Negative microfilm received from university

63–4964

HELMS, Johannes, 1931–
CHARACTER PORTRAYAL IN THE ROMANCE OF CHARITON.

University of Michigan, Ph.D., 1963
Language and Literature, classical

University Microfilms, Inc., Ann Arbor, Michigan

CHARACTER PORTRAYAL IN THE ROMANCE OF CHARITON

by

Johannes Helms

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy in the
University of Michigan
1962

Doctoral Committee:

Professor Warren E. Blake, Chairman

Professor Frank O. Copley

Assistant Professor John A Hanson

Associate Professor Roger A. Pack

Associate Professor Orsamus M. Pearl

PREFACE

For the references to the Romance of Chariton I have used the Oxford edition edited by Warren E. Blake (1938), and his translation (Ann Arbor: University of Michigan Press, 1939).

I wish to take this opportunity to express my gratitude to the members of my doctoral committee and foremost to its chairman, Professor Blake, whose kind advice and encouragement made this study possible.

Die Mängel erkennt nur der Lieblose;
deshalb, um sie einzusehen, muss man
auch lieblos werden, aber nicht mehr
als hierzu nötig ist.
Goethe, Maximen und Reflexionen

CONTENTS

Page

PREFACE ii

Chapter

I. GENERAL INTRODUCTION 1

II. DEFINITIONS OF CHARACTER PORTRAYAL . . 10

III. MORAL CHOICE 20

A. Chaereas 22
1. Weaknesses
a) He lacks resoluteness of character as is evidenced by his inability to continue normal activity because of despair and self-pity.
b) He is easily deceived.
c) He is suspicious and jealous.
d) He is quick-tempered.
e) He blames others for his misfortune.
f) He feels sorry for his actions.
2. Strengths
a) He is courageous and clever.
b) He shows concern for others.

B. Callirhoe 42
1. She is faithful to her husband.
2. She is humble and submissive.
3. She is modest.
4. She is a simple and unsophisticated girl.
5. She is an intelligent girl.
6. She is high-spirited, expressing a loftiness of character.
7. She is concerned about others.
8. She is appreciative and thankful.

C. Dionysius 76
1. He possesses much self-control.
2. He is considerate of others, especially Callirhoe.
3. He loses his self-control.
4. He is jealous and suspicious.
5. His actions and thoughts reveal great devotion to Callirhoe and to the memory of his first wife.

6. He does not hesitate to deceive people to achieve his purpose.

D. Artaxerxes 96
1. He is imbued with a spirit of moderation, justice, and self-control.
2. His spirit of moderation, justice and self-control begins to break down.
3. He always seeks advice.
4. He is generous and grateful.

E. Statira 105

F. Theron 107
1. He is a rascal.
2. He is shrewd.
3. He has a keen business sense.
4. He is a liar.

G. Plangon 115
1. She is shrewd, cunning and versatile
2. She is compassionate and considerate.

H. Leonas 121
1. He is businesslike.

I. Artaxates 124
1. He is clever.
2. He possesses a typical servant attitude of wanting to please the king.

IV. CONSISTENCY UNDER EXTERNAL FORCES . . 134

1. Tyche
2. Eros
3. Aphrodite
4. Providence
5. Persons under the control of external forces

V. REALISM IN SMALL DETAILS 163
1. Chaereas
2. Callirhoe
3. Dionysius
4. Artaxerxes
5. Statira
6. Theron

7. Plangon
8. Leonas
9. Artaxates

VI. CONCLUSION 190

BIBLIOGRAPHY 193

CHAPTER I

GENERAL INTRODUCTION

This dissertation presents the results of an extended study of character portrayal in the romance of Chariton. It is the wish of the writer to dispel some of the misconception attached to this romance as a result of Erwin Rohde's criticism,[1] by pointing out a certain affinity to classical principles, notwithstanding the fact that the Greek romance as a literary genre does not have much on which to commend itself.

The modern reader may note with surprise that the novels of antiquity were once considered to have been written "for the pleasure and instruction of the readers."[2] Three of the romances, those of Heliodorus, Achilles Tatius, and Longus, were translated into English and widely read in the seventeenth century. How great an influence the Greek romances had on Elizabethan fiction, Samuel L. Wolff

---

[1] Erwin Rohde, Der griechische Roman und seine Vorläufer (3d. ed. Leipzig 1914) 517-531.

[2] In his Traité de l'origine des Romans Bishop Huet of Avranches, the earliest modern scholar devoting his attention to the origin of the romance, defined a romance as "ce que l'on appelle proprement Romans sont des fictions d'aventures amoureuses, écrites en prose avec art, pour le plaisir et l'instruction des lecteurs." P. D. Huet, Traité de l'origine des Romans (Paris 1799) 3.

discusses in his Greek Romances in Elizabethan Prose Fiction.[1] Yet a perusal of the Greek romances will cause the modern reader to turn away from them, wearied by the fantastic exaggerations and the many digressions; complicated plots and bombastic speeches; crucifixions and bloody battles; pirates and robbers; countless swoonings and excessive sentimentality. Gaselee attributes our reaction to a "feeling... of satiety," and the fact that "brought up on good novels, we are bored with their rude ancestors."[2]

The question then arises as to the value of the study of the Greek romances. Wolff has given us one answer by tracing their influence upon Elizabethan fiction by pointing out the great debt which Sir Philip Sidney and to a lesser degree John Lyly and Robert Greene owe to the Greek romances in their prose fiction. In his conclusion he writes:

> In general, then, it appears not only that the Greek Romances contributed variously to Elizabethan fiction itself, but also that, mediately, by way of Elizabethan fiction, they made two distinct further contributions to English literature. The one contribution, which is quite beyond doubt, is a contribution to the drama: it can be definitely identified at its highest in "King Lear" and in "The Winter's Tale." The other contribution--to the development of the novel--will remain somewhat problematic until the exact nature of the influence of Elizabethan fiction upon the Eighteenth Century is cleared up. Meanwhile it seems not too much to suggest, tentatively, as a proposition not yet fully established, but not lightly to be denied, that the Greek Romances, partly through French Romance of the Seventeenth Century, partly through a single Elizabethan Romance--the "Arcadia," helped to give to the English novel that

---

[1]Samuel L. Wolff, The Greek Romances in Elizabethan Prose Fiction (New York 1912).

[2]S. Gaselee, "Appendix on the Greek Novel" in Daphnis and Chloe and Parthenius (Loeb; London 1916) 414.

> gift which Greek literature has so often conferred,--the gift of sustained and complex form. Just as the "Arcadia," the only work of Elizabethan fiction possessing such form, was also the only work of Elizabethan fiction to exert a lasting influence, so whatever of the Greek Romances may survive in the modern novel is not their illusion, but that architectonic power in them which despite themselves makes against illusion and toward law.[1]

The other answer is to be found in the nature of the Greek romances. They were almost all written by non-Greeks and contain elements of their Asiatic origin. As such they provide a welcome opportunity to investigate the relationship between Hellenic and non-Hellenic thought. Sometimes the Hellenic element is so insignificant that it appears to be almost a miracle that they were written in Greek and thus became part of Greek literature. In some instances this is the only claim to fame they possess, for they are filled with too much material that is alien to the Greek spirit.

It is not necessary, however, to delve very deeply into the origin of the Greek romances in order to understand their nature. First, Rohde attempts to base the ancestry of the romance on (a) the traveller's tale and (b) the erotic tale,[2] but this does not explain all the other elements of the romance. Second, a definite relationship exists between the romance and New Comedy, tragedy, and possibly the mime. Lesky writes:

> Das Drama ist über das hinaus, was Euripides gegeben hat, noch in zweierlei Weise für den Roman wichtig gewesen. Einmal im Motivischen: jene Geschichten von ausgesetzten und wiedergefundenen

---

[1] Op. cit., 463-464

[2] Op. cit., passim

> Kindern, von Menschen, die sich nach langer und schmerzlicher Trennung wiedererkennen--Erbe aus der Tragödie, das die Neue Komödie aufnahm,--sie spielen im Roman kaum eine geringere Rolle. Und wenn wir vom Mimos mit seinen Entführungen, Piraterien und Mordanschlägen mehr wüssten, würden die motivischen Übereinstimmungen deutlicher hervortreten Zum anderen aber ist für die Erzählungstechnik dieser Erzeugnisse die Dramatisierung ein entscheidender Wesenszug. Spannung wird mit allen Mitteln erregt . . . Perepetien folgen in ganzen Reihen aufeinander, bewegte Dialoge stehen neben pathoserfüllten Monologen.[1]

Third, one can see in the romance the hand of the sophist-rhetoricians at work, practicing their profession The romances are full of their activity: fanciful descriptions, irrelevancies, emotional arguments, pathetic outpouring of grief, innumerable thoughts of suicide, etc , and much of this clothed in longwinded, bombastic, and irrelevant speeches or monologues [2] Plot and characterization are often forgotten in favor of chance and fortune. Instead, episodes follow upon episodes with lengthy and sentimental showpieces of speeches in which the person will soliloquize as to how he feels in a given position, blaming Fortune for his predicament; and all this is accompanied with outpouring of grief, beating of breasts, or weeping. That the romance

---

[1]Albin Lesky, Geschichte der griechischen Literatur (Bern 1957) 778. Cf. Photius, who applied the word δρᾶμα or δραματικόν to these stories because they are developed by means of περιπέτεια and ἀναγνώρισμός which, according to Aristotle, are the most effective means of δρᾶμα.

[2]Wolff, op.cit., 201-202: "But in the number and the bulk of his irrelevancies Achilles Tatius far exceeds Heliodorus; if the 'Aethiopica' is about a quarter out of its frame, 'Clitophon' and Leucippe' must be nearly half out. . . . But such is the mass, and such the damnable iteration, of the irrelevancies in 'Clitophon and Leucippe,' that for the most part they simply put the reader out of patience."

writer could not act any differently is due to the fact that

> in his moral world, the choices and decisions of life--hardly realized as choices or decisions at all--are lightly made, undeliberated, often unmotivated. Between the two worlds, inner and outer, there is no vital interaction: human character does not affect human destiny, indeed scarcely affects environment; nor on the other hand do conduct and environment react upon and develop character. Sentiment, the inward working of emotion, does not issue in action, and so becomes mere sentimentality, to be lingered over, sipped, and degusted, for its own sake.[1]

These phenomena are an indication of the debt which they owe to the Alexandrian and Hellenistic times,[2] in which writers were concerned not so much in the whole story but in its parts, flitting from one episode to the next.[3] Orderly progression is discarded in favor of Tyche and psychological interest is at a minimum. The unreal, the extraordinary, the unexpected, and the unusual are sought and embellished. In addition, non-Greek writers make their appearance and Asiatic love of effeminacy, barbarity, and excesses of all sorts become prominent. The Greek consciousness is no longer the

---

[1] Ibid., 4

[2] Cf. Franz Susemihl, Geschichte der griechischen Literatur in der Alexandrinerzeit 1 (Leipzig 1891) 169: "Die meisten alexandrinischen Dichter beschränkten sich mit richtigem Gefühl auf Dichtung von geringem Umfang, und hier gelang es ihnen wirklich noch manches Neue und ächt Poetische zu schaffen, namentlich in der Schilderung individuellen Seelenlebens, in der anmuthigen Darstellung zarter, sentimentaler und leidenschafflicher Empfindungen."

[3] This is the kind of writing that Aristotle detested: "Of all plots and actions the epeisodic are the worst. I call a plot 'epeisodic' in which the episodes or acts succeed one another without probable or necessary sequence. . . . For, as they write show pieces for competition, they stretch the plot beyond its capacity, and are often forced to break the natural continuity" (Poetics 9.1451^{b}).

unifying force, and it is not surprising, therefore, that the romances reflect the changing conditions.[1]

Whether the sophist-rhetoricians originated the romance as a literary genre or had examples to imitate cannot be stated with any certainty. A very attractive theory was put forth by G. Thiele (1890) based upon the anonymous Auctor ad Herennium (i.8.13) and Cicero's De Inventione (i.19.27) that there existed in the schools of rhetoric stories similar to our romances (narrationum genus in personis positum) which were used for purposes of practice. If this is true, then the earliest romances must have been written in the second century B.C. But there are no proofs of this.[2] Likewise it cannot be proven that these stories (especially the διηγήματα πλασματικά) are romances in nuce (according to Rohde and Schmid). This has to be proven first before anything can be stated with certainty. One may only add here that it is highly improbable that the romances were

---

[1] Cf. Wolff, op.cit., 2: "So it [i.e., Greek prose fiction] was at once individualistic--the work of writers expressing their own fancies rather than the common imaginative fund of the Hellenic race; and cosmopolitan-- the work, often, of writers not actually Greek, but African or Asiatic,--writers from Pergamon, or Antioch, or Alexandria."

[2] For detailed information see W. Schmid, "Der griechische Roman" Neue Jahrbücher für das klassische Altertum 13 (1904) 465 ff. There is also a discussion of this problem in the appendix to Rohde's work by W. Schmid. See also Sophie Trenkner, The Greek Novella in the Classical Period (Cambridge 1958) 182 ff., and K. Barwick, "Die Gliederung der Narratio in der rhetorischen Theorie und ihre Bedeutung für die Geschichte des antiken Romans" Hermes 63 (1928) 261 ff.

originated by the schools of rhetoric as Rohde would have us believe.

In turning to the romance of Chariton, a few preliminary remarks are necessary. Unlike the other writers of romances, Chariton was not known during the Renaissance and did not have any imitators. Was his style different from that of the writers who followed him? Was he unable or unwilling to use rhetoric in which the later romance writers indulged ad nauseam? An exhaustive study of Chariton's romance may reveal some of the answers.

It is unfortunate that the derogatory opinions of Rohde, Cobet, and others, have not yet been fully dispelled,[1] although it is possible now to arrive at a more just evaluation of Chariton's romance, since the papyri have shown that Chariton is not one of the latest but rather the earliest of the romance writers.[2] This is of prime importance for, first, no longer can any faults be attributed to the lateness of the author, as Rohde has done, but rather to the inherent weaknesses of the literary form; second, the romances of Achilles Tatius and Heliodorus are now to be regarded as a development from the romance

---

[1] One very good attempt is that of B. E. Perry, "Chariton and His Romance from a Literary-Historical Point of View" AJP 51 (1930) 93-134.

[2] Grenfell, Hunt, and Hogarth eds., Fayûm Towns and Their Papyri (London 1900) 74-82. PFay. 1: second or early third century. See also Arthur S. Hunt ed., The Oxyrhynchus Papyri Pt. 7 (London 1910) 143-146. POxy. 7, 1019: second or early third century. Wilcken, "Eine neue Roman-Handschrift" Archiv für Papyrusforschung 1 (Leipzig 1901) 227-254: seventh century parchment. W. Schmid, Pauly-Wissova Real-Encyclopädie 3 (1899) 2168 ff., s.v. Chariton.

of Chariton; and third, we can now see that the older romance is (a) less subject to the influence of the sophists, (b) more historical and traditional, and (c) less contrived.

It is of utmost importance to know on what grounds Chariton is judged when compared with his successors. Any merits of his romance in contrast with the others will depend solely on its essential structure. This Rohde grudgingly admits:

> Chariton hat es gewagt, seine erotischen Erzählungen rein durch sich selber wirken zu lassen. Der Vorsatz ist ohne Zweifel zu loben; aber freihlich lässt sich nicht leugnen, dass der schlichte Aufbau seiner Dichtung einen ziemlich kahlen Eindruck macht. An Feuer und Kraft fehlt es nicht nur dem Dichter, sondern auch seinen Figuren. Immerhin ist die Gesamtstimmung eine wohltätigere als die der anderen sophistischen Romane. [1]

The casual reader, after reading the romances of Jamblichus, Heliodorus, and Achilles Tatius, will discover with relief in Chariton's romance a straightforward narrative, few digressions, not very long speeches, and descriptions of events that are quite brief and often too brief.[2] He will find imitations of Xenophon and Thucydides,[3] Ionisms from Herodotus,[4] and Homeric verses that are neatly interwoven in the context. The modern reader may, to be sure, find the latter a little

---

[1] Op. cit., 526-527

[2] He is fond of using expressions like: "Who could describe this adequately" or "it happened more quickly than one could tell."

[3] See Cobet, "Quaestiones Criticae ad Charitonem" Mnemosyne 8 (1859) 229 ff. passim.

[4] Ibid., 236

incongruous and, in fact, the whole story of the romance may still appear a little puerile. But he must be willing to face the romance on its own terms. It can only be compared within its own species, and any faults are characteristic of the species. Too often the romances have been compared, to their detriment, to other literary forms.

The Plan of this Study

Inasmuch as Chariton wrote, as we now know, in the second century A.D., his romance becomes valuable as the earliest extant link in the development of the Greek novel. From the pages above one can gather that he is influenced both by classical as well as sophistic concepts, and it is the purpose of this study to show to what extent he imitates each. Each person will be closely examined to see to what degree his character is revealed by the author's comments and analyses, by action, and by speeches. It is hoped that this study will clarify to some extent Chariton's role in the development of the romance.

CHAPTER II

DEFINITIONS OF CHARACTER PORTRAYAL

These definitions will be considered under four categories: (1) Aristotelian dramatic characterization, (2) Forensic characterization, (3) Theophrastan realistic characterization, and (4) Sophistic-rhetorical characterization.

A. Aristotelian dramatic characterization

The fullest statement on dramatic characterization is found in the Poetics. He defines character as "the moral choice of agents, showing what kind of things they choose or avoid. Speeches which do not make this manifest are not expressive of character" (6.1450^{b}). He carefully distinguishes this from thought, which "is shown in all they say when proving or disproving some particular point, or enumerating some universal proposition" (6.1450^{b}). "Thus 'character' and 'thought' are now symmetrically defined as speeches which convey respectively (a) moral orientation and (b) intellectual operations (argument and generalization)."[1] Aristotle further points out that any moral

---

[1]Gerald F. Else, Aristotle's Poetics: The Argument (Cambridge 1957) 271.

interpretation of the remarks or actions of the characters must take into account several other factors: "In making moral judgements of a speech or action, one must consider not only the statement or act itself, to see whether it is good or bad, but also who is doing or saying it to whom, on what occasion, in what way, and for what reason--whether it is to produce a greater good, or prevent a greater evil" (25.1461^{a}). Thus any judgement must not be made in vacuo but on the basis of attendant circumstances.

In chapter fifteen Aristotle gives us an analysis of the four points to observe in depicting character, thinking here only of tragedy, but much of what he says can be applied to different literary genres with certain modifications.

His first point is "that characters in displaying their 'character' through speech or action will be good if the purpose is good, and this is possible for every type of person" (15.1454^{a}). He adds that it "is relative to each class: men, women, slaves." Although this idea that the characters should be good does not apply in the same fashion to a romance as it does to tragedy which is a μίμησις σπουδαίων, it nevertheless operates to a certain extent in Chariton. His characters on the whole are all people of good intent. Even the pirate Theron, although his first impulses are to kill Callirhoe, recognizes her worth and takes great pains to preserve her beauty. There are no incidents of depravity or ingrained vice, and any evil is to be viewed as a negative quality. Chariton has no preference for the use of low

characters, and so he is closer to the dramatic ideal than the other romance writers.

His second point is that characters should be appropriate (τὸ ἁρμόττον). He illustrates it by stating, "It is possible for the character to be brave (manly); but it is not fitting for a woman to be manly or clever" (15.1454^{a}). This definition can have little, if any, application to a romance. The hero and heroine of a romance, in contrast with Aristotle's dictum, seem sometimes to have their roles reversed, the former being weak, irresolute, and cowardly while the latter is shrewd, cunning, and brave. The other persons are characterized by a certain unreal and hollow ideality which, by its very nature, denies the existence of any real virtue or vice that might identify the person more closely. It may be remarked here that Chariton's persons, on the whole, are of a less extreme type than those of the later romances, perhaps because his romance has been influenced more by the historical theme than any of the other extant erotic romances and thus there is, by necessity, less liberty with the facts.

Aristotle's third point on character can be stated as making characters "true to life (realism) which is not the same as goodness or appropriateness" (15.1454^{a}). He hereby recognizes the possibility of artistic portrayal of characters that are not "good," e.g., indolent, irascible, etc.; but, he adds, "since tragedy is an imitation of persons who are above the common level, the bad type of characters should be preserved, but it should be ennobled" (15.1454^{b}).

His fourth point on character is consistency of character, "for even if the person imitated is an inconsistent sort, and that kind of character has been posited, still he should be consistently inconsistent" (15.1454^{a}).

He summarizes by enjoining upon the author the importance of "seeking constantly for either the necessary or the probable; so that whenever any person says or does anything it will be the necessary or the probable result of his character . . ." (15.1454^{a}).

It will have become apparent from the foregoing discussion that these concepts of characterization may be applied in some degree to Chariton's romance according to the several Aristotelian categories. In any consideration of the characterization in a romance, however, it is imperative to keep clearly in mind the basic concepts of the romance, for they do influence to a great extent the kind of characters a writer could depict and the way in which he could portray them. For example, since the romances were intended merely for entertainment of the masses and were written by people who were not qualified to write first-rate literature, it becomes apparent that not all of Aristotle's points are applicable to the same degree. Secondly, the insistence on the choice of moral alternatives is severely limited by the convention of supernatural control in the form of the goddess Aphrodite or Fortune and, consequently, a great deal of psychological interest is not present. Thirdly, extraneous material and technique of presentation become more and more important and characters lose

their importance. Chariton's romance will, therefore, be examined according to the three of the four categories mentioned above, which are applicable to a romance, and in the following order: (1) Moral choice, (2) Consistency, and (3) Realism.[1]

B. Forensic characterization

Non-dramatic or forensic ethopoiia is generally understood to mean a delineation in character found especially in speeches written by logographoi but adapted to the personality of the speaker.[2] This can easily be seen in the many character-sketches in the Attic orators, especially Lysias. It is the lawyer's aim to persuade and influence the jury and he must, of necessity, employ means which are alien to drama or to romance. The lawyer is faced with real facts and situations and must adapt his characterization to suit them. In order to be convincing in speech he, too, must be concerned with general rhetorical theory and practice and be cognizant of τὸ ἁρμόττον which Aristotle, in the Rhetoric, points out as the circumstances that differentiate men's characters (ii.12.1388^{b}-1389^{a}; iii.6.1408^{a}). He mentions as examples: emotions, habits, age, fortune, sex, and nationality.

---

[1] For additional information see chapter V where there is a discussion of realism in the technique of Theophrastus.

[2] Cf. Trenkner, op.cit., 154: "Two facts concerning ἠθοποιία of the orators must be underlined: first, fictious details were admitted to fill out the character sketch and lend conviction to it, and second, the tendency was not to portray people as individuals but to reduce them to character types."

By emotions he means anger and desire; by habits those moral states which form a man's character in life, i.e., "virtues and vices, and things men individually and deliberately choose and practice" (ii.12.1388^{b}); by age: youth, prime of life, and old age; by fortune: noble birth, wealth, power, and their contraries; sex and nationality are self-evident. Dionysius of Halicarnassus divides the criteria necessary for successful characterization into the same categories: race, family, age, principles, lot, and pursuits (Ars Rhetorica 11.3). Cicero in the Orator (xxi.70-72) expands the idea of τὸ ἁρμόττον to include also the audience, the time, and place. In doing so, he assures the orator of an effective delivery of a speech.

These same additional categories are found in D. H. De Lys. 9 where characterization (ethopoiia) is referred to as the intrinsic character of the speaker, while τὸ πρέπον refers also to the hearer and the manner of speaking. R. C. Jebb makes the following distinction between ethopoiia and propriety:

> The distinction between Êthopoiïa and Propriety praised in Lysias will appear from a careful reading of Dionys. De Lys. cc 8,9. Ethopoiïa is the adaptation of the speech to the intrinsic character of the speaker. Propriety is the adaptation of the speech to the circumstances;--on the one hand, to the age, quality, occupation, etc. of the speaker; on the other hand, to the cause and the audience.[1]

Thus ethopoiia and propriety are closely entwined but only insofar as the speaker is concerned; ethopoiia has nothing to do with those addressed, and a discussion of this type of ethopoiia in application to

---

[1] R. C. Jebb, The Attic Orators 1 (London 1876) 176, n. 2

Chariton's work in general would be unprofitable, because of the obvious difference in literary genre.

C. Theophrastan realistic characterization of types

Realistic characterization is found in the Characters of Theophrastus, which is an example of a humorous study of character types, in which a fault in character is illustrated by many examples. He portrays ethos by enumerating the actions that a person will perform in a series of brief but vivid incidents, invented to call forth "characteristic" reactions. Thus, as a result, these types of characters lack individual and intimate portraiture--it should not be expected in this genre, for it is not concerned with the relationship of one action to another--because they consist of enumeration of actions that do not have to be interrelated. For that reason there is no character development from a moral standpoint but rather realistic detail. This type of ethopoiia may be seen in Chariton's work by observing how he introduces small but piquant details which are unnecessary for the main character delineation, yet produce an effect of liveliness and realism. See chapter V.

D. Sophistic-rhetorical characterization

Turning now to the ethopoiia of the sophist-rhetoricians, it must be kept in mind what their primary function was. In the schools

of rhetoric, oratory no longer had any practical purpose due to the unfavorable political climate and as a consequence degenerated into the realm of theory. Oratory came to be regarded as an end in itself. One outgrowth of this is the declamation; the other, a fondness for literary criticism. These were intended to serve as guides for aspiring orators. Other rhetorical exercises were the controversiae of which those of Seneca the Elder are the most famous, containing themes of bloody adventures, illicit love,[1] bands of pirates,[2] etc., corresponding closely to the motifs of the romances.[3] The chief characteristics of these exercises are that they indulge in the paradoxical and absurd, ignore real life, disregard truth, and are not at all practical. The original idea of using these exercises as means to prepare for actual life became obliterated in the desire to entertain the audience by grandiloquence and theatrical display. Applause and approbation of the populace fed the vanity of the speakers. This had the effect that the rhetor was no longer capable of pleading in a regular

---

[1] i.4,5; iv.7; vi.6; vii.6; vi.7.

[2] i.6,7; iii.3; vii.1,4.

[3] Adventure: A.T. iii.1 ff. 13, 15; iv.9, 14; v.7; viii. 16. Longus ii. 20ff; iv. 28. Heliodorus: i.1 ff, 30 ff; v.27, 32; vi.14; viii.9, 16; ix.17. Chariton iii.3.9 ff.,7 ff.; iv.2.6; vii.1.1 ff. Xenophon i.14; ii.13; iii.7 ff., 8; iv.2, 4.
Illicit love: A. T. ii.23; iv.1; v.15 ff., 21; v.27; vi.18; viii.16. Longus iii.16. Heliodorus i.9 ff.; i.11; vii.9. Alexander romance i.7 ff. Xenophon i.15 ff.; ii.3, 11; iii.11, 12; iv.5.
Pirates: A.T. ii.18; iii.9, 19, 20; v.7. Longus i.28; ii.20. Heliodorus i.1 ff., 3 ff.; v.7 ff., 24 ff. Chariton i.7 ff. Xenophon i.13 ff.

court. One example of such a situation is given by Quintilian, when Porcius Latro, called upon to plead a case in the forum, requested that the court be transferred to some public hall: "Ita illi caelum novum fuit, ut omnis eius eloquentia contineri tecto ac parietibus videretur" (Quint. Inst. Orat. x.5.18). It is little wonder then, that the romances, written by rhetoricians, contained faults manifested in such sterile and arid oratory. As a result, ethopoiia[1] does not contain any character delineation but rather a verbose display of pathos. It is rather indicative of the preference of the rhetoricians to express emotion and sentiment to the exclusion of ethos. To a modern reader it appears unbelievable that such absurdity was tolerated, yet it is a well-known fact that the rhetorical schools were protected and favored by the emperors, gaining thereby an honored and respectable position.[2]

The evidence in Chariton's work of the influence of this sophistic approach is so all-pervasive, that no separate chapter will be devoted

---

[1]Christian Walz ed., Rhetores Graeci 1 (Stuttgart and Tübingen 1832) 381-394 and 466-525: In his Progymnasmata Nicolaus gives fourteen examples, while Nicephorus has a total of twenty-three. Cf. also Nos. 451-480 in the Greek Anthology, Book IX.

[2]Rohde, op. cit., 313-314: "Zunächst bietet sich dem Blicke die auffällige Förderung dar, welche den auf eine Erneuerung griechischer Redekunst gerichteten Bestrebungen von den Herren der Welt selbst, den römischen Kaisern entgegengebracht wurde. . . . Die höchsten Herrscher erkannten endlich die Bedeutung dieser ganzen Bewegung förmlich an, durch die Errichtung öffentlicher Lehrstühle der Beredsamkeit."

to it. Rather the reader is asked to regard it as the background from which the Aristotelian and Theophrastan elements may be elicited.

Organization of material and citations in this study.--It will have become apparent from the foregoing pages that a study of the use of ethopoiia by Chariton may be divided, for convenience of discussion, into several categories. It must consider (1) Moral choice as evidenced by (a) the comments and analyses of the author, giving an advanced notice of the character of the person, (b) actions and situations that reveal the elements of character of every person, and (c) the language, i.e., the thought and composition of the speeches of the different persons themselves; (2) the presence or absence of consistency of character portrayal; and (3) action,, speech, and mannerism that reveal realistic behavior of every person. In short, the actions, the manners, the talk, the reactions to varying situations that reveal the essence of characterization will be closely scrutinized. The technique of liberal quotation will be used with the hope that the spirit and flavor of the romance are fairly reproduced so that the reader may receive a true impression.

CHAPTER III

MORAL CHOICE

The evidence of moral choice will be gathered by examining the romance of Chariton from three perspectives: (1) direct, third person statements and comments, (2) character-revealing incidents, and (3) character revelation in quoted speech.

Direct, third person statements and comments.--One of the striking differences between Chariton and other writers of romance, e.g., Heliodorus and Achilles Tatius, is the amount of explicit character description provided in the third person by Chariton himself. It is a characteristic mark of his dramatic technique to give the reader an advanced notice of the ethos of the person. In addition, he also intersperses comments and remarks made by his characters that reveal the traits of others. Thus, one or more of the dramatis personae, but not the reader, is ignorant of the true state of affairs.

Character-revealing incidents.--In character-revealing incidents Chariton continues the same practice of revealing character. By summing up the essential qualities in a few words or by open comment in the form of an adjective or qualifying phrase, yet far more

by letting his character react to a particular situation and thus reveal hitherto undisclosed traits directly to the reader, Chariton very effectively characterizes through incidents, presenting the external forms that reveal the inner self. There is no floundering around on the part of the reader and no unexpected or startling development.

