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| Nota di contenuto       | Frontmatter -- Acknowledgements / Pinheiro, Marília P. Futre -- Table of Contents -- Introduction / Konstan, David -- Mapping the World in the Ancient Novel -- Sailing from Massalia, or Mapping Out the Significance of Encolpius' Travels in the Satyrice / Jensson, Gottskálk -- Xenophon's 'Round Trip': Geography as Narrative Consistency in the Ephesiaca / Capra, Andrea -- Permeable Worlds in Iamblichus's Babyloniaca / Kasprzyk, Dimitri -- Babylonian Stories and the Ancient Novel: Magi and the Limits of Empire in Iamblichus' Babyloniaca / Connors, Catherine -- Theama Kainon: Reading Natural History in Achilles Tatius' Leucippe and Clitophon / Baker, Ashli Jane Elizabeth -- The Dialogic Imagination -- Fortunata and Terentia: A Model for Trimalchio's Wife / Byrne, Shannon N. -- Elements of Ancient Novel and Novella in Tacitus / Kugelmeier, Christoph -- 'A mirror carried along a high road'? Reflections on (and of) Society in the Greek Novel / Lalanne, Sophie -- The Heroikos of Philostratus: A Novel of Heroes, and more / Mestre, Francesca / Gómez, Pilar -- Springs as a Civilizing Mechanism in Daphnis and Chloe / Peters, Janelle -- Arcadia Revisited: Material Gardens and Virtual Spaces in Longus' Daphnis and Chloe and in Roman Landscape Painting / Meyer, Martina -- Narrating Voyages to |

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### Sommario/riassunto

The protagonists of the ancient novels wandered or were carried off to distant lands, from Italy in the west to Persia in the east and Ethiopia in the south; the authors themselves came, or pretended to come, from remote places such as Aphrodisia and Phoenicia; and the novelistic form had antecedents in a host of classical genres. These intersections are explored in this volume. Papers in the first section discuss "mapping the world in the novels." The second part looks at the dialogical imagination, and the conversation between fiction and history in the novels. Section 3 looks at the way ancient fiction has been transmitted and received. Space, as the locus of cultural interaction and exchange, is the topic of the fourth part. The fifth and final section is devoted to character and emotion, and how these are perceived or constructed in ancient fiction. Overall, a rich picture is offered of the many spatial and cultural dimensions in a variety of ancient fictional genres.

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