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**The Magnetic stone of Love**  
**Greek Novel and Poetry**  
 Françoise Létoublon

Greek Novels were often investigated recently as a kind of concentrated intertextual genre, as a "Symphony of texts",<sup>1</sup> however their relation to Greek Poetry was not analyzed as accurately than their relation to other genres, as epics or theatre. Though an important article by Chalk (1960) dealt long ago and at large with this question, it centered on Longus; we can read some remarks on the question in several publications, however it may still be worth a specific investigation. The commentaries on Longus also took into account the massive presence of poetry in the text of this novel, often called a *Pastoral* under the sign of Theocritus.<sup>2</sup>

Though the term *intertextuality* generally received approval,<sup>3</sup> (Morgan-Harrison 2008) I would like to stress the interest of the terminology of *allusion*, due as far I know to the Italians Giorgio Pasquali and Gianbiagio Conte: this terminological choice refers to a less literate culture than the modern one (Létoublon-Alaux 98, Zimmerman 1997). When we say further the novelists were working "in the library" rather than reality, it does not however imply that they were quoting *books* as we do in modern times, but that they allude to *texts*, be it the *Iliad*, *Odyssey*, *Oresteia* or any other Greek poem or prose. Otherwise, they had those texts in mind, rather than books in hand.

The whole of Greek literature seems to meet in Greek novels with an amount of levels, less in the *Ephesiaca* than in the four other among the so-called "Big Five", either because the *Ephesiaca* are a summary or because they are merely not as well composed and written than the other surviving texts. The heroes' emotion in critical moments in particular calls for several references to Homeric hero's death on the battle field in Chariton.<sup>4</sup> More generally, the novels' heroes model themselves most often on *Iliad's* Achilles (Chaireas and Theagenes, see Morgan 2008: 219-20) whereas the novel's plot itself rather follows the *Odyssean* model (*id.* 220); in a more parodic manner in Achilles Tatius, we see Leucippe and Clitophon escaping the very tempest that almost killed Odysseus in the *Odyssey* with its "big wave", or a worst one (*mega kuma* occurs as a formula for the tempests Odysseus meets in the Epics, and Tatius uses in his second tempest the superlative *kuma megiston* 5.9.1.4); during the first tempest in the novel (3.5.1-5), the youths vow they could be swallowed together by the same whale, with

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<sup>1</sup> Zimmermann 1997.

<sup>2</sup> Hunter 1983, Morgan 2004, Pattoni 2005.

<sup>3</sup> See Morgan 2008 for the most recent account.

<sup>4</sup> Fusillo, Létoublon 2008, Morgan 2008.

words that recall Patroclus' vow in the *Iliad* that his ashes be later reunited with Achilles' in the golden urn Thetis gave once his son.<sup>5</sup> In both episodes, the parody of the *Odyssey* appears an evidence.

Other poetical quotations may be found, with an apparently decorative function as Hesiod's *WD*. 57-8, actually an attack against women:

In lieu of flame I have a gift for men:  
an evil thing and still their heart's delight,  
so all men will embrace their own destruction. (*Leucippe and Clitophon* 1.8.1)<sup>6</sup>

In the context of Kleinias' discourse for Clitophon, it is interesting that the following sentence in the novel comments the quotation with a substitution of the Sirens instead of Pandora, in a kind of syncretism typical of mythological thought in this period of the Roman empire.<sup>7</sup>

It will not be possible to treat in depth here the relation between poetry and myth:<sup>8</sup>

mythological themes often occur in the Novels as short narrations in prose, as if they would summarize a longer tale –not a feminist one–, maybe originally in verse: *L&C* 1.8.4:

ἀλλ' εἰ μὲν ἰδιώτης ἦσθα μουσικῆς, ἡγνόεις ἂν τὰ τῶν γυναικῶν δράματα· νῦν δὲ κἂν ἄλλοις λέγοις, ὅσων ἐνέπλησαν μύθων γυναιῖκες τὴν σκηνήν· <ὁ> ὄρμος Ἐριφύλης, Φιλομήλας ἢ τράπεζα, Σθενεβοίας ἢ διαβολή, Ἀερόπης ἢ κλοπή, Πρόκνης ἢ σφαγή.<sup>9</sup>

If you were a stranger to culture, you would not know about the dramas involving women, but as it is you could tell others how many plots women have contributed to the stage: Eriphyle's necklace, Philomela's banquet, Stheneboia's accusation, Aerope's theft, Prokne's slaughter.

Since the ideal form of Greek novel consists in Love stories, dealing entirely with a young couple's adventure and the difficulties youth and girl meet before finding happiness, the genre could not meet in the sole epic tradition fitting expressions for its main object. As S. Goldhill

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<sup>5</sup> Létoublon 2008, on "Ἄυτο γούνατα" and other typically Homeric formulas.

<sup>6</sup> On this passage and the use of the Hesiodic allusion to the myth of Pandora, see Fusillo 2000: 43.

<sup>7</sup> On this phenomenon, see particularly Selden 1994.

<sup>8</sup> On myth in the Novel, see Cueva 2004. On theatre myths, see Létoublon and Genre thereafter.

<sup>9</sup> We know from other ancient sources that Eriphyle's necklace was first Harmonia's one: this object owned by several women in the course of time seems to have been a bad omen for people around it; the passage entails two allusions to the myth of Philomela and Prokne, one to the myth of Bellerophon (Sthenoboe was the heroine's stepmother, who tried to seduce him, and denounced him to his father), and one to Agamemnon's adulterous mother Aerope: the whole series deals with women's crimes and punishments.

puts it, "Comedy calls forth laughter, the lyric sublime emotions, the novel the enchantment of narrative... To resist such pleasures is to deny the genre".<sup>10</sup> Greek Lyrics and Epigrammatic poetry straightly correspond to the various sides and ways of expressing love that the Novel needed.<sup>11</sup> As Fusillo showed, Eros is a "thematic paradigm" in the Novel, and the novelists knew specifically from the Lyric poets how to express this paradigm, especially through a large range of metaphors.<sup>12</sup>

As the title of this paper suggests, the metaphor of the Magnetic stone, borrowed in several of our novels most probably from tragedy and Plato,<sup>13</sup> could account for the whole genre; as a symbol of love and attraction between the two lovers, it could also show how the literary genres attract each another and the most recent borrow their word material from their predecessors.