Character revelation in quoted speech.--This category is of the greatest importance, since it will reveal to what extent rhetoric is employed to reveal character. The reader will quickly discover that a great part of Chariton's romance is taken up by speeches, dialogues, and monologues.[1] By examining his use of rhetoric one will be able to conclude to what purpose he employs these different forms of speaking. In the case of Chariton is Heinze justified in asserting that "Die Monologe oder Dialoge der Liebenden genügen dem Redebedürfniss der Romanschreiber nicht immer; sie suchen nach Gelegenheiten, rhetorische Leistungen als solche einzuflechten."[2] The following study will reveal some of the answers.

---

[1]About 45%. Cf. F. M. Warren, A History of the Novel Previous to the Seventeenth Century (New York 1895) 68-69: "In the development of his plan Chariton takes especial pains to have it proceed simply and logically, without dallying with delaying episodes, though he is very partial to monologues and dialogues, which indeed form the best part of his composition."

[2]R. Heinze, "Petron und der griechische Roman" Hermes 34 (1899) 515.

A. Chaereas

In true sophistic fashion Chariton introduces him with glowing terms. He is better looking than all the other Syracusans, resembling statues and pictures of heroes, e.g., Achilles, Nireus, Hippolytus, and Alcibiades (i.1.3). After exercising in the gymnasium he gleams like a star, his face glowing like gold on silver (i.1.5). Meeting Callirhoe face to face causes him to fall at once in love with her since "beauty had met with nobility" (i.1.6). With great difficulty he returns home and is "like a hero mortally wounded in battle, ashamed to fall, but unable to stand . . ." (i.1.7). "Being a young man of good disposition and proud spirit" he has enough courage to reveal to his parents his love toward Callirhoe and the inability to live any longer without her (i.1.8). Thus Chaereas is established as the hero, but a hero only in the sophistic-rhetorical tradition of the romance, which demands exaggerated sensitivity and emotionalism. The result, though doubtless appealing to the reader of that day, now conveys the impression of extreme weakness. This is in direct contrast to the Aristotelian concept of a hero and, therefore, his requirement of moral choice has little chance of functioning. This is true of the first six books.

In the last two books, however, Chaereas becomes transformed and becomes bold and courageous, fearless of death, and vigorous in action. This violation of the character type as found in a romance is unusual. Chariton's portrayal is inconsistent and it deviates from the

tradition of the later romance writers.[1] Here Chaereas represents the type of hero of the earlier romance writing, e.g., the Ninus romance, which corresponds closely to the classical concept. An inkling of his future development has already been given in i.1.8, where he is described as a "man of good disposition and proud spirit." In view of such a mixture in Chaereas' character it is necessary to consider, first, books 1-6 in which he is molded by the conventional standards of the genre, and second, books 7-8 where he seems closer to classical models.

1. Weaknesses

a) He lacks resoluteness of character as is evidenced by his inability to continue normal activity because of despair and self-pity.

(1) Character-revealing incidents.

(a) i.1.9-10: Chaereas is so much overwhelmed by love that he no longer is able to participate in his usual activities. Especially is this felt in the gymnasium where he used to exercise daily; but now almost all activity has ceased there because he does not attend. He sees no fulfillment of his

---

[1] Wolff, op.cit., 150 finds a certain amount of courage also in Theagenes. We do find also in Theagenes a certain amount of fortitude. He fights and wins over the pirate Pelorus (v.32) and is successful in his bout with the wrestler (x.30 ff.). He is even willing to undergo torture (viii.6). This last example is not indicative of courage; cf. Theron iii.4.12.

desires, for he knows that his father and Callirhoe's are enemies.

(b) i.3.3-5: He stumbles into the bedroom of his wife, angry at the debauchery that allegedly has taken place the night before. But in her presence "his anger was changed to sorrow" and, asked the reason for his strange behavior, "he was speechless, being able neither to disbelieve what he had seen, nor yet believe what was so contrary to his wishes."

(c) i.4.6-7: When told by the informer that his wife has a paramour, he is so stunned that he is unable to speak or raise his eyes. ". . . A black cloud of grief enwrapped him, and with both hands he took dark dust and poured it over his head and defiled his comely face."

(d) i.5.2: When he discovers that he has killed his wife unjustly, he feels sorry for her and wants to kill himself, too.

(e) i.5.4: Instead of making a defense or explaining his precipitous action in causing the death of his wife, he rather "[brings] still more bitter accusation against himself and [is] the first to cast a vote of condemnation."

(f) i.6.1: Though the people are ready to forgive him, he does not want acquittal but hopes for death and tries to accomplish this at all cost.

(g) iii.3.1: He comes to the tomb, ostensibly to bring wreaths and libations, but actually to kill himself.

(h) iii.3.2: He is overcome by a sense of helplessness when he discovers that someone has tampered with the tomb.

(i) iii.3.14: Instead of piloting the ship or guiding the crew, he hides in the bottom of the ship "with his head covered and weeping."

(j) iii.4.4: Having found Theron with his wife's funeral offerings, he concludes that she is lost forever. He returns home to Syracuse and enters the theater to make a report. But he does not want to mount upon the platform but rather stand below, weeping for a long time and unable to speak. He cuts a sorry looking figure: pale, with dishevelled hair, and clothed in black.

(k) iii.5.6: Unable to decide whether he should look for Callirhoe or give in to the appeals of his parents, he jumps from the ship into the sea, thereby trying to avoid any moral choice.

(l) iii.6.3-5: He has seen a statue of Callirhoe in the temple of Aphrodite, which stands on the property of Dionysius, and he is thunderstruck. "'His knees and heart were unstrung,' and he fell with reeling senses." To the repeated questioning of the temple attendant he maintains stubborn silence, weeping profusely in the meanwhile.

(m) iv.2.1: Working on a chain gang in Caria for Mithridates, he longs for death. Yet, the small hope of the possibility of seeing Callirhoe again gives him new courage.

(n) iv.2.7: Though innocent of the charge of having been a partner in the murder of the overseer, Chaereas does not speak to defend himself but remains silent and is led away with the others to be crucified.

(o) iv.3.6: Polycharmus tells Mithridates who they are and why he uttered the name of Callirhoe. Mithridates orders a stay of execution, and Chaereas very sorrowfully descends from the cross, for he would have gladly died to escape from "his miserable life and unhappy love."

(p) iv.4.6: Following the suggestion of Mithridates to write a letter to Callirhoe, he at first is prevented from doing so because of his "fast flowing tears and trembling hand. But when this burst of self-pity was over, he began with difficulty the following letter."

(q) v.2.4: Informed of the plan of Mithridates to use him as a surprise witness in the forthcoming trial, Chaereas consents--while the tears are running down his cheeks--not to make any inquiry about Callirhoe. He returns to his room and throws himself on the floor, tearing his garments and with "both hands he [takes] the dark dust and [pours] it over his head and [defiles] his comely face."

(r) v.10.6: When at the first trial Callirhoe is awarded neither to him nor to Dionysius, he is overwhelmed with grief and cannot be comforted. Pretending to be sick, he asks Polycharmus to escort Mithridates.

(s) vi.2.8-11: When Chaereas hears that the trial has been postponed, he is so upset that he wishes to die by starvation. Blaming Polycharmus for his troubles, he rushes for the sword to commit suicide.

(2) Character revelation in quoted speeches

(a) i.4.7: Chaereas asks the informer to point out the paramour of his wife: "It is a miserable favor indeed to ask of you, to make me an eye-witness of my own troubles. Yet show him to me so that I may have greater reason for killing myself. . . ."

(b) iv .3.9-10: Hearing from Mithridates that Callirhoe has remarried and has a child, he can no longer restrain himself but falls at the knees of Mithridates and says, "Master, I implore you, send me back again to the cross. This is a worse torture, to compel me to live in the face of such news."

(c) iv.4.10:In the letter to Callirhoe he concludes with the statement that unless she remembers him and has pity on him, his death warrant is sealed.

(d) v.2.4-5: He reproaches himself for agreeing not to see

Callirhoe. "Rather, I am the most disloyal man on earth ever to have accepted a command not to see you. Coward that I am--to cling to life and submit to such tyranny!"

(e) vii.1.6: Learning that Callirhoe has left Babylon, he gives up all hope. "Then why do I hesitate? Why not cut my throat in front of the palace and pour forth my blood at the very gates of my judge?"

b) He is easily deceived.

(1) Direct, third person statement and comment

(a) vii.1.4-5: In order to fool Chaereas as to the whereabouts of Callirhoe, Dionysius on leaving Babylon in the retinue of king Artaxerxes leaves a messenger behind with the order to tell Chaereas that Callirhoe has been awarded to Dionysius to ensure and reward his good services to the king. Upon hearing this, "Chaereas readily believed, . . for a man in misfortune is easily deceived."

c) He is suspicious and jealous.

Closely related to the above is his tendency to be very suspicious and jealous. Consequently, he quickly jumps to conclusions, especially as to the guilt of his wife.

(1) Direct, third person statement and comment

(a) i.2.6: The suitors are confident of being able to dissolve the marriage between Chaereas and Callirhoe, for "Chaereas,

trained as he is in the gymnasia and not inexperienced in youthful follies, can easily be made suspicious and thus fall into youthful jealousy."

(2) Character-revealing incidents

(a) i.3.3-4: Returning home from his father's farm he sees a crowd assembled before the door and the remnants of a feast, supposedly to have taken place the night before, strewn around. He at once rushes into the house "as though possessed" and furiously knocks at the door, which is still locked. Yet in front of his wife he is speechless, putting on the airs of a man grievously wronged.

(b) i.4.4: When the suitors in their initial attempt fail to do away with Chaereas, they send a clever rogue to him to insinuate that something is wrong. Chaereas, of course, falls into the trap and is filled "with hope, fear, and curiosity" and urges him repeatedly to tell everything, "expecting by now something rather serious."

(c) i.4.10-12: When Chaereas sees a man approach his house and knock at the door, he is unable to control himself any longer but rushes in "to seize the adulterer on the spot." But the adulterer, unfortunately, escapes and Chaereas storms into the bedroom. Callirhoe jumps up with great joy to greet him, but he is so overcome by rage that he is

unable to discuss the matter with her. Instead, he kicks her in her stomach and she dies.

(d) iii.3.4-7: When he discovers that Callirhoe has disappeared from the tomb, he thinks that some god has taken her away; or that, perhaps, she herself was a goddess.

(e) viii.1.15: When Callirhoe tells him on the island of Aradus about her adventures, he wants to know where she has left Dionysius and how familiar she has been with the king. In spite of all the evidence contrary to his insinuations, he still cannot be convinced of her innocence.

(3) Character revelation in quoted speeches

(a) i.4.7: Without even questioning the validity of the informer's accusations, Chaereas begs him to point out the adulterer to him and assumes that Callirhoe is guilty too.

(b) iv.3.9-10: When he hears from Mithridates that Callirhoe is married and has a son, he at once impugns her motives and renounces her:

> Faithless Callirhoe, wickedest of all women! I have been sold in slavery for your sake; I have wielded a shovel as a slave; I have carried the cross; I have been delivered into the hands of the executioner. And you--you were living in luxury and celebrating your marriage while I was a prisoner! Was it not enough for you to become the wife of another while Chaereas was alive, but must you also become a mother?

These very same ideas he expresses in the letter to Callirhoe, admitting that he was jealous, but considers it to

be characteristic of lovers. (Cf. viii.1.15: ". . . felt the stirrings of his natural jealousy").

d) He is quick-tempered.

(1) Character-revealing incidents

(a) i.3.3-5: He rushes into the house "as though possessed." When Callirhoe asks him for the cause of such strange behavior, he reproaches her "with bloodshot eyes and thick voice," saying that her forgetting him so quickly was the reason.

(b) i.4.10-12: Believing her to be guilty of adultery, he does not even say anything to her, but "overwhelmed with anger" he kicks her who is running to him with joy. Then, seething with fury and locking himself in a room, he tortures his servants and elicits the truth from them.

(c) iii.5.1: When it was decided to send an embassy to Miletus, it seemed best to wait until spring so as to avoid the rigors of the winter season. But Chaereas was in no mood to wait and was rather quite impatient to get a raft together and cast himself upon the sea.

(d) iv.4.1: After he had departed from Mithridates for the night, he was still "filled with anger" at the thought of Callirhoe's marriage to Dionysius. He thought she had done this to spite him.

(2) Character revelation in quoted speech

(a) viii.1.16-17: Hearing from Callirhoe that the king Artaxerxes did her no harm, Chaereas admits his fault:" . . . I was unjust and too quick-tempered, in treating the king so badly when he had done no harm to you. You see, when I parted from you, I felt myself obliged to desert from him."

e) He blames others for his misfortune.

(1) Character revelation in quoted speeches

(a) iii.3.4-7: When Chaereas discovers the disappearance of Callirhoe from the tomb, he believes that some god is responsible:

> Which one of the gods is it who has become my rival and has carried Callirhoe away and now holds her by his side, not of her own will, but compelled by a mightier fate? This, then, is why she died so suddenly, that she might not be disfigured with disease! So once Dionysius robbed Theseus of Ariadne and Zeus stole Semele.

(b) iv.3.9-10: When he hears from Mithridates that Callirhoe is married and has a child, he is overcome with anger and blames Callirhoe for all his troubles:

> I have been sold in slavery for your sake; I have wielded a shovel as a slave; I have carried the cross; I have been delivered into the hands of the executioner.

(c) vi.2.8-11: In a fit of anger he reproaches Polycharmus for keeping him from commiting suicide and blames him for all his troubles:

> You are my worst enemy under the cloak of friendship! You keep me here in torture and delight to see my

> punishment. If you were my friend, you would not begrudge me my freedom, persecuted as I am by some evil power. How many times you have destroyed my chances for happiness! How happy I should be if only I had been buried together with Callirhoe at her funeral in Syracuse! But at that time also, though I wanted to die, you prevented me and so robbed me of her sweet companionship. Perhaps then she might not have deserted my corpse and come forth from the tomb. In any case, I should now be lying there, spared my subsequent sufferings--enslavement, pirates, chains, and the king more cruel than the cross. O happy death, that might have come before I heard of the second marriage of Callirhoe!
>
> And again, after the trial, what an opportunity for ending my sufferings you have ruined! . . . And yet the demon of envy did not permit even this trial, such as it was, to come to completion. Walking and sleeping, the gods truly hate me.

(d) vii.1.5-6: He is disgusted with the king Artaxerxes for his behavior and for not rendering a verdict by going to war:

> Faithless Babylon! Cruel host! To me a very desert! What a noble judge! He has become the procurer of another man's wife. A wedding in time of war! And I was carefully preparing my case, sure that I should make a just defense. Now I have lost my case by default, and Dionysius has won without saying a word.

f) He feels sorry for his actions.

(1) Character-revealing incidents

(a) i.3.7: He relents from his belligerency and begins to coax and flatter Callirhoe when he discovers that she had no part in the alleged nocturnal festivities.

(b) i.5.1-2: He is filled with pity when he learns that he has killed his wife unjustly.

As has already been mentioned on pp. 22-23, the character of Chaereas becomes transformed, and the first instance of it occurs when Polycharmus persuades him to join the forces of the king of Egypt and to take vengeance upon the king Artaxerxes. This final speech of Polycharmus is representative of his own character (vii.1.10-11). He is more mature, more energetic, and more sensible than Chaereas who has, up to now, succumbed completely to his grief. It is a great relief, indeed, to see Chaereas pull himself together and become excited. Here is finally the fulfillment of Chaereas as a "young man of good disposition and proud spirit" (i.1.8). Chaereas still desires death, but death with a purpose. He wants to bring pain and destruction upon his enemy. "'At least let me not die without a struggle or inglori-ously, but in some great deed of arms, whereof men yet to be born shall hear'"(vii.2.3-4). Such display of eagerness and courage does not go unnoticed by the king of Egypt whose adviser he has become; later he is even invited to take part in the deliberations. "He inspired confidence," Chariton says, "as a man of good parts with more than a smattering of education" (vii.2.5). Consequently, driven by a love of revenge and a desire to excel, his ambition is to become famous and prominent (vii.2.6). The Egyptian soldier, guarding Statira and Callirhoe on the island of Aradus, tells her that the admiral is a "brave man." The speeches of vii.3.4; 3.8-11; viii.2 ff. present him as a courageous, clever, and determined soldier; in the ensuing hostilities he has many opportunities to display his skills.

2. Strengths

a) He is courageous and clever.

(1) Direct, third person statement and comment

(a) vii.5.10: The army is elated and encouraged when it hears that Chaereas will be their leader,"because now," Chariton says, "it had its bravest and noblest leader."

(2) Character-revealing incidents

(a) vii.3.6-7: Permitted by the king to choose from among his soldiers for volunteers, Chaereas first ascertains whether there are any Greeks serving as mercenaries. He knows that he can rely on them and that they will be the best suited for his purpose.

(b) vii.4.3: While they are approaching Tyre, he has them crowd together so that their number appear as small as possible.

(c) vii.4.9: Chaereas alone keeps calm in the utter confusion resulting from forcing open the gates of Tyre. He and nine others jump upon the walls and give the signal for the Egyptians to attack.

(d) vii.5.10: When the army discovers that Chaereas is being transferred to the fleet, they become dispirited, "for by now they had great affection for him, and were hopeful of success under his leadership. . . ."

(e) viii.1.5: "Wearied as he was, Chaereas got up to give his

orders for embarking." He knows that there is not safety on land and that a great amount of booty must, of necessity, be left behind.

(f) viii.2.2: When he is interrupted in his sleep by a messenger, he "like a good general" permits no delay but orders him to appear at once.

(3) Character revelation in quoted speeches

(a) vii.3.4-5: When the king of Egypt decides to flee, Chaereas in his new role as adviser and counselor admonishes the king not to act so cowardly:

> . . . It pains me to hear you considering flight on the very eve of victory. If the gods consent, we shall win, and we shall capture not only Tyre, but Babylon as well. Many obstacles arise in war, but we must in no wise hesitate to face them, but rather set to work, keeping ever before our eyes the expectation of success. As for these Tyrians who now hold us in scorn, I shall bring them before you stripped and in chains. If you do not believe me, then kill me first before you go, for so long as I am alive, I shall refuse to share your flight. If you will go in any case, then leave a few volunteers to stay with me, Like Homer's heroes, yet will we twain, even I and Polycharmus, fight, for in God's name we are come.

(b) vii. 3.8-9: In the speech to the three hundred volunteers he appeals to their patriotism and their pride in their ancestry, minimizing the dangers involved in the capture of Tyre. "This same number of Greeks once stood up against Xerxes at Thermopylae. The Tyrians, however, are no half-million in number, . . . and they rely upon their impudence and bragging,

not upon courage and good sense.' Let us make them realize the great difference between Greeks and Phoenicians."

(c) vii.3.10: He proceeds to leave the election of a general up to them, assuring them that he will obey whomever they choose, since his "ambition is not for personal glory but for the common glory of [them] all." By such assumed humility he assures his election.

(d) vii.3.11: His speech accepting the nomination as general is characteristic of Chaereas as a soldier. He encourages them by assuring them of great glory, wealth, and fame, saying that they will be remembered by posterity just like "the 'noble three hundred' with Miltiades and Leonidas."

(e) vii.4. ff.: In executing his attack on Tyre he displays his skill as a clever strategist:

(i) He admonishes the king to keep his forces ready and not to attack until Tyre has been breached and the sign for attack given.

(ii) Challenged by the guards he tells them that they are a band of Greek mercenaries deserting the Egyptians because of lack of pay.

(f) vii.5.8: Chaereas eagerly accepts the new assignment of waging war on sea against king Artaxerxes. "Any risk is sweet to me."

(g) viii.2.5: When he hears from the messenger that the king

of Egypt is dead, he immediately wants to summon the soldiers and apprise them of this startling development. But persuaded by Callirhoe that this might lead to disaster, he instead devises a ruse by telling them that the king is still alive and victorious and that they have been ordered to sail at once to a specified place. Hereby no suspicion is aroused, and they all set sail.

(h) viii.2.7: He orders each captain of a trireme to set sail for Cyprus, pretending that it must be captured while it still remains unguarded.

(i) viii.2.8: However, Chaereas does not know how his companions will take this deception. Accordingly, he sacrifices to Aphrodite and prepares a magnificent feast for his whole crew. Encouraged by the good omens of the sacrifices, he calls together his troops and informs them of the true circumstances. In dark colors he paints a bleak picture of their helplessness, that they are cut off from the land and in the midst of enemies. But when it is suggested that they go to Syracuse, he at first feigns opposition to this plan, "but actually he wanted to test the steadfastness of their purpose."

b) He shows concern for others.

(1) Direct, third person statment and comment

(a) vii.6.7: An Egyptian soldier, guarding the queen Statira

and Callirhoe on the island of Aradus, wants to encourage Callirhoe by praising the virutes of his superior: ". . . He will look out for you with all kindness. . . . He will make you his wife, for he is very chivalrous by nature."

(2) Character-revealing incidents

(a) i.3.1: He is fond of his father whom he visits immediately upon hearing the news of his sickness, though he himself just got married and cannot take his bride along.

(b) viii. 3.10-11: He makes Demetrius, whom he had intended to take with him, the commander of the fleet which was sailing back, and entrusted to his care the queen Statira. By this act Demetrius would gain great favor and the others pardon from the king.

(c) viii.3.12: He gives to all those going back home their share of the booty, and grants any request made to him.

(3) Character revelation in quoted speeches

(a) vii.6.12: Upon the capture of Aradus, Chaereas gives instructions that no one use violence on the woman who "hates [him] even before she has seen [him] . . . . [He] must respect her modesty."

(b) viii.2.13-14: When it has been decided to go to Syracuse, Chaereas reminds them not to force the Egyptians to come along, for many of them have wives and children from whom they do not wish to be separated. Only those should sail

to Syracuse who really want to come with them.

(c) viii.4.3: In the letter to the king Artaxerxes he compares himself with the king and intercedes for the Egyptians:

> I have not imitated your slowness, but at once, and even before you ask it, I am restoring Statira to you, unharmed and still a queen, even in captivity; but I want you to know that it is not I who am sending this gift to you, but Callirhoe. One favor we ask in return; make peace with the Egyptians, since it suits a king above all other men not to hold rancor. You will have good soldiers, who love you, for rather than follow me they have preferred, as your friends, to stay in your service.

(d) viii.8.12: Realizing how great a help Polycharmus has been to him, he gives him his sister as a wife.

(e) viii.8.13: He asks the Syracusan assembly that the three hundred Greeks be made citizens. When his request is granted, he gives each one a thousand pieces of silver.

In summary, the evidence presented in the foregoing pages shows that Chariton's main interest lies in depicting Chaereas' character through examples of moral choice. There are, however, a few examples of sophistic sentimentality that do not add anything significant to his portrayal. Rather they are characteristic of sophistic ethopoiia which considers 'character' to consist of speeches which someone, in a given situation, might appropriately give. Such a concept is devoid of any moral choice.

(a) i.5.4-5: Accused of murder he stands in front of the Syracusan assembly and offers no defense for his crime:

> Stone me to death in public. I have robbed our people of their crown. It is an act of mercy if you hand me over to the executioner. This ought to be my fate if it were only a maidservant of Hermocrates whom I had killed. Look for some unspeakable kind of punishment. I have committed a crime worse than temple-robbing or parricide. Do not bury me. Do not pollute the earth but sink my sinful body in the depths of the sea!

(b) iii.3.6-7: Chaereas laments when he sees the empty tomb:

> . . . I have been deserted in the very perfection of my love. What is in store for me? What will become of me, poor wretch that I am? Shall I kill myself? With whom then shall I be buried? I once had this consoling hope that if I could no longer share my chamber with Callirhoe, at least I should find a common tomb with her.
>
> Queen of my heart, listen to my one excuse for living! It is you who compel me to live. I shall search for you over land and sea--yes, if I may, I shall mount even into the sky. Only I beg you, my darling, do not flee from me.

(c) iii.3.15-16: When he recognizes the funeral offerings, he tears his clothes in grief and in loud, penetrating tones he exlaims:

> My poor Callirhoe, these things belong to you! Here is the wreath which I put about your head; your father gave you this; and this is from your mother; and here is your bridal dress. The ship has become your tomb. Yes, I can see your things, but where are you? Of all the contents of the tomb, your body alone is missing!

(d) v. 10.6-9: Overcome by grief because of Callirhoe's apparent failure to rush to him and embrace him during the trial--he conveniently forgets that Mithridates prevented her from approaching him--he decides to end his life by hanging himself:

> I would die more happy, if I were ascending the cross which a false accusation set up for me when I was a slave in Caria. Then I was taking my leave of life in the false belief that Callirhoe loved me, but now I have lost not only my life but even the consolation of death. Callirhoe saw me and did not come to me. She did not kiss me. Though I stood by her side, she felt shame before another man. She need not be embarrassed! I shall anticipate the decision. I shall not wait for an inglorious end. I know that I am a weak opponent to Dionysius, alien and poor as I am, and an outsider now. God bless you, my wife, for wife I shall call you, even though you may love another! I am going away and will not cause you trouble in your marriage. Be rich! Live in luxury! Enjoy the lavishness of Ionia! Hold to the man you want!
>
> But one last favor, Callirhoe, I beg of you, when your Chaereas now is truly dead. When I am gone, visit my corpse and, if you can, weep over it. This will be greater in my sight than immortality. And as you bend over my tombstone, say, 'I see the legend, "Both husband and child." Chaereas, now truly you are gone. Now you are dead, and I was about to choose you before the king's tribunal.' I shall hear you, my wife. Perhaps, too, I will believe you. You will make me more respected to the gods below. 'If even in the house of Hades the dead forget their dead, yet will I even there be mindful of thy dear self.'

With such lamentations he kisses the noose and says, "You are my comfort and support. Through you I am the victor. You show me greater love than Callirhoe." This is an example of Chaereas at his worst.

B. Callirhoe

Chariton introduces Callirhoe as a "wonderful sort of girl and the admiration of all Sicily. Really her loveliness was hardly human; it was divine,--and it was not that of a mere nymph of the sea or the mountains, either, but of Aphrodite the Maiden. The fame of this incredible

vision of beauty spread far and wide . . ."(i.1 1-2). Like Chaereas, but to a far lesser degree, Callirhoe follows the stereotyped conception of a heroine in that she rivals Aphrodite in beauty which is, again, a plasmatic convention of the school, enhanced here only by a commendable restraint in the description of physical details. Instead, whenever there is a description of her beauty, it is the indirect one of describing not the beauty itself but the effect which it produces upon others, e.g., the people are astonished when they see her, "just as when Artemis appears to hunters in lonely places" (i.1.16). The slaves who have gotten her ready for her bath consider her far superior to their former mistress, who was renowned for her beauty, for Callirhoe's "skin gleamed white with a refulgence like glistening marble, but her flesh was so delicate that one would fear that even a touch of the finger might produce a serious wound" (ii.2.2). Even an ordinary dress becomes "luxurious in the reflection of her beauty" (ii.2.4). In fact, when Dionysius sees her for the first time, he is so overcome by her beauty that he wants to fall down and worship her, thinking her to be Aprhodite. The country folk are spellbound and "they all [follow] after her of their own accord as though she had been elected by her beauty to be their queen" (ii.3.10). The boatsmen who take her to Miletus act as if Aphrodite were among them and, rowing as if possessed, enter the harbor "in less time than it takes to tell" (iii.2.14). The common people at Miletus are convinced that she is "some nymph who had arisen from the sea, or that she was a goddess who had come from

Dionysius' estate, for such was the gossip of the boatsmen" (iii.2.15).

Dionysius weeps for joy when he sees her holding their son in her arms, offering prayers, for she "thus [presents] a most charming sight, the like of which no painter has ever portrayed, nor sculptor fashioned, nor poet described to the present day; for no one of them has created an Artemis or an Athena holding a child in her arms" (iii.8.6).

A special day for the dedication of Chaereas' tomb in Miletus was announced, and the people of almost all Ionia gathered together, even Mithridates of Caria and Pharnaces of Lydia, ostensibly to celebrate but in reality rather to see the beauty of Callirhoe whose renown,

> . . . known over all Asia, . . . surpassing even that of Ariadne or Leda, was by now coming to the ears of the King of Persia.
> On that occasion, however, she was found to excel even her reputation. She appeared clothed in black with flowing hair, and her gleaming face and uncovered arms made her seem more beautiful than the Homeric goddesses "of the white arms and the fair ankles" Indeed not a soul in the crowd could withstand the radiance of her beauty. Some turned their heads away as though sunlight had fallen on their eyes, others bowed low in reverence, and even the children were affected. But as for Mithridates, the governor of Caria, he fell speechless to the ground like a man unexpectedly struck by a shot from a sling, and his attendants, supporting him, could scarcely hold him up. In the procession there was carried a statue of Chaereas fashioned after his image on the seal of the ring. Yet beautiful though this image was, no one looked at it while Callirhoe was near, but she alone enthralled the eyes of all (iv.1.8 ff).

Accompanying Dionysius on his journey to Babylon, she cannot hide her identity since "the fame of the girl [runs] on before her . . . known far and wide as the masterpiece of Nature, 'like unto Artemis or goddess Aphrodite' "(iv.7.5-6). Whole cities come out to see her, and Dionysius becomes apprehensive of such admiration. The fame of

Callirhoe's beauty has infuriated the women at the court of king Artaxerxes, and they in turn put up Rhodogyne to challenge her. But Rhodogyne is no match for one whose "face [gleams] with a radiance which [holds] the eyes of all, just as when a great light is suddenly seen on a dark night" (v.3.9). King Artaxerxes is the last one to come under her spell; he is so enamored that he is unable to continue the trial and seeks to forget her by decreeing a holiday in which all litigation must be suspended. Later a hunting expedition is arranged, but to no avail. She is continually on his mind, and he is even more inflamed by the words of Love:

> How fine it would be to see Callirhoe here, with her dress girt to her knees and her arms uncovered, with flushed face, and heaving bosom. Truly 'even as Artemis the archer, she moveth down the mountain, either along the ridges of lofty Taÿgetus or Erymanthus, taking her pastime in the chase of boars and swift deer' (vi.4.6).

Though the above gives the reader an idea of the physical form of Callirhoe, [1] her moral qualities are far more important. As the daughter of Hermocrates, she is a "well-brought-up and intelligent girl" (vi.5.8), a "cultured lady" (vii.6.5), and "modest and loyal to her husband" (vi.4.10). The suitors proceed to fool her husband on the assumption that she "may be even-tempered and incapable of low-minded suspicions" (i.2.6). When queen Statira hears from Callirhoe

---

[1] Other examples of her beauty and its effect are found in i.1.15, 6.2, 14.3, 14.8; ii.1.5, 2.6, 2.8, 3.7, 3.8, 3.9, 5.4, 7.1; iii.2.16, 8.3, 9.4; v.1.7, 4.1, 5.8, 7.2, 9.1, 9.7; viii.1.3, 1.11-12, 6.11.

that she is allowed to return to her husband, she does not hesitate to believe her, for she knows that Callirhoe's nature is not "such as to give the impression that at so great a crisis she [is] speaking insincerely" (viii.3.9).

