Adkins, Evelyn

**Discourse and Power: Lucius and Milo in Apuleius’ *Metamorphoses***

Speech, gesture, and other types of discourse such as silence and written text are tools of self-presentation as well as media for negotiating social relationships of status and power. In this paper, I examine the mechanisms of these negotiations in the fictional world of Apuleius’ *Metamorphoses*, focusing on the protagonist Lucius’ discursive self-fashioning in Books 1–3. Recent work on the ancient novel has examined the importance of speech, especially rhetorical speech, as one mode of characterization (Van Mal-Maeder 2001, De Temmerman 2014a & b; see also Harrison, forthcoming), while studies of the Second Sophistic have emphasized the importance of public performance and social networks in the self-definition of individuals and groups (Gleason 1995, Whitmarsh 2011, Eshleman 2012). Yet negotiations of power and identity may occur not only in public, rhetorical contexts, but also in private exchanges between individuals. Drawing on Laird’s discussions of the representation of speech and power in Latin literature (1990, 1999), I investigate Lucius’ fluid negotiations of identity and status during his private interactions with others in the opening books of the *Metamorphoses*. In his conversations with the strangers on the road to Hypata and his host Milo, Lucius seeks to present himself verbally as a member of the elite and an aspiring intellectual. Yet he undermines this image through his own words and actions, revealing an excessive curiosity about magic and a verbal and physical passivity that belie his claims to elite status and prefigure his metamorphosis into a speechless, enslaved animal.

From the beginning of the novel, Lucius attempts to fashion his identity as a philosopher through speech. On the road to Hypata, he delivers a monologue to two travelers on why one should believe the unbelievable. He gives as a didactic example his own experiences choking on a bite of food during an eating contest, but seeing a street performer swallow a sword and spear near the Stoa Poikile (1.3–4). Though he couches his tale in pseudo-philosophical language, it paints him not as an intellectual, but as possessing a low curiosity for spectacles and the gluttonous tendencies of a parasite.

This dissonance between Lucius’ attempts at elevated self-fashioning and their ultimate failure is even more apparent in Milo’s house. The characterization of Lucius and Milo draws on the traditions of Roman comedy, with Milo as the miserly host and Lucius as the frustrated parasite (May 2006, Keulen 2007). The implications of this, however, are social as well as literary. Lucius and Milo’s interactions are battles more than social exchanges, as Milo dominates Lucius physically and verbally. Milo greets Lucius as a high status guest, but seats him in his wife’s place at the foot of his couch, putting him in a socially inferior position. When Lucius hesitates, Milo pulls him down (1.23). Three more times, Milo physically moves Lucius, each time described by the phrase *iniecta manu* or *iniecta dextera* (1.26, 3.10, 3.12). This technical, legal term went out
of use long before Apuleius’ time (*legis actio per manus iniectionem*, Summers 1967). Apuleius uses it throughout the novel as an element of his own educated self-fashioning, but here it highlights Milo’s assertions of physical control. Milo also dominates Lucius verbally: during their first conversation, his overwhelming garrulity leaves Lucius stuttering, deprived of supper and sleep (1.26). Their second encounter leaves Lucius completely silent, now lacking dinner and sex as Milo delays his rendezvous with Photis, whom he plans to seduce to gain access to the world of magic (2.15).

Milo and Lucius’ interactions are a negotiation of their social identities and positions relative to one another. Each encounter is a battle for social control, all of which Milo wins in ways inappropriate to both of their elite statuses. Lucius’ silent acceptance of Milo’s physical and verbal dominance reveals a passivity and lack of agency that clashes with his supposedly high status. His inability to control his voice, body, and appetites for food, sex, and magic point to the even greater loss of status and agency he will experience with his transformation into an ass.

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Andreadakis, Zacharias

**The Concept of Anxiety in Apuleius’ *Metamorphoses***

Whoever has learned to be anxious in the right way, has learned the ultimate.
Among the families of terms in Apuleius’ vocabulary that have come to have a prominent position in the study of Apuleius’ *Metamorphoses*, one which has escaped notice of contemporary scholarship is that of *anger*, “anxiety”, together with its various cognates. Although this group of words is quite prominent in Apuleius’ novel, in which the words *anger*, *anxius*, *anxia* and *anxie* occur no less than sixteen times,¹ the cluster does not—on the surface—present any particular grounds for digging any deeper with a philological or exegetical shovel. The interpretation of anxiety both in this text and many others throughout the classical tradition has been rather conclusively standardized in lexical entries as a word that denotes either physical or mental distress. A passing reading of the *Metamorphosis* reveals that nearly all of Apuleius’ uses of the term appear to comply perfectly with the standard concepts and translations of anxiety—and as a result provide no interesting research cases. For instance, and to give only one of many examples, when Apuleius uses the expression *misella flens cum hesternis testibus introrumpit anxia* in 2.26, to mean that the young wife enters to find her lover dead, *anxia* can be neatly translated as “worried” or “mentally distressed” without much trouble. The same would be true for 2.5, 3.11, 3.19 and several other cases of the word.

Not all of Apuleius’ uses of anxiety abide by this paradigm, however. Upon closer inspection, in fact, the adjective *anxius* seems to undermine that very same paradigm whenever it refers to Lucius, the novel’s narrator. In wake of Winkler’s research, the reader of this novel needs to be on high alert in dealing with matters of self-reference in the novel, since it is at these moments in particular that the author tends to introduce an interpretatively stimulating interplay between narrator (*auctor*) and narrative agent (*actor*).² As this study will demonstrate, *anxius* represents a self-referential marker that changes the way a reader understand self-reference in the entire novel. Far from being just another word in the Apuleian metaliterary artillery, in fact, *anxius* is a term with some serious firepower. And it is for that reason that this study is devoted solely to the understanding of the word.

Comprehending the semantics of *anxius* in the *Metamorphoses*, one of the most complex mélanges of ancient fiction, promises to be helpful in at least three ways. First, it will provide a new key for re-interpreting a notion of paramount significance in Apuleius, *curiositas*, arguing that *anxius* should be taken, in all but one cases, as a synonym for *curiosus*. Moreover, and as a logical consequence, a new study of anxiety as curiosity can facilitate a more stable and coherent interpretation of Lucius’ thorny “religious conversion” story in the final, and most controversial book of the *Metamorphoses*, Book XI, as an outright mockery of transformation. Finally, and perhaps most heretically, it may provide a very plausible conjecture for the initial inception of the modern 19th-century philosophical movement of existentialism, exemplified through Kierkegaard’s existentialist manifesto, *The Concept of Anxiety*, along with a thorough overview of Kierkegaard’s overall close readings of Apuleius’, as manifested through his newly-published personal diaries, notebooks, and newly re-edited classic, the *Sickness Unto Death*.³

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¹ For the noun, *anger*, cf. Ap. *Met.* 3.11 (*angorem animi repelle*); 3.19 (*quo me tantis angoribus implicasti*). For the adjective, *anxius*, cf. 2.1; 8.25; 9.12; 9.17; 11.20. For the adjective, *anxia*, cf. 1.7; 2.5; 2.26; 5.12; 6.2. For the adjective *anxium*, cf. 11.21 (*anxium animum*). For the adverb *anxie*, cf. 2.25; 8.25; 11.23.

² Winkler 1985, esp. 12–20.

³ See Hannay 2014; Hannay 2008. See also the new and superior online Danish edition of Kierkegaard titled Søren Kierkegaards Skrifter (henceforth SKS), found at [http://skks.dk/forside/indhold.asp](http://skks.dk/forside/indhold.asp). A search for Apuleius in this database returns the following results, which one can follow (extending in two pages): [http://skks.dk/zoom/search.aspx?zoom_query=apuleius&zoom_page=2&zoom_per_page=10&zoom_and=1&zoom_sort=1&zoom_xml=0](http://skks.dk/zoom/search.aspx?zoom_query=apuleius&zoom_page=2&zoom_per_page=10&zoom_and=1&zoom_sort=1&zoom_xml=0). There, one can derive conclusive proof of Kierkegaard’s close readings of Apuleius, and his
Works Cited:

Arthur-Montagne, Jacqueline

Naufragus Hospes Aquis: Apollonius of Tyre in Merovingian Gaul

The Historia Apollonii Regis Tyri (HA) became one of classical antiquity’s most popular novels in the Middle Ages, engendering dozens of adaptations in Latin and vernacular languages. Modern readers often compare Apollonius to Alexander the Great and King Arthur, who had similar afterlives in medieval histories and romances (Archibald 1991, Konstan 1998). But the novel’s earliest known reader, the sixth-century poet Venantius Fortunatus, envisioned Apollonius alongside Odysseus and Aeneas as epic heroes linked by their sufferings on the sea. This paper presents a close reading of Venantius’ Carmina 6.8, in which Apollonius appears as a “shipwrecked guest-friend on the sea” (naufragus hospes aquis). I argue that Venantius presented Apollonius as a happy alternative to his epic predecessors in order to secure royal patronage at the Merovingian court.

The first half of this paper situates Carmina 6.8 in its historical context. In 566, Venantius Fortunatus departed for the court of Merovingian King Sigibert in search of a royal patron. After some months in Gaul with no official appointment, Venantius composed a poem to reveal himself feeling very ‘fresh off the boat.’ Bemoaning his travails at sea and the difficulty of securing personal transport, the poet compares himself to Apollonius (6.8.6). Venantius alludes to HA 12, when the hero washes ashore naked at Cyrene and survives by the hospitality of a fisherman and King Archistrates. Through this comparison, Carmina 6.8 encouraged Sigibert and the host of Merovingian councilors to follow the novel’s example and come to Venantius’ rescue (George 1991).

The second half of this paper accounts for why Venantius preferred Apollonius as the model naufragus hospes aquis instead of the most famous shipwreck heroes from classical epic, Odysseus and Aeneas. By highlighting allusions to Horace, Vergil, and Statius in Carmina 6.8, I show that Venantius was aware of these epic predecessors. I also demonstrate that the novel itself likens Apollonius to Odysseus and Aeneas in its narrative, as in the Vergilian shipwreck scene in HA 11 and the ball-game in HA 13. Thus antiquity’s more traditional models of shipwreck hospitality were certainly available to Venantius.

In Apollonius alone, however, Venantius found a naufragus hospes with a happy ending. For the Phaeacians, giving Odysseus a new boat had threatened the end of human interaction (Od. penchant for Cupid and Psyche’s story. For a brief, but problematic overview Kierkegaard’s close readings of Apuleius see Ake 2009.
And readers of the *Aeneid* would certainly remember Dido’s disaster in return for welcoming Aeneas (*Aen.* 4.630–705). The *HA*, I argue, offered a new model of epic hospitality, in which Apollonius’ salvation profited not only himself but also his rescuers. If King Sigibert was reluctant to have an Odysseus or an Aeneas singing epic woes at his dinner table, then Venantius introduced the figure of Apollonius to counter classical skepticism of foreigners passing through. By comparing himself to *naufragus* Apollonius, I conclude that Venantius used the novel to teach the Merovingian court about hospitality and lay the groundwork for a guest-friendship that could benefit both the host and the *hospes*.

This paper contributes to the broader study of the ancient novel’s reception and readership in the Early Middle Ages. In addition to scholars of the *HA*, my research will appeal to those interested in the poetic and political appropriation of imperial fiction.

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Avlamis, Pavlos

**The Fall of Troy and the Paradoxical Cityscape in Quintus of Smyrna *Posthomerica* 13**

Quintus’ description of the destruction of Troy in book 13 of his *Posthomerica* parades a disrupted and marvellous urban landscape. An elaborate fusion of battle and festivity unfolds as the Achaeans begin their attack while the Trojans are drunk from their celebrations. Blood mixes with wine and the inebriated Trojans fight back the invading Achaean soldiers with the paraphernalia of dinner and symposium. Such an emphasis on incongruous contrasts as well as the ekphrastic elaboration of destruction has been attributed to the influence of rhetorical education. Moving beyond the acknowledgment of this influence of rhetorical technique on epic, I argue that both paradox and ekphrasis perform cultural work in Quintus that can be understood better when we deprioritise genre and focus instead on the shared uses of the paradoxical cityscape by a variety of Imperial authors. We can find fruitful comparanda in the novel and other prose: the paradoxographical ekphrasis of Alexandria in Achilles Tatius with its desire for presence, the *Rhodian Oration* (Or. 25) spuriously ascribed to Aelius Aristides with its focus on the fragmentation of the earthquake-hit city, and the opening of Heliodorus’ *Aethiopica*. Webb 2007 has shown that ekphrastic cityscapes in rhetorical practice were evoked in the reader’s imagination by sparse descriptions of basic urban structures (walls, temples, etc) that allow room for the reader’s own urban experience to supply the rest. This mixture creates literary cityscapes that are both authorial and readerly, past and present, familiar and strange. Accordingly, Quintus’ Trojan cityscape depicts the foundational moment of the fall of Troy for Roman Greek audiences as both relatable and other. This ambiguous aesthetic trope rewrites the Iliadic vision of Troy and engages with Roman and Greek cultural origins in a way that accommodates a Roman Greek identity. At the same time, the thematic fusion of symposium and battle reinforces the contrast between life and death, present and past, as well as between epic war and the readerly space of the symposium.
Quintus’ dialectic between the lived present and the dead past invokes the sense both of cultural rupture and of continuity with the past.

Baker, Ashli

**Cruci-fiction: Real and Metaphorical Capital Punishment in Apuleius’ *Metamorphoses***

Apuleius’ *Metamorphoses* has long been understood as a text in which Roman realities can be seen playing out in an otherwise fictionalized world where magic reigns and men can become beasts (e.g. Millar 1989, Finkelpearl 2007, Connors 2008, Graverini 2012, Bradley 2012, and Sabnis 2012). In this paper I explore one aspect of the “real world” infiltrating Apuleius’ novel: his depiction of capital punishment.

References to capital punishment appear throughout the *Met.*, from Lucius’ fears after slaying the wineskin robbers (3.1: where he describes himself as *carnificem imaginabundus*) to the bandits’ ideas about how to punish Charite for trying to escape (6.32: *patibulo suffigi*). These include words and phrases that connote capital punishment generally (e.g. 9.42: *poenas capite pendere*, the penalty awaiting the *hortulanus*) as well as those that point to specific types of execution (e.g. 10.8: *culleus*). The most frequent type of execution mentioned in the novel, however, is crucifixion, which appears in the use of words such as *patibulum*, *crux* and its derivatives, and *furca* and its derivatives (e.g. 1.15, 3.17, 4.10).

Recent work on crucifixion in the Greek and Roman literary tradition has sought to catalogue instances and understand the language that authors use in discussing this method of execution (Granger 2014). So far, however, despite the rich body of scholarship centered on recurring metaphors in the extant ancient novels, and Apuleius in particular (e.g. Harrison 2005, Frangoulidis 2005, Graverini 2005, Montiglio and Schmelling 2006), there has been little analysis of the many instances in the *Met.* in which the language of crucifixion is used metaphorically. For instance, when persuading Photis to help transform him into an owl, Lucius swears not to seek out other women on the grounds that any owl caught inside is nailed to the door in order to lustrate the house by its “torture” (3.23: *suis cruciatibus*). While this can mean merely “torture,” the fact that the owl is nailed to wood and the punishment is described with the word *cruciatus*, a derivative of *crux*, “cross,” introduces notions of civically sanctioned capital punishment and perhaps should even be thought of as the proper punishment for the magician embodied in the owl. In this paper I will focus on these metaphorical uses in order to understand the extent to which the metaphor draws on the original meaning of the words and how this original meaning might shade our interpretation of the new context.

I would suggest that, just as the thematization of slavery in the *Met.* can be seen as space in which Apuleius explores elite fears of loss of status, so too the language of execution by crucifixion may be seen as space in which he explores the lack of bodily self-determination and integrity so valued by Roman elite males. In addition, this may be an area of the novel in which he subtly intertwines part of his own life narrative, that of a man brought to trial on a capital charge for witchcraft.
About the Representations of Physical Beauty in 12th Century Byzantine Novels: Ultimate Endorsement of the Portrait

The emphasis placed on the power of pictures in Byzantium is known to be of an exceptional richness. Indeed, after the famous iconoclastic controversy in the 9th and 10th centuries A.D. and the gradual then definitive triumph of iconodules over iconoclasts, iconography started playing a major role in the whole Empire, not only as a material support and a vector of worship for the orthodox religion, but also, more generally, as a potential means of artistic expression. Yet, it has to be noted that this is the particular context in which a renewed interest for Greek novels took place in Byzantium, as evidenced by various sources such as Photius’ Biblioteca, Suidas’ Lexicon or, nearly three centuries later, an essay by Michael Psellos on this topic; then the revival of novellistic writing in the 12th century, represented by Hysmine and Hysminias by Eustathios Makrembolites, Rhodanthe and Dosikles by Theodoros Prodromos, Drosilla and Charikles by Nicetas Eugenianos and Aristander and Kallithea by Constantine Manasses.

The documented literary legacy of the ancient Greek novellistic corpus (Achilles Tatius and Heliodorus, but also to a lesser extent Longus and Chariton) found in these four Byzantine novels, which can even sometimes imitate it, has often been duly mentioned. However, among the innovations that it contains, the treatment of characterization, in particular through the detailed description of the characters’ physical appearance, raises a central question. Indeed, in a now famous article, Sandrine Dubel, as a sequel to a remark by Erwin Rohde, demonstrates that, in the case of Ancient novels, “beauty feeds itself from the Romanesque without being really described” and that “conversely to our modern habits, portraits tend to be an exception rather than a rule.” And when such portraits do exist, with the notable exception of Theagenes in the Aethiopica, these characters are portrayed in a rather thrifty way (the few details mentioned being significantly relevant to the narration), either indirectly (thanks to the ekphrasis of a work of art that deserves comparison) or implicitly. Sandrine Dubel concludes that “it results from a poetic choice as much as from an aesthetic strategy”, which aims at highlighting on the one hand the overall impression produced by the main characters on particular details of their appearance that would degrade its ideal features, and on the other hand the moral description of secondary characters on their physical description.

If such an absence of physiognomy may legitimately seem surprising in the Ancient Greek novel, the present paper will intend to show that it is no longer rejected from the 12th century corpus: on the contrary, novelists credit it with a major importance, by setting a significant analogy between ethopoeia and prosopopoeia and by playing with the codes underpinned by this analogy. Evidence of this can be found in Theodoros Prodromos’ and Nicetas Eugenianos’ novels, which, once the heroine’s capture is mentioned, start with a thorough and detailed description of her physical appearance. Here, beauty is not a simple element of characterization any more, but is precisely embodied in features whose issues we intend to analyze and discuss. Starting with the

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6 Rohde, E. 1876, Der griechische Roman und seine Vorläufer, Leipzig, p. 154.
examples of a few portraits of both graceful and freakish characters, we shall try to reveal which normative conventions the novelists refer to, which cultural ideals they tend to endow their creatures with, and for which aesthetic reasons they may sometimes subvert these conventions and these ideals in their *ekphrasis*.

Bearden, Elizabeth B.

Monstrous Births and Disabling Receptions: Heliodorus, Cervantes, and the Representation of Disability in the Reception of the Greek Romance

This paper will begin to trace a genealogy of disability in the reception of the Greek romance, from monstrous birth to (dis)abled authority. The representation of disability in the modern novel has received a great deal of attention with the emergence of Disability Studies in the past thirty years. For instance, Disability Studies scholars have argued that disability is often used in the novel simply as a narrative hook to draw in the reader, what David Mitchell and Sharon Snyder have called a narrative prosthesis, or as a tool of negative figurative characterization, what Mitchell and Snyder call the materialization of metaphor. Just as scholars of the ancient novel have questioned and redrawn genealogies of the birth of the novel, it is necessary to question the origins and reception of the genre’s representation of disability, which can be traced through the depiction of both congenital and accidental forms of impaired bodies, and which allows for physical variation or impairment to exist without necessarily becoming disabling.

In his final work, *Los trabajos de Persiles y Sigismunda* (1617), Miguel de Cervantes Saavedra names the *Aethiopica* of Heliodorus as his chief inspiration, hoping that his own work will in fact surpass its Greek model, “si ya por atrevido no sale con las manos en la cabeza” (“if it doesn’t for its audacity emerge with hands on its head”). This speculation about the potential for monstrous birth is surely meant to be both humble and humorous, but it also, I suggest, points to anxieties about the romance as deviating from the kind or type of the classical epic and underscores the romance’s emphasis on the exceptionality and vulnerability of its protagonists. Chariclea, born white to black Ethiopian parents, was cited in wonder books of the Renaissance as an example of a monstrous birth resulting from the monstrous imagination of her mother, who gazed at the image of the white Andromeda during Chariclea’s conception. Chariclea’s mother’s fearful rejection of her own child reflects the ancient Greek practice of exposure of monstrous infants, and Cervantes’s allusion to the potential for monstrous literary genesis echoes this fear. Nevertheless, physical impairment is an indelible part of Cervantes’s work, in which his own status as a wounded warrior, which earned him the nickname of El manco de Lepanto or the cripple from Lepanto, is vital to his self-representation as author of the work in its prologue, and in which disabled people, who leave votive offerings at the Cathedral of Guadalupe, have a place in Christian salvation. Just as

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9 In accordance with the cultural model of disability, “impairment” connotes manifestations of physical and mental difference, and “disability” connotes the social transformations of impairment. The relation between the two is reciprocal.

the *Aethiopica* poses the ‘problem of Chariclea’s blackness only to accept her bodily variation in
the end with her return to her proper, royal status, the *Persiles* makes room for both monstrous
births and (dis)abled authority.

Beck, Roger

*Cognition and Narrative in Ancient “Literary” Horoscopes*

The horoscopes preserved in ancient astrological works constitute a sub-genre of ancient
narrative with its own particular form, conventions, and constraints. In this paper I shall start an
exploratory analysis of these horoscopes from a narratological and cognitive perspective.

“Literary” horoscopes (so-called to distinguish them from horoscopes in independent
documents, mostly papyri) have two components: the horoscope itself (i.e. the positions and
configurations of the stars, principally the seven planets, at the “native’s” birth) and the outcome,
the actual events in the native’s life. Literary horoscopes are thus exercises in retrospection, not
prediction. Their narrator’s intent is to demonstrate why such-and-such a celestial configuration
indicated or caused such-and-such a terrestrial outcome.

Always and necessarily, then, literary horoscopes tell a double story: a celestial narrative and a
terrestrial narrative. They also make unusual truth claims; for unless the celestial configurations
were indeed what the astrologer says they were and the terrestrial outcomes likewise, the claim
that the former indicated the latter—or caused it—collapses and the entire narrative becomes
incoherent and pointless. The reader of a “literary” horoscope is thus confronted with two real-
world stories. These two stories combine into a third story, which is not just the sum of its two
parts, but rather a metanarrative allowing the reader to comprehend a unified reality of a linked
earth and heaven.

As an example through which to explore the narratology of ancient horoscopes I have selected
Neugebauer and Van Hoesen, *Greek Horoscopes*, No. L 95.V.14 (14 May 95 CE), p. 97 f., from

Benson, Geoffrey

*Cupid and Psyche and the Illumination of the Unseen*

One of the key motifs in *Cupid and Psyche* (henceforth *C&P*), the longest inserted tale in
Apuleius’ *Metamorphoses* (*Met.* 4.28–6.24), is that Psyche cannot see her husband. Invisibility is
important because of what the story is and how it works. Cupid’s invisibility is foregrounded to
cast the events in the tale in mythical terms (Tegethoff 1922). It is also a useful literary device that
either helps account for the fact Venus does not catch Cupid disobeying her orders (Schlam 1992,
87) or builds suspense (Winkler 1985, 89–93).

However, this motif is also foregrounded because of a specific visual problem: how can humans
envisage and represent what they cannot normally see? In the first part of the paper, I trace
Psyche’s missteps. Psyche is unable to imagine what her husband looks like (*Met.* 5.8.4; 5.15.4).
Psyche also does not heed her husband’s warning that she will not see his face if she sees it (non videbis si videris, 5.11.4). She drives Cupid away after gazing upon him (videt...bestiam, 5.22) in the same way she looks at his palace in a focalized passage at the start of Book 5 (videt lucum...videt fontem, 5.1–2).

_C&P_ suggests Psyche’s way of looking at Cupid is unhealthy, but it does not explicitly explain how Psyche should envisage the invisible. However, in his philosophical works, Apuleius states that the invisible can be perceived with the mind’s eye, the intellect (Plat. I 200; cf. _Fl._ 10.3–4). He puts this into practice when he describes the invisible substance of demonic bodies at _Soc._ 140–143. It is possible to interpret _C&P_ by embedding it in Apuleius’ intellectual background (Zimmerman 2009, 228–229). By this line of reasoning, the disaster happens because Psyche looks at material objects and the divine with her eyes, when she should gaze at the divine with the mind’s eye, the intellect (cf. Panayotakis 2001). Cupid’s use of _videre_ twice in quick succession hints—albeit obliquely—at this dichotomy. How intellectual vision can be acquired is not described in _C&P_, but it is outlined in Plato’s _Symposium_, which Apuleius knew (Apol. 12). Diotima tells Socrates that an experience with beauty in its material forms starts the climb to the abstract beauty (Sym. 210b). This idea could help guide interpretation of _C&P_. Beautiful material objects dazzle Psyche, but she never ascends. It is only because of Cupid’s love that she joins the gods (Graverini 2012, 105).

Why aren’t these processes illustrated explicitly in _C&P_? Perhaps it is because _C&P_ is a story, not a philosophical tract. Further, by not modeling the right way to envisage the invisible, _C&P_ invites readers to make Psyche’s mistake. _C&P_ is written in such a way that readers see Psyche’s world, as Walter Pater recognizes in _Marius the Epicurean_ (“one seemed to see and handle the golden hair, the fresh flowers, the precious works of art in it!”). The tale is littered with ekphraseis that are particularly vivid because they “reflect the iconography of contemporary monuments” (Schlam 1992, 93). They are also focalized: readers see what Psyche sees when she wanders through Cupid’s palace and gazes at his body.

The stakes are high because _C&P_ produces a vision of the invisible for its audience, and readers who do not move away from vision of the eyes and remain entranced by the text’s beautiful surface may miss out on a special opportunity. _C&P_ draws on a wide range of myths—“floating star-matter of many a delightful old story,” as Pater puts it—and this mythic texture has encouraged generations of readers to interpret _C&P_ as an allegory, which can be defined as “a mode of representation which renders the supernatural visible” (Brown 2007, 5). Platonists after Apuleius, in fact, came to believe that allegorical interpretation “might offer a kind of pathway for this ascent, and that hermeneutic activity might lift one up through ontological levels, anagogically, toward the One” (Struck 2010, 59, 68). Whether Apuleius anticipates these developments is difficult to say, but _C&P_ is a powerful narrative. It is written in a way to produce visions of the invisible for those readers who “choose,” as Pater puts it, to take the story as an allegory.

**Citations:**


Bianchet, Sandra

From Story-Listener to Storyteller: A Metamorphosis of Lucius in Apuleius’ Metamorphoses

The largely-debated first chapter of Apuleius’ Metamorphoses (cf. Tilg 2014, 19–35) gives the reader important pieces of information on the book he/she is about to read, among which we highlight the following: it does not concern only one story, but many (varias fabulas); and the stories may involve double metamorphoses (figuras fortunasque hominum in alias imagines conversas et in se rursus mutuo nexu refectas). Another topic included in the preliminary words, often referred to as a prologue (Walsh 1994; Tilg op.cit.), is that the narrator is sure that the reader will entertain him/herself throughout the coming pages (lector, intende: laetaberis!). What is soon to be revealed to the reader is that it is an Ego-narrative (the book has an I-narrator, named Lucius), and that there are not only many stories, but also many storytellers, with whom Lucius, either as a human being, or an ass, shares the responsibility on what is being registered in the book.

Many relevant aspects concerning the inserted/embedded/framed tales in Apuleius’ Metamorphoses have already been discussed. There has been made the suggestion (Anderson 1984, 219) that Apuleius, together with Petronius, is a “flamboyant adaptor, editor and translator”, a writer that works with traditional oriental materials, updating it to his own time. P. G. Walsh, in the introduction to his translation, claims that the episodes and anecdotes inserted in the Metamorphoses “reveal Apuleius’ talents and limitations as a story-teller” (Walsh 1994, xxvi). Holzberg 1995 concentrates his comments on the “centre-piece” of the novel—sc. the tale of Cupid and Psyche (Met. 4.28–6.24), mainly on the concept of curiositas. An interesting and new approach is presented by Tilg 2014, especially in the third chapter (“A Poetics in Tales: Milesian, Neoteric, Odyssean”), where the author takes into consideration the use of lepos by Apuleius as a literary programme. In his discussion the author calls attention to an important aspect of the narrative: the fact that addressing the reader is Lucius’ privilege, a technique used in the prologue and from book 8 on, when the inserted stories are told by Lucius himself.

Departing from the discussions mentioned above, we will turn our attention to some aspects of style and narrative manners in the inserted tales which may underlie Apuleius’ treatment of Lucius as a narrator. We will focus our investigation on whether there would be a programmatic development of the skill of storytelling in the course of the narrative itself. We will explore the recurrence of some textual devices, shown to be relevant to the actual discussion. Mainly, the
ironical use of adjectives, as, for example, in book 9 (*puica uxor*, for an adulterous wife); the use of *prorsus*, *omininus* and *protinus* to give sequence to the narrative (abundant in the tale of Cupid and Psyche); and the choice of direct speech or retelling the story in the third person, will be taken into consideration in three different contexts of insertion: 1- tales told to Lucius, by other storytellers, who assume the first person; 2- the tale of Cupid and Psyche, narrated in the third person, heard by Lucius; 3- the tales told to or heard by Lucius, retold by himself, in the third person.

Our purpose will be to analyse whether Apuleius conveys the articulation of the inserted tales not only within the plot, but also through the narrative techniques themselves. From this perspective, the stories which Lucius registers through the voice of other characters could be understood as part of the learning process undergone by him, in a way that could be connected to the effort of keeping up with the promise made in his first words: sharing wonderful and amazing tales with the readers.

Bierl, Anton

I. Longus’ views on an infantile life in Lesbos

According to Daniel Selden (1994) the novel is built on the figure *syllepsis*, the paradox of shifting between contrary worlds and discourses. Longus in particular fluctuates between two systems. According to historical circumstances and ideological perspective, Longus’ evaluation and his aesthetic appreciation oscillate between an ideal work “of noble innocence and silent magnitude” (Winckelmann) expressing a devoted reverence for the cheerfully religious world of nature and one of cynical voyeurism and rhetoric, between the stance of Goethe and that of Rohde, between *physis* and *mimesis*, true bucolic nature and disclosure of false escapism, love and pornography, veneration of the country and the view from the city, and, last but not least, between happy life in holy harmony with nature and cynical capitalism.

Over the course of four books Longus describes how long two youths need until they can finally convey their overwhelming love. This absurd constellation becomes plausible through a dislocation into a childlike, original state of the “very first time” in mythic prehistory, whereby the characters remain embedded in a conventional social environment.

This paper aims to regard this sylleptic feature in a new light: I argue that Longus as epigone, using Theocritus and the shifting bucolic reception, writes a metatext on contemporary Second Sophistic theory of art and on his socio-political reality. Mimesis and the paradoxical constellation of *mimesis mimeseos* shed light on his unoriginal times.

I argue that Longus’ text, the imitation of a painting in the novelistic format, reflects on absent realities. The novel thus builds upon the *simulacrum* of a votive image and becomes a hyperrealist text that simultaneously lacks any reference to reality. Longus shows how the childish world exists only to hide the real world. He acts as if Lesbos were true and real in its marvelous bucolic and utopian glamor, while at the same time highlighting it as imaginary. By uncritically delving into this other world without space and time, the readers escape from reality. Thus Longus camouflages the infantilism of life and love. But at the same time, by applying ironic and distancing strategies and dissuasion, the novel self-consciously makes the readers aware of the camouflage.
To show the perspective that art is truer than nature, we regard certain features that are hardly discussed:

- the strange exactness of pseudo-causation
- the pseudo-word in reality
- the infantile and playful nature of war
- the distorted world in miniature
- the processuality and artificiality of love
- the alluring music and poetics contrasted with the distancing comments and irony
- visibility of the absent presence
- capitalistic economy in utopian pre-economy
- paternalistic gender-division in a pre-gendered natural world.

In conclusion this paper will shed new light on a fascinating text within a new theoretical framework.

**Bibliography:**


**II. Progress and Recent Trends of Scholarship on the Ancient Novel in the Field of Myth, Religion, and Ritual**

The roundtable dedicated to the topic at ICAN IV and the volume, collecting the most important papers on myth, religion, and ritual edited by M. Futre Pinheiro, A. Bierl and R. Beck, *Intende Lector: Echoes of Myth, Religion and Ritual in the Ancient Novel*, Berlin/Boston: Walter de Gruyter 2013 are a milestone for further progress since 2008. The volume affirms the ongoing trend to move away from origins, from the Procrustean bed of Merkelbach’s mystery theory but to look at intersections and mutual effects. It becomes increasingly clear that the fictional and erotic texts are not derivative of religious discourses but rather function in conjunction with them as an effective aesthetic and poetic medium, in the sense of dynamic interface, cross-overs, passage, and interdiscursivity. Thus religion is neither the center nor a cultural accessory but is firmly assimilated to the poetics of the erotic genre. The volume and further work published since then show that myth can trigger the action at decisive moments, produces important analogies, intensifies content through exempla, and is simply material that is ‘good to think and play with’. On the side of ritual, we can detect a certain shift of interest from Merkelbach’s mystery paradigm towards puberty initiation in a broader sense.

Recent scholarship tends not to isolate religion as a special category limited to experts but to link the phenomenon with intertextual, interperformative, and interdiscursive processes. Moreover, general themes such as space, anthropology, cultural history, performance, cognitive narratology, poetics, metaliterature, gender, violence, identity, the relation to the divine, eros, and psychology (Freud and Lacan), are fruitfully linked with studies on myth and ritual.
Apuleius is still central—especially in connection with the Groningen commentary project—and the long awaited commentary on book XI by W. Keulen, S. Tilg, L. Nicolini, L. Graverini, S. Harrison, S. Panayotakis, and D. van Mal-Maeder (2014) is groundbreaking in this regard. But the other five ideal Greek novels come to the fore as well. Another trend is to focus on the mutual influence between Greco-Roman novels and Christian, Coptic, Gnostic, and other oriental texts in regard of religious or philosophical perspectives.

Landmark studies of the wider, cultural approach are Tim Whitmarsh’s *Narrative and Identity on the Ancient Greek Novel* (2011) and Anna Lefteratou’s *Mythological Metafiction. Myth and Narrative in the Greek Novels* (to appear) on intertextual and metaliterary aspects. Personally I am still working on a monograph titled *Youth in Fiction* where I argue that the novels about a young couple’s first love and the ensuing adventures deal with the important biographical threshold of marriage, helping to overcome the central crisis of adolescence. In a kind of dream sequence on the level of a fairy-tale structure, the suppressed fears and passions of puberty are set in action entirely revolving on metaphors of love.

Billault, Alain

**Chariton and the Shadow of War**

It has long been recognized that the first sentence of Chariton’s novel echoes the first sentence of Herodotus’ *History* and of the *History of the Peloponnesian War* by Thucydides. But Chariton does not follow the path of Thucydides when he speaks about war. If he refers to the Peloponnesian war, he does not intend to tell it. But this war casts its shadow over his novel from the first book through the last. The story is scattered with many references to a single episode of the conflict, the Athenian expedition in Sicily and the Athenian defeat by the Syracusan general Hermocrates. Hermocrates’ part in the novel is a consequence of the glory he has derived from this victory. The repeated mention of his success is never connected to any precise historical event, let alone chronology. It is a sort of cloud which accompanies the destiny of Hermocrates’ daughter Callirhoe and overshadows the presence of Chereas. When the latter gets the opportunity to be a part of a war, it is an imaginary war and a short one which receives an elliptical and unprecise treatment. It looks like another shadow which is likely to be less remembered than the victory of Hermocrates. This ghostly presence of war in Chariton’s story may suggest two conclusions. First, as Chereas is overshadowed by Hermocrates and takes part in a war that does not matter much, he cannot be a war hero and has no choice but to be a love hero, according to the initial announcement by Chariton of his main theme. Second, the Greek characters of Chariton live in the shadow and the remembrance of a big past war as if no such war could be available to them. At the time of Chariton, Greece and the Greeks seem to have got out of big history.

Blood, Christian
A Roman Butterfly in the Land of Morning Calm: Apuleius’ Cupid and Psyche in Korean 만화 (manhwa)

This paper examines the reception of Apuleius’ “Cupid and Psyche” in South Korean manhwa, an indigenous genre of sequential art and animated film (not to be confused with manga, a Japanese form better known in the west). Since the mid-2000s, one particularly successful manhwa, Olympus Guardian, has mined Bullfinch’s retellings to bring Greco-Roman mythology to millions of children in the Republic of Korea (ROK) via Saturday morning cartoons and comic books. Of all the show’s episodes, 해로와 프시케의 사랑, “The Love of Eros and Psyche,” ranks among its most popular, rendering Psyche an immensely popular feminist heroine in the eyes of several generations of Asian women. However, the version of Apuleius familiar to all Korean schoolchildren is uniquely its own, as much of its new Asian context as for it.

Because this paper presumes a western audience not intimately familiar with the post-partition culture, politics, and commercial entertainment of Korea—sometimes referred to the Land of Morning Calm—my presentation will first situate this manhwa in its unique context. This is important because the political and economic conditions of modern Korea both describe and prescribe Korean classical receptions: Unlike China, Vietnam, Thailand, Japan, or Philippines, Korea was never colonized or administered by a western power, and the American Protestant missionaries who helped establish Korea’s universities did not include pagan material in their educational program. Consequently, the high culture components of, on the one hand, the republic’s ideological state apparatus (e.g., nationalized secondary school curriculum, university system, or civil service exam), and, on the other, its national imaginary (i.e., the literature or historical events mined for Korean-language mass media), remain unengaged with western cultural capital until recently. Yet, Korea’s taste for American popular culture grew, in general terms, from the bottom up: American soldiers, who have been present on the peninsula for three quarters of a century, brought gum and spam, while overseas Koreans, who moved to North America during the post-partition diaspora, learned to love fast food and Hollywood. However, just as the larger Korean economy was centralized in the 1960s so that 재벌, chaebol (a dynastic conglomerate that inherited the social and economic function of a clan structure) could efficiently copy, modify, mass produce, and export commodities, the republic’s homegrown mass media and popular culture absorbed western genres wholesale in order to produce their own analogues. Hence, a manhwa Apuleius that is distinctly reconfigured for a Korean market.

Having reviewed the current context of Olympus Guardian, my presentation will turn to an analysis of the comic itself. Particularly interesting is the change of frame narrative: all of Asinus aureus has been erased, with the old crone calming the imprisoned Charite replaced by a father telling stories to entertain his children, Ji Yeon and Ji Woo, while their mother is absent, presumably at work. The domestic tableau offers an image of the emerging a nuclear family enjoying leisure that had all but disappeared in modern, post-Olympics Korea, while authorizing a working mother at the precise moment when dual-income families had become a national necessity. Latter-day social changes and anxieties turn out to be just as conspicuously reflected within the inset tale. As a capable female protagonist, Psyche is arguably Korea’s first children’s feminist heroine—albeit not according to western standards, with individual agency played down (Psyche receives help completing Aphrodite’s tasks, and recuperates her marriage). Moreover, the
manhwa underscores Psyche’s complex positive and negative personality traits, such as the guile necessary to deceive and disobey the authority of parents and husbands. It is not coincidental that the cartoon began airing at the same time that feminism first found mainstream success in the ROK. Rather, western scholars of the ancient novel are faced with a thoroughly unexpected situation: Apuleius’ inset tale par excellence is most famous in 2015 in a Korean cartoon, in which Psyche is pressed into service as a mechanism for authorizing and mediating changing social mores, which in turn must be coded as Greco-Roman to achieve Korean legitimacy.

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Blythe, Barbara

**Petronius’ Talking Birds: Avian Mimicry and Death in the Cena Trimalchionis**

Colorful visual descriptions are a striking feature of the *Cena Trimalchionis* in Petronius’ *Satyrica*. One such color reference that has yet to receive adequate explanation is the description of Trimalchio’s doorman, who wears a green tunic and red belt (28.8). Most explanations have focused on the contrast between his menial position and his extravagant attire, the gaudy color combination, and the possibility that he (or Trimalchio himself) supports the green faction at the town’s circus. Grant (2004, 244–245) rejects the idea that the significance of the red and green uniform lies merely in its garishness, yet offers an interpretation based upon general associations of the two colors (green signals youth, while red has connotations of eastern luxury). All of these explanations are somewhat vague.

