

## Abstracts

The *Anabasis* of Chaereas And Callirhoe  
STEPHEN M. TRZASKOMA

This paper presents a sustained reading of Chariton's *Callirhoe* against the background of Xenophon's *Anabasis*, demonstrating that Chariton engages intertextually with that source not only in the portion of the narrative surrounding Chaereas' military adventures, as has been recognized in the past, but throughout the novel. Chariton constructs his narrative as separate *anabases* of his main characters followed by a joint *katabasis*, all the while engaging with the themes, structure, details, language, emotions, and ethical concerns of Xenophon's military memoir to a degree that has not been acknowledged.

Stephen M. Trzaskoma is Associate Professor of Languages, Literatures, and Cultures at the University of New Hampshire. His scholarship focuses on Greek and Roman mythography and prose fiction. His translations of Chariton and Xenophon of Ephesus appeared recently as *Two Novels from Ancient Greece* (Indianapolis and Cambridge, Mass. 2010), and he has published several articles on the ancient novelists.

Mythos, Fiktion, Geschichte:  
Ein Beitrag zum 'Realismus' der antiken Romane  
STEFAN TILG

In this paper I argue that the description of literary narrative in ancient rhetoric could have provided Greek and Roman novelists with a critical vocabulary, and that this vocabulary is reflected in their works. The major category by or against which novelists define their writing turns out to be *μῦθος* / *fabula*, which implies the idea of an unreal and unlikely narrative. I analyze the most significant passages and conclude that the first novels, which were posing as history, avoided looking unreal and unlikely, while later novelists

were free to play with the concept of  $\mu\hat{\omega}\theta\omicron\varsigma$  / *fabula* on an individual basis. Given that exactly the Roman novels (and Achilles Tatius) are most defined by  $\mu\hat{\omega}\theta\omicron\varsigma$  / *fabula*, my result also questions our modern critical vocabulary according to which these novels are often called ‘realistic’.

Stefan Tilg holds an Ambizione scholarship of the Swiss National Science Foundation and is hosted by the Klassisch-Philologisches Seminar of the University of Zurich. He is the author of *Chariton of Aphrodisias and the Invention of the Greek Love Novel* (Oxford 2010) and is currently writing a monograph on Apuleius’ *Metamorphoses*.

A *Pepaideumenoi*’s Novel.  
Sophistry in Longus’ *Daphnis and Chloe*  
JEROEN LAUWERS

This paper aims to explore the intellectual dialogue between Longus, the learned composer of the *Daphnis and Chloe* novel, and his learned reader public. In support of the traditional view that Longus should firmly be situated in the context of the so-called Second Sophistic, it is argued that some narratological techniques deployed in the novel find their parallel in the practice of Second Sophistic speech delivery and other sorts of prose literature from this cultural climate. By means of an analysis of the proem and a scene from book II, the paper shows how reader-response and generic expectations shape a framework for an astute reader of the novel to prove his distinguished position as a *pepaideumenos* in opposition to a naive reader of this seemingly - but only seemingly - simple story.

Jeroen Lauwers (K.U.Leuven) is a fellow of the Research Foundation – Flanders (Belgium). His research revolves around notions of authority and self-presentation in Second Sophistic oratory, with particular attention to Maximus of Tyre. His work explores the dynamics of reader/hearer response and the place of the author within the culture of the Second Sophistic.

Lucius bei den Phäaken:  
 Zum νόστος-Motiv in Apuleius, *Met.* 11  
 BEATE BEER

Apuleius' novel *Metamorphoses* draws on a wide range of literary models and especially on Homer's *Odyssey*. This article shows that the Phaeacians episode functions as a subtext for Lucius' encounter with Isis in chapters 1–15 of *Met.* 11. By its extension this literary model provides a narratological structure for the description of Lucius' re-transformation into human figure. It furthermore elucidates several questions in *Met.* 11 that hitherto have been difficult to explain, among them Lucius' bath in the sea, his lament about a goddess' wrath or the celebration of the *ploiaphesia*. The Phaeacians episode by its *nostos* motif in conclusion allows us to interpret *Met.* 11 as Lucius' return to human shape.

Beate Beer is currently assistant at the institute of Classics at the University of Zurich. She has worked on Epicureanism and published on Lucretius and Philodemus. In her recently published monograph she investigates Lucretius' poetics in the context of Philodemus' poetological theory (*Lukrez und Philodem: Poetische Argumentation und poetologischer Diskurs*, Basel: Schwabe 2010).

Kinky stories from the rostrum:  
 storytelling in Apollodorus' *Against Neaira*  
 DIMOS SPATHARAS

In this paper I explore Apollodorus' narrative in his speech *Against Neaira*. By using recent scholarly work on the function and purposes of forensic narratives, I argue that the *diegesis* of the speech compensates for Apollodorus' lack of factual evidence. Apollodorus' story is so designed as to assimilate Phano with Neaira. This assimilation enabled Apollodorus to stress the repercussions of Stephanus' cohabitation with a former courtesan upon the stability of the city. At the same time, Apollodorus' narrative aims at simplification, thereby providing jurors with a clear (yet misleading) conceptual framework on the basis of which he invites them to decide the case. Finally, Apollodorus' story, like all good lawyers' stories, is marked by timelines and therefore incorporates current social anxieties concerning civic identity.

Dimos Spatharas teaches ancient Greek Literature at the Department of Philology of the University of Crete. He has recently produced a commentary on Isocrates' *Against Lochites*. His published papers focus on the Sophists, the Attic orators and the law and society of classical Athens.