Her moral attitude is seen also in her prayers and in her dreams. They reflect a childlike trust in a superior providence and a faithfulness to Chaereas. Thus a special mark of her simple trustfulness, as well as of her moral dignity, is her unsuspicious nature. She is easily comforted and believes those to whom she is entrusted. "Callirhoe was quite unsuspicious of Plangon's advice, since she was a highbred young girl and inexperienced in the tricks of slaves" (ii.10.7).[1]

In matter of portraying genuine emotion and depth of feeling, Chariton has no peers. It can be seen especially in the meeting of Dionysius with Callirhoe (book ii). From a grief-stricken slave, put up for sale, she becomes the respected and beloved wife of Dionysius. Only the concern for the well-being of her unborn child makes her agree, quite reluctantly, to a second marriage. It is interesting to follow her inner struggles, her firm resolves to remain faithful to Chaereas

---

[1]Cf. ii.5.3: "So Callirhoe advanced unwillingly, and yet with some confidence because their interview was to take place in the temple." ii.6.1: "So she went away convinced that she could suffer no evil against her will." vi.5.2: "At the beginning of his speech Callirhoe grew very happy, for people are naturally inclined to believe what they wish. And so she expected that she would soon be restored to Chaereas, and, eager to hear the good news . . . ."

even to the point of death, slowly yielding to a mother's greatest desire of preserving the life of the child. A mother's anguish is so vividly portrayed in Callirhoe's deliberations as to what actions to take in regard to the child. Only after Chaereas appears to her in a dream, entrusting their son to her, and Dionysius has sworn to take her as his legal wife, does she relinquish her opposition of becoming his spouse.

As the daughter of Hermocrates, belonging "to the first family in Syracuse" and being of noble birth,[1] Callirhoe acts and speaks accordingly. "She advanced with dignity," leaning on the arm of Chaereas and Polycharmus (viii.1.12). When about to marry Dionysius, she, for the first time after leaving Syracuse, adorns herself for "she had considered that beauty lay in nobility of fatherland and race" (iii.2.16). Dionysius is astonished at the proud bearing of the slave who refuses to reveal her origin lest it be considered a lie in view of her circumstances (ii.5.9). He is strengthened in his belief that she cannot be a slave. He is impressed not only by her beauty but also because she "has the power of convincing speech" (ii.6.1).

The above is again proof of Chariton's predilection for giving the reader bits of information revealing the character of the person. He does not introduce a character by giving a page or two of personal

---

[1] See: i.11.2-3: ". . . I, girl of a noble birth. . . ." iii.1.6: "I have been deprived of homeland and parents, and my noble birth is the only thing I have not lost."

descriptions, but rather adds details one by one, distributing them throughout the story. But far more important is the characterization of Callirhoe as it is expressed in action, dialogue, and monologue. The author's aim is to be mimetic rather than descriptive. Placing her in a certain situation, he lets us see how she acts or talks at that particular moment. Thus Chariton's technique is also indirect in that the effect which is produced on others constitutes characterization. Below are the examples which support this contention.

1. She is faithful to her husband.

   a) Direct, third person statements and comments

      (1) v.6.1: In the speech accusing Mithridates of adultery, Dionysius gives the reason for the letter. "Understanding well the modesty and loyal affection of my wife, he realized it was impossible to win her over by argument or bribes. . . ."

      (2) vi.4.10: The eunuch Artaxates believes that he can very easily persuade Callirhoe to comply with his wishes, but he has "no idea of the noble pride of the Greeks and especially of Callirhoe who [is] so modest and loyal to her husband."

   b) Character-revealing incidents

      (1) i.4.11: Though Chaereas and Callirhoe have reconciled their differences after the first quarrel (i.3.7), Callirhoe is saddened when she hears that Chaereas is again leaving her to go to the country. Unaware of the second plot of the suitors,

Callirhoe is "sitting on her couch longing for Chaereas and had not even lighted a lamp because of her sorrow." As soon as she hears footsteps and recognizes him by his heavy breathing, she runs "with joy to greet him."

(2) i.8.1: Her first thoughts after awakening from her death-like sleep are for Chaereas.

(3) ii.9.6: Dreaming that Chaereas has appeared to her, urging her to bring up the child, she decides to obey him and to abandon her resolution not to marry again.

(4) iv.1.4: Looking for a site on which to build a memorial to Chaereas, she decides to erect it "near the temple of Aphrodite . . . so that those living there also might have a memorial of her love."

(5) iv.7.8: When she is told by Dionysius that they have to go to Babylon for business reasons, she is disturbed at being so far away from Miletus, for she gets "great comfort from the appearance of Chaereas' tomb there."

(6) v.8.6: When Dionysius and Chaereas confront each other at the trial, Callirhoe is at a loss as to what to do. She is torn between her love for Chaereas and the affection she feels for Dionysius who is also her husband. "Callirhoe meanwhile stood weeping with eyes toward the ground, loving Chaereas, yet ashamed for Dionysius' sake."

(7) v.9.7: She refuses gifts sent to her and maintains the

"appearance of a girl in distress, [sitting] there dressed in black and without adornments."

(8) vi. 7.12: The eunuch thinks that Callirhoe would welcome the opportunity of pleasing the Great King, considering him to be a god in person. But this proposal makes her even more adamant, for she "would not have welcomed marriage even with Zeus himself, nor have preferred immortality to one day with Chaereas."

(9) vi.9.8: When everyone is leaving for the war against Egypt, Callirhoe leaves very gladly--though she is in the retinue of the king--thinking that Chaereas would be leaving, too. She hopes that the war will expedite matters and that the trial will reach a speedy conclusion.

(10) viii.1.14-15: After Chaereas has found Callirhoe at Aradus, she tells him her whole adventure since the time of the burial. But Chaereas, unwilling to hear everything, wants to know how she arrived at Aradus, where she left Dionysius, and what relationship existed between her and the king. Callirhoe then swears not to have seen Dionysius after the trial, and though the king was in love with her, "she had nothing to do with him, not even a kiss."

c) Character revelation in quoted speeches

(1) i.3.6: Accused by Chaereas of taking part in celebrations during his absence, Callirhoe denies the charge so outrageous

and completely inconceivable to her mind with admirable constraint: "There has been no celebration to disgrace my father's house." The manner in which it is spoken--one can feel the sadness that must have been evident in her voice when she realized that, in spite of his love, he did not think her capable of faithfulness--reveals the fact that under no circumstance, in spite of incriminating evidence, would she become unfaithful to him.

(2) i.8.3: Callirhoe has awakened from her death-like sleep and laments her fate. But instead of protracting her grief (it consists of only two lines) she turns her thoughts to Chaereas and surprises us with her words.[1] Instead of cursing and reviling him, she cries out with despair, "Cruel Chaereas, I blame you, not for causing my death, but because you were so hasty in casting me out from the house." She is willing to forgive and forget his rash act but cannot endure the thought of being cast out so rapidly. In fact, she is spent and can no longer reason correctly: "You should not have buried Callirhoe so soon, not even if she were really dead." As an afterthought she adds: "But perhaps you already have plans for remarriage!" She does not want to believe that Chaereas is so wicked as to wish to kill her deliberately.

---

[1] See the quite different behavior of Charicleia, Heliodorus vi.8; vi.14.

There must be a reason. Perhaps--and this must have caused her a great deal of anxiety and anguish--he has already made up his mind to marry someone else. It is quite impossible for her to know the reason for the swift burial. Most remarkable is her desire to find something to excuse Chaereas' action, and she thinks she has the answer. This is one of the most dramatic scenes in the romance. It is an anguished struggle between her love for Chaereas and her thoughts concerning the outrage done to her, especially now when she is faced with starvation.

(3) i.11.2-3: She laments her fate on board ship, hoping for the best. "Perhaps some Athenian master will buy the daughter of Hermocrates!" Though she is alive, she would rather be dead in the tomb. If not in life, then at least in death it would be possible to be together with Chaereas: "Then, at any rate, Chaereas would have been buried with me. But now we have been parted, both in life and death." Again there is no censure of him but an expression of her love and devotion.

(4) i.14.8: She blames Fortune for Chaereas' action: "First thou didst make my lover to be my murderer. Chaereas, who never had struck even a slave, launched a mortal blow at me, who loved him." She still refuses to assign any guilt to Chaereas.

(5) i.14.9-10: While Callirhoe is bewailing her grief, she suddenly

notices an image of Chaereas engraved upon her ring. It evokes fresh memories and very forcefully impresses upon her the finality of their separation: " Chaereas, now truly I am lost to you, parted from you by this mighty deep. You are repenting in grief as you sit by the empty tomb, bearing witness after my death to my innocence, while I, the daughter of Hermocrates, your wife, today have been sold to a master!" Again we find here no recriminations, no protestations, no bitterness. Instead, she believes that he is truly repenting his evil deed while she, ironically, his wife, the daughter of Hermocrates, is being sold as a slave. Lamenting thus, she gradually falls asleep.

(6) ii.2.8 : Callirhoe asks Aphrodite to grant her one favor, ". . . never [to] please the eye of any man again, but Chaereas."

(7) ii.9.2-6: Callirhoe realizes that she is pregnant and contemplates in a soliloquy her future course of action. The easiest escape out of her dilemma would be to kill the unborn child. But she reflects, "What if it should be a boy? What if he should be like his father?" She thinks of all the gods and kings whose sons, born in slavery, returned home and regained their lawful rank. She already envisions the same thing happening to her son: "My child, some day you too shall sail back to Sicily. You shall seek out your father and grand-

father and tell them your mother's story. A fleet shall sail from there to come to my aid. You, my child, shall restore your parents to each other." She is strengthened in her desire not to kill the child by the appearance of Chaereas in a dream, entrusting the child to her.[1]

(8) ii.11.1: Locking herself up in her chamber and holding the "image of Chaereas to her heart," she deliberates:

> Behold, we are three--husband, wife, and child! Let us plan together what is best for us all. I first shall reveal my purpose. I wish to die as the wife of Chaereas alone. This is dearer to me than parents, homeland, and child--not to have experience of another husband.

(9) iii.2.12-13: Callirhoe has consented to marry Dionysius to ensure the welfare of the child. In a prayer to Aphrodite she explains to her the reversal of her former determination not to marry again, "I would never have consented to take oath by thee and thy son, had not this child . . . betrayed me." (Cf. ii.11.5). This is again an indication of her determination to remain faithful to Chaereas. The death of the child would have been, however, too heavy a price to pay; and so she relents with heavy heart, not knowing whether to blame, or to be grateful to, the goddess.

---

[1] In fact, the whole episode with Plangon (ii.8.6 ff.) in which Callirhoe debates what to do reveals time and time again her desire rather to die or to kill the child than to become unfaithful to Chaereas. She consents only when promised that she will become a wife with honor.

(10) iii.7.5: Married to Dionysius, she dreams that Chaereas is in chains--a sure sign of death. She reproaches herself for living in luxury, but is comforted by the thought that she will join him: "Though in life we could not enjoy each other's company, yet in death we shall possess each other."

(11) iii.9.3: She hears from the attendant at the temple of Aphrodite that someone who looks like Chaereas visited the shrine; she immediately is concerned about him and begins the search: "It may be that poor Chaereas has come here in his wanderings. What has happened to him? Let us look for him, but tell no one."

(12) iii.10.4-8: Though married to Dionysius, Callirhoe still thinks of Chaereas. When the news of his death is brought to her, she sees the hope that has been sustaining her disappear: "What hope is now left to keep me alive? Until now in my misfortune I used to think, 'Some day I shall see Chaereas and I shall tell him all that I have suffered for him, and this will make me dearer to him. What joy will fill his heart when he sees our son!' " In her distress she turns upon Aphrodite as the instigator of all her misfortune: "Thou hast taken from me my comrade, my countryman, my lover, my darling, my husband!" (Cf. iii.8.7: "my dearest husband"). In these words of endearment are expressed her true emotions, her feelings, her devotion. No one can replace her Chaereas.

In desperation she cries out, "Give him back to me even though he is dead!"

(13) v.5.2: Callirhoe is horrified when she hears that her presence is required at court. In anger she reproaches Tyche for not only being dissatisfied in having her maligned before Chaereas but now also making Dionysius suspicious of her faithfulness. We find here that Callirhoe is loyal also to Dionysius whose legal wife she has become. In short, in accordance with her character, she is faithful to the man whose she happens to be at that particular time.

(14) vi.6.3-5: Callirhoe has learned from the eunuch Artaxates that the king is in love with her. She wants to kill herself, but concludes that so far there has been nothing but what the slave has told her. Should, however, things become desperate, then there would still be time to display her "loyalty to Chaereas in his presence."

(15) vi.7.8: When the eunuch threatens her with punishment and death, Callirhoe just laughs in his face and recounts her troubles. Yet all these misfortunes are nothing compared to the greatest of them all, i.e., the inability to see and meet with Chaereas, when both of them are in the same town and so close together. This, of course, the eunuch is incapable of comprehending.

(16) vi.7.9-10: When the eunuch ridicules her for preferring "the

slave of Mithridates to the Great King of Persia," Callirhoe becomes incensed and rebukes him, saying that Chaereas is noble born and comes from a city which not even the Athenians could conquer who had, in turn, defeated his Great King.

(17) vii.6.7-8: On the island of Aradus Callirhoe hears from an Egyptian soldier that the admiral will make her his wife. But this is the last straw for Callirhoe, to become for the third time the wife of a man she does not know. She would rather die:

> Now I really am a prisoner! Kill me rather than bring me a message like this! I will not submit to marriage. I pray rather for death. They can goad me and burn me. I will not get up from here. This place shall be my tomb. If, as you say, your leader is a kindly man, let him grant me this favor; let him kill me right here!

(18) viii.4.4-5: In the letter to Dionysius she tells him that, although she is now leaving for Syracuse, she will be with him "in spirit because of the son they share."

(19) viii.8.15-16: In a prayer of thankfulness she asks Aprhodite to grant her one wish: "I beg thee, never again part me from Chaereas, but grant us both a happy life, and death together."

2. She is humble and submissive.

a) Character-revealing incidents

(1) ii.3.6: When Callirhoe meets Dionysius for the first time, she causes such a commotion by her appearance, that Dionysius wants to fall down and worship her. The slave Leonas,

however, intervenes and tells him that she is the newly bought slave and commands Callirhoe to come forward and meet her new master. Instead of revealing her true identity, she bows "her head at the name of 'master' and sheds a flood of tears, learning at length the bitter lesson of lost freedom."

(2) v.9.7: At the court of Artaxerxes she maintains an assuming position. She refuses the rich gifts sent to her and maintains the "appearance of a girl in distress," sitting there "dressed in black and without adornment."

(3) v.9.1: Meeting the queen for the first time, Callirhoe is embarrassed when the queen jumps up, thinking her to be Aphrodite. She bows her head low to signify to the queen her menial position.

b) Character revelation in quoted speeches

(1) i.9.4-5: When Callirhoe awakens in the tomb and recognizes her changed status, she realizes the inevitable and assumes the position of a person without any rights. She falls down before the pirate entering the tomb and begs for mercy, thinking that even her parents do not want her, not knowing the reason for the speedy burial.

(2) ii.2.4: Callirhoe has been bathed by the women on the estate of Dionysius. She has amazed everyone with her beauty, and when clean clothes were brought in, she refused them. For a newly bought slave clean clothes would not be suitable, and

so she demands that they give her "the garment of a slave," and she tells the attendants that she considers herself inferior to them (cf. vi.5.9). It certainly would not behoove a slave to be wearing anything else.

(3) ii.5.5 ff.: Chariton has drawn a very delicate character sketch in her replies to Dionysius. Urged to tell who she is, she feels that as an "alien and a slave" it would be highly presumptuous on her part to claim that she is a free-born woman. Instead, she blushes, bows her head when addressed, and answers softly.[1] It is a complete transformation from that Callirhoe who, "full of pride," rebuked Chaereas for doubting her faithfulness (i.3.6). It certainly did not come about because of her experience in the tomb and with the pirates, for a noble spirit is not that easily broken. It is rather a result of her upbringing which tells her that in the role of a slave, she no longer has any rights. Quite intuitively she claims that her real status would be quite contrary to her present condition and would not be believed: "Master, I beg you, allow me to remain silent concerning my past. All that has gone before is dream and story. I am now what I have become, an alien and a slave!" She tries in vain to conceal her agitation while the tears are running down her

---

[1]Cf. ii.7.5: "So Callirhoe, taking her stand near him, at first bowed her head and blushed deeply."

cheeks.

(4) ii.7.3: Urged by Plangon to intervene on behalf of Phocas, her husband, Callirhoe hesitates, cognizant of her position: "I, too, am a slave and have not the right to speak freely . . . ."

(5) vi.5.9: She reproaches the eunuch for considering her worthy of the Great King:

> May I never be so mad . . . as to believe myself worthy of the Great King! Indeed I am no better than the maidservants of the women of Persia. So please do not make any further mention of me to your master. . . . He will deal with you severely later, when he stops to think how you have brought the ruler of the world down to the level of a slave of Dionysius.

3. She is modest.

a) Direct, third person statements and comments

(1) i.1.14: When the nurse comes to her to tell her the good news about the imminent marriage, Callirhoe becomes speechless and nearly faints. Those seeing it believe it to be a manifestation of "her modesty."

(2) ii.3.9: After Dionysius had left her after their first meeting, Callirhoe "in her modest fear of the crowd . . . did not know what to do."

(3) ii.9.1: Plangon is convinced that Callirhoe can be persuaded to become the wife of Dionysius; she reasons that "mother love will overcome her womanly modesty."

(4) v.8.6: Callirhoe is completely at a loss as what to do when

Chaereas suddenly confronts her during the trial. She is momentarily confused, "weeping with eyes toward the ground, loving Chaereas, yet ashamed for Dionysius' sake."

(5) vi.4.10: Artaxates thinks it to be a very simple matter to seduce Callirhoe, but he has "no idea of the noble pride of the Greeks and especially of Callirhoe who [is] so modest. . . ."

(6) vii.6.12: Chaereas gives orders that no violence be used upon the woman, since he respects "her modesty."

b) Character-revealing incident

(1) i.1.5: Callirhoe had never appeared in public, but during the festival of Aphrodite she went with her mother at the request of her father.

c) Character revelation in quoted speech

(1) ii.11.5: Callirhoe realizes that she is being forced to marry Dionysius because of her pregnancy, but she is afraid that her sacrifice will be in vain unless she is accepted by him as a wife: ". . . Dionysius may feel contempt for my misfortune and consider me not as his wife, but as his mistress, and refuse to rear another man's child. Thus I shall have surrendered my modesty in vain."

4. She is a simple and unsophisticated girl.

a) Direct, third person statement and comment

(1) ii.10.7: Plangon suggests to her that she pretend the child to be that of Dionysius. Callirhoe exclaims that she would rather

kill it. Plangon thereupon urges her to kill it and manages thereby to increase Callirhoe's love for the child. Callirhoe does not see through this ruse because she is "quite unsuspicious of Plangon's advice, since she is a highbred young girl and inexperienced in the tricks of slaves."

b) Character revealing incidents

(1) ii.2.6: Callirhoe begins to weep when she hears that also on the estate of Dionysius there is a temple of Aphrodite. She blames the goddess for all her misfortune and resolves to see her, "for there are many matters with which [she wants] to reproach her." Just like a child that fails to get its wish and begins to scold, so also Callirhoe wants to reprimand Aphrodite.

(2) ii.5.3: Callirhoe has been persuaded by Leonas to meet Dionysius. She does not go willingly yet is confident that the interview will be beneficial since it is to take place in the temple.

(3) ii.6.1: After the meeting with Dionysius she goes away, "convinced that she [can] suffer no evil against her will."

(4) vi.5.2: When the eunuch Artaxates approaches her for the first time, saying that he is bringing good news, Callirhoe becomes quite happy, "for people are naturally inclined to believe what they wish," thinking that she soon would be rejoining Chaereas. She has not yet learned the nature and

morality of the eunuch and "eager to hear the good news, [promises] the eunuch his reward."

c) Character revelation in quoted speech

(1) ii.5.10-12: In an eloquent appeal for mercy Callirhoe begs Dionysius to send her back:

> But I beg you, Dionysius, since you are a Greek and belong to a civilized city and have your share of refinement, do not be like those tomb-robbers and keep me from my fatherland and kinsmen. To a man of your wealth it is a small thing to rescue one person. You shall not lose my purchase money if you give me back to my father. Hermocrates is not ungrateful. We all admire Alcinoüs and love him because he sent back a suppliant to his native land. I, too, am your suppliant. Save me, an orphan and a prisoner!

5. She is an intelligent girl.

a) Direct, third person statement and comment

(1) vi.5.9: Callirhoe's first impulse is to gouge out the eyes of Artaxates when he reveals his plans for her. But "being a well-brought-up and intelligent girl," she considers her status and that of the eunuch and refrains from violence.

b) Character-revealing incidents

(1) i.11.2: Sailing from Syracuse, Theron tries to encourage her, but Callirhoe recognizes the hopeless situation in which she finds herself. She knows that she has been rescued in vain but pretends to believe him "in fear that after all he might kill her if she [seems] resentful."

(2) ii.2.3: When the slaves praise her beauty, saying that it even excels that of their former mistress, Callirhoe is greatly distressed and apprehensive of the future. Therefore she does not want to accept the clothes offered her, but rather wants to appear as ugly as possible so as not to excite the passion of Dionysius.

(3) iii.8.1: Callirhoe knows that she will never be safe as long as Plangon shares her secret. Accordingly, she demands from Dionysius that Plangon "be given her freedom, thus hoping to secure her loyalty not only through mere inclination but also through gratitude for her improved fortune."

(4) iii.9.4: Learning from the priestess that someone similar in appearance to Chaereas has visited the temple, Callirhoe tells Dionysius about it, but "only what she heard from the priestess, fully aware that the restless curiosity so natural to love would lead Dionysius to inquire for himself what had happened."

(5) vi.7.6: In contrast to her former dealings with the slave Plangon (cf. ii.10.7), she knows immediately what Artaxates is up to: "She understood his intentions, but, though she became pale and speechless, still she followed him."

(6) viii.4.4: Aware of Chaereas' jealousy she writes a letter to Dionysius in secret, taking every precaution to make sure that he will not discover it. To ensure the credibility of the

letter, she includes the statement that it was written by her own hand.

c) Character revelation in quoted speeches

(1) i.3.6: Cf. pp. 50-51, c) (1), where Callirhoe is the faithful wife. But this is not all. With complete reversal of form she sarcastically points out that he is quite capable of carousing, revelling, and unfaithfulness: "Perhaps your vestibule may be used to such things . . . " She offers an explanation for the disorderly entrance to the house, observing shrewdly, "... Your dear friends may be resenting your marriage." In this first verbal encounter between the two lovers we observe that she is a faithful woman and observant, acquainted with the ways of the world; but she can also, if the occasion demands it, become the aggressor; she is not tongue-tied but knows how to answer back. They face each other on opposite poles: he is rash, impudent and easily fooled, while she is calm, but astute.

(2) i.13.10-11: When Callirhoe is being told by Theron that she is to be entrusted to a dear friend of his so as not to be exposed to the sea any longer, she smiles though greatly distressed, realizing the absurdity of the proposal. Yet, to be free from the pirates, she goes along with the proposal and makes Theron believe that she has fallen into his trap: "Father, . . . I thank you for your kind consideration toward me."

Then she covers her head and tells him, "Theron, take me wherever you want. Any place is better than the sea and the tomb."

(3) ii.5.10-12: She does not omit telling Dionysius anything about herself except that she is married to Chaereas. She knows that her chances of being accepted favorably by him who has not yet given an indication of his love would be greatly lessened if he knew about Chaereas.

(4) iii.2.5: Callirhoe has finally decided to marry Dionysius but wants to make sure that she is not treated like a mistress. Even though she trusts Dionysius, she knows from past experience not to rely on anyone. Thus she asks him to swear to treat her as his legal wife:

> I believe you, Dionysius, but I cannot trust Fortune. You see, she has caused my downfall before under even better circumstances and I am afraid that she is not yet done with me. Therefore, though you are a good and honorable man, swear by the powers of Heaven--not on your own account, but for the sake of your fellow citizens and relatives--so that no one may be able thereafter to recommend any unkind treatment of me, since he will know that you have taken your oath. A lonely woman in a strange land is of little account.

(5) v.1.7: About to cross the Euphrates she shrewdly observes, "Indeed, I fear not so much the length of the journey, but rather that there too someone may think me beautiful."

(6) v.5.3-4: She is quite apprehensive of having to appear before the king during the trial, especially now when her

beauty is known to all--even to the king:

> How can I bear to face the judge? What dreadful things must I hear? O treacherous beauty, given me by nature only to be overwhelmed with scandal! . . . When others enter the courtroom they beg for kindness and favor, but as for me, I fear that I may please the eye of the judge

(7) vi.5.6: Callirhoe is thunderstruck by the proposal of Artaxates but pretends not to understand:

> May the gods continue to be gracious to the king, and he to you, for having taken pity on an unfortunate girl. I beg him to set me free from my anxiety the sooner by concluding the trial, so that I need no longer be a burden to the queen.

(8) vi.5.9: With tongue in cheek Callirhoe rebukes Artaxates for his proposal, causing him to be completely befuddled:

> May I never be so mad . . . as to believe myself worthy of the Great King! Indeed I am no better than the maid-servants of the women of Persia. So please do not make any further mention of me to your master. I assure you that even though he may not be angry now, he will deal with you severely later, when he stops to think how you have brought the ruler of the world down to the level of a slave of Dionysius. I am surprised, too, that since you are so intelligent, you fail to recognize the human kindness of the king, and the fact that he is not in love with an unfortunate girl, but rather pities her. Therefore let us stop this idle talk, for fear someone may report us to the queen.

6. She is high-spirited, expressing a loftiness of character

a) Direct, third person statements and comments

(1) i.3.6: Accused unjustly by Chaereas, she, "being the daughter of a general and full of pride," grows angry and denies the charge.

(2) ii.5.9: Dionysius is "astonished at the pride of the girl" when

she angrily tells him that she has not committed any crime. He coaxes her to reveal her identity: "I already understand you, even if you say no more. Yet tell us about it. Nothing which you may say about yourself can do justice to the nobility which our eyes behold."

(3) ii.8.1: Dionysius is greatly in love with Callirhoe, yet does not know what to do. He cannot offer her gifts for he knows of "the girl's proud spirit." He also knows that he cannot use force, for then "she would choose to die rather than submit to force."

(4) vii.6.12: Chaereas is chagrined to find a person who has rejected him before she has even seen him. "There seems to be a proud spirit in this woman which is rather noble."

b) Character-revealing incident

(1) iii.2.16: Callirhoe had not adorned herself since the funeral until the time when she is about to marry Dionysius. Until then "she had considered that beauty lay in nobility of fatherland and race."

c) Character revelation in quoted speeches

(1) i.8.4: She wants to excuse Chaereas' hasty action by thinking that he may already have made plans for remarriage. In spite of this very painful observation she does not lower herself to threats or recriminations but instead displays a loftiness of character which is in keeping with her noble birth.

(2) i.11.2-3: Carried away by Theron's boat, Callirhoe reflects upon the paradoxical situation in which she finds herself. She, a girl of noble birth, is going to be a slave carried off by one small ship which her father, who once defeated the Athenian navy, is unable to prevent from leaving.

(3) ii.3.7: Incensed at Dionysius' suggestions that she might be a goddess, she rebukes him saying, "Stop ridiculing me . . . and calling me a goddess, when I am not even a happy mortal."

(4) ii.5.8-9: Dionysius wants to know the identity of Callirhoe even if she has "committed some dreadful crime." Callirhoe grows angry at this slur and explains her reticence:

> Do not insult me! There is no crime upon my conscience. But since my past history is so much more worthy of respect than my present lot, I do not want to appear boastful nor to tell a story which those who do not know me would not believe, for my early life does not square with my present case.

(5) ii.5.10-12: She tells her story to Dionysius and asks to be restored to her parents. "But if I cannot live as befits my birth, I choose to die as a free woman." She will definitely not live as a slave.

(6) iii.1.6: Callirhoe decides to marry Dionysius, and Plangon brings him the good news. Below are the words of Callirhoe as spoken by Plangon:

> I . . . belong to the first family in Syracuse. I have been the victim of misfortune, but I still maintain my pride. I have been deprived of homeland and parents, and my noble birth is the only thing I have not lost. And so,

> if Dionysius desires to have me as a mistress for the mere satisfaction of his passion, I will hang myself rather than submit to such slavish outrage.

7. She is concerned about others.

a) Character-revealing incidents

(1) viii.3.12: In the capture of Aradus, the queen with her retinue and the whole royal treasure have fallen into the hands of Chaereas. Having persuaded him to allow the queen to go back, Callirhoe tells her the good news and brings all the royal adornments back to her. Though much loot is taken, Callirhoe sees to it that the queen is not left destitute.

b) Character revelation in quoted speeches

(1) ii.7.5: Plangon asks Callirhoe to intercede on behalf of her husband Phocas. Callirhoe hesitates at first, yet after some deliberations she goes to Dionysius and asks for mercy: "I owe a debt of gratitude to Plangon here, for she loves me as her daughter. I beg you, master, do not be angry with her husband, but be so kind as to set him free."

(2) ii.9.2-3: She would rather destroy the child and thus spare it from all the troubles awaiting him:

> Am I to allow a descendant of Hermocrates to be born a slave, and shall I bring into the world a child whose father no one knows? Perhaps some malicious people will say, 'Callirhoe conceived the child among the pirates.' It is enough for me alone to suffer. It is no kindness to you, my child, that you should enter into a life of wretchedness from which you must then take flight, even if brought to birth.

> Go now in freedom, untouched by misery! May you never hear these stories told about your mother!

(3) ii.9.3-4: She is, however, aghast at the enormity of the planned crime and reconsiders her course of action:

> Are you planning to kill your child? . . . Is there a Jason who is brutally insulting you, that you should consider revenge of a Medea? Why, you will seem even more cruel than the savage Scythians, for she considered her husband as her enemy, while you wish to kill the child of Chaereas and thus leave behind not even a remembrance of our famous marriage.

(4) ii.10.7: The more Callirhoe is urged to kill the child, the more she feels sorry for it. Unable to make up her mind on the spur of the moment, she begs Plangon, "Give me time to consider. My decision is on matters of the highest importance, either my honor or the life of my child."

(5) ii.11.1-3: In the monologue concerned with the fate of the child, Callirhoe "during all that day and night . . . [is] engaged in these reflections and [is] persuaded to live, not for her own sake but for that of the child."