In this paper I argue that the combination of green tunic and red belt would suggest a parrot to the Roman reader. Domesticated parrots in the Roman world were almost exclusively Indian rose-ringed parakeets (*Psittacula krameri manillensis*), which are characterized by green bodies and red rings around their necks. Parrots are almost always portrayed as such in Roman art and literature.

Trimalchio’s doorman is accompanied by a multicolored magpie that greets guests as they enter (28.9). Magpies are often mentioned alongside parrots in Roman literature due to their ability to mimic human speech and the variegated plumage of Trimalchio’s magpie connects it with the bright attire of the doorman. Parrots and human speech are connected in a poem attributed to Petronius (fr. 45 Müller) about a parrot from India that has learned to speak Latin. Parrots were often trained to salute emperors and Trimalchio’s magpie and parrot-like doorman may therefore signal a comic attempt to convey imperial grandeur.

The reference to a parrot-like doorman should be viewed through the lens of Ovid’s *Amores* 2.6, in which the poet laments the death of Corinna’s parrot and describes a portion of Elysium set aside for deceased birds. Ovid’s poem itself looks back to Catullus’ dirge for his mistress’ dead sparrow (a poem that mentions the gloomy journey to the underworld that awaits the bird) and Hellenistic pet epitaphs. Statius’ *Silvae* 2.4, while composed later than the likely date of the *Satyrica*, is a lament for a deceased parrot that looks back to *Amores* 2.6. Parrots in Latin poetry are closely connected with themes of death and *katabasis* and a parrot reference at the entrance to Trimalchio’s house is therefore fitting, as his realm is a metaphorical underworld. Chandler (2005, 328–330) connects Trimalchio’s magpie with the concept of birds as Platonic symbols for the soul and suggests that the caged magpie represents the soul trapped within the body and, by extension, both Trimalchio and the Sibyl he encounters at 48.8. Like the Sibyl, trapped within her physical body and unable to die, Trimalchio is obsessed with the idea of enjoying corporeal pleasures after death. The parrot-like qualities of the doorman strengthen this avian allusion to death and the underworld.

The similarities between the doorman and a parrot also suggest another comparison, this time between Trimalchio himself and a parrot. Like the Indian bird, Trimalchio has eastern origins and is fond of combining the colors red and green. The verbal mimicry of parrots is often employed by Latin poets as a metaphor for dull literary imitation and Trimalchio, like the Indian parrot that...
boasts that he has learned to speak Latin (fr. 45 Müller), mechanically parrots the elevated culture to which he aspires. Viewed alongside the various Latin poems about dead parrots that themselves self-consciously mimic their predecessors, the parrot-like qualities of the doorman suggest mimicry and death, themes that are ubiquitous in the Cena Trimalchionis, as well as in the Satyrica as a whole.

**Select Bibliography:**

**Bowie, Ewen**

**Life on Earth: the Paradoxographic Turn in Antonius Diogenes, Achilles Tatius, Iamblichus and Longus**

The short paper will sketch the shift from Antonius Diogenes’ play with chiefly physiological and cosmological *paradoxa*, interlaced with apparently powerful magic and told by some level of intra-diegetic narrator, through a narrower range of cases drawn from the animal kingdom in Achilles Tatius and expounded by the unreliable quasi-primary narrator Cleitophon, to Iamblichus’ preference within paradoxography for grotesque customs and actions over the scientifically bizarre (apparently purveyed by a pseudo-documentarily guaranteed primary narrator). It will conclude by assessing Longus’ parodic take on this novelistic trope.

**Bozia, Eleni**

**Petronius’s *Ekphrasis* and its Reincarnation in the Greek Novel**

In this paper, I argue that Encolpius’ visit to the art gallery in Satyricon 83 can be read as a metalanguage for the literary technique of *ekphrasis*—Petronius by seemingly adopting some of the characteristics of the traditional *ekphrasis* unravels its mechanisms—while it also prefigures the reappearance of *ekphrasis* in the Greek novel. On that basis, I contend that the reconsideration of visual and literary creations as they appear in Longus’ and Achilles Tatius’ *ekphrasis* emanate from its remodeling by Petronius.

More specifically, this paper discusses some of the sources from which Petronius might have drawn his material and examines the evolution of the traditional *ekphrasis* in Petronius and its subsequent rebirth in the Greek novel. I examine the *syncretis* of the *mythological exempla* into the text and the literary filtering they undergo in the hands of Petronius so as to constitute not only allusions to his literary predecessors, namely Theocritus, Apollonius and Ovid, and a clear demarcation of Petronius’ erudition, but also a literary reconstruction of the technique of *ekphrasis*. I argue that Petronius repurposes traditional *ekphrasis* in order to ridicule Encolpius by means of witty allusions and comment on earlier uses of its composition. Therefore, Encolpius
subliminally deconstructs himself, while procuring an innovative nature for the ekphrasis. A more profound consideration reveals also other literary artifices, as the features of this ekphrasis affect the reading of Encolpius’s character and also function as its own metalanguage. More specifically, I discuss the elements that Petronius’s ekphrasis shares with the basket in Moschus’s Europa, the cup in the first Idyll of Theocritus, and Jason’s cloak in Apollonius’s Argonautica. Petronius plays both with traditional motifs and new ways of handling them, opening the mind of the reader to the ekphrasis as a concept, the different ways in which it might be composed, and how it may change the text.

The discussion of the true nature of this literary motif becomes interesting and substantiated when we read Dio’s Olympic Discourse and his perception of art and literature, albeit in the context of an argument regarding artistic representation of divinities. If we consider ekphrasis the re-embodiment of painting within literature, as it overcomes the spatial existence of paintings and transgresses the descriptive limitations of an actual artifact by invoking the infinite linguistic maze of literary creations, then Dio in Oratio 12 sets this existential duality of the ekphrasis in the foreground and explicates literature as an eloquent exegesis of art.

Finally, I argue that Longus and Achilles Tatius apply Petronius’s initial untraditional usage and Dio’s ‘definition’ onto the narrative of their novels. To them ekphrasis becomes a phenomenon of nominalism, a variegated whole which shares the same name for variable considerations of visual and literary arts. They then recreate the motif of ekphrasis by modulating its inherent characteristics—the enlivenment of a painting via the verbal eloquence of a literary work.

In conclusion, this paper indicates that Petronius reinstitutes ekphrasis, instantiating its dual nature, as a work of literature and a work of art. Longus and Achilles Tatius then formulate those literary markers and accredit ekphrasis as the literary embodiment of art.

Brethes, Romain

A Comparative Anthropology of Desire: And if Ovid was the (real) praeeceptor amoris of Clitophon?

If sexuality (Foucault 1984, Konstan 1994, Goldhill 1995) has been a crucial issue in the reading of Ancient Novels for decades, the specialists have not paid as much attention to the question of desire as it should have deserved. Desire implies emotions, seductions, strategies, deceptions, body language and a set of attitudes that are part of a theoretical and anthropological thinking about erotic ideology. Whitmarsh (2011) has devoted an entire and stimulating chapter on the notion of pothos in Greek Novels, but his aim, though similarly “not diagnosing the romances as concretisations of sexual mentalité”, was to insist on the narrative role of desire in Chariton, Achilles Tatius or Heliodorus as defining the acceptable and proper norms in social and civic life. Mine would rather to focus on the expression of desire in Greek Novel, and especially in Achilles Tatius’s Leucippe and Clitophon, by suggesting how the discursive strategies that appear in this novel, far from strengthening androcentric views and sexual dimorphism as sometimes assumed (Lalanne 2006), might reveal an approach comparable to the one assumed by Ovid in his treatment of desire, and especially feminine desire, in Amores and Ars Amatoria (the likely influence of love elegy and Roman poetry on Greek Novel is another terra incognita of the field of novelistic research, though isolated tentative).
The expression of feminine desire in Greek Novels has often been characterized as an essential factor of division between the “Good Women”, say the ones that decently restrain from accepting their erotic tendency—and whose Charicleia is the paradigm of—, and the “Bad Women”, only dedicated to the consummation of their sexual appetite (Kyno in Xenophon of Ephesus, Arsace in Heliodorus). In Leucippe and Clitophon, this division is clearly blurred by the heroine Leucippe, as she seems to favorably react to Clitophon’s appeals in the first half of the novel, before the lovers’ escape from Tyre and Clitophon’s house—an elegiac space in itself (Whitmarsh 2010). It has been argued that the focalization adopted by Achilles Tatius with Clitophon as the I (eye)-Narrator (Morales 2004) of his own adventures was breaking the generic conventions and introducing a distortion in sexual symmetry, since Leucippe would never express (or not) her own desire, except through the filter of Clitophon’s voice and perception. But perhaps more that his fellow novelists, Achilles Tatius, just as Ovid with his authorial and poetic voice of praeceptor amoris, might display a care about a technê erotikê able to satisfy the ovidian “presupposition that all women carry within them an intense and hidden desire” (Sissa 2008). Clitophon, as following these elegiac lessons, knows that Leucippe is sexually accessible, but has her dignity and a natural temperance, and then that he must respect her hesitation, resistance and initial rejections. Besides, as a free and respectable woman, Leucippe “cannot take the initiative, but is thankful to the person who does” (Sissa). The division between inexpert and expert lovers in Leucippe and Clitophon, the arts of adopting female mannerisms, cross-dressing and lying, might obey to a new anthropology of desire in a world of fluidity and in perpetual flux.

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Briand, Michel

Achilles Tatius’ Ekphraseis of Abused Female Bodies: Radical Metafiction, Intense Intermediality, (Ancient) Transmodernity

Somehow anachronistically, I propose to consider Achilles Tatius’ novel as a “transmodern”, though ancient, work (Rodriguez Magda 1989): as a metafictional (and transfictional, esp. metaleptic, Genette 2004) textual system, it altogether overdevelops and blurs or disrupts classical binarities, by means of presentational (rather than representational) devices, new (and precarious) formulations of selfhood and community, interplays of (visual, aural, and kinaesthetic) intensity and entropy, paradoxical subversion and confirmation of ethical and novelistic norms and topos, or esthetical, moral, and logical undecidability (Guez 2003). For Lami & Maltomini 1990, Lucian
is “un antico postmoderno”, writing “letteratura di letteratura”. But the prefix “post” does not perfectly fit works like *True Stories*, as a reflexive inquiry representing the Second Sophistic’s relations to (meta-, trans-, auto-) fiction and spectacular / rhetorical pragmatics.

As examples of the unsteady but efficient functioning of *Leucippe and Clitophon*, I will study some *ekphraseis* (of works of art and visually intense scenes, Billaut 1991, Bartsch 1989, Webb 2009): descriptions of abused female bodies, in mythological / pictorial representations and in evocations of suffering female characters. These dramatized scenes exemplify the connection of *scopophilia* (esp. for the homodiegetic narrator / protagonist and the reader) and sex / gender relations (Morales 2005 and 2008, Lalanne 2002, Briand 2004). Their role is also crucial in the general scheme of the novel, as a metafictional experience, in an “auctorial” and “lectorial” perspective (Schaeffer 1999). And in this cultural / rhetorical aspect, significative metaphors relate body and text (Goldhill 2001, Livisabella Furiani 2000–1, König 2008) or genre and *gender* (Létoublon 1995, Gleason 1995, Goldhill 2008).

First, I focus on the abduction of Europe (and Eros’ smile, I.1.13, preparing the *autourgos* and *autokhedios sophistês* of V.27.4), and on Andromedes (III.7) and Philomela (V.3–6), that is on mythological gendered violences (Despentes 2006) as instances of narrativized male domination. Artistically visualized through “effets de réel” and *enargeia*, these embedded myths interact with the *muthos* of female characters, like in Leucippe’s deaths (III.15, V.7), her sadistic struggle with Thersander (VI.6–7), her mother’s dream (II.23), or even Melite’s afflictions (esp. V.15).

In a Bakhtinian perspective (undertoned by Pavel 2003), ancient novel is constitutively polyphonic and dialogic, even in its stylized / idealized ancient forms. But, like Longus (Briand 2006), Achilles Tatius pushes these features to the extreme, by radically questioning, and mostly for undecidable results, different kinds of dialectical polarities: text / image, fictional / serious pragmatics, sophistic - ironic - subversive / philosophical - ethical - normative statements, popular / academic creation and reception, immersive reading (e. g. erotic, esp. for sensorial pleasure) / reflexive reading (e. g. interpretative, esp. for conceptual and moral learning), female heroic / submissive role models, etc (Chew 2014). Scenes of gendered violence exemplify the constitutive metafictionality, transmediality (visual / legible), and transgenericity of this “transmodern” novel, multi-layered, often contradictory but intense, erotic but finally “chaste”, irregular but coherent, open but prescriptive, cathartic but critical. This was described by the epigram of the *Anthologia Palatina* (9.203) which J. Winkler put in the last footnote of the introduction to his translation (Reardon 1989—2008).

**Main bibliography:**


In this paper I argue that in Apuleius’ *Metamorphoses* magic represents the most persistent aesthetic of the novel: the fragmentation of experience. Magic functions as more than merely a foil for religiosity or a vehicle for the novel’s humor. The paper analyzes the main forms this fragmentation takes and demonstrates that the novel works according to the logic of magic when the latter is correctly understood as primarily discursive.

I establish, first of all, that fragmentation occurs at three levels: narration, aesthetics and subjectivity. A simple example of the fragmentation of narration is represented by the three sections that have most challenged the unity of the text: the Prologue, Books 1–10 and Book 11. Why does the prologue speaker seem to have an identity distinct from the novel’s narrator? Why doesn’t the converted Lucius authorize his priest’s interpretation of his previous experience as punishment for his excessive curiosity (thereby integrating the actor’s experience with the auctor’s?)? We can further examine the prologue to identify the poetics of aesthetic fragmentation as well: the narrator’s words will be soothing, while the papyrus threatens to offend, as does his voice. The fragmentation of the self is embodied by the man’s mind trapped in a beast’s body: he can think and judge, but he cannot speak and when he takes action his subjugation is all the more violently reinforced.

Rather than read these “problems” as part of a “hermeneutic game,” as is commonly done, I argue that they represent a programmatic poetics. In Book 11 just before Lucius’ initiation, his priest shows him sacred texts whose hieroglyphics he cannot read. Importantly, he identifies these hieroglyphs as animals. The aesthetics of the letters are separate from the meaning of their iconography. Winkler (1985) argues that this demonstrates a failure on Lucius’ part to recognize
himself. But it also dramatizes how the marvelous works: its power derives from its inability to be comprehended. Keulen (2003) has read the circulator scene in Book 1 as a microcosm of the text; this scene is similarly representative: the body of an animal stands in the way of narrative, aesthetic and identificatory unity.

But what is productive about such fragmentation? I use ethnography and literary theory to develop an understanding of magic as primarily discursive (see also, Collins, 2008). For example, in her 1977 ethnography in the French Bocage, Jeanne Favret-Saada demonstrates that witchcraft can only be understood when it is experienced and that it can only be experienced when one accepts a subject position within the system—in this case, bewitched, unwitcher, annunciator (note that the “witch” is not a confirmable subject position). Until one is implicated, witchcraft is only a story ogled at from the outside. Therefore, it is both unreal and real; it does not exist, but is effective; it is essentially linguistic (Todorov, 1973).

Lucius’ transformation replicates this basic structure. Hearing Aristomenes’ tale triggers Lucius desire to experience a magical story. But once he witnesses Pamphile’s transformation, his desire becomes even more exacting; now he wants to experience magic. But it quickly becomes clear that contact with magic results in the suppression of social agency (as Aristomenes’ and Thelyphron’s stories have shown). By becoming an ass, he becomes a story. But he cannot enjoy it as we do. In Book 11, we do not have direct access to his religious experience; by divine law, it cannot be divulged. By playing with magic, Apuleius dramatizes the impossibility of being within experience and talking outside of it. This dynamic is replicated, with inverted effects, in the last book. The disruption of any unified experience in the Met brings the reader as close as possible to the power of language and then demonstrates that communion therewith is never entirely possible.

Capettini, Emilio

**Artemis or Aphrodite? The Description of Charicleia at the Beginning of the Aethiopica**

The opening scene of the Aethiopica artfully condenses the epigraphic qualities, allusive richness, and hermeneutic demands that characterize the rest of the narrative. One of the elements that has attracted most scholarly attention is the gradual release of information about the identity of the two protagonists, and, especially, of Charicleia. By focusing on the iconographic and literary models exploited by Heliodorus, modern interpreters have pointed out that, at the beginning of the novel, Charicleia is associated with Artemis, the goddess of chastity, and, to a lesser degree, with Isis. However, one important intertextual connection, that with Bion’s Epitaphium Adonidis, a poem that enjoyed vast popularity among Greek and Latin writers, has so far been neglected. In this paper, I will argue that recovering such a link has implications not only for our understanding of Heliodorus as an author, but also, and more importantly, for our assessment of Charicleia’s position between the polarities of desire and self-restraint.

The association of Charicleia with Artemis, which is established by some of the elements of her first description, is explicitly proposed by the brigands who provide the focalization for this scene. Yet, when they see her embracing and kissing the wounded Theagenes, they quickly change their mind: “How could a divine being kiss a corpse with such passion?” (1.2.7). Their view has recently met with approval, since “gods, no matter how much they love a mortal, leave him when he dies” (Montiglio 2013, 107). Nonetheless, goddesses who displayed such passionate affection for a dying or dead mortal did exist: Aphrodite and Isis. It is usually this latter who is referred to by interpreters of the Aethiopica, since she is mentioned by the brigands together with Artemis (1.2.6).
However, the description of Theagenes, by echoing the depiction of Adonis in Bion’s *Epitaphium*, encourages the reader to connect Charicleia with Aphrodite. The contrast between the redness of Theagenes’ blood and the whiteness of his cheek (ἡ παρεί ἁκταρρέοντι τῷ ἀίματι φοινιττομένη λευκότητι πλέον ἀντέλαιμεν, 1.2.3) echoes similar chromatic touches in Bion’s poem (τὸ δὲ οἶ μέλαν εἰβεται αἴμα | χιονέας κατὰ σαρκός, 9–10); the remark that, even in his suffering, the hero did not lose his beauty (ἤνθει δὲ καὶ ἐν τούτοις ἄνδρείῳ τῷ κάλλει) finds a parallel in the description of the dead Adonis (καὶ νέκυς ὄν καλὸς ἐστι, καλὸς νέκυς, 71); Theagenes’ struggle to keep his eyes fixed on his beloved (ὀφθαλµὸς δὲ ἐκείνου ὁμέλη κατέσπων) recalls the numbness that took hold of Adonis’ eyes before his death (ὑπ’ ὀφρύσι δ’ ὁµµαμα ναρκῇ, 10); lastly, Theagenes’ heavy breathing and feebleness of voice (ὡς δὲ πνεῦμα συλλεξάµενος καὶ βύθιόν τι ἀσθµήνας λεπτὸν ὑπεφθέγξατο, 1.2.4) seem to echo yet another element of Adonis’ description (Κύπριν ἀνιῇ | λεπτὸν ἀποψύχων, 9–10). As a result, Charicleia is made to adopt the role of Aphrodite: the asyndetic presentation of her actions as she leans over Theagenes (ἡ δὲ ἀθρόον κατενεχθείσα ἐπὶ τὸν νεανίαν καὶ πανταχόθεν αὐτῷ περιγρηθεῖσα ἐδάκρυεν, ἐφίξει, κατέµατε, ἀνύμωζεν, ἠπίστει κατέχουσα, 1.2.6) conveys a sense of urgency that brings to mind Aphrodite’s frenzied run towards Adonis in order to receive one last kiss.

The intertextual connection with Bion’s *Epitaphium* tells against Morgan’s interpretation of the opening scene of the *Aethiopica*, which he views as providing “an elaborate proleptic icon of the heroine’s chastity (Artemis) and marital devotion (Isis)” (1991, 90). It suggests, instead, a more dissonant picture of Charicleia: despite possessing some of the characteristic attributes of the goddess of chastity, she displays a kind of maddened ἔρως that aligns her with Aphrodite. An aitia for this erotic ambivalence of Charicleia is offered to us readers when we are shown the inception of her desire: her oscillation between ἔρως and σοφροσύνη can be interpreted, I will argue, as a result of her simultaneous embodiment, in Book 4, of the erotic models of Hippolytus and Phaedra.

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Capra, Andrea

I. A 19th Century ‘Milesian Tale’: Settembrini’s *Neoplatonics*

The focus of my paper is a 19th century ‘Milesian tale’ and its background. This is *I neoplatonici, per Aristeo di Megara, traduzione dal greco* by Luigi Settembrini (1813–1877), a Risorgimento hero as well as one of the first translators of Lucian’s *opera omnia*. My aim is to survey the circumstances that led to the belated publication of the romance and to provide a literary interpretation against the background of the ancient novel.

In 1937, professor R. Cantarella accidentally discovered *I neoplatonici* in the National Library of Naples. The handwriting of the manuscript matched that of Settembrini, but the content was hardly what could be expected from him: the story is set in ancient Athens and revolves around a happy and passionate love story between Dorus and Callicles, two teenage boys. Other characters include Hymnis, a dancer girl, and Codrus, a ‘Platonic’ professor who proves more than willing to teach the boys his expertise ‘più col fare che col dire’. This results in a very explicit, if vaguely
comic, description of a threesome intercourse, which was to be a major obstacle to the publication of the story. Among others, Benedetto Croce, Italy’s most authoritative philosopher, came across the manuscript, but put down its surprising contents to Settembrini’s profound acquaintance with Lucian and advised against publication: the spicy content of the story would have seriously damaged the pious image of the patriot, whose life-long devotion to marital love is a well-known fact.

_I neoplatonici_, which purports to be a translation from a Milesian tale written in Greek, was eventually published by Cantarella as late as 1977. Perhaps unsurprisingly, its relative popularity depends on the alleged revelation of Settembrini’s homosexuality. Despite Cantarella’s sensible introduction and notes, prudery as well as sensationalism have so far hindered a serious literary examination of _I Neoplatonici_: when it was finally published, the fact that this work was composed during his long confinement in a Bourbon prison in Naples triggered all sorts of illusions as to Settembrini’s discovery of his sexual orientation. Things are not much better today, in so far as most of the comments devoted to _I neoplatonici_ tend to construe Settembrini as a gay icon, something that is at odds with the remarkable role of heterosexual love in this short romance: Hymnis, who is possibly the heroine of the story, has a passionate affair with the boys, who visit her often and make fervent love to her, until she feels obliged to follow his master and interrupt the relationship.

As should be clear from the few remarks I have made, a fresh reading of _I neoplatonici_ is in order. My main points are as follows:
- it can be argued that Settembrini was familiar with the ancient novel, which seems to have inspired a number of his own romance’s episodes. At the same, Settembrini freely echoes a number of other hitherto unrecognized sources, including Latin poetry.
- true to its title, _I neoplatonici_ is replete with ‘Platonism’, but this has little to do with what Settembrini could find in Lucian, whose Plato is remarkably stiff and frigid. Rather, Settembrini took inspiration from the sentimental Platonism of the Greek novel.
- a close examination of both the text and of its novelistic sources suggests that homosexuality is hardly a relevant category to describe the content and the ideology of _I neoplatonici_. This story, with its novelistic background, expresses the pleasure associated with sensuality as such as against a Christian milieu, which is hardly a new phenomenon: arguably, the consumption of ancient novels has often taken precisely this form.

In conclusion, _I neoplatonici_ is not only inspired by the ancient novel, but it resonates with its tormented reception: just like its ancient models, _I neoplatonici_ was dismissed as a form of frivolous and embarrassing pseudo-literature. Such prejudices are gone: why not rehabilitate Settembrini’s ‘Milesian tale’ as well?

**II. Keeping Emotions in Check: The Explicit Strategies of the Narrator**

Examining the strategies of the narrator can refer to both internal narrators and the external narrator. The first part of my paper briefly surveys the former in the five preserved novels, the result being mainly negative: internal narrators, while sometimes clearly manipulating their listeners’ emotions, tend to be diminutive about their ability to do so, even when the occasion would seem to encourage more explicit statements. The second part will provide a close and interrelated analysis of two specific _loci_, namely Chariton 8.1.4 and Heliodorus 4.9.1–3. Building on Stefan Tilg’s reading of the former, I shall argue that the two passages, taken together, amount to a miniature (anti?)-Aristotelian, emotion-based poetics of the novel.
I begin with internal narrators, who may or may not reflect the intended relationship between the author and his audience. Why do people tell stories? There is little doubt that narrating is often a self-serving activity, which may restore the emotional balance of the narrator or manipulate that of the listener, thus helping the narrator to pursue his goals. Telling stories may be the natural result of synetheia (e.g. X.E. 5.1.3), while internal comments—such as can be abundantly found in Achilles Tatius’ novel—point to the empatheia that binds narrator and listener, sometimes to the advantage of the former (e.g. A.T. 3.14.2). Against this backdrop, I look at what may be referred as ‘Odysseus’ boast’: a character recounts how, in a past occasion, he has tricked one or more listeners by providing a more or less biased account of some event. As it should be expected, ‘Odysseus’ boast’ is not found at all in Xenophon’s and Longus’ novels: the structure and the narrative pace of these two novels simply rule out the possibility of such a situation. It is more surprising that very few examples can be found in Achilles Tatius and Heliodorus, whose characters sometimes take a pride in their manipulative tricks. Still, the only narrative strategy they refer to is the omission of certain details (e.g. Hel. 10.36.1). When it comes to manipulating emotions through words, moreover, description and mythology, rather than first-person narration, seems to be the favourite mode.

The second part of my paper focuses on the very few quasi-explicit statements of the author’s poetics. The first one is the beginning of book 8 in Chariton’s novel, as the narrator promises a joyful narrative that will work as a ‘purification’ of the sad events forming the previous books. Stefan Tilg construes this statement as a crucial move whereby Chariton defines the poetics of the novel by consciously adapting Aristotle’s Poetics. He also claims that ‘no other novelist so programatically expresses a piece of his poetics, and that no other novelist so programatically refers to any piece of literary theory’ (Chariton of Aphrodisias and the Invention of the Greek Love Novel, Oxford 2010, 135). I would contend that this is only partially true, given that Calasiris’ reaction on reading Persinna’s swathe—a symbol of the novel itself—comes very close to Chariton’s. Like his obvious model Odysseus, Calasiris is of course a competing alter ego of the author, and the comments he devotes to the swathe (i.e., in a sense, to the novel) are of the greatest interest. The priest’s emotional reaction is amphibolos, as he experiences both joy (the story is bound to have a happy handing) and sorrow (man is subject to forces beyond his control). As in Chariton’s statement, joy and sorrow turn out to be constitutive emotions of novelistic consumption. Yet Calasiris (i.e. Heliodorus?) construes the opposition as one between particular (this story) and universal (human condition), thus proving to be much more faithful to Aristotle. Moreover, he authorizes two distinct modes of consumption: a more easy-going one (joy for this story) and a philosophical one (reflecting the general implications of the story), something that aligns his novel to poetry and its universal character as theorized by Aristotle. I conclude my paper by tracing the key term diacheomai, which in this passage expresses novelistic pleasure, to a number of traditions (Platonic, Stoic, Christian). Heliodorus creatively appropriates them in order to extol the pleasure stemming from novelistic consumption and to defend his two-level model.

Carpenter, Lauren

Clitophon and Niobe: Self-characterization in Achilles Tatius
In Achilles Tatius’ novel Clitophon, as narrator, makes allusions to many myths. However, only three times in the novel does he proclaim his understanding and interpretation of those myths; the myth of Daphne and Apollo (1.5.7), in which Clitophon sees his relation to Apollo as the pursuer of love; the myth of Niobe (3.15.6) in which Clitophon claims to understand Niobe’s loss of her children based on his own loss of Leucippe; and the myth of Tereus, Proce, and Philomela (5.5), which he interprets for Leucippe. In each instance Clitophon manifestly fails to understand the import of the myth. When he aligns himself with a character within each myth, the knowledgeable reader gains a very different perspective than Clitophon’s own.¹¹

In this paper, I examine two references to the myth of Niobe. In the first, Clitophon compares his own witnessing of Leucippe’s apparent death to Niobe’s loss of her children. The story of Niobe was not false; she too, suffering such a thing, might have given the appearance of having become stone because of her motionlessness.

Clitophon does not, by his comparison, establish Niobe’s own complicity in the death of her children. However, the mythographers are clear:¹² Niobe’s boastful comparison was the cause of her children’s death. Despite his complaints to the contrary, I argue that by comparing the two situations, Clitophon is unconsciously admitting his own culpability in Leucippe’s situation, or at the very least, that Achilles Tatius is hinting at a repressed sense of guilt. By seducing Leucippe, Clitophon has brought her to her death (or so he might well think at that moment), just as by bragging about her children Niobe caused them to be killed.¹³

To complete the analogy, Melite later accuses Clitophon of being a stone as her husband when he refuses to sleep with her after Leucippe’s second apparent death:

“Ποίον ἄνδρα;” Μελίτη ἔπει: “οὐδὲν κοινὸν ἔστιν ἤ τοῖς λίθοις. (5.22.4)
“What a husband!” said Melite; “he is no more a husband than stones would be!”

Clitophon has done this to himself, willingly turned to stone. The feature of willingness submission to punishment is rare in versions of the myth of Niobe. The only extant version in which Niobe willingly turns to stone is Apollodorus 3.46. Although Clitophon knows that Leucippe is alive, they are unable to be together at that moment, presumably, until expiation has

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¹¹ J. Morgan, “Kleitophon and Encolpius: Achilles Tattius as Hidden Author,” in The Greek and the Roman Novel: Parallel Readings, ed. S. Frangoulidis M. Paschalis, S. Harrison, and M. Zimmerman, Ancient Narrative Supplementum (Groningen: Barkhuis, 2007), 113–14. cites the passage at 3.15 as an example of Clitophon’s performative self-representation. I do not disagree with this idea, however I am showing that Clitophon is not necessarily performing what he wishes.

¹² Apollodorus, Bibliotheka 3.46; Hyginus, Fabulae 9; Ovid, Metamorphoses 6.14; Diodorus Siculus, Library 4.74.3

been made for their various transgressions. This comparison of Clitophon to a stone echoes his earlier comparison of his situation to Niobe’s.

With these two passages, Achilles Tatius creates an analogy between Clitophon and Niobe. Niobe is a character whose pride led to her death. Clitophon exhibits this same kind of pride in the opening of the novel when he compares himself to Apollo. He loses Leucippe and only regains her after suffering something analogous to Niobe’s punishment and turning to stone. This development is cleverly woven into the narrative through allusions that allow Clitophon as narrator to be unaware of his implied culpability for his actions and their consequences.

Carver, Robert

**Knowing Heliodorus: The Reception of the Aethiopica in Sixteenth- and Seventeenth-Century England**

Joseph Hall’s rhetorical question, “What Schol-boy, what apprentice knows not HELIODORVS?” (1620), is often taken at face value, as unambiguous testimony to the ubiquity of the Aethiopica in Renaissance England. This paper will attempt to determine more precisely the nature of that ‘knowledge’, from Thomas Underdowne’s complete prose translation, *An Æthiopian historie* (1569†), to ‘The White Ethiopian’, an anonymous play, probably composed in the 1640s or 1650s, and preserved only in manuscript (BL MS Harleian 7313). It will explore not only references to the Aethiopica, but also examples of Heliodorean influence, most notably Sir Philip Sidney’s decision to recast his comico-pastoral romance, the *Arcadia*, along the lines of the Aethiopica. Sidney may have been responding to Julius Caesar Scaliger’s earlier advice to the aspiring epic poet (Poetics [1561]), to study the Aethiopica ‘with the utmost care’ (accuratissimè) and ‘set it before his eyes as his best model’ (pro optimo exemplari sibi proponendum), but the revised (if incomplete) *Arcadia* that emerged from this process of Heliodoreanizing had a profound impact on the development of the novel, both in England, and in Europe at large. While singling out the ‘sugared invention of that picture of love in Theagenes and Chariclea’, Sidney also classifies the Aethiopica (along with Xenophon’s Cyropedia) as ‘an absolute heroical poem’ (Defence of Poesie). For Sidney, the fact that the Aethiopica is written in prose is a mere technicality: ‘it is not rhyming and versifying’ but ‘that feigning notable images of virtues, vices, or what else, with that delightful teaching which must be the right describing note to know a poet by’. It is interesting to note, however, that between 1591 and 1631, we see at least two attempts to turn the Aethiopica (or portions of it) into verse, first of all in Abraham Fraunce’s Sidney-inflected *The Countesse of Pembrokes Yuychurch*, and secondly in *The famous historie of Heliodorus. Amplified, augmented, and delivered paraphrastically in verse; by their Majesties most humble subject and servant, William Lisle*.

Cioffi, Robert

**A Phoenix Rises: Achilles Tatius and the Egyptian Landscape**
This paper investigates the nexus of landscape, narrative, and identity in Achilles Tatius’s *Leucippe and Clitophon* by examining a single case study from the novel: the arrival of the phoenix at the end of the third book (3.25). The phoenix, a rare bird indeed, is the first of three striking ekphrastic descriptions of Nilotic fauna in the novel’s Egyptian books; in addition to the phoenix, the text presents its readers with a hippopotamus at 4.2–3 and a crocodile at 4.19. Combined with the description of Alexandria at the start of Book Five (5.1), these ekphrasis form a structuring device in the novel, marking the opening and closing of each book with detailed reflection on the Egyptian landscape.

Despite Achilles Tatius’s lavish description of the phoenix, it has received relatively little attention in studies of the novel, as Helen Morales lamented in her reading of the bird as a figure for Leucippe (1995). In this paper, I bring the novel’s description of the phoenix into dialogue with several strands of scholarship on Achilles Tatius, which focus on the text’s construction of identity (e.g., Whitmarsh 2011), its narrative emphasis on viewing and spectatorship (e.g., Bartsch 1989, Morales 2004, and Whitmarsh 2011), and its engagement with Egypt and Egyptian culture (e.g., Rutherford 2000). Building on this body of scholarship, my reading shows how the phoenix contributes to the construction of the novel of Egypt as a paradox: simultaneously a place of wisdom and urbane antiquity, and of unknowable wild exoticism.

In the first part of my paper, I focus on the phoenix’s status as a feature of the Egyptian landscape. Analyzing the narrative function of the detailed ekphrastic description of the bird, I argue that in addition to “setting the scene,” the phoenix has an important role as a narrative “hinge” in the text. By delaying Leucippe and Clitophon in Egypt, the bird, which appears after the protagonists have been reunited for the first time, has a strong anti-closural effect, which leads to Leucippe’s second abduction and a continuation of the narrative. I argue, therefore, that the Egyptian landscape, as embodied in the phoenix, itself shapes the novel’s narrative trajectory.

Beyond its narrative function, I suggest that the phoenix’s status as an Egyptian animal and its centrality to the Egyptian landscape also has an important effect on the creation and performance of identity in the novel. In particular, I argue that the phoenix functions as an inverse model for the travels of Leucippe and Clitophon, blurring the line between human and animal. Both φοίνικες (the phoenix and the Phoenicians) travel to Egypt from abroad, but they have very different experiences. I suggest the twin narratives of human and animal travelers in Book Three of the novel reflect two sides of the experience of Egypt and two ways of reading and experiencing its landscape: for the phoenix it is urban, legible, traditional, and totally divorced from the Greek and Roman world, but for Leucippe and Clitophon Egypt is rural, illegible, and improvised, a mysterious neighbor positioned at the interface with the Mediterranean world.

In the final part of my paper, I shift to examine how the description of the phoenix reflects on the relationship between the novel’s imaginative construction of the Egyptian landscape and the Greco-Roman ethnographical traditions about Egypt. In the testing and verification of the phoenix’s identity through an image or a text (a γραφή), I argue that a strong meta-narrative thread further develops the phoenix’ thematics of identity into a discourse about a different kind of identity, that between artifact and original—a concern which lies at the heart of the novel. This testing of the bird’s identity self-consciously reflects upon the artifice of this ekphrastic moment, and it works against the effect of the real, highlighting the phoenix and its description as imaginative constructs. These ekphrastic processes put reality and image into dialogue. As the phoenix, the gem of Achilles Tatius’s Egyptian menagerie, so artfully shows, identity, landscapes, and the natural world remain well-tended cultural constructs.

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Clo, Magdeleine

**Objects in the Ancient Greek Novel: From Occurrence to Narrative System**

The five canonical Greek novels which are nearly complete (Achilles Tatius’ *Leucippe and Clitophon*, Chariton’s *Callirhoe*, Heliodorus’ *Aethiopics*, Longus’ *Daphnis and Chloe* and Xenophon of Ephesus’ *An Ephesian Tale*) constitute a genre that can fruitfully be studied as a unit. In these novels, the abundance of concrete objects is staggering. 426 distinct objects are described with 710 various lexemes and this group of words occurs 4752 times throughout the corpus under consideration. To organize and better understand the function of these objects and the language used to describe them, they can be meaningfully placed into eleven functional categories: property and assets, utensils, weapons, furniture, clothing, accessories, objects related to personal care, stage props, writing tools, decorative objects, and finally dishes. This organization allows the reader to have a better view of all the objects and enlightens each author’s literary uses of them.

Indeed, the objects that accompany characters throughout these narratives can function as attributes, that is an object that identifies individuals beyond doubt. An object provides the reader with pertinent information about a character’s personal history, since the object witnesses the events that have marked his or her life. The object becomes emblematic of the individuals. In the case of objects of recognition throughout corpus, the relationship between the identity of a character and his or her objects is even tighter. The object is significant when accompanying the protagonists, who can also use them to indicate their intentions or in turn try to hide them. The characters benefit from the object when used to manipulate a narrative situation. They often play the role of an essential tool without which the narrative could not progress.

The object is an integral part of the scenery in that it is a material thing that embodies a spatial reference for characters as well as readers. This aspect of an object can work on both an intra- and extra-textual level providing characters within a novel or the work’s readers with fundamental information. Imbued with spatial significance, an object can provide an impediment to a character’s journey or, even more strongly, pose as an opponent that complicates a given plot’s forward movement. Among the objects marked by this ambiguity of helping or hindering narrative, the *pharmakon* plays a distinguished role serving either as a poison or medicine. Accordingly, objects cannot be thought of as merely decorative elements in the novel, rather they must be thought of as things intimately involved in the action itself.

The object, when mentioned, is never insignificant. Alongside its function as an agent, an object can also serve as a symbol for a relationship between individual characters. Indeed, the feelings of
the protagonists crystallize themselves in the object, and the object allows for their metaphorical union, even when separated by distance. Many types of objects put the characters into a relationship: banqueters’ cups, letters, and gifts all have these sorts of functions. In these instances, an object becomes a sign of a relationship itself.

The object can also be a decorative ornament in the scenery but also of the text itself, when authors feature them in long descriptions, for instance in *ekphraseis* that enrich the text. Objects, however, are not always a visible aspect of the scenery, but can serve as metaphors or illustrations for abstract concepts. Not only do the novelists use objects in this way to explicate an idea for the reader, but characters do so as well in their speeches. The symbol gives the text a dimension of significance that enriches more and more the reading of the romantic plots. The symbolic system highlights the cultural representations.

In a word, the object is far from secondary or subsidiary, but is fundamental to these fictions, since it allows the novel to develop and flourish in all of its dimensions. This paper lays the basic methodological foundations for thinking about the many uses to which objects are put in the Greek novel. My analytical system is laid out and itself ornamented by the discussion of several objects within the corpus.

Confalonieri, Corrado

**Le Etiopiche nel dibattito sui generi letterari tra Rinascimento e Barocco**

Connors, Catherine

The Geology and Geography of Heliodorus’ *Aethiopica*

Ancient discussions of geology and geography (preserved in Strabo, Seneca’s *Natural Questions*, and elsewhere) consider how the visible world is related to and shaped by processes that are not visible to an observer’s eye. As meditations on the relation of the visible world to the non-visible processes that bring it into being, such discussions have an affinity with many elements of Heliodorus’ plot. The source of the Nile was one of the most discussed of these enigmas; recent studies (Whitmarsh 1998, 1999; Elmer 2008) have explored the ways that the river’s qualities—the obscurity of its source, its purity, and the way that its course is both simple and complex—can be understood as a figure for the novel’s plot, the origins and life of Charicleia. This paper extends that discussion by exploring the ways that Heliodorus uses the vocabulary and motifs of geological and geographical discourse in telling Charicleia’s story.

A second focus of geographical and geological analysis was the process by which the isthmuses at the entrance to the Black Sea into the Mediterranean and at the entrance of the Mediterranean into the Ocean had been washed over by waters. Heliodorus makes metaliterary use of such discourse when he has Kalasiris refer to the Isthmus of Corinth. As Kalasiris finally agrees to finish telling what happened in his much-delayed narrative of his escape from Delphi with Charicleia and Theagenes, he explains why the seas were so rough as they made their way out of the Gulf of Corinth: the sea in the gulf is continually forced into conflict with the waters of the Ionian sea by the unyielding pressure of the isthmus at Corinth (5.17).

