

Abstracts

Sentimental Education and Rhetoric in *Daphnis and Chloe*:
Seasonal *ekphrasis*

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As it is to be expected from a story which, already from its preamble, intends to commit to paper the view contemplated in a painting which synthesized the contents of the tale, ekphrasis (*descriptio*) plays a very important role, both from a quantitative point of view and also as far as *narratio* is concerned, in the compositional structure of *Daphnis and Chloe*. My contribution will look at ekphrasis in this novel as a literary exercise based on the *progymnasmata* theory and specifically on the set of seasonal references which serves as a frame for each of the successive phases of the love story. From a perspective which has so far provoked little comment in the abundant bibliography on this work and on the whole genre to which it belongs, but which is no doubt destined to produce important fruit (cf. Ruiz Montero 1991; Hock 2005, 1997), the incidence of this *progymnasma* will be studied in the framework of other traces of the influence of the school tradition on this text.

Trials and their Narrative Functions in the Ancient Novel

MARCO FUCECCHI

Trial scenes represent a typical ‘peripeteia’ occurring in the Greek novels, where they often mark important turning points, or rather work as closural devices. When defending themselves before a law court or a supreme political authority, the romance heroes display their (Greek) identity and moral qualities. The lawsuit becomes the setting of cultural negotiation as well as the ideal place where the making of fiction is dramatized. Apuleius seems to be perfectly aware of such a structural function, as demonstrated by the ending of the (Greek-fashioned) fable of Cupid and Psyche: a trial-like scene culminating with Jupiter’s absolutory sentence. However, despite its richness in judicial imagery, *The golden Ass* does not end with a trial scene, nor such episodes seem to play an architectural role within

the plot. Apuleius's novel rather aims to produce surprising outcomes and to thematize the importance of the act of (re)reading stories which, in trial situations, are narrated from different perspectives.

Progymnasmatic Features in Heliodorus' Characterizations
 RODOLFO GONZÁLEZ EQUIHUA

Based firstly on the rules and formulas established by Theon, Hermogenes, Aphthonius and Nicolaus, and also on other surviving sources like Libanius' *ethopoiiai*, the present contribution aims at illustrating the influence of school handbooks on composition (*progymnasmata*) in the characterization of Heliodorus' *Aithiopika*. I shall argue that some instances of characterization in the novel seem to fit expressly the recommended fictitious situations specified by progymnasmatic manuals. The study focuses on two *eidolopoiiai* (Hld. 5,22,1-4 and 6,15,1-2) which have stylistic and structural features common to specific rhetorical school exercises.

Philostratus' *Life of Apollonius*:
 Magic, Gorgianism, Asianism
 J.-P. GUEZ

Apollonius' status as a magician should be read in the perspective of the magical powers that Gorgias (« father », according to Philostratus, of the sophists) attributes to speech. Apollonius embodies the ability of speech to chase away sadness, anger or fear, an ability that Pythagoras and Empedocles, master of Gorgias, were thought to have invented. Associated with the wonders of India and with the Brahmins, magic also implies an aesthetic positioning of Philostratus on the side of « asianism », as opposed to the austerity of Egypt's Naked Ones.

Performative Stage Directions in the *Satyrica*'s Inquits
 GOTTSKÁLK JENSSON

From investigating the inquits of the *Satyrica*, I argue that Encolpius' frequent references to the gesticulation and clamorous voices of subordinate diegetic *personae* must also determine his own (or a vocal reader's) manner of impersonating them, and by inference project an ideal recitational style for this desultory text. I

further make the point that although the riotous vocal interplay of the many subordinate *personae* of the *Satyrica* may seem 'dramatic' in performance, this quality does not subvert the narrative form of this classic recollection narrative by turning it into a play but simply tests the limits of a single voice performance.

Erotic Neoteny in Longus' *Daphnis And Chloe*

BRUCE DUNCAN MACQUEEN

One of the salient features of Longus' *Daphnis and Chloe* is the extraordinary erotic naivete of the two young lovers, which transforms the process of their 'falling in love' from the generic love-at-first-sight into an erotic *paideia* that constitutes the heart of the novel. The present paper interprets this erotic naivete as a manifestation of *neoteny* (a concept from evolutionary biology and microgenetic theory), defined as the prolongation of an early stage in development, postponing normal maturation. Neoteny, though often pathological, is a precondition for the development of culture - a fact which Longus seems to have appreciated.