### **Eros as central theme of the inserted tales and of reflexivity**

As we show elsewhere,<sup>14</sup> mythological tales function in the narrative as paradigms in the meaning defined by Willcock for the Niobe tale in *Iliad* 24: for instance in *Daphnis and Chloe*, the tales told by Daphnis concerning Phatta, Echo, the mimetic danse of both Daphnis and Chloe imitating Pan and Syrinx,<sup>15</sup> which enters in comparison to the ordalic judgments in the end of *Leucippe and Clitophon* (first Leucippe with Syrinx, then Melite with the Styx cave) show at some extent the way to follow for the characters. They constitute a kind of model for them. In Achilles Tatius the ordalic judgments are a test for the virginity of Leucippe and the faithfulness of Melite, thus the mythical story of Syrinx and Styx acts as a way of showing the limit between truth and false. Myth is one of the polyphonic voices that express in the novel.<sup>16</sup> In another passage quoted below, the myth of Alpheus and Arethusa plays this role among other non-mythological models found in nature. One of Clitophon's

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<sup>10</sup> Goldhill 2008: 187.

<sup>11</sup> We cannot deal at large in this frame with the main problem of the evolution of Greek literature and birth of the genres. For a recent approach of the problem, see Bowie 2008, on "reading the novel through genre", Goldhill 2008: 196-9, who explores the limits of the genre and concludes against Nimis' definition of the novel as "anti-generic" (p. 199, with n. 40).

<sup>12</sup> On the history of sexuality see Morales 2008, particularly on eros and sexuality, p. 41.

<sup>13</sup> The passage is quoted in Laird 2008: 205: "Clitophon is using this cod-philosophising as a strategy to seduce Leucippe."

<sup>14</sup> Létoublon ANS, to be published.

<sup>15</sup> On those *Aitia*, see Philippides 1980-1981, who shows they are not "digressive", but follow the coherence and progression of the plot. He stressed the importance of Phatta's tale and the presence of Pitys in it and in the whole.

<sup>16</sup> On polyphony in the novel, see particularly Whitmarsh 2008, Goldhill 2008,

love counselors advises him that since Apollo himself was in love and pursued Daphne, he does not have to behave in a wiser manner than the god (1.5.5.1).<sup>17</sup>

Other mythological episodes play as a specular image: in Heliodorus a painting showing Perseus and Andromeda, described on a embroidered *tainia* (band or stretch?) with a hieroglyphic inscription, which draws a decipherment by the Egyptian preast Calasiris).<sup>18</sup> The painting will act as a proof of Charicleia's identity in book 10, and it will be brought on the scene for this very special moment.

In Achilles Tatius, let us recall briefly that a painting showing Europa's rape opens the novel and draws the whole first-person narration; another painting shows the symmetrical images of Prometheus and Andromeda being delivered by Herakles and Perseus respectively; a third one brilliantly shows the bloody story of Tereus, Procne and Philomela.<sup>19</sup> Those images all need explanations and somehow stand in strong link to the events narrated.

In *Daphnis and Chloe*, a painting representing the same events as the narrative (found children nurtured by animals) as a kind of challenge (Greek *antigrapsai*),<sup>20</sup> is described in the prologue; the old Philetas tells his young protégés how he saw in his garden a winged youth who appears to be Eros playing his games.<sup>21</sup>

Though it is not directly related to poetry, it is also necessary to mention briefly that the novelists sometimes put a "philosophy" or at least a theory of love, based mainly on Plato, in their characters' mouth: mostly in Achilles Tatius, the most rhetoric of the novelists, where we find 1.9.4 Clinias exposing the idea of the union at distance, 1.10.5 the same Clinias beginning a theory of kiss, cf. also Clitophon 2.8.2. In 1.16-18 occurs a long conversation between Clitophon and Satyros for Leucippe's edification, meant as a seduction device. Of

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<sup>17</sup> See Létoublon 1993: 164. It is interesting to note that mythological paradigms are not invoked as a whole until its end: Daphne's metamorphose as a way for escaping the god's rape should induce Clitophon to be careful.

<sup>18</sup> See Winkler's insightful analysis of Heliodorus' and Apuleius' novel as posing the "question of reading", the *ainigmata* asking for the "interpretation of tales" (Winkler 1982,1985).

<sup>19</sup> The story was twice alluded to in the short summary quoted above (*L.&C.* 1.8.4: "Philomela's table" and "Procne's murder").

<sup>20</sup> On the *paragone* –thus called after an Italian word to be traced back to the Renaissance– between the arts, see the famous sentence attributed to Simonides in classical Greek, kept by Plutarchus (*Mor. De glor. Athen.*346.F 5) and others, and among the critical works Fumaroli 1998.

<sup>21</sup> On Philetas as a literary character, see Di Marco 2000: for him he is not the Philitas mentioned in Theocritus, but rather a *nome parlante* fitting for a *praeceptor amoris* (26) deriving from Theocritean Lycidas. Furthermore, Di Marco defends the thesis of the allusions to Virgil's *Bucolics* with some convincing textual arguments we cannot reproduce here in detail.

course, the pragmatic use of this kind of discourse by the characters is in itself deeply antithetic with the Socratic and Platonic definitions of philosophy as a quest of truth without a practical aim. That is probably precisely why Clitophon and his interlocutors make us smile. This device is perhaps a remembrance of Socrates put on the stage by Aristophanes in the *Clouds* and of the *phrontisterion* where his father wants Pheidippides to learn the use of arguments for the bad one winning over the good one. [Longus]' and Heliodorus' novels may be more deeply impregnated with Platonic ideas, but they do not express it with such devices as Achilles Tatius does, so that it is more difficult to quote a particular passage. We shall meet with this question again later.

