif, prescribing an entirely different character to this book-pair: a religious narrative. Acting as a bookend to Eros leading Zeus and Europa in Book 1 and Tyche scripting the drama in Book 2, Artemis debuts as an authorial guise in the latter half of the novel. In Book 7, characters begin

⁵⁷¹ Sissa 1990: 343.

⁵⁷² Ormoand 2010: 177.

to acknowledge this additional authorial presence, attributing instances of narrative intrusion and intervention to Artemis as the narrative transitions into Book 8:

θεοῦ προνοία (7.10.1); οἴεσθε χωρίς θεοῦ τοῦτον ἑαυτοῦ κατειπεῖν (7.11.8);
ἀνοιμώξαντος δὲ τοῦ Κλεινίου καὶ ἐπικαλοῦντος τοὺς θεοὺς (7.12.2); Σημεῖον
δὲ τοῦτο ἐστὶν ἠκούσης θεωρίας τῆς θεῶ (7.12.3); ἦν δὲ καὶ ἰδίᾳ τῷ Σωστράτῳ
νύκτωρ ἢ θεὸς ἐπιστάσα (7.12.4); ἦν γὰρ τῶν ἀγρῶν πλησίον τὸ τῆς Ἀρτέμιδος
ἱερὸν (7.13.2); ὁ δὲ ὠδύρετο καλῶν τὴν Ἄρτεμιν (7.14.5); ἡ Ἄρτεμις οὐ
ψεύδεται (7.14.6); εὐφήμουν τε τὴν Ἄρτεμιν. (7.16.1)

Through the divine language of Book 7, we see the invocation of Artemis as a narrative device (with Kleinias as a narratorial prophet), contributing to a religiously significant structure from what must be a recognisable literary motif of the genre. Kleinias' role plays a significant part, as he becomes the voice of the divine narrative authority. As Edsall has discussed in his analysis of the religious themes of both Achilles Tatius and Heliodorus, the more pronounced and elaborate use of the reference to religion in the later novels suggests that is 'part of the novel's literary development'.⁵⁷³

Through this emerging religious theme, Achilles highlights the notable mechanisms and narrative devices which function throughout the novel. Like Menelaos in Book 5, Kleinias is not a true prophet, but serves as a near caricature of the knowledgeable author, escorting the characters through the novel. Finally, the evocation of Artemis in the final book-pair turns this 'religious' theme into a mechanism for narrative closure. This has been no religious novel:

⁵⁷³ Edsall 2002: 116. On the development from an early phase to a richer literary elaboration, see Kuch 1985.

Artemis steps in as a more orderly narrative authority than Eros and Tyche to bring an end to the diegesis.

Conclusion

The final book-pair centres on the performance and composition of fiction, from fiction presented as truth to truth manipulated into fiction. Book 7 builds on this presentation of fiction as it builds up to the declamatory trial, revealing the text as a theatre of fiction. By inviting the reader into the dialogue for this presentation of fiction, it forces the reader out of their escapist view of fiction to analyse its function within the novel. As Kleitophon distances himself from his character self, the reader sees the narrative through Kleitophon's perspective as a narrator. The fractured structure of the novel builds the narrative tension throughout Book 7, finally granting the reader some resolution, as Leukippe and Kleitophon are reunited 'by their eyes' (τοῖς ὄμμασιν 7.16.4). They are visually reunited, thematically returning to the moment when Kleitophon fell in love: '[her face] struck my eyes like lightning' (καταστράπτει μου τοὺς ὀφθαλμοὺς τῷ προσώπῳ 1.4.2); the moment of their first meeting becomes linked to the moment of their reunion, the end of the narrative reflecting its beginning.

Book 8 centres on the unresolved conflict of the trial, delayed only temporarily by Sostratos' incredibly timed pilgrimage to the temple of Artemis. The trial must resume, but Achilles (through his budding narrator, Kleitophon) is not ready to relieve the narrative tension. Achilles uses this building narrative pressure to form Book 8 into well-structured ring composition, encircling the central declamatory continuation of the trial with two mythological narratives explaining tests for both Leukippe and Melite (Syrinx and the panpipes for Leukippe; Rhodopis and the River Styx for Melite), with an exchange of stories

between characters at both the beginning and conclusion of Book 8. This mirrored structure not only echoes a similar reflexive structure in Book 1, but demonstrates a more sophisticated Kleitophon, fully initiated as a storyteller. In turn, this reflects both its author and reader's narrative discourse and journey.

