

Abstracts

Recognition in the Greek novels

ALAIN BILLAULT

Recognition (*anagnôrisis*) is the retrieval of a knowledge which had been lost. For some heroes of the Greek novels, this knowledge is about their own identity. The latter is not permanently unquestionable. It may be forgotten or ignored, it may waver and disappear for a while. The loss of identity is one of the many sufferings the heroes have to endure. They may ignore their own identity which will be restored and proclaimed in the course of their story. It may also be forgotten or misunderstood even by their closest companions. In both cases, recognition reestablishes an order which had disappeared. and at the same time creates confusion which reveals the frailness of human identity, the power of chance and the disorder of human life as the Greek novelists describe it.

‘Similar to Artemis or to the Golden Aphrodite’:

Topoi of nuptial poetry and rhetoric in the Greek novel

CECILIA NOBILI

This paper aims at analysing the intertextual connection between the Greek novels and the nuptial literature, from its earliest poetic forms (see Sappho’s *epithalamia*), to its rhetoric evolution in the imperial age. At this regard, a difference may be detected among the earlier novelists and the later ones. In Heliodorus, Achilles Tatius and Longus the intermediary role of the Sophistic and the rhetoric literature is clearly attested; on the other side, Xenophon of Ephesus and Chariton show a more direct relationship with their poetic sources and offer a plenty of nuptial *topoi* that seems more directly inspired by the literary memory of archaic wedding songs than by the sophistic *progymnasmata*. They thus exhibit an interesting case of ‘narrativisations’ of their lyric models.

Carpe diem, Carpe:
Horace, Petronius, and the satirical rhetoric of the novel
ILARIA MARCHESI

This paper argues that three scenes of the *Cena Trimalchionis* evoke specific details of Horace's *Carmina* 1,11: the theme of impending death, the futility of astrology, and the gnomic conclusion of the ode. Petronius' interest in, and rewriting of Horace, contributes to the construction of the generic identity of his novel. It is not coincidental that the threefold allusive episode culminates with a pun on *carpere*, that in Horace comes close to being a technical term of the lexicon of Satire (*S.* 1,3,21). In redeploying a key-word in Horace's lyrical and satirical poetry, obliquely and through the voice of Trimalchio, the *Satyrica* re-establishes the centrality of the genre of satire and stakes a claim to its inheritance. When Petronius' novel asks to be read intertextually and targets satire as the intertext of choice, it also offers itself as an omnivorous genre, capable of digesting and reproducing any language, lyric included.

Callirhoe's silenced dilemma (Chariton 6,7,13)
SILVIA MONTIGLIO

Several important characters in Chariton's novel are shown prey to dilemmas, the most elaborate of which is Callirhoe's, when, on discovering her pregnancy, she debates within herself whether to dispose of the unborn child or to marry Dionysius (2,9,2-6; 2,11,1-3). Dilemmas are almost formulaic in Chariton. This paper focuses on a short episode (6, 7, 13) which could have grown into another dilemma but does not, because it is cut short by the outbreak of a war. Chariton's choice signals a transition from a dramatic to an epic style of narrative, and content-wise from tragic-like *agônes* to an Iliadic *aristeia*, whose protagonist, Chaereas, is the character the least prone to dilemmas. Additionally, the suppression of the dilemma allows the narrator to circumvent the unsolvable issue of Callirhoe's choice between two evils, and thus to preserve the heroine's integrity. Finally, the silencing of the quandary spells out that human deliberation is ultimately irrelevant for the course of the action, since more powerful forces, call them Eros or Tyche, rule the show.

Apuleius, Phaedrus, Martial and the intersection of genres
SILVIA MATTIACCI

Phaedrus, Martial, and Apuleius are aware that their works belong to a ‘low’ literary genre, and they all react with self-mocking understatement and constant dialogue with the reader. This strategy of defence is particularly prominent in passages where a metaliterary intersection with ‘high’ genres is proposed: Phaedr. 4,7; Mart. 8,3; Apul. *Met.* 10,2. The paper focuses on these passages and examines the meaning and function that the shift from ‘sock’ to ‘buskin’ – to use their metaphor – has for the three authors. This comparison shows that Apuleius does not share Phaedrus’ and Martial’s open irony and polemic against lofty, ‘anti-realistic’ poetry, and does not exclude the presence of elevated genres, such as tragedy, in the open form of the novel. However, in Apuleius, tragedy is brought down to the expressive code of the novel, and the veiled trace of authorial irony confirms the ‘metamorphosis’ of genre.