### **Eros in generic evolution, or the novel as an Echo Chamber for literature**

It has often been suggested that the characters in the novels act as incarnated forms of the links between the author and the audience, maybe in a period when the *polis* no more unify citizens together as was the case in the classical period, and individuals became the main value.<sup>22</sup> Love became thus the most solid refuge and hope for individuals, and the authors found in Greek poetry treasure the strongest feelings and expressions available for reusing in their erotic tales. We will concentrate on the metaphorical expressions, but it is still useful to begin with the most conventional image of love which is found in the genre: a winged child armed with a bow and arrows. This conventional character is the master of the events in the *incipit* of Chariton, Xenophon of Ephesus, Achilles Tatius (there in the painting showing Zeus as a bull, driven by this little child); it appears in *Daphnis and Chloe* in the tale by Philetas already mentioned. Heliodorus seems to avoid this conventional image, so common in Greek poetry that textual references may be omitted. However, he still uses it indirectly, quoting the visual arts and putting this wording in Theagenes' mouth: "Do you not know that painters give Love wings to symbolize the mercurial state of his victims" (*Aeth.* 4.2.3).

Greek art actually seems to have propagated this image along with literature, not before the fifth century, if we follow Gantz' analysis.<sup>23</sup> This image may express in a convention recognized by everybody the "disruptive force" of Eros in Greek representations to use H. Morales' phrase (Morales 2008: 42).

Among the main poetical expressions of love, some metaphors of love have been traced back

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<sup>22</sup> Rohde 1876: 15-18.

<sup>23</sup> First chapter of Gantz 1993.

from the Novels to Sappho's poetry since Chalk 1960 and Carson 1986 at least.<sup>24</sup> after a chapter called *Symbolon* where she emphasizes the role of metaphor (73-4) and paradox, Carson writes four chapters on Greek novel before coming back to Sappho's, Aeschylus' and Bellerophon's "Folded Meanings". The best known piece of poetry by Sappho, thanks to [Longinus'] *Peri Hypsous*, is probably Fr. 31 LP. The inventor of the notion of *Sublime* defined the paradoxes of love in Sappho's poem better than I could:

οὐ θαυμάζεις ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν τὸ σῶμα, τὰς ἀκοὰς τὴν γλῶσσαν, τὰς ὄψεις τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα ἐπιζητεῖ, καὶ καθ' ὑπεναντιώσεις ἅμα ψύχεται καίεται, ἀλογιστεῖ φρονεῖ ἢ γὰρ φοβεῖται ἢ παρ' ὀλίγον τέθνηκεν ἵνα μὴ ἔν τι περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς ἐρωῶντας, ἢ λήψις δ' ὡς ἔφην τῶν ἄκρων καὶ ἢ εἰς ταῦτ' συναίρεσις ἀπειργάσατο τὴν ἐξοχὴν. (*De Sublimitate* 10.3.1).

Do you not admire the way in which she brings everything together –mind and body, hearing and tongue, eyes and skin? She seems to have lost them all, and to be looking for them as though they were external to her. She is cold and hot, mad and sane, frightened and near death, all by turns. The result is that we see in her not a single emotion, but a complex of emotions. Lovers experience all this; Sappho's excellence, as I have said, lies in her adoption of the most striking details. (transl. in D.A. Russell and M. Winterbottom 1972: 472).

All of the five Greek ideal Novels show how the lovers feel at once both cold and hot, his or her skin changes its colour and he or she feels contradictory feelings and sensations that recall Sappho's expressions.

The Sapphic expression "fire running under the skin" (Fr.31.10) may have particularly inspired one of most famous metaphors of Love as *burning* the lovers, which is found very frequently in Greek poetry and prose after Sappho (for instance *Anth. Gr.* 5.1.3, 5.50.2, 5.57.2, 5.89.5, 5.124.4, 5.124.5, 16.251.6 etc.).<sup>25</sup>

Another frequent and somehow commonplace metaphor is that of Love as war, already transposed by the Lyric Lesbians from the epics,<sup>26</sup> thereafter better known through Latin poets, and particularly Propertius 2.7 and several poems by Ovid as *militia amoris*. But the Hellenistic epigrammatic tradition attests that Greek authors in Roman empire did not need Roman models for this poetic device.<sup>27</sup> We found four instances in Chariton (5.4.1.2, 6.2.7.1, 6.9.6.2, 8.1.4.4) four in Achilles Tatius (4.7.4.3, 4.7.5.2, 6.10.6.1, 8.17.9.4) three in Heliodorus (1.30.7.2, 4.17.3.4, 7.24.2.2), the clearest examples might be *Leucippe and Clitophon* 4.7.3-4 στρατιώτης δὲ ἐν χερσὶν ἔχων μάχην οἶδεν εἰ ζήσεται; τοσαῦτα τῶν θανάτων εἰσὶν ὁδοί.

<sup>24</sup> See also the whole of Greene 1996, and particularly Lanata for Sappho's invention of an "amatory language".

<sup>25</sup> Laird 2008 quotes this poem by Sappho as echoed in *Daphnis and Chloe* 1.17.4, 1.18.1; an accurate analysis of the relation between Longus and Sappho is found in Hunter 1983: 73-6.

<sup>26</sup> Rissman 1983.

<sup>27</sup> See in the *Greek Anth.* 5.293, 7.448.2-3, 449.1-3, Πραταλίδα παιδείων Ἔρωσ πόθον...  
μοῦσα χόρους, Ἄρης ἐγγυάλιξε μάχαν.  
Πῶς οὐκ εὐαίων ὁ Λυκάστιος, ὃς καὶ ἔρωτι / ἄρχει... etc.

[...] ἐπὶ πόλεμον νῦν ἐξελεύσομαι βουκόλων· ἔνδον μου τῆς ψυχῆς ἄλλος πόλεμος κάθηται. στρατιώτης με πορθεῖ τόξον ἔχων, βέλος ἔχων. νενίκημαι, πεπλήρωμαι βελῶν· κάλεσον, ἄνθρωπε, ταχὺ τὸν ἰώμενον· ἐπείγει τὸ τραῦμα. ἄψω πῦρ ἐπὶ τοὺς πολεμίους.<sup>28</sup>

How can a soldier with a war on his hands have any idea of how long he will live? There are so many ways to die. [...] I am about to battle against the Rangers, but another battle is being waged in my soul. The enemy within is besieging me with his bow, harassing me with arrows: I have lost the fight; I am bristling with his shafts. Call the doctor, sir, and quickly, my wounds demand immediate attention.

Or *Aeth.* 4.17.3 ἔνοπλος κῶμος τὴν οἰκησιν τῆς Χαρικλείας κατελάμβανεν, ἐστρατήγει δὲ Θεαγένης τὸν ἐρωτικὸν τοῦ- τον πόλεμον εἰς λόχον ἀπὸ τῆς πομπῆς τοὺς ἐφήβους συντάξας.

