

## Abstracts

Narrative and the Ancient Novel:  
the human imagination is always a form of lying

GARETH L. SCHMELING

Whether the narrative before the eyes of the reader is a novel or a history, the ancient author of these employs his imagination to make the narrative believable. Narratives or stories do not tell themselves. Because of the nature of narratives, the arrangement of material depends on the imagination of the author, and this arrangement creates and supports the reliability of the author. Narratives lie along a spectrum between the less fictional and the more, and unless the author indicates to the reader that his narrative is a history or a novel or something in between, the reader cannot conclude with confidence from the narrative alone that the author intends the work to be one thing or another.

Thoughts on *Diēgēma* (*Narratio*)  
in ancient rhetoric and in modern critical theory

MARÍLIA P. FUTRE PINHEIRO

Recent work in literary studies has amply demonstrated that rhetoric is a fundamental discipline for literary theory and for literary praxis. It is not only a science for the future, but also a science à la mode, connecting with New Criticism, Structuralism and Semiology. After a brief descriptive analysis of the notion of *diēgēma* in the *Progymnasmata* (with a special focus on Theon of Alexandria), and an examination of the rules used in their composition, the convergence and intimate relationship between rhetoric and modern critical theory will be stressed. Issues such as reader-response criticism, genre theory and literary history are emphasized in order to show how they illustrate a fundamental compositional device of the ancient and the modern novel.

Between rhetoric and orality:  
aspects of the spread of the earliest Greek novels  
CONSUELO RUIZ-MONTERO

This paper traces two lines of connection between the earliest Greek novels and an oral context. The first section reviews the evidence on contemporary pantomime (such as Lucian's *On dance* and *The mistaken critic*) and compares it to contemporary rhetorical theory and with *Ninus, Metiochus and Parthenope* and the *Life of Aesop, rec.G*. The second section studies the deliberately ambiguous character of Chariton's novel, half way between the written and the oral, stressing his use of oral narrative terms and his presentation of the plot as a spectacle. It also explores the relationship of some features of Chariton novel to the dramas of Euripides and Menander drama and to contemporary *progymnasmata*. It concludes by comparing the *diēgēma* (8,7-8) in the theatre at Syracuse to contemporary decrees from Aphrodisias honouring literary figures and recording public performances, and suggests that this may provide evidence for a context in which the novel too could have been orally disseminated.

Histoire, mythologie, rhétorique et récit dans le roman de Chariton

ALAIN BILLAULT

Chariton's novel is in close relationship with history and mythology. The novelist refers to their traditions through his own discourse and the words of his characters. He repeatedly mentions historical and mythological figures and events and stresses the continuity between them and the story he is telling. This story also includes some variations on famous episodes which reappear in an altered shape. Thus, history and mythology are prominent elements in the making of 'the form of Greek romance' which B.P. Reardon has rightly emphasized as Chariton's outstanding contribution to the history of fiction.

Citations of Xenophon in Chariton

STEPHEN M. TRZASKOMA

Although Chariton's debt to Xenophon of Athens is commonly acknowledged, it is not the case that all his allusions have been noted, largely because earlier scholars were primarily interested in instances that would help to establish the text of Chariton. This paper discusses nine hitherto unnoticed allusions: Char. 5,2,1  $\approx$  *An.*

3,1,5; Char. 5,3,9 ≈ *Smp.* 1,9; Char. 2,3,10 ≈ *Smp.* 1,8; Char.7,3,4 ≈ *Eq.Mag.* 4,8; Char. 6,8,7 ≈ *Cyr.* 8,5,4-5; Char. 2,5,12 ≈ *Cyr.* 1,6,27; Char. 8,3,2 ≈ *Cyr.* 6,4,7; Char. 5,5,6 ≈ *Cyr.* 6,4,10; Char. 7,1,9 ≈ *Hier.* 6,10.

‘A Cast of Thousands’:  
the riddle of the *Antheia Romance* solved (?)  
J.R. MORGAN

This paper interprets the enigmatic fragment of papyrus commonly known as the *Antheia Romance* as coming from a novel set against a background of contacts, both military and erotic, between Greeks and Amazons. Similar stories in other texts are compared, in particular the novel fragments featuring the Greek heroine Kalligone and the possibly Amazon princess Chione. Co-incidences of names and motifs between these Amazonian novels and the *Ephesiaka* of Xenophon of Ephesos might be partly explained by the long-standing association of Amazons and Ephesos, given new force by Hellenistic and Second Sophistic interests in origin and identity, making such texts particularly attractive targets of intertextuality for an Ephesian novelist.