The presentation of narrative in this final book-pair reinitiates the dialogue in Book 1: *logos* and *mythos*. Achilles, the sophist, steps into his novel through narrator-Kleitophon, to discuss the composition and presentation of fiction. Through this dialogue, the narrative experiences several shifts: structural, narratorial, and authorial. Deviating from its established structure, there is no *ekphrasis* in Book 7 from which the reader may gain proleptic insight into the narrative. As this structure dissolves, narrator-Kleitophon separates from his character-self, revealing the narrative from a more objective focalisation. This new focalisation causes distance between Kleitophon's narrator and character self, but also between the reader and the narrative. The emersion of escapism has been broken, forcing the reader to focus on authorial intrusion and the self-conscious structure of the narrative. As the divine authority shifts from Eros and Tyche, who initiate the young lovers on their adventure, Artemis concludes Leukippe and Kleitophon's narrative journey through the final image of their marriage.

Conclusion

We have seen the way in which Achilles promotes awareness of the functionings of the text. This comes in different shades and varieties presented throughout the novel. The *ekphraseis* which scholars have noted since Bartsch serve to reveal this agenda, but are far from the whole story. What we have observed in approaching each pair of books is that while they reflect and repeat narrative patterns, they are not identikit replicas of each other or signs of a limited repertoire; in fact, they are skilfully contrasted. There is a certain sort of progression in the novel in the terms of the passing on narrative skills to its central character, Kleitophon. We see this through the evolution of the narrative levels and changing focalisations. By the end of the novel, Kleitophon is less a character and more a narrator, the author of his story.

The practice of 'metafiction' may have been a literary expression of modern culture, forming a dialogue between the author, reader, and text; however, this self-conscious mode of literature thrives on its own conspicuous nature in a way particular to twentieth-century culture. A sort of 'metafiction' may, however, have existed during the Second Sophistic for entirely different reasons. This self-reflexive literary response may be less to do with the *Zeitgeist* or the tone of cultural 'revival' and more to do with the professional needs of sophists and rhetors.

The sophists understood their self-conscious art, drawing on their methodologies and presentation rather than purely on the subject matter. Performance before an audience is at the centre of their identity, constantly needing to evaluate themselves from an audience's point of view – their profession is *innately* reflexive. The Second Sophistic is, in essence, a 'revivalist' period in some sense. It was a period which devoted itself to looking into the inherited Greek literature and measuring its value through literary criticism. The Second

Sophistic was a period assessing great art and literature and subsequently asking what constituted as 'great'. There is something about the *Zeitgeist*, but we should be careful of generalising this.

Unlike an examination of its digressions, the Platonic tones, or proleptic *ekphraseis*, this analysis has sought to give a comprehensive look into *how* Achilles functions as a text. Achilles' novel turns out not to be just a narration, but rather a novel about narration. The plot is manipulated not only to allow the author to construct narration which will have an effect on the audience, but to allow characters themselves to become presenters of narratives. Through these changing focalisations and narrative levels, the book-pairs become part of the movement and mood of this 'symphonic' text. This analysis reveals the contribution of each book-pair to the novelistic whole: its mood, structural shape, narrative tone, and individual characteristics.

In Books 1 and 2 the narrative opens with an inward-facing tone of self-analysis: fiction and how one tells a fictional narrative. We have seen how the book-pair exhibits an interest in the *exchange of narrative* itself, as characters take on narrator roles. On one level, these exchanges serve to inform the characters and the reader of narrative developments outside of the main narrative. Other narrative-exchanges display opportunities for narrative performance, revealing the author's rhetorical background. The act of narrative-exchange also presents an awareness of the fiction within the fiction. We have learned that the narrative-exchanges in this novel are not just for show, but form a dialogue between the author and the reader about the presentation and reception of fiction.

The interaction of the novel's narrators in Book 1 serves as a crucial introduction to the relationship between *logos* and *mythos* in Achilles Tatius. Through this introduction, Achilles

establishes the novel as a text constantly aware of its own fictionality through its own continual explicit subscription to fiction. However, the text is not meant to be categorised easily into two columns, *logos* and *mythos*; the text is a *mythos*, a subgroup of *logos*.