... an armed band of revelers stormed Charikleia's house. The commander in this campaign of love was Theagenes, who had formed the young men of the procession into a squadron of soldiers.

In both *Daphnis and Chloe* and *Leucippe and Clitophon*, we read a parallel episode where the youth take the occasion of a bee or cicada for kissing or touching the other as if it could help curing her or him (cf. [Longus] 1.25 and *Leucippe and Clitophon* 2.7): we already suggested that both of those passages, as well as Longus 1.13 may come more or less straight from Hellenistic poetry, as may testify a series of *Anacreontea* referring to Eros stung by a bee, which was often imitated later in the French tradition by the poets of the "Pléiade".<sup>29</sup> Let us quote *Anacreontea* 35.1-9 and 10-18 in J. M. Edmonds translation (Cambridge Mass. 1961):

Once on a day, rose-leaves among,  
 Young Love did fail to see  
 A sleeping bee,  
 And in the hand was stung.  
 He shrieked, and running both and flying  
 Sped to fair Venus' side  
 And 'Mother' cried,  
 'Out, out, alas! I'm dying.

A little snake that goes with wings  
 And as a bee is known  
 'to th' simple clown,  
 Hath bit me.' 'If such things,  
 His mother answered, 'make you woe,  
 What then do you suppose  
 Can be the woes  
 Of them you harry so?'

In the novels, those devices for finding ways to touch one another may be called *ritual*

<sup>28</sup> Note the coincidence in the passage of both themes of the soldier and the war as a continuous metaphor.

<sup>29</sup> Létoublon 1993: 154-5.



*idioms* of the Lovers (Létoublon 1993: 154-5). Of course Daphnis is much more naive and spontaneous in searching the cicada in Chloe's breast than Clitophon using the bee that stung Clio as a device for receiving a kiss from Leucippe on his mouth, while she sings a magic formula. But the same poetical source may be suspected, and in both cases, the kiss receives a metaphorical interpretation as the occasion for love pouring through the mouth to the heart.

Still another frequent metaphor of love is known in Greek up from Hellenistic times to the Novel, I mean the athletics and competition. It actually came from Homer and the athletic games evoked in both the *Iliad* and *Odyssey*. Pindar and Simonides, while singing the athletic victories in panhellenic games, highlighted the metaphoric potentialities of competition, since the poets themselves enter in their Odes in competition with the athletes they are supposed to sing –and they were well paid for it, in a kind of "traffic of praise" as Kurke called it<sup>30</sup>. In the Hellenistic poetry, the athletic metaphor turned to symbolize love, particularly in the *Anthology* for several poems about Herakles: for all its ἄθλα, the hero underwent defeat in his fight against Love.

AP XVI, 103.4-6

Λύσιππος χαλκῶ τ' ἐγκατέμιξ' ὀδύνην;  
ἄχθη γυμνωθεῖς ὀπλων κέο. τίς δέ σ' ἔπερσεν;-  
"Ὁ πτερόεις, ὄντως εἷς βαρὺς ἄθλος, Ἔρωσ."

Why did Lysippus mould thus with disjected visage and allow the bronze with pain? Thou art in distress, stripped of thy arms. Who was it that laid thee low? Winged Love, of a truth one of thy heavy labours (by Geminus, transl. W. R. Paton).

AP XVI, 104.5-6

ὀπλων γυμνὸν ἰδεῖν τὸν θρασὺν Ἡρακλέα.  
Πάντα σ' Ἔρωσ ἀπέδυσσε·

Love has stripped thee of all, and it is not strange that, having made Zeus a swan, je deprived Heracles of his weapons (by Philippus, transl. W. R. Paton, note the parallel between γυμνωθεῖς ὀπλων and ὀπλων γυμνὸν, translated as *stripped* in both cases).

This metaphor is met in its purest condensed form in Achilles Tatius, where Clitophon says to Satyros : *L&C* 2.4.4 δέδοικα μὴ ἄτολμος ὢν καὶ δειλὸς ἔρωτος ἀθλητῆς γένωμαι.

"But I still have lingering doubts that, as Love's athlete, my nerve may fail, and I will falter in the contest."

Two of our novels may be considered developing this metaphor on a large scale, so that they do not need to mention it in its conventional condensed form. It is quite simple in Chariton where it is used in the opening of the novel: Chaireas is a young hero, much appreciated in the exercises of the *gymnasion* and *palaistra*. He meets Callirhoe in a public festival and procession, immediately falls in love though he formerly swore he never would, feels it as a wound (*trauma*) and several images show his sport companions and the *gymnasion* itself as

<sup>30</sup> See mainly Kurke 1991; other references in Létoublon 2007.

deserted and in sorrow (1.1.5, 1.1.15).<sup>31</sup> Thus the athletic competition appears an image that enlightens the beginning of the erotic tale.

The metaphor is much more complicately developed in Heliodorus because of the composition of the narrative and its well known beginning *in medias res*. The athletic competition does not occur in the opening of the novel, but it still opens the beginning of the youth's love for Charicleia: as Calasiris tells Cnemon in book III, Theagenes met Charicleia during the Pythia in Delphi, where she was acting as Artemis' priestess. Theagenes wins the running competition against Ormenos, since he wanted to receive the price from Charicleia's hands. We see the opening of the metaphor in the end of book III, 4.1.1:

Τῇ δὲ ὑπεραιῖα ὁ μὲν Πυθίων ἀγὼν ἔληγεν ὁ δὲ τῶν νέων ἐπήκμαζεν ἀγωνοθετοῦντος, οἷμαι, καὶ βραβεύοντος Ἔρωτος καὶ δι' ἀθλητῶν δύο τούτων καὶ μόνων οὐκ ἐξέζυατο μέγιστον ἀγώνων τὸν ἴδιον ἀποφῆναι φιλονεικῆσαντος. 3 Γίνεται γάρ τι τοιοῦτον· ἐθεώρει μὲν ἢ Ἑλλάδα ἠθλοθέτουσαν δὲ οἱ Ἀμφικτύονες.

