

“Girl, Your Wounds Are Beautiful”:  
Beauty, Suffering and Identity  
in the Ancient Greek Novel

by

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\* Thank you, Francis Chien<sup>13</sup> for this amazing translation!

\*\* Thanks to the band Motopony for their song “God Damn Girl,” which is the inspiration behind the title of this thesis. The original lyrics read, “*God damn girl, your wounds are beautiful / you show me why love is critical.*”

“On one level I understood that the image of my face was merely that, an image, a surface that was not directly related to any true, deep definition of the self. But I also knew that it is only through appearances that we experience and make decisions about the everyday world, and I was not always able to gather the strength to prefer the deeper world to the shallower one. I looked for ways to find a bridge that would allow me access to both, rather than ride out the constant swings between peace and anguish. The only direction I had to go in to achieve this was to strive for a state of awareness and self-honesty that sometimes, to this day, occasionally rewards me. I have found, I believe, that our whole lives are dominated, though it is not always so clearly translatable, by the question “How do I look?” Take all the many nouns in our lives—car, house, job, family, love, friends—and substitute the personal pronoun I. It is not that we are all so self-obsessed; it is that all things eventually relate back to ourselves, and it is our own sense of how we appear to the world by which we chart our lives, how we navigate our personalities, which would otherwise be adrift in the ocean of other people’s obsessions.”

- **Lucy Grealy**

Harper’s Bazaar , February 1993<sup>1</sup>

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<sup>1</sup> “The late great Lucy Grealy on her face, tragedy, beauty and identity in Harper’s Bazaar, 1993,” *Lost Angeles, CA* (blog), December 17, 2010, <http://lostangelesca.tumblr.com/post/2353542845/mirrorings-the-late-great-lucy-grealy-on-her-face>

## INTRODUCTION

“It [the individual of the Greek novel] is nevertheless a living human being moving through space and not merely a physical body in the literal sense of the term. While it is true that his life may be completely passive--"Fate" runs the game--he nevertheless endures the game fate plays. And he not only endures--he keeps on being the same person and emerges from this game, from all these turns of fate and chance, with his identity absolutely unchanged.”<sup>2</sup>

There are five complete surviving novels in the ancient Greek literary canon. The two that will be explored in this paper are *Leucippe and Clitophon* by Achilles Tatius and *Callirhoe* by Chariton. A majority of the Greek novels follow a similar storyline. The protagonists are usually an exceptionally beautiful and heterosexual couple that meet, fall in love, separate, overcome harsh physical obstacles such as shipwrecks, robberies, and enslavement but then always reunite at the end in love and a happy marriage. In order to reach a happy ending, the couple must endure difficult adventures, usually instigated by Aphrodite or Eros. In addition, throughout the narrative, despite their beautiful bodies, they often attempt to remain chaste for their lover and are forced to make difficult choices and overcome violence to reunite with one another. It is this apparently simple plotline and unrealistic ending that allow readers and critics often to dismiss the novels as romantic fluff. Perhaps the characters are deemed to be one-dimensional or the strange idea of fidelity and marriage in love too ideal and romantic. Nevertheless, there has certainly been a

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<sup>2</sup> M.M. Bakhtin, “Forms of Time and Chronotope in the Novel,” *The Dialogic Imagination*, trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), pp.105.

renewed interest in the ancient novel and its role as a predecessor to the modern novel.

In “Forms of Time and Chronotope in the Novel,” M.M. Bakhtin analyzes time and the individual of the Greek novel. Bakhtin argues that such novels exist in an “adventure-time” – that only the events at the beginning, which sets up the problem and the end, which solves the problem, are the ones that matter. The adventure that ensues in between these two points are insignificant because once the couple is reunited and returns home, those adventures do not *leave traces* on the characters. Their honor remains intact and their persons unchanged because the character of the novel is already developed from the onset.<sup>3</sup>

This thesis explores what happens in that ‘middle-time,’—the ordeal between the starting and ending point; the suffering that the protagonists must go through in order to reach that happy ending so often found in the novel. Physical beauty, a common trope in the ancient novel, is usually the catalyst of the Greek character’s suffering. The prevalence of beauty in the novel might be analogous to the time period these novels are believed to have circulated. Jean Alvares writes, “In this period attitudes and actions toward social behavior, private life and the personal were being vigorously contested. An increased stress developed among the Greco-Roman aristocracy on self-presentation, an activity linked to matters of status, authority and fitness to rule.”<sup>4</sup> The main female characters are often gifted with an unearthly beauty

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<sup>3</sup> Bahktin, p. 89-90.

<sup>4</sup> Jean Alvares, “Reading Longus’ *Daphnis and Chloe* and Achilles Tatius’ *Leucippe and Clitophon* in Counterpoint,” *Authors, Authority, and Interpreters in the Ancient Novel*, ed. Shannon N. Byrne, Edmund P. Cueva and Jean Alvares (Groningen: Barkhuis Publishing, 2006), p. 3.

that wounds their lovers from the body into the soul. The Greek word for beauty is κάλλος , -εος, which the Liddell-Scott Jones Lexicon defines as “beauty especially of the body.” Physical beauty becomes a source of suffering not just for the beautiful individuals but also for their beholders. The characters established in the novel are not only beautiful, but they seem to be inherently good people of high ranking who, by divine will, must suffer on account of their beauty before the gods allow them to be truly happy. Beauty then becomes a part of the character’s identity and sets into motion the central plot of the novel. By creating a ‘middle-time’ in which the individual must suffer, the narrator puts their identity at stake. During this period, the individual’s already established self-identity experiences a conflict due to public and private perception of their self.

The two novels that will be analyzed are *Callirhoe* and *Leucippe and Clitophon*. First, I will examine how each novel portrays their characters physically. The majority of the examination will concern the portrayal of the female in the novel because she is often the object of gaze. It is usually the beautiful woman that undergoes the most suffering during the novel’s ‘middle-time.’ Secondly, I will analyze the ordeals both the women and men, particularly the women, endure in order to reunite. Finally, I will attempt to explain how the relationship between the character’s physical beauty and her suffering is in conflict with or compromises the protagonist’s identity.

## CHAPTER ONE: *Callirhoe* by Chariton

### INTRODUCTION & SYNOPSIS

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*Callirhoe*, written by Chariton, is the earliest of the surviving Greek novels. The novel largely chronicles the love story between the divinely beautiful Callirhoe, daughter of the Sicilian general Hermocrates, and the handsome youth Chaereas. It takes place in the famous city of Syracuse and stretches to the exotic eastern regions of Ionia under the rule of Persia and to Babylon itself. The novel is narrated by Chariton, who introduces himself in the first sentence of the story. He informs us that he is the clerk of a rhetorician, Athenagoras, and declares that he will tell us a love story that took place in Syracuse. The practice whereby the author identifies himself at the beginning of the narrative derives from the historical genre, a formula employed by Herodotus and Thucydides. In addition, many of Chariton's characters and references derive from actual historical figures and events, which gives the novel undertones of historical fiction.

The two protagonists of the novel meet by chance on the streets of Sicily during a public feast for Aphrodite and fall in love at first sight. They return home separately, sick with love for each other. When an assembly is called, the community, touched by the pair's suffering, asks Hermocrates to allow his daughter to marry Chaereas, despite rivalry between their families. Hermocrates consents and a spectacular wedding is held. However, Callirhoe's previous suitors are outraged at the betrothal and plot to separate the couple. They play on Chaereas' jealousy and manipulate him into believing that Callirhoe was having an adulterous affair while he

was away. In anger, Chaereas returns home and kicks Callirhoe in the stomach rendering her unconscious. The entire community believes her dead and after holding an elaborate funeral, buries her in a large tomb. However, Callirhoe was actually in a coma and wakes up. Unfortunately, a group of tomb robbers see the rich funeral offerings and break into the tomb, eventually carrying off Callirhoe. The chief robber, Theron, sells Callirhoe to Leonas, the steward of the wealthy and well-respected Dionysius of Ionia. Dionysius falls madly in love with the girl from Syracuse and asks her to marry him. Callirhoe is reluctant at first but then discovers she is pregnant with Chaereas' child. In order to protect herself and the child, Callirhoe is persuaded to marry Dionysius and make him believe that the baby is his. Meanwhile, back in Syracuse, Chaereas learns that the tomb has been broken into but discovers that Callirhoe's body has gone. Determined to bring back Callirhoe, dead or alive, Chaereas embarks on a journey to find his beloved. Both Callirhoe and Chaereas must face a series of obstacles that take up the rest of the novel. However, throughout a series of adventures, Callirhoe and Chaereas' love for one another remains steadfast despite the challenges they must endure in order to be reunited. Regularly in the narrative the divinities Aphrodite and Eros are the instigators of plot and are responsible for the couples' marriage, separation, and eventual reunion.

An important and recurrent theme of *Callirhoe* is the divine beauty of Callirhoe. Her beauty is the catalyst of events. The first section of this chapter will be spent exploring the physical beauty of Callirhoe and to a lesser extent, Chaereas. Callirhoe's beauty is a constant. It is never changing throughout the narrative. However, the reactions to her beauty *do* change when Callirhoe travels from Syracuse

to Ionia and finally to Babylon and many of these cases will be explored. The second section will chronicle the suffering that the protagonists endure before the reunion. Then I will analyze the relationship between beauty and suffering in the novel (i.e. whether or not beauty enhances or diminishes the characters' suffering). Finally I will analyze how the relationship between beauty and suffering conflicts with Callirhoe's identity.

## PHYSICAL BEAUTY

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Chariton's descriptions of Callirhoe's physical beauty are very detailed and repeatedly woven into his narrative. He also regularly alludes to divine figures and characters of epic. By doing so, he contrasts his characters with the characters of other genres to create a stronger sense of his protagonists' particular characteristics. Beauty is such a prevalent theme in the novel that Reardon says the central problem (or plot) in the novel "arises from Callirhoe's beauty, which engenders love: divine beauty is the motor of the initial movement, and of its complications."<sup>5</sup> This "central problem" in the novel will be discussed in a later section, since it is related to suffering.

There are two perspectives that the narrator gives us concerning Callirhoe's physical beauty. The first perspective is that of her native city and the second is the foreign and exotic perspective.

### IN SYRACUSE

Chariton begins the narrative proper with a brief biography of his hero and heroine. He introduces Callirhoe,

“Ερμοκράτης, ὁ Συρακουσίων στρατηγός, οὗτος ὁ νικήσας Ἀθηναίους, εἶχε θυγατέρα Καλλιρρόην τοῦνομα, θαυμαστόν τι χρῆμα παρθένου καὶ ἄγαλμα τῆς ὅλης Σικελίας: ἦν γὰρ τὸ κάλλος οὐκ ἀνθρώπινον ἀλλὰ θεῖον, οὐδὲ Νηρηίδος ἢ Νύμφης τῶν ὄρειων ἀλλ’ αὐτῆς Ἀφροδίτης. Φήμη δὲ τοῦ παραδόξου θεάματος πανταχοῦ διέτρεχε καὶ μνηστῆρες κατέρρεον εἰς Συρακούσας, δυνασταὶ τε καὶ παῖδες τυράννων, οὐκ ἐκ Σικελίας

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<sup>5</sup> B.P. Reardon, "Theme, Structure and Narrative in Chariton," *Oxford Readings in the Greek Novel*, ed. Simon Swain (Oxford: Oxford University Press, 1999), p. 171.

μόνον, ἀλλὰ καὶ ἐξ Ἰταλίας καὶ Ἡπείρου καὶ νήσων τῶν ἐν Ἡπείρῳ. Ὁ δ' Ἔρως ζεῦγος ἴδιον ἠθέλησε συμπλέξαι.”<sup>6</sup>

“Hermocrates, general of Syracuse, victor over the Athenians, had a daughter named Callirhoe, a wonder of a girl and the idol of all Sicily. For her beauty was not human but divine, not that of a Nereid or a Nymph from the mountains but of Aphrodite herself. Reports of this marvelous sight traveled everywhere: suitors flowed into Syracuse, lords and children of tyrants, not only from Sicily but also from Italy, the continent, and the peoples of the continent. But Eros wanted to make a match of his own.”

This description of Callirhoe sets up a framework for the love story. It emphasizes the maiden’s divine beauty, thereby inviting comparisons to both Helen of Troy and Odysseus’ Penelope, two beautiful women of epic, as I will show. Callirhoe’s social status is quickly established in the passage as the daughter of a very powerful general. Her nationality is also significant. She comes from a proud polis. Syracuse is famous for its defeat of the naval power of Athens. It is worth noting that Callirhoe’s father was the hero of that victory. This fact heightens Callirhoe’s important role within the community. She is the offspring of a respected and powerful war hero. The narrator also describes Callirhoe’s physical beauty here. Unlike other novelists, particularly Achilles Tatius, Chariton hardly ever itemizes Callirhoe’s looks. We do not really know what her specific features are. Instead he uses adjectives like ‘radiant’ or ‘golden’ to describe her. The reader will notice that the narrator often depicts the maiden’s appearance in its entirety, showing her at times even as a distant figure. This strategy gives Callirhoe a divine quality.

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<sup>6</sup> Chariton, *Callirhoe*, ed. B.P. Reardon (2004), line. 1.1.1; All the Greek in this thesis was pulled from the Thesaurus Linguae Graecae: <http://www.tlg.uci.edu/>; All translations are my own unless otherwise noted.

Chariton immediately objectifies Callirhoe. She is described as a θαυμαστόν χρῆμα. Callirhoe is a spectacle for her nation. She is not only a wonder to behold but she is also a prized possession, much like a museum artifact. Like an object in a museum, Callirhoe is a spectacle to arouse wonder and a possession of high value. In addition she is treated as an *agalma* or ‘idol’ of all Sicily. Already this term portrays Callirhoe as someone who seems other than human; the next sentence shows her as divine. The word ἄγαλμα in antiquity was often reserved in fact for statues or idols depicting divinity. Steiner points out that it is a “thing that gives delight.”<sup>7</sup> Not only can we understand that Callirhoe’s beauty is compared with a goddess’ beauty but also that her beauty is divinely given. The connection with the divine suggests that divinity will play a large role in the narrative. Callirhoe’s beauty is so renowned that men from all over Sicily, from Italy and from still further afield come to Syracuse in hopes of marrying her. In this respect she is like the women of epic. Penelope’s beauty and wealth drew many suitors to her palace and before her marriage to Menelaus, many suitors flocked to Sparta in hopes to win the hand of beautiful Helen. Chariton makes this allusion even stronger when he directly quotes sentences from the *Odyssey* and the *Iliad*. For example, when a maid tells Callirhoe that she is getting married, Chariton actually employs a direct quotation by Homer: “At this her knees collapsed and the heart within her...” (τῆς δ’ αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ).<sup>8</sup> This line describes Penelope in the *Odyssey* 4. Not only does the language communicate the strong emotion felt by Callirhoe, but Chariton implies that his

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<sup>7</sup> Deborah Steiner, *Images in Mind: Statues in Archaic and Classical Greek Literature and Thought* (Princeton: Princeton University Press, 2001), p. 188.

<sup>8</sup> Achilles Tatius, *Loeb’s Leucippe and Clitophon*, trans. S. Gaselee, M.A (1995), I. 1.1.14

characters are similar to the ones in “high” literature. Callirhoe’s character can be compared with both women. She possesses Helen’s beauty and Penelope’s faithfulness, in her case to Chaereas. Both of these virtuous qualities will further complicate the narrative and later enhance Callirhoe’s suffering.

Chariton ends his description of Callirhoe with an almost ominous and foreboding tone. Although there are many suitors coming into Syracuse for Callirhoe, none of that matters because the god has his own plan for a match. Eros wishes literally to “intertwine” two things together. The term, συμπλέξαι can carry sexual undertones, according to LSJ. Divine involvement in human life is usually a sign of complications to come. Eros, as god of love, is attracted to beauty but he is also a tricky god whose arrow can wound the soul the way the arrow of a bow can wound a soldier. Chariton’s introduction for his readers to Callirhoe outlines basic qualities of his heroine but he also prepares his readers for the suffering that his heroine might endure.

Chariton’s introduction of Chaereas is more brief, “There was a certain handsome youth named Chaereas who surpassed all, resembling the models and paintings showing Achilles and Nireus and Hippolytus and Alcibiades. His father was Ariston, second to Hermocrates in Syracuse” (Χαιρέας γάρ τις ἦν μειράκιον εὐμορφον, πάντων ὑπερέχον, οἷον Ἀχιλλέα καὶ Νιρέα καὶ Ἰππόλυτον καὶ Ἀλκιβιάδην πλάσται καὶ γραφεῖς δεικνύουσι, πατὴρ Ἀρίστωνος, τὰ δεύτερα ἐν Συρακούσαις μετὰ Ἑρμοκράτην φερομένου).<sup>9</sup> Chaereas also belongs to the higher stratum of society in Syracuse, although his father is not as powerful as Hermocrates. However,

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<sup>9</sup> Chariton, 1.1.3

it is his physical beauty that stands out most in the passage. While Callirhoe's beauty is compared to that of the goddess, Aphrodite, Chaereas is compared with humans of history and legend. It is interesting that he is not compared in character or beauty directly with them but he is compared with their models and paintings. This also points to another theme to be analyzed further, Chariton's consistent emphasis on the visual impressions his hero and heroine make. Their appearance and beauty is often contrasted with images of something else. Chariton compares Chaereas' beauty to statues and pictures of men who are already famed for their beauty as well as their high social status. By giving both Callirhoe and Chaereas such remarkable and widely recognized beauty, Chariton stresses to his readers the connection between beauty and nobility. The author also notes that Callirhoe's father Hermocrates and Chaereas' father Ariston share a fierce rivalry, rendering a union between the loving couple difficult to achieve. However, Chariton invokes Eros again at the end of this passage: "Eros loves winning and rejoices in unexpected victories" (φιλόνικος δέ ἐστιν ὁ Ἔρως καὶ χαίρει τοῖς παραδόξοις κατορθώμασιν).<sup>10</sup> The beauty of the two protagonists provokes the god to seek such a triumph against the odds. By ending the passage with Eros' plan to bring the two together, Chariton reminds the readers that beauty is not the only source of agency in the plot. It is Callirhoe's beauty that stirs Chaereas' heart but it is also Eros' love of beauty and the god's agency that propels the plot forward.

Chaereas' beauty is noted again in the next passage. The city is holding a feast for Aphrodite and for the first time, Callirhoe appears in public. Meanwhile, Chaereas

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<sup>10</sup> Chariton 1.1.4

is walking home from the gymnasium “shining like a star” (στίλβων ὥσπερ ἀστήρ), “the flush of wrestling bloomed on his face like gold on silver” (ἐπήνθει γὰρ αὐτοῦ τῷ λαμπρῷ τοῦ προσώπου τὸ ἐρύθημα τῆς παλαίστρας ὥσπερ ἀργύρῳ χρυσός).<sup>11</sup>

First, the city’s recognition of Aphrodite is important. This is a city where Aphrodite holds sway, evidenced by the public feast they are holding. In addition it is at Aphrodite’s feast where Callirhoe makes her first public appearance in order to pay homage to the goddess. Second, Chaereas’ brilliant figure evokes the divine. Gods often show themselves radiantly with bursts of light. Chaereas’ body gleams like the stars in the heavens. His radiantly flushed face could also allude to the gods. In her discussion of divine epiphanies, Deborah Steiner mentions that “radiance regularly comes from the god’s body, especially from his head and face,”<sup>12</sup> citing Hesiod, Homer, and Euripides. Chaereas emerges from the gymnasium as if in such a moment of epiphany. The narrator also compares his flushed face to precious metals “like gold on silver.” This could refer to the skill of divine Hephaestus who created beautiful works by pouring gold onto silver. He forged magnificent equipment for gods and humans alike, such as Achilles’ shield and Eros’ bow and arrows. Similarly, Hephaestus figures in the *Odyssey*, when Athena transforms Odysseus into a godlike man. She “lavished splendor over his head and shoulders” much like “a master craftsman washes gold over beaten silver,”<sup>13</sup> a skill, we are told, that is taught by Hephaestus. It is as if Chaereas’ face is like a perfect piece of metalwork crafted by the hands of Hephaestus. Just at the moment Callirhoe is leaving Aphrodite’s temple

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<sup>11</sup> Chariton 1.1.5

<sup>12</sup> Steiner, p. 97.

<sup>13</sup> Homer, *Odyssey* trans. Robert Fagles (New York: Penguin Books, 1997) lines, 6.256-60.

with her mother and as Chaereas walks home from the gymnasium, Eros' plan is set into motion. The two run into each other and fall in love at first sight. In this, the narrator writes, "beauty had been matched with nobility."<sup>14</sup> Both qualities fit either character. In this novel, beauty and nobility appear to be inseparable.