(6) iii.2.12-13: She prays to Aphrodite and asks her to let her deceit remain undetected "not for [her] sake but for his . . . . Since this child does not have his real father, let people think that he is the son of Dionysius. When he has grown to manhood, he will find his real father, too."

(7) iii.8.8: Thanking Aphrodite for the child, she asks that her "son be happier than his parents and like to his grandsire.

[That] he, too, [may] set sail on board a flagship, and [that] men [may] say of his prowess on the sea, 'Hermocrates' grandson is greater than he.' His grandsire, too, shall be happy to have a successor in his valor . . . ." In conclusion she asks that her fatherless child be saved and spared all the misfortune she has endured.

(8) viii.3.1-2: When she learns from Chaereas that he intends to take Statira and Rhodogyne along to serve as her maids, she is shocked:

> May Heaven never afflict me with such insanity . . . as to keep the queen of Asia as my slave, especially when she has been my friend! But if you wish to please me, send her back to the king. It was she, you know, who kept me safe for you, taking me under her protection as though I were her sister-in-law.

(9) viii.3.8: Callirhoe informs the astonished queen of the reversal of their fortune, that Chaereas is now admiral of the Egyptian fleet. She assures the queen that she will be restored to the king:

> So, get up now, dearest, and go on your way in happiness. You, too, shall get back your husband. The king is alive and Chaereas is sending you to him. You, too, Rhodogyne, my first friend among the Persians, get up and go home to your husband. So too with all the others the queen may wish, and don't forget Callirhoe.

(10) viii.4.5: In the letter to Dionysius she wants to be sure that her son is brought up right:

> . . . I am entrusting him to you to bring up and educate in a way worthy of us. Take no chances with a stepmother. You have not only a son, but a daughter as well; two

children are enough. When he becomes a man, marry them to each other and send him to Syracuse so that he may see his grandfather, too. My greetings to you, Plangon . . . . Farewell, good Dionysius, and remember your Callirhoe.

(11) viii.4.8: Saying good-by to Statira, Callirhoe entrusts her child to her: "I commend my child to your care, since you, too, were fond of him. Think of him as a sacred trust which you have to take my place."

(12) viii.4.9: She is worried about what Dionysius might do, being separated from her. She approaches Statira and gives her the letter, entrusting him to her care:

> Give this letter to my poor Dionysius; I trust him to your care and that of the king. Comfort him. I am afraid that he may kill himself now that he has been parted from me.

8. She is appreciative and thankful.

a) Character revelation in quoted speeches

(1) ii.7.5: She intercedes for Phocas, telling Dionysius, "I owe a debt of gratitude to Plangon here, for she loves me as her daughter."

(2) iii.8.7-9: She thanks Aphrodite for the child: "Mistress, for this child I offer thanks; . . . thou hast granted me this image of my dearest husband, and so hast not taken Chaereas wholly from me."

(3) viii.3.1-2: She remonstrates to Chaereas who wants to take Statira along to Syracuse: "It was she, you know, who kept me safe for you, taking me under her protection as

as though I were her sister-in-law."

(4) viii.4.8: Saying good-by to Statira she acknowledges her debt: "I shall acknowledge my gratitude to you before my parents and the gods of Greece."

(5) viii.4.10: Reunited with Chaereas, she addresses a prayer to Aphrodite: "Mistress, . . . I thank thee for my present blessings."

(6) viii.8.15-16: Arriving in Syracuse she again prays to Aphrodite: "Many thanks to thee, Aphrodite! Once again thou hast shown Chaereas here in Syracuse where as a girl I saw him at thy wish."

We may conclude from the evidence presented above that Callirhoe's character is expressed quite adequately through examples of moral choice. There are, however, a few instances of sophistic sentimentality of which the most apparent are Callirhoe's recriminations against external forces, e.g., Tyche and the goddess Aphrodite. Chariton employs this sophistic device whenever Callirhoe is vexed or greatly agitated. Below are some of the more representative instances of such practice.

(1) i.14.7-9: Sold to Leonas, Callirhoe bemoans her fate:

> Cruel Fortune, hast thou not yet had thy fill of my troubles throughout land and sea? First thou didst make my lover to be my murderer Chaereas, who never had struck even a slave, launched a mortal blow at me, who loved him. Then thou didst surrender me to the hands of tomb-robbers and didst bring me forth from the tomb to the sea and didst set

over me sea-robbers more awful than the very waves. It was for this that I was given the beauty which men acclaim, that Theron, a pirate, might win a great prize for me! I have been sold in a lonely place and was not even brought to the city as any other slave might be, for it was thy fear, O Fortune, that if any saw me, they might judge me noble born.

(2) iii.10.6-8: She blames Aphrodite for not letting her see Chaereas and for causing his death:

Cruel Aphrodite, thou alone didst see Chaereas and didst not show him to me when he came. Thou hast betrayed his fair body to the hands of robbers. Thou didst have no pity on him who for thy sake sailed the sea. Who could offer prayer to such a goddess, when thou has caused the death of thine own suppliant? On that dreadful night thou gavest no aid, when thou sawest near thee a fair young lover made the victim of murder.

(3) v.1.4-7: Just before crossing the Euphrates, Callirhoe rebukes Fortune for not being satisfied with the troubles she has caused so far:

Cruel Fortune, who dost delight in persecuting one lone girl, thou didst shut me living in the tomb, and didst bring me forth not out of pity, but to deliver me to pirates. Theron and the sea combined to effect my exile, and I, the daughter of Hermocrates, have been sold into slavery! Furthermore--a thing even harder to bear than my friendless state--I inspired a man's love and so became the wife of another, while Chaereas was still alive.

But thou dost now begrudge me even this, for thou dost no longer banish me to Ionia. There the land which thou didst give me, though foreign, was still Greek, and there I had a great consolation--'I sit by the sea.' But now thou dost cast me forth from familiar surroundings and I am parted from my homeland by a whole world. Thou hast once more robbed me of Miletus, as before of Syracuse. I am being taken away beyond the Euphrates and I, born on an island, am shut within the clefts of a barbarian land where there is no more sea. What ship sailing from Sicily can I now expect? I am being torn away even from your tomb, Chaereas. Who is to pour libations for you, dear heart?

> Hereafter Bactra and Susa shall be my home and my tomb. I shall cross thy stream but once, Euphrates! Indeed, I fear not so much the length of the journey, but rather that there too someone may think me beautiful."

(4) v.5.2-4: Informed by Dionysius that she will have to appear in the trial, Callirhoe becomes greatly incensed:

> This is the one thing . . . which was yet lacking in my misfortunes--to be dragged into court! I have died and have been buried, I have been the victim of tomb-robbers, I have been sold, I have been a slave, and now, here I am, a prisoner at the bar! Was it not enough for thee, O Fortune, to have unjustly accused me to Chaereas? Hast thou also given Dionysius grounds for suspecting me of unfaithfulness? At that time thou didst parade my disgrace to the tomb; now it is to the court of the king. I have become a by-word to Asia and to Europe. How can I bear to face the judge? What dreadful things must I hear? O treacherous beauty, given me by nature only to be overwhelmed with scandal! The daughter of Hermocrates is being brought to trial and she does not have her father to defend her!

C. Dionysius

It is symptomatic of Chariton's art not to use or depict personages of violent or offensive character. Instead, he employs people who possess, as Rohde points out, "eine gewisse Milde, Billigkeit und Menschlichkeit . . . ."[1] This is especially true of Dionysius and King Artaxerxes. Chariton, thereby, is limited in the scope of actions that his characters can engage in and the type of character that he can portray. Rohde correctly observes: "Durch diesen Charakter der Hauptpersonen wird eine gewisse leise und eingeschränkte Bewegung der Handlung bedingt, welche ganz gewiss schwerer

---

[1] Op.cit., 527

durchzuführen war, als die heftig zuckende Erregung einer durch masslose und gewissenslose Wüteriche bestimmten Handlung nach der gewöhnlichen Romanschablone."[1]

Dionysius is a Greek nobleman owning large estates near Miletus in Asia Minor, and many slaves, of whom Leonas and Plangon play an important role in the romance. He is quite skeptical when Leonas informs him that he has purchased for him a slave of exceptional beauty, since he is convinced that it "is impossible for a person to be truly beautiful who is not of free birth" (ii.1.5). Accordingly, he dismisses the matter but urges Leonas to get the title registered with Adrastus, a lawyer. He is not interested in a woman at this time, especially not a slave, because he is in mourning for his recently deceased wife. Urged repeatedly by Leonas to go and find solace on his country estate, he reluctantly agrees and there meets Callirhoe. Overcome by her beauty, he tries to forget her by drinking deep into the night. In a charming soliloquy Chariton so aptly portrays the opposing desires raging in Dionysius' heart:

> Are you not ashamed, Dionysius, the leader of Ionia in excellence and high reputation, a man whom governors, kings, and city-states admire,--are you not ashamed to suffer the torments of a mere boy? You fall in love at first sight, and that too while still in mourning and before you have paid due respect to the spirit of your poor wife. Is this why you came to the country, to celebrate a new marriage still clothed in black--and that too with a slave girl who may even belong to another man? Why, you do not have even the legal title to her! (ii.4.4-5).

---

[1] Ibid., 527

He arranges a rendezvous with Callirhoe in the temple of Aphrodite but meets with no success. He reveals his dilemma to Plangon and urges her to use every means of persuasion to bring about a change of heart on the part of Callirhoe. When Plangon discovers that Callirhoe is two months pregnant by Chaereas, she convinces her that it would be best to marry Dionysius and make the child appear to be that of Dionysius. He is overjoyed and after a proper interval marries her. He permits her to build a tomb for Chaereas, believing him to be dead after Phocas tells them that a band of soldiers had killed some members on a ship from Syracuse. But Chaereas is not dead. He has been sold to Mithridates of Caria. Dionysius intercepts a letter sent by him to Callirhoe, implicating Mithridates. Dionysius accuses him before King Artaxerxes of Persia, and both are summoned to appear before him. When Mithridates does produce Chaereas, all are dumbfounded and the trial is postponed. Fortunately for the king, war is declared by Egypt and the trial has to be postponed again. As a loyal servant Dionysius fights for the king and achieves singular success against the enemies, but he loses Callirhoe who is found on the island of Aradus by Chaereas. The only consolation he has is their son whom he believes to be his own.

Again we find Chariton scattering bits of information throughout the whole story, describing his nature, background, and position in life. He is introduced for the first time by Leonas, who is surprised to find that someone, i.e., Theron, does not know his master: "I think you must be a stranger or come from a long way off if you do not

recognize Dionysius, a man who is far above all the rest of the Ionians in wealth, ancestry, and education, and a friend of the Great King besides" (i.12.6). Dionysius himself is "pleased to hear of the beauty of the girl, for he [is] a true admirer of women," but distressed when he hears that she is a slave. "Being a man of royal blood and pre-eminent in rank and education over all Ionia, he disdained an alliance with a slave" (ii.1.5). Callirhoe is told by Plangon: "Dionysius, our master, is a good and kindly man. It is your good fortune that God has brought you to a good house" (ii.2.1; cf. ii.5.3: Leonas persuades Callirhoe to meet Dionysius since "Dionysius is a most upright and law-abiding gentleman").

Getting ready to depart for his country estate, Dionysius orders a vast retinue to get ready and accompany him. This is just like Dionysius, Chariton says, for his nature is "inclined to magnificence" (ii.3.3; cf. iii.2.10). Yet as a man still in mourning, he has the good sense of not being a part of the procession and avoids being seen, ordering it to proceed without him. He and four companions mount their horses at "earliest dawn, before most men could notice him" (ii.3.3).

Deeply in love with Callirhoe he tries to conceal his grief "as you might expect of a well-disciplined person who makes particular claim to manliness" (ii.4.1). After the party has broken up, he still cannot find sleep,thinking constantly of her. "Then you could observe a struggle between reason and passion, for although sunk deep in the waves of

desire, yet like a man of noble nature he tried to bear up, and rising, as it were, from the surge, he said to himself, 'Are you not ashamed, Dionysius, the leader of Ionia in excellence and high reputation, a man whom governors, kings, and city-states admire,--are you not ashamed of suffering the torments of a mere boy?'" (ii.4.4).

He very carefully grooms himself for the second interview with Callirhoe, wishing to make a favorable impression. "He was, moreover, naturally handsome and tall and extremely dignified in appearance" (ii.5.1). He manages to tell Callirhoe with some embarrassment who he is: "I am Dionysius, first among the men in Miletus and probably in all Ionia, with a reputation for piety and kindliness" (ii.5.4). When Plangon begs Callirhoe to intercede on behalf of her husband Phocas, she makes her request more forceful by adding, "His nature is to be as severe when angry as he is ordinarily kind" (ii.7.2). Yet a kiss by Callirhoe inadvertently completely enervates him: " . . . That kiss sank deep into Dionysius' heart like a poison and he was no longer able to see or hear. He was so completely taken by storm, and could find no remedy for his love" (ii.8.1). Although Plangon has confidence in his character--"for he is a good man"--she promises Callirhoe to bind Dionysius by an oath. Hearing from Plangon that Callirhoe is going to marry him, he, "though a man of excellent training,"[1] is deeply moved (iii.2.6). The temple attendant informs Chaereas that the

---

[1]Cf. iv.7.6: " . . . educated as he was, he knew well in his heart that Love is ever fickle."

golden statue standing next to Aphrodite is the mistress of the whole estate "and the wife of Dionysius, who is first in rank among the Ionians" (iii.6.5).

With great reluctance Dionysius tells Callirhoe the reason for their going to Babylon."Dionysius, like the wise and experienced man that he was, offered such arguments to the girl as might be most persuasive under the circumstances, touching lightly and fully on each point" (v.5.1). In fact, he is "more disheartened than she."

Dionysius is shocked to find Chaereas still alive. All his plans and expectations are ruined. Yet "relying on his steadfast nature and disciplined habits, [he tries] to bear nobly what [has] befallen him. Yet the incredible nature of this mischance might easily have driven a stalwart man to madness" (v.9.8-9).

The ethical nature of Dionysius' character is almost wholly revealed in his encounter with Callirhoe (Book ii). Being her master he has complete control over her, yet he reveals self-control over his emotions and treats her with great respect and tact. Though finally overcome by his desires he nevertheless is guided by a sense of decency and self-respect, exhibiting a kind of humaneness so totally lacking in the dramatis personae of the other romances. In addition, Chariton is fond of inserting soliloquies or dialogues for no other reason than to make the portrait more lively, more picturesque, more human.

Yet we also find in Dionysius the plasmatic convention of great

weakness and sudden spells of fainting whenever he despairs of gaining Callirhoe or when unexpected news reaches him. He is not ashamed to weep. He even goes so far as to torture his slaves, thinking thereby to unearth some terrible crime.

Chariton is interested in making Dionysius come to life, especially in action--and this is also true with his other figures--to contemplate the effect of incidents upon character and to reveal the reaction.

1. He possesses much self-control.

a) Direct, third person statements and comments

(1) ii.4.1: He tries to conceal his grief after the first meeting with Callirhoe "as you might expect of a well-disciplined person who makes particular claim to manliness."

(2) ii.4.4: He tries to forget her by drinking deep into the night. "Then you could observe a struggle between reason and passion, for although sunk deep in the waves of desire, yet like a man of noble nature he tried to bear up . . . ."

(3) v.9.8-9: Dionysius is shocked to discover that Chaereas is alive. " . . . Relying on his steadfast nature and disciplined habits, [he] tried hard to bear nobly what had befallen him."

b) Character-revealing incidents

(1) ii.3.8: His first meeting with Callirhoe proves to be disastrous for him. He is at once enamored of her, but he does not force his will upon her. Rather he returns home, confused and

embarrassed and "flaming with love."

(2) ii.4.1: By giving a banquet for his friends, Dionysius hopes to allay his love for Callirhoe. "Not wishing to appear contemptible in the eyes of his servants, nor childish before his friends, he grimly held himself in hand throughout the whole evening, thinking thus to avoid detection, but actually betraying himself the more by his very silence."

(3) iii.2.1: Hearing the news from Plangon that Callirhoe is willing to marry him, he rushes into her room and, at first, wants to fall down at Callirhoe's knees. "However, he restrained himself and took his seat with dignity."[1]

(4) iii.2.6: When Callirhoe confirms her intention of marrying him, Dionysius is overcome with emotion, "yet he [forces] himself to bear up, as it were, from the mighty flood of his passion."

(5) viii.5.10-11: The final blow to his aspirations and the severest test of his self-control come when he hears that Callirhoe has been rescued and is being taken back by Chaereas. For the first time in the presence of utter tragedy of personal loss does he remain steadfast:

> At this crisis Dionysius manifested most clearly indeed both his good sense and his extraordinary self-discipline. Just as if a man should refuse to be disturbed when a thunderbolt fell at his feet, so he, on hearing words more

---

[1]Cf. A. T. vi.18.2

> startling than any thunderbolt,--namely, that Chaereas was taking back Callirhoe to Syracuse--nevertheless kept his poise and, since the queen had been rescued, considered any expression of grief unsafe.

c) Character revelation in quoted speeches

(1) ii.4.4-5: He tries to convince himself that he has no business even thinking about Callirhoe:

> You fall in love on first sight, and that too while still in mourning and before you have paid due respect to the spirit of your poor wife. Is this why you came to the country, to celebrate a new marriage still clothed in black--and that too with a slave girl who may even belong to another man? Why, you do not have even the legal title to her!

(2) ii.4.10: To avoid even the slightest suspicion of coercion, he decides against calling her to him but rather to make another rendezvous in the temple of Aphrodite.

(3) ii.6.3: He is greatly incensed when Leonas suggests that he summarily summon her to him since he is her lord:

> What, you villain! You bought a noble-born girl? Have you ever heard of Hermocrates, the general of all Sicily, a man so highly distinguished that the king of Persia admires and loves him? . . . Am I to become a tyrant over a free-born person? Shall I, Dionysius, who have a reputation for discretion and self-restraint, force unwelcome insults on a girl whom not even the pirate Theron could have insulted?

2. He is considerate of others, especially Callirhoe.

a) Direct, third person statements and comments

(1) ii.2.1: Plangon tells Callirhoe to be thankful for having been brought to Dionysius' house: "Dionysius, our master, is a good and kindly man."

(2) ii.5.3: Leonas tells Callirhoe not to fear anything in a meeting

with Dionysius since "Dionysius is a most upright and law-abiding gentleman." He urges her to tell the truth for "this will arouse his kindly feelings toward [her] still more."

b) Character-revealing incidents

(1) iii.2.11: Leaving his country estate for Miletus, he makes sure that Callirhoe will not be exposed to the gaze and gossip of the people. Accordingly, he orders her to take a ferry in the evening instead of a chariot and tells Plangon to see after her.

(2) iii.7.6: He is greatly perplexed to discover that Callirhoe still loves Chaereas who, she thinks, is dead. Nevertheless, he comforts her as much as he can and watches her, lest she harm herself.

(3) iii.7.7: When a son is born, Dionysius is so overjoyed that he yields "to his wife in all matters and [makes] her the mistress of his house."

(4) iii.10.3: When Callirhoe hears about the burning of the ship and the alleged massacre of the crew, she is heartbroken. "Dionysius allowed her free expression of her feelings, fearing that his untimely presence might prove offensive. Accordingly he ordered everyone to let her alone; only Plangon was to sit beside her so as to prevent her doing some harm to herself."

(5) iv.1.2: Dionysius is greatly concerned about Callirhoe who is still grieving over the death of Chaereas. He is especially afraid that her beauty may be impaired, a high price to pay even

if he should finally gain her love.

(6) v.4.13: Ordered to bring Callirhoe into court, he finds himself in a dilemma. He had never told her the true reason for coming to Babylon and is "afraid to bring her into court so suddenly and unawares, since [it] is very likely that she would become extremely angry at the deceit."

c) Character revelation in quoted speeches

(1) ii.1.9: When he hears that Callirhoe is from Sybaris, he tells Leonas, "Find out whether there are any people from Sybaris in town. Meanwhile leave the girl there."

(2) ii.4.2: He sends a portion of his meal to Callirhoe, and wishing to impress her favorably he tells the servant, ". . . Do not say it is from her master, but from Dionysius."

(3) ii.5.12: Though foiled in his attempt to win Callirhoe, he tries to encourage her:

> Take courage, Callirhoe, ... and keep a stout heart. You shall not fail to obtain what you ask. I call Aphrodite here to witness. But meantime you shall receive from us the treatment which befits a lady rather than a slave.

(4) ii.6.4-5: He calls Plangon and tells her to take good care of Callirhoe whom he considers now to be the greatest and most valued of his possessions:

> Now I entrust you with the greatest and most valued of my possessions, the stranger girl! I want her to lack nothing, but rather to enjoy every luxury. Take her as your mistress. Care for her, adorn her, and make her friendly to me. Praise me often in her presence. You know the kind of thing to say. Be careful not to call me her master.

(5) iii.2.7-9: In this long soliloquy, Chariton draws a vivid portrayal of Dionysius' emotions. He wants to possess Callirhoe at once but is restrained by his sense of decorum and self-respect. He also considers the legal aspect of such an alliance. It is a charming little sketch, one of the many that display Chariton's ability:

> Am I to marry her in a lonely place, as though she really were a slave I had bought? No, I am not so ungrateful as to refuse to celebrate my wedding with Callirhoe openly. This is the first point in which I must honor my wife. Then, again, this will bring me security against the future. Rumor is the swiftest of all things. She flits through the air and no way is closed to her. Because of her, no strange thing can remain secret. Already she is hurrying to bring the news to Sicyly--'Callirhoe is alive! Tomb-robbers opened the tomb and stole her and she is sold in Miletus.' Presently Syracusan ships will sail here with the general, Hermocrates, demanding back his daughter.
>
> What am I going to say? 'Theron sold her to me?' But where is Theron? And if they do believe that, shall I tell them the truth, that I am the receiver of stolen goods from a pirate? Dionysius, you had better practice your case. Possibly you will have to plead it before the Great King. If so, it will be best to say, 'I heard that somehow or other a free-born girl was stopping here. With her own consent I married her in the city, openly and in accordance with law.' In this way I shall more easily persuade my father-in-law that I am not unworthy of this marriage. . . . I shall have a stronger case if it comes to trial, if I am in the position of a husband and not a master.

(6) v.4.10-11: Dionysius is incensed at the request to bring Callirhoe as a witness to court. He wants to spare her this embarrassment, inasmuch as she has had no part in the whole affair:

> This is a scandalous thing, to bring another man's wife

> before the public contrary to his wishes, when she is neither the plaintiff nor the defendant. Now if she actually had been wronged, then she would necessarily be present for examination, but as it is, you laid your schemes against her without her knowledge, and I do not need the lady as either principal or supporting witness. Why, then, must she be here, since she has no actual part in the trial?

3. He loses his self-control.

Though it already has been shown that Dionysius possesses a great amount of self-control, there are instances in which he is overcome by a sense of despair, especially in his encounters with Callirhoe. It is a common sophistic device to depict a person so devoid of moral stamina as to be either fainting or contemplating suicide.

a) Character-revealing incidents

(1) ii.7.4: Unrequited in his love, Dionysius gives up all hope of winning her. Instead, he lies "prostrate with grief, and his body [has] wasted away." But as soon as he hears that Callirhoe has come to visit, he is shocked and "mist [spreads] over his eyes at the unexpected news." Only with great difficulty does he regain his composure.

(2) iii.1.1-2. "Dionysius, disappointed in his love for Callirhoe, and no longer able to carry on, had determined to starve himself to death and was writing his last will with directions for his burial. In the document he begged Callirhoe to visit him even after he was dead." In fact, he had decided

not to see anyone who would remind him of his passions, and is greatly disturbed when Plangon demands admission from his bodyguard.

(3) iii.1.3: Plangon enters and tells him of Callirhoe's wish to marry him. "At this unexpected announcement Dionysius suffered a great shock. A dark cloud settled down over his eyes and in his weakened condition he collapsed and presented the appearance of a dead man."

(4) iii.9.10: Dionysius is stunned when Phocas tells him of the arrival of a ship carrying ambassadors to ask for the return of Callirhoe. "On hearing this Dionysius fainted, and a blackness spread over his eyes; he had a vision of Chaereas standing before him and dragging Callirhoe from him. So he lay with the appearance and color of a dead man . . . ."

(5) iv.5.9: Secure in the belief that Chaereas is probably dead, Dionysius is greatly jolted when he receives a letter addressed to Callirhoe from Chaereas.

> Then his knees and heart were unstrung, as Homer says, and darkness spread over his eyes. Yet, fainting though he was, he still kept his grasp on the letters for fear that another might read them. During the confusion and running about which ensued, he came to his senses, and realizing his weakness, he ordered his servants to carry him into another small chamber, because, as he said, he wanted to be quiet.

b) Character revelation in quoted speeches

(1) ii.6.1-2: He reveals to Leonas how unlucky he is in not

gaining Callirhoe's favor since he had thought that she might be a comfort for his sorrows. He concludes with a note of despair: "Life is over for me. On the same day on which Callirhoe is taken away, I shall depart from life."

(2) iii.1.4: Slowly regaining his consciousness, Dionysius speaks with a weak voice: "Some one of the powers above must be deceiving me and wants to turn me from the way of death which lies before me. Is it a dream, or did I really hear this? Does Callirhoe want to become my wife when she never wished even to be seen by me?"

(3) v.10.1: He is beside himself after he has seen Chaereas and knows that he is still alive. He is almost out of his mind, shouting:

> What sort of Protesilaus is this who has risen from the dead to vex me? What power of Hell have I thus offended to discover a rival in a dead man whose tomb is on my property? . . . Why didst thou [i.e., Aphrodite] show Callirhoe to me, when thou wert not to keep her for me? Why didst thou make me a father when I am not even a husband?

4. He is jealous and suspicious.

a) Direct, third person statement and comment

(1) ii.10.1: Plangon tells Callirhoe that Dionysius would never allow her to raise the child at his court because his jealousy would never permit it, since he would consider it an affront on the part of Callirhoe to love her absent husband more than him.

b) Character revealing incidents

(1) iii.7.6: When Callirhoe reveals to him her dream in which Chaereas appeared to her in chains--a certain sign of death--and confesses that she would like to join her former husband in death, Dionysius is filled with jealousy, realizing that she is still in love with Chaereas even though he is dead.

(2) iii.9.4-5: He investigates the rumors surrounding the appearance of a man in the temple of Aphrodite. "On acquiring the facts, Dionysius was immediately filled with jealousy, and . . . he was afraid that some scandalous plot was secretly in progress there at the farm. Indeed, the beauty of his wife induced him to suspect and fear all kinds of things. Not only did he fear the plots of men, but he actually expected that perhaps some divinity would descend from heaven to be his rival."

(3) iii.9.6-7: He examines Phocas very carefully as to the suspected plot against himself. Not receiving any satisfactory answer and failing to see through the ruse, he in great anger demands "whips and the wheel of torture for Phocas, and [includes] in his summons not only Phocas but all the people at the farm, convinced that he [is] ferreting out a matter of adultery."

(4) iv.1.5: Callirhoe wants to erect a tomb of Chaereas near the temple of Aphrodite, but Dionysius begrudges him "this close

association with Aphrodite, and [wishes] to reserve this place for himself."

(5) iv.5.10: When he receives the letter addressed to Callirhoe he does not want to believe that Chaereas is still alive. Rather, he suspects "an adulterous plot on the part of Mithridates who, by raising expectations of Chaereas, [is] hoping to corrupt the mind of Callirhoe."

(6) v.9.8-9: When he no longer can be with her, his love is fanned by the remembrance of "their intimacy and the benefit of children, as well as her ingratitude and his jealousy . . . ."

c) Character revelation in quoted speech

(1) viii. 5.15: Having lost Callirhoe completely to Chaereas, he blames himself for the trouble: ". . . I shall live alone, with no one to blame for all this but myself. My stupid jealousy has ruined me. . . ."

5. His actions and thoughts reveal great devotion to Callirhoe and to the memory of his first wife.

a) Direct, third person statement and comment

(1) v.6.3: He accuses Mithridates before the king as having desired not any of his material possessions but rather "which is dearer to [him] than body and soul, [his] wife."

b) Character revealing incidents

(1) ii.1.1: Grieving over the death of his first wife, Dionysius spends "his time in his room as if his wife were still by his

side." He is so distressed that he even neglects his duty to the state.

(2) iii.6.3: Upon completing a prayer in the shrine of Aphrodite, Chaereas notices a golden statue of Callirhoe, an offering of Dionysius, standing beside the goddess.

c) Character revelation in quoted speeches

(1) ii.1.2: Leonas has come to tell him the good news concerning his purchase of Callirhoe. Dionysius tells him that he has seen his former wife in a dream:

> This is the one night since the death of my poor wife that I have rested comfortably. In fact I saw her distinctly, now grown more stately and beautiful than ever, and she was with me as plain as day.

(2) iii.2.7: After Callirhoe has promised to marry him, he can hardly wait to get married. But he constrains himself with thoughts about the propriety of such a hasty marriage, especially as far as his wife is concerned: "Am I to marry her here in a lonely place, as though she really were a slave I had bought? No, I am not so ungrateful as to refuse to celebrate my wedding with Callirhoe openly. This is the first point in which I must honor my wife." At the same time he feels that he must protect his future wife against the claims of anyone else by marrying her with "her own consent . . . in the city, openly and in accordance with law." And thus he hopes to convince Hermocrates that he is worthy of his daughter's hand

and that he acted honorably and as a gentleman.

(3) iii.2.10: He has decided to celebrate his marriage openly and orders Leonas to prepare the appropriate festivities: "Go up to the city and get things ready for the wedding in grand style. Have them drive down flocks of sheep, have them bring food and wine by land and sea. I have decided to give a public banquet for all the city."

(4) iv.1.3: A splendid opportunity to display his affection and generosity presents itself when he offers to build a tomb for Chaereas on whose behalf Callirhoe is grieving:

> Get up, my dear, and make ready a tomb for that unhappy man. Why strive for what is impossible, and neglect your obvious duty? Imagine that he is standing beside you and saying, 'Bury me that I may go as soon as possible to the gates of Hades.' Even though the poor fellow's body may not be found, still, you know, it is an ancient Greek custom to provide tombs in honor even of those who are lost to sight.

(5) vi.2 5-8: He reproaches himself for being such a fool in bringing Callirhoe to Babylon and by jeopardizing "a possession even more precious than life."

6. He does not hesitate to deceive people to achieve his purpose.

a) Character-revealing incidents

(1) iii.10.1: Upon hearing from Phocas that he has destroyed a Syracusan ship and that some of the passengers were sold into slavery and others killed, Dionysius enjoins him:

> . . . to speak openly of everything else that had happened, but to keep two matters secret: first, the stratagem he had

> employed, and, second the fact that some of the men on the warship were still alive. Then with gloomy expression he came to Callirhoe, and calling together the countrymen of the neighborhood, questioned them in her presence, so that she, on learning what had happened, might then more certainly give up all hope for Chaereas.