Λέξεις Λόγγου  
EWEN BOWIE

This paper attempts chiefly to give a flavour of the post-classical vocabulary in Longus’ artistic prose and to determine at what literary level the authors with whom he shares such vocabulary locate him. It briefly reviews hapax legomena that may have been known to him from post-classical literary texts, from non-literary texts, or from the spoken Greek of his time. Then it discusses at greater length words and usages first found in post-classical literary texts. While recognizing that such lexical evidence cannot firmly establish Longus’ date, it nevertheless suggests that the presence of a cluster of words first attested in the later second century AD (together with the great enthusiasm for the phrase μόλις ποτέ shown by Cassius Dio), and the absence of words first attested in later third-century texts (e.g. in Iamblichus or Porphyry) points to Longus’ time of writing as having been the 220s or 230s AD.

Style and ethos in Longus' *Daphnis and Chloe*

CHRISTOPHER GILL

This article discusses the relationship between literary style and theme or ethical attitude in Longus' novel. The style is marked by an alternation of standard prose narrative and dialogue and a more ornate, quasi-poetic style. The second, more striking, style gives weight to certain themes presented in that style; these include the conversion of life into art, the sense of a timeless present, and the reflective but intense expression of emotion. The ornate style is also linked with a specific mode of interpersonal relationship especially, though not uniquely, associated with Daphnis and Chloe: that of loving attention and mutual concern. These features of style and theme seem to represent a distillation of features linked with pastoral poetry combined with philosophical ideas with echoes of Plato and Hellenistic philosophical ethics. Although the novel, taken as a whole, has a studied simplicity of mode, these distinctive features of style and ethos invite a thoughtful and engaged response even from sophisticated readers.

## Hunters' dedications: Longus and Lesbos

HUGH J. MASON

The article attempts to find a context in 2nd-century Lesbos for the dedication by Longus' narrator, self-identified as a hunter, to the Nymphs, Pan and Eros. It considers the archaeological evidence for the marble bridges in Mytilene named in the first chapter, and suggests that they were built after an earthquake in 148 CE, providing a terminus post quem for the dating of the novel. It then notes that the dedication to the Nymphs finds a close parallel in a bas-relief found near Mytilene and dedicated to the Nymphs by one Hermogenes. Letter forms suggest a second-century date. It considers the role of the family of Pompeius Macrinus Neos Theophanes (cos 115) both in the reconstruction of Mytilene after the earthquake and in a Dionysiac cult near Rome, and speculates on whether the name of Daphnis' father Dionysophanes alludes to this family. The paper also discusses possible connections between Longus and the *Kynēgētika* of Arrian (PIR2 F 219), also written in the middle of the 2nd century, and the likelihood that Longus alludes to a hunter's dedication in a poem by the Mytilenean Krinagoras (AP 6,25). Finally it considers the only known dedication by a hunter to Eros, IG 7, 1828, Hadrian's dedication of a bear-skin at Eros' principal cult-centre of Thespiiai, shortly after 125 CE, and speculates whether it might have been known to, and recalled by, Longus.

The plot of Iamblichos' *Babyloniaka*: sources and influence

KEN DOWDEN

Where does the plot of Iamblichos' *Babyloniaka* fit in literary tradition? It does indeed in some way represent Persian mythology, as can be seen from the *Avesta* and from Firdawsī's *Shāhnāma*, maybe even including some minor characters. It draws quite heavily on Chariton, to a lesser extent on Xenophon, and possibly on Antonios Diogenes. There are a surprising number of points of contact with Apuleius' *Metamorphoses* rather than with the *Onos*. And presently Heliodoros was very much inspired by his earlier compatriot's wayward novel.

Love on the waves: the reversal of a *topos* in Achilles Tatius

GIUSEPPE ZANETTO

In the Greek novel love and sea are two opposite polarities: lovers must experience the sea and its negative force to have the right to come back to love and its positive energy. In Achilles Tatius' romance this rule is, at least apparently, respected, because Leucippe is kidnapped in the island of Pharos by pirates who escape on a boat, in vain followed by Cleitophon's vessel. But in two occasions, at the end of book two and in book five, navigation turns to be the setting of erotic conversations: a debate on homosexual and heterosexual love and a *oarismòs* between Melite and Cleitophon. This paper discusses how Achilles Tatius accepts the traditional opposition of sea and love only to refuse it, showing once again his freedom in the treatment of novelistic conventions.

*Furit Aestus*: il meriggio in Filostrato e nei romanzi greci d'amore

PATRIZIA LIVIABELLA FURIANI

This paper discusses the motif of midday in Philostratus, Longus and Heliodorus. The first section traces the theme in the *Heroikos*; the vinedresser's account of his encounters with Protesilaus is set at midday in a *locus amoenus* reminiscent of Plato's *Phaedrus*; and noontide is the time of humanity's closest encounters with phantoms and the supernatural. The second section argues that Longus knew and alludes to the *Heroikos*; in *Daphnis and Chloe* noon remains a numinous time, particularly associated with the magic of love, when the divine reveals itself to humans (Eros to Philetas, Pan to Bryaxis). The third section traces connections between Philostratus' *Life of Apollonius* and the novel of Heliodorus, in both of which midday is a crucial symbol of solar theology, though the novel has

integrated the motif into the narrative; in particular it is argued that Philostratus' account of the creation of an island by an earthquake at midday on the summer solstice was adapted by Heliodorus in his account of the conception of Chariclea.