Because of the forbidden nature of their marriage, Callirhoe and Chaereas are in despair. But their plight evokes the city's concern for the lovesick couple, their most beautiful citizens. They see Chaereas' beauty waste away and this arouses their sympathy. When an assembly is called, the only subject of debate is the couples' fate. Both the men and women of the city plead with Hermocrates to end Chaereas' suffering by allowing the couple to marry because their match is the only match "worthy of each other" (ἀλλήλων ἄξιον).<sup>15</sup> The two are well-suited in looks and in rank. This event illustrates the important roles that both Callirhoe and Chaereas play within their polis. These two beautiful people are the pride of the city.

After Hermocrates gives his consent to marry his daughter Callirhoe to Chaereas, the entire city proceeds to Hermocrates' house to see the bride. Callirhoe is at home grieving. She has heard she must marry someone, but she does not know who. When she steps out of her house, she is delighted to find Chaereas: "Then Chaereas ran to her and kissed her; Callirhoe, like the light of a lamp having oil poured on, was rekindled again and became taller and stronger. When she went forward into the public, the whole crowd was struck with amazement, as when Artemis appears to hunters in solitude. Some of the onlookers even knelt in homage."

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<sup>14</sup> This sentence is unclear because there is a lacuna in the manuscript, but this working seems secure.

<sup>15</sup> Chariton, 1.1.12.

(ὁ μὲν οὖν Χαιρέας προσδραμῶν αὐτὴν κατεφίλει, Καλλιρόη δέ, γνωρίσασα τὸν ἐρώμενον, ὥσπερ τι λύχνου φῶς ἤδη σβεννύμενον ἐπιχυθέντος ἐλαίου πάλιν ἀνέλαμψε καὶ μείζων ἐγένετο καὶ κρείττων. ἐπεὶ δὲ προῆλθεν εἰς τὸ δημόσιον, θάμβος ὄλον τὸ πλῆθος κατέλαβεν, ὥσπερ Ἀρτέμιδος ἐν ἐρημίᾳ κυνηγέταις ἐπιστάσης· πολλοὶ δὲ τῶν παρόντων καὶ προσεκύνησαν).<sup>16</sup> The narrator first draws the reader's gaze to Callirhoe, and then slowly directs the attention toward the spectators and their reaction to her beauty. Callirhoe practically changes her form upon seeing Chaereas. Throughout her lovesick grief, her beautiful body, in its tears and anguish, was like a "dying lamp." But as her light is just about to go out, at the sight of her beloved it springs back to life. Immediately, her body seemed "taller and stronger," suggesting she seems even more beautiful than when Chaereas first met her on the street. This might also be a reference to the *Iliad* when the poet describes Achilles' shield. Hephaestus, its maker, has etched images of the great gods onto the shield. But in comparison to the mortals drawn on the shield, his divine figures are painted "beautiful and large in their armor, being divinities, and both conspicuous from afar; but the people were on a smaller scale."<sup>17</sup> Hephaestus depicts the images of the gods larger than the images of humans on the shield. Similarly, Chariton also depicts Callirhoe as larger in this moment, allowing her to stand out in a sea of people. The awe evoked by her appearance shows the maiden to have divine qualities, comparable to those of the gods, as depicted on the shield. Chariton goes on to compare the spectators' astonishment with the effect made by the appearance of

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<sup>16</sup> Chariton, 1.1.16

<sup>17</sup> Homer, *Iliad* trans. Robert Fagles (New York: Penguin Books, 1998) lines, 18.518-19; For more analysis on divine epiphanies and figures in literature see Steiner (2001).

Artemis, the virgin goddess, to hunters. The narrator's reference to Artemis is curious since Callirhoe and Syracuse are closely associated with Aphrodite. Both Athena and Artemis are famous for their golden beauty, so the reference is appropriate to Callirhoe's godlike beauty. Perhaps the bride is compared to Artemis here because she is still a virgin. The onlookers "knelt in homage" (προσεκύνησαν), a term most often used in antiquity, particularly in Greece and Rome, for the worship of gods. However, in the Orient, kneeling in homage was reserved for princes and potentates.<sup>18</sup> This eastern practice will take on more significance when Callirhoe finds herself in the Persian Empire.

Callirhoe's beauty next becomes an issue when a group of tomb robbers break into her extravagant tomb. They enter in hopes of finding expensive things to sell but they find something that is worth even more. The leader of the robbers, Theron, soon realizes the value of a woman with Callirhoe's beauty. He aims to cash in on that value by selling her for as much as he can make. So leaving the possessions behind, Theron and his fellow robbers take Callirhoe to Ionia where they encounter Leonas, the steward to the very wealthy and handsome Dionysius. Callirhoe's beauty encourages Leonas to purchase her as a slave and mistress for his master.

### **IN IONIA AND BABYLON (THE PERSIAN EMPIRE)**

It is in Ionia where attitudes to and the descriptions of Callirhoe's beauty shift. The gaze is no longer that of the community of Syracuse but of the communities of the eastern world. In Ionia and Babylon, Chariton emphasizes the significance of the

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<sup>18</sup> Chariton, *Callirhoe*, ed. and trans. G.P. Goold, The Loeb Classical Library (Cambridge: Harvard University Press, 1995) p., 37.

spectator gaze. There is extra emphasis on the awe that the spectator feels and the descriptions of her beauty seem increasingly hyperbolic. It is as if the foreigners have never seen such a sight before.

Callirhoe's beauty does not necessarily change physically but the descriptions of her beauty and the reactions to her beauty in Ionia and Babylon are of still greater astonishment and awe. She takes on more than just characteristics of the divine; she is divine. Now that she has crossed to Asia, Callirhoe's beauty causes her to be mistaken as divine. Zeitlin points out that "the genre of the erotic novel takes full rhetorical advantage of the popular notion that beauty itself may be taken as evidence of divine."<sup>19</sup> This is most evident during Callirhoe's time in the east. Her divine beauty becomes the root of her suffering.

Before the sale of Callirhoe is completed, Theron must present the girl before Leonas and the people of Dionysius' country house. At the entrance of the country house, Theron loosens Callirhoe's hair and has her go into the house first. Callirhoe's entrance has the quality of an epiphany, because when she enters "Leonas and all inside stopped, struck with amazement at the sudden apparition, as if they had set eyes on a goddess, some thought they had seen a goddess and others even knelt in homage. For there was a rumor that Aphrodite could be seen in the fields." (ὁ δὲ Λεωνᾶς καὶ πάντες οἱ ἔνδον ἐπιστάσης αἰφνίδιον κατεπλάγησαν, οἱ μὲν δοκοῦντες θεὰν ἑώρακεῖναι, οἱ δὲ καὶ προσκυνήσαντες· καὶ γὰρ ἦν τις λόγος ἐν τοῖς ἀγροῖς Ἀφροδίτην ἐπιφαίνεσθαι).<sup>20</sup> She is like a divine epiphany for the onlookers. When

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<sup>19</sup> Froma I. Zeitlin, "Chariton's Theater of Romance," *The Ancient Novel and Beyond*, ed. Stelios Panayotakis, Maaike Zimmerman, Wytse Keulen (Leiden: Brill, 2003), p., 78.

<sup>20</sup> Chariton, 1.14.1

Chariton first introduces the readers to Callirhoe, she has the beauty of Aphrodite, but in this scene, we begin to see the maiden's transition from simply possessing Aphrodite's beauty to actually being Aphrodite in human form. Leonas and the rest of the crowd's reaction is one of astonishment, like that of the spectators during the wedding ceremony. Callirhoe's beauty creates emotions of "joy and wonder" (χαρὰ καὶ θαυμασμὸς).<sup>21</sup> Leonas is so pleased with the beauty of his gift for his master that he exchanges her for one talent of silver, that is six thousand drachmas, an amount that far surpasses the regular three hundred drachmas for an adult slave at that date.<sup>22</sup> Callirhoe's beauty sets her apart from any mere slave. From the perspective of mercantile exchange, she is not only a pirate's booty but is also a kind of luxury item or commodity. Her beauty is one of a kind and Leonas pays accordingly, without Theron even specifying a price.

Leonas entrusts his beautiful purchase to the women servants on the country estate to bathe and dress her in preparation for Dionysius. After her bath, they "anointed her skin with oil, and wiped it off carefully" (ἤλειψάν τε καὶ ἀπέσμηξαν ἐπιμελῶς).<sup>23</sup> Oil also gives Callirhoe an extra layer of shine, already a characteristic of her physical presence. It reveals to the women (and reader) Callirhoe's naked body for the first and only time, which prompts even stronger feelings of astonishment than her face alone. The girl's face seemed divine but it pales in comparison to her beautiful body: "her skin gleamed white, glowing just like some shining surface; her

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<sup>21</sup> Chariton, 1.14.2

<sup>22</sup> Chariton, *Callirhoe*, ed. and trans. G.P. Goold., p. 81.

<sup>23</sup> Chariton, 2.2.2

flesh was so delicate that you were afraid that even the touch of a finger would cause a great wound” (ὁ χρῶς γὰρ λευκὸς ἔστιλψεν εὐθὺς μαρμαρυγῆ τινι ὅμοιον ἀπολάμπων· τρυφερὰ δὲ σάρξ, ὥστε δεδοικέναι μὴ καὶ ἡ τῶν δακτύλων ἐπαφὴ μέγα τραῦμα ποιήσῃ).<sup>24</sup> In contrast to her face, Callirhoe’s body almost does not seem like a real human body. Rather she seems divine. The narrator uses different words for ‘shining’ to describe Callirhoe’s body such as ἀπολάμπων and μαρμαρυγῆ. The surface of her body is white and shiny like a marble statue but it is also delicate and soft enhancing her female identity. Her beauty is so remarkable that it would be difficult to ever see it damaged or wounded.<sup>25</sup> It is so lovely that the women are afraid to touch it, which evokes a distance between humans and Callirhoe and emphasizes her divine quality.

Callirhoe’s beauty is not lost among the countrywomen. They respond to it the way other spectators in the novel have reacted to it. They remark that Callirhoe’s beauty surpasses even the beauty of their former mistress, Dionysius’ deceased wife, to the point that their mistress “would have looked like her servant” (ταύτης δὲ ἂν θεραπαινὶς ἔδοξεν).<sup>26</sup> The maiden’s beauty is so remarkable that the countrywomen practically disparage their former mistress’ beauty in favor of Callirhoe’s. When the girl asks to wear a slave’s tunic, the women continue to look upon the maiden with awe because even a slave’s tunic suited Callirhoe and “looked expensive with her beauty shining on it” (πολυτελὲς ἔδοξε καταλαμπόμενον ὑπὸ κάλλους).<sup>27</sup> Callirhoe’s radiance gleams when she is dressed but underneath her clothing is even greater

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<sup>24</sup> Ibid.

<sup>25</sup> Professor Roberts commented that the women’s fear of touching Callirhoe’s bare skin is analogous to *Pygmalion and the Statue* in Ovid’s *Metamorphoses*: Pygmalion creates a female statue out of ivory with such exquisite beauty that he falls in love with it. His love is so passionate that he even caresses the statue to only fear that he might be wounding it with his eager touch.

<sup>26</sup> Chariton, 2.2.2

<sup>27</sup> Chariton, 2.2.4

brilliance. However, their praise serves only to alarm the girl who suspects further trouble in store.

When Leonas informs Dionysius about Callirhoe, Dionysius cannot believe that a slave girl could possess such beauty. Dionysius had recently become a widow so his steward has purchased the maiden in hopes to revive his master's spirits. The concept that beauty and nobility are inseparable is alive and well in the eastern world too. Dionysius says to Leonas, "Leonas, it is impossible for someone not freeborn to be beautiful. Have you not heard from the poets that beautiful people are the children of gods, and many before that to be the children of noble men?" (ὦ Λεωνᾶ, καλὸν εἶναι σῶμα μὴ πεφυκὸς ἐλεύθερον. οὐκ ἀκούεις τῶν ποιητῶν ὅτι θεῶν παῖδες εἰσιν οἱ καλοί, πολὺ δὲ πρότερον ἀνθρώπων εὐγενῶν).<sup>28</sup> (There are many instances where Dionysius seems a very well-read man. He refers to poetry and quotes directly from literature, further confirming his noble status). Dionysius' remark about beauty and its relationship with divinity conforms with the way remarkable beauty has been viewed throughout the novel so far. Both Callirhoe and Chaereas are the products of noble families, especially Callirhoe, whose father holds the preeminent position in their city. The perception that beautiful people are the children of gods also rings true borne out by the representation of Callirhoe throughout the narrative. The beautiful maiden is repeatedly compared with Aphrodite and on many occasions she is actually mistaken for Aphrodite herself. Aphrodite not only holds sway in Syracuse but it seems that she plays a large role in the religious life of the Ionians as well.<sup>29</sup>

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<sup>28</sup> Chariton, 2.1.9

<sup>29</sup> It might be interesting to note that Chariton tell his readers that he is from Aphrodisias, a town in Asia Minor. See Chariton, 1.1.1.

After her bath, Callirhoe goes to the shrine of Aphrodite to pay homage and lament her troubles. Meanwhile Dionysius is riding out from the city to the shrine as well. Entering just as Callirhoe turns around, he cries out, “Aphrodite, be gracious, and may your presence be good for me!” (“ἄλωος εἶης, ᾧ Ἀφροδίτη, καὶ ἐπ’ ἀγαθῷ μοι φανείης”).<sup>30</sup> When Leonas tries to correct his master saying that the woman is actually a slave, Dionysius strikes Leonas and says “You blasphemer, do you talk to gods as you do men?” (“ἀσεβέστατε” εἶπεν, ὡς ἀνθρώποις διαλέγη τοῖς θεοῖς;) and quotes from the *Odyssey* “often disguised as strangers from foreign lands, the gods watch human violence and righteousness” (καὶ τε θεοὶ ξείνοισιν εὐοικότες ἀλλοδαποῖσιν ἀνθρώπων ὕβριν τε καὶ εὐνομίην ἐφορῶσι;).<sup>31</sup> At their first meeting, Dionysius mistakes Callirhoe for Aphrodite in disguise as a human being because he has read in poetry that the gods often do such things. For example, in the *Hymn to Aphrodite* Aphrodite disguises herself in human form to seduce Anchises. Callirhoe is no longer the beautiful woman of Syracuse. First she has put on a slave’s tunic to take on her new identity as a slave and here again her human identity seems to be at stake, though in this case being mistaken for a god. Callirhoe cannot change how beautiful she is, but people can interpret her beauty in many different ways. She cannot control nor change those perceptions. Wherever she goes, spectators will always compare her with goddesses, particularly Aphrodite, or other heroines in myth. In this way, Callirhoe actually suffers from dual consciousness.<sup>32</sup> Dual consciousness is

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<sup>30</sup> Chariton, 2.3.5

<sup>31</sup> Chariton 2.3.7; Homer, *Odyssey*, lines 17.485-487

<sup>32</sup> Term coined by sociologist W.E.B DuBois when one perceives themselves differently than the way another perceives them. This often results in a confounded identity: W.E.B. Dubois., *The Souls of Black Folk*. (Rockville: Arc Manor, 2008).

Callirhoe's main source of suffering as opposed to Leucippe's consistent physical suffering. Callirhoe's self-identity is divided between how her native city perceives her and how the orient perceives her. This will be discussed in greater detail in a later section.

Callirhoe is quick to correct Dionysius saying that she cannot be a goddess if she is not even a "blessed mortal" (ἄνθρωπον εὐτυχῆ).<sup>33</sup> By this point, Dionysius is already inflamed with love for the girl. A few days later, he proposes to her. Callirhoe agrees after she finds out she is pregnant with Chaereas' child. Her second wedding is even more lavish than her first but the tone is much more somber. The entire city comes out to view the spectacle, where "there were rumors concerning who the bride was. Because the woman was beautiful and unknown, many people were convinced that she was a Nereid who had risen from the sea or a goddess from Dionysius' estate"<sup>34</sup> (λογοποιῖαι δὲ ἦσαν τίς ἢ νύμφη• τὸ δὲ δημοδέστερον πλῆθος ἀνεπιείθετο διὰ τὸ κάλλος καὶ τὸ ἄγνωστον τῆς γυναικὸς ὅτι Νηρηΐς ἐκ θαλάσσης ἀναβέβηκεν ἢ ὅτι θεὰ πάρεστιν ἐκ τῶν Διονυσίου κτημάτων).<sup>35</sup> Seeing her in her wedding regalia, throngs outside shout "Aphrodite is the bride!" Once again, Callirhoe is unable to escape this new identity as a goddess. She has come from being a beautiful woman in Syracuse that worships Aphrodite into Ionia, becoming Aphrodite herself. Callirhoe often exhibits attributes similar to those of the goddess, in particular her radiance and she arouses a similar awe in her audience. Appearance is undoubtedly significant in the novel. On her wedding day Callirhoe wears a beautiful Milesian dress, another

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<sup>33</sup> Chariton, 2.3.8

<sup>34</sup> Aphrodite was also born from the sea.

<sup>35</sup> Chariton, 3.2.15

sign of her changing national identity and is adorned with jewelry. In these instances, the maiden's physical beauty causes onlookers to fall to their knees, as if bowing to a god. Their reaction is similar to Anchises' when he looks upon Aphrodite in her human disguise: "When Anchises saw her he was filled with wonder as he took note / of her appearance and size of length and splendid clothes."<sup>36</sup> Callirhoe is often dressed in beautiful clothes, thus emphasizing her beauty even more. In addition, she regularly makes a striking appearance, whether as a vision before Dionysius or appearing before a crowd in public. Callirhoe is constantly on display and always makes a powerful first impression.

Chariton is very sensitive to the "female experience"<sup>37</sup>, particularly the woman's perspective on Callirhoe's famous beauty. In Syracuse, women are often supportive of Callirhoe and play a part in bringing the girl and Chaereas together, since in the novel they participate in the assembly. When Theron introduces his expensive acquisition (Callirhoe) to Leonas, he fabricates a story that the girl is a slave from Sybaris and that as a slave of the household he was given orders to sell her on account of her mistress' jealousy of her beauty (1.12.9). This is a plausible, if fictional excuse to sell a slave. It has this degree of legitimacy that women in *Callirhoe* usually perceive Callirhoe as a threat to their beauty. Dionysius' devotion to Callirhoe and her remarkable beauty is ever present throughout their marriage. When Chaereas and his friend Polycharmus arrive in Ionia, they decide to pay

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<sup>36</sup> *Hymn to Aphrodite*, trans. Gregory Nagy, lines., 84-85,  
<http://www.uh.edu/~cldue/texts/aphrodite.html>

<sup>37</sup> David Konstan, *Sexual Symmetry* (Princeton: Princeton University Press, 1994) p., 60.

homage to Aphrodite. The narrator quotes from the *Iliad* here.<sup>38</sup> At the shrine, “when he lifted his head, he saw beside the goddess a golden statue of Callirhoe, an offering of Dionysius. At this his knees collapsed and the heart within him...” (μεταξὺ δ’ ἀνακύψας εἶδε παρὰ τὴν θεὸν εἰκόνα Καλλιρόης χρυσεῖν, ἀνάθημα Διονυσίου. Τοῦ δ’ αὐτοῦ λύτο γούνατα καὶ φίλον ἦτορ.).<sup>39</sup> Dionysius has erected a statue of Callirhoe. By doing so, he immortalizes Callirhoe’s beauty. It also solidifies Callirhoe’s role as a “living portrait of Aphrodite” in Ionia and this could mean two things: that she is “an apparent epiphany of the goddess to the onlookers and through her image as a cult statue.”<sup>40</sup> But the statue also causes Chaereas to suffer because he learns that the woman immortalized in the statue, his wife, has married another man.

Another instance where Dionysius exhibits his passionate love for Callirhoe is in his reaction to the image of his wife and newborn son. The city holds a great celebration after the birth and the couple gives thanks at Aphrodite’s shrine. When Callirhoe speaks with Aphrodite, “she first took her son into her arms; it was the most beautiful sight he had ever seen, like nothing a painter has ever painted nor sculptor sculpted nor poet recorded until now. For none of them has ever created Artemis or Athena caring for a child in her arms. Seeing this Dionysius wept for joy and quietly paid homage to Nemesis” (πρῶτον μὲν οὖν τὸν υἱὸν εἰς τὰς αὐτῆς ἀγκάλας ἐνέθηκε, καὶ ὄφθη θέαμα κάλλιστον, οἷον οὔτε ζωγράφος ἔγραψεν οὔτε πλάστης ἔπλασεν οὔτε ποιητῆς ἰστόρησε μέχρι νῦν• οὐδεὶς γὰρ αὐτῶν ἐποίησεν Ἄρτεμιν ἢ Ἀθηνᾶν βρέφος ἐν ἀγκάλαις κομίζουσαν. ἔκλαυσεν ὑφ’ ἡδονῆς Διονύσιος ἰδὼν καὶ ἡσυχῇ τὴν

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<sup>38</sup> Homer, *Iliad*, line 21.114.