The following day was the last of the Pythian tournament, but for the young couple another tournament was still at its height, one presided over and refereed, it seems to me, by Love, who was determined to use these two contestants, in the only match he has arranged, to prove that his particular tournament is the greatest of all.

And we find it blooming as the love tale goes on in book IV in Theagenes' words:

4.2.3 · <<Καὶ τίς οὕτως>> εἶπεν <<ἰδεῖν καὶ πλησιάσαι Χαρικλεία μανικῶς ἐσπούδακεν ὥστ' ἐμὲ παραδραμεῖν; Τίνα δὲ οὕτως ἢ ὄψις ἐκείνης τάχα καὶ πτεροῦσαι δύναται καὶ μετάρσιον ἐπιπάσασθαι; Οὐκ οἶσθα ὅτι καὶ τὸν Ἔρωτα πτεροῦσιν οἱ γράφοντες, τὸ εὐκίνητον τῶν ὑπ' αὐτοῦ κεκρατημένων αἰνιττόμενοι; Εἰ δὲ δεῖ τι καὶ κόμπου προσεῖναι τοῖς εἰρημένοις, οὐδεὶς ἐς τὴν σήμερον ποσὶ με παρελθὼν ἐσεμνύνατο.>>

"Who is so insanely eager to see and be near Charikleia that he could outrun me? Is there anyone else to whom the mere sight of her can give wings and draw him to her without his touching the ground? Do you know that painters... (see above on the image of winged Love)

We will have to look again at the following description of Charikleia, who is also seen by Calasiris as an athlete, though she does not actually run like he does:

4.3.3 ἐνταῦθα οὔτε ἀτρεθεῖν ἔτι κατεῖχεν ἡ κόρη ἀλλ' ἐσφάδαζεν ἢ βάσις καὶ οἱ πόδες ἔσκαιρον ὥσπερ, οἷμαι, τῆς ψυχῆς τῷ Θεαγένει συνεξαιρομένης καὶ τὸν δρόμον συπροθυθουμένης.

Now the maiden could stay still no longer: her feet began to skip and dance, as if, in my estimation, her soul were flying beside Theagenes and sharing his passion for the race.

Heliodorus still shows Theagenes in another athletic competition in book 10, before the dénouement of the novel: he must then win a competition with two savage animals, a horse and a bull, and thereafter with an Ethiopian giant; his strength and address appear

<sup>31</sup> Létoublon 2007: 332.

so extraordinary that King Hydaspes recognizes his superiority:

10.32, 3-4 : Μιᾶς δὴ οὖν βοῆς ἐπὶ τούτοις καὶ γεγωνοτέρας ἢ τὸ πρότερον ὑπὸ τοῦ πλήθους ἀρθείσης, οὐδὲ ὁ βασιλεὺς ἐκατέρησεν ἀλλ' ἀνήλατό τε τοῦ θρόνου καὶ >>ὦ τῆς ἀνάγκης<< ἔλεγεν· >>οἷον ἄνδρα καταθύειν ὑπὸ τοῦ νόμου πρόκειται.<<

At this, with one voice, the people erupted into a clamor even more deafening than before. Even the king could not restrain himself: 'O Destiny, what a man the law obliges us to sacrifice!'

It is clear that Heliodorus shows those athletic exploits as a reality, they are actually accomplished by Theagenes. But the fact that Charicleia also is sometimes called an athlete, and above all the constant reflexive dimension of the narrative give those competition narratives a metaphorical echo: as Calasiris explicitly says, it is love that gives Theagenes wings, and makes him a winner.

Until now, we analyzed well known metaphors like fire, war, athleticism, that are found both in the novels and in poetry, which may lead to conclude that the novel found in poetic tradition an idiom and language able to put in words the love adventures encountered by its young heroes. Other metaphors seem to occur more seldom, as well in novels as in poetry, but the similarities that can be proved may still make us confident that the authors of the most elaborated of the novels had a very good knowledge of the whole of Greek poetry.

### **Pirates and piracy**

When writing *Les lieux communs du roman*, (Létoublon 1993) I felt that the frequency of the theme of piracy in Greek novels might account for a general impression that they were playing a metaphorical role. At that time, looking for proofs, I found 3 examples, one in *Daphnis and Chloe*, two in Achilles Tatius. We may now quote more instances:

Achilles Tatius 6.22 οὗτος γὰρ ὄντως γέγονέ μου ληστής ... εἰ δὲ ὑμεῖς τοιαῦτα ποιεῖτε, ἀληθινὸν τοῦτο πειρατήριον.

"He [Sosthenes] is my principal despoiler. The rest were more moderate than you two; none of them was such a rapist. Look at what you are doing: you are the real pirates!

7.5 δύο ἐξέφυγες ληστήρια, τὸ δὲ τῆς Μελίτης πεφόνευκέ σε πειρατήριον,  
"You escaped from two gangs of cutthroats, but Melite's pirates have killed you."

8.5, ὅτι καὶ ἐν μέσοις λησταῖς ἔμεινε παρθένος καὶ τὸν μέγαν ἐνίκησε ληστήν, Θέρσανδρον λέγω, τὸν ἀναίσχυντον, τὸν βίαιον.

... that even in the midst of bandits she remained a virgin, and conquered that great bandit, I mean Thersandros the Shameless, Thersandros the Violent."

8.17.3 (about the youth who raped Kalligone, in Sostratos' narrative) 'Lady, do not think me a common criminal or cutthroat, for I am nobly born, a Byzantine second to none. Eros had made me act the role of a robber weave this plot against you.'

*Daphnis and Chloe* 1.32 (after Daphnis escaped the pirates and the tempest) 'Εδόκει τὸ λουτρὸν εἶναι τῆς θαλάσσης φοβερώτερον· ψυχὴν ἔτι παρὰ τοῖς λησταῖς μένειν, οἷα νέος καὶ ἄγρικός καὶ ἔτι ἀγνοῶν τὸ ἔρωτος ληστήριον.

The bath seemed more terrible than the sea. He thought he must have left his life behind with the pirates –for he was young and a country boy and still ignorant of the piracy of love.

We may add *Chaireas and Callirhoe* 7.7 Νῦν ἀληθῶς αἰχμαλωτός εἰμι 'now I am actually a prisoner', and refer to the analysis to be published with N. Boulic. Let us note here briefly the frequency of remarks on the "truth" of the qualification brought by the metaphor, be it with ληστ- or with πειρατ-: ὄντως, ἀληθινόν, ἀληθῶς: it comes again and again in the text, and precisely when it is not true, so that it stresses on the metaphorical use of the pirate.