The sense of travelling: Philostratus and the novel

TOMAS HÄGG†

This paper compares the narration of travel in Philostratus' *Life of Apollonius* and other fictional texts. Only in Philostratus is the experience of travel thematised in depth, both in terms of the practicalities and difficulties of travel and in terms of local precise local colour, though he is not consistent in this respect. A particularly important device is reported conversation between Apollonius and Damis about the places they pass through and the sights they see *en route*. In contrast, in other biographical romances (Xenophon's *Cyropedia* and the *Alexander Romance*) there is little concrete information on the processes of travel and the geography in which events occur. Among the love novelists probably known to Philostratus, Chariton generally pays little attention to travel; there are some exceptions, such as Callirhoe's journey from the coast to Babylon, but even there the emphasis is on her emotional responses rather than on description of the road or locale. Xenophon of Ephesus likewise generally pays little attention to the experience of travel, the time taken by journeys often being filled in by switching the narrative to another thread. Achilles Tatius does treat a number of journeys at length, especially Clitophon's voyage with Melite from Alexandria to Ephesus, where, as in Philostratus, the characters converse about what they experiencing. But Philostratus seems to have been a true innovator in his integration of travel impressions in the dialogue of the characters.

La prose des *Métamorphoses* d'Apulée: éléments d'une poétique

LOUIS CALLEBAT

L'objet de cette étude est un essai d'analyse et de définition de la nature et de la fonction du poétique dans le langage des *Métamorphoses* d'Apulée. L'enquête s'attache à y préciser les spécificités respectives d'une rhétorique d'art et d'une poésie de la prose, la définition d'une poétique de la prose impliquant que soient préalablement différenciées la notion de prose artiste et de poétique de la prose. C'est au niveau d'un esthétisme original matérialisé dans deux constituants fondamentaux, les réseaux de signification et l'organisation sonore de la parole, que

peut être identifiée le plus exactement sans doute une poétique apulienne qui n'est pas seulement prose décorative, mais, au sens étymologique du mot, création, ou recréation.

Lucianic (and 'un-Lucianic') moments in Apuleius' *Metamorphoses*

MAAIKE ZIMMERMAN

Besides discussing thematic correspondences between the works of Lucian and Apuleius, this paper offers a number of passages in Apuleius' *Metamorphoses* that show remarkable (often verbal) similarities with passages from several works of Lucian. Lucian and Apuleius were exact contemporaries, and may have been aware of each other's work. Each of these two literary artists was, despite obviously participating in the educated literary movement of the so-called Second Sophistic, able to stay clear from the often stereotyped, self-repeating showing off of learning characteristic of many works produced by members of that movement. After discussing the many congruencies between the two authors, for instance in their handling of stock motifs, their attitude to the uses of intertextuality and of the possibilities of fictional prose, the paper concludes by pointing out some important differences between Apuleius and Lucian.

Filippo Beroaldo's use of Roman Law  
in his Commentary (1500) on Apuleius' *Golden Ass*

GERALD N. SANDY

The University of Bologna was the principal centre of the study of Roman law for more than 500 years from late in the eleventh century. Filippo Beroaldo, the professor of rhetoric and poetry at the university from late 1478 or early 1479 until his death in 1505, repeatedly shows his scholarly interest in the *Digest* and in explaining Roman law to his students and readers in his commentaries. Beroaldo's former student and biographer Jean de Pins includes the *libros...iuris consultorum* among the works that Beroaldo *summa cura revolverat*, and Beroaldo himself intended to write a compendium of civil law and medicine. According to Peter Stein, there are 'almost a thousand references to legal texts' in Beroaldo's writings. I shall attempt to illustrate how Beroaldo uses his knowledge of ancient Roman law to 'explain matters that are not obvious to everyone and that lurk hidden in the secret recesses of learning' and 'the erudition lurking in Apuleius' words' in the *Golden Ass*.

History of a genre: Huet's *Origines des Romains*

MICHAEL D. REEVE

Concerned with ancient and Byzantine novels in Greek or Latin, the article discusses the gradual formation of a corpus and the generic and historical arguments that ensued, above all in Huet's treatise of 1670.

## Heliodorus in France:

Mosnier's seventeenth-century representations of the *Aethiopica*

KATHRYN CHEW &amp; MARK BENTON

This paper analyzes Mosnier's series of 17th-century paintings inspired by Heliodorus' *Aethiopica* that has received limited scholarly attention for its depiction of black Africans. As Heliodorus' novel includes four competing ethnicities (Greek, Egyptian, Persian, and Ethiopian) this paper explores the extent to which the artist used textual cues from the novel to inform his paintings. Mosnier seems to follow Heliodorus closely, eliding most ethnic differences beyond skin color. But whereas the novel privileges Greek culture, Mosnier appears to view all of these peoples who at his time were subjects of the Ottoman Empire through the lens of orientalism.