A third focus of geological and geographical fascination is the phenomenon of rivers and lakes that plunge into holes in the ground for which the Greek term was barathron. These formations are examples of what is known in modern scientific terminology as karst geomorphology, in which rainwater gradually dissolves limestone and thereby creates chasms, hollow passages and streams beneath the surface of the earth. Greek and Roman authors display observational awareness of karst terrain in Arcadia, Boeotia, Thessaly, Cyrene, the Nile, the Euphrates, and elsewhere: Aristotle (*Mete.* 350b37–351a8), Eratosthenes (cf. Strabo 8.8.4), Callimachus ((Fr. 407–411, Fr. 457–459 Pfeiffer), Poseidonius (cf. Strabo 5.1.8, 1.3.16), Strabo (6.2.9, 8.4.8, 8.6.8, 9.2.15–16, 16.2.7), Virgil (A. 1.1245), Ovid (*Met.* 15.266–78) Pliny (*Nat.* 2.225 and 2.106) and Seneca (*N.Q.* 3.26) all draw on an established body of knowledge about such places, while mythical narratives place many entrances to and exits from the underworld in such places (Clendenon 2009). Heliodorus too draws on this body of knowledge in constructing his story of Charicleia and Theagenes.

So, for example, the cave where Charicleia is concealed, with its crisscrossing passages and daylight chamber at the center, is a figure for Heliodorus’ complexly intertwined plot with its final clarifying revelations; Charicleia calls it a barathon (5.2.8, cf. 1.28–9). Knemon, the Athenian whom Theagenes and Charicleia meet in Egypt, narrowly escaped death in the barathon at Athens after a false accusation by his stepmother (1.14). Thisbe, slave of Knemon’s conniving stepmother, is discovered dead in the cave where Charicleia is hidden. Perhaps her name is chosen to evoke Greek stories of the river Pyramus trying to flow from near Antioch to Cyprus to find Thisbe (Nonnus makes much of the parallel between Thisbe and Arethusa: when the world floods, the Nile meets a forlorn Alpheus looking for Arethusa and the river Pyramus, looking for his Thisbe, Nonnus 6.339–55).
Heliodorus’ extensive use of geological and geographical knowledge throughout his narrative invites readers to measure the analytical techniques developed for thinking about the relation of the visible to the invisible against his own tale of concealment and revelation.

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Corsino, Giulia Sara

**Plato and the Greek Novel: An Authoritative Model to Reverse**

For the ancient Greek novel Plato was at the same time an unavoidable and problematic model: taking him into account not only as a prose stylist, but often also as a moral guide, entailed a partial alteration of his thought and its necessary adaptation to the latest socio-cultural views particularly in relation to his theory of *eros*.

Several scholars have underlined the influence of Plato’s prose and doctrine on the ancient novel (recently Hunter:2012 and Mheallaigh:2007). However, what has not been sufficiently emphasized is the cultural leap between the fundamentally intellectual and homoerotic dimension of Platonic love and *eros* as it is represented in the romance.

The purpose of my paper is to demonstrate how, on the one hand, specific points of the Platonic theory of *eros* were reemployed by the novelists by means of allusion and intertextual references to ennoble a recent literary genre such as the novel, which put love at the heart of its thematic concerns. On the other hand, I intend to offer some evidence about the process of substantial cleansing that Plato’s doctrine underwent at the hands of the novelists. In the imperial age, a new erotic model, based on heterosexual love, family and procreation, and celebrated in the so called ‘ideal novels’, opposed the erotic views expressed mainly in the *Symposium: eros* as a male-male relationship between an older and a younger cultivated man, endowed with a deeper religious meaning, flourishing in the context of the *hetairia* and the drinking party, aiming at the transmission of certain skills and seeking to bestow immortality through “reproduction and birth in Beauty” (206e).

Primarily, I will give some brief examples of cases of intertextuality between Plato and the Greek novel: the most noteworthy parallels can be found in the incipit of *Leucippe and Clitophon* (cfr. *Phaedr.* 230a–c), in the use of the Platonic analogy of sex as initiation again in Achilles Tatius (cfr. *Symp.* 210a, 210e), in the reffunctionalization of the figure of the ἐρωτοδιδάσκαλος in Longus (cfr. Phileta, Gnathon and Diotima), and finally in the allusion to the theory of anamnesis in the episode of Theagenes and Chariclea’s coup de foudre in Heliodorus (cfr. *Phaedr.* 247b–e).

I will go on to stress how the novelists tended to trivialize and superficially employ Platonic philosophical concepts through a comparison of the above-mentioned passages (a significant
exception is that of Heliodorus, who seems to yearn to overcome Plato’s division between celestial and vulgar love). This lack of depth in reusing Plato is not to be ascribed to a lack in education (even if it is difficult to reconstruct a scholastic background for these authors because of many biographical uncertainties), but rather it is due to an intentionally biased approach to reading Plato’s theory of eros. The reasons for this phenomenon are of two different orders: the novel is by nature a mimetic and fictional genre, less easily adaptable to the inclusion or even criticism of philosophical contents; Plato’s erotic code was so profoundly alien to the imperial age erotic code that some of its aspects could have scandalized an audience not trained in philosophy. However, novelists did not abstain from quoting Plato as the major theorist of eros of antiquity, but, as I will explain on the basis of textual evidence, his erotic theory will be, time after time, reshaped, modified in its premises, and consequently lessened, or otherwise deliberately parodied (see the definitive condemnation of homosexuality in the figure of Gnathon, a caricature of the symposiastic philosopher in love).

To conclude, I will consider how the betrayal of Plato’s doctrine is paradoxically the way in which many Platonic concepts and images - though adulterated and diminished - have reached a wide audience and stood the test of time. The romantic topos of the inseparableness of lovers, derived from the famous speech of Aristophanes in the Symposium (189c–193d), became central in the construction of the Greek novel plot and, through its medium, was inherited by the erotic literature of the following centuries, from Tristan and Isolde and Dante’s Paradiso to the XIX century, and more recently, contemporary cinematography, song and mass culture.

Costantini, Leonardo

The Entertaining Function of Magic in Apuleius’ Metamorphoses

Magic plays a primary rôle in the structure of the Metamorphoses by Apuleius. It is, in fact, due to Lucius’ curiosity about the artes magicae of Thessaly (Met. 2.1, 6, 3.14), that the protagonist of the story gets inauspiciously transformed into a donkey, and it is only thanks to Isis’ benevolence that he eventually reacquires his human form (11.13). Magical motifs are also at stake in the tale of Aristomenes (1.5–19), and in that of Thelyphron (2.21–30), preparing the reader for Pamphile’s magic (3.15–8, 21–2), and for Lucius’ unfortunate metamorphosis (3.24).

This study aims to delve into the function of magic in the plot of the Metamorphoses. In order to do so, it will be necessary to understand that magic was a widespread topos in Greco-Roman fictional narrative. References to magic occur, in fact, in Antonius Diogenes (according to Photius’ account, Bibli. 166 110b); in Parthenius (12.2); Petronius (61–3, 134–8); Lucian (magic is a pivotal theme in Nec., Philops., and the spurious Asin.); Chariton (5.9, 6.3); Longus (cf. the ‘fake’ lycanthropy at 1.20); Xenophon of Ephesus (1.2); Achilles Tatius (3.17–8, 5.22); and Heliodorus of Emesa (6.14–5, 8.9). The purpose of magic in ancient novels seems, in essence, that of entertaining the reader with wondrous narrative pieces about exotic supernatural marvels, according to long-established tradition which dates back to Homer and permeates Greco-Latin poetry, as Apuleius himself shows in the Apologia (30.6–31.7) when he provides a list of amusing examples of magic from literature, to corroborate the claim that fish cannot be used in magic.

To fully appreciate the function of magic in the Metamorphoses, a comparison with the treatment of the same subject in Apologia will be drawn. In this speech Apuleius introduces a
division between the noxious-vulgar magic and the pious-philosophical one, with which he sides (Apol. 25.9–26.6), to avert the dangerous accusation of being a magus. This distinction between the two kinds of magic hinges on a Platonic pattern—contrasting higher with lower concepts—which Apuleius constantly employs in his self-defence to ennoble himself while disparaging his prosecutors. This pattern is a characteristic feature of Apuleius’ style; Platonising allegories occur, in fact, in the plot of Metamorphoses, and a prime example is the episode of Cupid and Psyche (4.28–6.24). The opposition between the dire Thessalian magic and Isis’ celestial powers conforms to this same Platonic pattern and bears a close resemblance to that in Apol. 25.9–26.6.

The function of the opposition between the two kinds of magic varies in the two works: although in the defence-speech the sophist entertains his audience displaying his broad-ranging eruditio, his primary intention is to rebut the allegation of having seduced Pudentilla by means of magic. In the Metamorphoses, instead, his declared purpose is that of laetare (Met. 1.1), and the dichotomy between Thessalian and Isiac magic might serve this entertaining purpose as well.

As discussed in the other papers of this panel, Isis can be fittingly regarded as a goddess of magic, reflecting the association between Egypt and Egyptians with magic, traditional from Homer onwards (Od. 228–32), that Apuleius knows well (Apol. 31.6, 38.7).

Therefore, I propose to read Lucius’ initiation into Isis’ and Osiris’ mysteries (11.23–5 and 11.28–30, respectively) not as serious conversions but, rather, as an amusing episode, reflecting both Apuleius’ Platonising style and the narrator’s intent as stated in the prologue: lector intende: laetaberis (Met. 1.1).

In conclusion, this study examines the function of magic in the Metamorphoses, relying on internal and external evidence to argue for a primarily entertaining intention, which can be applied to the story’s finale as well.

Essential Bibliography:

Cozad, Mary
Longus in the Sixteenth-Century West
Longus’s *Daphnis and Chloe*, a work of the so-called Second Sophistic, is beautifully written and superbly structured, with an ironic, distanced and amusing authorial voice. Its sixteenth-century western translations/adaptations, however, perhaps under Virgilian influence, were serious, subjective, and at least occasionally melancholy or, alternatively, a vulgar imitation of the later Italian *novelle*. I argue that the early modern translators/adapters of *Daphnis and Chloe* left abundant clues in their own theoretical and critical writings to explain why they adapted the work in the less sophisticated directions of either a more vulgar or a more idealized and Virgilian world.

In sixteenth-century Western Europe, there were four translations/adaptations of Longus’s *Daphnis and Chloe*, a pastorally-themed Greek novel of late classical antiquity: Annibal Caro’s Italian version (1538), Jacques Amyot’s French translation (1559), and adaptations by Damasio de Frias into Spanish (1568) and Lorenzo Gambara’s into Neo-Latin hexameters (*Expositi*, published in 1572, but probably written considerably earlier). I examine how the critical writings of each of the sixteenth-century authors may have influenced the nature of their respective adaptations. Caro’s *Apologia* advocated for the poet’s moral neutrality and the use of the best current Tuscan rather than the language of Boccaccio and Petrarch. In a letter in which he discusses rhetoric and prose style (July 20, 1566 to Lionardo Salvisti), Caro recommends restraint in the use of long periods in sentences. This moral neutrality, Tuscan Italian and a somewhat restrained rhetorical style are reflected in his translation of *Daphnis and Chloe*. Jacques Amyot discussed prose fiction and the morality and utility of both history and literature in his prologues to his translations of Heliodorus, Plutarch’s *Lives*, and Plutarch’s *Moralia*. While Laurence Plazenet has observed that Amyot’s ideas are reflected in his omissions from the Longus text (“Jacques Amyot and the Greek Novel,” Brill’s *The Classical Heritage of France*, 278), I analyze how Amyot’s precepts enabled him to change Longus’s sophisticated Greek style to his own “simple, sober, and easy style, giving an impression of naturalness that sometimes verges on the naïve,” as Plazenet has described it (278). Frias wrote an entire literary treatise on pastoral prose: “Carta escripta a Antonio de billégas sobre un libro que quería imprimir por un cierto autor.” In it he rejects the epithets, repetitions and redundancies characteristic of Jorge de Montemayor’s *La Diana* and advocates for a simple, elegant, serious and unexaggerated prose style. Although Frias imitates other aspects of Montemayor’s work in his Longus adaptation, he writes in the simple prose style he describes in his treatise. While Antonio Possevino apparently wrote the Counter Reformation literary treatise attributed to Lorenzo Gambara, Gambara, in his dedications, prologues and afterwords, emphasizes an idealized, bucolic landscape and classical *otium*. In fact, Gambara, in his dedication to Antoine Perrenot at the beginning of the *Expositi*, as well as in his afterword for the same work, characterizes his *Daphnis and Chloe* “as a deductum carmen in the Roman neoteric tradition” (Heinz Hofmann, “The *Expositi* of Lorenzo Gambara de Brescia,” 115), which may help to explain the Virgilian, idyllic nature of his adaptation. Although other scholars have studied the adaptations--except for Frias’s--what is new about my study in reception theory is that I treat in some detail how the authors’ own ideas about narrative influence their translations and adaptations. My study allows us to understand how and why they produced works which differed so profoundly from the original.

Darnell, Colleen
Historical Fiction in New Kingdom Egypt

The Nineteenth and Twentieth Dynasties witnesses some of the greatest battles of pharaonic history, which are recounted in lengthy and detailed hieroglyphic inscriptions, in most cases accompanied by large-scale reliefs depicting the battle and its aftermath. The militarism of the Ramesside age also fueled the production of a new type of literature—fictional accounts of military events. Known by their modern titles—The Quarrels of Apepi and Seqenenre, The Capture of Joppa, Thutmose III in Asia, and The Libyan Battle Story—these four extant narratives belong to a distinct genre that can be best described as historical fiction. History both limits and defines both plot and characters, and the four tales all appear to use known historical figures as both protagonists and antagonists. The role of humor in the tales is significant, since without a proper appreciation of history, the entertainment value of fiction based on historical events disappears. The existence of a genre of historical fiction not only provides information about the author of the texts and his sources, but also enables one indirectly to recover specifics of Egyptian historiography otherwise lacking from the written record of New Kingdom Egypt.

The Quarrel of Apepi and Seqenenre presents an imaginary scenario that occurred near the end of the Second Intermediate Period, at the onset of the war between the Thebans and the Hyksos. The lack of a preserved ending renders the drawing of conclusions about the tale difficult, but the story appears to reinforce the legitimacy of the ruling Ramesside dynasty, while mitigating the negative associations between Seth, one of the divine patrons of the Ramesside dynasty, and the foreign Hyksos. The physical location of the story on the papyrus—the juxtaposition with an instructional text for letter-writing—opens new vistas into the function of at least one of the works of historical fiction.

The Taking of Joppa unfolds within the plausibly historical setting of the Egyptian siege of Joppa, led by a known Thutmoside general Djehuty, but rather than being a fictionalized account of historical events, the story develops an elaborate ruse de guerre that unfolds in an increasingly implausible manner amidst elements of humor. Through this combination of serious military stratagem and folk-tale motif that finds interesting parallels in the Greek Trojan Horse, the Persian Shah Namah, a Byzantine chronicle, and the Arabic story “Ali Baba and the 40 Thieves,” the Egyptians capture the city. Details within The Capture of Joppa, such as maryannu-warriors, chariots, and Apiru-brigands provide a rich vein of historiographical data, from which one can extract an image of Ramesside knowledge of military events during the reign of Thutmose III, as well as an appreciation for contemporaneous Ramesside involvement in Syria-Palestine.

The historical tale in Papyrus Turin 1940–1941 is much more fragmentary, and no clear narrative may presently be reconstructed. However, one column contains words and phrases that appear in The Taking of Joppa, and ultimately these two stories may belong not to a single text, but rather a cycle of historical narratives focusing on the military exploits of Thutmose III. Thutmose III in Asia preserves an imagined dialogue between Thutmose III and an official named Paser, part of which is a quotation from the Kadesh Battle Poem, commemorating Ramesses II’s actions against the Hittites. A series of new readings within Thutmose III in Asia suggests that the story is not simply a general fictional rendering of Thutmose III’s campaigns in Syria-Palestine, but is specifically based on the events of the Battle of Megiddo.

The Libyan Battle Story lacks any named characters, but possesses references to specific ethnonyms and toponyms that connect the narrative to successive waves of Libyan invasions during the reigns of Merneptah and Ramesses III. Only a generation, approximately thirty years, separates the likely date of composition of The Libyan Battle Story from its main historical template, the Battle of Perire, during the reign of Merneptah. The strong parallels between The
Libyan Battle Story and the historical records of Merneptah also provide insight into the source material for the works of historical fiction, which appear to have included versions of the hieroglyphic records that have survived to this day on temple walls.

De Temmerman, Koen

**Beyond Novelistic Heroism: the Rhetorics of eugeneia, Slavery and Chastity in the Ancient Greek Novel and Early-Christian Narrative**

This paper explores the persistence in early-Christian narrative of one of the main strands of the complex concept of heroism in the ancient Greek novels: the interconnected, thematic clustering of rhetorical ability, eugeneia and chastity. As is well known, the ancient Greek novels constitute a particularly interesting testing ground for questions dealing with loss, change and reversal of (high) social status on the one hand, and those dealing with threatened chastity on the other. Given the frequent episodes where these two themes occur, much has been made of the defencelessness of novel heroes (Konstan 1994: 15–26) and ‘factual’ powerlessness of their female counterparts (Egger 1994: 272–4). The starting point of this paper is that novel hero(in)es, when seeing their original free social status and/or chastity threatened, display a continuous concern with subtracting themselves from dominance and establishing control over their new masters or aggressors—a point that I have argued at length elsewhere (De Temmerman 2014). Rather than interpreting such instances straightforwardly as (ideal) markers of cultural excellence (as Haynes 2003 does), I argue that they thematize the protagonists’ ability to use social, rhetorical and manipulatory skills as a (psychologically more realistic) marker of adulthood. (On other strands shaping adulthood in the Greek novels, see Lalanne 2006.)

In this paper, I explore how this strand of heroic, novelistic characterization persists in and resonates with a number of early-Christian narratives, ranging from Apocryphal Acts of the Apostles (2nd–3rd cent.), (both pre- and post-Constantinian) Martyr Acts (on the early Acts as ‘novelistic’, see Cooper 1996, Rhee 2005 and Konstan 2012; on a few later ones, Bossu 2014) and so-called hagiographical romances such as Ps.-Nilus’ Narrationes (on whose novelistic qualities, see Caner 2010: 48, 77–8, 80 and Morgan fc). I show that apostles (e.g. Paul & Thecla), martyrs (e.g. Perpetua, Caecilia, etc.) and monks (e.g. Ps.-Nilus’ narrator) in these narratives exert specific forms of rhetorical power similar to those in the novels and that, just as in the novels, the semantic fields of eugeneia, slavery and chastity converge and interconnect to constitute a prominent testing ground of such powers (on slavery solely, see Laurence 2001). I argue that this invests them with novelistic heroism (on martyrs as heroes generally, see van Henten 1995) and, what is more, that the hero(in)es’ rhetorics of both chastity and eugeneia/slavery are being reconfigured, redesigned and creatively reworked by the Christian narratives in function of their specific ideological purposes.

I conclude that rhetorical ability, specifically informing the interconnected, semantic fields of chastity and eugeneia/slavery, was consolidated as an important part of the concept of heroism in the broad pool of both pagan and Christian novelistic narrative of the first few centuries of the common era and from there found its way into later hagiography.

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Devereaux, Jennifer

**Embodied Historiography: Models for Reasoning in Tacitus’ *Annales***

In this paper, I suggest that the power of Tacitean prose—and what has caused him to be designated as the greatest of all Roman historians (cf., e.g., Martin 1981: 234)—is that it meets the Gibbonian ideal that “the style of an author should be the image of his mind”. Not, however, in the typical sense that “le style c’est l’homme même”—namely, that an author’s style is indicative of his moral character (a view much advocated by, e.g., Seneca the Younger: cf. Dominik 1997). What I mean is that the ability of Tacitus’ narration to work its effects on his readers depends on
a sharing of sensorimotor and perceptual images between author and reader through the text: in other words, on an “embodied historiography”. Succinctly contextualizing Tacitus’ writing style within its political, philosophical, and intellectual milieu, I analyze two passages of the Annals (3.12 & 13.25) that demonstrate the kind of rhetorical historiography Tacitus practices (cf. Goodyear 1972: 195; Woodman 1988). In fact, his use of language can be paralleled with Ciceronian invective (cf. Phil. 2.27.6), wherein multiple words denoting either consumption or a pouring out appear in context with Antony being metaphorically characterized as Charybdis (effuderit, absorbere, potabatur, consumpta, devorare, etc.). Through the use of similar rhetorical devices, Tacitus demonstrates that his strategy is to create an experiential “feel” that tells a certain kind of truth that the facts alone do not, and perhaps in Tacitus’ view, cannot. I argue that Tacitus’ compressed style, necessitated by conditions in imperial Rome, reflects his oratorical training in the use of “vivid illustration” (enargeia) and “imagination” (phantasia) to make audiences ‘see’ situations in their minds and react suitably, and that such vivid illustrations are representative of the unified mind and body of the Stoics (cf. Inst.6.2.29–32). That is to say, regardless of Tacitus’ commitment to Stoicism in the broad strokes, his writing demonstrates knowledge of Stoic theories (cf. Percival 1980) that support the notion that “readers, by means of their embodied minds, are physically present and engaged in the imaginary world of the story in ways extending beyond exteroception” (Kuzmičová 2013: 114). Moving beyond the notion of sight being the only modality involved in the successful creation of enargeia and phantasia, I argue that the cognitive “simulation” of experience enables Tacitean narrative to “work” persuasively and affectively by attracting the attention of the reader through the use of extended metaphors that elicit sensorimotor activity and constitute specific models for reasoning about portrayed historical events. This sort of inquiry into the rhetoric of Tacitean historiography is made possible, it would seem, at least in part because of Tacitus’ understanding of the mind-body connection theorized by the Stoics and confirmed by modern brain studies, and it is through this connection that we may come to better appreciate Tacitus’ historiographical strategy, presentation of literary truth, and rhetorical savvy. Therefore, a neurocognitive approach to narrative—in suggesting that the boundary between real and imagined worlds is less distinct than one might expect—aligns with the connection of the body to the mind observed by ancient authors and rhetoricians, and supports the idea that the evocation of common experience in the fashioning of literary truth (cf. Grant, 1995) could evoke emotional responses that aid in directing the reasoning of the readers of history.

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Dowling, Melissa Barden

Pythagoras and Heliodorus
The role of Middle Platonism and other philosophical systems in the ancient novels has proven to be a fertile area of analysis, contributing a deeper appreciation of their content and structure. Scholars have noted the complex philosophies woven throughout Heliodorus’ Aethiopica (Jones, 2005), but the centrality of Pythagoreanism deserves further examination.

Pythagoras was believed to have learned divine mysteries in Egypt, studied with the Magi of Babylon, and then framed his moral philosophy with the Pythia at Delphi. He taught through analogy and parables, requiring his followers to analyze their hidden meanings. His students underwent a form of initiation, in which knowledge was imparted gradually. Pythagoras taught a doctrine of cosmic harmony formed by the balancing of opposite forces, expressed through numbers and music. The initiate learned to live a righteous life in order to align his soul with the divine and to avoid much of the suffering brought by Fate. Pythagoreans abstained from certain foods and behaviors that corrupted the body and soul; the sect’s rules covered aspects of religious purity and ritual, restricting sacrifice, ownership of property, and imposing chastity or even celibacy. In the Pythagoreanism popular in the Roman Empire, after death the initiate’s soul shed its body and joined the gods and heroes.
Heliodorus incorporates many Pythagorean elements in the Aethiopica and weaves a startling number of parallels from the life of Pythagoras into his protagonists’ adventures. For example, not only does Charicleia receive divine instruction from the Pythia of Delphi, but she learns further truths as she travels to Egypt. Kalasiris, Sisimithres and the Ethiopian gymnosophists follow Pythagorean food laws and rules of personal behavior. In the last book, Harmonias, Hydaspes’ chamberlain who guides the novel’s resolution, is named for the term used by Pythagoreans to indicate the musical scale of the planetary spheres and to indicate the perfect magical number three. Harmonias guides the protagonists to their own perfection: Charicleia is perfected in three ways at the end of the story, recovering her family and birthright, marrying her beloved soul mate, and being crowned chief priestess of the divine Moon at Meroe. For Pythagoreans, the Sun and Moon are particularly important deities, central to the harmony and balance of the world. Heliodorus describes the island of Meroe as a perfect Pythagorean triangle. Thus, the climax of the novel occurs in a world both physically and metaphorically embodying the Pythagorean divine triadic harmony.

The Pythagoreans taught that Homer knew the divine mysteries and read his poetry as allegory that illuminated the soul’s route to immortality (Diodorus Siculus 18.1–5). The Pythagorean view of Homer is reflected by Heliodorus and explains his story that Homer had a birthmark on his thigh: Pythagoras had the same, so the two are closely linked. The Homeric sign appears again: Charicleia carries the royal birthmark of the priestly rulers of Aithiopia, which she conceals until it is time for her identity to be revealed to the initiated. Like Odysseus, the suffering traveler who appears in a vision in the Aethiopica, Charicleia suffers on her journey to her true home. Heliodorus invokes a Homeric model of heroism for his protagonists in his allusions to Achilles and Perseus; these also reflect a Pythagorean bias. For example, in the Golden Verses, Pythagoras urges his followers to emulate the gods and heroes. He is said to have believed that Achilles lived on as an immortal hero of extraordinary beauty; Heliodorus crafts Theagenes as the descendent of Achilles, of heroic beauty and accomplishment, who proves his worth in a series of Homeric contests in Meroe. Heliodorus extends the heroic model when he represents Theagenes as Perseus, rescuing the Ethiopian princess Charicleia (the descendent and image of Andromeda). Perseus and Andromeda received apotheosis and live eternally as constellations, the fate Pythagoras promised to pure souls.

Pythagorean philosophy was enormously popular in the Byzantine east and in Renaissance and Enlightenment Europe; the Pythagorean Golden Verses circulated in many translations, commentaries and responses. The Pythagorean subtext of Heliodorus’ novel, and its continued intelligibility to post-antique readers, may help explain the popularity of the Aethiopica across time.

**Eccleston, Sarah-Mae**

**Lucius’ Plutarchian Kinship Reconsidered**

At Metamorphoses 1.2, the narrative’s protagonist, Lucius, tells us that he is on a journey to Thessaly where he has maternal roots. Lucius then namechecks two relatives: Plutarch, the Platonist author/statesman, and Plutarch’s nephew, Sextus (identified as a philosopher). In Thessaly, Plutarch’s name reappears when Lucius encounters his previously unknown aunt
Byrrhena (*familia Plutarchi ambae prognatae sumus*, 2.3) Plutarch is never namechecked again and, as the narrative continues and Lucius loses the most obvious markers of his human identity (speech and form), the concept of family and kinship is subordinated. In Book XI, Lucius’ religious identity replaces his familial ties. Reborn in the service of Isis, Lucius subsequently spends more time--both in the narrative and in the life it anticipates--away from his family than defined by it.

What are we to make of Lucius’ kinship with Plutarch? Scholarly responses vary. Walsh (1981) argued for Plutarch’s direct influence on Apuleius and that both attempt to reconcile their Platonism with Isiac cult practices, in particular. Mason (1983) suggested that naming a historically attested relative gives the fictional Lucius realistic social distinction which would have helped readers assess his moral failings more acutely. van Mal-Maeder (1998) surmised that Apuleius may have wanted to pay tribute to Plutarch in his narrative fiction to signal the narrative’s philosophical interests and to bolster Apuleius’ own serious spirituality. Surveying the scholarship on the matter, Hunink (2004) rejects Plutarch’s direct influence on Apuleius’ writing in favor of a shared cultural milieu between the two authors. Hunink proposes we understand the failures of Lucius as learned irony in light of his alleged kinship or, somewhat confusingly, as mere *sprachennamen*. More recently, Keulen (2004), Kirichenko (2008), and Finkelpearl (2012) have focused on Lucius performing the very failures that Plutarch spends so much time decrying in his moral and philosophical treatises as both a character and narrator.

In this presentation, I further these most recent discussions of Plutarchan kinship, Platonist morality, and Apuleian narrative sophistication by tracing the exploration of the human-animal boundary across Apuleius’ corpus as well as Plutarch’s. I argue that readers ought to consider Lucius’ biological kinship with two philosophers as an alternative to Apuleius’ implied philosophical kinship and, consequently, Lucius’ approach to narrating his life as an alternative to Apuleius’. Lucius’ boasting of his biological relationships and the social/intellectual cachet he implies it grants him parallels his pride in Isiac service, but his narrating of both parts of his life highlights his dehumanizing lack of philosophical rationality. Unlike Lucius, Apuleius carefully narrates his life experiences to the humanizing betterment of his audience members and to signal kinship with his philosophical heroes.

In the presentation’s first half, I discuss how Apuleius and Plutarch’s shared Middle Platonist interests helped them innovate their approach to life writing as a complement to philosophically humanizing speech. In a climate where speech had even greater cultural currency, Plutarch and Apuleius both try to disambiguate the trendy flourish of rhetoric from its more serious counterpart in philosophical knowledge and moral development. Both equate unphilosophical speaking, reading, and interpreting with an immorality that threatens the very humanity of its practitioners. Counter to their dehumanized peers, Plutarch and Apuleius pay heed to narrating as philosophical praxis similarly, delineating how one should speak, compose, remember, interpret, and teach in order to make moral improvement. They do so in their roles as character, author, and narrator. In the presentation’s second half, I draw attention to Apuleius’ attempts to portray himself as the kinsman of his philosophical heroes in these very roles and explain how he figured composing *Metamorphoses*, like lampooning faux intellectuals in the *Moralia* or outing pseudo-philosophers in *Florida*, as philosophical praxis. In the *Metamorphoses*, Apuleius presents Lucius, the character and narrator, as the limit case of these mistakes who literally loses his human identity as a result of them. In contrast, by creating a work that trains his reader’s moralizing sensibilities towards narrative, Apuleius makes himself more a kinsman of Plutarch’s than Lucius ever was.

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Ekbom, Moa

**Apuleius in the Historia Augusta: Finding Elements of the Ancient Novel**

The genre and of the cryptic late antique collection of biographies *Historia Augusta* has been discussed, and its veracity is still continually debated. This paper will argue that there are many elements of the ancient novel present in the *Historia Augusta*, which have not been given their due. The paper will focus on allusions to Apuleius’ *The Golden Ass*, which is, as will be shown alluded to in a conscious fashion on several occasions. The *Historia Augusta* also directly and indirectly mentions the author Apuleius, and appears aware of the tricks of the first-person narration, both in using it for subterfuge but also for humor.

Furthermore, the plays on language and confusion of tongues, scenes with fake oracles and outrageous religious ceremonies are recurring in both *The Golden Ass* and the *Historia Augusta*, and possible intertextualities will be discussed. The spurious documents and mendacity of the *Historia Augusta* have by some been regarded as an attempt to fool an audience, but by other as a knowing wink to the same. In demonstrating that recognizable elements of the ancient novel were present, this paper argues that the work was not to be taken at face value, but rather understood as occasionally novelistic.

The paper also includes discussion on the persona of Apuleius in late Antiquity, and how this author is used in the *Historia Augusta*, in comparison to his use in Christian texts, such as Augustine. The allusions to Apuleius and his novel possibly signified certain ideas and concepts for the contemporary audience of the *Historia Augusta*, which will be explored further as well.
Elmer, David

**Jealousies In and Of the Text in Chariton’s *Callirhoe***

Chariton’s *Callirhoe*, earliest of the extant Greek novels, assigns a prominent role to ἄρχαλος ("jealousy"), which not only functions as the driving force behind the plot, but also characterizes many of the novel’s embedded scenes of reading. This paper explores the various ways in which ἄρχαλος permeates Chariton’s text. In the first place, it is singled out as an architectonic principle: by triggering the geographical displacements that articulate the novel’s structure, episodes of jealousy drive the plot forward, and the management or mitigation of Chaereas’ “innate ἄρχαλος” (8.1.5, 8.4.4) emerges as the key to achieving closure. But jealousy—which can be understood as a fundamentally “fictive” emotion to the extent that it involves a phantasmatic projection of an imagined reality—operates as a narrative force in other ways as well. It haunts many scenes in which written or oral narrative is consumed, alternately propelling embedded ‘readers’ to learn more and hindering their forward progress through stories. In short, ἄρχαλος in Chariton’s novel can be understood as a species of what Peter Brooks has described as “narrative desire.”

In the final book of the novel, the jealousy motif takes on a closural function, especially in connection with Chaereas, who learns, by a kind of ‘talking cure,’ to manage his “innate ἄρχαλος.” Chariton can be seen to be responding in these scenes to certain features of the *Odyssey*, including Odysseus’ own jealous outburst in response to Penelope’s reference to the moving of their bed and the exchange of narratives between Odysseus and Penelope once they have been reunited. Chaereas and Callirhoe engage in a similar exchange of narratives, in the course of which Chaereas exhibits signs of ἄρχαλος; he nevertheless manages to control his emotions by controlling the course of Callirhoe’s narrative. He is then called upon by the Syracusans to narrate Callirhoe’s story himself, beginning precisely from the point that had previously caused him distress (her marriage to Dionysius). Now, however, presumably as a result of his therapeutic earlier experience as an auditor of Callirhoe’s tale, Chaereas is able to retell it without difficulty. Most remarkably, far from succumbing to his own ἄρχαλος, Chaereas is able to coach the Syracusans in forbearance with regard to the closely related emotion of ἐφθονία (‘envy’). Speaking of the son he has left behind in Miletus, to be raised as Dionysius’ own, he urges, “let us not begrudge (mē ἐφθονὶσομεν) him his great inheritance” (8.7.12).

Fernández-Delgado, José-Antonio and Francisca Pordomingo

**Musical Ecphrasis in Longus’ Novel**

It is well known that music plays a very important role in the configuration of Longus’ novel, following the tradition of bucolic poetry that constitutes one of the main components of this work. It is also the case that ecphrasis is a rhetorical procedure which is very common here as in other Greek novels, as already shown in previous research on its seasonal component. Ecphrasis or description is one of the progymnasmata or exercises that precede proper rhetorical learning in Graeco-Roman education. According to Greek progymnasmatic theory, this description may be made of persons and deeds, of places and circumstances, of animals and trees. Our proposal aims
in addition to show the presence in Longus’ novel not only of the visual ecphrasis represented by
dance, but also of something less common, that is, the hearing of ecphrasis of music, which
represents a higher degree of sophistication in the use of the rhetorical technique learnt at school.

Finkelpearl, Ellen

Pythagoras in Apuleius Metamorphoses XI.1

At the beginning of Book XI, when Lucius-ass sees the moon rising out of the water on the
shore at Cenchreae, he decides to pray to the divinity immanent in it, but first he decides to purify
himself: “septiesque summerso fluctibus capite, quod eum numerum praecipue religionibus
aptissimum divinus ille Pythagoras prodidit,” and he prays to the most powerful goddess.
Commentary has generally investigated the number seven in Pythagorean numerological theory,
and made reference to the importance of Pythagoras in Florida 15, where the philosopher engages
with sages in Egypt and the east more generally (GCA ad loc.) I would like to suggest that the
Pythagoras of Ovid’s Metamorphoses XV. 60–478 who lectures for about 400 lines about the
transmigration of souls, the kinship of man and beast, and vegetarianism is also an important
intertext. In both Metamorphoses, Pythagoras appears suddenly and rather randomly at the
beginning of the final book.

Apuleius names only 4 philosophers in the Metamorphoses (as distinct from his rhetorical and
philosophical works): Plutarch, his nephew Sextus, Socrates, and Pythagoras, so the appearance
of Pythagoras here is striking. The example of Plutarch forms a useful comparison; while he is
only invoked as a relative of Lucius’, critics have not hesitated to ascribe greater meaning to his
presence, as the author of the Isiac DIO, as a champion of marriage, as the most prominent
intellectual (v. Keulen ad loc). I have also suggested that Plutarch’s animal treatises are at least as
important a reason for his prominence here as these others. Thus, while the number seven does
seem to have been singled out in ancient sources for its cosmic importance and with reference to
Pythagoras (e.g. Varro’s Hebdomades began with an elaborate praise of the number according to
Gellius III.10.1–2, and Philo of Alexandria praised it for a dozen pages in De opificio mundi 100
and passim), we are justified in seeking further significance for the appearance of Pythagoras at
this climactic moment.

This moment in Apuleius is a liminal one. Lucius is a donkey, yet praying, crying, and perhaps
speaking, transcending human-animal boundaries without the remedy of roses. It is appropriate to
bring to mind not only the numerological Pythagoras or the one who learned from Egyptian sages,
but the Pythagoras who was known in antiquity for his ideas on transmigration of souls and its
accompanying belief in the kinship of all beings inasmuch as a puppy could house the soul of your
deceased friend (cf. Osborne on Xenophanes fr. 7). This is most memorably the Pythagoras of
Ovid who talks of oxen as our fellow workers and relatives and enjoins us to avoid eating those
kin.

In Apuleius’ philosophical works, Pythagoras is introduced particularly as a forerunner of Plato
(cf. Fletcher) and for the most part his attitude toward animals is not explored. Apology 31,
however, shows Pythagoras buying up a haul of fish in order to throw them back in the sea, and
Apol. 56 refers to wool as “vestitus profanus” according to the rules of Pythagoras and Orpheus.
Tilg (69–70) argues that Plato’s Phaedo 81e which describes the way the souls of those who have
lived a life of sensuous pleasure end up in the “the bodies of asses and other animals of that sort” is a key to understanding the Pythagorean background of Apuleius’ novel. This is a persuasive argument, but I will argue that the Ovidian Pythagoras is a more important parallel than the Platonic one for the novel (as opposed to Apuleius’ philosophical works) and that the Met. is not the moralistic text that it is so often asked to be.

Pythagoras’ speech in Ovid is notoriously fraught—e.g. is it really Pythagorean doctrine? Really about Augustus, and pro or anti? A satire? (Solodow) A melding of cosmogonic tradition with Callimachean aetiology (Myers)? (For summaries, Segal, Feldherr, others) Moreover, it is unclear exactly what Pythagoras preached on the subject of animal-human kinship (Osborne). What matters, though, is not whether Ovid’s is a faithful report of Pythagorean ideas or how we interpret it now, but what Apuleius might have made of it. Here it is important to dispel the notion that Pythagoras, and particularly his ideas on metempsychosis and vegetarianism were “cranky” and mainly a subject of satire (Segal, Solodow and see the rebuttal by Newmyer). The ancient evidence for this attitude appears mostly in Satire (Juvenal, Persius, Horace), and the flourishing of Neo-Pythagorean groups at Rome in various periods whose members practiced abstention from meat also indicates that these beliefs were not inevitably ridiculed (Kahn, with ref to Haussleiter).

Ovid and Apuleius both treat metamorphosis, not metempsychosis, but both authors play subtly with the slippages and continuities in levels of being (Feldherr, et al.), the intermediate stages when a being is neither man nor beast but a hybrid, the ambiguities of language and reason as distinguishing man from beast, playing also with points of view, switching between an animal and a human perspective and much more of this sort. Pythagoras’ speech in Ovid in part brings these ambiguities to bear in a contrived synthesis of the whole work. In Book XI, Lucius is returned fully to human form and perhaps, as many argue, his animal state is regarded as entirely a punishment, a lower state (cf. above) but (1) this particular moment is more liminal than moralistic; (2) Pythagoras serves as a marker that the book has partly been an exploration of the interrelatedness of human and animal and (3) Book XI will go on to introduce yet other complications in the human-god-animal complex.

Further, and differently, we might consider that when Apuleius introduces Pythagoras and thus reminds us of Ovid’s problematic last book, he is alerting us to the idea that he, too, will be introducing an equally problematic final book.

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Flauona, Pinelopi

Dreams in the Ancient Greek Novel

Although the Ancient Novel has been widely known as a literary genre, its research has been developed only during the last decades. As such, the main focus has been given to subjects such as its history and origins. Over the last thirty years though, another debate has risen among scholars: It’s the question of the significance of dreams and dream symbols being narrated in the ancient novels. Few scholars, such as Susan Macalister and Shadi Bartsch have attributed towards their importance. However, even though the above researches give a new perspective on dreams and their importance to the unraveling of the plot, the majority of dreams have not been examined as a whole.

Therefore, in my research I try to categorize all the dreams which encounter to all extant Ancient Greek Novels so far: Chariton’s Chaireas and Callirhoe, Xenophon of Ephesus Ephesiaka, Longus’ Dafnes et Chloe, Achilles Tatus’ Leukippe and Clitophon and Heliodorus’ Aethiopica. In this way, the readers can formulate a wider perspective over their contribution to the plot within each novel. Apart from the scholars mentioned above, a key reference book to my dreams categorization is Artemidorus’ Onirocritica. According to it, I divide the dreams encountered in the narrative of each novel into 2 major categories:

1. Όνειρος: The dreams which foretell the future. These are subdivided in:
   a. The theorematic dreams, the future dreams that come into fulfillment as they are the morning after the person sees them. No hidden symbols.
   b. The allegorical dreams. The meaning of those is obscure, therefore, their interpretation can easily delude people and need further explanation

2. Ενύπνιον: The most simple category of dreams encountered in novels. They don’t hold any future messages.