The complicated relationship between *logos* and *mythos* becomes an interpretative lens for the narrative. Through Kleitophon's preface to his narrative, the author asks the reader from the very beginning to see the deeper readings of the novel. The exchange of narrative as a device in the text becomes part of a dialogue between Achilles and his reader: the relationship between truth and fiction. The reader observes the exchange of narrative with a critical eye. Through this interpretative lens, the analysis of *mythos* and *logos* within an exchange of narratives encourages a comparison of those narratives.

In the first book-pair, the author Achilles maintains a certain distance from the text, allowing Kleitophon to act as an unaccomplished, though eager narrator. By examining the structure of the metanarrative, a rings structure begins to emerge as part of a discourse on the self-reflexivity of the narrative. As this discourse develops, a consciousness of fiction surfaces from the text's obsession with narrative itself. The continually performative nature of the text initially suggests an egocentric entertainment piece; however, the narrative quality develops beyond a frivolous barrage of narrative techniques. While such displays of crude skills do not ostensibly display innovation within the genre, it becomes clearer that a deeper reading is present for the willing reader.

The 'movement' changes in Books 3 and 4: a 'movement' of narrative conflict and the wonders of Egypt. With the storm of Book 3, the narrative is initiated through the first set of challenges for the protagonists. It additionally sets the expectations of paintings, echoing the placement of the painting of Europa in Book 1 with the diptych of Andromeda and

Prometheus in Book 3. And while the painting is proleptic of the narrative, it also encourages retrospective analysis. The reader continually is called to question the narrator's authority and to address the deceptive nature of the text. Achilles satisfies generic expectation, but then reveals the text as a performance. Both the reader and Kleitophon watch as Leukippe convincingly dies, but the drama is exposed when Menelaos and Satyros explain the mechanics of a theatrical sword and a fake stomach (with real gore).

The narrative in Books 3 and 4 displays an Egyptian backdrop of Nilotic imagery, creating a mosaic effect. Like a painting come to life, the novel becomes a theatre for art criticism and rhetorical exercise through the descriptively dense book-pair. Through a near obsession with the paradoxographical, Achilles presents a text interested in the function of its own thematic elements. The text, like the phoenix to the Egyptian priests, calls upon the reader to scrutinise the novel. This is not necessarily to reveal the truth of the narrative, but to reveal the nature of the narrative itself: fiction and its presentation.

Books 5 and 6 see a new beginning for the erotic narrative itself, recalling the narrative patterns of Books 1 and 2. Opening with the spectacle of Alexandria and the painting of Philomela, the text engages in recurring imagery and themes. The erotic narrative of Kleitophon pursuing Leukippe becomes an erotised 'Widow of Ephesus' through Melite's pursuit of Kleitophon. While the erotic narrative initiated in Book 1 creates the generic contract of the novel, Books 5 and 6 reveals a self-conscious narrative through shifts in focus, structure, and focalisation.

Characters contemplate the role they play by taking up new *personae*; narrator-Kleitophon can identify and stage elements of performance; sophistry becomes a mode of narrative by means of persuasive fiction; and narrative authority is re-invoked, challenged, and re-

invented throughout the book-pair. Truth and fiction enter into a game of the interpretation of *logos* and *mythos* (part of the hermeneutic game introduced in the earlier Books) as characters explore the potential for storytelling. And the reader becomes an accomplice of the narrator as Kleitophon has distanced his narrator-self from his character-self – but the narrator is still a device of the text, manipulating the reader. He is designed by the author, Achilles, to be an unreliable storyteller.

As part of this growing self-consciousness and self-reflexivity of the narrative, Books 7 and 8 now dispense with the structural and proleptic paintings typical of previous book-pairs. However, like the diptych of Books 5 and 6, the final book-pair displays a pseudo diptych in Book 8 in the mythological parallels of Syrinx and Rhodopis. The narrative *ekphrasis* directly foreshadows the plot, but also highlight the contrasting erotic narratives of Leukippe and Melite. The structure reveals a self-reflexive picture of the book itself, refining the ring structure introduced in Book 1.