(2) iv.7.6-8: On the journey to Babylon Dionysius is greatly apprehensive of all the admiration which the beauty of his wife is evoking. He reproaches himself for having been so hasty in revealing the letters to Pharnaces who, in turn, told the Great King about the affair. He does not reveal even to Callirhoe the reason for their trip, but pretends that the king has sent for him to consult on matters of great importance dealing with Ionia.

(3) vii.1.3-4: Upon leaving Babylon he leaves behind him a messenger "to tell Chaereas that the Persian king, having need of allies, had sent Dionysius to collect an army against Egypt, and that he had given him Callirhoe to ensure his faithful and zealous service." He hopes that, on hearing this, Chaereas will give up all hope of ever regaining Callirhoe.

b) Character revelation in quoted speech

(1) ii.7.6: Callirhoe has come to intercede on behalf of Phocas who has incurred the displeasure of his master. By bringing her face to face with Dionysius, Plangon has been successful in her plans. He sees through her scheme at once and pretends

that Callirhoe's intercession will save Phocas and Plangon from certain ruin: "I am indeed angry, and no other human being could have saved Phocas and Plangon from ruin after committing such a crime. Yet I am glad to forgive them for your sake. I want you two to know that it is for Callirhoe's sake that you have been saved."

D. Artaxerxes

B. E. Perry correctly analyzes the nature of Artaxerxes by observing that he:

> . . . is far from being the mere Märchenkönig which one meets in Xenophon, Jamblichus, or Heliodorus; like Dionysius, he hearkens to the voice of prudence even when assailed by love, and he makes every effort to be just in his dealings with Dionysius and Chaereas, though he envies them both and they stand in the way of his passion for Callirhoe. He respects the laws which he himself laid down and does not want to mistreat a foreign woman (110, 29 ff.). He will not speak of Callirhoe in time of war lest he be thought παιδαριώδης πανταπασιν (121, 15). He shows princely generosity and gratitude towards Dionysius and, like a true oriental, is filled with ten thousand emotions on reading the letter from Callirhoe (148, 9).[1]

Like Dionysius, Artaxerxes is characterized by a certain "Milde, Billigkeit und Menschlichkeit,"[2] and he leaves a favorable, sometimes even comical impression on the reader in his dealings with Callirhoe, trying to appear blameless, yet hoping desperately to gain her. His

---

[1] Op.cit., 116-117

[2] Rohde, op.cit., 527

dilemma is aggravated by his loyal, but inept eunuch Artaxates who succeeds in alienating Callirhoe more than ever by his blandishments and threats. Comic, ironic, and tragic situations interchange to reveal the emotions, the feelings, and the thoughts of a king who, though Asiatic, displays a great self-control and human kindness.

1. He is imbued with a spirit of moderation, justice, and self-control.

a) Character-revealing incidents

(1) v.2.3: Upon his arrival in Babylon, Mithridates asks for an interview with the king. He is told that "it is the king's wish not to do Mithridates any injustice, but [that he] shall stand trial when Dionysius, too, arrives."

(2) v.4.8: At the beginning of the trial, he orders the clerk to read the letter he had received from Pharnaces and his answer.[1] ". . . There came a burst of commendation from the audience who marveled at the moderation and justice of the king."

b) Character revelation in quoted speeches

(1) v.6.1: Dionysius praises the king's view on morality and marriage:

. . . I thank you for the honor which you have shown to me

---

[1]The answer read: "Send Dionysius of Miletus, my slave, and send his wife with him;" and to Mithridates: "Come here to make your defense against the charge of plotting to corrupt Dionysius' wife."

> as well as to the cause of morality and the institution of marriage. You have not allowed a private citizen to be a victim of the schemes of a high official, but you have summoned him here, so that by visiting punishment upon his insolence toward me you may put an end to such things in other cases. . .
>
> . . . I have confidence in your justice and in the sanctity of marriage and in the laws which you uphold with equality to all.

(2) v.8.8: He grants an acquittal to Mithridates for his brilliant defense, promising to give him presents and allowing him to return home. "But now let Chaereas and Dionysius plead their cases according to their respective claims to this woman, since it is my duty to watch out for the interests of the daughter of Hermocrates, who vanquished the Athenians who are the most hateful to me and to the Persians."

(3) v.8.9: He notices the confusion of the two men and grants them a postponement of the trial for five days to enable them to get fully prepared. Callirhoe, however, he will entrust to Statira, "since it is not right that she should appear for judgment in the company of either husband, when she is to stand trial on that very matter."

(4) vi.3.7-8: When the eunuch suggests that the king use his power to gain Callirhoe, Artaxerxes becomes quite embarrassed, and mindful of the laws that he has enacted chides the eunuch: "Do not ever suggest such a thing as that--to seduce the wife of another man. I am mindful of the laws which I myself have imposed, and of the rules of justice which I

practice among all men. Do not accuse me of any such lack of control. I have not fallen so low as that."

(5) vi.4.8: He is persuaded by Artaxates to call Callirhoe, but he orders him to proceed cautiously and not to force his will upon her.

2. His spirit of moderation, justice, and self-control begins to break down.

a) Character-revealing incident

(1) iv.6.6-8: The seed for the king's downfall was already sown in the night after he received the letter from Pharnaces. Overcome by wine and loneliness, he recalls that part of the letter that mentioned a certain Callirhoe, the most beautiful woman in Ionia. Not knowing whether she is the same as the wife of Dionysius, he decides to summon her, too, though not a partner in the crime, in the hope "that perhaps, though not the same, she might prove even superior to the one people were talking of. . . ." He refrains from any overt act until after the trial in which Mithridates is acquitted and the question of the legal husband of Callirhoe arises. Only then does the king see the possibility of satisfying his desire. He entrusts Callirhoe to the care of his wife Statira and visits her; however, it is at a far greater rate than customary.

b) Character revelation in quoted speeches

(1) vi.1.8: He is greatly troubled when he finds himself in love

with Callirhoe. He knows that, as her judge, force on his part is impossible and that soon he will lose her forever. "The decision is at hand; so hasty I was in granting a short postponement. What are we to do in the morning? In any case Callirhoe will go away, either to Miletus or to Syracuse. . . . Consider, my soul, what you must do. Return to your normal self. You have no other counselor." Yet his resolve to administer justice begins to break down. He considers her to be a gift from his ancestor the sun: "Then, why do you want to cause yourself pain? Your ancestor, the Sun, chose this creature for you, the fairest of those upon whom he looks, and are you going to reject the god's gift?" However, before he abandons himself completely to his desires, he remembers Statira and feels remorse: "Above all, I am ashamed when I think of Statira." He tries to placate his conscience by relinquishing all claims to moral responsibility: "Well then, neither advertise your love, nor go through with the trial. It is enough for you just to look at Callirhoe. Postpone the decision. This is possible even for an ordinary jury."

(2) vi.7.2: Though rebuffed the first time, Artaxates is told to try again: " Go and keep watch of her all day. You will surely find some opportunity, however brief, for talking with her secretly. Of course I have the guards at my disposal, if I

wanted to use open force to satisfy my passion." The application of such action was forestalled by the invasion of the Egyptians. We find here in his threat the complete abdication of his moral integrity.

(3) vii.5.15: The king is delighted at the valor displayed by Dionysius in killing the king of Egypt. "I am enrolling you as a benefactor to my house, and right now I grant you the sweetest of gifts, and one which you especially desire above all others--Callirhoe, as your wife. War has handed down the decision. You have the fairest prize for your valor." This is another example of the king's failure to judge impartially. Swayed by the desire to rid himself of his burdensome obligation, he expresses his gratitude to Dionysius by granting him his wish.[1] But again he is prevented from executing his plan by the capture of Callirhoe by Chaereas.

3. He always seeks advice.

(a) Character-revealing incidents

(1) iv.6.3-8: Pharnaces sends Artaxerxes a letter charging Mithridates with the attempt to seduce Callirhoe. The king reads this letter to his friends, and they deliberate as to what

---

[1]Cf. viii.5.12: " 'If it were in my power,' said Artaxerxes, 'I should have restored Callirhoe to you, Dionysius, for you have fully demonstrated your good will and loyalty toward me. But since this is impossible, I bestow upon you the supreme command over all Ionia, and the honor of being enrolled as "chief benefactor" to the royal house.' "

action to take:

> Many diverse opinions were expressed. Those that were jealous of Mithridates or were bidding for the governorship thought that a plot against the wife of so prominent a man should not be overlooked. On the other hand, those who were more easygoing or who felt respect for Mithridates--and he had many such distinguished friends--were not content that a man of his note should be snatched to ruin at the hint of a scandal. Since the opinions were evenly balanced, the king made no decision on that day, but postponed the investigation.

It is a characteristic trait of the king to ask for advice and then postpone his decision, hoping that somehow the future will take care of itself. He loves to procrastinate, thereby getting only deeper involved in his predicament.

(2) v.8.7: The appearance of Chaereas at the trial proved the innocence of Mithridates, but this complicated matters for the king. He is unable to give a verdict and calls his friends together again to discuss the fate of Callirhoe whom two men are claiming as their wife:

> Some have thought that such a judgment was not proper for the king. . . . The majority , however, gave the opposite advice. . . . The most honest reason, however , they refused to admit: namely, that Callirhoe's beauty was hard to banish from their sight.

(3) vi.8.4: When the king received word of the invasion by the Egyptians, he "called together the Persian nobles and the leaders of the other nations who were present, with whom he was wont to discuss affairs of importance, and proceeded to deliberate concerning this turn of events." The gravity of

the situation did not allow any procrastination and "he decided, therefore, to lead out the forces he had already with him, and to send out messengers in every direction to order the whole army to assemble at the Euphrates river."

(b) Character revelation in quoted speech

(1)vi.3.1 ff.: The king deliberates with the eunuch as to the appropriate course of action in his love affair with Callirhoe. He is vexed since he believes that Callirhoe's revelation of her background is only a pretext to hide her divine nature. He exhorts the eunuch: "Well, we must think up some way to free me from my pain. Look everywhere and see if it is possible to find a remedy." The eunuch suggests that the king take her as his prerogative, but this is repugnant to him. Accordingly, Artaxates suggests that a hunting party be arranged to take his mind off Callirhoe. But the hunting party turns out to be a complete failure. It only inflames the king even more. There is, unfortunately, a lacuna in the text and we do not know what the king told the eunuch, but we find him interrupting the king and saying, "Master, you have forgotten the situation. Callirhoe does not in fact possess a husband, and the trial is still impending to decide whom she ought to marry. Remember, then, it is a widow you love. Therefore do not fear the laws, because they are established to protect marriage, and as for adultery, there must first be a husband

who is wronged, and only then an adulterer who does the wrong." The king is extremely pleased with such specious reasoning , and kissing the eunuch says, "It is only right that I should honor you above all others. You are indeed my kindest friend and noble protector."

The above examples illustrate so effectively Chariton's gift of portraying very vividly the emotions, feelings, desires, and doubts of the king who finds himself the victim of his own laws. He reveals a weakness of relying upon the counsels of others, and in the end he entrusts himself completely to the eunuch. This gives the king a human touch, a lifelike reality, a plausible character. There is nothing improbable or rigid about him.

4. He is generous and grateful

a) Character-revealing incident

(1) v.8.8: After the trial he promises to send Mithridates off with gifts.

b) Character revelation in quoted speeches

(1) vi.4.8: Convinced by the specious reasoning of the eunuch that Callirhoe is actually a widow and hence outside the law, the king kisses him and says, "It is only right that I should honor you above all others. You are indeed my kindest friend and noble protector."

(2) vii.5.15: When Dionysius brings him the head of the Egyptian

king, he expresses his gratitude: "I am enrolling you as a benefactor to my house, and right now I grant you the sweetest of gifts, and one which you especially desire above all others--Callirhoe, as your wife.

(3) viii.5.12: Unable to give Callirhoe to Dionysius as the reward for his services, the king, nevertheless, bestows upon him "the supreme command over all Ionia, and the honor of being enrolled as 'chief benefactor' to the royal house."

E. Statira[1]

There is nothing artificial about the king's wife. Her reactions and emotions are truly feminine, and she radiates a warmth and likableness that endear her to the readers. She expresses sympathy and concern for Callirhoe, and when the situation is reversed she is grateful and appreciative of being permitted to return to the king. She is loyal to the king and feels honored when Callirhoe is entrusted to her care, dismissing all feminine antagonism. She accepts Callirhoe at once and tries to bolster her sagging confidence: "Take courage, my girl, and stop your weeping. The king is kind. You shall have the husband you wish, and after the trial your marriage shall be celebrated with still greater renown. Go now and rest. I can see that you are worn out and your heart is still much disturbed." (v.9.3).

---

[1]Due to her infrequent appearance, the character of Statira is not analyzed in the usual manner.

Those women who have congregated to admire Callirhoe she admonishes to refrain from their inquisitiveness: "We must let her alone. She is not feeling well. We still have four days to see her, listen to her, and speak with her" (v.9.6).

But the queen is also bothered by the frequency with which the king is now visiting the women's quarters while Callirhoe is there. He never used to be that eager. She catches him furtively looking at Callirhoe, and so she prays for the daylight to come so that she can get rid of her obligation, now become so burdensome. Accordingly, when the eunuch brings the message that the king wants to see her, she hastens off. Such behavior the eunuch compares with the reluctance displayed by Callirhoe: "You have seen how the queen bowed low on hearing the name of the king and went off in haste. But you, who are his slave, do not appreciate your good luck, and are not even satisfied to have him invite you. . . " (vi.7.6).

After the capture of Aradus she finds herself on a ship, and all news is being kept from her. When Chaereas and Callirhoe board the ship, Statira, not knowing who they are, realizes the hopelessness of her situation and pours out her despair in a monologue which is dignified by its restraint: "Fortune, . . . thou hast preserved me until this day, so that I, a queen, may look upon my mistress! She has probably come to see what sort of a slave she has acquired" (viii.3.5-6). Then she began to moan with grief, realizing "what captivity means for persons of noble birth."

F. Theron

In the development of Theron's character Chariton has expended all his energies. As a pirate he towers far above any other in the Greek romances. They are cruel, bloodthirsty, and have no identifying features, while Theron possesses a definite personality with distinct characteristics. He is an evil pirate with the sole purpose of enriching himself unlawfully, even at the expense of his companions. Yet, he is also clever. His immediate reaction upon seeing Callirhoe is to kill her, but this is averted by the prospect of immense future gain. He takes good care of her so that her beauty remain unimpaired so as to fetch as great a price as possible. When he cannot find a buyer rich enough, he reproaches himself for being so stupid and decides to throw her overboard. But then he meets Leonas, and we are treated to a delightful episode in which Callirhoe is sold. After this accomplishment he sails away posthaste.

But Fortune does not brook such easy escape from punishment. Pursued by a prolonged calm, his companions perish after he steals their drinking water. Discovered by Chaereas, who is looking for Callirhoe, Theron at first decides not to utter a sound and thus avoid detection, aware of what the future would bring. "Yet man is a life-loving creature and even in utter extremities he does not lose hope of a change for the better, since the God who created us has implanted this conceit in the minds of us all to prevent us from taking flight from the wretchedness of life" (iii.3.16). Accordingly, he makes his

presence known and invents a story as to his activities, claiming that he alone was saved because of his piety. Brought back to Syracuse, he almost convinces the whole assembly which begins to feel sorry for him, but "his unscrupulous eloquence aroused the indignation of some heavenly avenger of Callirhoe's wrongs, to ensure his still greater punishment." (iii.4.10). A man recognizes him, and Theron confesses, "for every individual conscience is mighty and truth is all-powerful " (iii.4.13). He is convicted for his crimes, and Chariton informs the reader with satisfaction that crime does not pay: ". . . And in front of Callirhoe's tomb he was impaled upon the cross, and from the cross gazed out upon that sea over which he had carried captive the daughter of Hermocrates whom not even the Athenians had been able to capture" (iii.4.18). The examples cited below will illustrate Theron's character more fully.

1. He is a rascal.

   a) Direct, third person statements and comments

      (1) i.7.1: "There was a rascal called Theron who followed a criminal career upon the sea." He had organized a band of robbers who were posing as ferrymen but actually were practicing piracy in the harbor of Syracuse.

      (2) i.7.3: Chariton describes him indirectly when he writes that Theron knew exactly where to find his companions: "Some he found in the brothels and some in the taverns, a gang well

worthy of such a leader."

b) Character-revealing incidents

(1) iii.3.12: How great a scoundrel he actually is can be seen from his theft of water from his fellow pirates who are dying of thirst. The punishment awaiting him is foreshadowed with these words: "He thought of course that he had done a very clever thing, but really this was the work of Providence, reserving him for tortures and crucifixion."

(2) iii.3.17: He lies to Chaereas concerning his true identity: ". . . Like the rascal he was, [he] bethought himself. . . ." His first impulses are true to this nature. Cf. i.9.6: On seeing Callirhoe for the first time he wants to kill her, because he fears that she will be a liability to them with her presence; i.12.4: He wants to throw her overboard because he cannot find a man rich enough to buy her.

c) Character revelation in quoted speech

(1) i.7.1-3: Having seen the gold at the funeral procession, he cannot sleep that night:

> Am I to risk my life. . . battling with the sea and committing murders for a mere pittance when there is a chance to get rich from one lone corpse? No! It is settled. I will not pass by this profit. But whom shall I enlist for this business? Think carefully, Theron. Who of those you know is fit for the job?

He goes through the list of his companions, always finding some good quality but rejecting most of them because of some

glaring weakness or fault. No thought enters his mind as to the dangers involved or even to the outcome should the venture fail.

2. He is shrewd.

a) Direct, third person statements and comments.

(1) i.9.6: Upon seeing Callirhoe alive in the tomb, Theron, "being a shrewd man," realizes the truth.

(2) i.13.2: Chariton tells us that Theron is a clever person and able to adapt himself to any given situation.

b) Character-revealing incidents

(1)i.9.2: ". . . He assigned the duties of his crew in this way. He dispatched four men to keep watch in case anyone should approach the place, to kill them if they could, otherwise to give notice of their arrival. . . . He told them to wait on board the boat and to keep the oars poised so that if any emergency arose, they could quickly pick up those on shore and sail away."

(2) i.13.2: He ingratiates himself with Leonas to inspire confidence in their partnership and to show his honest nature. He keeps praising the character of Callirhoe and not her beauty, knowing that invisible qualities need to be emphasized.

(3) iii.3.12: Stealing the water from his dying companions he believes to be a masterpiece of shrewdness: "He thought of course that he had done a very clever thing. . . ."

(4) iii.4.12: After he has been accused of lying by the fisherman, he is tortured and whipped. He prefers to endure the tortures to escape the punishment , and he almost succeeds in his efforts.

c) Character revelation in quoted speech

(1) iii.4.8: Speaking to the Syracusan assembly and fighting for his life, he claims to be a law-abiding citizen and appeals to their sense of fair play: ". . . I was barely saved because never in my life have I done any wicked thing. Men of Syracuse, a city famous for its kindly nature, do not be more cruel to me than thirst and the sea!" Speaking in a mournful voice, "the hearts of the crowd were struck with pity. . . ." and he almost succeeded in gaining acquittal. This little speech reveals Theron to be shrewd and cunning; he assumes the innocence of a pious man, an action that reveals his ability to adapt himself to any given situation.

3. He has a keen business sense.

a) Character-revealing incidents

(1) i.11.8: They arrive at an anchorage most suitable to receive them, about ten miles from the city. By doing so he hopes to evade the custom officials.

(2) i.12.1: To avoid publicity and to get as high a price as possible, he tries to hurry through a private sale without bargaining.

(3) i.14.1: Uncovering Callirhoe's head and loosening her hair, he opens the door andtellsher to go in first. He wants to overwhelm Leonas with her beauty and not run the risk of being refused.

b) Character revelation in quoted speeches.

(1) i.7.1-2: After seeing the gold he realizes that he can become rich overnight and be rid of the ordeal of eking out a living as a pirate, risking his life daily. He carefully picks out his accomplices to make certain that he gets only those on whom he can depend.

(2) i.7.4-6: He persuades his companions to join him in his undertaking by flattering them and making them feel important:

(a) I have found a treasure, and I have chosen you of all men to share it with me. There is no mere one-man profit in this, and yet there is not much effort required either, but a single night's work can make us all rich. We are no strangers to business of this sort, which fools may condemn, but sensible men may turn to advantage.

(b) You have seen the gold and silver with the corpse . . . . This should more rightly belong to us, the living. I propose to open up the tomb at night and then to load our boat and sail away wherever the wind may take us and sell our cargo in a foreign land.

(c) Now. . . go back again to your usual occupations. Late in the evening each one of you come down to the boat bringing a builder's tool.

(3) i.9.6-7: He does not kill Callirhoe because he realizes the profit he can make. In fact, he considers her more valuable than the silver and the gold in the tomb. And to mislead his

companions as to the true purpose of keeping Callirhoe alive, he orders one of them to guard her so that he may give her back to her parents. He actually goes so far as to put the question to them as to what to do with her. By doing so he inflates their egos as to their importance in this whole enterprise, though he himself cares very little for their opinion, as his solution to the problem shows. The deliberations of the two pirates are a delightful interlude, but Theron ignores their advice. He states very briefly why he does not want to accept the proposals set forth by them. He does not go into a lengthy oration as does Thyamis claiming Charicleia (Heliodorus: i.19), but he summarily orders them to get on board and set sail.

(4) i.11.5-7: They discuss where to land after leaving Syracuse. Everyone thinks that they should go to Athens. But Theron objects, saying that they will get into trouble in Athens where people are so loquacious and fond of lawsuits, and where the harbor is full of συκοφάνται, who certainly will try to find out who they are and what they are carrying. Again we find Theron apparently willing to listen to his companions only to disregard them at the end.

(5) i.12.1: Theron orders his men to provide shelter for Callirhoe after they have disembarked near Miletus. This he does not because of any humanitarian reason but rather because of his

love of profit as a trader and a pirate.

(6) i.14.3: When Leonas offers money to Theron he accepts "with indifference." He does not want to appear to be too eager and make Leonas suspicious. In fact, he is very casual about it: "You may take the girl right now--after all you are a friend of mine--and go to the city and get your title to her registered, and then you can pay me any price you want."

4. He is a liar.

a) Character revelation in quoted speeches

(1) i.9.7: When he discovers that Callirhoe is alive, he at once realizes the immense profit to be had from such a beautiful woman. Yet he deceives his fellow robbers by claiming that he intends to give her back to her parents.

(2) i.11.7: Giving many reasons why they should not land at Athens but sail to Miletus, he adds one more--a complete fabrication: "Also I expect to find some acquaintances of mine there."

(3) i.12.8: He deceives Leonas concerning the origin of Callirhoe by inventing a very plausible story.

(4) i.13.4: He tells Leonas that he did not bring Callirhoe with him to Miletus because of the customs officials.

(5) i.13.8-11: Having sold Callirhoe to Leonas, he tells her that he has to leave her because of his concern for her welfare and safety and that he has made the necessary arrangements

for her well-being.

(6) i.14.5: Asked by Leonas to stay for supper, he declines, pretending that he wants to sail up to the city that evening, but he promises to see him the next day.

(7) iii.3.17-18: He tells Chaereas who he is by inventing a story:

> I am a Cretan and I am sailing to Ionia. I am looking for my brother in the army there. I was left behind in Cephallenia by the ship's company when they put out from there in a hurry. I got on board this boat which was conveniently sailing by. We were forced off our course by violent winds into this part of the sea. Then a prolonged calm fell, and we all perished with thirst. I alone was saved because of my piety.

(8) iii.4.8: He tells the officials who he is by falsifying his identity:

> On my way to meet my brother in Ionia, I missed the boat, and then I got on board a small craft sailing by. Well, at that time I thought they were traders, but now I know they were tomb-robbers. After a long time at sea all the others died for want of water, and I was barely saved because never in my life have I done any wicked thing.

G. Plangon

Plangon, the wife of the overseer and a devoted slave of Dionysius, succeeds in persuading Callirhoe to abandon the idea of remaining true to Chaereas and not to marry Dionysius. She is shrewd and cunning, and being sympathetic and compassionate towards Callirhoe she wins her complete confidence. Soliloquies and dramatic dialogues perform the vital role of probing and laying bare her innermost thoughts, her schemes, and her reactions. She is an intelligent person and

succeeds in fooling both Callirhoe and Dionysius. There is nothing that is unreal or farfetched. Chariton has succeeded to a very admirable degree in portraying very vividly the character of a slave, entrusted by her master with completing a task so dear to him. The manner of her deception is central in this character sketch.

1. She is shrewd, cunning and versatile.

   a) Direct, third person statements and comments

      (1) ii.2.1: "Plangon, the wife of the overseer and a shrewd sort of creature . . . ."

      (2) ii.6.5: Ordered by Dionysius to take care of Callirhoe, she readily complies, well understanding such a command, "for she [is] a versatile creature, and unobtrusively catching his purpose in this matter, she [hastens] to accomplish it." She goes to Callirhoe but does not inform her of her reason for coming, hoping to win her confidence by showing a personal interest in her.

      (3) ii.8.2-3: After Dionysius received the kiss from Callirhoe, he realizes that Plangon is the only resource left. He exhorts her to try her utmost to persuade Callirhoe, and she, as the loyal servant, brings "to bear all her experience and skill" but to no avail. Callirhoe refuses to be influenced.

   b) Character-revealing incidents

      (1) ii.2.5: Though Callirhoe has not even met Dionysius, Plangon

realizes that her arrival is very opportune since he is still in mourning. She suggests that she go "to Aphrodite's shrine and offer up a prayer for [herself]. The goddess makes her appearance here, and not only our neighbors, but people from the city, come here to sacrifice to her. She is especially attentive to Dionysius, and he never fails to stop at her shrine." In presenting the proposal in such an innocuous manner, she is confident that Callirhoe will not see through her scheming.

(2) ii.7.7: She has managed to persuade Callirhoe to go to Dionysius and to intercede for her and Phocas. When she sees how delighted Callirhoe is with the concession that Dionysius makes, she sees her chance in getting Callirhoe and Dionysius even closer together, saying, "Then you must express our thanks to Dionysius," and gives her a push causing her to fall into his arms. He gives her a kiss, but prudently lets it go at that, not wishing to appear too eager.

(3) ii.10.2-3: Plangon realizes that she will never succeed in persuading Callirhoe to marry Dionysius unless she delays in offering her help. She knows that Callirhoe is desperate since her condition is likely to betray her at any moment. Accordingly she postpones giving her an answer for two or three days. By this stratagem she succeeds in making Callirhoe even more frantic and enhancing her own importance. To keep it secret she forces Callirhoe to swear not to divulge her plan.

c) Character revelation in quoted speeches

(1) ii.7.2: When she learns that Dionysius found fault with her husband, she discovers "her opportunity in this and in great fear she [runs] in to Callirhoe, tearing her hair . . . .'Mistress, I beg you, save us! Dionysius is angry with my husband. His nature is to be as severe when angry as he is ordinarily kind. No one can save us except you alone. Dionysius will gladly grant you this first favor if you ask him.'" Callirhoe cannot know that Plangon has invented the idea of utter ruin unless saved by her, and so she acquiesces after only slight protestations.

(2) ii.9.1: She is delighted to discover Callirhoe's pregnancy, for now she is assured of more cogent support for her task. "Here is a splendid chance to realize your master's desires. You have the unborn child as your ally. You have found a support to your arguments. Mother love will overcome her womanly modesty."

(3) ii.10.1-2: Plangon very correctly demolishes Callirhoe's plan of raising the child in the house of Dionysius without having married him, claiming that he would never stand for such a denial of his desires.

(4) ii.10.3-4: She finally gives Callirhoe the long-awaited advice, relying for the success of her plan on a mother's love and concern for her child: "You must realize that one of two

things is necessary, either that the child be utterly destroyed or that he be born the wealthiest of Ionians and the heir of a most glorious house. Yes, he shall make you, his mother, happy too. Choose now which you wish." This, of course, means that Dionysius will be led to believe that the child is actually his.

(5) ii.10.5-6: Callirhoe doesn't quite understand how such great honor and blessings can come to her child and her. Questioned by Plangon as to how long she has been pregnant, she answers, "Two months." Plangon knows that this is very favorable for the successful completion of her scheme, and so she reveals her plan: "Then the time is right to help us. You can make it appear that you are bearing a seven-months child to Dionysius." But Callirhoe exclaims, "I would rather have the child die!" Plangon then shifts her tactics, realizing that more would be gained by agreeing with such a proposal. She knows that mother love will prevail at the end. "'An excellent plan, my girl,' Plangon replied ironically, 'to prefer an abortion. Let us do it that way. It is less dangerous than to deceive our master. Cut away completely all remembrance of your noble birth. Let no hope remain of returning home. Adapt yourself to your present fate and really become a slave!'" By urging repeatedly to kill the child, she effects the opposite. Callirhoe more than ever wants to save the

child, thus playing right into the hands of Plangon.

2. She is compassionate and considerate.

a) Character revelation in quoted speeches

(1) ii.2.1: Leonas has entrusted Callirhoe to Plangon. Cognizant of the despair and helplessness which Callirhoe was experiencing, she offers a few words of encouragement: "My child, of course you are longing for your own people, but consider that there are others here too who are your people. Dionysius, our master, is a good and kindly man. It is your good fortune that God has brought you to a good home. You can live here as though in your native land. Now wash away the grime from your long voyage. Here are attendants for you."

(2) ii.8.5-6: During a bath Plangon realizes that Callirhoe is pregnant. But she does not say anything because of the many servants present. In the evening while enjoying some leisure, she approaches Callirhoe and sitting down beside her, says, in a matter-of-fact voice, "My daughter, you must realize that you are with child."

(3) ii.10.1-2: She counsels Callirhoe on the disposal of the child. "It seems much better to me for the child to die before, rather than after, its birth. In that way you will profit by escaping unnecessary pain as well as a fruitless pregnancy. It is because of my affection for you that I give you this honest counsel."

(4) ii.10.3-4: Since she cannot persuade Callirhoe to submit to Dionysius voluntarily, and discovering that Callirhoe is with child, Plangon realizes that she has to hoodwink Dionysius by making him believe that the child is his. "Now I am going to betray my master because of my affection for you,"

(5) ii.10.6-7: When Callirhoe asks for some time to think over the matter, Plangon readily agrees "because she made neither choice hastily, saying; 'An inclination either way is justifiable. In the one case it involves the faithfulness of a wife, and in the other the love of a mother.'" She does not persist in urging Callirhoe to follow only one course, but allows her a choice, knowing full well the gravity of her decision.