As in Artemidorus work, the main focus is on allegorical dreams, for those dreams carry some major developments of the plot. While interpreting their symbols, one can find major similarities between the meaning of those used in the Ancient Greek novels and the ones included into Artemidorus’ Onirocritica. Futhermore, in some cases the interpretational process can be very luring, as in the novels of Achilles Tatus and Heliodorus. There is an interrelation between the dreams and the wrong interpretation of events presented in them, so strong, that it is the wrong interpretation of a dream which leads to its actual fulfillment many chapters—or even books later. The dream which seemed to be an allegorical one, is proven to be theorematic after all.

Moving onto the simplest category of ενύπνια, dreams which seemingly have merely an impact on the plot of the novels examined, we can make some important remarks: Firstly, these kind of dreams give us a clearer insight of the dreamers’ soul, sometimes so realistic, that hers intentions can be interpreted as actual. In other instances, the deeper thoughts of a dreaming character’s soul,

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may set changes to the main course of events. Apparently, the category of ενύπνια can sometimes provide the characters with the needed feedback in order to set the plot themselves.

In conclusion, this research sheds a new light on the significance of dreams and their role towards the unraveling of the plot. One would not exaggerate, if states that the dreams depicted in the Ancient Greek Novels - especially the ones of future importance - have equal or perhaps even superior position towards an oracle, during the Second Sophistic Period. Finally, the correlation between the dream symbols being used within the Ancient Greek Novels and the ones used by Artemidorus cannot be overlooked.

Fletcher, Richard

A is for ‘Orses (Not for Asses): Apuleius’ Metamorphoses in Contemporary Art

This paper will discuss some instances of the reception of Apuleius’ Metamorphoses in contemporary art, specifically how the protagonist in the novel is used to intervene in contemporary debates about the verbal and the visual, identity and masculinity, mimicry and artistic production. The paper will focus on an issue of a major journal of contemporary art writing and practice (F.R. David, Autumn 2008) and two recent projects by US artists: Julia Barbosa Landois’ Culo de Oro/The Golden Ass (2011) and Gareth Long’s Literary Asses (2013).

The connection between literature and the visual arts is inferred by the title of the paper, ‘A is for ‘Orses (Not for Asses)’, which comes from the 3rd issues (published in Autumn 2008) of the innovative journal F.R. David (produced by the influential De Appel Arts Centre in Amsterdam) that explores the boundaries of writing in contemporary art practice. The cover of this issue shows a donkey as a visual correction of the cockney rhyming slang of the verbal title and also as a focus on the idiolect as a specifically subjective abstraction. This play between the verbal and the visual is continued within the issue’s pages in writings that highlight the way the subjective mind of the reader is in many ways visually non-representational. Fitting for Apuleius’ narratologically complex ass-story, the issue explores idiolects and personal vocabularies and notions of the subjective editorial process of speech.

In the exhibition and performance Culo de Oro/The Golden Ass (2011), Julia Barbosa Landois’ examines sex, masculinity, and the tourist mentality along the Texas/Mexico border. Through installations and performances, Landois translates Lucius’ travels and gendered lasciviousness, both before and after his transformation, into a masculine rite of passage with no counterpart for women of the same culture. Furthermore, Landois’ restaging of her own experience of and encounter with male sexual excess in the complex debates about US/Mexican immigration in Texas and the US as a whole, adds a vital conflation of the personal and political, which is a major issue in the reception of Apuleius’ novel.

Gareth Long’s Literary Asses (2013) inserts Apuleius’ novel into a rich literary tradition in which the figure of the donkey is central as (Aesop, Lucian, Cervantes, Orwell, Stevenson). Varying in media and form, Literary Asses consists of drawings copied by the artist from illustrations found in his own library of books and executed in gold foil. It also includes a theatrical production, the characters of which include Lucius (of Patrae), Lucian and Lucius (Apuleius’ protagonist). In this way, Long engages with the scholarly puzzles surrounding the tale of Lucius
in a way that juxtaposes artistic production with ideas of knowledge and ignorance, transformation and mimicry central to Apuleius’ novel.

Both Landois and Long engage with Apuleius’ novel in complex ways. On the one hand, they both visualize key scenes in Lucius’ rite of passage through various media of sculptures, installations, drawings and performance. But on the other hand, they, like the F. R. David issue, emphasize the literary source for the asinine protagonist through the linguistic pun on the word ‘ass’ to tease out its connotation of both sexual excess and intellectual ignorance.

Fontaine, Michael

**Schizophrenia in the Golden Ass**

What does it mean to hear voices—especially God’s voice?

In 2012 T. M. Luhrmann, Professor of Anthropology at Stanford, set off a war in psychiatric circles by arguing that hearing voices is not a sign of psychopathology (mental illness) or brain disease. In her view, it is a normal human behavior found among humans across the globe, albeit often troubling when it manifests and variously interpreted by the larger cultures in which it appears (Luhrmann 2012).

To Americans, Luhrmann’s ideas are heresy. American medicine, law, and politics today take a very different view. According to the website of NIMH (The National Institute of Mental Health), hearing voices is a sign of schizophrenia, a disease that affect about 1% of Americans:

Schizophrenia is a chronic, severe, and disabling brain disorder that has affected people throughout history. People with the disorder may hear voices other people don’t hear. They may believe other people are reading their minds, controlling their thoughts, or plotting to harm them. This can terrify people with the illness and make them withdrawn or extremely agitated.

It is caused, according to NIHM, by a combination of genes and environment (e.g. prenatal exposure to viruses or malnutrition or problems during birth). The principal treatment favored today is the use of typical or atypical antipsychotic medications. The website does not hint that dissenting interpretations of schizophrenia, such as exist.

In this paper I examine Lucius’ own interpretation of the voices he hears while in ass form, principally that of Isis in Book 11 of the Metamorphoses but not limited to that episode. Turning away from narratological interpretations, I ask: Does Lucius consider himself (bodily) diseased, or spiritually diseased, or does he consider his “schizophrenia” normal? How does he conduct himself in consequence? What do others think? As I aim to show, the parable of Cupid and Psyche helps shed considerable light on these questions—supplying answers more in line with Luhrmann’s view of schizophrenia and the similar views of Galen and Plato (Harris 2013) than with that taken by contemporary psychiatry.

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Fredericksen, Erik

In the Mouth of the Crocodile: Interiors, Exteriors, and Problems of Penetrability in Achilles Tatius’ Leukippe and Cleitophon

This paper uses the conceptual frame of penetration and permeability between interior and exterior spaces to bring together Achilles’ Tatius’ disparate interests in sex, violence, vision, and bodily integrity in Leukippe and Cleitophon. After tracing the major problems regarding various forms of penetration in the novel, it focuses on a single scene: the description of the crocodile at 4.19. The paper argues that this scene is more than mere exotic coloring added to the Egyptian portion of the novel and in fact represents the height of Achilles Tatius’ interest in forms of penetration vis-à-vis epistemology and erotics.

The lengthy description of the crocodile takes issues of permeability and penetration to a ludic extreme at the center of the novel before the work begins its arc toward closure, resolution, and relative normalcy. This scene troubles distinctions between interior and exterior, desire and the desire to know, and aggression and vulnerability—distinctions upon which the rest of the novel depends for its romantic ideology of chastity and virginity, its epistemological strategies of penetrating description and psychological narration, and its scopophilic obsession with looking. This paper suggests that the description of the crocodile offers the potential to undermine the novel’s notion of bodily integrity and untroubled stance of voyeurism, implicating vulnerability in aggression and denying the distinction between inside and outside upon which the very notion of penetrability relies.

Fusillo, Massimo

The Serial Dramatization: Alexandre Hardy’s Tragicomedy Chariclée

Among the modern literary genres tragicomedy certainly shows a strong consonance with the stylistic and thematic universe of ancient narrative, especially because of its hybrid nature, and of its preference for metamorphosis, identity disguises and other spectacular techniques. Alexandre Hardy was a prominent writer of such a genre, which was at the core of his baroque poetics. His “Chariclée” is a very specific and interesting case, because it dramatizes the entire plot of the “Aethiopica”, refusing any classical concentration of the dramatic form, and even changing Heliodorean in medias res structure. This fascination for the linear succession of the plot, divided into 8 dramatic poems, reminds in a way the current adaptation of novels by the mini Tv series technique.

Goldman, Rachel B.

Colored Clothing in the Ancient Novel
In two well-known ancient novels, Petronius’ Satyricon and Apuleius’ Metamorphoses, the clothing of certain characters is introduced through the use of a rich vocabulary of color-terms. Petronius’ portrayal of the freedman Trimalchio and his servants, and Apuleius’ account of the goddess Isis and her worshippers are described with an unusual vividness, employing color-terms that are rare in Latin literature. J. André’s 1949 pioneering study on color-terms lists many words found in Petronius and Apuleius and further explains that such terms as prasinus, galbinus, and cerasinus do not make their way into other areas of the surviving Latin corpus of literature. N. Baran (1983) also says that color-terms which appear in the Latin novel do not appear anywhere else. Recently G. Schmeling’s Commentary on the Satyricon (2011) suggested that Petronius’ color-terms were related to the chariot factions. These specialized color-terms and their combinations were partly used to heighten the intensity of the experience for the audience hearing a reading of the novel. Their choice of words would also have conveyed the authors’ attitudes towards these characters, making it clear to the audience how they intended the characters to be judged.

At the beginning of Trimalchio’s famous Cena in the Satyricon, a well-attired butler “dressed in green (prasina) clothes, with a cherry colored (cerasinus) belt, shelling peas in a silver dish” greets the narrator. The host, Trimalchio, “rolled up in a scarlet woolen coat (coccina gausapa) and put in a litter” also makes an unusual and strikingly vivid entrance. These brightened color-terms abound nowhere else in Latin literature and also suggest something about Petronius’ attitude towards the liminal social status of the freedman: Trimalchio’s taste for garish colors is clearly considered immodest, not appropriate for a true Roman aristocrat.

In Apuleius’ Metamorphoses, the protagonist Lucius is introduced to the Egyptian goddess Isis after he has been restored to his original human form. This magical experience astounds Lucius so much that he decides to convert to the cult of Isis. The fact that this cult is not Roman presents many challenges, and all accoutrements associated with her worship are brighter than expected. The goddess’ gown, which is described with special attention, is replete with varied colors, unusual for Roman worship. As a convert, Lucius dons the new officiant’s garment made of linen (byssina), decorated with colors all too numerous to mention — colore vario — but the garment is adorned with Indian dragons, Hyperborean griffins, and birds from some other part of the world, suggesting that Lucius is entering a liminal world of his own.

The ancient novel provided an opportunity for authors like Petronius and Apuleius with a mechanism to describe extraordinary people and events, showing different societal norms among exotic landscapes that were adventurous for their readers. I suggest that the color-terms were a way for the audience to enter into this landscape from a decidedly Latin or Roman viewpoint. My investigation considers what type of garments Trimalchio and his household and Lucius and his fellow worshipers may have worn, and how the use of color-terms reveals social and cultural attitudes towards freedmen and foreign cults. Both of these groups eventually found their home and acceptance in Roman society, but the novels reveal how unusual and still barely accepted these groups were in Roman society at the time of these novels’ creation.

González Equihua, Rodolfo

The Persiles of Cervantes as a summa f the Ancient Novel
We know that Heliodorus’ *Aethiopica*—the model that Cervantes imitates in the conception of *Los trabajos de Persiles y Segismunda*—in its way, represents the expansion and fulfillment of all the possibilities of the ancient novelistic tradition. My purpose is to focus on some examples that illustrate how, through the work of Heliodorus, Cervantes does not only reflect the novelistic genre in vogue in the Spanish Golden Age, but also, directly or indirectly, borrow and collect literary motifs of the other four extant Greek novels and, even though he unknown them, of the other heterogeneous novels that we conserve only in their fragmentary form as *Babylonian History, The Wonders Beyond Thule, Metiochus and Parthenope* and *Phoenician Tales*. Thus, the reading of Heliodorus by Cervantes would be another example of how, to appropriate all the literary tradition of a genre, in this case of the ancient novel, suffice, as perhaps it was enough to Cervantes, only with the knowedge of the most conspicuos of its achievements.

Graverini, Luca

**Curiosity and the Emotions in Apuleius: A Satiric Path to Conversion**

Almost thirty years ago, Jack Winkler famously challenged the seriousness of the conversion-story narrated in Apuleius’ *Metamorphoses* and suggested that Lucius, the main character, could be represented as a gullible dupe exploited by rapacious priests. I have argued elsewhere that, although it is ultimately impossible to remove all ambivalences from a text that is not normative but narrative, an accurate analysis of the literary texture and cultural contexts of the *Metamorphoses* can contribute to shed light on the problem of its ultimate meaning. It can be seen as a specimen of a “low” literary genre, that transmits generic philosophical/religious teachings by making intensive use of irony, self-irony, and entertainment: not a satire on religious gullibility, as Winkler and others suggest, nor a severe and normative catechism, as most pre-Winklerian scholars considered it, but a protreptic, discursive and humorous initiation to broad moral, philosophical, and religious concepts. In short, the *Metamorphoses* belongs to a literary genre that is very close to ancient satire, without being “satiric” in a Winklerian sense.

An understudied aspect of the novel, that of the audience’s response to the text, can support this approach. Reading a novel is a complex act, that can involve a wide range of different emotional and/or intellectual reactions: for example, credulity or incredulity, participation or indifference, intellectual engagement or even boredom. It is the novelist’s task to elicit and control these reactions in his audience, in order to create a successful narrative that can absorb its reader into the fictional word by facilitating what Coleridge defined as “a willing suspension of disbelief.” In Apuleius’ *Metamorphoses*, several different narrative strategies are exploited to constantly urge the reader to identify with the main character, feel the same emotions he feels, and follow him in his path to ruin (metamorphosis into a donkey as a consequence of *curiositas* and *serviles voluptates*) and redemption (anamorphosis thanks to the intervention of Isis). The novel provides a model for this process in its secondary narratives: the reactions of narratees recorded in the text often evolve from irony or skepticism to credulity, which finally facilitates the narratee’s personal involvement in the narrated events. Lucius himself, the main character, is an excellent example of such a narrative involvement at the beginning of the novel, when he listens to the story of Aristomenes in Book 1. He first introduces himself as somebody who is always happy to believe the most implausible stories, in stark contrast with the skepticism of one of his fellow travelers;
then, Aristomenes’ tale has such a deep effect on him that the next day he imagines that everything around him is the result of a magical metamorphosis (*Met.* 2.1.2). In the end, the story of Aristomenes stimulates Lucius’ emotional involvement and his curiosity for magic; as a consequence, he in turn becomes the main character of a story of magic, as was Aristomenes.

In the word of the *Metamorphoses*, therefore, narratives are contagious and absorbing; this holds true for the external audience too. The involvement of the latter becomes explicit in the final book, when Lucius addresses his reader and warns him against an excessive and “anxious” *curiositas* (11.23.5–6), the very same weakness that brought about his own animal metamorphosis. At the same time, Lucius also teases his audience by offering some generic and fragmentary information about the ‘secret’ mysteries of Isis. At this point of the narrative, in fact, Lucius has already joined the inner circle of the initiates, while the reader is still an outsider: Lucius titillates but does not completely satisfy his curiosity, and subtly urges the reader an initiation similar to his own in order to gain the knowledge he already possesses. This might be an illuminating but dangerous process for the reader, who could end up by going through a (metaphoric) animal metamorphosis himself.

**Gray, Christa**

**Replacing Romance: Miracles as a Hindrance to Happiness in Jerome’s *Life of Hilarion***

This paper analyses one aspect of the narrative techniques at play in Jerome’s *Life of Hilarion*, a cradle-to-grave narrative of an early Palestinian desert saint written c. AD 392. There is no doubt that Jerome’s *Lives* of saints and the Greek novel share many thematic and structural elements: this has most recently been discussed by Jiri Šubrt, “Hagiographic Romance: Novelistic Narrative Strategy in Jerome’s Lives of Hermits”, in Marilia P. Futre Pinheiro *et al.* (eds.), *The Ancient Novel and the Frontiers of Genre*. However, the precise genealogy of such correspondences remains mysterious. Instead of arguing here that these similarities exist I want to take the argument further in using the novel as a hermeneutic key to understand the way in which Jerome’s text creates emotion and meaning for the reader. For the sake of brevity I shall confine my discussion to comparing the *Life of Hilarion* with Chariton’s *Chaereas and Callirhoe*—without claiming that Jerome actually know this novel, whether directly or indirectly.

The miracles of Hilarion, a wonder-working Palestinian ascetic, start in the relatively stable setting of the region of Gaza. From ch. 19 onwards, Hilarion expresses a need for solitude and embarks on a long journey around the Mediterranean; after many adventures he arrives in a deserted place on the island of Cyprus (ch. 31). It is during this journey that his ability to work miracles impedes Hilarion’s progress, as he is constantly moved to help people in distress and harassed by demons who need to be exorcised. I argue that there is a structural parallel in the *topos* of the novelistic heroines’ (and some heroes’) propensity to make others, both decent people and bandits, fall in love with them, even though this is contrary to the heroines’ own intentions. A degree of depth is added to this comparison by the fact that the beauty of the romantic protagonist is perceived as a divine power: the first reference to Callirhoe in Chariton 1.1.1 is as *thaumaston ti chrêma parthenou*, and she is constantly compared to Aphrodite and other goddesses. Similarly, Hilarion is presented in parallel to Christ, the apostles and prophets, and other holy men.
Hilarion’s capacity for miracles continually delays the desired arrival in a place of solitude, just as the heroine’s capacity for inspiring erôs delays her (re)union with her husband. On the other hand, Hilarion’s miracles, like the amorous scenarios in the novel, themselves constitute an overriding interest of the text’s plot. The audience is constructed as partly complicit with the demons opposing Hilarion, as they are with the amorous antagonists of the novelistic protagonist, in an instance of Tim Whitmarsh’s model of “centripetal” versus “centrifugal” impulses in romance (Narrative and Identity in the Ancient Greek Novel, Cambridge 2011). This approach leads into the question of whether the parallels between the Life of Hilarion and the novel have any function beyond making the Life more appealing to its readers. Might there be a spiritual dimension not only in the details of Hilarion’s miracles but also in the larger frame?

Groves, Robert

A Gendered Language Barrier in Aethiopica 10

Heliodorus’ treatment of communicative problems is a remarkable feature of his remarkable novel and the references to the language barrier are nowhere more densely packed than in the novel’s final book. Although we should be wary not to over-emphasize the endings of the novels, given the importance of endings in general (see Whitmarsh 2011, and Nimis 1999), and the teleological focus of Heliodorus’ novel in particular (in addition to the above, Elmer 2008, Morgan 1989, Winkler 1982, and Merkelbach 1962 all focus on endings), a better understanding of communicative problems in the novel’s final book seems key to understanding their inclusion and emphasis throughout the novel as a whole. Winkler (1982), Morgan (1982), Saïd (2004) and Slater (2005) all provide provocative theories but none are entirely convincing on their own.

In this paper, I will take a different approach, by arguing that the linguistic alternations of the diglossic Ethiopian court, futile attempts at obfuscation, are a kind of red herring for the real communicative problem at the heart of book 10, Charicleia’s ignorance of how to speak as a sexually mature woman. Although Charicleia finds herself in a foreign land, the fact that all those who matter understand Greek anyway should help her resolve her situation. Instead, she cannot bring herself to identify Theagenes as her fiancé and must resort to a series of coded statements in an attempt to get the message across to her (unfortunately, none too quick) father.

After Sisimithres switches the court into Greek, signaling his intent to aid Charicleia, she could easily rescue Theagenes but is prevented devotion to modesty and chastity. The problem is exacerbated by the fact that the crowd is all male, and Charicleia repeatedly professes a reluctance to discuss romantic issues in the presence of men (1.21.3, with Thyamis; 4.10.2–3, with Kalasiris). She sets out to obviate the need to be explicit by “slithering stealthily towards her mark” (ὑφεῖρπτὸν σκοπὸν, 10.19.1). Her plan is to hint at her relationship in hopes that her father will pick up on it, beginning by claiming that killing him would kill her too. When this line fails, she begs to be the one to kill him. When he refuses by asserting that she must be married, she claims she is essentially married. The clues themselves are fairly subtle, but they build in a way that makes the reader assume Hydaspes will solve the riddle at any moment, especially given the reader’s knowledge of the puzzle’s solution. Hydaspes, however, grows increasingly perplexed and frustrated by the piling up of paradoxes (10.22.1) and decides that she must be mentally ill (παράφρων).
The best explanation for this strange behavior, however, is that while Charikleia understands that a woman should be modest in front of men, she has never had the luxury of friendly women with which to discuss her situation. The novel systematically keeps Charikleia under the watchful eye of one man or another (Sisimithres, Charikles, Kalasiris, and Theagenes) and the few moments she has alone with Arsake or Kybele hardly constitute female friendships. In contrast, the other female characters express their sexuality among their female acquaintances (usually slaves). One thinks of Arsake and Kybele, Demainete and Thisbe, even Persinna and the slave who was to be her companion in τὰ Ἑλλήνων (Thisbe, and later Charikleia, had Nausikles’ hopes been realized). While her lack of female companion may have helped keep Charikleia out of the trouble which the novel’s other women encounter, denied the opportunity for the safe expression of her sexuality within the bounds of female homosocial bonds, Charikleia is trapped by her situation until finally she is removed from the gaze of the crowd and her father inside the pavilion alone with her mother. It is behind the curtains of this pavilion that Charikleia finally confesses the truth to Persinna, who ensures Theagenes safety.

At least one of the problems of the novel’s final book can be attributed to a different kind of language barrier than the novel normally evokes. At the edge of the world, Greek is still sufficient to make oneself understood, but this linguistic ability only functions within the sociolinguistic bounds which women must speak.

Harrison, Stephen

I. Apuleius and Africa

In scholarship on Apuleius since 2008, the issue of the links between Apuleius and his African background has been thoroughly revived, not least because of the major conference on this topic in Oberlin in 2010 under the leadership of Ben Lee, now published as Apuleius and Africa, 2014. There has been something of a turn from considering Apuleius as a cosmopolitan Mediterranean intellectual in tune with the Second Sophistic (e.g. the work of Sandy and Harrison in the 1990s) to placing him more precisely in his local African context (e.g. the work of Lee and Bradley). The issue of how far Apuleius’ remarkable Latin style in the Metamorphoses is influenced by his local origins remains a matter of keen debate.

II. Apuleius at the court of Louis XIV: Lully and Molière

This paper forms part of an ongoing project on the reception of Apuleius’ episode of Cupid and Psyche in Western European literary culture since the death of Shakespeare (1616). One key early episode of this reception history occurs at the court of the young Louis XIV in the 1660s and 1670s, involving some of the greatest names of French Golden Age literature.

In 1669 La Fontaine published Les Amours de Cupidon et Psyché, his extended prose version of the episode, with a frame narrative set in the then-building palace-park of Versailles. This soon stimulated two further versions of the tale, both with music by the major composer Jean-Baptiste Lully: the tragicomedy and ballet Psyché of 1671, based on a text co-authored by Molière and two others, and the opera (tragédie lyrique) Psyché of 1678, with a libretto adapted by Thomas Corneille (brother of the tragedian Pierre Corneille) from Molière’s previous version.
This paper sets out to compare and contrast these two versions of the story from the 1770s, paying due attention to their different dramatic genres. Much text is shared by the two pieces, but they also show significant differences.

The 1671 version, in a less elevated genre, is able to preserve many of the ‘lower’ elements of Apuleius’ original tale not found in the opera (e.g. the jealous and conniving sisters), though some elements are not acceptable even in this form (e.g. the idea that Cupid has sexual relations with Psyche without wooing beforehand, plus any idea that she might be pregnant); it also adds the figures of two suitors of Psyche who try to defend her even against divine commands and who kill themselves, meeting her again in the underworld. In the ballet, Psyche insists on her husband telling her his identity himself, while in the opera she discovers it in the same way as in the novel. In general, the opera is closer to the original plot than the ballet.

Many further modifications are made with contemporary resonances: both pieces begin with allusions to the peace Louis XIV has brought to the world, and in both pieces Psyche shows courage in accepting her fate unflinchingly, not found in Apuleius but recalling the story of Iphigenia, which had been prominent in the Pratique du théâtre of d’Aubignac (1657), in many ways the manual for the great French tragedies of the 17C, and which was presented on stage between the two versions in the Iphigénie of Racine (1674). Both versions introduces Venus’ divine husband Vulcan, not in the original, and Cyclopes, who build the magic palace of Cupid; this is a theme from the Aeneid inserted into the novelistic plot, echoing the episode in Aeneid 8 where Vulcan and his Cyclopes make arms and armour for Venus’ son Aeneas.

Finally, the paper looks at how these two versions differ from that of La Fontaine, who is working in a third genre, that of the conte or prose tale—a version which both must have known and probably used, though absolute proof of the latter is hard to provide.

Hilton, John

Narrative Fiction in the Works of the Roman Emperor Julian

The reactionary religious policy of the Roman emperor Julian aroused considerable controversy during his lifetime and continued to stir religious conflict long after his death in 363. The struggle between Christianity and paganism at this time took place on the battlefield of literature rather than in persecutory courts of law. Julian was an intellectual who propagated in his writings a vision of an empire unified by traditional Hellenistic culture under the rule of Rome (Athanassiadi [1981] 1992). Christian writers were not slow to respond to this policy with attacks on the moral failings of the old religion and its gods, heroes, demons and oracles. Narrative literature played a pre-eminent part in this contest of ideas but hitherto scholarship on Julian has not paid sufficient attention to the vital role that fiction played in his efforts to establish the moral authority of these religious persuasions.

Garstad (2005) has demonstrated the importance of fictional narratives about human sacrifice, particularly of female virgins, in the polemics surrounding Constantine and his later successor Julian. These anecdotes have been preserved in the Chronographia of the sixth-century Christian writer, John Malalas, from Antioch in Syria. The use of human sacrifice and the fight for its

15 On this see also Hilton (2012). Drijvers (2011) also notes that the sixth-century Syriac ‘Julian Romance’ also portrays Julian in a negative light in comparison with his successor, Jovian. See also Woods (1997).
abolition constitute a vital focal point in the *Aethiopica* of Heliodorus, and such sacrifices also play a major role in other Greek romances. This indicates that the *Aethiopica* in particular was far from being an escapist entertainment, but was rather reflecting and even promoting the pro-Hellenic worldview (Morgan 2014) of the educated elites of the eastern half of the Roman empire at a critical turning-point in its history.

The focus of the present paper falls primarily on the emperor Julian’s thoughts on the role of narrative fiction, which he often referred to as *mythoi*, in persuading his subjects to reject the new faith of Christianity and to revive the inherited religious practices of the Hellenic world. Although he disapproved of priests reading erotic fiction (*Ep*. 89b.345–354), favouring chaste romance instead, and although he was at times scathing about the childishness of myths (*Or*. 7.206A, 206D), Julian believed that moral narratives were important in convincing others of one’s philosophical teachings. Fables, he believed, were especially suitable for this purpose, since in them the author ‘conceals his aim and takes care not to speak openly, for fear of alienating his hearers’ (*Or*. 7.207A), as in the case of Aesop especially (*Or*. 7.207C). Moreover, in his speech *To the Cynic Heraclius* (*Or*. 7.217C), Julian formulates a sophisticated view of how narrative fiction can lead readers to a deeper understanding of the world. He writes: ‘For it is what is unusual in myths that guides us to the truth. I mean that the more paradoxical and prodigious the riddle is the more it seems to warn us not to believe simply the bare words but rather to study diligently the hidden truth, and not to give up until, under the guidance of the gods, those hidden things become plain, and so initiate or rather perfect our intelligence.’ Julian’s use of narrative as engaged and politicised literature is evident from his autobiographical allegory in the same speech (7.232C) which remodels Dio of Prusa *Or*. 1.83.

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Hofmann, Heinz

*Heliodorus redivivus: from the Manuscripts to the First Editions and Translations*

By way of introduction to the theme of the panel, I shall give a brief outline of the development of the knowledge and reception of the *Aethiopica* from the twenty-and-odd manuscripts, dating from the eleventh to the seventeenth centuries, which have become known in the west since the
fifteenth century, through the first printed editions of the Greek text (Basel 1534 [Opsopoeus], Paris 1551 [Wechel, only Book I], Heidelberg 1596 [Commelinus) to the first translations into Latin by the Polish Jesuit Stanisław Warszewicki (Basel 1552 [Oporinus]) and the French humanist René Guillon (Paris 1552 [Wechel, only Book I]) and the Latin Epitome by Martinus Crusius (Frankfurt/M. [Wechel 1584]), and those into vernacular: into French by Jacques Amyot (Paris 1547 etc.), into Spanish by an unknown author (“por vn secreto amigo de su patria”, Anvers 1554) and by Fernando de Mena (Alcala de Henares 1587 etc.), into Italian by Leonardo Ghini (Venezia 1556 etc.), into German by Johannes Zschorn (Strassburg 1559), into English by Thomas Underdowne (London 1569, 1587 etc.), into Polish by Andrzej Zacharzewski (Vilnius 1590 etc.), into Dutch by Carel Kina (Amsterdam 1610), and into other European languages from the 17th century on.

Hollis, Susan T.

Late Egyptian Literary Tales

In his Schweich Lectures of 1929, T. Eric Peet, stated, “Egypt … is the home of the short story… [producing] the first short stories to be told for their own sake.” While arguable since tales from all times and places have been transmitted orally, the significance of those from Egypt lies is the range of kinds of stories and the relationships they show to those of other cultures of all times and places. This paper focuses on three narratives from the late New Kingdom, that is, the late second millennium B.C.E.: the “Doomed Prince, sometimes referred to as the “Prince and His Fates”; the “Tale of Two Brothers”; and “The Contendings of Horus and Seth.” The discussion will consider their meanings and relationships within the contemporaneous Egyptian culture as well as with other contemporaneous and later cultures, opening up the possibility for discussion of how the various tale types and the motifs within them provide a context for narrative study and comparison in disciplines other than Egyptology. The discussion should provide much food for thought as well as opportunities to make many connections across time, place, and culture while raising issues about the use of modern concepts and terminology in their application to ancient narrative.

Jackson, Claire Rachel

Εἰκόνος Γραφής: Metafiction and Forgery in the Prologue to Longus’ Daphnis and Chloe

The ancient novels, and imperial Greek literature more widely, demonstrate extraordinary self-consciousness about their own status as fictional texts. This is particularly visible in the use of pseudo-documentarism, where authors claim that the narrative is a reproduction of a painting or

manuscript, as in Longus, Achilles Tatius, Xenophon of Ephesus, and Antonius Diogenes, a characteristic which can be termed metafictional (Ní Mheallaigh 2008; contra Hansen 2003). While metafiction accurately captures the self-consciousness of novelistic fictionality, it cannot, however, account for the various cultural contexts nor for the different reading cultures in which texts are produced, both of which are especially important for the ancient novel.

In this paper, therefore, I will propose a new way of reading a distinctive and programmatic site of metafictional awareness in the novelistic corpus - namely, the opening pseudo-documentary painting in the prologue of Longus’ Daphnis and Chloe - but rather than considering this as just a metafictional device, I will examine it through the lens of forgery. Whereas metafiction risks overlooking the cultural context and unique readership issues of the ancient novels, forgery reinstates authenticity as a key issue for ancient fiction, and reveals the potential risks incurred by engaging with fiction incorrectly in the self-conscious world of the Second Sophistic. Consequently, I shall demonstrate how this reading allows us to consider the implications of engaging with (meta)fiction for both author and reader, and how this exposes new ways of understanding fictionality in the ancient novel, as well as imperial Greek literature more broadly.

In the first place, the use of the painting as the inspiration for the novel seems to establish a straightforward relationship between original and copy, but Longus’ novel subtly inverts this idea by distancing the painting from the reader. It is described as an εἰκόνος γραφή (praef. 1), suggesting that the painting itself is a reproduction of another visual artefact, and conversely, the emphasis upon the text’s physicality (its τέτταρας βίβλους, praef. 3) transfers authenticity from the original to the reproduction. This inversion opens up two possible ways to read the novel - one immersive, one critical - but also problematises them, making it impossible for an alert reader to choose one over the other securely.

Moreover, the ambiguity of this relationship between authentic original and forged reproduction creates a tension between imitation and rivalry, exacerbated by the ambiguity of γραφή/γράφω. The narrator states that the painting filled him with a desire to ἀντιγράψαι τῇ γραφῇ (praef. 2), to respond to the painting with another depiction. As ἀντιγράψαι can suggest either a copy (as in ἀντίγραφος) or a counter-response, however, this phrase is ultimately ambiguous about the narrator’s intentions: does he intend to mimic the painting, or to outdo it? By tracing this transference of authenticity between painting and novel, I shall show how Longus uses this blurred boundary to make the reader aware of the implications of their engagement with the fiction, and of how their perception of the text’s authenticity influences their self-positioning within a Second Sophistic context.

Finally, I will conclude by showing how this game of authenticity affects the reader’s approach to the rest of the novel. It is well-known that Longus’ prologue establishes a distance between the rustic, naive protagonists and the elite, knowing narrator (and thereby the readers as well, as Goldhill 1995 has shown), but this can be pushed further to reflect the viability of immersive and critical models of reading. By filtering the novel through this shadowy original painting, the author highlights the tensions between art and text, knowledge and ignorance, immersive and critical readings which affect the reader’s own approach to the text. These games of authenticity with original and reproduction provide the reader with a model for appreciating the fictionality of the novel which metafiction, as a critical exercise, cannot.

Overall, I shall demonstrate that Longus’ prologue is not just conscious of its own fictionality, but that it actively uses this painting to force the reader to confront their own complicity in (mis)reading fiction, and that this reading offers us new ways of understanding novelistic (meta)fictionality in the imperial era.
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Jay, Jacqueline E.

The Demotic Inaros-Petubastis Cycle
The tales of the Demotic Inaros-Petubastis Cycle survive in multiple copies and versions and thus seemingly represent the most popular subset of the corpus of Egyptian narrative literature of the Greco-Roman Period. These tales are loosely set in the 600s B.C., at the time of the Assyrian invasion of Egypt and its aftermath, and their plots largely revolve around rivalries between the petty princes ruling Egypt in that era. From the first identification of an Inaros-Petubastis tale over a hundred years ago, these tales have often been compared to the Homeric epics, with some scholars going so far as to characterize their many scenes of hand-to-hand combat as “un-Egyptian” and thereby arising as the result of direct Homeric influence. Similar theories have also been proposed connecting these tales to the appearance of the Greek novel. The primary purpose of this paper is to introduce the audience to the basic features of the cycle and its historiography. The paper will ultimately argue that, although the earliest members of the Inaros-Petubastis Cycle date to a period before any Homeric influence could have taken place, a few features of the latest tales may indeed reflect a direct connection with the Homeric epics. Moreover, the mechanisms of transmission which allow us to suggest a Homeric influence on the Inaros-Petubastis Cycle do make it possible to view the Egyptian literary tradition in general as one potential factor contributing to the development of the Greek novel.

Jolowicz, Daniel

Anti-Roman Possibilities and the Greek Novel
This paper addresses why the generic form of the novel provides a venue in which anti-Roman concerns can be played out at a safe remove. Unlike Quintus of Smyrna and Tryphiodorus who invite potential comparison with Rome’s national poem, the Aeneid, the novels are free to mobilise certain narrative sequences with impunity. In this paper I shall demonstrate how Longus re-writes a key moment in Vergil’s Aeneid, and creates an alternative history in which the Roman empire never happens.
Karenga, Maulana

The Moral Narrative of Khunanpu: Philosophical Notions of Justice in Classical Kemetic Thought

The ancient Egyptian Book of Khunanpu, commonly called “The Eloquent Peasant”, is one of the oldest social justice texts in the world and carries within it some of the most critical concepts used in defining and demanding justice in society, not only as a moral ideal, but also a political practice, especially as it relates to the poor, powerless, voiceless and vulnerable. These concepts include: freedom from official and unofficial abuse of power; security of person and property; due process; the right of presence; the right of passage; the right to speak and address grievances; and other issues of moral and legal justice. As a moral narrative, it is not a fully developed philosophy or doctrine of justice, but rather a door opened and a way suggested for doing ethical philosophy around the moral ideal, Maat, and notions of justice within this conceptual framework. The governing interest of this paper then, is to pursue an ethical philosophical initiative directed toward a critical recovery, reconstruction and reading of Khunanpu’s Maatian moral assertions, insights and understandings concerning justice, demonstrating their conceptual range, intellectual richness and generative capacity for a meaningful contribution to current social and ethical thought and discourse.

In addition, I want to pose the moral narrative of Khunanpu’s unjust treatment, injury and righteous response as a self-sent message of Kemetic society which serves as a reminder of its highest values, a self-questioning of its ongoing practice and a reaffirmation of the value and ultimate victory of Maat, its highest ideal, self-consciously put in the mouth and hands of one of its most vulnerable and marginalized members, Khunanpu, a peasant. For Maat requires defense at its most vulnerable and compromisable sites, if society is to justify its claim to be Maatian—i.e., a just and good society. Finally, I want to bring these ethical ideas into comparative engagement with relevant Egyptological and other related literature and demonstrate the existence and ongoing development of a distinct African-centered dialog and discourse on ancient Egyptian and other classical African cultures that offer a fruitful foundation and framework for a philosophy of practice and engagement with critical ethical issues of the world.

Katsumata, Yasuhiro

The Narrator’s οἶμαι-Intervention in Philostratus’ Apollonius

This paper concerns itself with the ways in which the narrator of Philostratus’ novel-like prose artefact Apollonius intervenes into the protagonist’s story by using the Greek word οἶμαι (‘I think’). Though recent studies on the work have rightly emphasised its calculated fictionality and the importance of the narrator as a literary device in charge of the fictionality, much remains to be done concerning how the narrator positions himself in the fictional world. The paper aims to advance our understanding of the notoriously complex self-positioning of the narrator and the work’s also elusive textual strategy.

If one is to investigate the Philostratean text, it is necessary to take a careful look at the relation between the narrator’s own voice and the sources allegedly collected and used by him. The most
important passages relevant to it are found at 1.3, where the narrator tells us about the documents written by a man named Damis, who accompanied Apollonius all along during his world-wide travels and recorded what the sage said and did, and claims that his job is just to ‘rewrite’ (μεταγράψαι) them. While the narrator basically presents himself as loyal to the privileged sources and careful not to deviate from them, he often inserts into his narrative what would not be found in Damis’ documents, and one interesting example of it is the narrator’s own opinion about given events, which is signalled by the word οἶμαι.

In the text, the word οἶμαι appears 75 times in all. Of these, 25 appear in the narrator’s narrative and 50 in the characters’ words. This paper, as its interest is on the role of the narrator, examines only the former. When a certain statement is presented with οἶμαι by the narrator, it is at first sight expected to be taken as a mere ‘guess’ on the part of the narrator, not as the ‘truth’ contained in the Damis documents. However, οἶμαι-statements cannot always be grasped so simply and naively. The reader knows that the narrator of the Apollonius, who is created by such a ‘sophistic’ author as Philostratus, is much more cunning and playful. If we see these passages in relation to the narrator’s conscious self-presentation, different meanings will emerge: the narrator tries to authorise his statement and devalue the various accounts given by the other Apollonius writers, including Damis.

Thus when the narrator employs the word οἶμαι, he encourages the reader to recognise that in addition to the ‘true’ account by Damis there are other reliable sources available to him, and in so doing makes it impossible for the reader to decide which is worth trusting and which is not, or leads the reader to suspect that actually there are no reliable sources whatsoever. He introduces Damis as a reliable eyewitness of Apollonius’ deeds and sayings, but at the same time he leaves room for the reader to see Damis as less reliable than himself, or to judge neither Damis nor the narrator is trustworthy. In a word, the narrator invites the reader to enjoy his plural source world, or more generally the world of fiction, all of which is manipulated by the tongue-in-cheek narrator. What οἶμαι-statements indicate is that the Apollonius is never the ‘true’ story of the sage but a fictional construct in which competing verisimilar accounts coexist.