<sup>39</sup> Chariton, 3.6.3

<sup>40</sup> Zeitlin, p. 79.

Νέμεσιν προσεκύνησε).<sup>41</sup> In both examples, Callirhoe's beauty is put on display. Her beauty is akin to that seen in works of art. In the latter scene, she is also given a characteristic that neither Artemis nor Athena have, a child. This is what sets her apart from the goddesses. By emphasizing such a difference, we see a more human side of Callirhoe. In addition, this vision is not an actual work of art. It is a moment in time that no artist has the fortune to craft but to Dionysius, it is a moment that arouses very strong emotions. The tone of the scene is serene, as if the bond between mother and child can never be broken. It not only solidifies Aphrodite's reign over the city but it also adds a layer to Callirhoe's identity. She is now a beautiful mother.

In book one, Callirhoe, who is believed to be dead, is given an elaborate funeral. In book four, Chaereas also receives a funeral of his own. When Chaereas and Polycharmus are in Ionia, their ship is attacked and burnt by a group of barbarians who believe it belongs to an enemy. Both men are taken prisoners and sold as slaves to the estate of Mithridates. Chaereas' suffering is highlighted here. Like Callirhoe, he is also enslaved for some time. But after the destruction of the warship, Callirhoe is falsely informed that Chaereas was on that ship and killed. Callirhoe's grief is so great that Dionysius offers to hold a funeral for Chaereas. Even at a funeral, Callirhoe's beauty remains radiant. People from all over the Persian provinces have sailed to Miletus to catch a glimpse of the beautiful maiden for "the maiden's great fame had spread all over Asia, and the name of Callirhoe had reached all the way to the great king, as one excelling even Ariadne and Leda. However she exceeded all expectations. She came forth dressed in black, her hair loosened and her

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<sup>41</sup> Chariton, 3.8.6

face radiant; with her arms and ankles exposed, she seemed more beautiful than the white-armed and beautiful-ankled women of Homer's" (ἦν δὴ καὶ κλέος μέγα τῆς γυναικὸς ἐπὶ τῆς Ἀσίας πάσης καὶ ἀνέβαινεν ἤδη μέχρι τοῦ μεγάλου βασιλέως ὄνομα Καλλιρόης, οἷον οὐδὲ Ἀριάδνης οὐδὲ Λήδας. τότε δὲ καὶ τῆς δόξης εὐρέθη κρείττων• προῆλθε γὰρ μελανείμων, λελυμένη τὰς τρίχας, ἀστράπτουσα δὲ τῷ προσώπῳ. καὶ παραγυμνοῦσα τοὺς βραχίονας καὶ τὰς κνήμας ὑπὲρ τὴν Λευκώλενον καὶ Καλλίσφυρον ἐφαίνετο τὰς Ὀμήρου).<sup>42</sup> Callirhoe's status in Asia is that of an international celebrity. The crowds that come to see her grow with each public appearance. Her beauty is her source of suffering but in this case, she is also the topic of conversation and gossip. This will only add to her suffering. The spectators' reaction on seeing the girl is predictable, "not a person there could bear her dazzling beauty. Some turned away as if the rays of the sun were shining on them...others even knelt in homage" (οὐδεὶς μὲν οὖν οὐδὲ τῶν ἄλλων τὴν μαρμαρυγὴν ὑπήνεγκε τοῦ κάλλους, ἀλλ' οἱ μὲν ἀπεστράφησαν, ὡς ἀκτῖνος ἡλιακῆς ἐμπεσοῦσης, οἱ δὲ καὶ προσεκύνησαν).<sup>43</sup> She is treated as divine and royal. Another important detail about the funeral is that Callirhoe's beauty overshadows Chaereas' beauty. Callirhoe has a statue made for her beloved that is carried in the funeral procession. Both protagonists have now been immortalized through art. But however handsome Chaereas' image is, it is eclipsed by the presence of Callirhoe, "she alone captivated every eye" (ἀλλ' ἐκείνη μόνη τοὺς ἀπάντων ἐδημαγώγησεν ὀφθαλμούς).<sup>44</sup> Her beauty not only captures every gaze in the crowd but also retains that gaze.

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<sup>42</sup> Chariton, 4.1.8

<sup>43</sup> Chariton, 4.1.9

<sup>44</sup> Chariton, 4.1.10

Chaereas and Mithridates strike up a friendship and Mithridates agrees to deliver a love letter to Callirhoe on behalf of Chaereas. Dionysius finds Chaereas' letter in his wife's belongings informing her that he is in fact alive. At this point, both Dionysius and Callirhoe believe Chaereas to be dead. Refusing to believe that Callirhoe's former husband is alive, Dionysius immediately accuses Mithridates of concocting the letter in an attempt to seduce his wife. Dionysius contacts the King in Babylon and the King agrees to preside over a court trial to determine whether or not Mithridates is guilty of adultery. Accordingly, Dionysius and Callirhoe must travel to Babylon. However, before her arrival, reports of Callirhoe's beauty begin to circulate among the Persian women. They instantly view the beautiful Callirhoe as a threat to all of their women. Unable to believe that a Greek woman would dare to challenge the famous beauty of Persian women, they approach the queen for a solution. She laughs off the threat and suggests they hold a beauty contest, although we should note that Callirhoe has no idea of this plan. The Persian women choose Rhodogune to be their representative, a noble woman famous for her beauty in the city. She is adorned with jewelry and the best dress, and "groomed carefully" for the upcoming competition. The women are confident of victory, expecting that Rhodogune's beauty will show the Greeks that they are just "braggarts" (ἀλαζόνες). However, their confidence and pride is short lived, when Dionysius allows Callirhoe to appear in public. Once again, Callirhoe makes a grand entrance. When she steps out, under the gaze of a curious Babylon, Callirhoe's face shines "with a radiance which captivated all eyes, just as on dark nights when a light suddenly appears" (μαρμαρυγή κατέσχε

τὰς ἀπάντων ὄψεις, ὥσπερ ἐν νυκτὶ βαθεῖα πολλοῦ φωτὸς αἰφνίδιον φανέντος).<sup>45</sup>

Callirhoe's ability to shine in the presence of others has been a consistent aspect of her beauty as the author describes it. In this case too her brilliance amazes the audience.

The difference between this beauty contest and other such contests in literature like the judgment of Paris or even the beauty contest portrayed in *Daphnis and Chloe*, is that there is no single judge.<sup>46</sup> No one decides that Callirhoe is the most beautiful woman. Every one simply knows. In addition, Callirhoe has no idea she is even in a beauty contest. Before her arrival in Babylon, Callirhoe laments that Fortune has taken her far from home, from Syracuse to Ionia and finally to Babylon. Her national identity is constantly in jeopardy. Wherever she goes, her identity is defined by her beauty which becomes the source of her problems. So before the carriage enters Babylon, she accepts the fact that she must settle down into a new home but her greatest fear is that once there, "For I do not fear the length of the journey but that someone there will think me beautiful" (φοβοῦμαι γὰρ οὐχ οὔτω τὸ μῆκος τῆς ἀποδημίας ὡς μὴ δόξω τινὶ κάκει καλή).<sup>47</sup> Troubles always seem to arise when her beauty attracts a new and determined suitor. The jealousy and hostility that Callirhoe must encounter among women when she is abroad is out of her control. She

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<sup>45</sup> Chariton, 5.3.9

<sup>46</sup> A beauty contest ensues between rival lovers Daphnis and Dorkon. Chloe presides as the judge. Daphnis and Dorkon 'debate' their beauty and the victor receives a kiss from Chloe. Daphnis wins as the result of the contest entails Daphnis discovering his love for Chloe when she kisses him. For more, see Longus, *Daphnis and Chloe*, trans. J.R. Morgan (2004), 1.15

<sup>47</sup> Chariton, 5.1.7

cannot change the way other women view her. The way men and women perceive her tends to alienate her from the world.<sup>48</sup>

A final testament to Callirhoe's astonishing beauty occurs during the trial in Babylon, when Dionysius accuses Chaereas' friend, Mithridates, of attempting to steal his wife. The trial attracts crowds of people. Chariton notes that most of them are not there to hear the arguments, but instead they turn up in hopes of catching a glimpse of Callirhoe, who will be present during the trial. In the courtroom Callirhoe, "exceeded expectations just as she did earlier against the other women. When she entered the courtroom she looked just as the divine poet describes Helen, when she appeared "at the sides of Priam and Panthous and also Thymoetes' elders of the people." The sight of her brought admiration and silence, and 'they all prayed to lie beside her on the bed'" (τοσοῦτω δὲ ἔδοξε κρείττων ἑαυτῆς, ὅσῳ τὸ πρότερον τῶν ἄλλων γυναικῶν. εἰσῆλθεν οὖν εἰς τὸ δικαστήριον, οἷαν ὁ θεῖος ποιητῆς τὴν Ἑλένην ἐπιστῆναί φησι τοῖς ἀμφὶ Πρίαμον καὶ Πάνθοον ἠδὲ Θυμοίτην δημογέρουσιν· ὀφθεῖσα δὲ θάμβος ἐποίησε καὶ σιωπὴν, πάντες δ' ἠρήσαντο παρὰ λεχέεσσι κλιθῆναι).<sup>49</sup> Chariton inserts here direct quotations from the *Iliad* 3 (referring to Helen viewing the Greeks from the Trojan wall) and the *Odyssey* 1 (referring to Penelope and her suitors). Once again, Callirhoe is put on display before an entire city and her beauty incites the lust and admiration of those around her. In earlier scenes of her divine appearances, Callirhoe often stirred up emotions of astonishment but an interesting word used here is "silence" (σιωπὴν ). This is the first time that her beauty

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<sup>48</sup> Callirhoe's alienation is an important part of her suffering. This will be further analyzed in the next section.

<sup>49</sup> Chariton 5.5.8

inspires reverential silence in her viewers. Her beauty is not just a wonder to look at, it also exerts a commanding presence. Callirhoe is in a courtroom after all, a place of tension and debate. The silence provoked by her beauty gives the scene a mixture of tension *and* wonder.

## SUFFERING AND IDENTITY

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After Callirhoe's bath, the countrywomen of Dionysius' estate praise the girl for her beauty. The praise is so extravagant that "Callirhoe grieved at their praise for she saw it as foreboding" (ἐλύπει τὴν Καλλιρόην ὁ ἔπαινος καὶ τοῦ μέλλοντος οὐκ ἀμάντευτος ἦν).<sup>50</sup> Callirhoe's suspicions are proven correct as she struggles thereafter to maintain control of her identity. The suffering that Callirhoe exhibits in the novel is often more mental than physical. She rarely speaks in public in the narrative. As a woman Callirhoe's voice is not meant to be heard. But Chariton allows his readers to actually go into the mind of Callirhoe in the midst of her suffering. We experience her mind at work and we also see how her internal thoughts relate to her external actions. Callirhoe's inner suffering often give expression to her identity and 'inner self' particularly the way she is perceived and how she perceives herself.

One of the first instances of Callirhoe suffering on account of her beauty is after her "death" and burial at the beginning of the novel. As she wakes up in her dark tomb, we experience (with her) the anguish she feels at her fate. Her eyes open and her limbs begin to stir and "with difficulty, she recovered her breath; then her body began to move limb by limb" (μόλις καὶ κατ' ὀλίγον ἀνέπνευσεν· ἔπειτα κινεῖν ἤρξατο κατὰ μέλη τὸ σῶμα).<sup>51</sup> Furthermore, she slowly regains the memory of the past few days. As they come back to her, she cries, "Oh, how dreadful! I have been buried alive though I did no wrong, and I will die a long death...Cruel Chaereas, I blame you, not for killing me, but for being so haste to throw me out" (οἴμοι τῶν

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<sup>50</sup> Chariton, 2.2.3

<sup>51</sup> Chariton, 1.8.1

κακῶν· ζῶσα κατώρυγμαί μηδὲν ἀδικοῦσα καὶ ἀποθνήσκω θάνατον μακρόν... ἄδικε Χαιρέα, μέμφομαί σε οὐχ ὅτι με ἀπέκτεινας, ἀλλ' ὅτι με ἔσπευσας ἐκβαλεῖν τῆς οἰκίας. οὐκ ἔδει σε ταχέως θάψαι Καλλιρόην οὐδ' ἀληθῶς ἀποθανοῦσαν. ἀλλ' ἤδη τάχα τι βουλευή περὶ γάμου).<sup>52</sup> The central problem in this novel is the couple's separation and their desperation to get back to one another. At the core of this problem (and the novel overall) is that this is a love story, so Callirhoe's pain usually stems from her love for Chaereas, as in this case. Even in a dark tomb, where no one can hear her, she sobs aloud, immediately imagining that Chaereas is seeking another marriage. Her suffering here entails loneliness and confinement. No one is there to listen and she has no means of getting out of her tomb. But worst of all, in her mind, Chaereas has already moved on from her death. Although Callirhoe is suffering, Margaret Doody points out a possible positive side effect: that after Callirhoe is rescued from the tomb, she finally finds her voice. After a lifetime of submission, Callirhoe "grows into a consciousness of her consciousness, and of the need to control her own voice."<sup>53</sup> From here on out, Callirhoe will not be silent but instead, she will and must learn to use her voice to survive. Finding her voice is just a step in Callirhoe's maturation process.

Callirhoe's inner feelings find expression again soon after she is sold to Leonas. This time, she is no longer in Syracuse but in a foreign land where she is being prepared to be a mistress for Dionysius. She is left alone in the country house to lament her troubles, where she reviews her past misfortunes, attributing them to

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<sup>52</sup> Chariton, 1.8.4

<sup>53</sup> Margaret A. Doody, "The Representation of Consciousness in the Ancient Novel," *Remapping the Rise of the European Novel* ed. Jenny Mander (Oxford: Voltaire Foundation, 2007), p. 41.

“Envious Fortune” (Τύχη βάσκανε). Her beauty has only made her a valuable commodity: “For this I was given my famed beauty, that the pirate Theron might sell me for a high price!” (τὸ δὲ περιβόητον κάλλος εἰς τοῦτο ἐκτησάμην, ἵνα ὑπὲρ ἐμοῦ Θήρων ὁ ληστής μεγάλην λάβῃ τιμὴν).<sup>54</sup> Theron perceives Callirhoe as a commodity while she of course does not perceive herself that way. As for Chaereas, she remembers him with affection “separated by so vast a sea” and predicts that he is sitting by her empty tomb “repenting in grief.” Her anger with him has waned since she spoke out in her tomb, blaming Chaereas’ behavior outright. As her journey progresses, she begins to place blame on Fortune and her beauty. Perhaps it is Callirhoe’s love for Chaereas that allows her to forgive and forget what he did to her, holding him innocent of whatever he did. Chariton once again emphasizes that this narrative is a love story; it is the love, instigated by Eros, between the couple that keeps the story moving. In order for the plot to move forward, both protagonists must retain their love for one another as well as suffer for their beauty, particularly Callirhoe.

When Dionysius proposes that Callirhoe be his mistress, she adamantly refuses on the grounds that she will always remain faithful to Chaereas. Only then does the narrator report that Fortune has conceived a plan against the girl’s “sexual desires” (Ἐπεβούλευσεν ἡ Τύχη τῆ σωφροσύνη τῆς γυναικός).<sup>55</sup> Callirhoe, we learn, is pregnant with Chaereas’ child. Plangon, a servant on the estate, notices the maiden’s swelling belly and breaks the news to her. Callirhoe bursts into tears and exclaims, “Fortune, you have added to my misfortunes so that I will give birth to a

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<sup>54</sup> Chariton, 1.14.8

<sup>55</sup> Chariton, 2.8.4

slave (ταῖς συμφοραῖς, ᾧ Τύχῃ, προστέθεικας, ἵνα καὶ τέκω δοῦλον).<sup>56</sup> Now Callirhoe is left with the decision of what to do. She can either abort the child or keep him as a testament to the love shared between her and its father. We witness Callirhoe's inner struggle here as she grapples with her divided self.<sup>57</sup> She must choose between being faithful to her husband or maternal love. She even compares herself with Medea and is aghast to think she could be similar to a woman who hated her husband and killed her children. The child, she realizes could be the only memory she may have of her beloved. When Callirhoe falls asleep that night still undecided, she dreams of Chaereas entrusting the child to her. Taking this as a sign, she decides to keep the child but she must figure out a way for the child to be raised rightfully and not as a slave. So Plangon informs Dionysius that Callirhoe is willing to marry him but that her greatest fear is that he would not treat their future children as his legitimate children. Dionysius decries such accusations and promises to have Callirhoe as his legal wife.

Callirhoe's indecision about her unborn child is occasioned by her inability to betray Chaereas' love. She desperately wishes to remain faithful to Chaereas. Unfortunately, a third party is now involved and Callirhoe must decide the best thing to do to for their child. She can either keep him or kill him. As much as she wishes to be the wife of Chaereas only, she cannot forsake the life of Chaereas' blood. If she has the child, both Callirhoe and the child's identities will be at stake. Herself a foreigner and slave, Callirhoe will become the mother of slave and the child, as a

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<sup>56</sup> Chariton 2.8.6

<sup>57</sup> For more about Medea and the divided self, see Helene P. Foley, "Tragic Wives: Medea's Divided Self" *Female Acts in Greek Tragedy* (Princeton: Princeton University Press, 2002), pp. 242-271.

slave, will be deprived of his rightful station in life. So she is left with a very difficult decision. Callirhoe ends an agonized dialogue with her unborn child, “You are making me cast a contrary stone, my child, and you do not allow us to die. Let us inquire also of your father; he has already spoken, for he himself stood beside me in a dream and said, ‘I entrust our son to you.’ I call on you as witness, Chaereas, that you made me the bride of Dionysius” (έναντίαν μοι φέρεις, τέκνον, ψῆφον καὶ οὐκ ἐπιτρέπεις ἡμῖν ἀποθανεῖν. πυθώμεθά σου καὶ τοῦ πατρός. μᾶλλον δὲ εἶρηκεν· αὐτὸς γάρ μοι παραστὰς ἐν τοῖς ὀνείροις ‘παρατίθεμαί σοι’ φησὶ ‘τὸν υἱόν.’ μαρτύρομαί σε, Χαίρεα, σύ με Διονυσίῳ νυμφαγωγεῖς).<sup>58</sup> Callirhoe’s final decision to marry Dionysius stems from the love for her child but most of all it stems from the dream vision she had of Chaereas and the words he said to her. Her love for him remains steadfast.

The struggle to make the decision about her child is by far Callirhoe’s greatest suffering in the novel because it requires her to relinquish her vow to remain faithful to Chaereas and come to terms with whatever decision she makes. The reader is able to follow her mental processes as she assesses her options and questions her own motives. Her decision to marry Dionysius is one, over which she has control, unlike her abduction from Syracuse. It is also a selfless decision in which Callirhoe sacrifices herself to secure the future of her and Chaereas’ child. She owes to her beauty the option of marrying someone as wealthy and respected as Dionysius, who is also passionately in love with her. Rejoicing at her acceptance of him, his immediate wish is to fall at her feet and thank her. At the end of the novel, the child continues to

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<sup>58</sup> Chariton, 2.11.3

add to Callirhoe's concerns although the final solution is a happy one. When she and Chaereas are eventually reunited and return to Syracuse, Callirhoe alone makes the decision to leave the child with Dionysius to have an upbringing fitting his station. Although she loves her child, this action solidifies the love between Callirhoe and Chaereas. By making that difficult choice of leaving their child behind, Chaereas and Callirhoe can renew their love and restart their life together with a clean slate in their homeland Syracuse. We might also recall the discussion in the previous section when Dionysius weeps at the image of Callirhoe and his newborn son. Callirhoe's new identity as a mother enhances her beauty in the eyes of Dionysius. However, he is oblivious to the fact that this child is not his nor does he realize that Callirhoe has deceived him. She married him, not out of love but as a necessity to secure her child's future. Dionysius only sees her beauty whereas Callirhoe becomes alienated by this secret she keeps from him. Her choice to remarry someone she does not love contributes to her many sufferings.