(6) ii.11.6: When Callirhoe is apprehensive of marrying Dionysius because she is afraid that she will be treated only as a mistress for the satisfaction of his desire, Plangon allays her fears by suggesting that Dionysius be bound by an oath. "I have considered that possibility even before you. I love you now more than I do my master. Therefore, . . . I will bind him by an oath, master though he is."

H. Leonas

Leonas is the manager of Dionysius' estate and as such very diligent in looking out for the best interest of his master. In all his dealings he is concerned only with the business aspect, lacking any sensibility or

ethical scruples. It is impossible for him to understand why his master does not enjoy that which is rightfully his but continues to worry about the decorum of the affair. It matters little to him whether the girl he has bought is a slave or a free-born woman; it is of utmost importance that he has spent a thousand pieces of his master's money. That is the yardstick which he applies to all his actions. It is inevitable that such reasoning clashes with that of Dionysius, often producing ironic and comic situations. Leonas never rises above the situation and is constantly foiled by his master's ethical considerations, which are so foreign to him.

1. He is businesslike.

a) Character-revealing incident

(1) i.13.7: Leonas sails down the coast to the country house, bringing along the money to establish prior claim.

b) Character revelation in quoted speeches

(1) i.12.10: When Leonas hears from Theron that he has a girl for sale, he immediately thinks of his master who is in mourning for his recently deceased wife. He sees here his opportunity for providing someone to alleviate his master's sorrow, considering Callirhoe not as a possible wife, however (cf. ii.1.1):

> Heaven must have sent you to be my benefactor. You are displaying to me in daylight the very things I've dreamed of. Come to my house now and be my friend and guest. I

> can decide about taking this woman when I see whether she is a possession worthy of my master or is merely in our class.

(2) i.14.4: Without even waiting for the title to be registered, he tries to give the deposit of a thousand pieces of silver to Theron: "I will trust you with the money now before registering the title . . ." knowing that there are many eager purchasers in the city.

(3) ii.1.3-4: He tells Dionysius every detail of his transactions, treating Callirhoe as a mere piece of paid-for merchandise:

> A dealer who had a very beautiful girl for sale approached me. Because of the custom officials he had anchored his boat outside the city limits down near your property. I made an agreement with him and went out to our country place. There we struck a bargain with each other, and practically completed the transaction. In fact, I gave him a thousand pieces of silver, but the title must be properly registered here.

(4) ii.3.1-2: He knows that his only salvation in redeeming his <u>faux pas</u> lies in persuading Dionysius to go to the estate and meet Callirhoe:

> Master, it is now a long time since you have been down to our place by the shore, and matters there require your presence. You must inspect the herds and the crops. The harvest is close at hand. Enjoy also the luxury of the houses which we built there at your command. Then, too, you will bear your grief more easily there, when you are distracted by the pleasures and responsibilities of the country. If there is any herdsman or shepherd of whom you approve, you can give him this newly purchased girl.

The last sentence is of special importance. He knows that Dionysius would never go if he knew the real reason, and so

he inserts this harmless suggestion.

(5) ii.4.6: Called by his master, Leonas goes to him and pretends not to know the reason for Dionysius' restlessness and confusion. "Why are you sleepless, master? Can it be that sorrow of her who is dead has again overcome you?" He knows that Dionysius now will have to reveal his affection for Callirhoe, and he will have another chance to urge him to see and meet the girl again.

(6) ii.6.2: When Dionysius persists in treating the girl honorably even to the point of contemplating suicide if she should leave him, Leonas is thoroughly exasperated. "Not so, master! Do not call down a curse upon yourself. You are her lord and you have authority over her so that if she wills or not, she must do what you think best. I bought her, you know, for a thousand pieces of silver." This exclamation of his epitomizes the opposite poles on which Leonas and Dionysius find themselves; the one is devoid of all ethical or moral scruples, thinking only of the monetary values, while the other almost worries himself to death about doing the right thing.

I. Artaxates

Among the slaves of the Great King, the eunuch Artaxates is the "most trusted of all his servants" (vi.3.1) and "a highly important

person in his sight" (vi.2.2). He is very fond of his master and stands like all barbarians "in blind awe of a king and [considers] him to be a god in person" (vi.7.12). Like the rest of the slaves in this romance, he does his utmost to please his master. Since he does not, however, share his master's ethical viewpoint but, on the contrary, considers a woman useful only for satisfying his master's passion, he is often at a loss when the king reacts contrary to his expectations. In fact, in one instance he is forced to break off in the middle of a speech when he sees the reaction of the king and quickly pursues a different line of thought (vi.3.8). He is also chagrined at the reaction of Callirhoe to his proposals of yielding to the king, thinking that it would be an easy matter to persuade her: "Like the eunuch and slave and barbarian that he was, he considered the whole matter easy, and had no idea of the noble pride of the Greek and especially of Callirhoe . . . ." When she refuses for the first time, he thinks "that he had failed to express his meaning clearly, and that the girl had not understood," and tries to express himself more clearly (vi.5.6). But his efforts are of no avail. Adding insult to injury Callirhoe even mocks him:

> May I never be so mad . . . as to believe myself worthy of the Great King! Indeed I am no better than the maidservants of the women of Persia. So please do not make any further mention of me to your master. I assure you that even though he may not be angry now, he will deal with you severely later, when he stops to think how you have brought the ruler of the world down to the level of a slave of Dionysius. I am surprised, too, that since you are so intelligent, you fail to recognize the human kindness of the king, and the fact that he is not in love with an unfortunate girl, but rather

> pities her. Therefore let us stop this idle talk, for fear someone may report us to the queen (vi.5.9-10).

It was the hardest blow to the pride of Artaxates to be brushed off so brusquely by, of all people, a slave. He is fearful lest the king punish him for failing in his duty if he should report that Callirhoe is unwilling--a fact that the mentality of the slave refuses to comprehend. In an effort to turn the king's attention away from Callirhoe, he praises the king's role as a judge and reminds him of the pain that he might cause Statira if he should persist in loving Callirhoe. He is successful in diverting the king's attention, if only for a short time. Confronting Callirhoe again he threatens her with a "fate suffered by the king's enemies . . . [who] are not allowed to die, no matter how much they desire it" (vi.7.7) if she should prove to be unwilling. He hopes to break her obstinancy--quite unreasonable to his way of thinking--with such blustering threats, pointing out to her that Chaereas would not even find out about her relations with the king; and if he did, he will think her "all the more precious for having pleased the king."

The foregoing examples give some indication of Artaxates' character. They display a typical servant attitude manifested in an eagerness to please, a shrewdness in adapting to changing fortune. Sometimes there is even comedy in the reactions to situations arising from unexpected happenings. The interest is centered mainly in the dialogues between Artaxates and Callirhoe and reveal so vividly the vast gulf separating the moral character of an oriental slave and a noble and

free-born Greek woman. On the other hand, equally important and interesting are the deliberations between the king and the eunuch, in which the latter tries to allay the doubts and fears of the king, succeeding finally in overcoming all objections to a liaison with Callirhoe. The encounters are lively and amusing, even comical. They represent characterization of a high order.

1. He is clever.

   a) Direct, third person statement and comment

      (1) vi.7.9: When Callirhoe inadvertently reveals her preference for Chaereas, the eunuch, who is "naturally shrewd," realizes that she is in love with Chaereas.

   b) Character-revealing incidents

      (1) vi.3.3: When the king reveals to him that he is greatly distressed because he has fallen in love with Callirhoe, the eunuch is immediately aware of the cause of this infatuation. "Indeed, even before this he had been somewhat suspicious, and had perceived that the fire was smoldering. Then, besides, there was no doubt or uncertainty that as long as Callirhoe was present, the king could have loved no one else."

      (2) vi.5.5: He believes to be doing Callirhoe a great favor by informing her that the Great King is pleased with her and that he is reminding him of her and singing her praises in his presence. This last statement has a purely ulterior motive,

Chariton informs us, for "every slave, when he talks to anyone concerning his master, always puts in a recommendation for himself as well, seeking personal gain from the conversation."

(3) vi.6.6: Fearful of being punished for failing to persuade Callirhoe, he goes to the king and tries "to conceal the true account of what had happened, and [puts] forth, as his excuse for being unable to approach Callirhoe, lack of time and the need of keeping careful watch on the queen."

c) Character revelation in quoted speeches

(1) vi.3.4: Summoned by the king, he hears how he has succumbed to the blandishment of love. In his reply the eunuch with tongue in cheek pretends not to be cognizant of the true cause of the king's discomfiture, but he flatters him by saying that everything beautiful is in the king's possession and that he should take advantage of his property. "There are indeed countless beautiful women, but Statira, whom you alone enjoy, is the most beautiful of all women under the sun. Yet the fact of possession puts an end to passion, unless some goddess has descended from heaven above or risen from the sea, like another Thetis. I feel sure that even the gods envy your association with her." With great skill Chariton has portrayed the morality of the slave who is interested only in the immediate profit whether it be gold, servants, or fine clothing, and in the gratification of desires whether it be the queen

or even some goddess. The king rightly rejects such crass debauchery of his tender emotions, though in the end he, too, succumbs to the arguments of the eunuch, which find a more receptive ear as times goes on.

(2) vi.3.8-9: When the king questions the advisability of a liason with Callirhoe, the eunuch becomes afraid of having been a little too aggressive with this advice. Accordingly, he proposes exactly the opposite course of action:

> Your sentiments, Your Majesty, are noble indeed. . . . Do not administer to your love the same sort of remedy which other men would use, but rather one more potent and worthy of a king. Struggle against yourself! You and you alone, my master, can win the victory, even over a god. Therefore divert your heart with every sort of pleasure. You are especially fond of hunting. Indeed, I have known you to spend the whole day without food or drink in the delights of the hunt. It is better, then, to spend your time in hunting than to remain in the palace and be close to the fire.

(3) vi.4.7: During the hunt the king complains that the purpose of the hunt is not being realized; rather he is more than ever inflamed with love for Callirhoe. Artaxates thereupon explains his scheme to the king, anxious to settle the matter once and for all:

> Master, you have forgotten the situation. Callirhoe does not in fact possess a husband, and the trial is still impending to decide whom she ought to marry. Remember, then, it is a widow you love. Therefore do not fear the laws, because they are established to protect marriage, and as for adultery, there must first be a husband who is wronged, and only then an adulterer who does the wrong.

(4) vi.5.1: Approaching Callirhoe for the first time he tells her how great the good news is that he is bringing her. He sees the chance to curry favor with her and adds, "And for your part, don't forget my kindness. I am sure you are not ungrateful." (Cf. A. T. vi.4.2).

(5) vi.6.6-8: Rebuffed by Callirhoe he returns to the king, fearful of his wrath. To absolve himself from any guilt and to dissuade the king from his romantic inclinations, he tells him:

> Master, . . . you ordered me to be careful not to show my hand. You were right in that. You have assumed the most dignified role of judge, and as such you want to keep your high reputation among the Persians. It is on this point that all men praise you. The Greeks, on the other hand, are sticklers, and they love to talk. They will see to it that this affair is well-advertised. Callirhoe will want to boast that the king is her lover, and Dionysius and Chaereas will be impelled by their jealousy. It is not fair, either, to cause pain to the queen, whose reputation for beauty has only been increased by this trial.

(6) vi.7.3: Knowing that the king's commands would not brook any refusal, he reluctantly agrees to return to Callirhoe and to try to persuade her. Knowing, too, that Callirhoe would take refuge with the queen, he asks the king, "Master, if you please, send for Statira and say that you want a private conversation with her. In that way her absence will give me a chance at Callirhoe." Thus he makes the king believe that it is the queen who is responsible for the delay in bringing Callirhoe to him.

(7) vi.7.13: In a final, desperate attempt Artaxates predicts dire consequences if Callirhoe should persist in her folly of not acquiescing. "Consider, then, not only your own plight but Chaereas' as well, since he is in danger of a most dreadful death. The king will not endure to be outrivaled in love." (Cf. A. T. vi.13.3-4). He hopes to compel her with such threats and warnings. The intervention of the war, however, relieved the eunuch of any further activity.

2. He possesses a typical servant attitude of wanting to please the king.

a) Character revelation in quoted speeches

(1) vi.3.7: Artaxates does not quite understand why the king is bothered by the fact that he has fallen in love. To the eunuch this is not much of a problem. "Your majesty, . . . this remedy which you seek has already been found among both Greeks and Persians. There is indeed no other remedy for love except the very object of one's love. This is the real meaning of the well-known saying, 'He who caused the wound shall work the cure.' " This is in direct contrast with the thinking of the king who is embarrassed by such outspokenness.

(2) vi.5.2-5: He tells Callirhoe that, although she is very beautiful, she has wasted her life in loving two worthless fellows; but she can thank her lucky stars that the king has gotten sight of her. A legal marriage is of no importance to the eunuch. Property and jewels are the deciding factors. He

can think only of ways in which she can please his master: "Here you have the first of my good news. He has looked upon you with pleasure, and I keep reminding him of you and sing your praises in his presence.

(3) vi.7.7: He tells her of all the advantages she will have if she will comply with the wishes of the king: ". . . You will receive splendid presents from him and have the husband whom you desire; for, of course, he doesn't intend to marry you, but you will provide him merely with distraction for the moment."

(4) vi.7.9: When Callirhoe reveals inadvertently that she loves Chaereas, Artaxates disdainfully interjects, "You poor, silly girl, . . . do you prefer the slave of Mithridates to the Great King of Persia?" This is the height of folly for him.

(5) vi.7.10: Irked by her obstinacy, he holds her responsible for the delay and tells her that it is of far greater importance to please the king and get her husband back, intimating that Chaereas, in all likelihood, will never find out, "and even if he does, he will not be jealous of his superior. He will think [her] all the more precious for having pleased the king."

In summary, the evidence presented in this chapter shows that (1) Chariton depicts character mainly in quoted speeches manifested in dramatic dialogues and spirited soliloquies, (2) sophistic digression

and sentimentality are at a minimum, and (3) the characters of the lesser persons play a much more important part in this romance than is the case in the later romances.

CHAPTER IV

CONSISTENCY UNDER EXTERNAL FORCES

Aristotle's fourth point on character portrayal deals with consistency (τὸ ὁμαλόν). Unfortunately, he does not elaborate on it per se, but by positing what he expects the opposite (ἦθος ἀνώμαλον) to be: "for even if the person imitated is an inconsistent sort, and that kind of character has been posited, still he should be consistently inconsistent" (15.1454ᵃ), we may infer his definition of τὸ ὁμαλόν. Horace in his Ars Poetica sheds further light on Aristotle's definition:

> Aut famam sequere aut sibi convenientia finge.
> scriptor honoratum si forte reponis Achillem,
> impiger, iracundus, inexorabilis, acer,
> iura neget sibi nata, nihil non arroget sibi armis.
> sit Medea ferox invictaque, flebilis Ino,
> perfidus Ixion, Io vaga, tristis Orestes.
> si quid inexpertum scaenae committis et audes
> personam formare novam, servetur ad imum,
> qualis ab incepto processerit, et sibi constet (119 ff.).

In violation of this principle of consistency Aristotle cites the change of attitude of Iphigenia in Iphigenia at Aulis, i.e., ll. 1220-1253: as a suppliant she begs her father not to sacrifice her; ll. 1374-1397: she is willing to be sacrificed for the sake of Hellas. Aristotle's objection lies in the fact that the behavior of Iphigenia, the suppliant, has no influence upon the development of the plot or the outcome of the

story and is in contrast to her behavior in ll. 1374-1397; it violates the law of probability or necessity (15.1454a). It may also be remarked here that this whole idea of consistency underlines the unity of his ideas on character portrayal. The characterization of any character of tragedy, who "as agent can either be good or bad" according to the quality of his moral choice, must be based upon the fidelity to tradition of that character; ἦθος must be joined to μῦθος. This is true especially of early tragedy. Accordingly, in such a character portrayal there can be very little reflection of those differences of human nature which moral choice makes possible.[1]

This leads to the further observation that an extensive psychological development of character was unknown to the dramatic technique of Sophocles and even Euripides.[2] Plot is more important than character. This is not to be construed as a criticism or give the indication that plot is superior to character. Ancient tragedy does not concern itself with character development on the broad scale, but only minutely insofar as it is necessary for each particular

---

[1]Cf. D. W. Lucas, The Greek Tragic Poets (2d. ed. London 1959) 110: "And since they [i.e., characters of early drama] were already familiar to the audience, and had a sort of independent existence, it was often sufficient for the poet to allude to what would otherwise have required detailed portrayal." Cf. also 115: "In the plays of Sophocles and Euripides we shall see the handling of character grow more delicate and subtle; in a form of drama intended to depict reality rather than to teach theology many of the obstacles to more detailed characterization will have disappeared. . . ."

[2]Cf. Frogs 956 ff.: Euripides is quite proud of having introduced people with some psychological interest and able to manage their affairs.

situation.[1]

Turning to the romances we find an equal lack of extensive character development. Psychological interest is at a minimum,[2] and we may rightly infer that plot is much more important than character. Thus there exists a similarity in execution with that of tragedy. External forces rather than those of personality are the prime movers. Fortune and Providence control the destinies of man, and Rohde correctly observes: ". . . Mit diesem Glauben an die Macht einen tückischen Zufalls steht sie [i.e., diese Romandichtung] auf dem Boden ihrer Zeit, der letzten Lebenszeit des Griechentums."[3] Consequently there is the tendency on the part of the personages, on the one hand, to blame Fortune for all their troubles, to submit to her capricious will with resignation, and to evade all their responsibilities; on the part of the author, on the other hand, there is the tendency to ignore natural causation and effect and to permit Fortune to act at will.

---

[1]Lucas, op.cit., 171: "Judged by the standards of later schools of drama the Greek always seem to practice a rigid economy; the points of contact of their characters with life are few, and they are not made to act or speak merely for the sake of lending verisimilitude to themselves." Cf. also A. M. Dale, Euripides: Alcestis (Oxford 1954) xxiv-xxv.

[2]Rohde, op.cit., 296: "Nichts drückt wohl den Mangel an psychologischer Kraft in den griechischen Romanen bedeutsamer aus, als der Name des leitenden Dämons, der in ihnen dem liebenden Paare so grausame und wechselnde Schicksale bereitet. Es ist kein anderer als die Tyche, die Gottheit des Zufalls. . . ."

[3]Ibid., 297.

The result is that interest in character is subordinated; development of character does not hold the romancer's interest, and there is less occasion to develop consistency.

Turning to the romance of Chariton we find that here, too, Fortune (Tyche) is very active. But of equal importance are the roles played by Eros and the goddess Aphrodite and the influence of Providence. It is of some interest to examine the author's use of the various forms of external forces to learn in what way they control plot and to ascertain their relationship to the development of character.

1. Tyche

In Hellenistic times Tyche has an evil connotation. The attributes accorded her in tragedy remain forever valid: hostile (Pers. 438), destructive (Prom. 397), and insatiable (Agam. 1483). She is a powerful goddess who is contesting the rights of the gods (Hec. 491); she controls the lives of mortals and elevates man to destroy him. After Alexander's death she reigns supreme.[1] In later centuries a kinder view

---

[1] Ibid., 299: "Als dann aber das gesamte hellenische Staatengebäude zusammenbrach, nach den ungeheuren Erfolgen des macedonischen Eroberers die Lage der ganzen Welt wie über Nacht sich umgestaltete, dann weiter in den wilden Kämpfen der Diadochen und Epigonen Sieg und Niederlage, Gewinn grosser Reiche und tiefste Demütigung so plötzlich miteinander wechselten, . . . als auch die Verhältnisse der Einzelnen in unsicheres Schwanken geriet:--da meinte man in den wüsten Durcheinander nur noch das grausame und launische Spiel eines, menschlicher Vernunft unteilhaftigen, gegen die Satzung des Rechts gleichgültigen Dämons des willkürlichen Zufalls zu erkennen." Cf. 300-301: "Wie lebhaft die allgemeine Volkansicht von der Macht der Tyche überzeugt war, lässt . . . die Komödie . . .erkennen."

is taken of Tyche; she is even defended.[1]

Chariton uses Tyche as an agent of both good and evil. But it will be discovered that Tyche acts within a certain framework and the events caused by her activity do not lack motivation, though this is not always apparent to the person involved. In short, arbitrary action is not the distinguishing mark of Tyche in Chariton.

a) Direct, third person statements and comments

(1) ii.8.3: Plangon tries her utmost in persuading Callirhoe to yield to Dionysius. But Callirhoe remains faithful to Chaereas. "Yet she was overcome by the stratagems of Fortune, against whom alone human reason has no power. She is a divinity who loves opposition, and there is nothing which may not be expected from her. So on this occasion too she brought about a situation that was astonishing, and even incredible."

(2) ii.8.4: To make the marriage to Dionysius more honorable, "Fortune had laid her plans to compromise the honor of the girl."

(3) iv.5.3: Hyginus had been entrusted to bring the letter of Chaereas to Callirhoe, "but Fortune brought about an outcome not at all in accordance with his intentions."

(4) vi.8.1: All Babylon was stirred up by the events of the trial,

---

[1]Cf. Dion Chr. Orat. 53-54. He depicts her as a kind goddess, and any evil effects of her activity should be attributed to mankind's own senselessness and stupidity.

"but now Fortune quickly brought a change to all reflections and conversations . . . ." It was reported that the king of Egypt was marching against Persia.

(5) viii.1.2: Chaereas has captured Aradus, but he does not know that Callirhoe is among the captives. Many wives of other men he had taken aboard, but Callirhoe is still on shore. This, Chariton explains, is also the handiwork of Fortune. "But Fortune's next move was to bring about a situation at once paradoxical and melancholy."

b) Tyche viewed as a benevolent force

(1) i.10.2: In his address the first pirate urges his compatriots to abandon the treasure and give Callirhoe back to her parents. ". . . We came for one thing, and as fortune would have it, it has turned out to be something better. Let us take advantage of it."

(2) i.13.4: Requested by Leonas to show Callirhoe to him, Theron explains that he is unable to do so because, afraid of customs officials, he has anchored some distance from the city, and he proceeds to identify the place. Upon hearing this, Leonas explains, "You are anchored on our own estate . . . . Fortune is plainly bringing you to Dionysius."

c) Tyche viewed as an evil force

(1) i.14.7-9: Sold to Leonas by Theron, Callirhoe is left alone to

bewail her fate. She considers her present fate to be even worse than the former, for now she is bereft even of her family:

> Cruel Fortune, hast thou not yet had thy fill of my troubles throughout land and sea? First thou didst make my lover to be my murderer. Chaereas, who never had struck even a slave, launched a mortal blow at me, who loved him. Then thou didst surrender me to the hands of tomb-robbers and didst bring me forth from the tomb to the sea and didst set over me sea-robbers more awful than the very waves. It was for this that I was given the beauty which men acclaim, that Theron, a pirate, might win a great price for me! I have been sold in a lonely place and was not even brought to the city as any other slave might be, for it was thy fear, O Fortune, that if any saw me, they might judge me noble born. That is why I have been handed over like a mere chattel to I know not whom, whether Greeks or barbarians or pirates once again.

(2) iv.1.12: While she is burying Chaereas <u>in absentia</u>, she bemoans the bizarre circumstances surrounding both of their burials: "We have buried each other and yet neither of us has the dead body of the other. Cruel Fortune, thou has begrudged us even in our death a common burial ground, and hast made even our dead bodies to be exiles!"

(3) iv.4.2: Mithridates tries to counsel Chaereas as to the best way to get Callirhoe back. He disapproves of Chaereas going immediately to Callirhoe and cautions him to be more careful. "But since the whims of Fortune have involved you in this melancholy drama, you must be more prudent in your future plans."

(4) iv.7.3: Summoned by Artaxerxes to appear before him, Mithridates is even more distressed upon hearing the news of Dionysius' departure from Miletus bringing Callirhoe with him.

"What hope is there now if I do stay? Luck is against me in every possible way."

(5) v.1.4-6: About to cross the Euphrates, Callirhoe realizes that soon she will be completely cut off from ties linking her to her native country. She rebukes Fortune for not being satisfied with the past troubles she has caused and for being so eager to cause new ones:

> Cruel Fortune, who dost delight in persecuting one lone girl, thou didst shut me living in the tomb, and didst bring me forth not out of pity, but to deliver me to pirates. . . . Furthermore--a thing even harder to bear than my friendless state--I inspired a man's love and so became the wife of another, while Chaereas was still alive.
>
> But thou dost now begrudge me even this, for thou dost no longer banish me to Ionia. . . . But now thou dost cast me forth from familiar surroundings and I am parted from my homeland by a whole world. Thou hast once more robbed me of Miletus, as before of Syracuse.

(6) v.5.2-3: When Callirhoe is told by Mithridates to appear before the king, she is greatly upset. "Was it not enough for thee, O Fortune, to have unjustly accused me to Chaereas? Hast thou also given Dionysius grounds for suspecting me of unfaithfulness? At that time thou didst parade my disgrace to the tomb; now it is to the court of the king. I have become a by-word to Asia and Europe."

(7) v.6.8: Dionysius assigns the appointment of the king as the judge to the jealous ill-will of Fortune.

(8) viii.3.5: When Statira hears that the admiral's wife has boarded the ship, she sighs with grief: "Fortune, . . . thou hast

preserved me until this day, so that I, a queen, may look upon my mistress! She has probably come to see what sort of a slave she has acquired."

2. Eros

a) Direct, third person statements and comments

(1) i.1.3: The fame of Callirhoe's beauty has spread far and wide. From all over the world suitors have come to Syracuse to woo her. "But the god of love wanted to make a match of his own devising."

(2) i.1.6: During a public festival of Aphrodite, Callirhoe goes to worship the goddess. On her way she meets Chaereas, "a meeting shrewdly contrived by the god to insure their seeing each other."

(3) ii.4.5: Dionysius is greatly disturbed after seeing Callirhoe for the first time, and he reproaches himself for succumbing so quickly. "But Love eagerly came to attack his best intentions and considered his self-restraint outrageous, and for that reason inflamed all the more a loving heart which sought to play the philosopher."

(4) iv.7.5: "Now while the god of love was sending out this one expedition from Caria, he was dispatching another from Ionia which was even more notable, since it had the still more striking and regal appeal of beauty."

(5) vi.4.5: While the king Artaxerxes was trying to forget Callirhoe by hunting wild beasts, "Love turned his own device against him, and used the very cure to inflame his heart."

(6) viii.1.3: Chaereas' troubles are about over because he is redeeming "himself in the eyes of Love by his wanderings from west to east amid countless sufferings. . . ."

b) Attributes of Love

(1) i.1.4: "However, Love thrives on opposition and delights in accomplishing unexpected results. . . ."

(2) ii.6.4: Dionysius does not despair of trying to persuade Callirhoe, "for Love is naturally hopeful. . . ."

(3) iii.9.4: When Callirhoe hears from the priestess of the appearance of someone resembling Chaereas, she tells Dionysius about it, "fully aware that the restless curiosity so natural to love would lead Dionysius to inquire for himself into what had happened."

(4) iv.2.1: Chaereas is soon worn out by working for Mithridates, especially since he has to endure the burdens of slavery: weariness, neglect, and chains. But much more oppressive than these is his love.

(5) iv.2.3: When Polycharmus sees the pitiful condition of Chaereas, he asks to be assigned his friend's share of the work since he is "a sturdy young man and not in the toils of Love, who is a cruel tyrant. . . ."

(6) iv.4.5: Mithridates tells Chaereas not to rush off to claim Callirhoe: "You must be singularly ignorant of the nature of Love not to know that the god takes delight in deceit and trickery."

(7) iv.7.6: It pains Dionysius to see the praises of beauty heaped upon Callirhoe, knowing well "in his heart that Love is ever fickle. . . ."

(8) vi.1.9: "Love himself is the lover's counselor."

(9) vi.3.2: Artaxerxes informs his eunuch that he has been ensnared by the god of Love: "Long ago I heard in stories and poems who Love was, and that he was the master over all the gods, including Zeus himself. . . . With overpowering violence Love has invaded my heart."

(10) vi.3.8: The eunuch informs the king that the remedy for his kind of love should be "more potent and worthy of a king."

(11) vi.4.3: Artaxerxes is very careful to bedeck himself with much finery and to take along the best of hunting gear, for "fondness for adornment is indeed a characteristic of love."

(12) vi.7.1: Love is quite persistent. Though the king has done his utmost to forget Callirhoe, it is of no avail. Love keeps reminding him of Callirhoe. "He praised her hair, her walk, her voice, the way she entered the courtroom, the way she stood, the way she spoke, her very silence, her embarrassment, and her weeping." He keeps the king awake most of the night; even in his sleep the king dreams of Callirhoe.

(13) For further references to the god of Love see i.1.12, 2.5; ii.2.8, 6.1; iii.2.5; vi.2.4, 3.7, 4.4.

3 Aphrodite

a) Direct, third person statements and comments

(1) ii.2.8: Callirhoe begs Aphrodite never to cause another man to fall in love with her; she wants to remain faithful to Chaereas, though she has been separated from him and with no prospect of ever being reunited with him. "Aphrodite refused this prayer, for she is the mother of Love and she was laying her plans for still another marriage, though she had no intention of keeping that unbroken, either."

(2) viii.1.3: After the capture of Aradus, Chaereas takes on board ship the wives of other men but, unaware of Callirhoe's presence, he leaves her on the island. Such injustice arouses the wrath of Aphrodite who, "though she had previously been terribly angered at Chaereas' uncalled-for jealousy, whereby he had insolently rejected her kindness after receiving from her a gift more superlatively beautiful even than Paris' prize," decides to put a stop to it. She feels pity for him, especially since Chaereas has found favor with Love by his long and wearied wanderings, and she decides to reunite the lovers.

b) She is held responsible by the persons for any good or evil befalling them.

(1) ii.2.6: When one of the servants, who is attending Callirhoe, tells her that she looks exactly like the goddess Aphrodite in the temple nearby, Callirhoe moans to herself, "How unfortunate I am! Here too is the goddess Aphrodite, the cause of all my woes."

(2) ii.2.7: She holds the goddess responsible for showing Chaereas to her and blames her for not preserving that union

(3) iii.2.12: About to leave the country estate, Callirhoe offers prayers to the goddess: "Mistress Aphrodite, ought I to blame thee or be grateful to thee? Thou didst wed me to Chaereas when I was a girl, but now thou dost make me the bride of another man after him. I would never have consented to take oath by thee and thy son, had not this child . . betrayed me."

(4) iii.8.7-9: Callirhoe thanks Aphrodite for the child: "Mistress, for this child I offer thee thanks; . . . . Thou hast granted me this image of my dearest husband, and so hast not taken Chaereas wholly from me."

(5) iii.10.4-8: Callirhoe is angry at the goddess for not having revealed Chaereas to her when he landed near Miletus.