Kneebone, Emily

Human and Non-human Animals in Onos and the Oppians

Animals behaving like humans; humans behaving like animals: both are depicted and discussed near-obsessively in imperial Greek literature, pointing to a deep-seated cultural fascination with questions of animal rationality and the boundaries between the human and non-human animal. The ancient novels, I suggest, share with much imperial Greek epic an insistent curiosity and anxiety about the peculiar or defining characteristics of human and non-human animals, and an imaginative interest in exploring the permutations of these relationships. This paper sets the pseudo-Lucianic Onos (and, by extension, Apuleius’ Metamorphoses) in dialogue with the arresting anthropomorphically portrayal of the animal kingdom in the didactic epics of Oppian and pseudo-Oppian (second and early third centuries CE), poems that treat of marine and terrestrial animals respectively. All, it will be argued, are texts that interrogate contemporary notions about nature, culture, sexuality, power and identity through the lens of the non-human animal. My paper
takes as its focus those moments in each text at which the boundary between humans and animals threatens to dissolve: in which (attempted or imagined) animal speech is juxtaposed with human bestiality, in which human rationality and restraint is undermined or endangered and in which the purported distinctions between man and beast are policed and held up to scrutiny. What, these texts ask, are we to make of the charged distinction between human and non-human animals when we are confronted with men metamorphosing or behaving like beasts, and imagine animals speaking, praying or balking at human immorality?

Knight, Brian

**Suspended Causality and “Slow Belief” in Sidney’s New Arcadia**

While the early modern reception of the *Aithiopika* has been extensively studied in relation to its *in medias res* structure, I focus on another aspect of Greek romance that has received less critical attention: oracles and their effects on narrative temporality. The contribution of divination to Heliodorus’s early modern popularity has been understudied, and by bringing the intersection of classical foreknowledge and Renaissance theology back to critical light, we can better appreciate why the *Aithiopika* was so influential in the 16th century. Oracular romance helped early modern writers explore their own relationship to the future, a future that had to be fictively shaped and imagined in order to be recognized and inhabited. At the same time, this fictive futurity is intimately connected to causality -- as Emma Kafalenos has argued in *Narrative Causalities*, causality is itself fictive, a story that we use to put events into a coherent narrative, and I contend that the foreknowledge promised by oracles in Greek romance gave early modern romancers a means of separating and assessing different modes of causality, specifically primary (divine) and secondary (non-divine, instrumental, or physico-natural) causation. While these two causes were traditionally understood to operate together, Greek romance offered narrative structures in which the primary cause -- the hoped for or feared pronouncement of an oracle -- could be temporarily questioned or called into doubt by secondary causes -- the (seeming) accidents and coincidences so common in the genre. This paper will focus on Philip Sidney’s revised *New Arcadia* and how Sidney puts the oracular expectation of the plot structure in productive tension with the messier, medial events of the narrative. This tension helps account for one of the most famous scenes in the *Arcadia*, the theological debate between the pious Pamela and the atheist-materialist Cecropia. More than just a set piece of rhetoric and Protestant right thinking, this debate exemplifies the ambiguities of time and causality that structure Sidney’s engagement with Heliodorus. At issue is how (or if) different causes create the future, and how fictional narratives can offer a model of these causalities.

Oracles allow for an imagined, fictive response to the future when or if it arrives. Indeed, the future may not be recognized as such in the first place without the seeding expectation of the oracle. Without that, a narrative may have surprise and novelty of event, but not necessarily “the future” as an object of anticipation. The fulfillment of the oracle in a retrospectively recognized future also has implications for narrative causation, because the sort of causality at work (divine or natural) can also only be recognized after the fact; before the divine primary cause is confirmed by the end, character and reader experience a suspended causality, in which the bulk of the narrative and its complex secondary causes threaten to overwhelm or undermine the oracular
assurance that a primary cause even exists. Causality as a fiction of explanation is always retrospective; divination imagines a future through which to read the present, so that the full causal chain cannot be understood or seen until after the final event, when the temporal loop created by the oracle, a sort of narrative end-run around the cause and effect sequence of the plot, has been closed.

This suspended causality, and the rhetorical and grammatical means by which it is generated, have been well treated in Heliodorus criticism, e.g., by J. J. Winkler’s seminal work on either-or statements, but I argue that Sidney offers a test case of how this feature of Heliodorus was taken up by early modern writers as they transitioned from the largely episodic structure of medieval chivalric romance to the more tightly plotted structure of Greek romance. For the Protestant Sidney, Greek romance allowed him both to include a pagan proxy for divine providence (the oracle) and to test that providence by suspense and the doubt it generates. In the face of this doubt, Sidney suggests that the proper response seems to be what Pamela calls “slow belief” -- rather than a precipitous leap into a faith ungrounded by reason or a heretical slide into hyper-rationalist atheism, Sidney dramatizes the gradual acceptance of a divine causality that is grounded in the step-wise confirmation of the oracle.

Konstan, David

**Taste: the Most Dangerous Sense?**

Human taste, as Aristotle observed, along with touch, is the sense most susceptible to excess and loss of self-control, and a taste for elaborate cuisine was associated with sexual profligacy (kisses are often described as sweet). In my talk, I look at food and taste as an analogue to sexuality in the Greek and Roman novels.

Kruchió, Benedek

**The Dynamics of Summarization: Charicles and Sisimithres Interpreting the Story of Heliodorus’ *Aethiopica***

With the aim of providing a better understanding of the narrative program in Heliodorus’ *Aethiopica*, this paper presents a close reading of a neglected but—as will be seen—essential passage from the tenth book of the novel. Towards the end of the book, Charicles, the Greek stepfather of Chariclea, and the Ethiopian priest Sisimithres express their opinions regarding the question of Chariclea’s and Theagenes’ future. Charicles states that the girl was kidnapped by Theagenes, conveys his intention to take her home to Delphi and demands the punishment of her alleged abductor (Hld. 10.35–36). Sisimithres, in turn, declares that the gods led Chariclea to Meroe in order to abolish the custom of human sacrifice in Ethiopia (Hld. 10.39).

Discussing these speeches, the paper argues that they can be read as subjective and biased summaries of the novel’s story—and thus that it is plausible to understand them as metafictional and thus self-reflexive passages which articulate extreme ways of interpreting the *Aethiopica*. 
Charicles, representing a hellenocentric point of view, refuses to accept the arrival of the couple in Ethiopia as a proper ending of the story—i.e., denies its closural status. By contrast, Sisimithres puts forward a radically teleological interpretation of the lovers’ journey that is—from a Greek point of view—centrifugal.

The paper will proceed with a few theoretical remarks on summarizing as an act of hermeneutics and subsequently provide a detailed analysis of the speeches, focusing on the following questions: What can we say about the speeches in the light of the characterization of Charicles and Sisimithres in the Aethiopica? How far do the two interpretations match the reader’s response to the novel in its entirety? Are there passages in the Aethiopica which match one of the speeches rather than the other?

The paper will tie its reading of this passage to John Morgan’s observation that in Heliodorus’ novel, a gradual transition from an open and hermeneutic to a teleological mode of narration can be traced (Morgan 1989). I will show that each of the two summaries corresponds to one of these modes and hence, that the two speeches reflect upon the presence of the two contrary narrative forces in the novel.

Following Whitmarsh 2011, the paper claims that neither a totally open (as proposed by Winkler 1982) nor an absolutely teleological reading can do justice to this multifaceted novel. The paper’s aim is to show that at the end of the Aethiopica, the text itself draws the reader’s attention to this fact. In conclusion, it will be argued that an integrative reading of Heliodorus’ novel, which accepts that opposing narrative forces are present in the novel and does not emphasize one of them at the other’s cost, blends well into other aspects of the novel’s agenda: As has been shown, the Aethiopica incorporate widely diverging literary models and patterns, e.g. at the level of generic stereotypes (Paulsen 1992). This paper will shed light on an important element of Heliodorus’ endeavor to compose an eclectic and complex novel: In his Aethiopica, he manages to combine an open mode of narration with teleological forces and a strong closure.

Lateiner, Donald

Smells and Smelling in the Ancient Novel

Sights and sounds dominate the ancient novel’s sensorium, but smells, fetid and fragrant, frequent three of them. Petronius’ thematics of death and decay evokes Encolpius’ references to stinking slaves and offensive bodily products such as farts and armpit stench. Apuleius’ Lucius notes fragrant foods and lover Fotis’ sweet aroma before, as an ass, he must defend himself with only well-aimed fetid excretions. Longus describes a pastoral environment of sweet hyacinths and autumn apples but does not evade the reek of a rotting dolphin, barnyard dung, and accusations of goat-stench. The ancient novels ignore lover’s attractive fragrances (except for Fotis); so do the imperial biographers Plutarch and Suetonius who notice personal smell only for Alexander and Nero.

Lefteratou, Anna
I. Ambrose Reader of Achilles Tatius: the Antiochene Virgin

This paper sets out to investigate a case of late-antique reception of Achilles Tatius’ novel *Leucippe and Clitophon* in Ambrose’s treatise *De Virginibus*. A considerable number of translations from Greek into Latin appear during Ambrose’s times (340–397), ranging from hagiography (such as the *Life of Anthony*) to secular novels (such as *The story of Apollonius king of Tyre*) and Christian novelistic narratives (such as Rufinus’ *Clementine Romance*). These translations illustrate the interest of the Latin West in both Christian and erotic fictions, just like in the East (Bowie 1996, Hunter 2008).

Among the most popular themes shared between Christian and secular fictional literature is the theme of a virgin’s near rape and/or death. Imperial apocryphal narrative and Greek novels were highly influenced by Euripides’ two *Iphigenia* plays in featuring this theme (Brant 2005, Lefteratou 2012, Hall 2013). Ambrose inherits thus a hagiographical tradition inspired by Iphigenia’s Christian *soeurs*, such as Thecla and Perpertua (Lanéry 2008). However, the case of the Antiochene virgin in *De Virginibus* is particularly complex because it combines a near rape with a self-sacrifice/martyrdom theme. In its first part, rape is avoided through cross-dressing and a substitution of the female heroine by a male character. This sequence resembles a scene from Achilles Tatius’ novel, in which Melite substitutes Clitophon in prison. Moreover, both the tale of Antiochene virgin and that of Clitophon make use of the same Euripidean hypotext to describe the event: for Clitophon, his escape is ‘the most incredible spectacle, like the proverb about the hind instead of the maiden (6.3.2)’ (transl. Reardon); and the miraculous flight of the girl from the brothel is said to reproduce ‘that famous story of the hind substituted for the virgin (4.22.29)’ (transl. Ramsey).

In my analysis I will explore the reception of Euripides’ *Iphigenia at Aulis* through the novelistic lenses of Achilles Tatius in *De Virginibus* and I will illustrate how the bishop manipulates both Euripides’ theme of virginal sacrifice as well as the erotic background of cross-dressing motif from Achilles Tatius, without compromising the overarching moral message of the virgin’s self-sacrifice and martyrdom.

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II. The Travails of Love: The Use of Erotic Mythological Exempla in Nonnos’ *Dionysiaca* in Connection to the Greek Novel

This paper discusses the treatment of myths in Nonnos’ *Dionysiaca* and in the Greek novels. The love travails of gods and of heroes are one of the major intertext in the two genres, both of
which make sexual passion the main motor of their plots. The aim is to demonstrate the differences and the similarities in the handling of classical myth and to explore its intertextual and cultural potential for the two genres.

Greek myth developed early on into a relatively coherent system of tales well known to its audience. Any later literary effort therefore concentrated on challenging and rereading not only the traditional myths but also their revisions by their literary predecessors. Nonnos and the novel share an astonishing amount of common mythological ground. The intersections between traditional mythology, its novelistic reworking, and the Dionysiaca can be examined as follows:

a. A traditional myth is used in a programmatic way: e.g. the abduction of Europa opens both Achilles Tatius Leucippe and Clitophon as well as the Dionysiaca. However, whereas in the novel the rape of Europa contrasts with the consensual marriage of the two protagonists, the same myth is used in D. 3.114, as a background for the not so happy ending of Cadmus to Harmonia who are later turned into serpents.
b. Myths of virginity and metamorphosis, such as Apollo and Daphne, are very common in the Dionysiaca and in Achilles Tatius and Longus. However whereas the novels play-down the violence of these myths the epic emphasises precisely this aspect. In fact the safeguarded virginity of the mythological heroines although accentuated in the novel is even more emphasised in the Nonnian epic.
c. Of special importance are myths of metamorphosis created by the authors following patterns of traditional myths: such as the myth of Phatta in Longus or of Rhodope in Achilles Tatius, following the pattern of the tale of Syrinx, or the tale about Hymnus and/or Aura in the Dionysiaca that is modelled on myths about Callisto.
d. Last there are cases where a well known myth is subverted so as to align itself with the more romantic expectations of the readership, thus confirming the influence of the Greek novel in the shaping of love tales: such is the romance of Zeus and Semele that has traces of an ideal love scenario, since Semele is immediately brought to heaven by Zeus (D. 8.409) and not resurrected by Dionysus, according to the rest of tradition.

The use of traditional mythology, of myths that have been previously used by the novel, and/or the creation of new myths that resemble the old ones can illuminate not only the way both genres received and reworked the classical material but also of the possible intertextuality between the two.

Liviabella Furiani, Patrizia

‘Bocca baciata non perde ventura’ (Boccaccio, Decameron, II 7 = Boito-Verdi, Falstaff, Act III): Theory and Practice of Eros in Heliodorus’ Novel

In Heliodorus’ “Aethiopika” pivotal moments of human affairs and interpersonal relations acquire interest in proportion to the keen attention the author devotes to the communication strategies adopted by the speakers in their private talks. In the close-knit web of dialogues, supplemented by an unforeseen erotic action, characterizing most of books VII and VIII, particularly noteworthy are some speeches through which the speakers aim to influence the addressees’ choices by playing on their expectations and points of resistance.
In particular, both Charikleia and Theagenes gear and, if need be, re-gear—the strategy of their speeches, sometimes changing it in mid-way, to a macro-rhetorical project aiming to impart a particular ‘format’ (if we may use a recently coined metaphor) to the object of communication. By prospecting new solutions, suggested to the addressee’s mind in order to steer his attention, and by resorting to an accurate micro-rhetorical finish, the clever speaker aims to get inside the addressees’ minds and gain their possible collaboration by way of persuasion.

During their stay at the royal palace in Bessa (7,12,1–8,27,1) Charikleia’s and Theagenes’s speeches are conducted on the mold of a way of communication centered on Theagenes’ attempt to escape Arsake’s lust. Arsake is the wife of Oroondates, the Persian satrap of Egypt.

The strategy devised and put to use by Charikleia is based on repeatedly resorting to the scheme (‘Be reminded of your sister in what you say’) she had already successfully carried out in order to postpone her marriage with Thyamis (2,21). She employs the same tactics of feigning and postponing she had found so effective in that circumstance, and resorts to all sorts of rhetorical resources in order to win over Arsake through a well-conducted and enticing speech of the kind she had previously addressed to Thyamis.

This plan, then, fits Charikleia’s personality very well (she behaves like the beguiling ‘Siren’ she is, in Thyamis’ opinion: 1,23,2), but it is hardly in keeping with Theagenes’ sincere and uncompromising character. Charikleia must constantly guide him with suggestions, corrections, and unrequested promptings (sometimes ignored by him in the most crucial situations: 7,19,5; 7,22,2). This course of action is changed when the two lovers face a dramatic dilemma (7,25,4: either yielding to their new masters’ whim, or being condemned to death). The new plan is courageously devised by Theagenes (7,25,7), and it does avert the impending danger, at least for the moment. After declaring himself ready to satisfy Arsake’s every wish, Theagenes, who had approached her to kiss her hands as a token of gratitude (7,26,6), accepts her sudden and unexpected kiss on the mouth—which, had it been returned (as it is not), would have amounted to betrayal (7,26,7).

The blame for the incongruities and contradictions that may be recognized in Charikleia’s communicational performances may be laid on her preoccupation of constantly reminding Theagenes of their confidential covenant, which the two lovers already regard as marital, though it has not yet received legal sanction—the covenant Theagenes mentions to Arsake, in reference to Charikleia.

Theagenes’ next speech (7,26,6 ff.), candid to the point of sparing the maid neither the (relatively) risqué details of his encounter with Arsake, nor his own unseemly promise to her, bears witness to the shrewdness of his plan, as well as to his fine psychological insight and ability of manipulation, which will bring about the general commotion to which the two young protagonists will owe their—albeit temporary—salvation.

Success, at least for the moment, is due—in addition to Theagenes’ daring creativity—to Charikleia’s strategies of feigning and postponing (both of which go back to the Odyssean model), and to the clever employment of rhetoric; all these are typical of Greek culture, and far removed from the Persians’ unbridled and everbearing mentality and behavior, as witnessed by the threatening warning addressed by Arsake to Thyamis: ‘And now go and flaunt your rhetorical skills (‘rhêtoreue’); put forward all the futile definitions of the right, the honest, and the useful you wish’ (8,5,3).
López, Mª Carmen Puche

Maternidad, Muerte Y Reencuentro: La Historia Apollonii Regis Tyri Y El “Milagro Marsellés” De María Magdalena

Es bien conocida la enorme difusión y popularidad de que durante la Edad Media y el Renacimiento gozó la Historia Apollonii regis Tyri\(^1\) y, por otro lado, diversos estudios han puesto ya de relieve sus numerosos puntos de contacto con la hagiografía.\(^2\) Entre las numerosas obras que presentan una influencia directa del relato, en este trabajo centramos nuestra atención en un episodio perteneciente al extenso ciclo hagiográfico de María Magdalena, el llamado “milagro marsellés” que recoge Iacobus de Voragine en su Legenda aurea.\(^3\) Las semejanzas entre ambos relatos fueron ya señaladas por G. Huet \(^4\) y, tras él, otros estudiosos se han hecho eco de su opinión,\(^5\) pero hasta el momento no se ha profundizado en el alcance de esta influencia, ni tampoco en la significación que el milagro, uno de los más populares y difundidos entre las leyendas magdalenienses del s. XIII, puede tener en lo que respecta a la caracterización de la santa.

Nuestro objetivo en este trabajo es, en primer lugar, realizar un análisis estructural completo del milagro, llamado “marsellés” por el lugar de origen de sus protagonistas (el princeps de Marsella y su esposa), donde la santa, en su condición de apostola apostolorum, inicia su labor como predicadora. Para ello seguimos la metodología desarrollada por V. Propp en su análisis de los cuentos maravillosos\(^6\), que establece e identifica una serie de “funciones” que representan la base morfológica de los cuentos maravillosos en general. En segundo lugar, comparamos la estructura del milagro con la del episodio de HA (caps. 24–25) que narra cómo Apolonio decide emprender el viaje a Antioquía para tomar posesión del trono; cómo su esposa, que estaba en avanzado estado de gestación, insistió en acompañarle y da a luz durante la travesía y cómo, a consecuencia de ello, sufre una muerte aparente que obliga a Apolonio a arrojar su cuerpo al mar en un ataúd construido al efecto. En esta comparación tomamos como modelo y referencia el


\(^{22}\) V. Propp, Morfología del cuento, Madrid 1971.
análisis estructural del relato completo de HA que realizó C. Ruiz Montero siguiendo la metodología de Propp. 23

Nuestro análisis comparativo demuestra que el redactor del milagro marsellés no se limita a tomar prestados de HA determinados motivos narrativos folklóricos 24 sino que, más allá de eso, reproduce la misma estructura de secuencias narrativas. El princeps de Marsella (quien, como Apolonio, abandona el cuerpo de su esposa y también a su hijo), recupera después a ambos gracias a la intervención de la santa que, en su condición de “personaje auxiliar” dentro la intriga, es caracterizada como obstetrix y no sólo salvaguarda la integridad del pequeño, sino que devuelve a la vida a su madre. El milagro, el único que realiza la santa en vida de acuerdo a la compilación recogida en la obra de Voragine, es especialmente interesante porque proyecta una particular faceta de la santa e ilustra como ningún otro su caracterización como “Mater Magdalena.” 25

Por otro lado, más allá de las correspondencias estructurales, observamos también paralelismos verbales, a nuestro juicio significativos, entre el texto de HA y la versión recogida por Voragine en su Legenda aurea, que están ausentes en otras versiones latinas del milagro, como la que incluye Vincent de Beauvais en su Speculum historiale, y que nos llevan a la conclusión de que el redactor de la versión que transmite Voragine tuvo presente el texto de HA.

López Martínez, María Paz

Ninos, King of Legend, Novel and Perhaps More

My aim is an updating of the materials related to a lost novel known as Ninos Romance. It comprises several papyri -some of the oldest and largest of all the papyri we have of lost novels (P.Berol. 6926, P.Gen. 85, PSI 1305), mosaics (Alexandretta and Antiochia) and perhaps an ostracon (O.Edfu 306). The protagonist is the young Ninos, prince of Assyria and legendary founder of the cities of Nineveh, Anineta, Aphrodisias, etc. Although it has been edited and studied before (Zimmermann (1936), Kussl (1991, 1997), López Martínez (1995, 1998), Stephens Winkler (1995), among others), our contribution offers new proposals and an interpretation of the novel in political terms.

López Martínez, María Paz and Consuelo Ruiz Montero

The Parthenope’s Novel: POxy. 435 Revisited


Our aim is to provide a new edition with translation and commentary of *POxy. 435* corresponding to a lost novel known as *Metiochos and Parthenope*. The original, perhaps one of the first Greek novels, gave rise to a long and complex tradition with versions in prose and verse, a Christian martyrology and translations to different languages as Greek, Arab, Persian and Coptic. Our text comprises two columns difficult to read. Although it has been edited and studied before (Zimmermann (1936), López Martínez (1995, 1998), Stephens Winkler (1995) and Hägg-Utas (2003), among others), our contribution offers new proposals of reading and allow a better understanding of the novel and its rich literary context.

Marchesi, Ilaria

“*Sic notus Trimalchio?:* The Cook and his King in the Cena

Focusing on the cook Daedalus, on the resonance his name and his craftiness have in mythological lore, I propose a reading of the *Cena* that takes into account the Daedralic nature of the food served. While Trimalchio may be responsible for the act of naming his cook, it is the cook that by functional correlation implicates his master in a similarly mythological charged role, that of Minos.

In my paper, I argue that the *ingenuum* of the cook is not limited to his ability to give different shapes to the same material (as Trimalchio explains in ch. 70), but it is diffusely mirrored in several other details of the courses he organizes. To the host’s fertile and ill-informed mythological mind, Daedalus is not the character Vergil, Horace or Ovid (to mention only Latin sources) constructed, but the *artifex* of the Trojan horse, a contraption he fashioned so that Niobe may hide in it (ch. 52). Through condensations and displacements of traditional myth, Trimalchio’s mind creates one and the “same” character (Daedalus/Ulixes) responsible for the creation of technical wonders. Mirroring his namesake, also Daedalus the cook is perfectly suited to prepare the most technologically elaborate of foods, inspired by either of his models. By demonstrating that each course of the meal Trimalchio presents his guests can be connected to either mythological tradition, I propose to use this awareness to illuminate an hitherto unexplored facet of Trimalchio. In his role as patron of Daedalus’ works of art and their first, authoritative interpreter, Trimalchio may be shown to be fashioning his own *persona*.

My paper will proceed by closely reviewing the details of the courses and interludes in the dinner in light of Trimalchio’s nicknaming of the cook. For their resonance with Daedalic artifacts these elements do not only suggest the host’s intention to be “read” by his guests as a king; they also help readers to zero in on a particular king: Minos. Bodel 1994 argues that Trimalchio is allusively connected to the figure of the Minotaur. In tune with his social status, he is not completely human: he is man, insofar as freed, but he still is less than human, as any former slave; also, he appears to inhabit a labyrinth-like underworld. I propose to expand this set of associations (recently challenged by Perkins 2009), by suggesting that before being, for his readers, the Minotaur, Trimalchio uncannily fashions himself as the Minotaur’s ‘father.’

In this light, other details the *Cena* associates to the protagonist acquire a special resonance – and a satirical one at that. The etymological force of Trimalchio’s name (Priuli 1975) establishes him as the tyrannical and ineffective parody of the king of Crete: his self-appointed role as administrator of justice (19 times he is the subject of *iubeo*) connects him to the mythical judge of
the underworld; even his decision to take a bath midway through the dinner may act as a subtle reminder of the death by bath water that Herodotus attributes to Minos, captured in Sicily by the daughters of king Kokalos, while he was in hot pursuit of his no longer favorite engineer.

Trimalchio’s obsession with death and the passing of time, his liminal condition, suspended between the world of the free and that of the slaves, between living life and staging a scenario of death, are cultural resonances and filigrees of Trimalchio’s portrayal traditionally recognized (Dupont 1977, Bodel 1994 and 1999). They all resonate with Deadalus’ role in the strategy of the dinner, the text that Trimalchio ultimately produces in order to remind his habitual subjects (or explain to the new ones) his kingly attributes, among them the power to fashion himself as whom he thinks they should think he is.

Mason, Hugh

**Longus’ Mytilenean Readers**

In a study of the island of Lesbos, Iannis Kontis, (1973/2001: 40) discussed the responses to Sappho by those who “knew in all its details the rich and varied nature of the island.” His comments could equally well apply to Longus. It is striking that contemporary readers of Longus who know the island well (Durrell, Green, Kontis,) respond differently to his portrait of the island from those who don’t (Létoublon, MacQueen, Scarcella). The same must have been so in antiquity. Just as readers familiar with Xenophon’s *Anabasis* would have a different response to Chariton from those who did not (Trzaskoma 2010, 17), readers familiar with Lesbos would interpret Longus in a different manner from those lacking such knowledge, and would be well aware of those details for which Longus’ narrator required a local exegete (*praef* 3). A list of features of Longus’ account of the island that those with local information might understand differently from other readers would include the island’s religious cults, weather, wine harvests, rivers, caves, springs, and detailed topography.

Since Mytilene was a tourist destination in the Roman period (Horace, *Odes* 1.7), there will have been many non-resident readers familiar with the island; but this paper focusses on natives and residents of the island, and in particular the most prominent Mytilenean family of the second century CE, descendants of Pompey’s associate Theophanes, πάντων τῶν Ἐλληνων ἐπιφανεστάτως (Strabo 13.2.3 [617–8]), whose name may be recalled in that of Daphnis’ father’s Dionysophanes.

Theophanes’ descendants in the 2nd century were the leaders of a Dionysiac cult in Torre Nova near Rome (*IGUR* 1.160). They included a suffect consul of ca 115 and the ordinary consul of 164 (*PIR² P* 628, 667), both called M. Pompeius Macrinus. The older man, who had the additional tittle *Neos Theophanes*, was honoured with many other family members in Mytilene in the 2nd century (*IG* 12.2, 129 and 237, Hodot 1979). He was praised as *ktistes* and *euergetes* of the city, probably due to services rendered to Mytilene after the disastrous earthquake of 148 CE (Aelius Aristides 49.38, Behr 1993, 1192, 1204.).

There are other reasons besides the name and the Dionysiac connection, to associate the family with Longus:

(1) A member of the family is honoured in the dedication of a *Nymphaeum* (*IG*. 12. 2. 129) on the island;
(2) The family included a poet Pompeius neoteros (AP 7. 219), a Macrinus who received a
dedication from the poet Alpheios of Mytilene (AP 9.110), and possibly the Macer named by Ovid
as an intimate friend. As learned connoisseurs and patrons of literature, they would especially
appreciate Longus’ sophisticated novel;

(3) Neos Theophranes and his daughter Pompeia Agripinilla were totally bicultural, and so likely
to appreciate the references to Latin literature that some have detected in Daphnis and Chloe;

(4) The Mytilenean inscription of Neos Theophranes was found at the same location, under the
church of Ayios Therapon, as a large mosaic featuring Eros (Paraskevaïdis 1978, 36; Petrakos
1969). The site was probably the family townhouse, and provides evidence of their interest in Eros.

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Mattiacci, Silvia

Haemus and Plotina in Apul. Met. 7.5–8: an Inserted Tale for the Roman Readership

In the process of Romanisation to which Apuleius submits the ass-story, both on the level of
literary interweaving and a more generically cultural one (Rosati 2003; Graverini 2012, 175 f.), an
interesting example seems to be the tale invented by the false robber Haemus (met. 7.5–8) in order
to infiltrate the real robbers and thus liberate his captive fiancée. This tale indeed, based on the
opposition between the periphery and the heart of the Empire (aula Caesaris), between robbers on
one hand and court functionaries, soldiers and matrons on the other, presents aspects of definite
interest for the Roman readership, which criticism has not yet highlighted enough, having mainly
focused on the structural and thematic links with the robbers’ tales in Book 4 and on the
mechanisms of self-imitation in Apuleius (Frangoulidis 1994 with previous bibliography). The
Roman identity of this tale mainly concerns the topographic details and the characterization of
Haemus’ antagonist, the virile matron Plotina.

Regarding the first point, it has by now been accepted that topographical references in Apuleius’
Metamorphoses can be important vehicles of intertextuality and cultural identity (Graverini 2012,
166 f.; Harrison 2013, 197 f.). In our tale the reference to ‘Thracia as Haemus’ homeland (7.5.5
Haemus ille Thracius... humano sanguine nutritus), and to Macedonia as a land devastated by his
band, triggers not only generic literary memories of bloody bellicosity (cf. Verg. Aen. 12.331), but also the memory of the real threat that the Thracian tribes represented or had represented for the Roman province of Macedonia (think of the tough repression carried out in 12–10 BCE by L. Capurnius Piso: Dio Cass. 54.34.6; Vell. 2.98; Flor. 2.27; Webb 2011). Haemus’ band then moves from Macedonia to litus Actiacum, where the robbers assail a procurator principis traveling from Rome to Zacynthos, the place of his exile. The shore of Actium, a promontory in northwestern Acarnania on the Ionian sea, on one hand is a realistic point to intercept ships coming from Italy, on the other inevitably evokes the emblematic episode of the battle of Actium, of which Apuleius seems to be offering a degraded version consonant with the novel genre, but anyway aimed at reaffirming the power of Rome over eastern barbarism.

In this particular geographic context, Plotina—the procurator’s wife and the main author of the defeat of the Haemus’ band, rarae fidei atque singularis pudicitiae femina (7.6.3)—shows a marked Roman identity too, starting with her name, most certainly chosen to evoke the historical model of Trajan’s virtuous and devoted wife. This model, however, does not seem exclusive or however predominant (thus Müller-Reineke 2008 with re-examination of historical sources), but is combined with other features that are both distinctive of the Roman matron cliché (for example fertility, which did not belong to the historical Plotina) and ambiguously transgressive. In particular, the insistence on Plotina’s virile and heroic character, her intrepid presence among arms and soldiers in support of her husband’s cause bring to mind above all Marcus Antonius’ wife, the “pasionaria” Fulvia (Delia 1991; Virlouvet 1994), as a comparison of the historical sources will show.

In this series of crossed references to episodes and characters of Roman history, Haemus’ final promise of transforming the stone dwelling of the robbers into gold (7.8.3) could sound like an ironic auxesis of a well-known saying of Augustus, who boasted of having transformed the latericia dwelling of the Romans into marble (Suet. Aug. 28.3).

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May, Regine

Magic in Apuleius: Isis from Witchcraft to Mystery Cults

Lucius’ devotion to Isis in Apuleius’ *Metamorphoses* 11 is often seen as a break from his previous interest in magic, which drives him in books 1 to 10. This paper argues that Lucius’ initiation, instead, is a natural continuation of this interest. Ancient magic and mystery initiations use the same language, their rituals imitate and echo each other, and Isis’ nature as a goddess of mystery cults and of magic, especially in the *Greek Magical Papyri*, indicates a continuum between magic and mystery cults. Lucius, who at first appears solely interested in magic, and then, after his retransformation, solely in the mystery cult, moves along this continuum throughout the novel.

The portrayal of magic in *Metamorphoses* supports this hypothesis already in the story of Meroe (1.5–19), whose name and actions create a close link between magic, witchcraft and Isis. Apuleius’ witches and their magic can be closely paralleled from what we know of ancient magical practice.

Furthermore, it is often discussed in Apuleian scholarship how closely the description of Photis’ magic anticipates the retransformation of Lucius in *Met*. 11, by using the language of mystery initiation for the magical transformation. Especially 3.15 displays a particularly dense cluster of mystery language employed in the services of magic and found again during the Isis mysteries in *Met*. 11. The sole distinction between magic and mysterium in *Met.* is based on the quality of Isis’ powers, which are more beneficent and permanent than the witches’ magic.

It is not only Apuleius, but contemporary practicing magicians, too, who conflate the language of magic and mystery, e.g. in *Greek Magical Papyri* (*GMP*). Both provide help to their practitioners in unlikely circumstances: Magic promises personalised help to achieve the unachievable, mystery initiation promises personalised redemption and salvation. The relationship between Isis and the witches is not one of contrast or opposition; rather, Isis’ mysteries are already anticipated in the description of the witches’ magic, and magic with its language of mysterium and initiation lends itself to this kind of analogy, e.g. practitioners are called *mystes* (“initiate”), their actions are *teletai* (“initiations”) in *GMP*.

Both *GMP* and Greek literature (Heraclitus, Lucian *Philops*. 34–36, Thessalus of Tralles etc.) conflate not only magical and mystery initiation language, but also experiences, and display parallels to Lucius’ experiences in *Met.*, e.g. where death-and-rebirth imagery are associated with magic and mystery initiations (1.14; 6.21; 11.23).

Apuleius’ Zatchlas (*Met*. 2.28f.), like Heliodorus’ Calasiris (*Aeth*. 3.16), offers a crucial link between low magic and high Isiac mystery by combining two types of magical mysteries in his person—venerable priests of Isis are also able to perform the kind of baser magic expressed in sorcery and necromancy. Similarly, both the witches and Isis perform magic and mysteries.

Consequently, the witchcraft Lucius is initially interested in, with its necromancies and animal metamorphoses, leads directly to his knowledge of the magic and mystery of Isis, and it is possible for an Isis priest, such as Lucius, to be practising both.

The adaptable Isis cult incorporates in itself both the base and sublime kinds of magic. Lucius starts off by searching the base—witchcraft, magic, metamorphoses. In the end he encounters the goddess herself in the most majestic of Isiac manifestations, and becomes her initiate. He does not understand the unbroken nature of his pursuits, but focuses on their merely perceived discontinuity when moving from voluble curiosity about magic to knowing silence about mystery initiations. When Lucius refocuses his curiosity seamlessly from the witches onto Isis, the nature of his
curiosity does not change, and he becomes another Isis-priest, like Calasiris and Zatchlas, well versed in magic and mystery religion.

Consequently, witchcraft and Isiac mystery cult lose the sense of antithesis often claimed for Apuleius. The witches of the first ten books of the novel are therefore not “anti-Isises”, but representations of the base kind of magic that Isis can legitimately be associated with, representations that Isis herself is at pains to suppress in Met. 11 despite her link with magic as well as salvation. At the end of the novel, magic is metamorphosed into a mystery cult, the novel’s final meaningful and apt metamorphosis.

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McCloskey, Benjamin

**Persian Antagonists: Xenophon’s Cyrus Reconsidered**

This paper identifies a new thematic connection between the *Education of Cyrus* (*EC*) and *Chaereas and Callirhoe* (*CC*). It first identifies several passages in which Cyrus, often viewed as exemplary of Xenophon’s ideal leader, serves as a paradigm for Chariton’s antagonist Artaxerxes. It then reads Chariton’s reception of Cyrus back onto the *EC* to undermine its surface presentation of Cyrus.

Fundamental parallels between the *EC* and *CC* have been noted by scholars: Reichel (1995) has argued, for example, that the Panthea episode in the *EC* offers the same plot and atmosphere as the novels and that Callirhoe is modeled upon Panthea. While most discussions about Xenophon and Chariton focus on the relationship between Panthea and Abradatas and the novel’s protagonists, Smith (2007) has argued that Chariton models Artaxerxes on the ideal Cyrus—he follows Tatum’s (1989) reading of Cyrus—to emphasize how Artaxerxes fails to live up to Cyrus’ model (170).
In this paper I argue that while the EC and CC are indeed connected through the use of Cyrus as a paradigm for Artaxerxes, the intertextual relationship is even broader than Smith’s presentation and is of a different nature. Although the consensus that Cyrus represents Xenophon’s ideal leader has been undermined in recent years (after Nadon 2001), the reception of his treatment of Panthea as a moderate man treating a vulnerable woman decently is largely unchallenged. I identify several moments in CC as mimetic of Cyrus’ actions to argue that Artaxerxes’ problematic treatment of Callirhoe is modeled on Cyrus’ own, problematic treatment of Panthea.

At several key moments which drive the conflict in CC Books 5–7 Artaxerxes’ behavior inverts Cyrus’ actions in similar circumstances. Artaxerxes’ decision to see Callirhoe because of her beauty (5.4) inverts Cyrus’ decision to not see Panthea because of her beauty (5.1.8); Artaxerxes’ guilt over his potential violation of Panthea’s marriage suggested to him by Artaxates (6.3) inverts Cyrus’ lack of guilt over the potential violation of Panthea’s marriage he suggests to Araspas (6.1.34); Artaxerxes’ distracted hunt (6.4), per Smith 2007, inverts Cyrus’ almost monomaniac fixation during his hunt (1.4.7–9); finally, Cyrus’ coldblooded use of Araspas’ attempted rape of Panthea to improve his political situation (6.1.45–6) is inverted in Artaxerxes’ use of Artaxates to seduce Callirhoe despite the harmful fallout (e.g., Chaereas’ campaign 7.2 ff.) that results. I argue that Cyrus’ role as paradigm for Artaxerxes shows not that Cyrus is ‘good’ and Artaxerxes is ‘bad’—especially keeping in mind de Temmerman’s (2014) argument for avoiding sweeping, moralizing conclusions (12)—but rather that both Kings, in different ways and for different reasons, may be seen to mistreat vulnerable women. Artaxerxes threatens Callirhoe and her marriage(s) because he has so passionately fallen in love with her that he ceases to respect marriage vows. Cyrus, however, threatens Panthea and her marriage because he never respected her or her vows—and so views her, and her marriage, as a resource to exploit.

I reinforce this analysis by considering the implications of a later intertextual moment: Chaereas’ reunion with Callirhoe (8.1) recalls Panthea’s arrival in Cyrus’ camp (5.1.4–7). Yet while the newly mature Chaereas (see de Temmerman 2009, 249), who believes he is addressing a captured stranger, announces that he will respect her chastity, Cyrus’ men announce to Panthea that Cyrus won’t respect hers. The contrast between Chaereas’ respect and Cyrus’ lack of respect for marriage reinforces that Artaxerxes and Cyrus differ in degree rather than in kind. I conclude that the relationship between Artaxerxes and Cyrus invites the reader to reconsider the Panthea episode from her perspective. When Cyrus is reconsidered as the antagonist of the ‘Panthea and Abradatas’, his actions, which do ultimately result in Panthea’s death, are problematized and may even be seen to be worse than Artaxerxes’.

**Cited Works**


A Tale of Two Circes: Inversion and Subversion in the Satyricon

The Satyricon is, among other things, an anti-epic, with anti-heroes and other characters that not only cross the line between epic and its other, but also transgress many other literary and social conventions, mores, and boundaries (Rimell. 2002; Courtney. 2001; Connors. 1998; Slater. 1990). This paper considers the character of Circe in the Satyricon and analyzes how Petronius inverts and subverts the character of the same name in Homer’s Odyssey. Circe is the only character in the Satyricon with a name taken directly from this epic, so the reader is alerted in advance to Petronius’ intent. Just as Encolpius is the anti-hero to Odysseus’ hero in the Odyssey, so Circe in the Satyricon represents the opposite of her model in the Odyssey. The original Circe (Odys. 10.212–541) is a (minor) goddess, the daughter of Helios and the Oceanid, Perse, and one versed in magic and magical potions. Odysseus describes her as “the loveliest of all immortals” and, after freeing his men from the spell that has transformed them into pigs, stays on her island of Aeaea for a year, his virility protected from her spells by his great-grandfather, Hermes. Upon his departure from Aeaea, Circe gives Odysseus advice on the journey back to Ithaka and recommends that he visit the Underworld. Against this literary backdrop of divinity, beauty, magical potency, and sagacity, the Circe of Petronius’ Satyricon (Satyr. 126–132) is an all too mortal woman, of some social standing but with sexual tastes not for heroes like Odysseus, but rather for actors and slaves, “the lowest of the low.” Encolpius, disguised as a slave, attracts her attention, and he in turn, waxes eloquent about her beauty, inverting Odysseus’ description to find this Circe “lovelier than any work of art.” As the affair proceeds, however, Encolpius, unlike Odysseus, is unable to achieve an erection, crying out that he has been “bewitched,” rather than protected, by the gods. This encounter then becomes a prelude to even greater humiliation for Encolpius, as he is passed by Circe into the hands of Proserpenus, a witch, and Oenothea, a priestess of Priapus, for further sexual degradation. Circe becomes not a welcoming goddess for a wandering hero, but rather a woman who transgresses social and moral conventions by throwing herself at a slave and then beating him when he cannot satisfy her. Unlike Odysseus’ Circe, she becomes the first in a line of successively more demeaning sexual experiences with women. Petronius thus employs his Circe not to elevate and enhance his protagonist, but rather to subversively amplify the opposite qualities in both Encolpius and the Satyricon in general. She becomes yet another representation of the moral degradation and general inversion that characterizes the Satyricon as a whole. Just as Circe has abandoned her epic namesake and irretrievably crossed a line into behavior unacceptable to a woman of her status (let alone a goddess), so, Petronius seems to be suggesting, has Rome in general under Nero become an inverted imitation of its former, nobler self.
**Overview:** This paper presents a sketch of Apuleius’ descriptions of the lives of both historical personages and literary characters; it then compares these with the preoccupations and techniques of ancient biography. This is an approach largely missing in the critical literature. Through an examination of selected examples drawn from the range of Apuleius’ oeuvre, the paper exposes a similarity in approach and technique between Apuleius and ancient biographers.