A ubiquitous character in the novel is Aphrodite. Our heroine often cries out to her, thereby reminding the reader that she is the prime mover of the plot. In addition, she is also the goddess on which Callirhoe's public identity is founded. Callirhoe is constantly compared with Aphrodite and on occasions treated as Aphrodite. Spectators perceive her to be the goddess although she does not view herself that way. Instead, Callirhoe laments to Aphrodite for her suffering and asks her to ease them. After Callirhoe's bath in book two, the countrywoman, Plangon, asks the girl to pay homage at the shrine of Aphrodite. When Callirhoe hears that even the Ionians worship Aphrodite, she cries, "Oh what misery! Even here is the

goddess Aphrodite, the cause of all my troubles” (οἴμοι τῆς συμφορᾶς, καὶ ἐνταῦθά ἐστιν Ἀφροδίτη θεὸς ἐμοὶ πάντων τῶν κακῶν αἰτία).<sup>59</sup> She then complains to Aphrodite concerning her seemingly failed union with Chaereas, “...you have not guarded it. And still we honored you. Since this is your will, I ask you for only one favor. After him [Chaereas] grant that I never attract anyone!” (οὐκ ἐτήρησας• καίτοιγε ἡμεῖς σε ἐκοσμοῦμεν. ἐπεὶ δὲ οὕτως ἐβουλήθης, μίαν αἰτοῦμαι παρὰ σοῦ χάριν• μηδενί με ποιήσης μετ’ ἐκεῖνον ἀρέσαι).<sup>60</sup> The narrator proceeds, “Aphrodite refused this, for she is the mother of Eros and she was making plans for another marriage...” (πρὸς τοῦτο ἀνένευσεν ἡ Ἀφροδίτη• μήτηρ γάρ ἐστι τοῦ Ἔρωτος, καὶ πάλιν ἄλλον ἐπολιτεύετο γάμον).<sup>61</sup> It has already been established that Aphrodite plays a crucial role in Syracuse and she also holds sway in Ionia. Both her and Eros are the central architects of the plot. They bring Callirhoe and Chaereas together but they also separate them. It seems Callirhoe’s pregnancy and eventual marriage to Dionysius is devised by the gods.

Callirhoe often refers to Aphrodite as the cause of her suffering. The goddess’ will is not in her control. The servants around her, such as Plangon, ask Callirhoe to pay homage to the goddess but they do not realize that Callirhoe is lamenting to Aphrodite about her sufferings, not thanking her. Spectators kneel at the sight of Callirhoe, bless her for her beauty and call her Aphrodite but they do not seem to be aware that Aphrodite has made her suffer. The way the public perceives Callirhoe

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<sup>59</sup> Chariton, 2.2.6

<sup>60</sup> Chariton, 2.2.7

<sup>61</sup> Chariton, 2.2.8

throughout the novel is not the way Callirhoe sees herself. It seems that it is only Aphrodite and Callirhoe who realize the extent of her suffering.

Although married to another man, Callirhoe's love for Chaereas is unwavering. Her body may not belong to him anymore but her heart still does. When she receives the false news that Chaereas is dead, she cries out to him, "Now the only way is for me to die, even if it is after you; for what hope is left to keep me alive?" (πάντως δέ μοι κἂν ἐπαποθανεῖν ἀναγκαῖον• τίς γὰρ ἔτι λείπεται ἐλπίς ἐν τῷ ζῆν με κατέχουσα).<sup>62</sup> Deprived of the hope of reunion, she says, "Even this child is useless to me now, an orphan added to my miseries. Cruel Aphrodite, only you saw Chaereas, you never showed him to me when he came. You delivered his fair body into the hands of pirates. You had no pity for the man who sailed the seas because of you. Who could pray to such a goddess, who killed her own worshipper" (καὶ τὸ τέκνον ἤδη περισσόν• προσετέθη γάρ μου τοῖς κακοῖς ὄρφανός. ἄδικε Ἀφροδίτη, σὺ μόνη Χαιρέαν εἶδες, ἐμοὶ δὲ οὐκ ἔδειξας αὐτὸν ἐλθόντα• ληστῶν χερσὶ παρέδωκας τὸ σῶμα τὸ καλόν• οὐκ ἠλέησας τὸν πλεύσαντα διὰ σέ. τοιαύτη θεῶ τίς ἂν προσεύχοιτο, ἥτις τὸν ἴδιον ἐκέτην ἀπέκτεινας;).<sup>63</sup> Again, the source of Callirhoe's suffering is her separation from Chaereas but this time, Chaereas is dead, escalating the maiden's anguish. Callirhoe also associates the suffering of both her and Chaereas to Aphrodite here. However, her complaints and anger toward the goddess does not prompt a response from Aphrodite this time.<sup>64</sup> In this case, the narrative just continues into the

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<sup>62</sup> Chariton, 3.10.4

<sup>63</sup> Chariton, 3.10.6

<sup>64</sup> Chariton, *Callirhoe*, ed. and trans. G.P. Goold., p. 93: When Callirhoe prays to the goddess that she never attract another man again, "Aphrodite refused this prayer, for she is the mother of Love and she was laying her plans for another marriage, though she had no intention of preserving that, either."

next book after Callirhoe's monologue. Perhaps this 'silence' is foreboding of what is to come. News of Chaereas' death intensifies Callirhoe's suffering and this time evokes a denunciation of Aphrodite. At the same time her love for Chaereas deepens. No longer just a lover, he has become part of her identity, as evidenced by the ring that Callirhoe wears with Chaereas' image printed on it.

Callirhoe's love for Chaereas has clearly not weakened since their separation. In fact, it seems it has intensified even with his physical absence. When he is given a symbolic burial after the burning of his ship, Callirhoe memorializes Chaereas with a statue in the likeness of the image on her ring because his body is never recovered. The statue and the image on the ring keep Chaereas' memory and spirit alive for Callirhoe, which allows her to continue loving him despite their separation and his apparent death. Nevertheless, she says, with his death, an entire portion of her identity has died, "You have robbed me of my companion, my countryman, my lover, my sweetheart, my husband!" (ἀφείλω μου τὸν ἡλικιώτην, τὸν πολίτην, τὸν ἐραστήν, τὸν ἐρώμενον, τὸν νυμφίον).<sup>65</sup> In the end, Chaereas' death relates back to Callirhoe and her identity. His existence had become a part of her.

During the course of Callirhoe's journey to Babylon, where Mithridates is to stand trial, Callirhoe struggles to find a distinct national identity. She cries out to Fortune, "but now you cast me out from my familiar environment and I am separated from my fatherland by a whole world. You have now robbed me of Miletus just as you did before Syracuse. I am being led away to Euphrates and I am being shut in the darkness of a barbarian island where there are no seas." (νῦν δὲ ἔξω με τοῦ συνήθους

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<sup>65</sup> Chariton, 3.10.7

ρίπτεις ἀέρος καὶ τῆς πατρίδος ὄλω διορίζομαι κόσμῳ. Μίλητον ἀφείλω μου πάλιν, ὡς πρότερον Συρακούσας· ὑπὲρ τὸν Εὐφράτην ἀπάγομαι καὶ βαρβάροις ἐγκλείομαι μυχοῖς ἢ νησιῶτις, ὅπου μηκέτι θάλασσα).<sup>66</sup> The theme of national identity recurs in the novel. Callirhoe often suffers because she is constantly moved from one place to another throughout the narrative. She is first taken from Syracuse, a polis proud of its military victories as well as its beautiful citizens. Then she is sold into slavery in Ionia, where she marries an Ionian from Miletus and her child is born Ionian though she herself never identifies with that land. While she is in Ionia, she can still be in the Greek world, however tangentially but now as she enters Babylon, she becomes more thoroughly detached from her Greek homeland and identity. The instability of Callirhoe's circumstances never allows her to truly call a place home. Instead, Eros' game forces her constantly to adapt to new places and tolerate whatever the god's plans. At the end of the monologue, Callirhoe expresses that her great fear is that a man in Babylon will find her beautiful, foreshadowing what the readers know will certainly happen. No matter where she is in the world, her beauty will still be the source of her suffering. At the same time as throwing her identity into question, Callirhoe's journey from Syracuse to Babylon also increases her distance from Chaereas. She cries, "I am torn away even from your tomb, Chaereas" (ἀποσπῶμαι καὶ τοῦ σοῦ τάφου, Χαιρέα).<sup>67</sup> Once again, we are reminded of the constant in Callirhoe's suffering, being apart from Chaereas. Although Chaereas is dead, her love for him lives on. Even her final thought before setting out for Babylon is Chaereas and her devotion to him, expressed in her tending of his tomb.

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<sup>66</sup> Chariton, 5.1.6

<sup>67</sup> Chariton, 5.1.6

Callirhoe's monologues often consist of her summarizing all of her woes: her death in Syracuse, enslavement, remarriage and then trial. Such speeches are addressed to divinities or abstractions, whether Fortune, Aphrodite or Beauty and typically end on a positive pious note and usually concerns her love for Chaereas. On one occasion Callirhoe breaks down in front of Dionysius. When Dionysius tells her that she has been summoned to court by the king, his wife cannot control her grief. Before Dionysius, she curses her "treacherous beauty" for making her suffer. She speaks aloud what the readers have been aware of all along, "I have become the gossip of both Asia and Europe. How can I meet the judges with my eyes? What slander must I hear?" (διήγημα καὶ τῆς Ἀσίας καὶ τῆς Εὐρώπης γέγονα. ποίοις ὀφθαλμοῖς ὄψομαι τὸν δικαστήν; ποίων ἀκοῦσαί με δεῖ ῥημάτων;).<sup>68</sup> Callirhoe is fully aware of the effect her beauty has on others but she cannot do anything about it. She must tolerate it. Her ability to withstand gossip and slander about herself shows her increasing courage as her predicaments continue to intensify.

In Babylon, we witness Callirhoe's suffering at its peak. She is put on the spot during the trial where her beauty astounds the court but her internal self is distressed and broken. However, her biggest fear is that she may "please the judge" (ἐγὼ δὲ φοβοῦμαι μὴ ἀρέσω τῷ δικαστῆϊ).<sup>69</sup> This fear echoes that uttered at the beginning of book five. Callirhoe knows that her beauty can escalate her misfortunes and that is something she has no control over.

Chaereas and Callirhoe are brought into each other's presence at the trial. But although they see each other they do not act on the recognition. Their eyes meet in the

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<sup>68</sup> Chariton, 5.5.4

<sup>69</sup> Ibid

courtroom and Callirhoe now knows that her husband is in fact alive. Their reunion remains incomplete because their connection to one another cannot yet be revealed. At this point, Chaereas is Mithridates' slave and Callirhoe is Dionysius' wife. Unfortunately for Callirhoe, the king, who is presiding over Dionysius and Mithridates' trial, falls in love with her at first sight. Callirhoe's great fear comes true. After the court eunuch Artaxates attempts to persuade her to become the king's mistress, Callirhoe is again distraught at her misfortunes. She addresses her treacherous beauty once more in her grief, "to how many ordeals have you handed me-to the tomb, to pirates, the sea, slavery, the courtroom! But the most difficult is the king's love. And I still do not speak of the king's anger: and even more frightening I believe is the queen's jealousy" (πόσοις με παρέδωκας; τάφω, λησταῖς, θαλάττη, δουλεία, κρίσει. Πάντων δέ μοι βαρύτερον ὁ ἔρωσ ὁ βασιλέως. καὶ οὐπω λέγω τὴν τοῦ βασιλέως ὀργήν· φοβερωτέραν ἡγοῦμαι τὴν τῆς βασιλίδος ζηλοτυπίαν).<sup>70</sup> Callirhoe cannot seem to catch a break. She even becomes the target of the king's desires. But with the outbreak of war with Egypt the king's attentions are turned elsewhere. Dionysius enlists himself in the war and he leaves Callirhoe behind. These circumstances finally lead to the reunion between Chaereas and Callirhoe. The end is a happy one as Callirhoe reunites with Chaereas and they return to Syracuse, restored as the pride of her homeland, the most beautiful citizens of Sicily.

Although Callirhoe is happily restored to Chaereas by the novel's end, it does not mean that she wholly forgets the respect she bears for Dionysius nor all his love

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<sup>70</sup> Chariton 6.6.4-5

for her. He had to leave her out of his loyalty to his nation. She sends him a letter before she sails back to Syracuse to apologize for leaving and to ask him to take care of their son. David Konstan notes, “It is a vestige of Callirhoe’s independence that she communicates privately with Dionysius even after she is restored to Chaereas. Her love for her first husband does not compromise the reverence she harbors toward the second, and she is endowed with the moral complexity to keep the matter to herself in consideration of the feelings of both.”<sup>71</sup> In addition, Callirhoe promises to stay in touch with the women of Persia through letters thus maintaining “a women’s network of communication across national boundaries.”<sup>72</sup> By creating an effective female perspective throughout the novel and forcing Callirhoe to overcome challenging situations, Chariton is able to create an “independent moral person.”<sup>73</sup> This capacity for independent action has developed as a consequence of her experiences overseas. But Callirhoe’s struggle with her constantly changing identity is her greatest challenge of all because she lives her life in two ways: the way in which she is perceived and the way in which she perceives herself. She suffers from a dual consciousness throughout her journey.<sup>74</sup>

On the day of her wedding to Dionysius, Callirhoe adorns herself in the greatest finery that the city has to offer because “for once she had decided on marriage, she considered that her beauty to be her country and lineage” (κρίνασα γὰρ ἅπαξ γαμηθῆναι καὶ πατρίδα καὶ γένος τὸ κάλλος ἐνόμισεν).<sup>75</sup> Here Callirhoe

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<sup>71</sup> Konstan., 77

<sup>72</sup> Ibid 78

<sup>73</sup> Ibid 79

<sup>74</sup> Refer to p. 24 for the definition of a “dual consciousness”

<sup>75</sup> Chariton, 3.2.16

identifies her beauty with her homeland and her lineage. Because her beauty encompasses those two things, it is her beauty that ultimately defines her. Initially, Callirhoe is introduced as the pride of Sicily and her wedding to Chaereas was celebrated more joyously than the day Syracuse defeated Athens.<sup>76</sup> Her beauty is a testament to the pride of her homeland. When she is removed from Syracuse, Callirhoe's "homelessness" is evidenced in those private moments when she is sold to Leonas in Miletus and when she and Dionysius leave Miletus for Babylon. In most of her private lamentations, Callirhoe mentions her homeland and the significance it has for her identity. So when Callirhoe marries in Miletus, her beauty becomes her homeland because she has been alienated from her true home. Her identity in a foreign land depends on her beauty, as evidenced by the crowds that come from all over Asia just to see her. As she travels, the lack of a stable identity prompts deep suffering for the beautiful maiden.

Once away from Syracuse, Callirhoe perceives her beauty as the source of all her suffering. Her beauty seems to enhance her misfortunes because it constantly attracts the unwanted attention of men of high standing who have power over her. In addition, her suffering escalates as her proximity to Chaereas decreases. But as she moves further from her homeland, Callirhoe's voice grows clearer. The reader witnesses her internal thoughts, not just about her actions. There are certain situations in which Callirhoe's true thoughts are disproportionate to her responses. For example, when Theron lies to Callirhoe that he is only leaving her in Miletus temporarily and that he will be back to fetch her, the girl knows straightaway that he is lying. In

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<sup>76</sup> Chariton, 1.1.14

response, Callirhoe lies as well and she “smiled to herself, although she was grieving greatly, thinking him a complete fool. She knew she was being sold, but wishing to be free of the pirates, she assumed a successful sale would restore her” (Ἐπὶ τούτῳ πρὸς αὐτὴν ἐγέλασε Καλλιρόη, καίτοι σφόδρα λυπούμενη, καὶ παντελῶς αὐτὸν ἀνόητον ὑπελάμβανεν· ἤδη γὰρ πωλουμένη μὲν ἠπίστατο, τῆς δὲ παλιγγενεσίας τὴν πρᾶσιν εὐτυχεστέραν ὑπελάμβανεν, ἀπαλλαγῆναι θέλουσα ληστῶν).<sup>77</sup> She then proceeds to flatter Theron by praising his so-called goodness toward her. Here, Callirhoe smiles in the face of adversity and shows the reader her intelligence when her life is at stake.<sup>78</sup> She immediately takes advantage of what her beauty offers – charm. By charming and flattering Theron, Callirhoe takes some control of her own fate rather than allowing a tomb robber to dictate it. But however brave Callirhoe seems in public she cannot hide her inner self from the reader. After the exchange between Theron and Leonas, she is left alone and immediately, breaks down in tears as she realizes that she has been stripped of her identity as a member of a noble family and wife of Chaereas. We are reminded that although she saves herself by playing on Theron’s ego, her fate is still pitiable.

When Callirhoe is in public, particularly away from her native city, she is often silent. As we have seen, Callirhoe is fully aware of the effect of her beauty and the misfortunes that it can lead to. Her suffering can be traced back to the day she stepped out in public to pay homage to Aphrodite. Aphrodite and Eros together contrived a dramatic love story for the beautiful maiden. Callirhoe’s divine beauty shapes the public’s perception of her. All those who see her treat her as if she is

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<sup>77</sup> Chariton, 1.13.10

<sup>78</sup> Akin to ‘street smarts’

royalty or a goddess. To the spectators in Ionia and Babylon, Callirhoe *is* Aphrodite. Callirhoe's beauty is able to evoke a silent admiration, just as gods and goddesses do when they appear before humans. However, beneath all of the beautiful clothing and jewelry lies a vulnerable and suffering woman that the public cannot see and probably does not wish to see. When Dionysius mistakes her for Aphrodite, Callirhoe commands him to stop calling her a goddess when she is not even a "blessed mortal", but her voice is so goddess-like that Dionysius leaves confused.<sup>79</sup> He does not understand how a woman who possesses such divine and blessed beauty can be a human with human emotions. How could a goddess be unfortunate? To make matters worse, it is not just Dionysius who confuses Callirhoe for someone that she is not. Not long after Dionysius leaves confused and embarrassed, his entire staff arrives at the country house to see the girl. They are all spellbound by her beauty so much so that "one can see that royalty happens by nature, like a queen bee in a beehive. For they all followed her willingly as if she had been appointed their mistress by her beauty" (τότε δὲ ἦν ἰδεῖν ὅτι φύσει γίνονται βασιλεῖς, ὥσπερ ὁ ἐν τῷ σμήνῃ τῶν μελισσῶν ἠκολούθουν γὰρ αὐτομάτως ἅπαντες αὐτῇ καθάπερ ὑπὸ τοῦ κάλλους δεσποίνῃ χειροτονημένη).<sup>80</sup> Once again, Callirhoe is treated here as someone she is not. She is not yet Dionysius' mistress or wife. She is supposed to be a slave of the estate but she is not treated as such. No one on the estate knows the suffering she had endured before her arrival (although she later does tell Dionysius the truth). But rather than share her plight with every one in sight, Callirhoe remains silent. Her radiant beauty speaks for itself, so much so that the workers on Dionysius' estate naturally

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<sup>79</sup> Chariton, 2.3.8

<sup>80</sup> Chariton, 2.3.10

accept her as mistress. Overall, Callirhoe's divine and feminine beauty is essentially the only identity that is secure for her throughout the novel.

The representation of Callirhoe's divine beauty in the novel is relevant to Callirhoe's suffering. Because both Callirhoe and Chaereas are so beautiful, they are the perfect targets for Eros' games of love. His arrow instigates a series of adventures that the couple must endure in order to reunite at the end. During the journey, Callirhoe's beauty evokes the attentions of every one. But oftentimes, Callirhoe's beauty seems to be a quality abstracted from her, separate from Callirhoe herself. This tends to alienate her from the world. When she is in the public, people treat her like divinity but when she is alone, she perceives herself differently. Therefore, we are often given access into Callirhoe's consciousness and we learn to understand her choices, sorrows and actions.

## CHAPTER TWO: *Leucippe and Clitophon* by Achilles Tatius

### INTRODUCTION AND SYNOPSIS

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*Leucippe and Clitophon* was written in the 2<sup>nd</sup> century CE, and most likely circulated in Alexandria (the majority of the novel takes place there). The author, Achilles Tatius, probably Alexandrian, is sometimes identified with a Christian bishop of the same name. Other than that, no other biographical details exist.<sup>81</sup> Achilles Tatius' novel follows the adventures of a beautiful young couple, Leucippe and Clitophon. Clitophon is the male protagonist and narrates most of the book. At the beginning, the speaker is an unnamed primary narrator who is traveling in the city of Sidon. He comes across a painting of the beautiful Europa riding atop a bull that is about to carry her off. While admiring it, he encounters our protagonist who offers to retell his story of love.

