

It is a commonplace in scholarship on the Greek novel that Xenophon's fictional biography, the *Cyropaedia*, has a peculiar status as a forerunner of the later ideal romances, not only in the form of its narrative and, in particular, the secondary narrative of the love of Abradatas and Pantheia, but also in its very language. With respect to Chariton, B.E. Perry commented that "Many verbal and stylistic imitations or reminiscences of the *Cyropaedia*, and also of the *Anabasis*, are found in the earliest completely extant romance, that of Chariton; enough to show that this author was thoroughly familiar with Xenophon's text and much influenced by his style and thought" (Perry 1967, 169), and there is little objectionable in this formulation, but it is perhaps surprising that no one has attempted to explore the nature or exact extent of Chariton's dependence. Papanikolaou (1973, 19–20) did provide a list of seven passages of the *Cyropaedia* (plus an eighth introduced with "Wahrscheinlich") with verbal echoes in ten passages in Chariton, but most of them had long before been noticed (e.g., cf. D'Orville 1750, Hertlein 1876, Cobet 1859, Kekkos 1890), and Papanikolaou's single new contribution was also the least convincing. G. P. Goold's recent Loeb of *Callirhoe* in its notes and B.P. Reardon's new Teubner edition in its apparatus have a similar number of entries for the *Cyropaedia* (though these do not coincide precisely with Papanikolaou). Intrigued by Cobet's comment (1859, 335), "*Possem multo plures Xenophontis imitationes apud Charitonem indicare, sed satis habebō unum locum indicare...*" I remarked in my review (Trzaskoma 2005) of Reardon, "I suspect that several citations yet lurk in the text of Chariton, and...there is more work to be done." Subsequently, I have found just such an unnoticed citation of Xenophon's *Cyropaedia* in Chariton 8.3.2: καὶ γὰρ αὕτη μὲ σοι διεφύλαξεν ὡς ἀδελφοῦ γυναικῆ παραλαβοῦσα. Callirhoe here convinces Chaereas to return the Persian queen to her husband. At *Cyr.* 6.4.7 Pantheia praises Cyrus to her husband, who has now recovered her because of Cyrus's protection: με...διεφύλαξε (sc. Κῦρος) δὲ σοὶ ὡσπερ ἀδελφοῦ γυναικῆ λαβόν.

In this talk I will 1) establish the parallel contexts of the citation and its original, 2) discuss the immediate implications of the citation for the text of Chariton (particularly the identity of the prisoner in question and D'Orville's supplement in 8.3.2, which I believe must be rejected after we understand why Chariton has cited Xenophon here), and 3) trace out the new citation's relationship to the other generally accepted citations in Chariton from the Pantheia-Abradatas scene in *Cyr.* 6.4.2–11 to draw broader conclusions about the way Chariton deploys the "beautiful captive" theme of the *Cyropaedia* and seamlessly integrates specific details from that work into his own narrative.