Still looking for stronger evidence in favour of the initial idea due to an advanced student, I eventually found two poems in the *Greek Anthology*: 12.144 by Meleager

Τί κλαίεις, φρενοληγτά; τί δ' ἄγρια τόξα καὶ ἰοὺς  
ἔρριψας διφυῆ ταρσὸν ἀνεῖς πτερύγων;  
ἦ ῥά γε καὶ ἐὼς Μυῖσκος ὁ δῦσμαχος ὄμμασιν αἴθει;  
Why weepst thou, O stealer of the wits? Why hast thou cast away thy savage bow and arrows,  
folding thy pair of outstretched wings? Doth Mysiscus, ill to combat, burn thee, too, with his eyes?  
How hard it has been for thee to learn by suffering what evil thou wast wont to do of old!<sup>32</sup>

and 13.198 by Maecius

Κλαῖε δυσεκφύκτως σφιγχθεὶς χέρας, ἄκριτε δαῖμον,  
κλαῖε μάλα, στάζων ψυχοτακῆ δάκρυα,  
σωφροσύνας ὑβριεῖς, φρενοκλόπε, ληστὰ λογισμοῦ,  
πτανὸν πῦρ, ψυχᾶς τραῦμ' ἀόρατον, Ἔρωσ.  
Θνατοῖς μὲν λύσις ἐστὶ γόων ὁ κός, ἄκριτε, δεσμός·  
Weep, thou wrong-headed god, with thy hands made fast beyond escape; weep bitterly, letting fall  
soul-consuming tears, scorners of chastity, thief of the mind, robber of the reason, Love, thou  
winged fire, thou unseen wound in the soul. Thy bands, O wrong-headed boy, are to mortals a  
release from complaint; remain fast bound, sending thy prayers to the deaf winds and watch that  
torch that thou, eluding all vigilance, didst light in men's hearts, being quenched now by thy  
tears.<sup>33</sup>

In the recent study written with N. Boulic, other texts quoted may give more strength to the hypothesis. The main thing is that Meleager at least was probably known by the novelists, more probably by Achilles Tatius, possibly by [Longus]. The sole attestation in Chariton might show he was less impregnated with Hellenistic epigrams than the other two. Though it was somehow unexpected, some instances of the metaphor even meet in Xenophon of

<sup>32</sup> *The Greek Anthology with an English translation* by W.R. Paton, IV, Cambridge Mass., 1956.

<sup>33</sup> *Anthologia Graeca*, Beckby, H. ed., 16.198.3. Translation W.R. Paton, Cambridge Mass., 1960 (*The Greek Anthology* V, Loeb coll., 1960). The following epigram, 199, by Crinagoras, shows analog devices, beginning by καὶ κλαῖε καὶ στέναξε, but does not imitate the φρενοληγτά of Meleager, twice recalled in Maecius' poem..

Ephesus, for instance 3.10.2 Τίς ἄρα ληστής οὕτως ἐρωτικός, ἵνα καὶ νεκρᾶς ἐπιθυμήσῃ σου;

'What pirate, he exclaimed, is so much in love as to desire your corpse and even take your body away?'

We definitely did not meet the pirate metaphor in Heliodorus. But as we shall show with the following case-study, the magnetic stone, he may have used metaphors without any formal occurrence of the words themselves.

As a provisory conclusion, we note that the pirates and robbers as metaphors in the novels, seem to come from the libraries rather than from reality: as Bing, Rosenmeyer, recently Cusset in French have attested, Greek poetic tradition was a "Well-Read" one, and imitation was a mark of distinction. The novel still more so since it incorporated the whole of Greek poetry, and theatre too, as we will show in the following paper. The novels show how diverse and even contradictory love may be, and uses several types of expressions for this diversity, specially appreciating metaphors for their poetical potentialities.

### **Magnetism of love**

Among the very rhetorical discourses held by one or the other of the male characters in *Leucippe and Clitophon*, the long passage in book I already referred to was probably inspired from the Platonic dialogues on the same subject of love (*Symposion, Phaedrus, Alcibiades*). The fact that the narrative puts it in a *dialogue* between Clitophon and his servant Satyros stresses the parodic echo to Plato. Anyway, the dialogue initiated in 1.16 develops the following subjects as arguments in favour of love:

-peacock plumage

-birds, vegetation and *even stones* (1.17.1 ἐπεὶ καὶ αὐτὸς ἔχει πτερόν, ἀλλὰ καὶ ἐρπετῶν καὶ φυτῶν, ἐγὼ δὲ δοκῶ μοι, καὶ λίθων. 'Since he too has wings, his influence on them (birds) is no surprise, –but say rather, even by reptiles and plants, and if you ask my opinion, even by the stones.')

-palm-tree (1.17.3-5)

-male river Alpheus and (female) spring Arethusa (1.18.1-2)

-viper and moray (1.18.3-5).

The example of the stones (1.17.2) as subject to love is consciously paradoxical: stones are usually as metals a paradigmatic instance of insensibility, inflexibility (for Homeric Greek and later, see Létoublon-Montanari 2004), but the dialectical rhetorics of Satyros shows them

as moved by love. Actually, the plural use of leaves place λίθων to the singular λίθος in the following sentence:

ἐρᾷ γοῦν ἡ Μαγνησία λίθος τοῦ σιδήρου· κἄν μόνον ἴδῃ καὶ θίγῃ, πρὸς αὐτὴν εἴλκυσεν, ὥσπερ ἐρωτικὸν ἔνδον ἔχουσα πῦρ. καὶ μή τι τοῦτό ἐστιν ἐρώσης λίθου καὶ ἐρωμένου σιδήρου φίλημα;

There is a stone of Magnetia that has a strong desire for iron. If she but sees and barely touches a piece of iron, she draws it to herself, as if by the power of an erotic fire within. This is a marvelous kiss between erotogenic stone and erotopathic iron.