Book 8 focuses on narrative-exchange, its approach, and its reception. Book 8 also reveals the dialogue on Kleitophon's development of his narrative – how Kleitophon became the storyteller in Sidon. The self-reflexive nature of Book 8 is mirrored by the same reflected nature of Book 1 between Europa and Leukippe's meadows, both sexualised through imagery and suggestive storytelling. Within the text, the two myths become metafictional narratives centring on the composition and approach to narrative. The mirror effect makes them well suited book-ends for the novel as a whole, demonstrating a completely realised narrative: a self-conscious biographical account of a storyteller, Kleitophon.

Through the narrative and structural shifts of the final book-pair, Achilles reveals his presence in the text. There is a narrative distance achieved by severing Kleitophon's character and

narrator selves. It disengages the reader from personally identifying with the narrative world of character-Kleitophon, now focalised through an 'omniscient' narrator. It gives a unique perspective on the novel, a distance only achievable through the focalisation of an authorial figure. While the beginning of the novel immerses the reader in the fictional world through Kleitophon's character perspective, the second half of the novel severs this connection. It has a jarring effect on the reader's escape into the world of the narrative, reminding the reader that this world is not the world of reality, but is exclusive of the narrative. The distancing of the narrator from the narrative brings the reader out of the narrative world to see to see the narrative for its compositional and self-conscious commentary on fiction.

A number of features draw the reader's attention progressively, as the novel develops, to the role of the author: the image of the silent irrigator in Europa's meadow, the gardener of Kleitophon's date-palm narrative, the personified Nile and its associated imagery, and Kleitophon's measured metamorphosis from character to narrator. By the end of the novel the author is in the foreground of the novel itself. As a performance-driven text, the narrative often is self-congratulatory and ostentatious, but it is this very character which exposes the self-consciousness and the visibility of author, like the virtuoso performer in the cadenzas of a piano concerto. The novel, like its many paintings, demands to be analysed and reinterpreted for its various readings.

From the analysis of the text, it becomes clear that each book-pair has a specific tone and character. Together with these various tones go different levels of narration. The text must negotiate the voice of Kleitophon the character, Kleitophon the narrator, and the anonymous narrator in Sidon. Presiding over these narrative voices is the voice of the author, Achilles Tatius. Every narration needs to be viewed as part of *a theory of effective narration*. And while

narratology suggests that there can be no clear voice of the author within his text, it becomes clear that no effective discussion of the novel is possible without overtly discussing its sophistic 'author'. 'Metafiction' provides a useful discourse for analysing this self-awareness of literature, but it has insufficient explanatory force: it is *reflexivity* that drives the novel. The degree of reflexivity is due to the demands on a performing sophist through a strikingly declamatory narrative.

This thesis has two principal purposes. First, it identifies and analyses the presentation of narration which operates at several levels. An extension of this purpose is to manage the issue of engagement of the text with the reader as part of a self-reflexive commentary on the composition of fiction. Through this analysis, we can see the progression in which this commentary is realised. The novel culminates with the climactic trials of Kleitophon, Leukippe, and Melite, but this 'trial' becomes symbolic of the approach to the novel itself. Achilles' novel becomes a trial of narrative. Secondly, this analysis measures the shifts of the narrative, conceptualising a visual structure of the novel. This structure, which repeats and displays its own self-reflexivity, must be seen before the agenda of the novel becomes clear.

These two purposes work to form the comprehensive goal of this thesis: to give a total view of Achilles' novel. By progressing through the novel book-pair by book-pair, we are more able to recognise the tone and structure of these books. While this structure does not immediately bear on metafiction or narrative transgression, it is imperative when assessing the transgressive nature of Achilles in a complete analysis – it is this complete analysis which is lacking in recent scholarship.

Contrasting the Books has demonstrated the recurrent themes and effects of narrative. We have tracked the role of the book-pairs as symphonic 'movements' of the novel, providing a wider picture of Achilles' self-reflexive agenda. While the structure is not the focal point of the thesis, it becomes vital to understanding the novel's function. The text reveals a carefully structured narrative, more so than Chariton or Xenophon (possibly even Heliodorus). As the reader proceeds through the text, it gives the sense of an improvised work. The nature of the discussion fosters this idea, but the retrospective engagement of the narrative reveals a controlled text. Achilles Tatius' *Leukippe and Kleitophon* is a self-conscious, metafictional and sophisticated work, a performance enshrined in a sense of extempore declamation and its audiences.

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