Clitophon begins the story by telling how he met his beautiful cousin Leucippe at Tyre, while engaged to his half-sister, Calligone. He is immediately smitten by Leucippe's beauty, falls in love with her and wins her love in return. The couple elopes in fear that their parents will separate them. They seek refuge on a ship sailing for Alexandria, where they are eventually separated. The separation leads to many trials for both of them, as Leucippe strives to stay alive in a male dominated society and Clitophon attempts to remain faithful, while mourning what he believes to be the death of his beloved Leucippe. On four occasions, he believes Leucippe dead,

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<sup>81</sup> John J. Whitaker, "Achilles Tatius' *Leucippe and Clitophon*: Introduction and Translation," *Collected Ancient Greek Novels*, ed. B.P. Reardon (Berkeley: University of California Press, 2008,) p. 170.

apparently witnessing the deaths with his own eyes.<sup>82</sup> After her final death, he marries an Ephesian named Melite, who is a beautiful and wealthy widow. Her husband Thersander is believed to have died at sea. Clitophon enters upon the marriage vowing that he will not consummate the marriage out of loyalty to his original beloved. However circumstances lead to consummation of his union with Melite, even though his love for Leucippe remains intact. Meanwhile, Leucippe's trials do not end, as she is passed from suitor to suitor and eventually sold as a slave to Melite. Thersander makes a miraculous return and discovers his wife remarried to the youth. He leaves, angry at his wife's betrayal. However, he meets Leucippe through a conniving servant and he instantly falls in love with her beauty. A court case ensues between the two men, when Thersander attempts to frame Clitophon for murdering Leucippe although he is actually hiding her from the public on his own estate. In the end, the couple is reunited and they are also joined by Leucippe's father, Sostratus, a general in Byzantium, who unbeknownst to the couple had actually consented to the marriage earlier in the novel. In order to officially reunite with Clitophon, Leucippe must prove her chastity by standing in a river dedicated to Artemis. If she is a virgin, the water will not rise but if she is not a virgin, the water will rise and envelope her. At the end, Leucippe's virginity is proven, Thersander arrested and the couple live happily ever after in a loving marriage.

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<sup>82</sup> Technically Leucippe only "dies" three times. For my own interpretation purposes, I propose that Leucippe experiences four "deaths" with her final death being rather insignificant for my argument's purposes.

This is a general synopsis of the novel. I will go into greater depth in the following sections.<sup>83</sup> First, I will examine the physical beauty of the main characters. Descriptions of Leucippe's, and to some extent, Clitophon's, physical appearance are pervasive in the novel and indicate aspects of their personality and character. Beauty, just as in *Callirhoe*, is the catalyst of events. Then I will chronicle the suffering, both physical and emotional, the two must endure in the main body of the novel. Finally, I will conclude by examining the relationship between their physical beauty and their suffering and how both motifs affect the protagonists' inner selves, particularly Leucippe's. During the course of the chapter I will draw comparisons with *Callirhoe*. By comparing the two novels, and the similarities and differences between them in the way the authors portray physical beauty, suffering and identity, we get a fuller sense of the significance of these themes and the success with which they are treated.

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<sup>83</sup> The plot and narrative of *Leucippe and Clitophon* is far more detailed and intricate than *Callirhoe*. Whereas *Callirhoe* follows a more linear plotline, *L&C* has more characters and branches into a few subordinate storylines that seem overall to tie in with the larger one. It can get rather confusing, so please bear with extra narration throughout this chapter.

## PHYSICAL BEAUTY

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The fact that Clitophon is narrating his own experiences already makes *Leucippe and Clitophon* a strikingly different work from *Callirhoe*. Clitophon, the male hero of the novel, functions largely as an ego-narrator,<sup>84</sup> whereas in the latter Chariton is the omniscient external primary narrator.<sup>85</sup> David Konstan also points out the difference in perspective between the two novels, “each of these is marked by a pronounced point of view in the narration, the one told from the male perspective, the other especially sensitive to the experience of the woman.”<sup>86</sup> Clitophon is narrating not only as a witness of the events that unfold but as an actual participator and protagonist in many of the adventures that ensue. Other details must derive second-hand, particularly scenes with Leucippe where Clitophon is not present. Through his voice, the perception of Leucippe can become skewed or partial, because his attraction to the maiden makes him a biased judge. Clitophon’s gaze is also not the only male perspective throughout the novel. There is Thersander, who appears in the later books as a rival to Clitophon. His perspective of Leucippe is also essential to the analysis of the heroine’s beauty. Konstan realizes that Achilles Tatius is particularly conscious of the male gaze. Whereas Callirhoe’s beauty is discussed from the perspective of different countries, Leucippe’s beauty is scrutinized under the gaze of two men.

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<sup>84</sup> B.P. Reardon, “Achilles Tatius and the Ego-Narrative,” *Oxford Readings in the Greek Novel* (Oxford: Oxford University Press, 1999), p. 163.

<sup>85</sup> J.R. Morgan, “Chariton,” *Narrators, Narratees, and Narratives in Ancient Greek Literature*, ed. Irene de Jong, Rene Nunlist and Angus Bowie (Leid: Brill, 2004,) p.480.

<sup>86</sup> Konstan, 60.

## CLITOPHON

Clitophon introduces himself as the son of Hippias, a wealthy Tyrian, and nephew of the general of Byzantium, Sostratus. Leucippe is the daughter of Sostratus. We know, then, by their lineage that both protagonists come from wealth and high social status. Clitophon lives in a luxurious home that is able to accommodate a horde of guests. One day, Hippias receives a letter from Sostratus informing him of an impending war in Byzantium, necessitating that his wife and daughter seek refuge in Tyre. Hippias immediately welcomes his guests and Clitophon sets eyes on Leucippe for the first time:

ἀριστερᾷ παρθένος ἐκφαίνεται μοι καὶ καταστράπτει μου τοὺς ὀφθαλμοὺς τῷ προσώπῳ. τοιαύτην εἶδον ἐγὼ ποτε ἐπὶ ταύρῳ γεγραμμένην Σελήνην· ὄμμα γοργὸν ἐν ἡδονῇ· κόμη ξανθὴ, τὸ ξανθὸν οὐλον· ὄφρυς μέλαινα, τὸ μέλαν ἄκρατον· λευκὴ παρειά, τὸ λευκὸν εἰς μέσον ἐφοινίσσετο καὶ ἐμμεῖτο πορφύραν, εἰς οἶαν τὸν ἐλέφαντα Λυδία βάπτει γυνή· τὸ στόμα ρόδων ἄνθος ἦν, ὅταν ἄρχηται τὸ ρόδον ἀνοίγειν τῶν φύλλων τὰ χεῖλη. ὡς δὲ εἶδον, εὐθύς ἀπωλώλιν· κάλλος γὰρ ὀξύτερον τιτρώσκει βέλους καὶ διὰ τῶν ὀφθαλμῶν εἰς τὴν ψυχὴν καταρρεῖ· ὀφθαλμὸς γὰρ ὁδὸς ἐρωτικῶ τραύματι.<sup>87</sup>

“On her left a maiden was shown to me, whose face enchanted my eyes. She was like that painting of Selene on the bull which I saw: She had eyes vigorous in their sensual pleasure; golden hair in golden curls; black eyebrows of the purest black; white cheeks, the paleness reddened in the ceter, imitating the ruddy hue, where the Lydian women rub ivory; and a mouth like a blossoming rose just beginning to uncurl its petals. Immediately I saw her, I was lost: for beauty wounds deeper than an arrow and flows down through the eyes into the soul; the eye is the passage for love’s wound.”<sup>88</sup>

<sup>87</sup> Achilles Tatius, *Leucippe and Clitophon*, ed. E. Vilborg (1955), lines. 1.4.2-5; All the Greek in this thesis was pulled from the Thesaurus Linguae Graecae: <http://www.tlg.uci.edu/>; All translations are my own unless otherwise noted.

<sup>88</sup> The unnamed narrator of the novel describes the *ekphrasis* as Europa on a bull but as Clitophon narrates his story, he compares Leucippe with the painting as Selene on a bull. This discontinuity is rather interesting but probably should not be analyzed too deeply because in mythology Europa and Selene have similar stories. Some critics might conclude this as poor writing but Helen Morales

Of the two novels, Achilles Tatius is fullest in itemizing the physical looks of his female characters. Whereas Callirhoe in *Callirhoe* usually just possess a general radiance like a goddess and astonishes people wherever she goes, Leucippe seems much more human. Clitophon describes to his listener and for the readers what he is able to remember of the maiden's facial features. He first compares her to the picture of Europa, a painting that the primary narrator describes to us at the beginning of book one. That narrator's description of Europa on a bull is particularly interesting given that Clitophon compares Leucippe with Europa. The primary narrator actually does not describe Europa's face but her figure. He emphasizes Europa's body language on the bull and her dress where a "tunic covered the bottom part of her body: the cloak was white, the tunic purple: and her body could be seen under her clothing-the deep navel, the curve of her belly, the narrow waist, widening down to the loins, the breasts gently swelling from her bosom; her tunic gathered together and closed at her breast by a girdle: and the tunic became a mirror for her body. Both of her hands were stretched apart, one on the bull's horn, the other to his tail; and with both she grasped the veil on its ends around her head which hung upon her back, the cloth having bulged out flowed down like a still life painting of wind"(τοὺντεῦθεν ἐπεκάλυπτε χλαῖνα τὰ κάτω τοῦ σώματος. λευκὸς ὁ χιτῶν· ἡ χλαῖνα πορφυρᾷ· τὸ δὲ σῶμα διὰ τῆς ἐσθῆτος ὑπεφαίνετο. βαθὺς ὀμφαλός· γαστήρ τεταμένη· λαπάρα στενή·

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suggests that it "seems that what we have is one painting (the one among the temple offerings to the great goddess) and two viewings of it. One viewer, the unnamed narrator, reads it as a depiction of Europa and (despite the fact that the ποτε withholds certainty) there is an obvious temptation to think that the other viewer, Clitophon, reads it as a depiction of Selene. It follows, then – and this is the crucial point--that the painting is bivalent: it can be viewed two ways, both as an image of Europa and as an image of Selene." See Helen Morales, *Vision and Narrative in Achille Tatius' Leucippe and Clitophon* (Cambridge: Cambridge University Press, 2004), p., 42.

τὸ στενὸν εἰς ἰξὺν καταβαῖνον ἠϋρύνετο. μαζοὶ τῶν στέρνων ἠρέμα προκύπτοντες· ἡ συνάγουσα ζώνη τὸν χιτῶνα καὶ τοὺς μαζοὺς ἔκλειε, καὶ ἐγένετο τοῦ σώματος κάτοπτρον ὁ χιτῶν. αἱ χεῖρες ἄμφω διετέταντο, ἡ μὲν ἐπὶ κέρας, ἡ δὲ ἐπ' οὐράν· ἥρτητο δὲ ἄμφοῖν ἐκατέρωθεν ὑπὲρ τὴν κεφαλὴν ἡ καλύπτρα κύκλω τῶν νώτων ἐμπεπετασμένη· ὁ δὲ κόλπος τοῦ πέπλου πάντοθεν ἐτέτατο κυρτούμενος· καὶ ἦν οὗτος ἄνεμος τοῦ ζωγράφου).<sup>89</sup> Europa and the bull were being led by Love himself. This *ekphrasis*, a description of a work of art, forms a model for Clitophon, in the narrative. When he sees Leucippe, he immediately draws a comparison between her and Europa. Even without a detailed description of her face, in mythology we know Europa is a beautiful woman of noble lineage, a child of Agenor, King of Tyre. Therefore, the similarities between Europa and Leucippe are not far-fetched. In Leucippe's case, her figure is not described much as the novel progresses, but her face is constantly referred to. The descriptions of her face can be contrasted with the lack of description of Callirhoe's. Europa's position on the bull, being led by Eros, also symbolizes a form of subjugation, because on riding the bull she is subject to the will of the god. Both Europa and the bull (Zeus) are subjects of Eros. However, Europa seems to be the unwilling victim of Zeus, according to the fear described on the faces of spectators in the painting. The portrait is an example of the suffering of a beautiful woman occasioned by her beauty as well as the power of Eros, who, once again, plays a central role in the Greek novel. This painting ominously anticipates Leucippe's story.

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<sup>89</sup> Achilles Tatius, 1.1.10-12

Clitophon's gaze is drawn to Leucippe's face when he first sees her. Her face is her preeminent physical feature. Clitophon does not hesitate to itemize each component and describe them in full detail. The constant allusion to her face throughout the novel shows its significance for Leucippe's identity, just as Chariton's constant allusion to Callirhoe's dazzling appearance is to her public identity as Aphrodite when she is in the east. Sociologist Anthony Synnott states that the significance of the human face and body as follows,

“Their significance is immense, psychological and sociological, economic and literary, philosophical and even theological; they are entwined with non-verbal communication, mood and character assessment, social mobility, helping behavior of all sorts, sexuality and a wide range of personal and moral qualities; furthermore beauty may be seen as physical or spiritual, inner or outer, natural or artificial, subjective or objective, positive or even negative. Beauty is therefore a rich and powerful phenomenon, with many meanings at different levels or in different dimensions at different frequencies. These themes and textures weave in and out of each other over time, appearing and re-appearing, perhaps with subtly different implications.”<sup>90</sup>

Leucippe's eyes are the first things that Clitophon sees. He describes them as “vigorous in their sensual pleasure” (γοργὸν ἐν ἡδονῇ). She has “golden hair, golden curls” (κόμη ξανθή, τὸ ξανθὸν οὖλον), “pure black eyebrows” (ὄφρυς μέλαινα, τὸ μέλαν ἄκρατον), “white cheeks” (λευκὴ παρειά) with a “reddening center” (μέσον ἐφοινίσσετο), comparable to the stained ivory cheeks of Lydian women and a “mouth of a blossoming rose” (τὸ στόμα ῥόδων ἄθος). These specific descriptions of her eyes, hair, cheeks and mouth already provide an immense amount of information, before Leucippe even does or says anything. Her eyes communicate a pleasure that

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<sup>90</sup> Andrew Synnott, “Truth and Goodness, Mirrors and Masks – Part I: A Sociology of Beauty and the Face,” *The British Journal of Sociology*, Vol. 40, No. 4 (Dec., 1989): 610-11, <http://www.jstor.org/stable/590891>, 610-11

will obviously arouse desire in our male protagonist but they are also described as “vigorous.” γοργὸν in the Lexicon is also defined as ‘spirited’ or ‘fierce.’ On the one hand, it is possible that this description of her gaze is not objective on the part of Clitophon. The fierceness in her eyes could just be the effect that she had on Clitophon. But on the other hand, if Leucippe’s eyes are objectively “vigorous,” it speaks volumes of her personality as a strong and perhaps even independent woman. Leucippe’s gaze is ambiguous and rather inconsistent in this scene, because it is unclear whether or not she actually looks directly at Clitophon or Clitophon is merely looking at her eyes. Leucippe’s face also suggests a seductive nature. Her face and gaze keep Clitophon continually enthralled. He says to Clinias, “Now I am blind to her beauty and have eyes only for Leucippe” (νῦν δὲ καὶ πρὸς τὸ κάλλος αὐτῆς τυφλώττω καὶ πρὸς Λευκίππην μόνην τοὺς ὀφθαλμοὺς ἔχω).<sup>91</sup> Her facial features are alluring. She has the beauty of characters in epic. Both Achilles and Helen of Homer are described as ξανθός, ἢ, ὄν, “of golden hair.” Each feature of her face seems distinct, as if Clitophon has never seen such a sight before. Her skin is fair and her cheeks λευκῆ with a reddish center. The λευκῆ in Leucippe’s name already prepares the audience the whiteness of her skin. The Greek word also portrays brightness, and is characteristic of the female.<sup>92</sup> Finally Clitophon compares her mouth to a blossoming rose, a description that reveals not only her youthfulness and beauty but also that she is still developing. It could be a sign of immaturity or inexperience in love; an emphasis on her virginity. The rose also symbolizes “sacred,

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<sup>91</sup> Achilles Tatius, 1.11.2

<sup>92</sup> Also interesting to take note is that Clitophon had compared Leucippe to Selene, who is associated with the ‘bright’ moon.

romantic and sensual love.”<sup>93</sup> Clitophon describes her facial features in order from top to the bottom. It ends on the mouth, a significant part of the body. The mouth is not only required to nourish and breathe but it is also the spot of the kiss and essential for the process of communication. In addition, the color red is often associated with blood, passion, wounds, danger, and liberty--all of which are central themes in the story.<sup>94</sup>

Not only does Clitophon draw the audience’s gaze to Leucippe’s face but he also draws their attention to his intense and emotional reaction to her beauty. For Clitophon, this is love at first sight. He has not spoken to the maiden, nor do we have any idea of how she reacts to him. Whether or not their eyes *actually* meet at their first encounter remains ambiguous. But what we do know is Clitophon’s response. His reaction to Leucippe’s beauty takes place in his soul, or his inner being,

πάντα δέ με εἶχεν ὁμοῦ, ἔπαινος, ἔκπληξις, τρόμος, αἰδῶς,  
ἀναίδεια. ἐπήνουν τὸ μέγεθος, ἐκπεπλήγμην τὸ κάλλος, ἔτρεμον  
τὴν καρδίαν, ἔβλεπον ἀναιδῶς, ἠδούμην ἀλῶναι. τοὺς δὲ  
ὀφθαλμοὺς ἀφέλκειν μὲν ἀπὸ τῆς κόρης ἐβιαζόμην· οἱ δὲ οὐκ  
ἤθελον, ἀλλ’ ἀνθεῖλκον ἑαυτοὺς ἐκεῖ τῷ τοῦ κάλλους ἐλκόμενοι  
πείσματι, καὶ τέλος ἐνίκησαν.<sup>95</sup>

All these things held me captive--admiration, astonishment, fear, shame, shamelessness. I admired her tall stature, I was astonished by her beauty, my heart trembled with fear; I stared shamelessly at her, but I was ashamed when caught. I tried to drag but could not constrain my eyes from the maiden, they were unwilling but remained fixed on her, drawn by the persuasion of her beauty, and at the end, they were victorious.”

Her beauty struck him “immediately,” like an arrow to the body. It is so powerful that he is unable to control either his body or his emotions. Most of our attention is drawn

<sup>93</sup> Jack Tresidder, ed., *The Complete Dictionary of Symbols* (San Francisco: Chronicle Books, 2005)

<sup>94</sup> Henry Dreyfuss, *Symbol Sourcebook* (New York: McGraw-Hill Books, 1972)

<sup>95</sup> AT, 1.4.5

to Clitophon's gaze. His eyes do not leave Leucippe's face, but since we do not know if the gaze is returned, we also do not know whether the pain of such a wound is mutual. This emphasizes the effect of the ego-narrative. We can only see into the mind of one character, whereas in *Callirhoe*, the suffering of both characters is addressed.<sup>96</sup> The description forces the audience to focus on Clitophon. He can only tell what he is feeling and how he reacts to seeing this beautiful maiden.

After describing the physical toll that Leucippe's beauty causes him, Clitophon frames a sententious statement: "for beauty wounds deeper than an arrow and flows down through the eyes into the soul" (κάλλος γὰρ ὀξύτερον τιτρώσκει βέλους καὶ διὰ τῶν ὀφθαλμῶν εἰς τὴν ψυχὴν καταρρεῖ).<sup>97</sup> Here, we see beauty is given active agency. Beauty as an active agent is a theme that occurs in both this novel and *Callirhoe*. It is not only a characteristic or description of a physical body or a person but beauty has consequences. Physical beauty can hurt someone's internal being or be the chief cause of their greatest suffering. When he sees Leucippe, he feels at the same time: "admiration, astonishment, fear, shame, shamelessness" and cannot "drag" his eyes away from her. Beauty, as a physical weapon, is able to penetrate the body and affect the soul and prompt intense emotional responses. In Clitophon's case, the response is pain and unwilling. Leucippe's beauty causes a metaphorical wound in Leucippe's body that is analogous to an arrow causing an actual physical wound. Eventually, the wound arouses in Clitophon a desire for

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<sup>96</sup> However, we should also take note that the ego-narrator in *Leucippe and Clitophon* seems to shift into an omniscient external primary narrator, because certain parts of the story are told when Clitophon is not present. This suggests that Clitophon is amplifying the narrative with events that he learned *after* the conclusion of his love story or that Achilles Tatius purposefully shifts the narrative perspective. For more discussion about the ego-narrative in *L&C*, see B.P. Reardon, "Achilles Tatius and the Ego-Narrative."