**Context:** In his recent illuminating study of Apuleius’ Platonism, Richard Fletcher (see esp. 46–52 with notes) points out that no one discusses Apuleius as a writer of biographically-oriented prose (no mention, e.g., in the old or new Pauly nor in Sonnabend’s 2002 survey of the genre). This is despite the presence of a rich, if brief, life of Plato as the introduction to (and, cum Fletcher, interpretative key to,) Apuleius’ *De Platone et eius dogmate*. We also have the vivid sketches of intellectuals and rulers that sparkle in his *Florida* (e.g., Crates the Cynic 14 & 22; Protagoras and Thales in 18; Pythagoras in 15; Alexander the Great 7). Apuleius’ characterization of his enemies in his *De Magia* is masterful, as is his skill in delineating the personalities of his judges, family members, and self (cf. also Flor. 20).

These accomplishments in the realm of “the biographical” writ large (see Swain, 1 for the term) extend of course to the *Metamorphoses*, where brilliant vignettes portray the personalities and accomplishments of major and, especially, minor characters (cf. the scathing portraits of Psyche’s sisters from birth to death in *Cupid and Psyche*; the daring and admirable acts of Plotina the virtuous and committed wife in 7.6–7; the sketches of Barbarus, Myrmex and Philesitherus in the adultery tale in 9.14–22). These and other episodes clearly owe much to genres other than biography (mime, encomium, comedy, to name a few). But it is precisely this capacity of the “open” genre of the novel to encompass various genres (e.g., history, epic, elegy) that argues for the inclusion of biography as a genre from which Apuleius borrows, and which was itself expressed in various and flexible forms and styles (for example, Satyrus’ life of Euripides includes dialogue).

Apuleius was arguably “the greatest writer and man of letters of the second century” (Moreschini, 511), a period during which biography also flourished. This epoch saw the flowering of the morally based lives of Plutarch and the documentary and research-oriented (in the Peripatetic tradition) biographies of Suetonius. A versatile stylist and writer in many genres, Apuleius was certainly exposed to and interested in the fashion for biographical writing characteristic of his age (see Swain 24–25). Keulen, among others, has demonstrated the taste of the period for “self-fashioning” (see e.g. 2014, 130–131) and Apuleius’ participation in it. The scrutiny of self and other that we see in, e.g., Gellius as well as in Apuleius is not unlike the critical analysis that biographers exercise upon their subjects. My paper shows that this connection merits more in-depth study than it has so far received.

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McCutcheon, Jessica

**Cognition, Emotion, and Narrative: Fear as a Case Study**

Contemporary cognitive theories of literature posit, among other things, that our minds organize experience into an internal narrative framework or script similar to those we find in literature. It therefore stands to reason that the cognitive disruptions that attend moments of fear also feature in works of literature. Within a larger presentation of how cognitive studies can expand our understanding of narrative, the paper looks at how fear alters the narrative progression in two moments from the *Iliad*: Paris’ terror of Menelaus (*Il. 3.30–37*), and Achilles’ sudden fear at the end of his battle with the Scamander (*Il. 21.248*). In both instances the participle δείσας modifies the fearful hero. Using these two scenes as examples, the paper’s larger focus is the connection between fear’s disruption of our perceptive faculties, emotional memory, and our imaginative associations with both fear and literature. These connections are made possible in part because of the imaginative drive that is part of fear - that is, “a sort of pain or agitation derived from the imagination (*phantasia*) of a future destructive or painful evil” (*Arist. Rhet. 1382a21*) - as well as the vivid description (*enargeia*) that is such a productive feature in the literary representation of fear.

Montiglio, Silvia

**Sensuous Silences: Moves of Seduction in Achilles Tatius’ *Leucippe and Clitophon* and Musaeus’ *Hero and Leander***

Several ancient sources describe the process of seduction as a ladder, the step of which involve some of the senses: *visus, colloquium, tactus, osculum, coitus*. Novelists are aware of, and play with this standard erotic escalation. In this paper, I will focus on two texts that allude to the ladder of love in detail: Achilles Tatius’ novel and Musaeus’ poem *Hero and Leander*, which is markedly influenced by the novels, and especially by Achilles Tatius’, in the representation of the lovers’ encounter and of hero’s seduction of the heroine.

In the novel Clitophon is given two lessons in seduction, both of which are based on the ladder of love. The hero, however, is not a good student. While he is told to approach the girl in silence, he displays verbal virtuosity to seduce her. The kiss he finally obtains comes at the end of an exchange of verbal skirmishes, not of a quiet approach, as his cousin had recommended. In contrast, Musaeus’ hero applies the lesson in seduction contained in Achilles Tatius’ novel quite
literally, by avoiding all verbal exchanges and making instead silent approaches. The first time we hear words, they are not spoken by Leander but by Hero, and they are not seductive but threatening. While Clitophon speaks seductive words before kissing Leucippe, Leander does so only after kissing Hero, and to persuade her to make love.

Why do words come at the end of the process, whereas in Achilles they initiate the seduction and advance each phase of it? One reason, I will suggest, is that Leander is cast as a courageous Clitophon. While the novelistic hero is a timid soldier of love, Musaeus’ almost verges on the rapist. He does not need indirect circumlocutions to express his desire but does so explicitly, first in deeds, including by grabbing Hero by her dress, then in words, which he uses only to climb to the last step of the ladder, when *peitho* is needed. Leander is an eroticized Odysseus, as it were: he speaks seductively to Hero just as Odysseus speaks seductively to Nausicaa, but Odysseus does so instead of touching the girl in front of him, whereas Leander has touched and kissed his girl and speaks to her in order to forward his erotic advances.

Moore, Megan

**The Curse of Satalia: Loving Death in the Medieval Mediterranean**

In this paper, I explore how literature depicting Mediterranean travel imagines the emotions of cultural alterity. Beginning with a hallmark episode in John of Mandeville’s *Travels*, The Curse of Satalia, I explore how medieval literature is predicated on what I call an erotics of death that is deeply tied to ancient narratives of the Mediterranean. In this episode confronting the imagined alterity of Cyprus, the traveler recounts a story in which a young man falls in love with a beautiful maiden, who becomes ill and dies. He goes to her tomb and copulates with her (now dead) body; she tells him to return in nine months to see what has become of their union. In some versions, a serpent slithers out and ravages the kingdom, in others it is a gorgon headed monster who causes more death and destruction, yet all endings imagine a nexus of desire, sex, and death that is at once dangerous and erotic, a way of figuring alterity through affective voyage. Yet, as I claim in the larger project from which this work stems, this supposed emotional “other” of loving death is anything but foreign to medieval conceptions of honor and nobility. Instead, and as I claim, medieval narratives imagine sex and death to be the foundation of nobility, and they do so by anchoring themselves in a long line of Mediterranean models of affect.

Beginning with this hallmark episode, I read the emotional geography of death through narratives such as the travels depicted in Homer’s *Odyssey* and Marco Polo’s *Travels*, and I explore examples from medieval romances such as *Digenis Akritas*, *Cligès*, *Aucassin et Nicolette*, *Floire et Blancheflor*, *Drosilla and Charikles*, and *Rhodanthe and Dosikles*. I then move to consider the celebrated passage from Xenophon’s *Ephesius V*, where the male hero, Abrokomes, arrives in Sicily and comes across a fisherman who in his youth had eloped from Sparta with his lover Thelxinoe. The woman has now died, but he did not bury her. After embalming her, he continues to have intercourse with her. The story imagines love as forever tied to death for the hero, who screams in anguish: “Anthia... when will I ever find you, even as a corpse? The body of Thelxinoe is a great comfort i the life of Aegileus, and now I have truly learnt that true love knows no age limits.” Such examples from a wide variety of texts imagine a model for love that is steeped in
Greek myths of death and that, like our travelers searching for love, spreads throughout the Mediterranean through the circulation of narratives.

I situate my study of affect within a socially-contexualized theory of emotions proposed by Barbara Rosenwein and William Reddy, and building off of my own readings of Bataille’s erotics, in this paper I trace how medieval narratives imagine nobility to be caught up in a nexus of erotic death, where love and valor are articulated through quintessentially Mediterranean models of emotion. My readings of the relation between Mediterranean voyage and affect reveal that the emotional landscape of medieval nobility is configured not only in service of gender but also class and—new to the study of medieval emotions—location, not in the sense of local communities, but in a sense of broader emotional communities that harken to narratives of Greekness.

Morales, Helen

The Greek Novel, Genre, and Cultural History

A rich understanding of the ancient Greek novel can only come when we read the novels as actively engaged with the intellectual and social dynamics of the Roman Empire. We gain by looking outwards, and exploring the interactions of Greek prose fiction with other literary genres, rather than limiting our enquiries to within ‘the Greek novel’ (a category that is hermeneutically useful but often limiting). This panel seeks to explore generic connections not so much from formalist and stylistic perspectives (although that may be part of the picture), as in terms of cultural history. What does extending our readings of the ancient novels into other genres add to our understanding of imperial Greek conceptions of power, identity, sexuality, the human-animal divide, space, and class?

Some headway has been made with understanding certain generic interactions, for example those between the novels and declamation, and between Greek romances and martyr texts. However, imperial poetry has very much been marginalized. This is because the traditional view of imperial Greek culture sees it as dominated by prose, and particularly by rhetoric and the novel: the ‘Second Sophistic’ model has held sway since the late nineteenth century. One consequence is that vast reams of epic poetry from that era (69 books of hexameter verse survive by Nonnus alone) have been left on the margins, to be handled by specialists in the poetic tradition rather than by cultural historians. (Quintus of Smyrna is a partial exception.) One aim of the panel is to change this image, by putting hexameter verse centre-stage, and in particular by emphasising the contraflowing relationships with the novel. It has long been accepted that some late epic poetry (principally Nonnus and Musaeus) is influenced by the novel, and indeed a recent book by Hélène Frangoulis (Du roman à l’épopée: influence du roman grec sur les Dionysiaques de Nonnos de Panopolis (Besançon, 2014)) has meticulously set out one particular model for novelistic reception. Yet ‘influence’ is only part of the story. If we take seriously the idea that novelists and epic poets participated in a common intellectual culture, then we would expect to see a much more complex, multidirectional pattern of intertextual dialogue.

Members of the panel take different starting points—the ‘central’ like Virgil’s Aeneid, or the ‘marginal’ like The Life of Secundus the Silent Philosopher, Musaeus’ Hero and Leander, the didactic epics of Oppian and Pseudo-Oppian, and Quintus of Smyrna’s Posthomerica—but all are aware of the contingency of these terms, and that different literary alignments will produce
different emphases and agendas. Metaliterary dimensions will be addressed, since sexual relations represented in texts (seduction, incest) become a form of reading the texts themselves. We seek a deeper understanding of Greek fiction (focusing on Achilles Tatius, Longus, Pseudo-Lucian, and Heliodorus but sketching ramifications for works beyond these) and fiction’s social and intellectual impact, by examining how novels and works from other genres spark off, inform, and challenge each other.

Moretti, Paola Francesca

Some Remarks on Colors (and Meaning) in Apuleius’ Golden Ass

The issue of color in the ancient Roman world and literature is a very fascinating and ‘puzzling’ one, as color and its meanings are all but static and monolithic (see at least Romano 2003; Bradley 2009). In works concerning both this topic and Apuleius, we can remark that Apuleius’ use of color terms—as far as I know—has not been dealt with in detail.

In this paper I will try to present some suggestions on how to approach this wide and complex topic.

I will start with some remarks, which strictly pertain to lexicon, presenting a brief survey on the presence of color terms in Apuleius’ novel (nouns, adjectives, verbs). Under this respect, I maintain that André’s seminal work on color terms (André 1949)—although often criticized—can still be a useful starting point for such a survey. In this section I will explore also the word color and the adjectives deriving from it.

Then I will examine some expectedly meaningful ‘families’ of words—such as those connected with the adjectives flavus, caerulus, purpureus. Firstly, I will evaluate the occurrences of these terms in light of Bradley’s description of Latin color terms as veering “between the abstract and the objective”, and at the same time endowed with a “cultural magnetic force” that “kept the Latin colour category … closely tied to the object” (Bradley 2009, p. 222). Secondly, I will point out some different patterns in Apuleius’ color usage: decorative; formulaic and allusive; functional (see also Edgeworth 1992). Thirdly, I hope I will be able to show that this kind of research might improve our understanding of the novel as a whole. In fact colors of Apuleius’ ‘palette’ not only serve the writer’s stylistic inventiveness, but also enhance his rejecting a too banal and too ‘exterior’ view of the world, and his unveiling the meaning underlying the surface of events (Callebat 1978).

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**Mota, Marcus**

I. **Epiphanic Characterization in Aithiopika and its Sound Counterpoint: An Orchestral Composition as an Experiment in Reception**

In very the beginning of *Aithiopika*, Egypt pyrates are tantalized by an extraordinary vision: a girl of indescribable beauty armed like Artemis. In the narrative, this epiphanic characterization is visually oriented: metaphors based on lightning and details of costume design are used to enhance a mix of divine and human attributes. However, while the narrative presents Chariclea with such information richness, the Egypt’s Pyrates are condemned to agony and silence at first moment. So there is more visual data than sound. In this paper I discuss an experiment in Classical Reception where a reversal of the previous situation was created: instead of a narrative that visual data is focused in order to explore epiphanic characterization, I have composed an Orchestral piece that enable us to experiment the references of the ambivalence of the Epiphanic Characterization. Besides just inverting the opposition image-image, my goal was promote a balance between visual and aural references - the audiovisuality of the text. By this experiment, not only the Chariclea beauty is well perceived, but also her complementary emotional answer performed by the pyrates. Thus Epiphanic Characterization is better understood: it’s a narrative procedure that connects ambivalent apparition to a strong emotional answer. An Emphasis in sound clarifies how this deep Epiphanic Characterization is rooted in Theatrical audience response model.

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II. **Sounding Narrative Worlds: Audio Scenes of Aithiopika as Textual and Musical Experiment**

Heliodorus’ *Aithiopika* is full of audio and visual references. Visual data is replied by aural data. It’s theatrical frame keeps sound and visual information connected. But in the critical reception there is an emphasis on visual references: Aithiopika is praised by its cinematic composition and spectacular dimensions (Winkler 2002, Bartsch 1989). Here another direction is
proposed: what would happen if we translate narrative organization in an orchestral composition? What would we experience if we were able to listening Aithiopika instead of watching it? In order to do that, some Audio Scenes were composed based on previous philological and narratological analysis of the first book of Aithiopika (Futre-Pinheiro 1987, Birchall 1987, Jackson 2004). Textual analysis provide some basic issues for sonification as temporal organization of the narrative (Bregman 1999, Garcia 1997, Mota 2008, Chion 2009, Mota 2013, Pérez-González 2014). After these previous analyses, four audioscenes were composed based on narrative sequences: 1- the sunrise, when Aithiopika begins; 2- the pirates first appearance as a camera narrative; 3- the Caricleia’s epiphany and the pirates reaction; 4- the Caricleia’s lament. In this paper I discuss textual analysis and compositional strategies used in the sonification of excerpts from Aithiopika.

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Myers, Amanda

The Transformation of Mythos in Achilles Tatius

The structural significance of mythos as a narrative device in Achilles Tatius’ Leukippe and Kleitophon has often been overlooked in modern scholarship. When discussing mythos, the initial tendency is to conceptualise pleasant narratives, eye-catching stories, and myth. These forms of mythos do exist in Achilles; however, what is perhaps more important is their implications for both the truthfulness and falsity of narrators. The function of mythos shifts based on these implications and its subscription by different audiences. Some audiences are external, appearing as a dialogue between narrator and reader, such as Kleitophon’s narration on the myth of Tyrian wine (2.2.1.4) or his allusion to Niobe (3.15.6.14); other audiences are internal as a discourse between characters, such as Kleitophon’s exchange of stories with the priest (8.5.9.7) or Kleitophon’s appeal to Leukippe to narrate her abduction at Pharos (8.15.3.2). These varieties of mythos demonstrate a
conscious purpose to express narrative mode and structure; scholars have noted Achilles’ emphasis on *mythos, logos*, and the features of storytelling; but less has been said to account for its distribution throughout the novel and how it functions within the textual topography of the narrative. Without an appreciation of this, we cannot fully understand the range of narrative approaches and sophisticated techniques which Achilles employs throughout his text. These narrative approaches are no mere fancy of an overly industrious author, but function as signposts to the narrative structure as a whole.

In this paper, I will investigate these deeper implications of *mythos* by exploring instances of narrative exchange, observing the distribution of *mythos*-centric terminology, and considering the shift in narrative mode in book eight: Kleitophon’s transformation from actor to narrator. Opening as an exchange of stories between narrators in book one and concluding with an exchange of stories between characters in book eight, the text demonstrates a deliberate structure, framing the narrative and opening a dialogue with the reader on the aspects of fictionality. This exploration into character-level story-exchange presents an interpretive dialogue on fiction and how one presents fiction. The Kleitophon who recounts the ‘blows of Eros’ to a fiction-loving external narrator in book one is not the same narrator as the Kleitophon who narrates a character-Kleitophon deceived by fiction in book seven. Kleitophon’s transition from subjective to objective narration initially appears as an accidental metalepsis, but demonstrates a clear change in narrative mode. This mode shift reflects two different narrator-Kleitophons with two different narrative approaches: truth (that sounds like fiction) and fiction (told as truth).

A literary analysis of the *mythos* provides insight into how these narrative approaches contribute to the overall structure of the novel. These structures emphasise aspects of fictionality within the fiction itself, framing the novel as a competitive exchange of stories. Each exchange offers a separate conclusion and lens for interpreting Kleitophon’s narrative. Achilles’ use of *mythos* not only offers a structural network for the novel, but forms a dialogue with the reader regarding the reception of fiction through various narrative approaches. Through the evolution of Kleitophon, from actor to narrator, the reader sees the evolution of fiction within fiction.

**Nakatani, Saiichiro**

*The Sound of Waves Revisited*

It is well known that Japanese novelist Yukio Mishima modelled his novel *The Sound of Waves* (*Shiosai*, 1954) on Longus’ Greek romance *Daphnis and Chloe*. Mishima stated that he accurately replicated the plot from *Daphnis and Chloe* except for the omission of the character of a middle-aged woman (i.e. Lykainion) and the pirates. Although many Japanese literature scholars have addressed the relationship between these two works in the past sixty years, an extensive investigation has not yet been conducted from the perspective of classical studies and comparative literature. The primary concern of scholars of Japanese literature is directed towards other possible influences on Mishima in his novel; for instance, the influence of the charioteer of Delphi (which strongly impressed Mishima when he visited Greece in 1952) on the hero, Shinji. However, these critics do not contemplate recent approaches reflecting the re-evaluation of the ancient novel in classical studies, and consequently, tend to misinterpret *Daphnis and Chloe*, while only a few classicists previously considered Mishima’s novel.
This paper addresses the relationship between three Japanese translations of *Daphnis and Chloe* and *The Sound of Waves*. Previous studies suggest that Mishima probably used Shigeichi Kure’s first Japanese translation of *Daphnis and Chloe* from the Greek edition (1948), underscoring that the catalogue of Mishima’s book collection (Shimazaki & Mishima eds. 1972) lists only Kure’s translation. Furthermore, the fact that Mishima attended Professor Kure’s seminar on Greek literature at the University of Tokyo is also highlighted. However, there has been no study directly relating Kure’s translation and Mishima’s novel in significant detail; several studies have even used the more accessible translation by Chiaki Matsudaira (published in 1987, seventeen years after Mishima’s death) to compare story lines.

Another problem with claiming that Kure’s translation is the sole influence on *The Sound of Waves* is that Mishima’s book catalogue clearly states that Mishima’s library contained Kiyoshi Eguchi’s Japanese translation of *Daphnis and Chloe* from Paul-Louis Courier’s French version (published in 1947, one year before Kure’s translation). It appears that scholars failed to notice this translation simply because it was not listed in the section of Longus, but in that of Courier, in the catalogue. Moreover, Mishima may have been exposed to Ryuko Kawaji’s translation from Courier’s version (1949) because Kawaji taught Mishima poetry in his teenage years, making it unlikely that the novelist overlooked this translation.

In the post-World War II days, it is notable that three Japanese translations of *Daphnis and Chloe*, either from Greek or French, were successively published from 1947 to 1949. Why did *Daphnis and Chloe* suddenly become so popular? Moreover, why did Mishima transpose the ancient Greek novel to Japan? This paper will reveal the historical, social, cultural, and economic contexts in which Longus was read in post-war Japan. Mishima is famous for his conscious change in style, and therefore, researchers have a tendency to focus on plot comparisons. However, this paper will instead address how Mishima’s choice of words and expressions in *The Sound of Waves* corresponds to Japanese translations of *Daphnis and Chloe*.

Nepomuceno, Cinthia

**Choreographic Composition for the Audio Scenes of *Aithiopika* in Collaborative Process**

Professor Marcus Mota composed four audio scenes based on narrative sequences of Heliodorus’ *Aithiopika*. Those compositions are being used as fundamental material for a collaborative process that is guiding a choreographic composition. A group of students is investigating the relationship between music and dance, both in the rhythmic aspects as regards to tones. This research is based on textual and visual references (Beck, 1998; Dalcroze, 1913; Elliot, 2003; Gelewski, 1973, 1975; Laban, 2003) in a collaborative way that the group calls Transchoreographic Process (Nepomuceno, 2014). The experiment consists in to dance Heliodorus’ *Aithiopika* without textual references. It will be provided by the music. The dancers are improvising and transchoreographing the audio scenes without knowing the content of the narrative of *Aithiopika*. They listen to and dance the sunrise, when *Aithiopika* begins; the pirates first appearance; the Caricleia’s epiphany and the pirates reaction; and finally the Caricleia’s lament. In this paper I present some images and videos and discuss some of the strategies used in the transchoreographic composition of excerpts from *Aithiopika*.

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ní Mheallaigh, Karen

**Did Trimalchio Dream of Electric Sheep? The Reader in the Wunderkammer**

Taking its cue from key passages in the work of Hero of Alexandria, especially *On automata*, this paper will analyse the aura of technological wonder that pervades Trimlachio’s house. It will explore not only the role which Trimalchio’s technophilia plays in his characterisation, but also the complexity of mechanical devices which serve to enhance both the sense of incredibility and the pseudo-real granularity of the story-world. These objects function as metafictional flash-points which threaten to disrupt the illusion, and embody the disorientation and uncertainty which are part of the reader’s experience of fiction. The analysis of Petronius is a test-case for how fiction of the imperial period more generally engages with its contemporary mechanical culture, and how authors use technology as a vector for imaginative experience.

Nikota, Benjamin

**The Dea Syria as Foreshadowing Anti-Isis**

Perhaps one of the best known and pivotal moments in Apuleius’ *Metamorphoses* is the Isis episode in book XI in which Lucius the ass is saved through the divine power and grace of the goddess Isis. This section, however, leads to some of the problems of interpretation of the work as a whole. Beyond the divergent tone, intense subordination of stories and plot, narratological issues, and undermined generic conventions, the Isis episode adds to the perceived lack of unity in the *Metamorphoses* and contributes to the difficulty in reading this unique text. This paper argues that the *Dea Syria* episode from books VIII and IX acts as a foreshadowing of the Isis episode and that the *Dea Syria* herself is an anti-Isis. By anti-Isis I mean that Apuleius deliberately crafts a foreign savior goddess who, in the reality of the 2nd century AD Roman Empire, was similar to Isis, but in
Apuleius’ literary world, rather than providing salvation for Lucius, provides him and those around him with nothing but trials and tribulations. By foreshadowing, I mean that Apuleius uses the similarities between the Dea Syria and Isis to establish certain expectations for the reader concerning foreign mystery cults only to undermine them with the later appearance of Isis.

The Dea Syria episode is a deliberate borrowing from the pseudo-Lucianic Onos story—albeit with some marked Apuleian changes. This fact makes it fruitful grounds for study. In the same way Apuleius is able to radically change the overall structure of the narrative by the addition of the Isis episode, he is also able to change a story from the original tale as a means of acting as a foreshadowing device. The analysis of these two passages is productive for the study of Apuleius’ Metamorphoses as a whole.

The approach this paper takes is to analyze first the Dea Syria episode and the Isis episode through close a philological reading with an eye towards establishing the similarities Apuleius establishes between the two goddesses. For example, during the invocation of the two goddesses Apuleius uses nearly identical language, including the only two instances of the adjective omnipotens in the entire work. By means of this approach, I hope to demonstrate the foreshadowing aspect of the Dea Syria.

After establishing the similarities and possible foreshadowing aspect of the Dea Syria, I then consider the traits Apuleius crafts for the Dea Syria which are the total inversion of Isis’ traits. These include: the goddesses’ influence on the desire of their devotees, their effects on Lucius’ plight, their effects on the accoutrement and religiosity of their devotees, and, finally, their effects on reading the text as a whole.

Finally, this paper considers how reading the Dea Syria as a foreshadowing anti-Isis might assist in the reading of the Metamorphoses as a whole. While not purporting to resolve the significant issues which arise when reading this unique work, I attempt to demonstrate that the foreshadowing anti-Isis can be used in the more ‘serious’ readings of the text—in which book XI is a true conversion narrative—as well as the more ludic readings—in which book XI is a satire of conversion narratives and mystery cults. Ultimately, I believe a close reading and comparison of the Dea Syria and Isis episodes is a productive approach to reading the Metamorphoses.

Ogrowsky, Nina

Landscape and Environment in the Greek Novels

In this paper I will investigate the function(s) of landscape descriptions in the Greek novels. I will argue that those descriptions do not only play a constitutive part in the narrative, but are privileged spaces inviting the reader to interpret the texts in various ways. In my presentation I will offer a close reading of selected passages focussing on function and the central position of the reader in the creation of meaning.

So far scholarly discussion of landscape descriptions dealt with two issues: the role of landscape in Greek literature and the meaning of description in the Greek novel. The wide-spread criticism of allegedly rhetorical landscape descriptions devoid of function for the plot (e.g. Elliger, passim) leads me to my second issue, the critique of the descriptions in the novels as digressions from the narrative. The novels, at least the works of Longus, Achilleus Tatius and Heliodorus, contain a striking number of descriptions on a variety of subjects including animals, spectacles, cities, rivers,
caves, islands, gardens, etc. Scholarly analyses vary in their assessment. For some the descriptions are tiresome rhetorical showpieces with no relevance to the narrative (McDermott, p. 33; Todd, p. 22). Others consider them the main matter of the novels and the narrative and love story element as a mere “framework within which to display their sophistical wares” (Perry, p. 7). Like Elliger these studies offer no guidelines on how to deal with the descriptions. They fail to recognise that the descriptions are not disengaged set pieces, such as e.g. the descriptions in Philostratus’ Imagines, but are part of a narrative, which frames the descriptions and contextualises them.

In the last years, however, a number of studies emerged that have paid greater tribute to the literary sophistication of the novels and its descriptive passages. Important for my project is the study on descriptions in Achilleus Tatus and Heliodorus by Shadi Bartsch. She illustrates that the descriptions “forge playful connections with the narrative and its events” (Bartsch, p. 7), but discusses descriptions of landscape and nature only briefly. Other discussions of landscape in the novels focus only on certain elements, for example on the gardens in Longus’ Daphnis and Chloe elucidating their intricate play with erotic innuendo (Zeitlin, passim) or the Nile with its (metaphorical) properties in the narrative of the Aithiopika (Whitmarsh, p. 24–25). In short, a comprehensive study of the role of landscape descriptions in the Greek novels is still missing.

In my paper I will give an overview of my dissertation project that focuses on landscape representations in the Greek novels. Passages describing elements of landscape are far from easy to analyse. They differ in form—descriptions told by the narrator or by a character—and theme—descriptions of elements of nature, such as rivers and caves, or of landscaped space, such as gardens. Further distinctions can be made regarding the degree to which they are fictitious: some descriptions refer to ‘real’ places, like the Nile, and others belong only to the interieur of the novels, like caves or gardens. These disparities prompt a number of questions: In what way do the different forms and themes of the descriptions perform different functions and constitute different meanings? Are there differences in the fictional status of the descriptions? How do the descriptions relate to their context? How does the framing guide the reader in comprehending the meaning(s) of the descriptions? What knowledge on behalf of the reader is required to make sense of the descriptions? I will suggest that the descriptions in the novels are hybrid constructs oscillating between several functions such as providing frames for the plot action, characterising the protagonists and offering manifold possibilities for the reader to engage in interpretation of their symbolic and metaliterary meanings.

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O’Sullivan, Timothy

**Human and Animal Touch in Apuleius’ *Golden Ass***

This paper explores the way that Apuleius thematizes the differences between human and animal touch in the *Metamorphoses*. Both Aristotle and Plato famously put touch at the bottom of a hierarchy of sense perception, as a sensation shared by all members of the animal kingdom. In the *Metamorphoses*, Lucius’ transformation into a donkey allows him to experience the sense of touch as an animal, particularly as the passive recipient of violence.

Owens, William

**A Slave Owner’s Slave Narrative: Clitophon’s Narcissistic Narrative of the Slaves in *Leucippe and Clitophon***

In Achilles Tatius’ *Leucippe and Clitophon* elite thinking about slaves helped shape how the embedded ego-narrator Clitophon narrated the actions of slaves, including Satyrus, his adviser, strategist, and agent in the affair with Leucippe. The *seruus callidus* of Roman comedy was a source of literary inspiration here (cf. Létoublon and Genre). But Satyrus’ role in the narration also reflects the habitual ways in which the slave-owning elite thought about slaves, a social influence of which Achilles Tatius himself may have been aware—or not. Aristotle’s definition of the slave as a living form of property (1253b 32), one of the tools necessary to lead the good life, reflects the elite’s marginalization of slaves. In Orlando Patterson’s formulation, the slave was a “socially dead,” individual, someone without personal honor. Instead, the slave was expected to reflect the owner’s social importance and to function as an extension of the owner’s will. This expectation encouraged in owners a sense of narcissism in relation to their slaves. In the case of Clitophon’s account of the actions of Satyros and other slaves, this socially induced narcissism had narrative consequences.

At the welcoming dinner for Leucippe and her mother Panthea in Tyre (1.5), Clitophon makes no mention of the cooks, stewards, and waiters who had prepared and served the dinner. However, he does note a musician, also a slave in his father’s household, who entertains the guests (παῖς εἰσέρχεται καθάρον ἄρμοσάμενος, τοῦ πατρὸς οἰκήτης). Clitophon’s attention is drawn to this slave because the song he sings reflects Clitophon’s fresh passion for Leucippe; that is, he reflects the narrator’s subjectivity. The same self-centeredness figures in the notice Clitophon accords two other slaves: Clio, Leucippe’s maid who assists him in the seduction of her mistress (2.4), and Conops, who tries to prevent it (2.20). Surprisingly, Clitophon’s narcissism also shaped the role he accords to Satyrus, who is not an anonymous member of the *familia urbana*, but a slave who is at his master’s side for almost the entire affair with Leucippe and who further assists him in the liaison with Melite. Clitophon notes Satyrus when the slave is acting on his behalf. Otherwise, even this slave is a marginal figure to his master. Clitophon does not ask Satyrus what he thinks or wants for himself. He last takes note of his slave on the eve of his trial for Leucippe’s murder, well before the novel’s conclusion (7.6). After that, Clitophon has no need of him and Satyrus disappears from the narration without comment.
Clitophon’s narrative treatment of Satyrus and the other slaves may reflect the unconscious influence of elite social attitudes on Achilles Tatius himself. However, two episodes raise the possibility of distance between author and narrator (cf. Morgan; Whitmarsh). In the first, after Clitophon’s friend Menelaus gives him leave to speak (3.19, λέγε δὴ τὰ ἐπίλογα, Σάτυρε, σοὶ γὰρ ἐντεῦθεν ὁ λόγος), Satyrus describes at length how he devised and, with Menelaus’ help, executed the ruse that saved Leucippe from human sacrifice (3.20–22). When he has finished, Clitophon does not acknowledge his slave; instead he throws himself in gratitude at Menelaus’ feet (3.23). Would ancient readers have been struck by the apparent ingratitude? The second episode involves Leucippe, now a slave on Melite’s estate outside Ephesus (5.17). When Clitophon and Melite visit the estate, the heroine, renamed Lacaena, in fetters, with shorn hair, dressed in rags, and scarred by beatings, rushes out to beg her mistress’s mercy. Narrating the episode after he learned that “Lacaena” was really Leucippe, Clitophon notes that he pitied the slave, for she reminded him a bit of Leucippe (καὶ γὰρ τι ἔδοκε Λευκίππης ἔχειν), but he did not recognize her. The author implies that Clitophon is not embarrassed to have been a deficient and careless observer of even a slave who turned out to be Leucippe. If Achilles Tatius has distanced himself from his narrator here, we should consider the possibility that he has also distanced and ironized the socially induced narcissism that Clitophon reflects.

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Panayotakis, Stelios

Scattered Families between Novel and Hagiography
The aim of this paper is to discuss late antique, pagan and Christian, prose narratives, in which the members of a family (the parents and their child/children), rather than a hero and a heroine, undergo adventures and separation, and are finally reunited and live (or die) happily ever after. I will focus mainly on the earliest Greek and Latin versions of the Legend of St. Eustace, who was supposedly a soldier under Trajan and met his death under Hadrian. The versions date from the eighth to the tenth century AD, and include both prose and poetic texts that relate the Life of the Saint in a tripartite structure, namely his conversion, his sufferings, including the family separation
and reunion, and his martyrdom. The narrative material is rich and shares features with evidence from eastern legend, from the ancient novel and from the Bible (mainly from the Book of Job).

I propose to discuss select literary and narrative aspects of this text against the background of its most important forerunners, the anonymous late Latin Story of Apollonius, king of Tyre and the Clementine Recognitions, both of which feature pagan origins, a complex narrative tradition, and great popularity in the Middle Ages. These late antique narratives (especially the Story of Apollonius) share with the Legend of St. Eustace not only the essential motif of family adventures, but also the rhetoric of ‘the man tried by fate’.

The main topics that will be analysed include the function of the family (both as a unity and as separate members) as the protagonist in late antique (Christian) fictional narratives, and the continuity and change in the use of the motif of family separation and reunion in these narratives. I am particularly interested in the ways in which different traditions, pagan and Christian, popular and sophisticated, interact in shaping the literary and generic identity of the texts under discussion, contribute to the characterisation of the protagonists, and improve our understanding of late antique family values.

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Perkins, Judith

I. Christian Fictional Narratives: Promise and Problem

The future of the study of Christian fictional narratives, such as the Apocryphal Acts of the Apostles, the noncanonical gospels, and other noncanonical Christian texts, is at an important cusp. The focus of scholarship traditionally has been the five early Greek Apocryphal Acts—the Acts of Paul, Acts of Peter, Acts of Andrew, Acts of John, and the Greek/Syriac Acts of Thomas. Recently, however, the importance of other apocryphal Acts and gospels in Latin and Greek, as well as in a variety of other languages, including but not limited to Syriac, Coptic, and Armenian, over a span of centuries have been recognized as significant for understanding the dynamics of the Christian communities as they evolved across time and geography.

Initiatives are under way to make more of these Christian fictive texts available and allow their perspectives to be more fully integrated into interpretations of the trajectory of the earlier
Christianities. The Association pour l’étude de la littérature apocryphe chrétienne has been publishing critical editions of the New Testament Apocrypha since 1981. While Greek texts have predominated thus far in the series, it now includes texts in other languages such as Syriac and Old Irish. Also, Tony Burke and Brent Landau are initiating a new project, New Testament Apocrypha: More Noncanonical Scriptures, which will make available Christian fictive narratives across a variety of languages and chronological periods.

These are exciting initiatives, and they will allow commentators to have a clearer picture of the concerns and expectations of Christians across a wider chronological and linguistic range. At the same time, the increasing number of texts and their linguistic variety will make new demands on scholars of Christian historical fictions.

II. Nonretaliation in the Acts of Philip

The fictive Apocryphal Acts of the Apostles typically end with the apostle’s martyrdom, an ending that the texts affirm as a sign of the apostle’s and his community’s commitment to their Christian identity. The proliferating saints’ Lives—the Acts’ literary descendants—continued this valorization of martyrdom for centuries. Recently, “predatory” martyrs, those who inflict violence on others as they die for their cause, and the long record of interreligious violence raise questions about this model. Is the kind of zeal and commitment unto death reflected in the martyrs’ actions inherently dangerous for social polities? In this paper, I will argue that sections of the fourth-century apocryphal Acts of Philip (APh), show a concern for this kind of question and in response reflect a strict stance of nonretaliation for injuries inflicted by other religious groups, no matter how harsh and unjust.

François Bovon’s discovery of a new manuscript of the APh, Xenophontos 32(A), offers previously missing chapters and permits a clearer reading of its message. As all the apocryphal Acts do, the APh promotes a socially inclusive, encratic Christian community. In fact, the APh explicitly extends its social welcome to animals. The Lord himself is shown incorporating a talking goat kid and leopard into the eucharistic community (APh. Xen. 32(A), 12.6). At a metaphoric level, this scene reinforces the Christian community’s inclusive welcome, extended to all creatures without exception. Bovon suggests that this message likely explains why the scene is missing from many copies of the APh.

Near its conclusion, the APh offers a scene emphasizing the Lord’s strict condemnation of any Christian retaliation for the sufferings inflicted on them by another religious group. The apostle; his sister, Mariamne; and Bartholomew, as well as the goat-kid and leopard communicants, have journeyed to the city of the Viper, Ophioryme, Hierapolis of Asia (APh. 13.1). The text emphasizes the city’s devotion to its serpent cult. All the inhabitants carry on their shoulders a serpent, which communicates with them. Soon after the Christians’ arrival, as is conventional in the Apocryphal Acts, the proconsul’s wife, Nicanora, is attracted to their encratic message. This enrages her husband, Tyrannos, who threatens to kill the Christian missionaries and orders them to be beaten and dragged through the city to the Viper’s temple. The Viper’s priests and a large crowd then accuse them of reducing participation in the cult and killing the goddess’s serpents, the protectors of the city (APh. Mart. 17). Tyrannos orders that the group be harshly tortured. Philip’s ankles are pierced, and he is strung up head down from a tree. Next, Bartholomew’s hands are nailed to the temple wall, so that he is facing Philip. When the two see each other, they smile, as the text explains, because their punishments “were prizes and crowns” (Mart. 20). Meanwhile, Mariamne has been stripped, but a cloud of fire protects her naked body from the crowd’s gaze (Mart. 20). The apostle John then arrives in the city and objects to the Christians’ torture; the crowd reacts by
threatening to squeeze out all the blood from the Christians and offer it to the Viper (Mart. 25). The priests try to attack John but find their hands paralyzed. John reminds Philip, “Let us not return evil for evil” (Mart. 25). But Philip disagrees, saying that, although he knows the Lord has told them not to take vengeance, he intends to kill all the priests (Mart. 25). The other Christians try to dissuade him, but in vain. Philip curses the crowd in Hebrew, and an abyss opens up and swallows the temple, seven thousand people, and the proconsul (Mart. 27).

The Savior appears then and accuses Philip of being heartless and disobeying him by cursing his enemies. Philip objects and explains that he did it because they would not welcome the Lord’s light (Mart. 30). The Lord refutes this excuse and tells Philip that, although he will eventually be saved, at this time he cannot “tolerate” Philip and will bar him from paradise for forty days, and Philip will groan for maltreating those who maltreated him (Mart. 31). The Lord then raises the whole crowd, except the proconsul, out of the abyss (Mart. 32). The APh intimates that some Christian groups were already decrying the potential for violence in overly zealous religious adherents, and it makes a case for a more compassionate treatment of religious others.