Tragedy and paratragedy in Longus’ *Daphnis and Chloe*
MARIA PIA PATTONI

In the syncretism of literary genres which underlies the sophisticated text of Longus’ novel also tragic models play an important role. In most cases, it is a question of generic reuse of expressive forms or motifs borrowed from the tragic genre; sometimes, it is possible to recognize different types of allusions to specific tragic hypotexts. The analysis of these passages highlights that Longus’ adoption of paratragic mechanisms is not very different from the comic genre.

From Dolon to Dorcon:
echoes of *Rhesus* in Longus
VAYOS LIAPIS

Ancient Greek novels often engage with the world of Greek tragedy, sometimes down to the level of specific intertextual allusions. The present paper discusses one such case, namely the Dorcon episode in Longus’ *Daphnis and Chloe* 1,20-21, which seems to be modelled on the Dolon subplot in ps.-Euripides’ *Rhesus* both thematically and in terms of verbal allusions.

The village of Chemmis in the *Aithiopika*:
 Heliodorus' rewriting of historiographical tradition
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On their journey to Ethiopia, Chariclea and Calasiris find hospitality in the house of the Greek merchant Nausicles in the Egyptian area called Chemmis. Greek historiographers coincide in linking this place with Delos, characterizing it by its mobility and hospitality; contribution of the Antonine culture is the presence of Pan and satyrs, assistants of Isis and Osiris. Heliodorus's Chemmis also cleverly reconfigures the Platonic *Phaedrus* idea: a 'panic' environment and a dialogue about Eros. This results in a Dionysian space in which a humorous game of costumes leads to passional *crisis* and the revelation of the identity of the protagonists. From there, Calasiris leads Chariclea towards a double objective: to occupy the throne of Ethiopia and to embody the *living logos* devised by Plato in the *Phaedrus* (274-76).

The mother-daughter romance
 and heroic *nostos* in Heliodorus' *Aithiopika*
 AARA SUKSI

Heliodorus' *Aithiopika* adapts many plots from earlier literature, especially Homer and Euripides. It often subverts the classic plots as part of its program of deconstructing established cultural values. This article argues for the role of Persinna as part of this program, comparing her with Kreousa in Euripides' *Ion*. In both texts an extraordinary conception compels an innocent mother to expose her child to save them both from a fatal scandal of sexual transgression. The child consequently resides at Delphi, comes of age, and is eventually recognized and reunited with their royal family. Kreousa bears Apollo's son Ion, who, because of her marriage to the king, inherits the throne, in a typical example of the double paternity motif allowing a Greek male hero to be both the son of a god and heir to a throne. The *Aithiopika*'s recasting of this plot offers instead a double maternity, with Persinna as mother of Charikleia who is thus heir to the Ethiopian throne, but also the daughter, not of a god, but of a romantic artwork.

Traditional poetic elements in Byzantine verse novels,
especially Niketas Eugenianos, *Drosilla and Charikles*

EDWIN D. FLOYD

The genre of the verse novel, as practiced by a Byzantine poet / novelist such as Niketas Eugenianos, involves archaism in both metrical practice and intertextual allusions. Though based on the Classical iambic trimeter, the Byzantine dodecasyllabic line reflects still more ancient Indo-European metrical patterns, observable in Sanskrit in the Rig-Veda and in archaic Greek poets such as Sappho and Alcaeus. Also important are various ultimately Indo-European poetic patterns, such as a combination of oak and rock, used a number of times in *Drosilla*, and the resonances of the word δυσώνυμος (*Drosilla*, 6,208). Within Greek, Niketas makes a number of important allusions to Sappho, especially fr. 58 (Voigt), e.g., her use of βάρυς at fr. 58,5, which lends support to the reading Baryllis (instead of Maryllis) in Niketas' novel. Also, in a dactylic hexameter section of *Drosilla*, line 3,303, referring to Pan and Syrinx, parallels Homeric references to Achilles and Hector.