<sup>97</sup> AT, 1.4.4

healing and he realizes that the only cure to the wound is Leucippe herself, just as in the myth of Telephus, when Telephus is wounded by Achilles' spear, he can only be cured by rust from that same spear. In the same way, Clitophon's wound can only be cured by the inflictor of the wound.

Clitophon's metaphorical wound impels him to seek a cure. He knows that in order to alleviate his pain, he needs to be in Leucippe's presence. But he also knows that that is not enough. He must win her completely. So Clitophon consults his friend, Clinias, who diagnoses the youth's situation as love. Clinias is the one who "prescribes" the medication for Clitophon's love sickness. He convinces Clitophon that he must seduce Leucippe, "for every maiden wishes to be beautiful, is grateful to be loved, and commends the lover bearing witness to her. If no one loved her, she would not yet have faith that she is beautiful" (θέλει γὰρ ἐκάστη τῶν παρθένων εἶναι καλή, καὶ φιλουμένη χαίρει καὶ ἐπαινεῖ τῆς μαρτυρίας τὸν φιλοῦντα· κἄν μὴ φιλήσῃ τις αὐτήν, οὐπω πεπίστευκεν εἶναι καλή).<sup>98</sup>

This is a particularly interesting statement. We receive a male perspective on women. Clinias characterizes Leucippe as like "every maiden," suggesting that Leucippe's beauty may be remarkable but her actions and insecurities are like those of any pretty girl, making her rather less enchanting than Callirhoe.<sup>99</sup> The advice might also suggest that Leucippe is not fully aware of what her beauty does to men, particularly to Clitophon, or perhaps even lacks assurance that she is beautiful at all. Leucippe's beauty is actually very particular. It does not entrance every one she meets

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<sup>98</sup> AT, 1.9.6

<sup>99</sup> We might also take into account that Clinias is not very keen on women so his judgment is rather bias.

and crowds do not kneel in her presence as is the case with Callirhoe. We can see that her beauty is more seductive than godlike, though it serves an equally important narrative function.<sup>100</sup> Leucippe's beauty is persuasive because she is beautiful to Clitophon.

So Clinias' advice convinces Clitophon to seduce Leucippe by convincing her of her beauty, gradually gaining her trust and eventually winning her love. When he does win her love, Clitophon will also be able to satisfy his sexual desires. To achieve this Clitophon plans to engage in conversation with his servant Satyrus in a garden about beauty, where he has noted that Leucippe goes on daily walks with her servant Clio. Clitophon's method begins indirectly but he eventually finds a way to get closer physically to the girl. He uses beauty to attract Leucippe's attention.

A garden, like a painting, is created by man. Flowers and plants, fountains and benches, even animals are envisioned by the artist before anything is actually constructed in reality. In this respect it is like a painting, which is drawn purposefully, just as the flowers in a garden are planted in prearranged plots. Walking in the garden with Satyrus, the two men tell each other stories about love and beauty. As they do Clitophon looks over and sees Leucippe walking in the garden with her maidservant Clio:

τὸ δὲ κάλλος ἀστράπτων τοῦ ταῶ ἦττον ἐδόκει μοι τοῦ Λευκίππης εἶναι προσώπου. τὸ γὰρ τοῦ σώματος κάλλος αὐτῆς πρὸς τὰ τοῦ λειμῶνος ἤριζεν ἄνθη. ναρκίσσου μὲν τὸ πρόσωπον ἔστλινε χροιάν, ῥόδον δὲ ἀνέτελλεν ἐκ τῆς παρεΐας, Ἴον δὲ ἡ τῶν ὀφθαλμῶν ἐμάρμαιρεν ἀυγή, αἱ δὲ κόμαι βοστρυχούμεναι μᾶλλον εἰλίττοντο κιττοῦ· τοιοῦτος ἦν Λευκίππης ἐπὶ τῶν προσώπων ὁ λειμῶν.<sup>101</sup>

<sup>100</sup> But there is one occasion where Leucippe is compared with Artemis. See AT, 7.15

<sup>101</sup> AT 1.19.1-3

“The gleaming beauty of the peacock seemed to me nothing in comparison with Leucippe’s lovely face; for her beautiful figure was quarreling with the flowers of the meadow. Her skin shined like the hue of the narcissus, roses sprang from her cheeks, the dark gleam of her eyes shone like the violet, the ringlets of her hair curled more tightly than the ivy; Leucippe’s face was that of a flowery meadow.”

Whereas Leucippe was previously compared with a painting, here she is compared with a natural work of art, a flowery meadow. Clitophon again responds promptly to beauty. He admires and comments on what makes the competition between the meadow and Leucippe’s face so fitting. Leucippe’s physical features and beauty are compared with various flowers, highlighting the colors of her face and making her facial features radiant with light and color. Not only is Leucippe’s beauty compared to flowers here, but also her beauty is once again given active agency. Her features seem to Clitophon to be quarreling with or challenging the flowers. She is as beautiful as a scene in nature. Viewing Leucippe’s face in terms of flowers strengthens the effect of her beauty. The comparison between her face and a flowery meadow not only highlights her colorful beauty but it also accentuates her virginity. The “flowery meadow” might even be an allusion to Persephone’s meadow painted in the *Hymn to Demeter* which is often associated with the maiden’s virginity and childlike innocence but also that she is nubile and ripe for marriage, according to both Roman and Greek interpretations of the *Hymn*. The same comparison might also be made according to the myths of Europa and Selene, who are both carried off from meadows. Leucippe’s virginity often comes into question in the novel as well. Her proven virginity actually brings the trial that ensues in book eight to a conclusion and reunites her with Clitophon. In addition, picturing Leucippe’s face as a flowery

meadow presents her as an iconic image. The visual impression that Clitophon creates is powerful because each comparison makes her face and form come to life. He is so intrigued by her beauty in the garden that even when she leaves, the image of her beauty is imprinted on his mind.<sup>102</sup> Leucippe's face and features, particularly the equation of her features with flowers, become recurring images in the narrative. Her beauty continues to enchant Clitophon and prompts him to continue his pursuit of her.

Clitophon's beauty also is implied in the garden. As Leucippe is walking in it (probably aware of Clitophon and Satyrus' presence), Clitophon and Satyrus discuss the majesty of the peacock, which the maiden happens to be looking at: "it is for her the peacock is showing off; he was more flowery than the meadow for there is gold in his feathers, an outer circle of purple surrounded the whole gold circle, and on each feather was an eye" (ταύτη νῦν οὗτος τὸ κάλλος ἐπιδείκνυται λειμῶνα πτερῶν. ὁ δὲ τοῦ ταῶ λειμῶν εὐανθέστερος· πεφύτευται γὰρ αὐτῷ καὶ χρυσὸς ἐν τοῖς πτεροῖς, κύκλῳ δὲ τὸ ἀλουργὲς τὸν χρυσὸν περιθέει τὸν ἴσον κύκλον, καὶ ἔστιν ὀφθαλμὸς ἐν τῷ πτερῷ).<sup>103</sup> The 'her', here for whom the peacock is showing off to, is not Leucippe but the hen in the garden. Clitophon suggests that the peacock parades around with his beautiful tail spread out not "without intent" (ἄνευ τέχνης) but with the exact purpose of pursuing the "object of his passion" (τὴν ἐρωμένην). The obvious conclusion to such a flirtation is that Clitophon envisions himself as the peacock whereas Leucippe is the hen, the object of Clitophon's desires. Clitophon says this to

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<sup>102</sup> Achilles Tatius, *Leucippe and Clitophon*, trans. S. Gaselee, M.A, The Loeb Classical Library (London: William Heinemann, 1917), p., 55.: "She soon turned and left the garden, as the time for her harp-playing claimed her: but she seemed to me to be still present, as even when she had gone she was able to fix the image of her form in my eyes."

<sup>103</sup> AT, 1.16.3

Satyros in hopes that Leucippe will overhear them and make the same comparison.

Leucippe does not actively respond. However, her eventual reciprocation to Clitophon's love as the flirtation progresses suggests that his speech about beauty did affect her.

If the peacock is analogous to Clitophon's beauty, then presumably Clitophon possesses great beauty. There are few passages that refer directly to Clitophon's physical appearance in the novel, most likely because Clitophon himself is the narrator. However there are certain things that hint at a handsome figure. First, Clitophon's high social status suggests great beauty. When he meets the primary narrator in Sidon, the narrator asks him, "What have you suffered, friend? For I see by your appearance that you are not far from being a god's initiate" (Καὶ τί πέπονθας," εἶπον, "ὦ ἀγαθέ; καὶ γὰρ ὁρῶ σου τὴν ὄψιν οὐ μακρὰν τῆς τοῦ θεοῦ τελετηῆς).<sup>104</sup> This question is comparable to the idea that beauty and nobility are inseparable, a sentiment often expressed in *Callirhoe*. In addition, Leucippe is a woman of high social status who possesses incredible beauty. Second, Clitophon's beauty is emphasized when he contrasts himself with the peacock in his garden. Finally, Melite, Clitophon's wife after he believes Leucippe to be dead, comments to him, "How much more handsome still you look in these clothes; you are like the Achilles that I once saw in a painting" (Ὡς εὐμορφότερος," ἔφη, "παρὰ πολὺ γέγονας τῆ στολῆ τοιοῦτον Ἀχιλλέα ποτ' ἑθεασάμην ἐν γραφῆ).<sup>105 106</sup> Melite's comparison of

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<sup>104</sup> AT, 1.2.2

<sup>105</sup> AT, 6.1.3

<sup>106</sup> This scene is far more complicated than this analysis suggests but the comparison is sufficient enough to illustrate Clitophon's handsomeness. In this moment, Melite is actually dressing Clitophon in women's garments because in order to protect him from her first husband, Thersander, Clitophon

Clitophon to Achilles finds a parallel in a similar comparison in *Callirhoe*. Like Chaereas there, Clitophon is also compared with an image, not Achilles himself. However, although Clitophon is far from being a hero of a great epic, physical appearance is still essential to the male character in the novel. His good looks attract the desires of the wealthy Melite and his military strength impresses the general that eventually brings him to Egypt.<sup>107</sup> Melite is a wealthy and noble woman who falls in love with Clitophon and wishes for Clitophon to reciprocate that love, while he is a foreigner with no means, just beauty and the ability to satiate her desires, or so Melite believes at first. In deciding to marry her, Clitophon becomes something of a “kept man.” Thwarted of her desires Melite consoles herself with the thought that Clitophon is impotent. But his physical attractiveness remains.

There is an instance in the novel when Leucippe’s physical appearance undergoes such a change that Clitophon is unable to recognize her. This is as a result of her enslavement and sudden shift in social status. After Melite and Clitophon marry in Alexandria, they make the journey back to her homeland of Ephesus. Once there, they encounter a newly bought slave on Melite’s estate. In the garden, the slave suddenly falls at their feet. Clitophon describes the slave as “a woman wearing thick fetters and holding a hoe, her head shorn, her appearance filthy, wearing a pitiful tunic” (χοίνιξι παχείαις δεδεμένη, δίκηλλαν κρατούσα, τὴν κεφαλὴν κεκαρμένη,

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must leave her estate undetected. The note in the Loeb edition also says that this picture that Melite saw is the one where Achilles is concealed by his mother, Thetis, in female attire in an attempt to prevent him from going to the Trojan War.

<sup>107</sup> In book three, surrounded by brigands on their ship sailing for Alexandria, Leucippe is taken by a pirate to be a victim in a cleansing sacrifice. In the morning, the brigands lead the rest of the hostages, including Clitophon, to the nearby village where they are surrounded by a general, Charmides, and his soldiers. They kill the brigands and receive Clitophon and his companion, as new additions to their army after Clitophon shows his military prowess during a resurgent attack by the brigands.

ἐρρυπωμένη τὸ σῶμα, χιτῶνα ἀνεζωσμένη ἄθλιον πάνυ)<sup>108</sup> Since the reader is viewing the woman through Clitophon's perspective, we, like Clitophon, are not completely certain of who this woman of "gentle birth" (τὴν εὐγένειαν) is. However, even though Clitophon does not recognize that the slave is Leucippe right away, Melite realizes she must be of gentle birth and has suffered some misfortune. Her appearance belies her true nature.

This image of Leucippe in Ephesus is distinctly different from the beauty Clitophon falls madly in love with in book one. She has been relegated from the high-born daughter of the general Sostratus to a slave girl called Lacaena from Thessaly. Her long golden curls have been shorn and she is wearing slave clothes. Satyrus comments that Leucippe looks like a boy now.<sup>109</sup> Her short hair alone changes her external appearance immensely. In addition, the focus on the slave's dress is interesting. Callirhoe's arrival at Dionysius' country house in book two of *Callirhoe* provides a point of comparison. After a bath, she asks to put on a slave's tunic, since that is her new identity in Ionia. However, her beauty is so radiant that she even makes a slave's tunic seem expensive. Leucippe does not seem to radiate such beauty in a slave's tunic. Instead, her clothing emphasizes her slave status so that it makes her unrecognizable. Clitophon describes her appearance and clothing as "dirty," (ἐρρυπωμένη) which is a sharp contrast to the Leucippe he sees in the beautiful garden of his house. However, Melite's pity for the girl, aroused by her appearance, shows that underneath the external disfigurements, Leucippe's body still

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<sup>108</sup> AT, 5.17.3

<sup>109</sup> AT, 5.19

communicates her high social status. Melite is shocked at the harsh treatment unleashed on the girl and immediately unchains her and agrees to help her. Leucippe's ability to gain sympathy from her mistress emphasizes the relationship between beauty and nobility. She tells Melite that she was sold to the steward Sosthenes for a stunning two thousand pieces of gold. Similarly, Callirhoe receives a high monetary value in *Callirhoe*. In this respect, both women are commodities and buyers pay high prices for them. By portraying them as luxury items, both Chariton and Achilles Tattius intensify the beauty of their female protagonists.

In book one of *Callirhoe*, when Callirhoe wakes up in her tomb, she shouts but there is no one to hear her. As pointed out in the first chapter, Callirhoe finds her voice in this scene.<sup>110</sup> A curious thing about Leucippe in the novel is that she is virtually silent for almost half of it. Since the novel is an ego-narrative, the reader can only experience the gaze and the emotions of Clitophon. In addition, his narration of the story often omits any monologue or dialogue on Leucippe's part. Leucippe's enslavement and her speech before Melite and Clitophon are the turning points in her finding her voice. Even here, Leucippe speaks and Clitophon remains silent (as the good trophy husband that he is). Her voice becomes increasingly 'loud' as the narrative moves on. Much of this will be discussed in a later section because Leucippe's 'voice' is inevitably tied to her suffering and identity in the novel.

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<sup>110</sup> Refer to p. 35

## THE SANDER

Thersander is Melite's first husband. He is a man of high status and outstanding military abilities. However, after Thersander's ship disappears at sea, everyone at home has believed him to be dead. So after Melite takes a second husband, Thersander's miraculous return shocks every one. He returns to find that his wife has remarried and in his anger, he hits Clitophon, threatens him, and retires to a neighbor's house. Sosthenes, the steward Melite fired for purchasing and abusing Leucippe, finds this an opportune moment to appease his master, while at the same time seeking revenge against his mistress. He approaches Thersander and decides to entice his master with Leucippe. He says to Thersander, "I have bought a girl, Master, who is beautiful, a thing of unbelievable beauty...yesterday my mistress took her from me and she is likely to be sent away, but fortune is good to you, so that you will be able to take the beautiful thing" (Κόρην ἐωνησάμην, ᾧ δέσποτα, καλήν, ἀλλὰ χρῆμά τι κάλλους ἄπιστον...ἀφήρηται δὲ ταύτην χθὲς ἡ δέσποινα καὶ ἔμελλεν ἀποπέμψειν· ἡ τύχη δὲ ἐτήρησέ σοι, ὥστε τοσοῦτον κάλλος λαβεῖν).<sup>111</sup> This statement reiterates Leucippe's role as a commodity, a consequence of her slave status. In addition Sosthenes describes to Thersander that she is a "beautiful thing" for him "to take", further objectifying her. In addition to being a valuable commodity, Leucippe here is depicted as akin to war booty. Thersander has just returned from battle and Fortune has left him a beautiful prize at home (who is not his wife). Thersander is intrigued by such beauty and orders Sosthenes to make the arrangements. The scenario prior to the meeting between Thersander and Leucippe

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<sup>111</sup> AT, 6.3.4; 6.3.6

can be contrasted with the similar situation in the meeting of Dionysius and Callirhoe. Both women are bought by the stewards and used by them in hopes of consoling and winning the favor of their masters. Like Leonas, Sosthenes uses Leucippe's beauty to beguile his master. Both Thersander and Dionysius play the rival lover in their respective novels and both fall madly in love with their novels' female protagonist. These basic similarities point up the very different characters of the two men and the differences in the way they treat the beautiful women they are introduced to. But despite these differences both contribute to the female's suffering, particularly Thersander.

Sosthenes kidnaps Leucippe from Melite's estate and brings her to a hut, where Thersander hastens to meet her. With one glance, Thersander is instantly smitten with her beauty, "When Leucippe heard the doors open, and a light shined within, she looked up for a moment, and then dropped her eyes back down. Thersander, seeing the beauty cursorily, as if a flash of lightening, for the highest seat of beauty is in the eyes, set off his heart onto her and he stood bound by the sight, watching for her to look up again at him" (ὡς οὖν ἤκουσεν ἡ Λευκίππη ἀνοιγομένων τῶν θυρῶν, ἦν δὲ ἔνδον λύχνος, ἀνανεύσασα μικρὸν αὐθις τοὺς ὀφθαλμοὺς κατέβαλεν. ἰδὼν δὲ ὁ Θέρσανδρος τὸ κάλλος ἐκ παραδρομῆς, ὡς ἀρπαζομένης ἀστραπῆς [μάλιστα γὰρ ἐν τοῖς ὀφθαλμοῖς κάθηται τὸ κάλλος] ἀφῆκε τὴν ψυχὴν ἐπ' αὐτὴν καὶ εἰστήκει τῇ θεᾷ δεδεμένος, ἐπιτηρῶν πότε αὐθις ἀναβλέψει πρὸς αὐτόν).<sup>112</sup>

Thersander, struck by her beauty and stunned with love, attempts to console her and

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<sup>112</sup> AT, 6.6.3

tells her not to cry, prompting the narrator to speak of the beauty of tears and emphasizes the role eyes play in the beautiful,

“δάκρυον γὰρ ὀφθαλμὸν ἀνίστησι καὶ ποιεῖ προπετέστερον. κὰν μὲν ἄμορφος ἦ καὶ ἄγροικος, προστίθῃσιν εἰς δυσμορφίαν· ἐὰν δὲ ἠδύς καὶ τοῦ μέλανος ἔχων τὴν βαφὴν ἠρέμα τῷ λευκῷ στεφανούμενος, ὅταν τοῖς δάκρυσιν ὑγρᾶνθῇ, ἔοικε πηγῆς ἐγκύμονι μαζῷ. χεομένης δὲ τῆς τῶν δακρύων ἄλμης περὶ τὸν κύκλον, τὸ μὲν παιίνεται, τὸ δὲ μέλαν πορφύρεται, καὶ ἔστιν ὅμοιον τὸ μὲν ἴω, τὸ δὲ ναρκίσσῳ· τὰ δὲ δάκρυα τῶν ὀφθαλμῶν ἔνδον εἰλούμενα γελᾷ. τοιαῦτα Λευκίππης ἦν τὰ δάκρυα, αὐτὴν τὴν λύπην εἰς κάλλος νενικηκότα.”<sup>113</sup>

“Tears arouse the eye and make it more outstanding: if it is ugly or rustic, it will turn into ugliness; if it is lovely, it becomes a dark black with white gently surrounding it; when tears are moist, it makes the eye seem like a rich spring. The brine of the tears flows forth around the white, making it look rich, while the black flushes with purple resembling a violet, and the rest of the eye resembles a narcissus. The tears within the eyes seem to be smiling. Such were Leucippe’s tears, which conquered her grief and turned it into beauty.”

This statement likely reflects Clitophon’s point of view especially the flowery description of the eyes. Only he knows the depth of Leucippe’s beauty and has the ability to see so clearly into her eyes. However, at this point in the narration, it is Thersander standing there watching the maiden. Therefore, we must also assume that while the analysis of the effect of tears is Clitophon’s, Thersander feels their full effect. Moved by Leucippe’s tears, Thersander finds himself weeping as well. He promises to make her tears go away by making her his wife as soon as possible. Thersander’s passionate and sudden love for Leucippe is due to her great beauty, which is only intensified by her tears. Her beauty also greatly wounds him just as it wounded Chaereas in book one. At this point, Thersander, ignorant of Leucippe’s

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<sup>113</sup> AT, 6.7.1-3.

continuing love for Clitophon, plans to marry her. This confusion provides the groundwork for suffering to come.