Petsalis-Diomidis, Alexia

Elephant’s Breath and Elephant’s Heart: Embodiment and the Senses in Achilles Tatius, Galen and Material Culture

This paper applies an embodied and sensory approach to wonders. It offers a close reading of a passage about an elephant from an ancient novel, Achilles Tatius’ Leucippe and Clitophon 4.4–5. The focus is on the evocation of the senses in the construction of the wondrous body of the elephant. A very different passage about an elephant is then introduced: Galen’s On Anatomical Procedures 7.10 (Kühn ii 619–621). Despite differences in genre and language register the description of the public dissection of an elephant in Rome also reveals a sensory preoccupation. The interpretative framework is then widened to include material culture in the analysis of some examples of elephants in art. By means of this case study the paper aims to explore wonders across genres and media, opening new pathways for engagement between literature and material culture. The sensory and embodied approach offers an exciting methodology which brings text and image into dialogue.

Piana, Danilo

Chaereas and his Lovers: Homoerotic Elements in Callirhoe

This paper aims to explore same-sex love in the Greek novel Callirhoe by Chariton of Aphrodisias. Generally regarded as the oldest of the extant ancient novels, Chariton’s provides the reader with a basic plotline that will remain unaltered for centuries within the genre, and while the focus of the narrative is indeed the troubled love story between the ineffably beautiful hero and
heroine, references to the institution of pederasty are present in the novel, either as plain mentions or as subtle hints.

The scholarly debate surrounding the homoerotic element in *Callirhoe* revolves around the notions of “downplaying” and “obliteration” (Säid 1994), seemingly operated by Chariton in reaction to his contemporary milieu. But how are we to interpret Chaereas’ alleged ἐρασταί and the role of the gymnasium in the first book? Also, what about Chaereas’ relationship with his best friend Polycharmus likened to the bond shared by Achilles and Patroclus?

Perhaps, a different and more nuanced conclusion can be reached. After a thorough review of the various attitudes expressed by scholars on (1) Chaereas’ alleged pederastic relationships, (2) the characterization of the gymnasium, and (3) the friendship between Chaereas and Polycharmus in *Callirhoe* (Effé 1987; Säid 1994; Brioso Sanchez 1999, 2003; Balot 1998; Sanz Morales-Laguna Mariscal 2003, 2005), I set out to disprove the widely accepted scholarly opinion that Chariton downplayed homosexuality, so as to show that the homoerotic element is alive and well in *Callirhoe*. I go on to suggest that the interrelated references to homoeroticism in the novel – although scanty–are functional and play a crucial role in terms of character portrayal and plot development, especially in light of Chaereas’ rite of passage and in consideration of the main focus of the narrative.

Pizzone, Aglae

**Emotions and Audiences in the Byzantine Novels**

Although avidly consumed, fiction was always fraught with ethical tensions in Byzantium. The erotic content of the ancient novels, as well as their pagan background, represented of course critical points for any medieval Christian reader. The emotional arousal caused by the texts was another controversial aspect faced by Byzantine consumers. Michael Psellos, in the 11th century, devotes a well-known critical essay to a comparison between Heliodorus’ *Charikleia* and Achilles Tatius’ *Leukippe*. In addressing Heliodorus’ text, Psellos refers to it as ὑγρός καὶ διακεχυµένος (49–50), using a term that points both to the softness of the novel’s erotic subject matter and to the emotional διάχυσις elicited in the readers. Affective engagement is regarded as one of the key features of the genre. In my paper I will show how Byzantine texts conceptualize the readers’ affective involvement in fiction and deal with the issue of unrestraint emotional reactions.

Allegorical interpretation often comes in as a means to overcome the concerns associated with affective engagement. And yet, I argue, the allegorical interpretation of the novels is not to be seen as a Christian, medieval “invention” but rather as a development of diversified strategies of reading and responding to novels and fiction already present in Graeco-Roman times. On the other hand, when the Byzantine revived the tradition of the Greek erotic novel in the 12th century, its quintessentially performative character required a strong emotional engagement on the part of the audience. Book epigrams, such as the one devoted by Philes to the 14th century “erotic book” composed by Andronikos Palaiologos, show that affective responses were codified through distinctive readers’ behaviors involving also the bodily dimension. Although liable to be censored, such behavioral patterns were nevertheless part of characteristically byzantine modes of consumption.

By resorting to the hermeneutical tool of affective literacies, I will show how the emotional involvement prompted by fictional writing was linked to well-defined reading practices. Finally, I
will show how such practices eventually affected the very narrative structure of Byzantine fiction. Indeed, the need of controlling the readers’ emotional response becomes so strong as to invade the para-textual space. The Scaligerianus 55, preserving the vernacular novel of Kallimachos and Chrysorrhoe, represents a perfect case in point. The ms., dated to the 16th century, features a large amount of metrical rubrics traced in red ink underscoring the emotional tone of the narrative. It has been argued that such rubrics are to be ascribed to the redactor of the romance rather than to the scribe of the manuscript. Undeniably, they are central to the narrative architecture of the tale. They are of paramount importance in emphasizing the emotional tone of the narrative, in sustaining the suspense and in relieving the reader/listener’s tension. The rubrics belonging to the central part of the narrative, focused on the king’s attempts to conquer the golden castle, present images echoing the world of ritual, funerary laments. These “lamenting interjections” serve the purpose to keep the reader alert and sensitive toward the tearful impending fate. The cultural and physical memory of threnos and of moirologia is evoked in order to direct the consumers’ behavior. Allegory and emotional reading may be seen respectively as two faces of one and the same phenomenon: once neutralized by allegory, the reader’s desire had to be set back in motion and encoded into a new, equally powerful language.

Plazenet, Laurence

I. The Forgery of the Ancient Greek Novel: Literary Strategies and Scholarly Misdemeanors

I have demonstrated in previous books and articles on the imitation of Greek ancient novels how Jacques Amyot fabricated almost entirely the ideal model he claimed Heliodorus’ Æthiopica to be (« Prœsme », L’Histoire æthiopique de Theagenes and Chariclée, 1548). The so-called « imitation of Greek novels » during the 16th and 17th centuries actually validates Jacques Amyot own proposals’ and his invention of a new kind of writing. I have also shown how the history of the ancient novel was accordingly greatly influenced: sources were remodeled, their chronology rearranged, their meaning reoriented, in order to fit in with Jacques Amyot’s views. It is still very much the case. And yet the idea that there is anything like a Greek novel can be challenged: do the texts thus qualified pertain to fiction or history? G. Bowersock invites us to give the question serious thoughts in Fiction as History (1997) and determine what the process really tells us about the relation between scholarship and literary creation. Up to this point, it is widely assumed they stand apart since scholarship relies on erudition, on serious and relentless critique of its sources, neutrality, and the mere desire of knowledge. The case of the ancient Greek novels smashes this pretense to pieces and strongly advocates for a few reappraisals of the antique genre. It also compels us to think anew about the practice of scholarship from the 17th to 21st century on.

II. What did Heliodorus’ Name Stand for in Mlle de Scudéry’s Works?

Should we rely on Mlle de Scudéry’s statements in her prefaces to Ibrahim ou l’illustre Bassa and Artamène, ou le Grand Cyrus, she would doubtlessly be regarded as one of Heliodorus’ fiercest imitators. Doesn’t she indeed declare: “[…] j’ay pris et […] je prendray toujours pour mes uniques Modelles, l’immortel HELIODORE et le Grand URFE, ce sont les seuls Maistres que j’imite, et les seuls qu’il faut imiter”? Yet, any accurate study of her novels shows that she is far
from displaying such faithfulness to her alleged model. On the contrary, she steadily takes liberties with the codes that he embodied in *Æthiopica*: separating her lovers during most part of the narration, diminishing the travel matter, promoting her male protagonist, etc. Moreover, she further estranged herself from Heliodorus’ patterns in her following books by taking up the writing of “nouvelles” and subsequently publishing autonomous editions of the conversations that were formerly inserted in her novels that is, when she got rid of nothing less than their novelistic apparatus as it came from Heliodorus. Considering such evidence, one cannot help wondering why Mlle de Scudéry actually claimed she was so indebted to Theagenes and Chariclea’s father. The prevailing idea is that it was a necessary part of the process of legitimization fiction writing insistently had to cope with and that Heliodorus was consistent with some sort of Mlle de Scudéry’s first manner, if it was not to ever remain so. A close and new look to her novels may unveil a few other possibilities and point to another reading of the Ancient Greek novels during the 1650s than the one proposed by Jacques Amyot in his famous “Præsme du Translateur”.

Popescu, Valentina

Phlegon’s Marvels in Context

Scholars seem to agree that Phlegon’s collection of marvels is a compilation, in the spirit of paradoxography, and yet that he sometimes adds a personal touch to the marvels recorded (e.g. the argument from *autopsia*). However, the compiler’s aesthetics is also reflected in the content and the form of his collection, particularly the nature of the marvels he collects and the manner of his discourse.

Unlike previous paradoxographic works, most of Phlegon’s marvels are concerned with humans and many are developed into relatively extended narratives containing a mixture of other generic forms (e.g. epistolography). Moreover, within the realm of human *paradoxa*, Phlegon focuses on instances of liminal crossing (from death to life, from one gender to another).

This paper will argue that Phlegon’s collection, with its layered narrative, when put in context, reflects the contemporary aesthetics and discourse in which the ancient novel flourishes. His focus on humans and their crossings is the paradoxographer’s response to the romance’s couple and their adventures. Moreover, the gender ambiguities are consonant with the gender-wise ambiguous behavior of the characters of the ancient novel, where young women are often stronger and rather manly and their male lovers are often weaker and act effeminately.

Furthermore, Phlegon’s paradoxographic reports of liminal crossing are somewhat self-referential, reflecting the genre’s preoccupation with natural transgression in general, exemplified in his supersized humans, monstrous births, births from male, centaurs, etc., topics that are more consistent with paradoxography.

In addressing Phlegon’s socio-cultural context, this paper will also look closely at intertextual connections with the novel (particularly scenes of fake death of female characters) and at potential response to his work. While the issue of the audience/readership of paradoxography remains contentious and somewhat elusive, some possible instances of reception in Lucian will be discussed (cross-generic identity of literary output, obsessive recurrence of the centaur motif, the mimicry of the argument from *autopsia*, etc.), in order to shed some light on the impact of paradoxography on the cultural milieu of the imperial period.
Praet, Danny

I. Floating Island for Dessert, Mister Trimalchio? Petronius and the *Odyssey*: Trimalchio as Aeolus

As John Morgan observed recently: “Petronius’s novel could hardly advertise its relation to the *Odyssey* more clearly.” This is also true for the so-called *Cena Trimalchionis*, where characters have Homeric names like Agamemnon or Menelaos. Trimalchio’s house has paintings of the *Iliad* and of the *Odyssey* (§§ 29–30), there is a performance of *Iliad*-scenes by armed “mimes” (§59) and in the *Cena* we read constantly “confused” references and “quotes” from Homer.

But the scene of the *Cena* and the character of Trimalchio himself have never been directly linked with the *Odyssey*. There have been mythological interpretations of Trimalchio and his house as e.g. Hades (Newton 1982, Courtney 1987, Bodel 1994 e.a.) or as the Labyrinth and the Minotaur (Peter Habermehl), but there might be an additional and perhaps even more fundamental link between Trimalchio and Greek mythology. This paper wants to interpret Trimalchio as Aeolus and the whole scene known as the *Cena Trimalchionis* as a pastiche of the Aeolus-episode in Homer (Homer, *Odyssey* X, 1–27).

The palace of Aeolus is presented as a place of constant feasting, his hall filled with music, as is the house of Trimalchio, which is like Aeolus’s a well-guarded fortress. He is the god of the winds, the master of sailing ships, as Trimalchio is the master of a commercial fleet (§ 71 & 76). He has six sons and six daughters understood as the twelve winds and the twelve months of the year, Trimalchio is fascinated by calendars, astrology and offers his guests a dish with the 12 signs of the zodiac (§ 35). Most importantly, Trimalchio himself is, to put it bluntly, a windy character in many respects. He takes a certain delight in talking about the inner workings of his belly (§ 47 *Alioquin circa stomachum mihi sonat, putes taurus* ) and the negative effects of holding in wind (*continere*) and the possibly lethal effects of anathymiasis. The bag of winds handed to Odysseus is described as made of bull’s leather (*Od*. X, 19). There are also numerous references to music, trumpets and singing (§ 26, 32, 34, 35, 73) and in § 78 the *cornicines* in the dining hall, make so much noise the fire brigade comes to the rescue.

Petronius has described Trimalchio as the sovereign of his own little kingdom, a man who, in his behavior and in his conversation, both literally and figuratively speaking, is a bag of wind. Aeolus is therefore the best character in the *Odyssey* to connect the *Satyricon* with the Homeric epic.

References:


II. A Novelistic Job: the passio Eustathii (Placidae) et sociorum

Both the Bible and the ancient novelistic tradition were sources of inspiration for hagiographers who wanted to tell the story of saints about whom they had no historical or biographical material whatsoever. The Passio Eustathii (BHG 641–643) is a well known example of a novelistic passio constructed with classical topoi of a loving couple who get separated during sea-travel, whose conjugal fidelity is put to the test and who are reunited in the end, in an anagnorismos-scene. This aspect has already been studied by Hippolyte Delehaye (1921), Les passions des martyrs et les genres littéraires, and by Pascal Boulhol (1996), Anagnorismos. La scène de reconnaissance dans l’hagiographie antique et médiévale. Also the influence of the Pseudo-Clementine Recognitiones and the Historia Apollonii Regis Tyrii has been discussed in Tomas Hägg (2004), Parthenope, Selected Studies in Ancient Greek Fiction.

But this passio is also a rewriting of the story of Job with puzzling results for the moral responsibility of God for the persecutions, the changing attitudes in Late Antique Christianity towards wealth and worldly power, and the debate about the Christian ideal of the chaste marriage versus sexual asceticism. We will discuss the influence of both the canonical Job and the intertestamental so-called Testament of Job on this late antique novelistic passio. Placidas, who after his conversion takes the name of Eustathius, as his wife and children also assume new Christian names, is an example of the good pagan, who is an “anima naturaliter christiana”: his wealth, military career and passion for hunting are not presented as an obstacle for his good morals, since he is presented as someone who lives the life of a Christian without knowing it. In the passio, it is God who predicts that he will be put to the test and that he will lose everything: wealth, position, wife and children. As in the Testament of Job the role of the devil, compared to his role in the canonical Job, is downplayed to avoid the moral problems it raised. The text was written in a time in which persecution or paganism were no longer realities and the Biblical and novelistic elements are used to discuss the hierarchy of values in the Christian Empire. The Passio Eustathii is a good show-case for the use of older literary traditions - both Biblical and novelistic - to construct a new Christian identity and this paper wants to explore the interaction between these two building-blocks of Christian literature.

Alex Purves, Alex

Touch and Time in Heliodorus’ Aethiopica
The *Aethiopica* has long been recognized as a work that plays artfully with time, especially with respect to the intricacy of its narrative structure. In this paper, I consider how the novel uses the senses to introduce an additional mode of temporality, one that also alters the pacing of the narrative by inviting us to read through the *poroi te kai aisthêseis* (3.7.5) of the body. I will be particularly interested in how the sense of touch slows the narrative (and the experience of reading) down, and how the speed of the hand intrudes upon that of the eye. Taking as my framing motif the intertwining of the embrace, in which the couple holds each other so tightly as to approximate both sex and death (without either occurring, of course), I will draw on Merleau-Ponty’s last essay on touch “The Intertwining—The Chiasm” to consider how the balance between what he calls the coincidence and the noncoincidence of touch is particularly concentrated in the Heliodorean embrace (e.g., 2.6.3, 5.4.4, 10.29–30).

Ragno, Tiziana

**The Light in Troy (Petron. 89). Imitation of Archaic Tragedy and Discovery of Vergil’s New Epic**

In Petronius’ *Troiae Halosis* epic and tragic clichés appear mixed together. Specific verbal units or more complex linguistic components, features of plot and literary images (some of which were commonly associated with the theme of the Fall of Troy) reveal a large body of allusions to some tragic sources not always unrelated to the epic subject.

In particular, Petronius’ familiarity with Seneca’s tragedies comes out of the metre (iambic trimeter) and some stylistic devices (e.g., hyperbole, oxymoron, repetition and other figures of sound) that signify the author’s parodic intention, as scholars have already pointed out.

Less researched, though noteworthy, are Petronius’ debts to the Archaic tragedians, in particular Ennius. Except for one instance (the uncommon *iubar* recurring twice at the end of the verse and being probably a reminder of Pacuvius’ and Ennius’ passages, as Varro could suggest: vv. 39 and 54 ~ Varro ling. 6.2.6), these echoes gather in the first part of the poem. Indeed, Ennius’ influence stands out at the beginning of the poetic piece with reference to the image of *caesi vertices* (v. 4), which recalls the opening of Ennius’ *Medea exul* (Enn. scaen. 246–252 Vahlen2) There, just as in Petronius’ poem, the first cause of a dreadful event had been identified with the cutting of trees with the aim of building grievous equipment (there the ship Argo, here the wooden horse). Indicated then also by Quintus of Smyrna (12,123–125) and Tryphiodorus (59–60), this motif can actually be seen to be common through the rhetorical and scholastic tradition, given that the *Rhetorica ad Herennium* author (2,22,34), Cicero (*inv.* 1,49,91), Quintilian (5,10,83–84) and then Iulius Victor (*Rhet.* 12, p. 415,32–34 Halm) mention it as an example of *argumentum longius repetitum* and, consequently, of *vitium orationis*. Thus, being attributed to the bad poet Eumolpus, this tragic imitation could be a sign of Petronius’ aim at stigmatising the faulty use of this Ennian excerpt within the declamatory milieu.

Furthermore, Ennius’ presence seems to be likely also in relation to the apostrophe addressed to the homeland, that goes back to *Andromacha aechmalotis* (v. 11 *o patria* ~ Enn. scaen. 92 Vahlen2): it was well known so that it had been parodied by Plautus (*Bacch.* 933), quoted by

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Cicero (*de orat.* 3.102 and 217; *Tusc.* 3.19,44) and imitated by Virgil indeed in Aeneas’ account of the Fall of Troy (*Aen.* 2,241; the Ennian inspiration would be recognized by the late fourth-century grammarians: Serv. *ad loc.* ‘versus Ennianus’). Hence, Petronius probably evoked the phrase *o patria* also in order to emphasize the tragic intonation that had belonged to the Virgilian model too.

Conversely not mentioned by Virgil, the inscription put on the wooden horse can be traced back to Accius (*trag.* 127 Ribbeck3): Petronius recovered this detail (v. 12) and preferred it to Virgil’s version that had ascribed the cause of Trojans’ credulity to Sinon’s rhetorical skills (in Petronius’ poem, on the contrary, Sinon is just barely cited). In this instance, the Archaic echo reveals not only the erudition of Eumolpus, that shows off a less known mythological variant, but also a kind of selective and ‘desultory’ imitation of the main source, Virgil.

In this scenario painted by tragic brush, the strong comeback of epic in the last part of the poem (vv. 58–60) is significant even further. Indeed, Petronius resorted to a Homeric simile (Il. 6,506–511 = 15,263–268) comparing Greeks readying for fighting with a horse preparing for running free. This image could be considered a ‘label’ of the epic genre: after Apollonius Rhodius (3,1259–1261), this *comparatio* had been already developed by Ennius, in *Annales* 535–539 Skutch, and Virgil, in the last section of *Aeneid* when the duel between Aeneas and Turnus is approaching (11,492–497). Petronius had knowledge of both Latin sources, as some verbal overlaps demonstrate: that being so, he showed his purpose to combine the main model (Virgil) with *alter Homerus’* legacy that Virgil himself had taken advantage of.

So, in general terms, the author seems to highlight intentionally the double (epic and tragic) inspiration of his poem, respectively at the beginning and in the final section of it. Such a strategy could bring to light also Petronius’ approach towards Virgil as a source. To some extent, he appears to be imitating the epic-tragic mode of which *Aeneid* had been the most representative expression. It is quite revealing also that, in doing so, Petronius invoked Ennius’ *auctoritas*, held dear to Virgil himself. Thus, *Troiae Halosis* poem could have represented a good opportunity, on a theoretical and meta-literary level, to meditate on Virgil’s epos and, on a practical and literary level, to put its typical traits to the test.

After all, Petronius produced another exemplar of ‘tragic epic’, moreover increasing—because of the ekphrastic context—the ‘monstrous’ effects of this special *Kreuzung der Gattungen*.

**Key citations:**

Repath, Ian

**Achilles Tatius: Bellies, Births, and Bastards**

Achilles Tatius’ novel shows a fascination with anatomy, especially female, and in particular with bellies. The anonymous narrator focuses on Europa’s torso in his description of the painting of her abduction, including her flat (virginal) belly (1.1.11): the image of her veil bellying in the wind (1.1.12) is proleptic of her impending impregnation by Zeus. In fact, from the very opening of the novel, when Sidon and her harbours are described using metaphors of parentage, anatomy, and birth (1.1.1), the idea of pregnancy is implanted in the reader’s mind.

These ideas find their place in relation to the two women in Cleitophon’s life. Leucippe’s mother dreams that her daughter has her belly ripped open from her genitalia by a bandit with a sword (2.23.5). This symbolises the sexual penetration Cleitophon is trying to attempt at that very moment, but the symbolism extends beyond this: Cleitophon having sex with Leucippe would, if discovered, deprive her of the right to lawful marriage and sanctioned procreation - he would be metaphorically destroying her aristocratic womb. This dream is also proleptic of Leucippe’s apparent sacrifice at the hands of Egyptian bandits (3.15), where her ability to reproduce is seemingly violated. The rupturing of the fake belly beneath her dress gives the suggestion of her womb being forcibly removed and destroyed: Cleitophon’s likening of his reaction to Niobe’s at the loss of her children may, at the authorial level, resonate beyond the obvious point of immobility.

There is a powerful contrast with the situation of Melite. On her voyage with Cleitophon from Alexandria to Ephesus and in an attempt to seduce him, she sees their surroundings as suggestive of marriage and thinks that Cleitophon will soon be a father, because, in a significant repetition of imagery, the bellying sail looks like a pregnant belly (5.16.6). He resists, but succumbs only a few days later, and the reader should ask whether the omen came true during their tryst on a jailhouse floor (5.27). Such an outcome would fundamentally destabilise generic norms. Achilles Tatius is
too slippery and subtle to confirm such an idea, but when Melite says that Cleitophon in her clothes resembles Achilles in a painting (6.1.3), the reader may understand the allusion to Achilles’ stay on Scyros, recall that this is where he fathered Neoptolemus by Deidamia, and see a hint that something similar has just occurred.

As the opening of the novel shows, the text is concerned with metaphorical as well as literal pregnancy and birth. The highlighting of birth at the birth of this novel suggests a metaliterary aspect to the metaphor. Cleitophon’s behaviour in his pursuit of Leucippe, the symbolism of what happens to Leucippe as a result, and Cleitophon’s adulterous and possibly productive infidelity with Melite all bring the nature of this novel close to, if not beyond, the edge of what could have been normalised within the genre (however conceived). The possible production of a bastard offspring by the love rival is emblematic in a metaliterary sense of the bastard creation that Achilles Tatius has produced: his novel resembles its generic parents and cousins to some extent, but raises questions which gleefully undermine any claims to legitimacy.

Riggsby, Andrew

Narrative as Argument

Marketers and rhetoricians have long known that how a question is framed for an audience goes a long way towards leading it to a particular answer to that question. Modern cognitive research, particularly in the areas in and around behavioral economics, has given new depth and precision to the basic insight. This paper applies these notions to tease out the persuasive effect of narrative shaping in two ancient texts without overtly argumentative form: the lawyer Ulpian’s account of the origins of the rule forbidding women from appearing in court on behalf of another (Dig. 3.1.1.5) and Plautus’ unusual comedy Captivi. In both cases the author proposes a particular narrative but also hints at an alternative version, differing in the gender of (some) characters and in the moral status of the ultimate outcome. A variety of unconscious inferential biases are recruited to lead the reader to connect female characters—and the very fact that they are female—with failures to meet broadly held standards of loyalty (Plautus) and honesty (Ulpian), even though other parts of the same works essentially concede that the underlying problem is not gendered). The gendered scapegoating is all the more effective for never being explicitly argued.

The particular inferential mechanisms involved can generally be thought of as particular cases of a broader tendency: audiences of a given narrative tend to prefer interpretations that interpret the available facts in terms of causes and effects, and especially intentional causation (Kahneman 2011:74–8).

The first inferential mechanism relevant here is the attribution of causal efficacy to focal actors in a given presentation (Kahenman and Miller 1986). Captivi has, unusually, an all male cast of characters, but as has been pointed out by numerous readers, it nonetheless replicates the structure of the conventional heterosocial romance plot in considerable detail. The prologue of the play calls attention to the gendered difference and associates it with a purportedly elevated moral tone. Ulpian’s story is about the “shameless” pleading of one Carfania, and the consequent exclusion of all women from advocacy; the “before” and “after” stories (explicitly described as progress) make the gender of the agent focal. In these cases, the female character is pointedly substituted for a
male to make her focal (and, since her gender is point of the substitution, that feature becomes focal as well). She is the variable, therefore she is the “problem.”

A second important mechanism (or rather, set of mechanisms) has to do with the cognitive role of stereotyping. On the one hand, causal efficacy is readily ascribed to features derived from generic prototypes, rather than anything in the immediate data, so long as those prototypes are not expressly overridden by local information (MacLaury 1991; Kahneman 2011:167–9). One the other, those stereotypes come as complex whole, and their individual parts stand metonymically for each other even absent connections beyond convention (MacLaury 1991; Taylor 2008, 2012; the particular conventions are culturally specific and require appropriately specific evidence). The particular stereotypes here, which can be illustrated from a variety of Roman sources, involve a chain of associations from women, to pleasure, to failure-of-moral-obligation. Both authors bring attention to the beginning of this chain of associations (by means of the basic contrast described above) and allude to the conclusion, but do not cue the intermediate steps explicitly. In this context, we should note that Plautus’ narrative (as well as its generic other) are, of course, fictional, and Ulpian’s character Carfania is sufficiently obscure (her very name is, in fact, controversial) to be virtually fictional as well, so both texts lend themselves to this kind of guided association. That is, of course, a generic woman would “naturally” act in such a fashion with those consequences.

Readers are never overtly told that broader failures of the social order are due to women’s presence; this would be self-evidently absurd even for the normatively patriarchal, male audience. Rather, since a convincing case for these individual instances can be made narratively, it allows for deliberate, therapeutic forgetting of male responsibility for the same problems.

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**Ruggiero, Maria Teresa**

*Fragmenta of Petronius*

**Stato della ricerca:** Ad opera di autori, spesso cristiani, come il teologo Mario Vittorino, San Girolamo, Isidoro di Siviglia, Niccolò Perotto, S. Dionigi, Sidonio Apollinare, Prisciano vengono lasciati alla tradizione frammenti in cui ci sono riferimenti espliciti alla produzione letteraria di Petronio. In alcuni di questi brevi testi, contenuti in parte anche nell’Antologia Latina, vengono trattati elementi del mito, non solo romano, connotato da una valenza religiosa e non inteso solamente come racconto. Nel ventesimo, per esempio, di Terenziano Mauro, in “Metrica”, c’è il riferimento alle Muse e a Febo riportato dall’autore come luogo di Petronio, che varrebbe la pena di isolare rispetto al resto come frammento a sè stante. Emergono altresì figure mitologiche anche nel frammento venticinquesimo di Fulgenzio su Prometeo(del quale sarà cura della relatrice illustrare il confronto con la probabile opera di Petronio ed il valore letterario oltre che storico e religioso).Alcuni di questi brevi testi spiegano il senso della presenza divina nella vita civile dei Romani;il ventisettesimo cita:”Primus in orbe deos fecit timor”.Al v. 4 c’è ancora il riferimento a Febo, al v. 8 a Ćerere, al v.9 a Bacco, all’11 a Pallade e a Nettuno. I riti, le credenze, i voti si integrano con la vita dei Romani e prima ancora dei Greci, non solo nelle relazioni pubbliche ma anche in quelle private. I luoghi di culto sono spazi architettonici organizzati ma anche ambiti naturali, in cui gli aspetti ancestrali delle preghiere richiamano l’uomo, con i riti, al suo contatto con le divinità. Altro aspetto sviluppato in questa ricerca, non secondo per importanza è riportato a seguire.

Metodo e stile: Il commento passa attraverso un’analisi contenutistica, stilistica, storica, letteraria, metrica, grammaticale, filologica che compari i testi di Petronio conservati attraverso la tradizione, lo stile, i generi, con i contenuti evinti dai "fragmenta". La ricerca ha gli obiettivi di chiarire aspetti finora ignoti o poco battuti a studiosi che affrontino studi filologici, anche di nicchia come quelli latini.

Bibliografia:

Ruani, Flavia and Julie Van Pelt

Not Lost in Translation: Novelistic Elements in Three Greek Hagiographical Texts and their Syriac Versions

Our paper builds on scholarly acknowledgments of novelistic influences in late antique hagiography (e.g. Elliott 1987 and Perkins 1995), and aims to contribute to the development of this field of research through an approach that has thus far remained unexplored: a close parallel reading of a selection of Greek texts and their Syriac translations.

The three texts chosen for this paper deal with female saints: the Martyrdom of Agnes (BHG 45, BHO 34), the Life of Euphrosyne (BHG 625, BHO 288–9), and the Martyrdom of Irene (BHG 953, BHO 538). These three texts were originally written in Greek between the 4th and 6th century and were translated into Syriac before the 8th century (see Lewis 1900). Previous scholarship has
largely overlooked the novelistic aspects of the Greek texts, and the Syriac texts have not been studied at all from this literary perspective. The link between the Martyrdom of Agnes and the ancient novel has been noticed only for the longer Latin version (BHL 156) and its later Greek translation (BHГ 46), leaving aside the original Greek text (BHГ 45) (see Bossu 2014: 123–145, and her updated bibliography for further references). The Greek Life of Euphrosyne has been mainly studied for the recognition scene it displays (see Boulhol 1996), but many other novelistic elements of the text have gone unnoticed. Finally, the narrative subtleties of the Martyrdom of Irene have been completely neglected in recent scholarship despite the many novelistic features of the text.

As this paper will demonstrate, novelistic themes traceable in these texts range from the defense of chastity and extreme beauty of the heroine (present in all three narratives) to brothel scenes (Martyrdom of Agnes), travel motifs (Martyrdom of Irene), instances of apparent death and resurrections (in all of them). Moreover, rhetorical elements of the narratives also indicate an overlap with novelistic practice, such as the use of techniques to create suspense, and sentimental speeches (e.g. by Euphrosyne’s father) and plot summaries (at the end of the story of Irene) to involve the reader and enhance the verisimilitude of the story.

We will first identify the novelistic elements which appear in the Greek texts and we will discuss the ways in which they are adopted, used, and adapted for hagiographical purposes in comparison with the ancient novels. We will then examine whether and how the motifs reappear in the Syriac translations, through a careful comparison with their Greek originals. As will be demonstrated, some persist, others are omitted and yet others are creatively adapted. Finally, we will address the reasons behind these varying responses by comparing these translations to original Syriac hagiographical compositions, such as the Martyrdom of Febronia (BHO 302).

This approach is meant to broaden our understanding of late antique hagiography as a literary phenomenon that goes beyond linguistic and geographical barriers and that is part of a common narrative culture of that period. It ultimately serves to demonstrate that the novel did not end with Greek hagiography, but travelled eastwards in different forms.

References to primary texts:
Martyrdom of Agnes
Life of Euphrosyne
Martyrdom of Irene

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Sabnis, Sonia

Transnational Translation: Apuleius in the Twentieth Century

The time is ripe (for the twenty-first century is well under way) for a study of the reception of the ancient novels in the twentieth century. In this paper I focus on Apuleius’ Golden Ass in the United States from the turn of the century to the 1980s, analyzing the novel in several different but related contexts: (1) translations, setting the 1930s translations of Jack Lindsay (an Australian who lived in the UK but whose translation has had a long American afterlife) and Harold Berman (privately printed, with illustrations by the Dutch art deco illustrator René Gockinga) against the translations of H. E. Butler, of the first Loeb (William Adlington, revised by Stephen Gaselee) and most significantly of Robert Graves (revised by Michael Grant); (2) education, locating the novel in Classics and “great books” curricula in American colleges and universities; and (3) reception in a specific literary context.

I use the translations of Apuleius in the twentieth century as an index of how the study and enjoyment of Classics in the United States both imitated and rejected European, particularly English, traditions. Inasmuch as each modern translator of Apuleius not only has struggled with questions of how to represent in English Apuleius’ lively and idiosyncratic Latin but also has discussed this struggle in translation prefaces, these translations illuminate agreements and differences in literary and colloquial Englishes in two major areas of literary culture. To put it more simply, how does twentieth-century English rendering of Apuleius’ sermo cotidianus bespeak the sermo cotidianus anglicus of the day? Furthermore, inasmuch as the Golden Ass was marketed as erotica, as pleasure reading, as a profound initiation text as well as a Latin classic, how do these translations reflect and shape their audiences? What are the features of American literary culture and education that sustain certain translations, and under what circumstances is a translation deemed obsolete or demanded anew? What do images (illustrations or simply book covers) say about the overall sense of the translation and the meaning of the work?

My paper will conclude with a detailed analysis of Salman Rushdie’s essay on Apuleius (“Travels with a Golden Ass” in Imaginary Homelands, Granta 1991), which, although brief, uses Apuleius as a lens through which to understand American crises of the time. This essay was written in 1985, the same year Jack Winkler’s monumental Auctor & Actor was published. It uncannily reflects Elizabeth Hazelton Haight’s 1927 assessment of Apuleius’ works as “modern, stimulating, and of infinite variety,” highlighting Rushdie’s observations of American urban malaise (race-based violence, unemployment, AIDS) and imperialism while simultaneously confirming his own status as an observer, not an actor. As in Apuleius’ novel, the manifold connections between these observations and Rushdie’s own immigrant, celebrity, peregrinatory status and exceptional style in a colonial language are left to the reader to parse. This specific case study illuminates not only how analyses of Apuleian reception in the twentieth century must be distinct from previous studies of Renaissance and early modern receptions but also the ways in which more global perspectives initiate and bolster broader interpretations of Apuleius’ novel.
Schmedt, Helena

Language and Style in Antonius Diogenes: Atticism and the Second Sophistic

How do we locate Antonius Diogenes within the broader world of Atticism and the Second Sophistic? Dealing with a fragmentary author poses particular challenges for anyone attempting a more precise account of style and cultural context. This paper presents results of my research into Antonius Diogenes as a writer and as a prose stylist, results achieved while preparing a new edition of and commentary on the Incredible Things beyond Thule. Studying his style and language, I try to shed some light on Antonius Diogenes’ relation to the two major stylistic and intellectual trends of his time, Atticism and Second Sophistic.

Atticism

For Atticism, I make use of the distinction made by Radermacher (1899) between the rhetorical and stylistic variety on the one hand and the grammatical and lexical one on the other. Antonius Diogenes’ position in relation to lexical Atticism has recently been studied by Giuseppe Russo. I will therefore consider rhetorical Atticism, discussing especially PSI 1177 as a relatively long and surely attributable fragment. We will see that Antonius Diogenes seems restrained in his use of tropes. Furthermore, instead of using fancy synonyms he does not avoid repeating the plain term for a certain action or matter. I will argue that these choices lead to a plain and clear style that can be considered Atticising.

Second Sophistic

Relations to the Second Sophistic (here understood in the rhetorical sense) take a number of different forms. Examples of sophistic style are found in the papyrus fragments, in the form of antitheses and sententiae. “Sophistic” in this context refers as much to the First Sophistic, especially Gorgias, as to the Second Sophistic that was inspired by his style. More characteristically Roman-imperial tendencies such as πολυμαθία can, however, also be extracted from Photius’ epitome. Photius furthermore allows us a glimpse of various other (potentially) sophistic themes, such as Alexander the Great or magic. What we do not find in the papyrus fragments, however, is poetic vocabulary, a known feature of much prose in the Second Sophistic.

I will therefore argue that Antonius Diogenes positions himself in a confident and independent relationship with both the Second Sophistic and Atticism: he combines traces of both movements, but nevertheless creates a prose idiom that is very much his own.

Schwartz, Saundra

Sages, Pirates, and Governors with Naked Axes in the Vita Apollonii

In the middle of the third book of Philostratus’ Vita Apollonii (VA), there is a curious tale deeply embedded in a dialogue between two sophoi, one Greek and one Indian. It is a pedestrian story of a past life, where Apollonius was not a Greek sage but a steersman of an Egyptian merchant ship. Prompted by his interlocutor, the Indian sage Iarchus, he relates a tale from a past life of narrow escape from pirates that evolves into a dialogue on the nature of dikaiosynē.
Apollonius’ kybernētikos logos is deeply embedded in a complex ring structure in an extended section set in India. At the core, he relates a conversation he had when he was someone else. The story is related during a larger dialogue with Iarchas who, as someone endowed with powers of clairvoyance, is a preternaturally savvy narratee. The entire conversation was recorded by Damis, Apollonius’ semi-literate, Syrian traveling companion whose diary is purportedly the source of the biography. By setting the dialogue in a paradoxical island of Hellenism far beyond the edges of the Roman world and through interweaving Homeric and Platonic allusions, Philostratus carves out a narrative space, a spatium mythicum, where the paradox of claiming to be both ruler and subject can be discussed at a safe remove from the spatium historicum of the Roman Empire (Gyselinck and Demoen)

The tale hinges on a double deception. When he is onshore, some pirates proposition him: they offer a kickback if he will steer the ship into their trap offshore. As a precondition, he has the pirates’ representatives swear that they will be true to their word. Fortunately, the conversation had been taking place in a shrine—a detail that seems relevant, though it is introduced awkwardly as an afterthought—and so they duly specify the time, meeting place, and the details of his payment. The two parties go their separate ways: the pirates’ representatives to their hiding place and Apollonius to the high seas—precisely the opposite of what he had led the pirates to believe. And so he successfully evades the pirates.

Iarchas asks Apollonius whether he considers these acts of dikaiosynē. He replies that he does, and also of philanthropia not to sell out the human beings and cargo whose safe transport was his responsibility. The Indian sage laughs and examines the logic of the story: namely, that “it seems that you think to not act unjustly is the same as justice, and so do all Greeks” (VA 3.25.1, “ἔσεσθαι οὐκ ἕφη τὸ μὴ ἀδικέειν δικαιοσύνην ἔφη δὲ ὃ ὑμῖν καὶ πάντας Ἔλληνας οἰκας ἐφητεὺσθαι, τούτῳ δὲ οἴμαι καὶ πάντας Ἠλλήνας). As proof of the Greeks’ low standards, he relates a couple of rumors he has heard: that they praise their Roman governors for not “selling their verdicts” just as slave dealers praise their slaves for not stealing. The introduction of the brutal realities of life in the Roman Empire punctures the fantasy Philostratus had so carefully constructed for the reader. Iarchus explicitly equates the Roman governors with their “naked axes” (i.e., the symbols of office that signaled their authority to execute subjects) to human traffickers—a dangerous inference.

This paper explores the significance of this narrative juxtaposition in order to untangle the ambiguities of the Greek reception of Roman law and the administration of justice in within a world empire, as filtered through the lens of an author whose position in the circle of Julia Domna gave him a special vantage point on the implementation of important legal reforms under the Severan dynasty.

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**Fabulae, umanità e fortuna nelle Metamorfosi di Apuleio**

Il testo apuleiano è stato scomposto nelle più minute componenti e analizzato nei più vari aspetti da un numero di validi studiosi. Ma esso continua a mostrarsi come un’opera enigmatica, aperta a più interpretazioni e, tutto sommato, incoerente.

Nel contributo proposto ci si muoverà in direzione di una lettura che contempi inganno e ambiguità come caratteristiche connotative del romanzo in oggetto. Sulla base delle inserzioni narrative, da interpretare come significative in vario modo per il racconto principale, sulla scorta del confronto con il sommario pervenuto in lingua greca e attingendo allo spaccato che regala il *De magia* sulla psicologia apuleiana, si seguirà una traccia che il testo stesso delle *Metamorfosi* offre - quasi che prendesse per mano il lettore come fa il sacerdote di Iside con Lucio per condurlo ad *ipsius sacrarii penetralia* (Ap. *Met.* 12.23.5).