(6) v.10.1: Returning to his quarters at Babylon, Dionysius is greatly angered at finding Callirhoe alive: "Lady Aphrodite, thou hast played me false; yet for thee I set up a temple on my

estate and to thee I make sacrifices![1] Why hast thou shown Callirhoe to me, when thou wert not to keep her for me? Why didst thou make me a father when I am not even a husband?"

(7) vii.5.2-5: On the island of Aradus Callirhoe bemoans the additional misfortune of war: "Mistress, this is enough! How long wilt thou treat me as thine enemy? Even though I have greatly offended thee, thou hast had thy revenge. Though my wretched beauty aroused thine indignation, still it has been the cause of my ruin. Now I have experienced that one misfortune which was still left for me--war."

(8) viii.4.10: About to board the ship for the journey to Syracuse, Callirhoe thanks the goddess for her present blessings.

(9) viii.8.15-16: Safely in Syracuse, Callirhoe thanks the goddess and absolves her from any responsibility: "Many thanks to thee, Aphrodite! Once again thou hast shown me Chaereas here in Syracuse where as a girl I saw him at thy wish. I offer thee no reproaches, mistress, for what I have suffered; such was my fate.

c) She is called upon to help.

(1) i.1.7: Callirhoe begs the goddess to give her Chaereas as her husband.

(2) ii.2.5: Callirhoe is told to go to Aphrodite's temple and to

---

[1]Cf. ii.2.7 regarding the uselessness of sacrifices.

"offer up a prayer for [herself]."

(3) ii.2.8 : Callirhoe asks her to grant her never to please another man.

(4) iii.2.12: Callirhoe asks the goddess not to reveal her pregnancy prematurely so that Dionysius may be led to believe that the child is his own

(5) vi.2.4: Artaxerxes sacrifices for the first time to Love during the thirty-day public festival and he calls upon Aphrodite many times to help him gain favor with her son.

(6) vii.5.5: Callirhoe begs the goddess to tell her whether Chaereas is alive or not.

(7) viii.4.10: Callirhoe asks the goddess to bring her safely to Syracuse.

d) Allusions to her beauty

(1) i.1.2: Callirhoe's beauty is considered to be "hardly human; it was divine,--and it was not that of a mere nymph of the sea or the mountains, either; but of Aphrodite the Maiden."

(2) i.14.1: When Callirhoe is introduced to Leonas, all in the room are astonished and amazed at her beauty, some believing even "that in the fields Aphrodite showed herself to mortals."

(3) ii.2.6: One of the attendants hopes to encourage Callirhoe to go to the temple of Aphrodite by remarking, "Mistress, when you see Aphrodite you will think you are looking at an image of yourself."

(4) ii.3.6: When Dionysius sees Callirhoe for the first time he thinks her to be Aphrodite and is about to fall down and worship her.

(5) The common people, upon seeing Callirhoe, believe her to be Aphrodite: iii.2.14, 2.17; viii.6.11.

(6) v.9.1: Statira jumps up from her bed when she sees Callirhoe for the first time, "thinking that it [is] Aphrodite who [is standing] before her . . . ."

(7) For further references to Aphrodite see i.1.4; ii.3.5, 5.7, 5.12; iii.2.5, 6.3; v.5.5; vii.5.1; viii.2.7, 2.8.

4. Providence

The role of Providence is reserved, in the main, for explanatory purposes. After the pirates sold Callirhoe they encountered rough weather " . . Providence showed them plainly that until now they had fair sailing only because of Callirhoe" (iii.3.10). When Theron is dying of thirst he steals the water from his fellow pirates, thinking to have done a very clever thing. " . . . But really this was the work of Providence, reserving him for tortures and crucifixion" (iii.3.12). Entering the stadium at Syracuse for the trial, Theron is followed by the wheel, rack, fire and whips, "since Providence [is] now awarding him the suitable prize for his endeavor" (iii.4.7). Explaining to the king how he discovered the intrigues against him, Dionysius claims that not only Fortune but also "the providence of the other gods made these letters to be discovered" (v.6.8).

In addition to the aforementioned examples of external forces, we find a few instances of fate or destiny not personified, e.g., i.1.6, 1.16, 3.5; iii.2.17, 4.10; vi. 2.11.

5. Persons under the Control of External Forces

This practice of using external forces (1) to initiate and to sustain action, (2) to hold them liable for the actions of the dramatis personae, and (3) to be appealed to in difficult situations, is a feature common to all the romances. The amount of control exerted by the various deities and by Providence varies with the individual authors. The characters appear as mere pawns, devoid of moral guilt, and buffeted by vicissitudes intent only to please the whim of some superior force. As the discussion on the previous pages has shown, Chariton too follows this practice. There is, however, a slight but important difference. While he preserves the convention of introducing external forces as the prime movers of plot and action, it is the contention--illustrated on the following pages--that, upon closer scrutiny, causation and moral choice operate to a degree quite unknown to later romancers. Though Chariton employs the conventional manner of assigning control to external forces, he is quite capable of moving his story upon a basis of character and causation, thus assuring more psychological interest than if he had not proceeded in such a manner.

Bearing the foregoing in mind, we may examine the function of τὸ δαιμόνιον and in doing so also answer the attendant question of

character development; for where there exist character and causation, there must also be consistency--or its opposite--and character development to a greater or lesser degree. The persons who seem to have undergone a change in their characters are (1) Chaereas, (2) Callirhoe, (3) Dionysius, and (4) Artaxerxes. They are more fully delineated and, accordingly, offer a greater possibility of arriving at definite conclusions. They will now be closely examined as to the degree of consistency manifested in their character portrayal.

(a) Chaereas

The desire to escape the consequences of his actions by wanting to commit suicide and the blaming of others for his troubles make him quite a despicable sort of person. In addition he is suspicious, jealous, and mean-tempered. Thus the stage is set for the unraveling of the plot in which he plays a very passive role.

The violence of his action against Callirhoe forfeits any sympathies on the part of the reader, and any sorrow later displayed by Chaereas does not create a more favorable opinion.[1] Upon being asked

---

[1] Cf. John C. Dunlop, History of Prose Fiction 1, a new edition by H. Wilson (London 1888) 58-59: "This incident is one of the worst imagined, to be met with in any of the Greek romances. It leaves such an impression of the brutality of the principal character, that we are not reconciled to him by all his subsequent grief and diligent search after Callirhoe;--our disgust might perhaps have been lessened, had the author made him employ a dagger or poison." Chaereas' action may offend our sensibilities, but it is in keeping with his character.

to explain his strange behavior--so strange to Callirhoe who only recently married him--he replies that he is bemoaning his misfortune for having a wife who has forgotten him so quickly (i.3.5). His excuse is quite plausible in view of his gullibility and the nature of his character. It is no wonder, then, that he goes to the extreme of kicking her in anger, "believing her guilty of adultery" on the basis of seeing someone enter his house. He does feel remorse upon discovering that he has killed his wife unjustly (i.5.1-2; cf. v.2.4-5 when he realizes that Callirhoe is blameless since she did not receive his letter). When he hears from Mithridates that Callirhoe has married again and has a son, he denounces her in a most bitter fashion (iv.3.9-10). Even when Callirhoe swears not to have anything to do with the king, he still is suspicious and does not want to believe her (viii.1.15). He reviles his good friend Polycharmus, who has been so faithful to him, and blames him for his troubles by having kept him from committing suicide (vi.2.8-11).

In view of such behavior it comes as a surprise to find in book seven a change in his attitude. When Polycharmus suggests that they take vengeance upon the king by joining the Egyptian forces, Chaereas does not persist in his usual manner but becomes completely transformed. He is no longer the pining lover, unable to take the initiative, but rather a spirited young man, eager to fight the king. By his courage and wise counsel he is entrusted by the Egyptian king with the campaign against the Persians. He is successful in his strategy

against Tyre and is entrusted with the naval operation against Artaxerxes. By his own efforts he wins a victory and captures the island of Aradus, gaining hereby his wife. This achievement is due to his own resources and ingenuity and under the control of character and causation, though Chariton uses the conventional device of assigning the control of the plot to Love and Aphrodite: "And since Chaereas had now nobly redeemed himself in the eyes of Love by his wanderings from west to east amid countless sufferings, Aphrodite felt pity for him, and, as she had in the beginning brought together this noble pair, so now, having harried them long over land and sea, she was willing once more to unite them" (viii.1.3).

Such divergence of Chaereas' behavior from the earlier portrayal precludes any consistency. There is no development of character in the earlier books that would lead us to suspect any change in his actions. The transformation is abrupt and final. One may see in this treatment of Chaereas Chariton's dual approach: (1) his use of conventional technique and (2) his use of material alien to the genre, e.g., causation and effect, inconsistency, and character controlled action.

(b) Callirhoe

As the daughter of the illustrious Hermocrates, of noble birth and of the first family in Syracuse, Callirhoe displays a loftiness of character that is remarkable in its ability to adapt itself to changing conditions. As a faithful wife she resents Chaereas' remark about her

alleged behavior during his absence, but she does not rebuke him (i.3.6). After the first shock of finding herself in a tomb has worn off, she rebukes him not for causing her death but for casting her out so quickly, and her thoughts are tempered by the realization that he might be thinking of someone else (i.8.3). Thinking that even her parents have turned against her and not knowing the reason for her swift burial, she considers it to be to her advantage to submit to the pirates. She sees through the ruse of Theron, who tells her of his great concern for her, by agreeing to all his proposals (i.13.10-11; cf. i.11 1-2). When the slaves of Dionysius bring her fine clothing she refuses them, claiming that such clothing ill befits her position as a slave (ii.2.4). Upon meeting Dionysius, she bows her head when Leonas introduces him as her master. But she becomes aggravated when he considers her to be a goddess, and she tells him, "Stop ridiculing me . . . and calling me a goddess, when I am not even a happy mortal" (ii.3.7). She remains silent though Dionysius asks her persistently to reveal her identity. When he repeats Leonas' report that she is from Sybaris and asks her not to hide anything even though it may be criminal, Callirhoe becomes angry saying, "Do not insult me! There is no crime upon my conscience. But since my past history is so much more worthy of respect than my present lot, I do not want to appear boastful, nor to tell a story which those who do not know me would not believe, for my early life does not square with my present case" (ii.5.8-9).

The greatest crisis in Callirhoe's life occurs when she realizes that she is pregnant. An abortion would have solved her problems, but a mother's love forbids her to do this. Her plan to rear the child at Dionysius' court is nullified by Plangon's pointing out correctly the impossibility of such an action. Marrying Dionysius would have resulted in unfaithfulness towards Chaereas, which is unthinkable to her. She decides to marry Dionysius and make the child appear to be his. By demanding that he swear to her to treat her as his legal wife and not as a mistress, she insures an honored position for herself. These passages in which she discusses her problems are characteristic and important in that they reveal the moral decisions of a person who, faced with an unalterable situation, makes the best of it and adopts a course of action considered impossible before. It is to the credit of Chariton that no external forces intervene, but everything evolves rather from given circumstances exerting pressure upon character. This episode is further proof that he is certainly capable of moving his story upon a basis of causation and character.

Callirhoe retains her meek and humble attitude during her stay at Babylon, realizing that her husband is subject to Artaxerxes. In her devotion to her husband she overcomes her repugnance of appearing before the court and, to the great consternation of all, meets Chaereas who is alive. Much confused by having two legal husbands, she is even more distressed when she learns from the eunuch that the king has fallen in love with her. She tries to mislead the eunuch by

pointing out the absurdity of such a love when she is only a slave, the wife of a subject. But her efforts are all in vain. When she inadvertently mentions her love and preference for Chaereas, Artaxates chides her preferring a slave to a king. Thoroughly incensed at this slur--her pride in her ancestry and that of Chaereas reveals itself in an instant--she rebukes him: "Keep a civil tongue in your head, fellow. Chaereas is noble born. He comes from a city of the first rank, which not even the Athenians could conquer--and they triumphed over your Great King at Marathon and Salamis" (vi.7 9-10).

Restored to Chaereas after the capture of Aradus, Callirhoe looks out after the best interest of the queen Statira. She persuades Chaereas not to take her along to Syracuse but to return her to the king. She comforts the queen and she returns the royal adornments to her. She also takes great care to insure that Dionysius will not be disappointed by writing him a letter in which she thanks him for all his kindness. She entrusts their son to him with the admonition to take good care of him and to marry him later to his daughter.

It is not difficult to see that orderly progression in the development of character--hence psychological interest--is a characteristic feature of Callirhoe's ethos. There are no improbable developments, and motivation is dependent upon moral choice, which is the prime mover. There is consistency in her character and the human force, i.e., the force of personality, dominates the action. Without doubt Chariton is at his best in the portrayal of Callirhoe.

Bearing this in mind, we may examine the role of the external forces. As it is to be expected, Callirhoe blames the goddess Aphrodite and Tyche for her troubles and correctly believes that her beauty is responsible for all the unwanted attention she is receiving. In her soliloquies she displays a womanly pathos that is heightened by references to the gods. Since she is not guilty of any misdemeanor, it is easy to pity her and one does not grow weary of her appeals to the goddess. But it must be pointed out here that any incidents attributed to divine intervention are not fortuitous: e.g., the meeting of Callirhoe with Chaereas is due to her father's command to participate in the public festival of Aphrodite (i.1.5); the second marriage, in violation of her σωφροσύνη, ensues from her pregnancy that resulted from the union with Chaereas (ii.8.4); the appearance of Callirhoe at the trial--not legally required--was due to the king's inability to overrule his friends and the desire of all to see her (v.5.2-3: Callirhoe's complaint); the capture of Aradus by Chaereas and the subsequent reunion with Callirhoe (cf. Chariton's reason, viii.1.2) was as a result of his own initiative and perseverance--quite different from the very accidental reunion of lovers in other romances. Though all the moments of importance are envisaged as providential and thus conform to the requirements of the genre, it has been seen that these incidents, so important to the main plots, must be moved out of the dominion of the external forces. Thus there is some psychological interest and consistency in Callirhoe's portrayal, enhanced by a development--

though slight--of her character.

(c) Dionysius

The nature of Dionysius is a little more complicated inasmuch as various traits are discernible that are contradictory. As a "man of royal blood and pre-eminent in rank and education over all Ionia" (ii.1.5) and "a most upright and law abiding gentleman" (ii.5.3), it does not come as a surprise when he acts accordingly, i.e., he controls his temper, looks out for the interests of others, and is greatly devoted to his wife. Yet in addition to such laudable virtues he possesses character traits that are less noble: he becomes very jealous and suspicious of any activity of others of which he has no knowledge; he loses his self-control when events turn out contrary to his wishes, and he does not hesitate to use torture to elicit information; he readily deceives and fools people if it will serve his purpose. When he learns that Chaereas is alive, he reproaches Aphrodite for having shown Callirhoe to him and for making him a father. "Yet for thee I set up a temple on my estate and to thee I make many sacrifices!" (v.10.1). He conveniently forgets that it was he who initiated the proceedings leading to his marriage, and that after the destruction of the Syracusan ship he had no assurance of the death of Chaereas despite the tomb he built for him. Thus for him, at least, the circumstances surrounding the appearance of Chaereas at the trial, rather than the fact itself, created the consternation.

Thus there is a mixture of conflicting traits in Dionysius which precludes consistency. However, it must be pointed out that the actions are well motivated which, thereby, tend to diminish the incongruity.

(d) Artaxerxes

The king Artaxerxes is much concerned in meting out justice impartially and in treating honorably the daughter of a friend and the wife of a subject. He is proud of his marriage laws designed to protect the sanctity of marriage (vi.3.8; cf. the speech of Dionysius praising the king's morality, v.6.1-4). Unfortunately, such admirable zeal does not persist for very long. As soon as it has been established that two men claim Callirhoe as their legal wife, the king sees the possibility of circumventing the laws. It is quite interesting and amusing to follow the struggles and the conflicts of the king with himself in which he tries to justify the flagrant violation of his own laws.

He summons Dionysius to the trial and orders him to bring along his wife who, should she prove not to be the person whose beauty the people are talking about, might even be superior in her charms. Such an innocuous attempt to circumvent his own laws proves to be his downfall. When Dionysius and Chaereas each claims Callirhoe to be his legal wife, Artaxerxes entrusts her to the care of his wife Statira, "since it is not right that she should appear for judgement in the company of either husband, when she is to stand trial on that very matter"

(v.8.9). But with such an arrangement he is able to visit Callirhoe more frequently, pretending to be visiting his wife. He is angry for having become involved in such a quarrel between two men over a wife, wherein he volunteered to be the judge but actually has become the lover of the girl. At this point he still has enough of a conscience left to feel remorse when he remembers the queen: "Above all, I am ashamed when I think of Statira" (vi.1.12). To postpone any further decision, a thirty-day public festival is decreed in which all litigation and business are suspended.

Such dilatory practices do not have the desired effect. He becomes progressively more involved and in desperation calls upon his eunuch for advice. He tries to excuse himself by arguing that (1) he has succumbed to a god more powerful than Zeus and (2) his ancestor the sun has selected Callirhoe as his wife. Such a gift he dare not refuse. Yet when the eunuch proposes that the king use his power to secure Callirhoe, the king remembers for the last time his moral responsibility: "Do not ever suggest such a thing as that--to seduce the wife of another man. I am mindful of the laws which I myself have imposed, and of the rules of justice which I practice among all men. Do not accuse me of any such lack of control. I have not fallen so low as that" (vi.3.7-8). The subsequent events reveal the irony of this statement. Assailed by his desire during the hunting expedition, he commissions the eunuch to overcome Callirhoe's opposition and to make her agree to his wishes. His complete moral

collapse can be seen in his threat: "Of course I have guards at my disposal, if I wanted to use open force to satisfy my passion" (vi.7.2). The invasion of his empire by the Egyptians relieves him of the necessity of carrying out his threat.

The king's ethos can clearly be divided into three categories: (1) it is virtuous, (2) it begins to falter, and (3) it is corrupted. Thus there is a reversal of his earlier behavior, well motivated and effectively developed. Chariton again has succeeded in developing a story on its own merit in which a change of character is the prime mover and psychological interest quite prominent.

In closing we may state the following observations: (1) Consistency of character is completely lacking in Chaereas. There is no causal relationship between his role as a coward and that of a general and admiral; (2) Callirhoe is consistent in her actions and moral purpose; her character portrayal is enhanced by her awareness of the necessity of adapting to changing conditions; (3) Dionysius is consistently inconsistent; and (4) Artaxerxes' character develops into the exact opposite of his former self.

It has further been shown that the actions of the persons are not arbitrary but are based on causation and effect, though Chariton uses the conventional manner of ascribing all actions as being under the control of the capricious whim of Tyche, Eros, Aphrodite, or Providence. Thus there is more of a psychological interest present in the

development of the story than is the case in the later romances with the possible exception of Daphnis and Chloe.

CHAPTER V

REALISM IN SMALL DETAILS

Aristotle's third point on character portrayal deals with realism. It can be stated as making character "true to life . . ." (Poetics 15.1454[a]). To obtain an understanding of the nature of realism, one must turn to character description as found in the Characters of Theophrastus which is ideally suited to illustrate the techniques employed in the portrayal of realism. Theophrastus has fully illustrated thirty character types by listing qualities that are peculiar to each one and which will identify, beyond a doubt, the nature of each character. By presenting an enumeration of things which certain persons will do or say under certain circumstances, and by presenting these persons as "lebensvoll gezeichnete und ausserordentlich fein differenzierte Typen, deren allgemein menschliche Schwächen sich in bunten attischen Kostüm darstellen,"[1] he created a series of men who, extremely well portrayed with every technique of manner and speech, portray so realistically the habits and customs of members of fourth century Athenian society.

By using the technique of Theophrastus as our guide it will be

---

[1] Lesky, op.cit., 628

seen that Chariton, by paying the same close attention to such small details of action, speech, and mannerism succeeds in an admirable fashion in portraying character that lacks much, if not all, of the later stereotyped characterization. In the preceding chapters we have seen Chariton's modus operandi; namely, a desire to depict character for its own sake, to add scenes or speeches for the express purpose of making the portrayal more human, more life-like, therefore minimizing the external acts as such, and to create an atmosphere of reality that is conspicious by its absence in the later romance writers. This is obvious especially in the portrayal of the minor dramatis personae who become so picturesque and forceful due to the author's imagination and ingenuity. Dionysius, Artaxerxes, Statira, Theron, Plangon, Leonas, and Artaxates--all are persons of real life, not mere puppets, loosely adhering to the prescribed plot, yet acting zestfully, mischievously, and innocently in accordance with the author's creative fantasy. They are not pompous or conceited, but captivate the reader with their genuine feelings of joy or apprehension, with their emotional struggles, and with their conduct and reaction to the progressive entrapment by the god of love. There is, of course, no denial that Chariton succumbs to sophistic conventions of the genre, but he does so to the least degree. As a result, the whole story is more plausible and closer to reality.

In light of this, it is important to include in this study some of the details that add so immeasurably to the completeness of

characterization. They are important in that they give an added dimension to the picture of each person by revealing the reaction of each one to a particular situation and by registering the impact of specific news upon the individual. There is no question of moral choice involved; yet the portrait becomes vivid, forceful, definitive and individualistic in the light of these details In short, they are meant to supplement, to augment the portrayal which we already know Thus it has been spared the mummy-like image of the later romances.

Below are some of the examples that reveal the interaction of persons, and the colorful and picturesque interest in various situations Chariton is quite fond of these devices that make the romance so much more enjoyable to the reader They reveal so effectively the simplicity and childlike atmosphere that pervade the early romances which lack the sophistication that spoils the vigor and genuineness of the later examples of the genre. The interest does not lie in the external acts but rather in the contemplation of the character themselves The technique of underlining those examples that reveal realistic behavior to a marked degree has been employed.

1. Chaereas

The greater part of Chaereas' character has been shown to consist of moral choices (pp. 23-40), and Chariton has portrayed him adequately as a weak and cowering hero who later becomes transformed into a courageous and clever general. There is, however, such a

dearth of realistic detail that a discussion of realism in the case of Chaereas would be unprofitable and, therefore, it has not been considered further.

2. Callirhoe

As in the case of Chaereas, the greater part of Callirhoe's character portrayal is revealed in the examples of moral choice (pp.48-74). Yet, the characterization becomes more forceful and vivid by Chariton's use of realistic and picturesque details that accentuate the heroine's individual traits.

Though of proud and noble parentage, she is humble and submissive as a slave and a wife. Overwhelmed by her emotions, she often covers her head and weeps: "Saying this she turned away and covered her head, and the tears welled forth" (i.3.6); " . . . she covered her head and wept" (i.11.2); "Then covering her head . . ." (i.13.11); "When Callirhoe heard this, her eyes filled with tears . . ." (ii.2.6); "And so Callirhoe bowed her head at the name of 'master' and shed a flood of tears, learning at length the bitter lesson of freedom" (ii.3.6); "As she said this, she tried to conceal her agitation but the tears coursed down her cheeks" (ii.5.7); When she discovers that she is pregnant, she bursts "into tears and cries of grief. Tearing her hair . . ." (ii.8.6); "Though she wished to say more, her tears prevented her" (iii.8.9); "Callirhoe meanwhile stood weeping with eyes toward the ground . . ." (v.8.6).

In her humble attitude she falls down before those who, she believes, control her destiny: "Callirhoe fell down before him in her desire to get mercy . . ." (i.9.4); ". . . listened with heavy heart, and falling on her knees she begged her to discover some means of raising the child" (ii.10.2).

When Dionysius exhorts her to reveal her origin, saying that he had been told that she was from Sybaris and was sold by a jealous mistress, "Callirhoe [blushes], and lowering her head she [says] softly, 'This is now the first time I have ever been sold. I have never seen the city of Sybaris'" (ii.5.5). When asked to give her name, she does so, but refuses to answer any other questions, begging him, "Master, I beg you, allow me to remain silent concerning my past. All that has gone before is dream and story. I am now what I have become, an alien and a slave!" (ii.5.6). Left alone in the temple and facing the crowd, Callirhoe is at a loss as to what to do until Plangon rescues her. Facing Dionysius on behalf of Phocas, she takes "her stand near him, at first [bows] her head and [blushes] deeply" (ii.7.5). She speaks with reluctance, and having finished her plea, she cannot say any more, "though she [wishes] to say more . . ." (ii.7.5).

Her proud bearing and nobility of character can be glimpsed from brief outbursts of injured pride. Facing Dionysius for the first time, Callirhoe overwhelms him with her beauty, and he thinks she is a goddess. But Callirhoe, becoming annoyed at such foolishness in view of her real circumstances, decides to clarify the matter and to set the

matter straight: "Stop ridiculing me . . . and calling me a goddess, when I am not even a happy mortal" (ii.3.7).

Unsuccessful in his attempts of persuading Callirhoe to reveal her origin, Dionysius tries to reassure her: "Do not be afraid even if you have committed some dreadful crime" (ii.5.8). Callirhoe grows very angry at this insinuation and remarks: "Do not insult me! There is no crime upon my conscience" (ii.5.8-9). She then complies and explains her reticence in speaking.

She is skeptical when Plangon informs her that she and her future child will become famous and happy. " . . . I think what you say is impossible and incredible, so explain it more clearly. So Plangon asked, 'How long do you think you have been with child?' 'Two months,' she said. 'Then the time is right to help us. You can make it appear that you are bearing a seven-months child to Dionysius.' At this Callirhoe cried out in protest, 'I would rather have the child die'" (ii.10.4-5).

Approached by the eunuch with the proposal that she submit to Artaxerxes, Callirhoe becomes greatly incensed and contemplates, "if possible, to dig out the eyes of the seducer . . ." (vi.5.9). But considering her status and the circumstances, she restrains her anger and tells him of the absurdity of his proposal. Conversing with her, he discovers that she still loves Chaereas. He ridicules her affection in preferring the slave of Mithridates to the Great King of Persia.

> Callirhoe was incensed at this slur upon Chaereas and said, 'Keep a civil tongue in your head, fellow. Chaereas is noble born. He comes from a city of the first rank, which not even the Athenians could conquer--and they triumphed over your Great King at Marathon and Salamis' (vi.7.9-10).

In these aforementioned examples Chariton has portrayed Callirhoe as a proud, impetuous woman; there are, however, also moments of tender, childlike emotions. When she sees someone entering the tomb, she appeals for mercy: "Whoever you are, have mercy on me, for I have obtained no mercy from either husband or parents. Do not kill me now that you have rescued me" (i.9.5). In her naivete she believes that she will receive better treatment from a stranger (who happens to be Theron) than from her own relatives. Dreaming that Chaereas is enchained and desirous of coming to her, she cries out aloud, "Chaereas, come to me" (iii.7.4).

When Chaereas suddenly appears at the trial, Callirhoe rushes forward and not trusting her senses, cries out, "Chaereas, are you really alive?" (v.8.1; cf. viii.1.8). Prevented by Mithridates from embracing him, she is entrusted to the care of Statira by the king, and in a soliloquy filled with pathos, she contemplates her fate. Putting her hands to her eyes, she says:

> Have you really seen Chaereas? Was that my Chaereas, or am I deceived in this, too? Perhaps Mithridates conjured up a ghost to support his case. They say there are magicians among the Persians. And yet he could speak and told them everything as though he knew. Then, how could he bear it, not to put his arms about me? We were separated without even having kissed each other (v.9.4-5).

Callirhoe encourages the queen Statira who believes that she has become a slave:

> Your majesty! . . . You are a queen, indeed, and you shall always remain one. You have not fallen into the hands of enemies, but rather of your dearest friend whom once you treated so kindly. My Chaereas is admiral; and the thing that made him admiral of the Egyptians was his resentment toward the king for delaying his recovery of me. But that is over now, reconciliation has come, and he is no longer your enemy. So get up now, dearest, and go on your way in happiness. You, too, shall get back your husband. The king is alive and Chaereas is sending you to him. You, too, Rhodogyne, my first friend among the Persians, get up and go home to your husband. So too with all the others the queen may wish, and don't forget Callirhoe (viii.3.6-8).

3. Dionysius

The appearance of Callirhoe on his estate has disturbed the self-assurance of Dionysius and has caused him to be greatly bewildered. As a person with much self-control and a sense of decorum, he is overwhelmed by his emotions. Upon seeing her for the first time, he wants to fall down and worship her. Departing in great confusion and flaming with love, he tries to forget her, but it is of no avail. Calling Leonas to him, he accuses him of lies and falsehood, blaming him for his predicament.

> Leonas, I am utterly ruined and you are the cause of my troubles. You have brought a firebrand into my house, or rather, into my heart. The very mystery that surrounds this woman worries me. You tell me a fairy story about some fly-by-night dealer, and you do not know who he is, nor where he came from, nor where he has gone again. What man who owned beauty such as this would sell her in a lonely place and take a thousand pieces of silver for one who is worth the treasure of a king? What divine power has deceived you? Come now, pay attention and recall what happened.

> What man did you see? To whom did you speak? Tell me the truth. You did not see any boat! (ii.4.7-8).

Leonas denies having seen any boat but only to have heard about it. This makes Dionysius more convinced than ever that Callirhoe is not a mortal, taking "pleasure in trying to persuade himself into exalting the girl to a company more august than that of mortals."

The second meeting between Callirhoe and Dionysius illustrates the decorum and restraint existing between each other. Dionysius is cognizant of his "reputation for piety and kindliness" (ii.5.4) and acts accordingly. He leaves her with great reluctance, knowing that he has failed in winning her.

When Dionysius is informed of the arrival of Chaereas, he is immediately filled with jealousy and becomes suspicious. He calls his steward and cross-examines him: "Who are these young men and where did they come from? Men of wealth and fine appearance, I suppose? Why were they worshipping my Aphrodite? Who told them about her? Who permitted them to do so?" (iii.9.5-6). Phocas declines to tell the truth, fearing the wrath of Callirhoe if she found out that he had destroyed the ship and killed most of the passengers. This makes Dionysius even more angry and suspicious and he orders the instruments of torture to be brought in. Under such pressure Phocas divulges the truth.

On his way to Babylon, Dionysius is greatly distressed at the publicity his wife is receiving. In a long soliloquy he laments his misfortune:

> This is no longer Miletus, your home, Dionysius, though there, too, you had to guard against schemers. A risky and short-sighted business, this, to bring Callirhoe to Babylon, where there are so many men like Mithridates! Menelaus could not keep Helen safe in strait-laced Sparta, but a barbarian shepherd boy outwitted him, king though he was. There are many men like Paris among the Persians. Can you not see the dangers and the portents? Whole cities come out to meet us and governors offer us hospitality. Matters have already become ominous enough, and the king has not yet seen her. The only hope of safety lies in smuggling her through. If she can remain hidden, she will be kept safe (v.2.7-9).