## SUFFERING AND IDENTITY

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*“Because a man’s visible appearance -- his posture, his gait, the movement of his arms and head, his hair style and dress--exists in such intimate connection with his inner being, aesthetics become an indicator of moral worth and determinant of public standing; any falling off points to imperfections in disposition and character, in the individual’s ethos and psuche as well as his phusis.”<sup>114</sup>*

As we have seen in *Callirhoe*, it is the woman that suffers the most on account of their beauty. The same thing can be said for *Leucippe and Clitophon*. How others perceive the protagonists is often based on their appearance, as is the case for Clitophon. It is his beauty that attracts Melite. In the quotation with which I begin this section, Steiner emphasizes the important connection between appearance and status. Both Clitophon and Leucippe are of excellent lineage and outstanding beauty; the latter quality often makes them, particularly Leucippe, the target of others’ lust. Leucippe undergoes an enormous amount of suffering, especially when she arrives in Egypt. The majority of her suffering is inflicted on her physical body but as the novel progresses we begin to see how that physical suffering and the way she is perceived by others come into opposition with her inner self and her own identity formation.

In the course of the novel, Leucippe suffers what may be called four “deaths”, three of which are significant to her identity. Of course, Leucippe never literally dies. Instead, she is placed in situations where her physical integrity is consistently compromised. In each case, Clitophon is a witness to them. In her first death, her body is disembowelled as an expiatory sacrifice for Egyptian bandits; in her second death, she drinks an undiluted love potion that renders her unconsciousness for many days; in her third “death” she is decapitated by pirates; and her fourth “death” is when

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<sup>114</sup> Steiner., 42

Thersander lies to Clitophon that Leucippe had been put to death on the orders of Melite sending her lover into a state of grief. The first three situations compromise not just Leucippe's physical beauty but also her identity.

### **The First "Death"**

Although Clitophon explicitly describes her physical beauty in the first two books, Leucippe's suffering does not begin until later in the novel. That she will suffer, however, is foretold by a dream that her mother has in 2.23. Leucippe's mother, Panthea dreams of her daughter's body being violently mutilated by a robber, a dream "she saw some robber holding a large naked sword snatch her daughter away from her and having placed her on her back cut open the middle of her stomach with the sword, beginning from below." (ἔδόκει τινὰ ληστήν μάχαιραν ἔχοντα γυμνὴν ἄγειν ἀρπασάμενον αὐτῆς τὴν θυγατέρα καὶ καταθέμενον ὑπίαν, μέσῃν ἀνατεμεῖν τῇ μαχαίρᾳ τὴν γαστέρα, κάτωθεν ἀρξάμενον).<sup>115</sup> Upon waking from this dream and frightened by the ominous sign, Leucippe's mother rushes into her daughter's bedroom where she finds Clitophon with Leucippe. Panthea immediately assumes the worst, as Clitophon rushes from the room. The immediate reference of this dream is most likely sexual penetration and Panthea's fear that Leucippe will lose her virginity. Leucippe's sexual identity plays a vital role throughout the narrative. However, the violent subject of this dream also encourages the reader to anticipate something terrible, particularly a physical accident befalling Leucippe that entails a grotesque mutilation not only of her flesh but of her innermost organs as well.

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<sup>115</sup> AT, 2.23.5

After Panthea's discovery of Leucippe and Clitophon's secret love affair, the couple decides that they must elope to prevent Clitophon being forced to marry Calligone. The two, along with Clinias, Clitophon's cousin and Satyrus, Clitophon's servant, leave Hippias' house and set sail for Alexandria. En route, the ship encounters violent winds that cause the ship to break apart. Leucippe and Clitophon are able to arrive safely at Pelusium in Egypt, where they hire a boat to bring them to Alexandria. However, misfortune strikes again during the trip. At a rest stop, a group of "terrifying and savage men" (φοβερῶν καὶ ἀγρίων ἀνθρώπων)<sup>116</sup> board their boat, take their money and lock them up in a hut. When night falls and everyone is sleeping, Clitophon asks Leucippe why she has kept quiet so far during their entire ordeal. Leucippe responds, "Because, before even my soul, my voice has died" ("Οτι μοι," ἔφη, "πρὸ τῆς ψυχῆς, Κλειτοφῶν, τέθνηκεν ἡ φωνή).<sup>117</sup> The death of her voice is a preliminary to her ultimate death, hinting at greater suffering to come. It implies the loss of her voice and perhaps the beginning of her loss of self.

Soon after this exchange, Leucippe's first "death" takes place. A brigand (apparently separated from the first group of pirates) bursts into the hut and informs them that his chief requires the sacrifice of a virgin and carries off Leucippe to be sacrificed.

After the kidnapping of Leucippe, Clitophon and the rest of the prisoners are taken out of the hut and into town. On their way, the group encounters a regiment of soldiers, who overpower the robbers and kill most of them. Clitophon and the prisoners are spared. Clitophon is introduced to the general of the regiment,

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<sup>116</sup> AT, 3.9.2

<sup>117</sup> AT, 3.11.2

Charmides and quickly inducted into the ranks due to his military background. The next day, Clitophon and the soldiers come across the men who carried off Leucippe, in full armor, preparing Leucippe for a human sacrifice. What Clitophon observes next is shocking. An Egyptian led the girl to a platform, poured a libation over her head, laid her down and “then took a sword and plunged it into her heart and tore it open, then with the sword he drew it down cutting open her stomach; her inner organs immediately gushed out which they drew out with their hands and placed onto the platform, and after roasting them, they cut it into shares and ate them” (εἶτα λαβὼν ξίφος βάπτει κατὰ τῆς καρδίας καὶ διελκύσας τὸ ξίφος εἰς τὴν κάτω γαστέρα ρήγνυσι· τὰ σπλάγχνα δὲ εὐθὺς ἐξεπήδησεν, ἃ ταῖς χερσὶν ἐξελκύσαντες ἐπιτιθέασι τῷ βομῶ, καὶ ἐπεὶ ὠπτήθη, κατατεμόντες ἅπαντες εἰς μοίρας ἔφαγον).<sup>118</sup> Clitophon is so overwhelmed by the sight that all he is able to do is watch and afterward his immediate thought is to commit suicide. As he is raising his sword to kill himself on Leucippe’s grave, Menelaus (a shipmate) and Satyrus appear after a period of absence and stop him. Menelaus opens the coffin and Leucippe comes out, alive although “her stomach seemed open and empty of all its entrails inside.” (ἀνέφκτο μὲν αὐτῆς ἡ γαστήρ πᾶσα καὶ ἦν ἐντέρων κενή).<sup>119</sup> It turns out that Menelaus and Satyrus were captured by the same robbers that captured Leucippe and to save the maiden, Menelaus fitted the girl with a fake belly made of sheep skin and animal entrails and replaced the executioner’s sword with a fake one.

During Leucippe’s grotesque suffering, Clitophon remains rooted in his place. His gaze does not leave the scene until the moment that Leucippe’s remains are

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<sup>118</sup> AT, 3.15.4-5

<sup>119</sup> AT, 3.17.7

placed in a coffin. The effect that Leucippe's death has on her beloved is intense that his only solution to the emotional toll that he suffers as a witness to the scene is to kill himself and hope to be with Leucippe for eternity in death. The emotions that build up within Clitophon are a result of his role as spectator in the novel. Jason König writes on *Leucippe and Clitophon* that "the gaze of the narrator seems capable of seeing through the physical surfaces of the human form, charting the way in which emotions churn up the insides of the body, forcing themselves through the skin; and the way in which beauty slips its way through the eyes of the onlooker and burrows down into the soul."<sup>120</sup> This is a recurring theme in the novel. The sight of Leucippe always seems to strike her suitors' souls like an arrow to their body whether they are watching her suffer or radiate beauty. The sight is so intense that it stirs equally intense emotions within the spectator. This is exemplified in many of Leucippe's deaths where it seems Clitophon can only be a spectator to his beloved's suffering.

Leucippe survives her first "death" mostly on account of the ruse Menelaus and Satyrus contrived but it is up to her to act the part. Leucippe, as 'actress' in this scene is evidenced by the fact that she is on a platform wearing a 'prop' whereas the pirate is also using one. She must not only deceive her kidnappers but she must also deceive the spectators, including Clitophon. Her body must be put on display in order for the deception to be successful. König, in the same article, says that the novel shows "a constant awareness of the instability of beauty and the elite virtue and identity it is taken to guarantee"<sup>121</sup> through such violent scenes. By having Leucippe

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<sup>120</sup> Jason König, "Body and Text." *The Cambridge Companion to the Greek and Roman Novel*, ed. Tim Whitmarsh (Cambridge: Cambridge University Press, 2008), p. 132.

<sup>121</sup> König, p. 130

“sacrificed,” we can see the instability not only of her beautiful body but also of her identity. She must behave in a way to which she is previously unaccustomed. She adds another dimension to her character by acting, or really, assuming an identity that is not in fact her own, the sacrificial victim. She learns to use her appearances to deceive and survive.

The failed mutilation of Leucippe’s body also guarantees her beauty. Her escape from death and mutilation at the hands of cannibals emphasizes her elite physical identity. Historically, beauty is tied with good and ugly with evil. Leucippe’s ability to come out alive and to deceive her Egyptian kidnappers takes on a moralizing tone, in which beauty trumps the ugly, the good triumphs over evil. In addition, making her kidnappers cannibals underlines their barbarism. Leucippe’s survival emphasizes the inferiority of the foreign person and the superiority, albeit instability, of her beautiful and virginal Greek body. Finally Leucippe’s experience of apparent assault and threats to her physical integrity distinguishes her from Callirhoe, whose godlike beauty provides her with some protection. Leucippe’s beauty is more human and sensual, as implied by the descriptions of her in book one and as such exposes her to a greater desire of physical violence and threats to her personal and sexual integrity.

### **The Second “Death”**

Another instance where Leucippe’s physical body is compromised is her second “death”. When she is restored to Clitophon after her disembowelment, the couple remains in Alexandria. One day a man rushes in and tells Clitophon that Leucippe has fallen to the ground in a fit. Clitophon runs to his beloved, “but as soon

as she had seen [him], she struck [him] in the face, her eyes bloodshot; and when Menelaus tried to constrain her alone, she kicked him.” (ἡ δὲ ὡς εἶδέ με, ἀναπηδήσασα παίει με κατὰ τῶν προσώπων, ὕφαιμον βλέπουσα· ὡς δὲ καὶ ὁ Μενέλαος οἷός τε ἦν ἀντιλαμβάνεσθαι, παίει κάκεινον τῷ σκέλει).<sup>122</sup> They conclude that what plagues her is some kind of “madness” (μανία). They try to hold her down but she struggles against them and “did not wish to conceal her female modesty” (οὐδὲν φροντίζουσα κρύπτειν ὅσα γυνὴ μὴ ὀρᾶσθαι θέλει).<sup>123</sup> Charmides and his men attempt to restrain the girl with ropes but Clitophon resists. He volunteers himself as her protector: “let me alone be [the rope]” (ἐάσατέ με σὺν αὐτῇ) to bind her by embracing her and he cries out, “For what will I miss if I live? Leucippe no longer recognizes me; there my [love] lies bound, and I, shameless, am able to loosen her and do not wish to” (τί γάρ με καὶ ζῆν ἔτι δεῖ; οὐ γνωρίζει με Λευκίππη παρόντα· κεῖται δέ μοι δεδεμένη, καὶ ὁ ἀναιδὴς ἐγὼ λῦσαι δυνάμενος οὐ θέλω).<sup>124</sup> Holding her, he publicly laments his love and his loss. He mourns for her as if she has died. Their love is progressing from physical attraction to a spiritual one. He offers his body for her as a form of protection and not an expression of a physical desire. Clitophon’s sense of fellow-suffering with Leucippe’s speaks of a connection of unusual intensity. His immediate willingness to be her protector gives him a special status in this moment. This reflects the intense spiritual bond that has grown up between the two. Eventually Leucippe falls into a ten-day sleep, with Clitophon guarding her. This “madness” that has seized Leucippe threatens her identity as a woman of high status.

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<sup>122</sup> AT, 4.9.2

<sup>123</sup> Ibid

<sup>124</sup> AT, 4.9.5

Leucippe's second "death" reminds us again of the instability of the Greek body. Her madness here compromises her physical and personal integrity. However, in comparison to her first "death," it is Leucippe's sense of self that dies here. Her mind is affected, making her something other than herself. By acting the way she does, whether by kicking Clitophon or abandoning womanly modesty, Leucippe is no longer herself. Her unusual actions also make her a spectacle, evidenced by the fact that Clitophon watches her every day that she is asleep as well as the silent gazes when she is going mad. Even in her ten days of sleep she is, according to Clitophon, still neither free in mind nor herself (4.10). In brief moments of consciousness she rambles inarticulately. However, there is evidence that Leucippe's identity is not permanently compromised, giving Clitophon hope that she will wake up. She cries out in her sleep, "Because of you I am senseless, Gorgias" ("Διὰ σὲ μαίνομαι, Γοργία").<sup>125</sup> Her memory of the events before her breakdown seems to still be intact and even in her sleep she realizes that she is not herself. This one declaration helps bring Leucippe back to life.

The conclusion of Leucippe's "death" is significant. Clitophon seeks out the identity of Gorgias. A soldier named Chaereas provides information. It turns out that Gorgias also is in love with Leucippe. As an expert in potions he had created a love philter to make Leucippe fall in love with him. He gave it to Leucippe's Egyptian servant but she mistakenly administered it to her undiluted, causing the unintended physical and mental reaction that ensues. Leucippe is the victim of an assault on her spiritual integrity occasioned by the desire she inspires in Gorgias. Leucippe finally

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<sup>125</sup> AT, 4.15.1

comes to her senses after Clitophon is able to procure the cure from Gorgias' servant. Leucippe does not have a memory of the past ten days nor of her actions the day of the mental breakdown. She is ashamed and shocked of the immodesty she had displayed during the time, "she was ashamed when she heard it; she blushed" (ἡ δὲ ἡσχύνετο ἀκροωμένη καὶ ἡρυθρία).<sup>126</sup> The way she had behaved was not proportionate to her high status. Leucippe's behavior under the spell is alien to her true nature and inconsistent with her status as a woman of high rank and moral probity. Therefore to call this her second "death" is accurate. For ten days, Leucippe suffers from a spiritual death. She has no memory of who she is and is only able to rely on Chaereas' recollection of her. The woman who had a breakdown was not Leucippe. She essentially undergoes a character assassination.

### **The Third "Death"**

Leucippe's third "death" comes in the form of decapitation. In Alexandria, Leucippe catches the eye of another suitor, Chaereas, the man whom the couple trusts because he was the one that informed Clitophon about Gorgias' philter that caused her second "death." Leucippe's third "death" is also preceded by an ekphrasis that actually anticipates her imminent death.

Now that Chaereas has gained the trust of Clitophon and his gang, he believes he has the opportunity to seduce the girl. He gathers a band of pirates and invites Clitophon, Leucippe and their friends to his birthday dinner at Pharos. On their way there by ship, the group suddenly encounters terrible omens: a bird's wing clips Leucippe's face and they see a painting of the Rape of Philomela. The Greeks are

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<sup>126</sup> AT, 4.17.5

shaken by these omens and decide to remain home. A few days later, they feel safe enough to attend the postponed dinner. When they reach Pharos, a group of “large men (ἄνθρωποι μεγάλοι)”<sup>127</sup> storm into the dinner room and point their swords at Leucippe. Clitophon is unable to protect her. Injured on the ground, Clitophon watches the pirates bring Leucippe onto the deck of the ship, “cut off her head and throw the body down into the sea” (ἀποτέμνει αὐτῆς τὴν κεφαλὴν καὶ τὸ λοιπὸν σῶμα ὠθεῖ κατὰ τῆς θαλάσσης).<sup>128</sup> Clitophon and his company are only able to recover Leucippe’s headless body. Holding it in his arms, the youth cries, “Now, Leucippe, you truly have died a second death, having been separated by land and sea. For the remnant I have of you is your body, but you I have lost” (Νῦν μοι, Λευκίππη, τέθνηκας ἀληθῶς θάνατον διπλοῦν, γῆ καὶ θαλάττῃ διαιρούμενον· τὸ μὲν γὰρ λείψανον ἔχω σου τοῦ σώματος, ἀπολώλεκα δὲ σέ).<sup>129</sup> Together he and his companions bury her body and mourn Leucippe’s death for the second time.

Leucippe’s beheading symbolizes a complete loss of identity. By removing her head from her body, her most recognizable feature is gone. Of course, Leucippe is not actually dead, but that is unknown to Clitophon, who holds what he thinks is her lifeless and headless body. From the body alone he is unable to recognize that it is not Leucippe he holds but rather a prostitute who had been substituted for her at the time of the attack we later learn. This failure of recognition underlines the idea that Leucippe’s beauty, indeed her identity, depends on her face. Clitophon, in the first two books, speaks so admiringly of Leucippe’s beautiful face that in witnessing her

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<sup>127</sup> AT, 5.7

<sup>128</sup> AT, 5.7.4

<sup>129</sup> AT, 5.7.8

decapitation, the image that he has of her in his mind completely shatters. This also emphasizes Leucippe's death as a spectacle once again. Her decapitation is gruesome and shocking to all viewers. Through her beloved's eyes, we watch her die as well as experience the emotions that stir in Clitophon. Clitophon now thinks that her iconic and beautiful face, the flowered vision of book one, is washed away in a foreign sea. As for Leucippe, we do not have a sense of what she is feeling. She is once again captured and in the power of the captors. She does not have any agency throughout the ordeal. However, against the odds she does survive and her survival will be discussed more fully.

#### **The Fourth "Death"**

After Leucippe rejects Thersander's advances, he becomes both angry and even more inflamed with love for the maiden. Unbeknownst to Leucippe, Thersander is also preparing for the trial against Clitophon, whom he has accused of adultery with his wife, Melite and has now imprisoned. Out of jealousy, Thersander concocts a simple plan. He intends to make Clitophon believe that Leucippe "murdered by the contrivance of Melite" (τῆς Μελίτης συσκευασαμένης τὸν φόνον)<sup>130</sup>, and suborns a cell-mate of Clitophon's to tell him of Melite's attempt on her life out of jealousy because the young man Melite loves was in love with this slave girl. In this way Thersander hopes that if Clitophon is acquitted, he will not subsequently seek her out thinking she is dead. Thersander's lie again causes Clitophon to think Leucippe dead and he laments for her a life a fourth time.

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<sup>130</sup> AT, 7.1.4

In contrast to her first three “deaths” Leucippe is not directly affected by her fourth “death.” She is involved only by name. In addition, this plan is unknown to her. Perhaps this underlines Leucippe’s voicelessness. Thersander, in his jealousy and bewitched by Leucippe’s beauty, sees her as an object that can be controlled. By simply telling Clitophon that she is dead, he believes that he can possess her. However much as this is Leucippe’s death, it ultimately hurts Clitophon the most because he believes it. Upon hearing about her death, Clitophon laments to the reader, “I, at first hearing the news, as if arrows had attacked my soul, remained silent and the spring of tears was blocked, but after it stayed quiet from its miseries, it flowed steadily” (οὐτω κάμει τὰ μὲν πρῶτα τῆς ἀκροάσεως τῆ ψυχῆ προσπεσόντα καθάπερ τοξεύματα κατεσίγασε καὶ τῶν δακρῶν ἀπέφραξε τὴν πηγὴν, μετὰ ταῦτα δὲ ἔρρει, σχολασάσης τῆς ψυχῆς τῷ κακῷ.).<sup>131</sup> This incident does not have as much to do with Leucippe’s identity as it does in highlighting Clitophon’s suffering on account of her.

### **Leucippe**

Leucippe’s suffering does not end at her “deaths”. The difference between those events and the events that follow is that her deaths and her madness are reported from Clitophon’s point of view. We have no idea what Leucippe is thinking when those events happen. We only know those events through Clitophon’s gaze and consciousness. However, Achilles Tatius does an interesting thing. He sometimes switches from the ego-narrative to the omniscient authorial narrative, giving the

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<sup>131</sup> AT, 7.4.6

reader a glimpse into Leucippe’s mind. After all, most of the suffering in the novel, particularly the violent and grotesque ones, befalls her, not Clitophon.