Prophetic Myths and Pictured Recollections:
Rhetoric of Ecphrasis in Moschus' *Europa* and in
Achilles Tatius' *Leucippe and Clitophon*

MARKO MARINČIČ

This paper argues that Achilles Tatius' *Leucippe and Clitophon* is an original response to the traditional technique of 'proleptic ecphrasis' and perhaps specifically to Moschus' short epic *Europa*. The phenomenon of works of arts portending future events to those who encounter them is explicitly theorised in the novel. This is only one of the signs suggesting that the technique of ecphrastic prolepsis has undergone a radical transformation. In Moschus, as is generally the case in epic and novel, the protagonist is unaware of the meaning of 'prophetic images'. Achilles Tatius, on the contrary, endowed his character-narrator with a self-conscious attitude to the phenomenon, allowing for psychological speculation about his (and other characters') reactions to works of art. Even more importantly, Achilles' invention of the novelistic hero as a sophistic ecphrast seems to invite questions about Clitophon's possible self-serving (apologetic) intentions in creatively 'deducing' his own 'autobiographical' novel from the initial description of Eros leading Zeus in form of a bull with Europa on his back.

Animals as a Means of Characterisation in Heliodorus' *Aethiopica*
LAURA MIGUÉLEZ-CAVERO

The interaction of the characters of the *Aethiopica* with animals is used in this paper as an index to Heliodorus' methods of construction of individual and collective personalities. Animal domination (and lack of it) defines the *andreia* of the protagonist couple and a number of characters (Oroondates, Hydaspes, Calasiris, Nausicles and Cnemon), who act as mirrors for Theagenes. Similar strategies are used to portray several regional stereotypes (Athenians and Delphians, Egyptians, Persians and Ethiopians), out of which Theagenes and Charicleia need to choose a referent.

The Riddle Game in Apollonius of Tyre
ZOJA PAVLOVSKIS-PETIT

The romance of Apollonius of Tyre contains a peculiar but significant inversion of one of Propp's 'spheres of action of agents,' that of the princess and her father. This inversion prevents the association of riddles with incest, which has been noted by Lévi-Strauss; yet still allows the riddle game played by Tarsia and her father Apollonius to have up to a point the usual significance of this kind of game as part of funeral as well as courtship rituals.

Gold, Purple, and the Mystery of the Shell:
Reflections in Achilles Tatius
IRINA PROTOPOPOVA

The paper deals with various repetitions in Achilles Tatius (motifs, images, colors, etc.), with the color symbolism related to these repetitions, and with entwining them all into one metaphorical web having erotic connotations. Besides, it shows how Achilles Tatius is using various mythological motifs to create these erotic metaphors. The author of the paper relies, basically, on hermeneutical method, with elements of receptive aesthetics.

The Mimetic Concept of *Homoiotēs* in the Structure of Heliodorus' Novel
MONTSERRAT REIG CALPE

Taking as the point of departure my earlier research about some words and images associated to mimesis, the aim of this paper is to explore the presence of *homoiotēs* as a relevant notion in the novel and its connections with the concepts of *plasma* (Hel. *Aeth.*7,21) and *ecphrasis* (Hel. *Aeth.*5,14); more specifically, I will focus on the passage from Heliodorus' *Aethiopica* 10,14,7, in which the effects that viewing the painting of Andromede and Perseus has on the main characters are explained, and its relation with the love plot of the Greek novel (Hel. *Aeth.*3,5). The present analysis argues that Heliodorus builds his novel on the parodic use of Plato and his theory of mimesis.

On the Idea of Homer in the Ancient Novel:
A Study of Direct References to the Father of Classical Literature
STEFAN TILG

This paper examines direct references to Homer in the ancient novel to explore what ideas of Homer the novelists had and how these ideas guided their poetics. Direct references are defined as a) references to the author Homer (usually by name) and b) quotations from the Homeric epics, both in contrast to indirect references such as verbal reminiscences or parallels in motifs, scenes etc. My focus is on a), references to Homer as author, because this category of evidence has not been studied before and is particularly promising for a reconstruction of the idea of Homer in the ancient novelists.

The Evidence of Composition with *progymnasmata*
in Eustathios Makrembolites' Novel
JESÚS UREÑA BRACERO

The aim of this paper is to study the use of rhetorical exercises (*προγυμνάσματα*) in Eustathios Makrembolites' Byzantine novel, *Hysmine and Hysminias*. The nature, composition, and use of the different types of exercises by characters will be analyzed and distinguished from the author's own views of rhetoric.