

Internal and External *Erōs* in Achilles Tatius' *Leucippe and Clitophon*

In Achilles Tatius' *Leucippe and Clitophon* (second century CE), the deity and emotion *erōs* is prevalent in addition to human characters. In this typical Hellenistic fashion, Achilles Tatius describes *erōs* as a young boy with wings and a quiver, brandishing fire (1.1.13), who compels the actions of the four main characters involved. The novel features the love quadrangle, so to speak, of two pairs of lovers who both think the other is lost forever: the eponymous Leucippe and Clitophon and the wife and husband Melite and Thersander. After being beset with calamities, the presumed dead Leucippe is sold as a slave to the presumed dead Thersander. Meanwhile, Clitophon is convinced to marry the presumed widow Melite.

Prior to Morales (2004), work on *Leucippe and Clitophon* largely tended to examine it together with the other four extant Greek novels instead of separately. Similarly, scholars have approached the topic of the *erōs* in Achilles Tatius within the context of the extant novels; Konstan (1994) focuses on the gender dynamics of *erōs*, whereas Cummings (2009) explores the subject from the standpoint of emotion. Fusillo (1999) argues for emotional conflict in the characters of the Greek novels, highlighting the internal conflict between *erōs* and other emotions experienced by the characters Thersander and Melite in *Leucippe and Clitophon* (7.1.1 and 5.24.3). Bouffartigue (2001) also discusses an internal *erōs*, whom Melite tells Clitophon speaks from within her (5.26.1), as a form of inner dialogue. Morales (2004), however, citing Thersander's internal emotions (7.1.1), argues that *erōs* and the other emotions work independent of the body and act as agents themselves.

Building upon the work of Fusillo (1999), Bouffartigue (2011) and Morales (2004), this paper argues that Achilles Tatius puts forth a divergent portrayal of *erōs* in which the god and

emotion that is *erōs* operates both externally and internally. In addition to the usual depiction of *erōs* attacking from outside the body, we see, in Achilles Tatius, that *erōs* works from within the body—within the heart and, specifically, within the soul. In Achilles Tatius’ depiction of the deity, there is a pattern of *eros*-human encounter in *Leucippe and Clitophon*. The deity/emotion is envisioned as shooting arrows into the heart of his target which, once within the lover, induces a desire (*erōs*) for the beloved. This desire, then, results in sex with the beloved, which in *Leucippe and Clitophon*, is termed “mysteries.” Furthermore, this paper argues that the intertext of Plato’s *Phaedrus*—as Ní Mheallaigh (2007) has previously demonstrated—may shed light on Achilles Tatius’ depiction of the god/emotion *erōs* as both external and internal within the soul and *erōs*’ mysteries. With these facets explored, it is hoped that this research will further locate the text within the intellectual and philosophical milieu of the second century and illustrate the development of *erōs* in the Greek novels.

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