In addition to the deaths, Leucippe is enslaved during the course of her sufferings. As previously mentioned, Leucippe is enslaved on Melite’s estate after her third “death,” her decapitation. It is as a slave that she falls at Clitophon and Melite’s feet. Even when she is in slave attire Melite notices the nobility of her appearance. Although Clitophon himself does not recognize Leucippe with her new haircut and dirty clothes, she certainly recognizes her beloved. Heartbroken to see Clitophon remarried, the maiden sends him a letter that reminds him of all the things that she has suffered for his sake.

“διὰ σὲ τὴν μητέρα κατέλιπον καὶ πλάνην εἰλόμην• διὰ σὲ πέπονθα ναυαγίαν καὶ ληστῶν ἠνεσχόμην• διὰ σὲ ἱερεῖον γέγονα καὶ καθαρμὸς καὶ τέθνηκα ἤδη δεύτερον• διὰ σὲ πέπραμαι καὶ ἐδέθην σιδήρῳ καὶ δίκηλλαν ἐβάστασα καὶ ἔσκαψα γῆν καὶ ἐμαστιγώθην, ἵνα σὺ ὁ γέγονας ἄλλη γυναικί, καὶ ἐγὼ τῷ ἑτέρῳ ἀνδρὶ γένωμαι; μὴ γένοιτο. ἀλλ’ ἐγὼ μὲν ἐπὶ τοσαύταις ἀνάγκαις διεκαρτέρησα.”<sup>132</sup>

“For you I left behind my mother and have taken up wandering. For you I have suffered a shipwreck and overcome pirates. For you I have become a sacrificial victim and a cleansing sacrifice and I have died twice. For you I was sold and bound with heavy fetters and I have carried a hoe, cultivated the land and been flogged, so that I may become to another man as you have become to another woman? I think not. But I, on account of these ordeals, have endured to the end.”

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<sup>132</sup> AT, 5.18.4.

Leucippe's letter to Clitophon is remarkable. It certainly shows us Leucippe's high degree of literacy, enhancing and highlighting her social status. But most importantly, the letter informs both Clitophon and the audience that Leucippe is not ignorant of her woes. Instead, this letter summarizes the suffering that she has had to endure so far. It is similar to Callirhoe's many monologues. Leucippe witnesses what she presumes to be Clitophon's new happiness and feels betrayed that he has moved on. For the first time, in this letter, we are given access into Leucippe's psyche.

Leucippe consistently repeats that her sufferings have all been for Clitophon. She uses the phrase "On account of you" (διὰ σέ) emphasizing to Clitophon that her actions are selfless and motivated by love for him alone. Callirhoe makes similar laments to Chaereas in *Callirhoe*, in which she often cites Chaereas as the source of her suffering. Leucippe has left behind her mother and become a wanderer. She no longer has a place to call home, thereby losing a part of her identity. Callirhoe has a similar experience when she is taken from Syracuse, marries in Ionia, and travels further east. She often grieves about her increasing distance from her homeland and her loss of a proper national identity.

Leucippe's national identity first comes into question in book one when she is forced to leave Byzantium and find shelter with her mother in Tyre. Her suffering takes her from a woman of noble birth who spent her days indoors, singing, playing the lyre and taking walks in gardens to becoming an exile of sacrifice and finally, when she is writing this letter, a slave. Throughout all of these individual ordeals, Leucippe has persevered. She has withstood violence, kidnap, and enslavement, all as a result of remaining true to her love for Clitophon. Leucippe also does not fail to

point out the contrast between her sufferings and Clitophon's. Now, it seems to her, he has deserted her and married another woman. In addition, Leucippe's status as the equal of her lover has changed and she has now become *his* slave. He is no longer her beloved or husband; she must now address him as her master. However, despite this changed relationship, the tone of this letter does not reflect Leucippe's subservient position to Clitophon. Instead, she demands that Clitophon, in return for her suffering arrange for her to return to Byzantium. She will no longer subject herself to any more pain. In the privileged format of a letter Leucippe, for the first time becomes assertive. No longer passive, she reviews her past sufferings and gives voice to the claims she has on Clitophon. She recalls how much she has suffered. Leucippe, who has typically been the object of men's gaze and desires, gives us an insight into herself as a suffering subject. This letter is a testament to Leucippe's maturation from victim to individual.

While Callirhoe is given a voice through a series of monologues, Leucippe is given only one. Her monologue appears in 6.16 and is overheard by Thersander and Sosthenes who have shut her away alone in a hut. In this monologue, Leucippe confronts her situation, eager to learn news about Clitophon and lament her sufferings. She wants to reveal her true identity to Thersander but she is afraid that will bring further sufferings on Clitophon. She concludes, "I am the daughter of the general of the Byzantines, the wife of the first-rank of the Tyrians; I am not a Thessalian, and my name is not Lacaena: this itself is pirates' violence; my name has been stolen from me...but you will not believe my words. If you did, I should fear for Clitophon's sake; my ill-timed speech might destroy my beloved. Come, let me play

my role once more: let me again play the character Lacaena!” (στρατηγοῦ θυγάτηρ εἰμι Βυζαντίων, πρώτου Τυρίων γυνή· οὐκ εἰμι Θεταλή· οὐ καλοῦμαι Λάκαινα. ὕβρις αὕτη ἐστὶ πειρατική· λελήστευμαι καὶ τοῦνομα... ἀλλ’ οὐδὲ πιστεύσειας ἐμοὶ λεγούση. φοβοῦμαι δὲ καὶ ἐὰν πιστεύσης περὶ Κλειτοφῶντος, μὴ τὸ ἄκαιρόν μου τῆς ἐλευθερίας τὸν φίλτατον ἀπολέση. φέρε πάλιν ἐνδύσωμαί μου τὸ δρᾶμα· φέρε περίθωμαι τὴν Λάκαιναν).<sup>133</sup> Leucippe is forced to act a part to suppress her true identity in the interests of Clitophon.

Leucippe’s sexual identity plays a large role in the narrative. At her first “death” she was a sacrificial virgin and even after her rescue from that, she would not consummate her relationship with Clitophon. She tells him that Artemis had appeared to her in a dream and spoke, “Do not weep now; you shall not die, for I will help you but you must remain a virgin, until I make you a bride” (Μὴ νῦν, ἔφη, ‘κλαῖε· οὐ γὰρ τεθνήξῃ· βοηθὸς γὰρ ἐγὼ σοὶ παρέσομαι. μενεῖς δὲ παρθένος, ἔστ’ ἂν σε νυμφοστολήσω).<sup>134</sup> So the pious couple decides to wait. Leucippe’s virginity seems to remain intact throughout the narrative on account of her faithfulness to Clitophon. However, her sexual identity is threatened again when Thersander attempts to rape her. When she resists his advances, Thersander becomes angry and strikes her on the face. He calls her a “wretched slave” (ὦ κακόδαιμον ἀνδράποδον) and asks her “Do you not think it is good fortune to be able to kiss your master?” (καὶ μεγάλην εὐτυχίαν δοκεῖς τὸν σὸν καταφιλήσαι δεσπότην).<sup>135</sup> This is a particularly interesting question because Thersander knows Leucippe’s noble status from eavesdropping at

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<sup>133</sup> AT, 6.16.5-6

<sup>134</sup> AT, 4.1.4

<sup>135</sup> AT, 6.20.2

the door earlier. However, he continues to treat her as a slave and call her Lacaena. He then proceeds to accuse her of being promiscuous. All of this anger within Thersander is aroused by his love for her and by extension, her beauty. The physical violence inflicted on Leucippe here is fitting in a succession of physically violent episodes that has already occurred, beginning with Panthea's dream. The violence imposed on Leucippe threatens her sexual integrity. However, Leucippe's reaction here differs with her previous reactions when her integrity is threatened. She responds, "Take [your weapons of torture] against me: the scourges, the wheel, the fire, the sword, and let Sosthenes, your adviser, join you. I am unarmed, and alone, and a woman; but my only weapon is my free [soul]..." (ἤδη λάμβανε κατ' ἐμοῦ τὰς μάστιγας, τὸν τροχόν, τὸ πῦρ, τὸν σίδηρον· συστρατευέσθω δέ σοι καὶ ὁ σύμβουλος Σωσθένης. ἐγὼ δὲ καὶ γυμνὴ καὶ μόνη καὶ γυνή, καὶ ἐν ὄπλον ἔχω τὴν ἐλευθερίαν).<sup>136</sup>

Leucippe's is most confident about her sexual identity inasmuch as Thersander is confident that she is not chaste that he brings her to trial. However, Thersander's questioning of her virginity brings it into prominence especially as the novel is drawing near the resolution, where Leucippe's virginity is proven at the cave of Artemis.

### **Clitophon**

Whereas Chariton explores the psychology of female suffering in his novel, Achilles Tatius allows us to experience male suffering in addition to that of his heroine. It is true that we see something of Chaereas' emotional turmoil on account of his love for Callirhoe. At the beginning of the novel he shows his susceptibility to

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<sup>136</sup> AT, 6.22.4

jealousy and anger thereby setting in motion the plot. However, what makes the male experience different in *Leucippe and Clitophon* is that Clitophon is the narrator. In this case, Clitophon's narrative is more emotionally vivid. Since Clitophon is the ego-narrator, the reader has the privilege of entering Clitophon's consciousness.

Clitophon's suffering and internal self is put on display for the reader to understand.

We witness his suffering on account of Leucippe's beauty and his love for her.

Bakhtin, in *Form of Time and Chronotope in the Novel*, describes characters in the novel as "individuals, private persons." They are isolated products of an alien world. However, on the surface of the narrative, figures in the novel act "precisely like the public man of the rhetorical and historical genres."<sup>137</sup> They deliver speeches that concern their intimate and private love life, particularly during the legal trials that often ensue near the end of the novel, usually to decide the rightful husband of the female protagonist. But although the male protagonist's speeches are often made in public, Bakhtin writes that the male hero's "internal content is absolutely private: the basic givens of his life, the goals by which he is guided, all his trials and exploits are of an exclusively personal sort and have no social or political significance at all."<sup>138</sup> This analysis of the private individual in the novel prompts us to view Clitophon's sufferings as solely personal to him.

The majority of Clitophon's suffering in the novel is confined to his body, much like Callirhoe. He suffers from emotional or internal wounds. His mind, heart and soul are often in pain. Clitophon's sufferings are not typically manifested externally, as is the case for most men who fall in love with Leucippe. For instance,

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<sup>137</sup> Bakhtin., 108.

<sup>138</sup> Ibid., 109.

Clitophon describes his body's reaction when he first meets Leucippe and is entranced by her beauty. He recalls the pain caused by his love for the maiden as the equivalent of being struck by an arrow. Beauty, he says, strikes through the eye into the soul. The soul in antiquity is commonly thought to be a physical organ and so Leucippe's beauty wounds both Clitophon's external and internal body. The effect of her beauty feels like it is physical wound but there are no visible scars. Instead, Clitophon has a difficult time pinpointing what this new disease is,

“ἐγὼ δὲ τὴν εὐωχίαν ἐν τοῖς ὀφθαλμοῖς φέρων τῶν τε τῆς κόρης προσώπων γεμισθεὶς καὶ ἀκράτῳ θεάματι καὶ μέχρι κόρου προελθὼν ἀπῆλθον μεθύων ἔρωτι. ὡς δὲ εἰς τὸ δωμάτιον παρήλθον, ἔνθα μοι καθεύδειν ἔθος ἦν, οὐδὲ ὕπνου τυχεῖν ἠδυνάμην. ἔστι μὲν γὰρ φύσει καὶ τὰ ἄλλα νοσήματα καὶ τὰ τοῦ σώματος τραύματα ἐν νυκτὶ χαλεπότερα καὶ ἐπανίσταται μᾶλλον ἡμῖν ἡσυχάζουσι καὶ ἐρεθίζει τὰς ἀλγηδόνας· ὅταν γὰρ ἀναπαύηται τὸ σῶμα, τότε σχολάζει τὸ ἔλκος νοσεῖν.”

“I retired to rest gorged with the vision of the maiden's face and sated with undiluted gazing upon her. I departed being drunk with love; but when I reached the chamber where I always lay I was unable to get to sleep. For nature will have it that diseases and bodily wounds are worse at night: while we are at rest they obtain more power to attack us and aggravate the pain that they cause; for when the body is still, the wound has the more leisure to hurt.”<sup>139</sup>

Clitophon's love for Leucippe causes him to seek solitude in order to analyze his newfound emotions. By using the word “μεθύων” Clitophon directs our attention to a physiological state. In this situation, his body is experiencing the negative side-effects of intoxication. Later, as he retires to his bed, he cannot get rid of the love wounds that plague his body. Leucippe's beauty has inflicted a physical injury on him and he

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<sup>139</sup> Achilles Tatius, *Loeb's Leucippe and Clitophon*, trans. S. Gaselee, M.A, p., 20-21. lines 1.6.1-4.

claims that the pain is even worse when his body is still. He cannot distract his mind from the feelings aroused by her face.

Clitophon attempts to relieve himself from the suffering that love has caused him by sleeping but it fails. Instead, with Leucippe's image in his mind, his suffering gets increasingly worse. The pain even crosses over into his dreams. He dreams so vividly that he actually believes what he sees is real, that is until his servant awakes him. At rest, he is unable to distract himself with anything. Beauty and love have Clitophon in a straightjacket. He has no control over what he is feeling and sensations he didn't know existed are now arising within him. He suffers these terrible woes for three days. What is even worse is that Clitophon has no idea how to cure his suffering (until he asks Clinias as previously mentioned). The only time he seems to be at peace is when Leucippe is physically present before him and he looks at her "shamelessly" (ἀναισχύντως).<sup>140</sup>

Clitophon's suffering causes internal conflict particularly his duty to his father and his masculinity. He is already engaged to his beautiful half-sister, Calligone, so to engage in amorous activities with Leucippe, would be a betrayal to his father and his fiancée. Clitophon also wonders at his own cowardice because of his inability to cure his lovesickness by seducing Leucippe. He asks himself, "How long will you remain silent, you coward? Why are you a fearful soldier of a courageous a god? Are you waiting for the maiden to come to you first?" ("Μέχρι τίνος, ἄνανδρε, σιγᾶς; τί δέδειλός εἶ στρατιώτης ἀνδρείου θεοῦ; τὴν κόρην

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<sup>140</sup> AT, 2.3.2

προσελθεῖν σοὶ περιμένεις;”).<sup>141</sup> His feels that his inability to successfully approach Leucippe at the beginning emasculates him. In reality, Clitophon is a vulnerable and confused young man, a realistic portrayal of a man in love for the first time. Chaereas in *Callirhoe* experiences similar confused emotions. When he falls in love with Callirhoe and cannot rid the wound she has caused in his heart, he cries to his parents for help and allows his body to waste away. Clitophon’s anguish is significant because it highlights Leucippe’s beauty and also strengthens Clitophon’s growing love for Leucippe.

*Leucippe and Clitophon* ends happily, according to generic convention, despite the violence and suffering that the protagonists’ endure to achieve their reunion. However there is a disparity in this novel between the male and the female. On the one hand, *Leucippe and Clitophon* is told from the perspective of a male protagonist. Achilles Tatius is particularly sensitive toward Clitophon’s romantic experiences from a young man experiencing true love for the first time to a grown man facing charges for adultery. On the other hand, Achilles Tatius is also perceptive about female beauty and suffering. Passages dedicated to Leucippe’s beauty and suffering far surpasses those for Clitophon. Leucippe’s beauty is more prominent in the first half of the narrative while the latter half largely concerns her sexual and mental integrity, two things that are particularly significant to her identity. However, whether physical, mental or sexual, the relationship between Leucippe’s beauty and her suffering is they are both subjected to spectacle. Both her physical beauty and her suffering evoke reactions of awe or shock.

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<sup>141</sup> AT, 2.5.1

## CONCLUSION

Chariton's *Callirhoe* pays close attention to Callirhoe's physical beauty throughout the narrative. Her divine beauty is the cause of all her suitors' woes, especially those of Chaereas and Dionysius in addition to her own. During their marriage, Dionysius lived every day in constant fear that someone would come to steal his wife, even a god. Callirhoe attracts crowds on the few occasions she is out in public. Her beauty radiates like a goddess, entralling the eyes of her onlookers who even kneel in homage when they see her. However, the way the public perceives Callirhoe is very different from the way she perceives herself. By contrasting the distant and divine Callirhoe with a personal Callirhoe through a series of private monologues, Chariton is able to convey to his readers the emotional roller coaster ride that characterizes the "female experience." For Callirhoe, her beauty is her identity. She also attributes her beauty to her nation. Therefore, when she is forced to leave her native country and go to the east, Callirhoe becomes increasingly alienated from the rest of the world. Her beauty is her connection to her homeland but it is also the cause of her woes.

In contrast to Callirhoe, Leucippe's suffering mostly takes place on her physical body. Like Callirhoe, Leucippe is exceptionally beautiful. However, she does not exude a god-like beauty like Callirhoe does. Instead, Clitophon likes to itemize Leucippe's facial features rather than comment on her figure as a whole. By doing so, he makes Leucippe more accessible, not only to the reader but also to her spectators. Once the couple leaves Tyre, Leucippe becomes subject to many physical and mental assaults. Whereas Callirhoe is never physically violated, Leucippe must

endure many “deaths” that compromise her physical, spiritual and sexual integrity. Callirhoe’s suffering is private whereas Leucippe’s suffering is consistently put on display. Having to suffer in the hands of captors and hold off rape, Leucippe’s suffering puts a lot of pressure on her beautiful but unstable body, as witnessed through her “deaths,” and it also constantly puts her identity as a virgin and a woman of high rank at stake.

Returning to Bakhtin’s theory concerning the Greek novel, we must recall the idea that the novel’s character is essentially *unchanging*. The individual is already a completed entity whose actions are instigated by the divine and motivated by beauty and love. When the novel concludes, we are aware that the suffering that has occurred during the “middle-time” leaves no trace on the characters. Their original identity remains intact and their love for their sweetheart is forevermore. This is precisely why some theorists resist labeling this genre a novel – there is no sense that the characters develop from their ordeals. The argument here, though, is that the characters do not necessarily have to develop because they are already whole figures with their own set of values and personalities. Instead, what the Greek novel does is force these characters to confront their already established identities during the ‘middle-time’ of the narrative. With each migration to a different city, Callirhoe’s national identity becomes more fragmented. However, what is retained in the midst of her identity conflict is her beauty. She suffers because she becomes increasingly alienated from her native city but her beauty offers her protection from the unpleasantness of the alien world of the novel. In addition, her beauty allows her to retain her national identity thereby preventing her from completely losing her sense of

self. By confronting difficult choices such as keeping her child and marrying Dionysius or at the end, leaving behind her child to return to Syracuse, Callirhoe is not *developing* as much as she is maturing from the difficult choices and actions she must make. In contrast, Leucippe's identity is grounded in her status and her virginity. Although she is beautiful and her appearance is pervasive throughout the novel, particularly the beginning, the narrator places less emphasis on it as the story progresses. Leucippe's sexual identity is instead pushed to the foreground. She must convince her spectators by the novel's end that she is in fact a virgin, an identity that she has been able to maintain throughout her adventure. She is the one who resists both Clitophon and Thersander's sexual advances; she is the one who endures death and slavery – all things that compromise both her physical integrity and diminishes her true status. By withstanding the violent world she stumbles upon, Leucippe, like Callirhoe, matures. As the novel comes to a climax, we see her become more assertive and mature into an individual. Leucippe slowly finds her voice.

The ancient Greek novel is not so much about 'character development' which is an attribute with which the contemporary novel is usually associated as much as it is about the ordeals of the individual. It explores what happens when a developed and remarkably beautiful character is thrown into an alien world and must face its harsh realities including rape, separation, kidnapping, death and enslavement. Bakhtin writes, "If we carefully examine the narrative and compositional aspects of Greek romance, we will be impressed by the enormous role played by such devices as *recognition*, *disguise*, temporary changes of dress, presumed death (with subsequent resurrection), *presumed betrayal* (with subsequent confirmation of unswerving

fidelity) and finally the basic compositional (that is, organizing) motif of *a test of the heroes' integrity, their selfhood*. In all these instances the narrative plays directly with *traits of human identity*.<sup>142</sup> It is for this reason that the 'middle-time' of the ancient novel is significant in explaining the complexity of human nature. By having such beautiful characters suffer and confront their human identity as well as their physical, national or sexual identities, the protagonists seem more grounded. By grounding these characters, we are able to see past their divine qualities and view them as simply human. At the end of both novels, Callirhoe and Leucippe are reunited with their beloveds and retain their identities. They have passed the test of *integrity* and they have persevered over 'human experiences' which, in this case, is the human's constant need to self-reflect, the human desire for beauty, and, most of all, the human necessity to love and to endure all challenges that come with it.

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<sup>142</sup> Bakhtin., 105-6.

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