Thus the Magnetic stone is supposed to prove that even the stones 'feel' the effects of love. The history of this metaphor is not easy to follow. Two passages in Plato may give us a first key for an interpretation. Of course, only the second passage may imply that it is a poetic device. Once more, a metaphor is used that is in no case drawn from pragmatic experience of the characters, but from a long story, probably scientific at the beginning: some stones draw iron to themselves –as science may prove it occurs because they entail a certain proportion of iron– and this fact known from early time gave birth to realistic constations on some properties seen in the nature, as in a passage of Plato, *Timaeus* 80c

Καὶ δὴ καὶ τὰ τῶν ὑδάτων πάντα ρεύματα, ἔτι δὲ τὰ τῶν κεραυνῶν πτώματα καὶ τὰ θαυμαζόμενα ἠλέκτρων περὶ τῆς ἔλξεως καὶ τῶν Ἡρακλείων λίθων, πάντων τούτων ὀλκή μὲν οὐκ ἔστιν οὐδενί ποτε, τὸ δὲ κενὸν εἶναι μηδὲν περιωθεῖν τε αὐτὰ ταῦτα εἰς ἄλληλα, τό τε διακρινόμενα καὶ συγκρινόμενα πρὸς τὴν αὐτῶν διαμειβόμενα ἔδραν ἕκαστα ἰέναι πάντα, τούτοις τοῖς παθήμασιν πρὸς ἄλληλα συμπλεχθεῖσιν τεθαυματουργημένα τῷ κατὰ τρόπον ζητοῦντι φανήσεται.

Moreover, as to the flowing of water, the fall of the thunderbolt, and the marvels that are observed about the attraction of amber and the Heracleian stones, -in none of these cases is there any attraction; but he who investigates rightly, will find that such wonderful phenomena are attributable to the combination of certain conditions-the non-existence of a vacuum, the fact that objects push one another round, and that they change places, passing severally into their proper positions as they are divided or combined. (online transl. Elpenor website)

The second passage is in the *Ion* 533c-534

Καὶ ὁρῶ, ὦ Ἴων, καὶ ἔρχομαι γέ σοι ἀποφανοῦσενος ὃ οἱ δοκεῖ τοῦτο εἶναι. ἔστι γὰρ τοῦτο τέχνη μὲν οὐκ ὄν παρὰ σοὶ περὶ Ὀμήρου εὖ λέγειν, ὃ νυν δὴ ἔλεγον, θεία δὲ δύναμις ἢ σε κινεῖ, ὥσπερ ἐν τῇ λίθῳ ἦν Εὐριπίδης μὲν Μαγνητίνων ὠνόμασεν, οἱ δὲ πολλοὶ Ἡρακλείαν. Καὶ γὰρ αὐτὴ ἡ λίθος οὐ μόνον αὐτοὺς τοὺς δακτυλίους ἄγει τοὺς σιδηροῦς, ἀλλὰ καὶ δύναμις ἐντίθησι τοῖς δακτυλίοις ὥστ' αὐτὴ δύνασθαι ταῦτόν τοῦτο ποιεῖν ὅπερ ἡ λίθος, ἄλλους ἄγειν δακτυλίους, ὥστ' ἐνίοτε ὁρθαθὸς βακρὸς πάνυ σιδηρίων καὶ δακτυλίων ἐξ ἀλλήλων ἤρτηται· πᾶσι δὲ τούτοις ἐξ ἐκείνης τῆς λίθου ἢ δύναμις ἀνήρτηται. οὕτω δὲ καὶ ἡ Μοῦσα ἐνθέου μὲν ποιεῖ αὐτή, διὰ δὲ τῶν ἐνθέων τούτων ἄλλων ἐνθουσιαζόντων ὁρθαθὸς ἐξαρτᾶται. πάντες γὰρ οἱ τε τῶν ἐπῶν ποιηταὶ οἱ ἀγαθοὶ οὐκ ἐκ τέχνης ἀλλ' ἐνθεοὶ ὄντες καὶ κατεχόμενοι πάντα ταῦτα τὰ καλὰ λέγουσι ποιήματα, καὶ οἱ θελοποιοὶ οἱ ἀγαθοὶ ὡσαύτως, ὥσπερ οἱ κορυβαντιῶντες οὐκ ἔμφορονες ὄντες ὄρχονται, οὕτω καὶ οἱ θελοποιοὶ οὐκ ἔμφορονες ὄντες τὰ καλὰ λέγειν ταῦτα ποιοῦσιν, ἀλλ' ἐπειδὴν ἐμβῶσιν εἰς τὴν ἀρμονίαν καὶ εἰς τὸν ῥυθμόν, βακχεύουσι καὶ κατεχόμενοι, ὥσπερ αἱ βάκχαι ἀρύνονται ἐκ τῶν ποταμῶν γέλι καὶ γάλα κατεχόμεναι, ἔμφορονες δὲ οὔσαι οὐ, καὶ τῶν

Ἐλοποιῶν ἢ ψυχὴ τοῦτο ἐργάζεται, ὅπερ αὐτοὶ λέγουσι. λέγουσι γὰρ δήπουθεν πρὸς ἡῤῥᾶς οἱ ποιηταὶ ὅτι ἀπὸ κρηνῶν Ἐλιρρύτων ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν δρεπόθεν οἱ τὰ Ἐλίη ἢ Ἐλίην φέρουσιν ὥσπερ αἱ Ἐλίτται, καὶ αὐτοὶ οὕτω πετόθεν οἱ καὶ ἀληθῆ λέγουσι.

SOCRATES: I perceive, Ion; and I will proceed to explain to you what I imagine to be the reason of this. The gift which you possess of speaking excellently about Homer is not an art, but, as I was just saying, an inspiration; there is a divinity moving you, like that contained in the stone which Euripides calls a magnet, but which is commonly known as the stone of Heraclea. This stone not only attracts iron rings, but also imparts to them a similar power of attracting other rings; and sometimes you may see a number of pieces of iron and rings suspended from one another so as to form quite a long chain: and all of them derive their power of suspension from the original stone. In like manner the Muse first of all inspires men herself; and from these inspired persons a chain of other persons is suspended, who take the inspiration. For all good poets, epic as well as lyric, compose their beautiful poems not by art, but because they are inspired and possessed. And as the Corybantian revellers when they dance are not in their right mind, so the lyric poets are not in their right mind when they are composing their beautiful strains: but when falling under the power of music and metre they are inspired and possessed; like Bacchic maidens who draw milk and honey from the rivers when they are under the influence of Dionysus but not when they are in their right mind. And the soul of the lyric poet does the same, as they themselves say; for they tell us that they bring songs from honeyed fountains, culling them out of the gardens and dells of the Muses; they, like the bees, winging their way from flower to flower. And this is true. (same transl.)