Addressing the king and the people gathered together for the trial, Dionysius delivers an address that sets forth in great detail the great wrong done to him by Mithridates. The very sureness of his case makes him oblivious to any possible reversal of the facts. This, of course, creates a certain amount of suspense since the reader knows full well that Dionysius will be disappointed in his expectations. Dionysius concludes by stating the preposterous situation in which Mithridates finds himself:

> I have now given you the story of the case which you are judging. The conclusions are unescapable. One of two things must follow, either that Chaereas is still alive, or else Mithridates stands convicted of seduction. He cannot even make claim that he was ignorant of the death of Chaereas, because while he was there in Miletus we erected the memorial to him and he joined in our mourning. However, when Mithridates wishes to commit adultery, he can raise the dead! I conclude by reading the letter which he sent from Caria to Miletus by the hands of his own servants. Take the letter and read; 'I, Chaereas, am alive.' Let Mithridates make that good and again his acquittal. But just think, Your Majesty, how unabashed an adulterer is, when he utters lies even against a dead man! (v.6.9-10).

When Mithridates defends himself and asks Dionysius to recant and withdraw his charge, Dionysius persists in continuing with the trial. "Say whatever you want, . . . you shall not deceive me with

your sophistries. Dionysius shall never be found to have falsified his accusation" (v.7.9). He is stunned when Chaereas appears, alive. In view of the circumstances, they have to restrict their enmity to a verbal encounter (v.8.5):

> I am her first husband, ...
> But I am more faithful, ...
> Did I ever divorce my wife?
> No, but you put her in the tomb.
> Show me the decree of divorce.
> You can see the tomb, I suppose?
> Her father gave her to me.
> Yes, but she gave herself to me.
> You are unworthy of the daughter of Hermocrates.
> And you who have been Mithridates' slave are more so?
> I demand Callirhoe back.
> And I am keeping her.
> You are holding another man's wife.
> You killed your own.
> Adulterer!
> Murderer!

In such dramatic dialogue they hurl their charges at each other to the great amusement of the viewers. There is no other romance in which a courtroom scene is so dramatically portrayed. With a few words, Chariton sketches one of the most realistic and exciting scenes of his romance.

Dionysius received a heavy blow to his aspirations when Mithridates produced Chaereas, the author of the letter to Callirhoe. Completely at a loss as to what to do, he begins to blame Aphrodite for his predicament and is utterly confused. Then he takes his little son in his arms and, weeping, laments:

> Poor child, whose birth I once thought meant happiness to me! Now rather it is a burden. In you I have the heritage of your mother and

> a token of my unhappy love. Though you are a child, still you are not wholly unaware of the misfortunes of your father. . . . I have been deprived of my wife without a hearing, and though she is mine, I am contending for her with another man.
>
> But you, my child, can learn this from her as your mother. So go right now and beseech her for your father's sake. Weep and kiss her and say, 'Mother, my father loves you,' but offer no reproaches.
>
> What is that you say, servant? They will not permit us to enter the palace? What dreadful tyranny! They shut the door upon a son who comes to plead his father's cause to his mother (v.10.2-5).

When the king announces a holiday, suspending thereby court trials and public business, Dionysius is enveloped in gloom. He is angry at himself for having been so careless as to leave Miletus. In a long soliloquy he rebukes himself for having been so stupid. It is a delightful little sketch in which Chariton portrays so vividly the emotions of a man who has lost his dearest possession by his carelessness:

> Reckless fool, . . . you consented to this; now take the consequences. You are yourself to blame. You could have kept Callirhoe, even though Chaereas is alive. You were the master in Miletus and at that time not even the letter could have been given to Callirhoe against your will. Who would have seen her? Who would have approached her? You were in too much haste to rush into the midst of your enemies. And if it were only yourself alone! But as it is, you have jeopardized a possession even more precious than your life. That is why opposition to you has started up on every side. Fool, what do you expect? You have Chaereas as your opponent, and then you make his master your rival, and now the king is seeing visions, and the gods to whom he makes offerings every day are demanding sacrifices from him! The shamelessness of it! While he is dragging out the trial, he is keeping the wife of another man within his palace, and a person of that sort claims to be a judge! (vi.2.5-8).

4. Artaxerxes

He has entrusted Callirhoe to his wife Statira until her legal status towards Dionysius and Chaereas could be established. Thus the king has provided himself with a splendid opportunity of visiting Callirhoe without arousing undue suspicion. "Moreover, the king, too, went in to see the women more frequently as though to visit Statira" (v.9.7). But Statira is not fooled but notices the frequent and continual visits. Moreover, she "observed him even in the midst of conversation looking directly toward Callirhoe, his eyes stealing glances and unconsciously straying in that direction" (vi.1.7).

In the following soliloquy Chariton very skilfully portrays the conflicting emotions, the vacillating moral position and the great agony raging in the heart of the king. The visits to Callirhoe only increase his pain and keep him awake at night, "turning matters over in his mind and saying to himself":

> The decision is at hand; so hasty I was in granting a short postponement. What are we to do in the morning? In any case Callirhoe will go away, either to Miletus or to Syracuse. Unhappy eyes, you have only a single hour left to enjoy that loveliest of visions; thereafter my slave shall be happier than I. Consider, my soul, what you must do. Return to your normal self. You have no other counselor. Love himself is the lover's counselor.
>
> First then answer plainly: Who are you, Callirhoe's lover or her judge? Do not deceive yourself. Though you may not know it, you are in love, and there will be all the more proof of this when you no longer see her. . . .
>
> Great indeed must be my concern for Chaereas and Dionysius, my humble slaves, to arbitrate their marriage and, Great King that I am, to fulfill the function of an old woman go-between! Yet I volunteered to accept the office of judge and all men know it. Above all, I am ashamed when I think of Statira. Well then, neither advertise your love, nor go through with the trial. It is enough for

> you just to look at Callirhoe. Postpone the decision. This is possible even for an ordinary jury (vi.1.8-12).

The king summons his eunuch and is quite embarrassed in revealing to him his predicament. He attempts to hide his weakness by claiming that divine intervention is responsible for his moral lapse. The eunuch thinks that some terrible plot has been uncovered, but the king interrupts:

> Yes, . . . a very great plot, but one of divine rather than human origin. Long ago I had heard in stories and poems who Love was, and that he was the master over all the gods, including Zeus himself. However, I did not believe that any god could confront me and prove himself more powerful than I. But now here he is. With overpowering violence Love has invaded my heart. It is hard to confess, but I am truly his captive (vi.3.1-3).

And saying this, "his eyes filled with tears so that he could add nothing further to his words." The eunuch at once recognizes the source of the trouble, but he decides to play along with such make-believe. He tells the king that it surely must be a goddess who is beguiling him since he has Statira, the most beautiful woman on earth, and "possession puts an end to passion."

> 'What you say perhaps is true,' replied the king, 'that this woman is one of the goddesses; at least her beauty is more than human. Yet she will not admit it, but pretends to be a Greek from Syracuse. This, too, is evidence of her deceit, in that she does not choose to invite embarrassing questions by naming any city subject to us, but rather transports the scene of her story beyond the Ionic Gulf and the great sea. On the pretext of this trial, she has come to vex me, and she it is who has set the stage for the whole drama. But I am surprised that you dared to call Statira the most beautiful of all women when you have seen Callirhoe. Well, we must think up some way to free me from my pain. Look everywhere and see if it is possible to find a remedy' (vi.3.5-7).

Artaxates suggests that there is "indeed no other remedy for love except the very object of one's love" (vi.3.7). The king is embarrassed and rebukes him for suggesting that he seduce another man's wife. The eunuch realizes his mistake and suggests that he drown his sorrow by going hunting. And so they ride forth with much ado. The king is richly adorned and keeps looking for Callirhoe in the hopes that she is in the crowd, observing his departure for the hunt.

A few more examples may illustrate Chariton's use of realism. When the king is making ready to leave for the war, he is anxious to take Callirhoe along with him but is ashamed to mention her to anyone in fear of being accused of being παιδαριώδης at a time when fighting has erupted between Babylon and Egypt. Accordingly, in order to conceal his interest, he is quite nonchalant in the disposal of his property for the duration of the war, and he casually remarks, "As for that little foreign girl, . . . the one whose case I undertook to judge--see that she follows along with the rest of the women" (vi.9.7).

When an Egyptian fleet is approaching the shores, the king orders his men to get ready to fight the invaders. But when the queen Statira appears on deck of the royal ship, he is overjoyed. He leaps upon the ship even before it has been docked and "casting his arms about his queen, he [weeps] with joy."

> 'What heavenly power has restored you to me, my darling wife!' he said. 'It is simply beyond belief either that my queen should have been lost, or that once lost, she should have been found again. How is it that when I left you on the land, I should get you back from the sea?'

> 'You have me as a gift from Callirhoe,' replied Statira.
> On hearing that name, the king suffered, as it were, a fresh blow upon an old wound, and, with a glance at the eunuch, Artaxates, he said, 'Take me to Callirhoe and let me thank her.'
> But Statira said, 'You shall learn everything from me. . .' (viii.5.5-7).

He is disappointed to hear that Callirhoe will no longer be with him, but at the same time he is quite grateful that the object of his love has been removed, and seized with envy he utters, "Happy Chaereas, he is luckier than I!"

It is abundantly clear from the few examples above, that Chariton has managed to endow the king with a personality not found again in later romances. He is depicted as a real human being, filled with noble thoughts and aspirations, but also with fear, doubt, dismay, embarrassment, and a sense of shame. Introduced as a self-righteous king, far above petty interests and proud of his role as the defender and preserver of the marriage laws he has formulated, we find him confused and bewildered when he finds himself in love. For many pages of the text we are treated to this struggle of desire versus justice, which slowly is decided in favor of the former. The reactions of the eunuch who simply does not understand or share the ethical scruples of his master add a touch of comic relief. The person of the king is alive, vibrant and active, devoid of any rigidity or stiffness.

He is truly no Märchenkönig.

5. Statira

Some of the women at Babylon, greatly excited and worried over the alleged beauty of Callirhoe, come to the queen to voice their concern. The queen, however, does not share their apprehension, saying, "The Greeks are beggarly braggarts, and that is why they show such great admiration for such small matters. They speak of the 'beauty' of Callirhoe in the same breath with the 'wealth' of Dionysius. So when she comes, let some one of us appear beside her and cast this poor slave in the shade" (v.3.2). They exclaim that it should be the queen who should represent them, but then different opinions prevail. Finally Rhodogyne is chosen to go and meet Callirhoe.

When Callirhoe is brought to her to be taken care of until the trial, she is delighted with this vote of confidence expressed by the king. She becomes friendly towards Callirhoe and does not regard her as a rival, but tries rather to put her at ease.

> Take courage, my girl, and stop your weeping. The king is kind. You shall have the husband you wish, and after the trial your marriage shall be celebrated with still greater renown. Go now and rest. I can see you are worn out and your heart is still much disturbed (v.9.3).

When Statira is about to return by ship to the king, Callirhoe returns the royal ornaments to Statira. But Statira refuses:

> Put them on yourself; royal adornments are suited for beauty such as yours. You must keep them to please your mother and to offer to your ancestral gods. I have more than these, left behind in Babylon. Heaven give you a happy voyage and a safe return, and may you never again be parted from your Chaereas. In every way you have treated me fairly. You have shown a noble nature, one

> that is worthy of your beauty. It was a happy sponsorship indeed which the king intrusted to me (viii.3.13-14).

Though the queen's appearance and participation in the romance are brief, they do convey a sense of warmth, intimacy, genuine feeling and real devotion, especially between the queen and Callirhoe. It is difficult, if not almost impossible, to find in a Greek romance an episode that contains so much human interest.

6. Theron

As has already been stated on page 107, Chariton has done his utmost in depicting Theron's character. He is also quite lavish in including episodes that are humorous and ironic, increasing thereby our enjoyment of Theron. The deliberation of the pirates as to the disposal of Callirhoe is a case in point. Very cynically and with the view of misleading his companions, Theron suggested that they give Callirhoe back to her parents. One of the pirates is even naive enough to support this proposal.

In his speech we find that he is more interested in "the joys that will fill Sicily" and in doing "the honest thing in the sight of heaven," or how big the rewards will be if Callirhoe is returned safe, in contrast to the loot that is to be had from the tomb (i.10.2-3). That he wants to get the thing done without any risk is understandable, but the solution he proposes is completely out of line with the kind of pirate Theron has chosen so meticulously, or the usual picture of a pirate.

The vehement denouncement by the second pirate, repudiating all the previous proposals, restores the true picture of a pirate:

> Misguided fool, . . . are you telling us to play the philosopher at this stage? Has robbing a tomb made decent people of us? Shall we show her mercy when her own husband refused to do so and killed her? She has done us no harm, you say. But she will do us the greatest possible harm. In the first place, if we give her back to her relatives, there is no telling what attitude they will take about the matter, and it is impossible for them not to suspect the reason for our coming to the tomb. Also, even if the girl's relatives do forego any punishment of us, still the public officials and the people themselves will not let off tomb-robbers who are convicted by the very wares they bring. The life we lead is not without danger in any case. Perhaps someone may say that it is more profitable to sell the girl, since she will fetch a high price because of her beauty. But this, too, has its dangers. Gold has no voice and silver will not tell where we got it. About them we can make up any story we want. But who can hide away property which has eyes, ears, and a tongue? And besides, hers is no mere human beauty to help us avoid detection. Shall we say that she is a slave? Who will believe that, once he sees her? Therefore, let us kill her here and let us not carry around a living accusation against ourselves (i.10.4-7).

True to his nature, Theron accepts neither proposal but suggests his own.

Unable to find a buyer at Miletus, he becomes discouraged and, when night approaches, begins to soliloquize in a naive, almost humorous vein about the risk he is running for leaving the ship for such a long time. In this sketch we have Chariton at his best:

> Theron, you are a fool. You have left behind your gold and silver for all these days in a deserted place as though you were the only pirate in existence. Don't you know that other pirates, also, sail the sea? Then, too, I am afraid that our own men may desert us and sail away. Remember, you did not enlist the most honest men in the world, who would keep faith with you, but rather the biggest rascals you knew (i.12.2-4).

This soliloquy is a prime example of Chariton's interest in the

intrinsic nature of a person rather than the external style of presentation, by providing such intimate insight into a person's thoughts, whereby the portrayal is augmented and intensified. In fact, this sketch of Theron makes him almost childlike in his concern for the treasure. Callirhoe will be taken care of in true pirate fashion: "Well, . . . go to sleep now if you must, but when day comes, hurry down to the boat and throw overboard that misplaced nuisance of a woman, and don't take on any more cargoes so hard to dispose of" (i.12.4). He solves the problem without inventing an incident that will lend itself to a gory and nauseating description of execution that is so common in Heliodorus, Achilles Tatius, or Iamblichus.

The same simplicity and unpretentiousness mark the conversations between Theron and Leonas, i.12.6-10; 13.3-6; 14.3-5. They are lively and realistic, direct and free from artistic embellishments, portraying two men eager to close a business venture: a pirate anxious to get rid of his "cargo," a steward zealous to comfort his grieving lord by buying a slave for him.

7. Plangon

The conversations between Plangon and Callirhoe and Plangon and Dionysius reveal a woman deeply devoted to both. She gains the confidence of Callirhoe by befriending her, and Dionysius realizes her importance in his efforts to win Callirhoe. The following incidents will reveal a refreshing atmosphere of innocence and a natural

reaction that lack any artificiality or affectation. They rather reveal a simplicity of emotion and a practicality in execution.

After Plangon has bound Callirhoe by an oath not to reveal anything of her plan, she proceeds to divulge her secret. ". . . Contracting her brows and rubbing her hands," she said:

> 'My girl, great accomplishments are brought about by great thought. Now I am going to betray my master because of my affection for you. You must realize that one of two things is necessary, either that the child be utterly destroyed or that he be born the wealthiest of Ionians and the heir of a most glorious house. Yes, he shall make you, his mother, happy too. Choose now which you wish.'
>
> 'Who is so foolish,' she said, 'as to choose child-murder in place of happiness? However, I think what you say is impossible and incredible, so explain it more clearly.'
>
> So Plangon asked, 'How long do you think you have been with child?'
>
> 'Two months,' she said.
>
> 'Then the time is right to help us. You can make it appear that you are bearing a seven-months child to Dionysius.'
>
> At this Callirhoe cried out in protest, 'I would rather have the child die!'
>
> 'An excellent plan, my girl,' Plangon replied ironically, 'to prefer an abortion. Let us do it that way. It is less dangerous than to deceive our master. Cut away completely all remembrance of your noble birth. Let no hope remain of returning home. Adapt yourself to your present fate and really become a slave!' (ii.10.3-7).

When Callirhoe asks for some time to consider the matter, Plangon readily agrees, cautioning her, however, not to delay too long lest her pregnancy become known.

When Callirhoe had agreed to marry Dionysius, Plangon goes to her master to tell him the good news. Prevented from entering, she quarrels with the guard, and this commotion is heard by Dionysius who, informed of the identity of the visitor, exclaims, "This is a poor

time for her to come! However, . . . call her in" (iii.1.2). He is reluctant to see anyone, having despaired of overcoming Callirhoe's opposition, and he is determined to die of starvation. She enters his room and says, "Master, why are you tormenting yourself as though all were lost? Callirhoe invites you to marry her. Put on splendid clothing, offer sacrifice, and take to yourself the bride you love" (iii.1.3) Such startling development catches Dionysius unprepared, and he collapses. Plangon, in great distress, calls together all the servants, and they all mourn him as dead. But Dionysius in due time awakens from his stupor and in a daze stammers incredulously, "Some one of the powers above must be deceiving me and wants to turn me from the way of death which lies before me. Is it a dream, or did I really hear this? Does Callirhoe want to become my wife when she has never wished even to be seen by me?" (iii.1.4). Plangon rushes to his side and says, "Stop. . . . There is no use torturing yourself and refusing to believe in your own happiness. I am not deceiving my master. Callirhoe did send me to be her representative to discuss the wedding" (iii.1.5). In eager expectation Dionysius replies, "Do so, then, . . . and tell me about it in her own words. Do not take anything away, do not add anything, but quote her exactly" (iii.1.6). So Plangon recounts very faithfully the conditions upon which Callirhoe would marry him. When Dionysius hears it, he exclaims with joy, "Zeus and Helios, if only I may behold a child born of Callirhoe! Then

I shall think myself happier than the Great King. Let us go and see her. Show me the way, my devoted Plangon" (iii.1.8).

8. Leonas

Realistic portrayal of Leonas can already be seen in conjunction with the portrayal of Theron (pp. 180-182). The following examples will amplify the above-cited discussion.

After he has bought Callirhoe, he goes to tell Dionysius about his lucky purchase. Dionysius, however, is quite skeptical and Leonas rejoices even more, thinking that the "unexpected outcome would astonish his master even more" (ii.1.6). When he cannot find Theron to conclude the purchase agreement even though he has gone down "all along the harbors of Miletus and past the money-changers' tables and throughout all the city" (ii.1.7), he is chagrined and with much trepidation faces his master. Fortunately, Dionysius laughs it off and tells him that this be a lesson to him not to be so careless again.

When he has finally succeeded in persuading Dionysius to go to the estate and meet Callirhoe there, he is amazed when he sees his master about to fall down and worship his newly bought slave. Accordingly, he feels it to be his duty to intervene and to set the record straight. "Master, this is the newly bought slave. Do not be disturbed. And you, woman, come to meet your master" (ii.3.6).

Knowing that Dionysius is deeply in love, he does everything to allay the fears of his master. He cannot share his master's scruples regarding the origin of Callirhoe. To him she is a purchased slave, thus ideally suited for only one purpose. "Master, let us not concern ourselves as to who she is. I will bring her to you if you wish, so do not nurse your grief, as though you lacked the power to compel her" (ii.6.2).

9. Artaxates

The best example of realism in the portrayal of Artaxates is found in his encounter with Callirhoe. As a barbarian and a slave he is completely incapable of any rapprochement with Callirhoe, a Greek woman of nobility. When they do meet and Artaxates tries to win her for the king, it results often in comic situations. When he first approaches her, expressing in glowing terms the advantages arising from her liaison with the king, he is undaunted when she seems to be unable to comprehend the matter. He begins anew:

> This is the very essence of your good fortune, that you no longer have slaves and poor men as your lovers, but the Great King instead, who can freely give you Miletus itself and all Ionia and Sicily and other still greater nations. Therefore offer sacrifices to the gods and count yourself happy. Strive to please him still more, and when you attain wealth, remember me (vi.5.7).

To his consternation she refuses to yield and makes even fun of his intelligence: "I am surprised, too, that since you are so intelligent, you fail to recognize the human kindness of the king, and the fact that

he is not in love with an unfortunate girl, but rather pities her. Therefore let us stop this idle talk, for fear someone may report us to the queen" (vi.5.10). She then runs away and leaves the slave to himself.

> Thus, left alone and denied even the courtesy of an answer, he retired, his heart filled with a number of emotions--anger toward Callirhoe, annoyance at himself, and terror of the king. Indeed it was quite possible that the king would not believe that he had interviewed her at all, albeit unsuccessfully, and he might seem to be betraying his duty to the king while seeking favor with the queen. Also he was much afraid that Callirhoe would report his conversation straight to her, and that Statira in her anger would get him into some serious trouble, on the grounds that he was not only supporting but even promoting the king's passion (vi.6.1-2).

Unsuccessful in his attempts of persuading her, he is greatly pleased at the outbreak of the war and does not remind the king as to the disposition of Callirhoe, but keeps silent, very happy "to be rid of her as a savage beast" (vi.9.4).

In his dealings with the king he displays a great versatility in adapting to changing situations. When he proposes to the king that he force Callirhoe to do his will, the king rejects such an idea outright. Artaxerxes then quickly changes his tune and suggests that he suppress his desires and forget his romantic distraction by going hunting. When this fails to have the desired effect, he suggests that he pursue his original plans, since Callirhoe actually does not have a husband at the moment and no laws would be violated.

The foregoing discussion illustrates Chariton's talent of skilfully manipulating situations of ordinary interest so that they become

exciting, even dramatic. He possesses the ability of grasping the picturesque aspect of an event and dwelling upon it for a greater length of time.[1] The eunuch Artaxates, so confident and sure of himself and conscious of his preferred status with the king, comes in contact with a force so alien to his nature as a result of which he, unable to cope with it, at first is incredulous, then is taken aback, becomes angry, and finally is afraid of the wrath of the king and the queen. We can almost hear him breathing a sigh of relief when the war terminates the romantic preoccupation of the king.

Chariton is not content in merely telling a story, but he dwells at great length on how people think, how they react. By a change in countenance (vi. 5.10; 7.6), by an involuntary revelation of one's desires (vi. 7.9), by a naive proposal (vi. 3.7; 5.2ff.), Chariton adds color, excitement, and suspense to his story. Thus the eunuch runs the gamut of confidence, astonishment, despair, and relief in his dealings with Callirhoe. Chariton has done well in portraying him.

In summary, it has been shown in the examples above that Chariton's interest lies in providing the reader with glimpses of realistic detail that enhance the portrayal of the minor dramatis personae. Such detail is manifested in reactions to various situations, in thoughts, in soliloquies, in dialogues, and in events which are introduced to reveal the character of each person by making it more

---

[1] Cf., e.g., the gossip in Babylon about the impending trial (vi.1.1 ff.).

forceful and more vivid with such devices. It is this attention to minor details that makes the story more realistic and hence more enjoyable. These lesser persons take an active role in the development of the story and thus are endowed with a great measure of genuine feelings and emotions. Chariton is, perhaps, the only romance writer with such distinction.

CHAPTER VI

CONCLUSION

The purpose of this study was to investigate the extent of character portrayal (ethopoiia) in the romance of Chariton and to ascertain to what degree he was influenced by classical as well as sophistic concepts of characterization. For the purpose of establishing a point of reference, character portrayal was considered under four categories: (1) Aristotelian dramatic characterization, (2) Forensic characterization, (3) Theophrastan realistic characterization, and (4) Sophistic-rhetorical characterization. It was found necessary to limit the discussion to the Aristotelian and Theophrastan concepts of characterization, since a romance (1) is not forensic by nature and (2) is pervaded so much by sophistic-rhetorical concepts that a separate discussion of such influence was not considered necessary. Thus only those concepts of dramatic characterization that were applicable to a romance were employed as criteria in this study. As a result, "characterization" has been considered under the following headings: (1) Moral choice, (2) Consistency under external forces, and (3) Realism in small details.

Moral choice.--"Character," says Aristotle, "is that which reveals moral choice . . ." (Poetics 6.1450^{b}). Using this definition

as a guide, we have gathered the evidence by examining the romance of Chariton from three perspectives: (1) direct, third person statements and comments, (2) character-revealing incidents, and (3) character revelation in quoted speeches. The results show that (1) quoted speeches manifested in dramatic dialogues and spirited soliloquies are most prominent, (2) sophistic digression and sentimentality are at a minimum, (3) rhetoric is not used for its own sake but is functional in making the portrayal more human, more lifelike, and (4) the characters of lesser persons play a much more important part in this romance than is the case in the later romances.

Consistency under external forces.--In a discussion of consistency it was found necessary to restrict the study to the major dramatis personae who are more fully delineated and, accordingly, offer a greater possibility of arriving at definite conclusions. It was found that independently maintained consistency of character is almost exclusively limited to Callirhoe. In general, Chariton employs the conventional technique of ascribing all actions as being under the control of external forces, i.e., Tyche, Eros, Aphrodite, and Providence. However, the actions of the persons in spite of supernatural guidance are still to some degree independent and, consequently, psychological interest is present to a small degree.

Realism in small details.--Realistic detail is found especially among the minor personages and, though there is not an overabundance of such detail, it has been shown that Chariton has succeeded in making

the portrayal more vivid and forceful by adding realistic glimpses of the behavior of the characters under different circumstances. Thus the story is enlivened by incidents which have no other purpose than to reveal a little more clearly the character of each individual.

In concluding, it must be admitted that a great deal of the merit of Chariton's romance is negative, i.e., he refrains from employing some of the excesses of the genre, e.g., ἐκφράσεις, miraculous incidents, complications, paradoxical happenings, excessive pathos, sophistic declamations, and excessive sentimentality. For his deficiencies one must consider the nature of a Greek romance with its inherent weaknesses, but one may take comfort from the fact that Chariton does not surrender completely to the increasingly sophistic tendencies of his days. That he does reveal some affinity to classical concepts of character portrayal may well be due to the fact that he is among the earlier romance writers and thus less bound by tradition.

BIBLIOGRAPHY

Barwick, K. "Die Gliederung der Narratio in der rhetorischen Theorie und ihre Bedeutung für die Geschichte des antiken Romans," Hermes 63 (1928) 261-287.

Blake, Warren E. (ed.). Charitonis Aphrodisiensis de Chaerea et Callirhoe amatoriarum narrationum libri octo. Oxford: Clarendon Press, 1938.

_____. (trans.). Chariton's Chaereas and Callirhoe. Ann Arbor: University of Michigan Press, 1939.

Calderini, Aristide. Le avventure di Cherea e Calliroe. Turin: Fratelli Bocca, 1913.

Chassang, A. Histoire du Roman . . . dans l'antiquité grecque et latine. 2d. ed. Paris: Didier et Cie, 1862.

Cobet, C. G. "Annotationes Criticae ad Charitonem," Mnemosyne 8 (1859) 229-303.

Dunlop, J. C. History of Prose Fiction, 1. A new edition by Henry Wilson. London: George Bell and Sons, 1888.

Grenfell, Hunt, and Hogarth (eds.). Fayûm Towns and Their Papyri. London: Egypt Exploration Society, 1900. 74-82.

Else, Gerald F. Aristotle's Poetics: The Argument. Cambridge: Harvard University Press, 1957.

Fleschenberg, Otmar Schissel von. Entwicklungsgeschichte des griechischen Romanes im Altertum. Halle a. S.: Max Niemeyer, 1913.

Gaselee, S. "Appendix on the Greek Novel," Longus, Daphnis and Chloe. Loeb. London: William Heineman, 1916. 403-416.

Heinze, R. "Petron und der griechische Roman," Hermes 34 (1899) 494-519.

Helm, Rudolf. Der antike Roman. (Studienhefte zur Altertumswissenschaft, Heft 4.) Göttingen: Vandenhoeck & Ruprecht, 1956.

Hirschig, G. A. (ed.). Erotici Scriptores. Paris: Didot, 1856.

Huet, P. D. Traité de l'origine des Romans. Paris: N. L. M. Desessarts, 1799.

Hunt, Arthur S. (ed.). The Oxyrhynchus Papyri, Part 7. London: Egypt Exploration Fund, 1910. 143-146.

Jebb, R. C. The Attic Orators, 1. London: Macmillan and Co., 1876.

_____. The Characters of Theophrastus. A new edition by J. E. Sandys. London: Macmillan and Co., 1909

Kerényi, Karl. Die griechisch-orientalische Romanliteratur. Tübingen: J. C. B. Mohr, 1927.

Lesky, Albin. Geschichte der griechischen Literatur. Bern: Francke Verlag, 1957.

Lucas, D. W. The Greek Tragic Poets. Revised edition. London: Cohen & West, 1959.

Perry, B. E. "Chariton and His Romance from a Literary-Historical Point of View," AJP 51 (1930) 93-134.

Phillimore, J. S. "The Greek Romances," English Literature and the Classics. 87-117. Oxford: Clarendon Press, 1912.

Rohde, Erwin. Der griechische Roman und seine Vorläufer. 3d. ed. Leipzig: Breitkopf und Härtel, 1914.

Salverte, François de. Le Roman dans la grèce ancienne. Paris: E. Dentu, 1894

Susemihl, Franz. Geschichte der griechischen Literatur in der Alexandriner Zeit, 1 Leipzig: B. G. Teubner, 1891.

Trenkner, Sophie. The Greek Novella in the Classical Period. Cambridge: Cambridge University Press, 1958.

Schmid, W. "Der griechische Roman, Neue Jahrbücher für das klassische Altertum 13 (1904) 464-485.

Spengel, Leonard (ed.). Rhetores Graeci, 1-3 Leipzig: B. G. Teubner, 1885.

Walz, Christian (ed.). Rhetores Graeci, 1. Stuttgart and Tübingen, 1832.

Warren, F. M. A History of the Novel Previous to the Seventeenth Century. New York: Henry Holt and Company, 1895.

Wilcken, Ulrich. "Ein neuer griechischer Roman," Hermes 28 (1893) 161-193.

Wolff, Samuel L. The Greek Romances in Elizabethan Prose Fiction. New York: Columbia University Press, 1912.

Zimmermann, Franz (ed. and trans.). Der Roman des Chariton. (Abhandlung der Sächsischen Akademie der Wissenschaft zu Leipzig, philologisch-historische Klasse, 51 Heft 2.) Berlin: Akademie Verlag, 1960. This work has not yet appeared.