The Magnetic stone receives in Greek several denominations (*Magnesia, Magnetis*, but also *Herakleia, Lydian...*) which does not make the task easy. We undertook a research on the TLG with this plurality in mind, but we do not pretend it is achieved.

The second passage in Plato's *Ion* refers itself to Euripides, with two of those denominations, thus considered synonyms: this fragment (567.2 Nauck) mentioned a "divine power" (θεῖα δὲ δύναμις) which might reveal the deepest lay of meaning of the metaphorical use of this stone. Other tragic fragments may also be mentioned (Aesch. Fr. 326a, Soph. Fr. 800.1) where the erotic meaning is more or less clear.

The metaphor in Plato's *Ion* aims to define how poetic inspiration works, drawn up to the sublime heights by an invisible strength and power which acts like the Magnetic attraction. It is not a metaphor for human love. Unhappily we do not possess any context for the Tragic fragments. But it does not seem too audacious to suppose the metaphor could account for a try for defining love and passions, that eternal move of tragic plots.

Once more, at least one epigrammatic poem in the *Anthology* attests it, *AP* 12.151

Εἰ δ' ἐσιδὼν, ὦ ξεῖνε, πυριφλέκτοισι πόθοισιν  
Οὐκ ἐδάμης, πάντως ἢ θεὸς ἢ λίθος εἶ.

Stranger, if you sawest somewhere among the boys one whose bloom was most lovely, undoubtedly thou sawest Apollodotus. And if, having seen him, thou wast not overcome by burning fiery desire, of a surety thou art either a god or a stone.

And 12.152

Μάγνης Ἡράκλειτος, ἐμοῖ πόθος, οὔτι σίδηρον  
 Πέτρῳ, πνεῦμα δ' ἐμὸν κάλλει ἐφελκόμενος.  
 Heraclitus, my beloved, is a Magnet, not attracting iron by stone, but my spirit with  
 his beauty.

Those metaphors –as well piracy as magnetism– meet in a novel written by an author well-read, but not enough to know how he could mask or cover his literacy, as Achilles Tatius appear to my opinion. We suppose Heliodorus had an equivalent knowledge of literature as Achilles Tatius or [Longus], but he was more subtle and able to express this type of metaphorical images directly through his narrative and the events his characters happened to meet with, without needing to use such theoretical discourses about love like those exposed by Clitophon and Satyros, neither such episodes as Daphnis escaping the danger of piracy and comparing it to that of love, which he feels a stronger *épreuve* than the real pirates.

In the *Ethiopica*, the metaphor of piracy is not formally developed, but the competition between two gangs who see the first scene opening the novel with sun light shining over the sea and coast in Egypt might be one of the devices suggesting it. Later, the revelation of the chief of the brigands Thyamis as a priest, Calasiris' son, and his replaying of the fight fought by the enemy-brothers under the Theban wall might be another one.

Neither the metaphor of magnetism is formally attested in the text. We nevertheless think it explains the "divine" attraction felt by Theagenes towards Charicleia and reversely. See their first encounter as narrated by Calasiris:

*Eth.* 3.5,4 καὶ ὅτι θεῖον ἡ ψυχὴ καὶ συγγενὲς ἄνωθεν τοῖς ἔργοις ἐπιστοῦθεθα: ὁμοῦ τε γὰρ ἀλλήλους ἐώρων οἱ νέοι ἥρων, ὥσπερ τῆς ψυχῆς ἐκ πρώτης ἐντεύξεως τὸ ὁμοῖον ἐπιγνούσης καὶ πρὸς τὸ κατ' ἀξίαν οἰκεῖον προσδραμοῦσης.

And in that instant it was revealed to us, Knemon, that the soul is something divine, and partakes in the nature of heaven. For at the moment when they set eyes on one another, the young pair fell in love as if the soul recognized its kin at the very first encounter and sped to meet that which was worthily its own.

The Platonic tone is self evident, and the words may be compared to several passages in the *Phaedrus*, in the *Symposium* and the *Alcibiades*. The "divine" mediation between the souls make the difference in the *Symposium* between the famous image of two halves of the same egg looking for each other coined by Aristophanes and the metaphysical view held by Diotima, although people often quote Aristophanes' image as if it were Plato's very view. If we take into account the magnetic metaphor also met in Plato's *œuvre*, it can be said that love is a first instance of the divine attraction similar to the magnetic one, seen in natural phenomena. The *Ion* goes further, and uses the metaphor for the still higher theme of poetic inspiration, but the image of love probably driven from tragedies



remains as if former uses were felt when the Euripidean quotation is alluded to.

In the *Ethiopica* too, the strange impression of a text expressing more than the words themselves do mean might be explained by the extraordinary cultural density of the text: Heliodorus seems to have read and swallowed the whole of Greek literature so that he may allude to many other texts at once, without any heavyness. Anyhow, a similar feeling of a metaphor present without being explicitly expressed is found in Apuleius in the tale of Cupid and Psyche, which is also visibly inspired by the same Platonician echoes than the *Ethiopica* (see particularly *Met.* 5.21-23), though Psyche and Eros eventually fail in their relation on a material plane.<sup>34</sup>

Greek love poetry, from Sappho to the Hellenistic epigrams, was an important part of the literary *paideia* the novelists possessed and sometimes displayed through several allusions, we probably did not explore it but partially. Some parallels between Achilles Tatius and Longus particularly lead toward this hypothesis. In Heliodorus, actual quotations seem somehow "deleted", but the deep impregnation of this poetical culture, mixed with a Platonician or neo-Platonic inspiration gives his novel an intense poetical atmosphere.

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<sup>34</sup> Similar Platonic echoes may be seen in Achilles Tatius and even in Xenophon Ephesius, which seems to imply the theory of Love was not especially learned. It is possible that some of the novelists did not know the Platonic texts, but only summaries available for a schooling use, as for instance Alcinoos' *Didaskalikos* (Whittaker-Louis 1990, § 23 on *philia* and *eros*).