Se già il *conseram* iniziale (1.1) richiama l’attenzione sulla “raccolta” di *fabulae variae* cui il lettore è chiamato a tendere le orecchie in modo docile, in 1.3 si ha l’indicazione della maniera in cui predisporre all’ascolto: senza pregiudizi di sorta. Si richiede una completa sospensione dell’incredulità: bisogna credere ad uno spettacolo di illusionismo e prepararsi ad ammirare un caleidoscopico gioco di prospettive (v. 1.4; 1.20). In tal modo, in 2.1 e 2.20 si possono cogliere appieno gli effetti di suggestione del racconto di Aristome. Ma poi, quando si è ormai appresso che Panfile è una strega, il vaticinio falso ma vero legato all’episodio del Caldeo inaugura la dimensione di inganno per il lettore (1.12–14); parimenti ulteriore disorientamento apporta la vicenda della festa del dio Riso, che è narrata con una certa dose d’ambiguità. Quando in 3.15 Fotide rivela, però, i poteri malefici della sua padrona, il lettore era già avvisato e così anche le spiegazione degli otri resuscitati appare verosimile. Sotto tale ottica, ormai ben istruiti, si assiste dapprima alla metamorfosi di Panfile in gufo e quindi a quella di Lucio in asino. Fin qui si è portati a credere alla attendibilità del racconto. Così quando l’Asino rinuncia a cibarsi di rose, temendo di essere preso per uno stregone, troviamo plausibile l’artificio narrativo (3.29).

Una volta imbestiato il nostro Lucio agisce come un ‘uomo invisibile’, un agente segreto infiltrato nel mondo degli umani, viene a contatto con realtà fuori dalle normali esperienze di un giovane benestante e di buona educazione e prende conoscenza di realtà intime e familiari di tipo privato. Scopre così che la natura umana si destreggia tra criminì e aberrazioni varie: brigantaggio, latrocinî, furtî, rapimenti, omicidi, adulterî, malversazioni, maltrattamenti di schiavi e animalî, accecamî, fughe, suicidi, profanazioni di tombe (4.18).

Dal momento in cui Lucio discorre con i compagni di viaggio fino alla preghiera che l’Asino rivolge alla luna sorgente sulla spiaggia di Cencre, il nostro protagonista ha affrontato una raggurdevole serie di prove, si è confrontato, seppure sotto sembianze asinine, con l’umanità più varia (i briganti, il *puer*, gli schiavi, i sacerdoti, il mugnaio, l’ortolano, il legionario, i cuochi, il magistrato), ha sperimentato i limiti della legge umana, ha appreso storie nuove. Nei fatti, ne è uscito cambiato.

Infine, il discorso del sacerdote insiste sulla ridotta efficacia che la dottrina, per quanto elevata, ha nel processo di conquista della libertà personale. Libertà che Lucio, in verità, credeva di aver ottenuto già in Ipata (1.20: *nec usquam gentium magis me liberum quam hic fuisse credidi*). La
Scourfield, David

**Chaereas’ Strategy: Comedic Inversion and Civic Values in Chariton**

A standard reading of Chariton’s Chaereas and Callirhoe (C&C) interprets the novel as a *Bildungsroman* (e.g. Schmeling 1974; Couraud-Lalanne 1998; Jones 2012), in which Chaereas, scarcely more than a boy when he marries Callirhoe in the first chapter, achieves manhood through demonstrating heroism in battle and recovers the wife he had lost through an act of jealous rage: learning to control his anger and deploy it appropriately on the battlefield rather than in the home (Scourfield 2003), he finally attains the status of her father, the general Hermocrates, and earns the right to be her husband. Alongside the epic and historiographical elements involved in this characterization lies a strand deriving from New Comedy, with an important connection established with the *Perikeiromenē* of Menander in particular (Borgogno 1971; Mason 2002). The identification of the *Perikeiromenē* as an intertext for Chariton, however, carries interpretative implications that have not been fully recognized. This paper seeks, first, to expose these implications, and secondly, to consider a key difference between the *Perikeiromenē* and C&C which helps to re-establish the reading of the novel as *Bildungsroman* against this challenge.

Borgogno drew attention to the situational similarity between Chaereas’ assault on Callirhoe (1.4), which launches the main action of the novel, and that of Menander’s Polemon on his *pallakê* Glycera, which likewise generates the remainder of the plot; the act of violence is more serious in the former case (Chaereas’ kick appears to kill Callirhoe; Polemon’s assault is directed merely against Glycera’s hair), but both result from a false, yet evidence-based, belief that the victim has a secret lover, and cause the separation of the central couple which the rest of the work seeks to put right. Other parallels include the exculpation of the perpetrator by the woman’s father on the ground that his act was committed in ignorance (*C&C* 1.5.6, 8.7.7; *Perik.* 723, with Sudhaus’ conjecture), and both the rupture and the restoration of the relationship through (quasi-)divine intervention.

At the same time, *C&C* can be seen to run against the grain of the *Perikeiromenē* in important respects. In the play, the shift in Glycera’s status from *pallakê* to wife is in all probability (the state of the text does not allow certainty) accompanied by a ‘deferential silence’ that cancels her former forthrightness and independence, normalizing her social role (Konstan 1987); Callirhoe, by contrast, though herself silenced in the retelling of the whole story in *mise-en-abyme* at the end of the novel (*C&C* 8.7–8), seeks after restoration to Chaereas to maintain a liaison with her second
husband Dionysius through writing to him secretly urging him not to remarry (8.4.5–9). Correspondingly, while Polemon, the returned mercenary, has to give up his youthful military masculinity (Perik. 1016) in favour of a responsible civic role with Glycera as his wife (Pierce 1998), for Chaereas the equivalent process of maturation involves acquiring the masculinity of a soldier, again in a mercenary context. Recognition of the Perikeiromenē as an intertext, with this reversal, thus puts into doubt the notion that Chaereas has by the end proved his suitability to be Callirhoe’s husband; and this operates with other textual details, such as Callirhoe’s continuing concern over Chaereas’ ‘innate jealousy’ (C&C 8.4.4), to destabilize the ‘happy end’.

These disruptive effects, however, may be contained by consideration of a significant difference between Polemon and Chaereas as military figures. Polemon is described throughout as a stratiōtēs, at best a ‘tuppenny-ha’penny officer’ (tetradrachmos, Perik. 382); Chaereas, by contrast, displays not only the courage and fighting skills of a Homeric hero, but signal qualities of leadership: like his father-in-law, he becomes a stratēgos, in the context of a novel which thematizes stratēgia through the application of such terminology to a wide range of characters in a variety of situations. Further, the implied link between military skill, manhood, marriage, and civic status calls to mind Aristotle’s association of stratēgikē with oikonomikē and rhētorikē as examples of the most highly regarded (entimotatoi) of capacities within the broad field of politics (NE 1.2): Chaereas, who learns to be a general, and in the process demonstrates great rhetorical skill (C&C 7.3; Webb 2007, de Temmerman 2009), thus learns also how to manage his own house.

Seeber, Stefan

A Medieval Heliodorus: The German Translation of the Aithiopika in Context

The French and English traditions of Heliodorus-adaptation start in the 16th century with translations that have seminal impact on the development of the novel as a genre in the vernacular languages. Johannes Zschorn’s German ›Aithiopika‹-translation of 1559 however does not establish a comparable tradition, and is neglected by baroque critics. At the same time, Zschorn’s text enjoys wide dissemination in reprints up to the 1660s and was considered a “Volksbuch” (the early modern equivalent to a popular but poetically unimportant best-seller) by early scholarship.

My paper wants to establish the framework in which Zschorn’s translation is located, and elucidate the conditions for its contemporary perception by readers of vernacular literature. This small but growing reading elite was occupied with stories of love and adventure which follow a genuinely “medieval” pattern of romance. I want to argue that Zschorn ostentatiously gives the ‘Aithiopika’ a medieval appearance by means of his marginal notes and his style of translation in order to reach this conservative audience. This guaranteed the translation’s long lasting popularity, but at the same barred its influence on the ongoing poetic discussions. This is why my paper wants to retrace Zschorn as a forgotten precursor of Heliodorus’ influence on the early modern novel.

Siapera, Athina
Book Divisions in Heliodorus’ Aithiopika

Hägg in his *Narrative Technique in Ancient Greek Romances* (1971: 314, n.4) argues that whereas Longus and to some extent Chariton make a deliberate use of book divisions in their novels, Xenophon of Ephesus, Achilles Tatius, and Heliodorus (following in this Hefti 1950: 121–2) show no traces of deliberate book composition. Hägg’s view has already been revised for Achilles Tatius (Fusillo 1997: 225–6) and Chariton (Whitmarsh 2009), but not for Heliodorus. Although an intentional book composition in Heliodorus’ *Aithiopika* is maintained by Fusillo (1997: 226), Morgan (1989: 310) and Feuillâtre (1966: 14), there is no full length study dedicated to this subject.

In this paper I am going to examine the book divisions in the *Aithiopika* and the various techniques employed by Heliodorus in order to mark the boundaries of the books. Some of these techniques, which are used repeatedly and often in combination, are the following: (1) **summarizing sentences in the form of a μέν/δέ construction**, where the μέν clause summarises retrospectively the preceding action and the δέ clause starts the new action; (2) **daybreaks** in the beginning of books (Books 1, 4, 5, 6) - with the most striking example the sunrise in the opening of the novel - and nightfall at the endings (Books 1, 4, 5, 6 and 7); (3) **departure of a character** at the end of a book (Books 1, 3, 4, 5, 7, 8, 10); (4) the use of **suspense**, which is created by a dissonance between plot closure and book closure; (5) **internal prolepsis in the form of prophesy** at the end of Books 2 and 6 (and to some extent 3, 8 and 9) and (6) **circle or ring composition** with most prominent cases the ending of Books 5 and 10. These techniques are reinforced by Heliodorus’ attention to physical markers of closure such as the double meaning of τέλεσι in 2.36.2, the use of πληρώσασα as a closural allusion in 6.15.5 and the mention of coronis in 10.39.2.

As I am going to show, many of these techniques of opening and closure were common among ancient writers and are ultimately Homeric in origin. Heliodorus however, apart from using well known devices in the construction of his narrative, seems to allude to specific Homeric openings and closures or in other cases to depart notably from the Homeric practice. These cases will be discussed in more detail as they are significant for the interpretation of the narrative and the understanding of the complex relationship that the novelist forges with the Homeric model.

At the end of this presentation it will be apparent that the segmentation of the narrative in the *Aithiopika* is authorial and deliberate and was not made by a scribe or scholar. Heliodorus, having written the longest and the most complex of the five ‘ideal’ novels, understands the natural need of the reader for some kind of closure even at the level of book (chapter), and thus he offers to his readers a provisional organisational model. He consciously uses the book divisions in order to organise his narrative and at the same time to propel it forward, to keep the reader’s attention focused and one’s interest undisturbed until the end. Meanwhile the distribution of the narrative material between books underlines connections, parallels and contrasts especially in the depiction of the young couple and their relationship, and their differences from the other characters of the novel.

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Social Reproduction among Petronius’ Freedmen

Although the action in Petronius’ Satyricon unfolds in vividly realized settings populated by memorable supporting figures, the problems of using those backgrounds and characters as evidence for social history are obvious. Even though the text appears to offer in passing a detailed picture of ordinary non-elite life, its parodic nature means that few of its depictions can be taken at face value. Thus, in regard to Trimalchio and his freedmen guests, Andreau (2009: 118–120) notes important discrepancies with what is known about freedmen from other sources, historical and epigraphical. In the first place, Petronius’ freedmen are confined to one group, those working in urban trades, and so are not representative of other types of freed persons mentioned in our sources: imperial ex-slaves, artisans employed by former masters, waged laborers, rural landholders. Second, and more striking, they do not channel their energies toward improving the status of offspring.

For freedmen in the real world, the existence of a legal marriage and production of freeborn children constituted proof of social advancement. Public representation of family members is therefore the most common iconographic device found on commemorative monuments (Zanker 1975). Engrossed in the immediate present, on the other hand, the guests at Trimalchio’s cena have no children. Posterity as a potential link with the future is brought up only once in an ironic joke: although a freedman, technically part of his patron’s familia, possessed no ancestry of his own, Trimalchio is urged by the perfumer Agatho, acting as matchmaker, not to let his line perish (‘suadeo inquit non patiaris genus tuum interire,’ 74.15). Trimalchio’s community is biologically sterile, in keeping with the themes of death and entrapment pervading this section of the novel (Courtney 2001: 124).

Yet several of these freedmen employ an alternate kind of social reproduction—the mentoring of deliciae, who, as protégés, are encouraged to improve themselves through education. Echion, the last of the freedmen to speak, proudly boasts of his pet slave, Primigenius, who is being instructed in arithmetic, languages and the law for domestic purposes and may be destined to pursue a career as barber, auctioneer, or at least trial lawyer (46.7). Though conceivably able to afford private singing lessons for his boy Massa, Habinnas instead saves money by sending him around to observe street performers (68.6–7) and is fatuously pleased with the result (Booth 1979: 19 n. 34). Trimalchio himself is charmed, so he says, by the literacy, numeracy, and financial acumen of one of his young waiters (75.4). In each case there are strong indications that the relationship is sexual: Echion’s term for Primigenius, cicaro (46.3), is also applied by Trimalchio to his concubine Croesus (71.11); Habinnus’ knowledge that Massa is circumcised and snores reveals that they have shared a bed (68.8); Trimalchio’s physical attraction to the serving boy is betrayed in a long kiss which triggers Fortunata’s wrath (74.8–9). All of these pairings replicate
Trimalchio’s own experience of a privileged amatory partnership with his master that set him on the road to success (29.3–4, 75.10–76.2).

In this fictive milieu, pederastic social reproduction resembles Bourdieu’s trenchant analysis of the modern educational system. Ostensibly a vehicle of meritocratic advancement, as instanced by Trimalchio’s account of his rise to affluence (76.1–10), it actually preserves the arbitrary restriction of advantages (in his case, we cannot quite call them “cultural capital”), maintaining “the structure of the relations of force between the classes” (Bourdieu and Passeron 1990 [1977]: 11). Supplanting natural fatherhood, cross-generational male homoerotic bonding offers selected slaves an opportunity to better themselves. Because the process always begins at the same point with the singling out of a protégé, however, upward mobility is restricted to chosen individuals. Absence of freeborn descendants means that for freedmen as a social order status inequalities are perpetuated from one generation to the next. An unbreakable cycle of favoritism subtly closes off any prospect of class escape from Trimalchio’s dining room.

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Speech Acts and Genre Games in the Protagoras Romance
In a brilliant 1996 article, Klaus Alpers demonstrated that citations surviving only in the 9th century Byzantine Etymologicum Genuinum likely had a single source, a work of prose fiction then still extant still (Alpers 1996). Alpers surmised the work stemmed from the second century AD and represented the style and Atticistic interests of the Second Sophistic. He also reconstructed a very bare-bones plot involving the travels and loves of a central figure, probably the Protagoras addressed in his fragment 1 (hence dubbing the source the Protagoras Romance). Where Kock, Meinecke, and others had tried to discern fragments of Greek comedy beneath these unmetrical passages dealing with matters of erotic as well as daily life, Alpers saw affinities between this work and Petronius rather than the typical Greek romances. Alpers promised a fuller edition, but none has appeared.

Close analysis of speech acts and dramatic settings in these fragments demonstrates more games with their generic connections than Alpers noted. While themes of travel and erotic adventure do connect this lost work to the standard Greek novels, other elements suggest a deliberately playful reworking of material from the comic stage (engaging with a somewhat more elevated literary level than Petronius’s games with mime).

Three geographic citations allow us to “triangulate” the action (per Alpers’ title) between “Athens, Abdera and Samos.” Fragments 14 and 1 show that the action played itself out in the
eastern Mediterranean, on a smaller scale than the wide-ranging journeys of *Chaireas and Callirhoe* or *The Ephesian Story*, yet significantly larger than the Lesbian adventures of Longus’s *Daphis and Chloe*. The dating by the Athenian month of Skirophorion anchors the story in Athens, in the days of the democracy (cf. also τὴν δημοκρατίαν in fr. 20).

Alpers suggested these passages came from letters embedded within the whole of the romance text. One certainly does, but another could be a first person narrator’s introduction of his story (cf. the beginning of Xenophon’s *Ephesian Story*). Fr. 15 may also be from a letter, but the form suggests a missive travelling a much shorter distance, in a short span of time. Is this a lover reproaching a beloved for repeated assignations, repeatedly unkept?

Fr. 18, the one clear passage of dialogue, lacks obvious novelistic parallels, yet plays variations on comic dialogue. It suggests, not a returning traveler like those of New Comedy, but a traveler abroad reporting to another events back home. The situation is thus both more exotic that the world of comedy, yet more domesticated than the standard novel, Greek or Roman.

Several other fragments list items and incidents that at first sound comic, but do not fit easily into the story patterns of stage comedy, and thus suggest new novelistic variations. The comestibles in fr. 5 sound less like party provisions in comedy (which tend toward meat and fish) than perhaps a cargo manifest of luxury sweets for trade---closer to the world of comedy than the novel, but with a twist. Father-son tensions (fr. 25) and country-city contrasts (fr. 32) appear, but the latter fragment also lists numbers of horse transport ships, triremes, and triaconters, clear historical and heroic elements. References to facial make-up and kottabos (fr. 24) suggest a symposiastic and perhaps erotic context for some of the story as well. Yet love is certainly treated in a more comic fashion than in the ideal romances. A first-person speaker in fr. 33 tells us, “My heart sizzled like in a frying pan and my body melted …. The culinary image of the frying heart would indeed be worthy of Petronius (cf. very briefly Smith 2014.326 on *Protagoras* and the “comic-picaresque”).

While the promise of plot reconstruction remains limited, a careful reading of the surviving fragments of the *Protagoras Romance* suggests it offered new possibilities for comic style and tone previously unattested by surviving ancient Greek prose fiction.

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**Smith, Steven D.**

**Novel Epigrams: Transformation and Transmission**

This presentation explores the ways in which the erotic epigrams of the sixth century *Cycle* of Agathias mediated the tradition of Greek romance between antiquity and the genre’s revival in the Comnenian period. Epigram serves an important narrative function in Xenophon of Ephesus and
Heliodorus, and so it makes sense that in later centuries epigram would appropriate the names, motifs, and scenarios of romance. Only a few examples will suffice. Agathias writes two poems about a certain Callirhoe whose beauty attracts the attention of numerous admirers (AP 6.59, 16.80). Eratosthenes’ epigram about the adulterous Melite, who warns an audacious lover about her husband’s vigilance, recalls Clitophon’s married lover of the same name in Achilles Tatius (AP 5.242). Several epigrams by Paul the Silentiary and Irenaeus Referendarius about a lover’s excessive desire for Rhodope evoke Calasiris’ erotic obsession for Rhodopis in Heliodorus’ Aithiopika (AP 5.219, 228, 249).

Just as importantly, sixth century epigram was instrumental in transmitting into the Byzantine period the possibility that romance could be recast as a poetic genre. The Comnenian novels of course drew directly on the prose romances of antiquity as models, but the influence of late antique epigram is worth exploring. The name Rhodanthe, for example, the heroine of the romance by Theodore Prodromus, occurs elsewhere in Greek literature only in four epigrams by Agathias (AP 5.218, 237, 285, and 11.64), and even the prose romance of Eumathius Macrembolites alludes to one of Agathias’ Rhodanthe poems (H&H 10.11.8 = AP 5.285.3–4). More substantially, Book Six of Nicetas Eugenianus’ Drosilla and Charicles climaxes with an extended pastiche of seven epigrams from the Cycle of Agathias, including poems by Macedonius Consul, Paul the Silentiary, and Agathias himself (D&C 6.616–668).

At the end of this episode, the restless Charicles complains to the swallows whose chirping disturbs what little sleep he manages to get in the early hours of dawn. Imagining the birds as a chorus of accusatory Procnes, he declares, “I myself did not cut out Philomela’s tongue!” (D&C 6.655–6). Charicles’ lament is a faithful reworking of one of Agathias’ Rhodanthe poems (AP 5.237), but the epigram itself leads back to Achilles Tatius, who provided Agathias both with a scenario (Ach.Tat. 1.6.4) and with an elaboration of the myth of Tereus and Procne. In the earlier romance, Clitophon first sees the myth depicted in a painting, then describes for the reader what he sees, and then tells the story of the myth to the curious Leucippe (5.3–5). This myth of transformation thus becomes a figure for generic transformation, as it leaps from a two-dimensional graphic representation to be recast as rhetorical ekphrasis, which then immediately metamorphoses again into narrative. Agathias’ late antique epigram extends the myth’s metamorphic transmission across genres: from his elegiac couplets the birds flutter again many centuries later back into romance, though now transformed into Byzantine iambics.

The age of Justinian did not produce any novels such as those of previous centuries, but that is not to say that the erotic discourse of the Greek romances had become irrelevant. On the contrary, interest in the Greek romance only intensified during this period, as the poets of Agathias’ circle experimented to give new form to the genre’s characters, motifs, and scenarios. The erotic epigrams of the sixth century were an important node of reception as Greek romance passed from antiquity into the literary culture of medieval Byzantium.

Star, Christopher

Self-Made Men: The Origins and End of Trimalchio and Jay Gatsby
The links between Petronius’s *Satyricon* and Fitzgerald’s *The Great Gatsby* have received increased scholarly interest of late (e.g. Briggs 1999, 2000, Endres 2011, Slater 2011). This paper looks at how the theme of self-creation is treated with respect to Trimalchio and Gatsby. I argue that although both works probe similar questions about the nature of elite society and the place of the “self-made man,” they differ in the presentation of their characters’ origins and ends. Trimalchio is open about his past, claims to know when his end will come, and attempts to gain power over death by staging his own mock funeral. In contrast, Gatsby’s origins are more mysterious; his death comes suddenly and unexpectedly.

In certain respects, Trimalchio’s and Gatsby’s inability to reach the social status to which they aspire maps out onto similar vectors. For both, wealth, education and birth are key points that determine and problematize Trimalchio’s and Gatsby’s status. Their wealth may allow them to imitate in part the lifestyles of the elite, but the sources of their wealth disallow them from gaining true respectability. Both make a display of their education, but are frequently betrayed by their manner of speech. Trimalchio uses non-classical, “vulgar” forms, which pop up most frequently when he is trying to display is learning (e.g. 39.5). Gatsby tries to mimic the imagined parlance of the upper-class (“old sport”), only to throw his identity into question when he does so.

The question of origins, however, is more complicated. Trimalchio has his public image painted on the walls of his house, which admits his servile status, but shows him to have worked hard at acquiring a valuable skill and also to have always had divine favor (29). At the end of the feast, however, once Trimalchio is full of food and drink he tells the unauthorized version of his origins and self-transformation (75.10–77). Gatsby’s story is revealed piecemeal, and there are several different versions. First, Gatsby tells a false account to Nick (69–72). The reader is then offered the real story (103–107), which Nick only was told “very much later.” After Gatsby’s death, Wolfshiem claims that he raised Gatsby “right out of the gutter” (175). Finally, Gatsby’s father reveals his son’s early attempts at self-improvement (181–182).

The stories of Trimalchio’s and Gatsby’s origins are related to their deaths. Soon after he tells of this transformation from a frog to a king, Trimalchio cheats death and engages in mimicry of his funeral (78). Unlike Trimalchio, Gatsby pays the ultimate price for his transformation. It is only after his death that readers are able to get more and possibly conflicting information about how James Gatz turned himself into Jay Gatsby. Thus we can see the complexity of Fitzgerald’s engagement with Trimalchio in his creation of Gatsby. On two key points, wealth and education, he parallels the comic pretensions of Petronius’s freedman. Yet with the origin and end of Gatsby, Fitzgerald inverts Petronius. Rather than publically declaring it, Gatsby allows the truth of his origins to remain a mystery and a topic of gossip. Trimalchio’s comic obsession with death is turned into Gatsby’s unexpected and tragic murder.

Steinberg, María Eugenia

**Semiótica y fisiognómica para desestabilizar la verosimilitud del *Satyricon*: Gestos, movimientos corporales y retratos icónicos**

Las precisiones técnicas asociadas a los gestos faciales y a los movimientos corporales servía desde la comedia antigua para hacer reír y para hacer saber al espectador qué tipo de personaje
estaba en escena en cada momento. La semiótica del gesto teatral permite expresar con un lenguaje figurado sensaciones y estados de ánimo, reiterados y elocuentes, con el fin de mostrar o dar a conocer una realidad que de otro modo pasaría desapercibida. La semiótica de los gestos implica que estos no son equivalentes a los signos del lenguaje sino que tienen su propia corporeidad e identidad como manifestaciones culturales (Pavis, 1981). El texto de Quintiliano I.O. 11.3.178–180 detalla los gestos favoritos de los actores Demetrio y Stratocles, en una enumeración del lenguaje corporal que se puede realizar con diferentes partes del cuerpo como la cabeza, la expresión del rostro (vultus), los ojos, las cejas, los labios y comisuras, el cuello, los hombros, las manos, los dedos, los pies. En la novela antigua y en el Satyricon en particular, estos componentes de la semiótica teatral se manifiestan claramente para dar visos de realidad a la representación de los personajes, pero a nuestro criterio redundan en una desestabilización de la verosimilitud. De tal modo, no sorprende que el episodio de Cuartila (caps. 16 a 26,5) esté concebido como una sucesión de escenas teatrales en las que los gestos ocupan un lugar preponderante. Nos interesa analizar en este y otros episodios los gestos reiterados como secarse el sudor al entrar, limpiarse las lágrimas con el pulgar (9,2 manantes lacrimas pollice extersit), golpearle el pecho (81,2 verberabam aegrum planctibus pectus), pegar un coscorrón en la cabeza (96,3 caput miserantis stricto acutoque articulo percussi); levantarse la túnica 126,12 Itaque collegit altius tunicam; retorcerse las manos hasta hacer sonar las articulaciones (17,3 manibus inter se usque ad articulorum strepitum constrictis); levantar las manos con fuerza (9,7 vox sublatis fortius manibus longe maiore nisu clamavit) y otros. A este corpus se suma el análisis de los retratos de tres personajes del Satyricon que contienen en germen la así llamada ‘descripción icónica’ según la Fisiognomónica en el mundo antiguo27. Se trata del cinaedus maquillado (23,5) retratado con rasgos de máscara teatral a la vez que con una amplificatio e hipérbole destacadas. Luego es también icónica la caracterización del amante celoso en cap. 97; y finalmente el retrato de Circe en el cap. 126.16 como un cúmulo de perfecciones hiperbólicamente señaladas; tambalea por la exageración y la acumulación la verosimilitud del cuadro. Definimos este recurso como una amplificatio asociada a la inventio, por la que el texto crece y el narrador inventa detalles acumulativamente, como figuras de pensamiento y de dicción. Sostenemos que la verosimilitud se desestabiliza a partir de la repetición acumulativa de los gestos y actitudes de los personajes, que recurren a ellos como si fueran figuras movidas por hilos, respondiendo a características construidas artificialmente para los personajes por la retórica que está por encima de los gestos y la fisiognomía. Esta aseveración sustenta nuestra hipótesis de que el Satyricon, en su compleja composición intertextual y sus paradojas, disimula una realidad mientras muestra otra.

Tagliabue, Aldo

The Visionenbuch in the Shepherd of Hermas as a Christian Autobiographical Conversion Novel

The Shepherd of Hermas is an early Christian text (2nd century CE) that recounts a series of divine revelations made to the freed slave Hermas that invite both him and other believers in the Church to repentance (see Ehrman’s recent edition, 2003).

In their study of this text, scholars have mostly focused on the text’s theological agenda (see Osiek 1999: 28). This paper offers a new narratological reading (inaugurated by Lipsett 2011) of the first four visions of this text, the so-called Visionenbuch (VB), which originally constituted an independent section of The Shepherd (the whole text contains another vision and two other sections dedicated to commandments and parables). I argue that the VB invites us to read it as an autobiographical conversion novel, which describes the transformation of the main character Hermas, who at the beginning of the text portrays himself as a sinner and at the end as a strong believer able to resist the temptations of sin. In using the term ‘novel’, I am adopting the fluid model of the novelistic genre elaborated by König 2009.

My paper highlights different features of the VB that not only bring about Hermas’ process of conversion but also encourage readers - through identification with him - to undertake the same kind of experience. First, the textual relationship between the first and the fourth vision: while the former invites Hermas to a process of conversion that will enable him to become strong (3.1–2), the latter shows Hermas overcoming a beast that symbolizes the tribulation caused by sin (22.9), an event which reveals the strength he has achieved. This shift sets a trajectory of conversion at the core of the text, and this process is reinforced by a multisensorial description of Hermas’ reception of the divine message (Humphrey 1995): in the first vision the protagonist hears the divine message (3.3), in the second he writes it down (5.4), and in the third he is invited to further interpret it through the visual spectacle of a tower. The second narrative feature that constructs Hermas’ conversion is a sequence of descriptions which introduce two allegories of the Church, a Lady and the aforementioned tower. Although descriptions are traditionally a spatially oriented part of narrative, their interpretation by Hermas is constructed as a process made possible by the interplay between his curiosity and the guidance of the Lady Church. As a result of this guidance, Hermas—and the readers with him—are led to a full understanding of the Church and its powers of rejuvenation. Thirdly, a bath scene of Rhoda at the very beginning of the VB is marked by Hermas’ strange silence about his erotic attraction for this woman (1.2), which later in the first vision is condemned as a sin (1.6). I will argue that Hermas’ denial of sin is not the result of a narratorial defensive strategy but rather an early attestation of the Christian doctrine of the discernment of spirits (see Floristan 1979), according to which only Christ’s presence (here represented by Rhoda) allows believers to acknowledge evil spirits. Conversion—here in the form of awareness of sin - is thus associated with Hermas from the very beginning of the text.

At the end of this paper, I will assess the aforementioned features in relation to the most traditional novelistic literature. I will argue that character progression and the interplay between an interpreter and Hermas’ curiosity recall elements of the ‘Big Five’ novels. Although no precise intertextual connections can be identified, this comparison will reveal The Shepherd to be closer to Imperial literature than usually thought, in a way that suggests continuity rather than discontinuity between pagan and Christian early novelistic literature.

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Telo, Mario

*Echoes of a Sound Ending in Heliodorus’s Aethiopica*

In Heliodorus’s *Aethiopica*, the cave where the brigand chief Thyamis imprisons Charicleia after forcing her acquiescence to marriage has been seen as “a cypher for the novel itself.” Within that cave, I argue, a literal echo (together with the analogous dim light at the cave’s end) channels distortions of, and resistance to, the novel’s generic orthodoxy. The scene contains imperfect and sexualized reflections of the finale (the “sound ending” constituted by proper marriage) and of the female protagonist—reflections that offer titillating glimpses of narrative *adynata* (premature sex or death) before fading and all but vanishing, like the echo itself. In a second “echo,” when Charicleia and Calasiris stumble, midway through the novel, upon a necromantic ritual, an old sorceress’s newly dead, impiously revived son speaks with a voice described as *dusêchês* (“ill-echoing”), emerging as though “from some abyss or cavernous crevices.” The voice’s cavernous, discordant quality aptly expresses the repressed drives pushing against the teleological, superegotic force of the narrative’s paternal *daimôn*. Theagenes’ and Charicleia’s own repressed rebellion against the *daimôn*, evident in their frequently aired frustration with its constraining narrative rhythm, is also discernible in a scene of resistance captured in the ecphrasis of Charicleia’s protective amethyst, in which the boldest sheep impossibly attempt to break the controlling rhythms of a pipe-playing shepherd and leap out of the frame. Yet, in the necromantic scene, Charicleia sees the sorceress she could have become—and still vaguely resembles when set atop a funeral pyre on a trumped-up charge of witchcraft—if not for the *daimôn*’s constraints. The echo of Charicleia’s voice in the cave, the *dusêchês* rumble of the revived corpse’s voice, the heroine’s agonized cry atop the pyre—not unlike the sorceress’s unwholesome prayer to the moon: all of these captivating sounds are sites of potential resistance. What we can call the novel’s narrative unconscious—a complex of repressed scenarios—thus seems to find a suitable sonic counterpart in echo and its distinctive play of difference and repetition.

Trahoulia, Nicolette

*Illustrating Fiction in Byzantium*

For those who study the afterlife of the ancient novel and novelistic writing in Byzantium, it is perhaps unfortunate that the visual component is so sparse. However, the one surviving Byzantine manuscript that contains an extensively illustrated version of the *Alexander Romance* offers such rich possibilities for exploring this genre of illustrated text that it may in fact make up for what is otherwise absent. My paper looks at this manuscript from the fourteenth-century (Venice, Hellenic Institute Cod. Gr. 5) for what it can tell us about the exigencies of illustrating such a text. Elsewhere I have written about the particular imperial function of this book, setting it within a courtly context. Here I would like to turn my attention to further investigation of the visual devices at play in creating an affective relationship between users of the book and its narrative and images. “Users” is here defined as those who read or listen to the book’s text, or some version of its story, and also
look at the book’s illustrations. With a total of 250 illustrations, there can be no doubt that the activity of looking is primary for the experience of the book. The complexity of many of the illustrations suggests that the book’s users were meant to engage in focused and prolonged looking at illustrations. I will explore the role of the images, together with their rubrics, in situating the user in relation to the narrative.

Trnka-Amrhein, Yvona

Two New Papyri of Sesonchosis

This paper introduces two new papyrus fragments of the Sesonchosis narrative which will presently appear in Volume 81 of The Oxyrhynchus Papyri (for ease of reference here called Papyrus 1 and Papyrus 2). It focuses on four aspects of this fragmentary novelistic work which are illuminated by the new papyrus evidence: literary texture, narrative scope, date of the text, and unity of the tradition. Both fragments broaden our understanding of Sesonchosis’ literary texture by adding two brief ekphrases: Papyrus 1 presents a locus amoenus and Papyrus 2 introduces the phoenix. The parallels between the descriptive language used in these ekphrases and that seen in other texts such as the Odyssey and Leucippe and Clitophon expand upon the previous picture of the work’s style, suggesting that it is more sophisticated than previously assumed. In addition, Papyrus 2 is particularly important because it does not seem to present Sesonchosis as a young prince in distress. Indeed, I argue that this fragment comes from a later period in the hero’s life, possibly even the moments leading up to his death. The content and a possible reference to Sesonchosis as basileus suggest that the protagonist is now pharaoh, while the appearance of the phoenix may be read as an omen of the pharaoh’s death and régime change. If this papyrus in fact presents a more mature Sesonchosis, the narrative takes on a different shape from that seen in the “ideal novels.” Instead of concentrating on the youthful trials and faithful love of a teenage couple, the Sesonchosis narrative may have covered the entire life of its royal protagonist. Pursuing this possibility, the paper briefly explores the generic implications of a biographical scope for this text. Papyrus 2 is also significant for providing a 2nd century CE date for the narrative on paleographical grounds as well as from a reference in the text to “the Dacias.” Previously the narrative could be dated to the 3rd century CE on paleographical grounds. The new date places the Sesonchosis narrative within the flowering of Imperial Greek prose and aligns it chronologically with the majority of extant novels and novelistic texts. It is thus not possible to understand this text as a historical proto-novel. Finally, although its fragmentary state prevents a full assessment of style and narrative technique, Papyrus 2 seems to display a different tone and register than Papyrus 1 and the previously published papyri (P. Oxy. XV 1826, P. Oxy. XXVII 2466, and P. Oxy. XLVII 3319). Its inclusion of travel to the edges of the world and its description of unusual apparitions (comets and the phoenix) resemble The Alexander Romance, while the other papyri of the Sesonchosis story seem closer to the “ideal” Greek novels in tone and content. The paper therefore concludes by considering whether the five papyri of Sesonchosis constitute a unitary narrative, and if not, what the implications might be for understanding the novelistic Sesonchosis tradition. In particular, the possibility of multiple versions is considered in the context of David Konstan’s discussion of “open texts” and Daniel Selden’s treatment of “text networks.” The two new papyri of Sesonchosis bring the total of Sesonchosis copies to four. This suggests that the narrative was
relatively well read in Roman Oxyrhynchus and that the text deserves more sustained consideration as an example of novelistic writing.

Trzaskoma, Stephen

Leucippe the Martyr: Achilles Tatius in a Tenth-century Hagiography

Leucippe’s speech to Thersander in Book 6 as she resists his threat of sexual violence “would fit well into a Christian martyr text,” Simon Goldhill once remarked (1995, 117). He is not alone among modern critics in noting how apt the heroine’s words would be in that reimagined context: “...one may note how the scene recalls the stories of female martyrs, threatened with or undergoing torture” (Nilsson 2009, 241–2). The resemblance is usually taken to be a general one, but there has survived at least one text in which the parallelism is made manifest, namely the tenth-century Life and Passion of Sts. Jason and Sosipatros (BHG 776), showing that the same thought had occurred also to the author of this Byzantine work.

In this narrative there is an extensive digression concerning Kerkyra, the young virgin daughter of the king of Kerkyra. She spontaneously converts to Christianity, announces her betrothal to Christ and proceeds to tell her father of her new faith. As a result, the king’s reaction is confused dismay, and this response (11) is modeled directly on Thersander’s (7.1.1). So close is the imitation that it is unmistakable, although it has not been noted before in previous research. Here it may suffice to give just one example of the verbal correspondences: we may compare Achilles Tatius’ ὤργίζετο μὲν ὡς ὑβρισμένος· ἡθεωδέως ἀποτυχόν (“He was angry at being insulted; he was upset at having failed”) to the hagiographer’s ὡργίζετομὲν ὡς καταφρονηθείς, ἡθεωδέως ἀπορηθείς (“He was angry at having been despised; he was upset at having been stumped”). It is in a later speech of the girl, however, when her father demands she take a husband and give up her fidelity to Christ, that we see the most impressive and important imprint of Leucippe and Clitophon on the Christian text. The girl demands to be tortured in a speech (12) that is directly modeled on Leucippe’s (6.22.4). Again, one example will establish the connection for the moment: the opening words of the speech of Leucippe, ο’ πλίζουτοίνυν, ἤδη κατασκεύαζε (“So arm yourself, ready now...”), and those of the Christian girl, ὁπλίζουτοίνυν, ἤδη κατασκεύαζε (“So arm yourself, ready now...”). Leucippe’s private, pagan and secular rejection of seduction has thus been converted into Kerkyra’s public, Christian and religious refusal to abandon her devotion to Christ.

In this paper I will explore the rich intertextual connection between the two narratives, establishing first the extent and nature of the imitations to be found in the later text and then exploring their implications for our reading of the narrative construction and aims of the Life and Passion of Sts. Jason and Sosipatros. These will then be contextualized among the trends of the reception of the novel as a hypotext in Byzantium before the revival of the genre of the novel in Comnenian times. Leucippe and the novel of which she is the heroine, as it turns out, was a source of inspiration for Christian writers as they imagined the resistance and suffering of saints to an extent not quite appreciated in the scholarship.

References:

**Ulrich, Jeffrey**

**Marveling at Figures and Fortunes: an εἰκών of Socrates in the Prologue of the *Metamorphoses***

The prologue of Apuleius’ *Metamorphoses* has long presented an interpretive challenge to scholars of the novel. Whether one is analyzing the prologue’s relationship to its Greek predecessor (Scobie (1975); Winkler (1985)), its intertextual connections to other texts and genres (Graverini (2007); Trapp (2001)), or its internal coherence and its ‘circus-jumping’ maneuvers (Harrison (1990b); Tilg (2014)), the text is riddled with so much hermeneutic uncertainty that scholars have resorted to casting ballots in order to solve the issues (see the democratic solution of Kahane and Laird (2001)). In this paper, I propose a new intertextual reading and I argue that we must view the prologue with a different interpretive lens, not as a problem that requires solving, but rather as an embedded choice for readers of the text - a choice between Homeric and Platonic models of reading, and between ‘pleasurable’ and ‘serious’ literature. We know from Plutarch that readers were thought to choose their mode of reading, deciding whether to find something serious in a text (Quomodo Quis Sentiat 79c10: τι σπουδῆς ἄξιον) or merely to read for pleasure (ἡδονῆς ἔνεκα). Rather than simply ‘solving’ the prologue, I show that Apuleius offers this choice to the reader at the outset, asking what kind of archetypal character (Odysseus or Socrates) s/he hopes to meet in Lucius and what mode of reading s/he intends to employ. Odysseus and Socrates have already been recognized as competing models for Lucius throughout the *Metamorphoses* (Montiglio (2007); Keulen (2003)); expanding on this, I argue that Apuleius foreshadows these models in the prologue through verbal ambiguity and allusion.

First, I demonstrate that lurking behind the polysemy of the first two verbal actions - *consero* and *permulceo* - are the specters of Odysseus and Socrates. Weaving (*consero*) as a metaphor for bardic production can be traced back to the *Odyssey*, and Odysseus himself is said to ‘weave’ (ὑφαίνειν) together tricks. However, the form *conseram* could also derive from the homonym, ‘to sow,’ and Socrates discusses the seriousness or playfulness with which a philosopher ‘sows speeches’ (σπείρειν...λόγους) at the end of the *Phaedrus*. Similarly, *permulceo* could be a calc on the Greek ἐπάδειν, the curative charm one must chant over oneself to avoid the harmful effects of poetry (Schlam (1970)); but it could also provide a gloss on Odyssean θέλξις, the poetic bewitchment with which the bardic Odysseus amazes listeners (Graverini (2007); Hunter (2012)). Whether we want to experience Homeric weaving and be amazed at Odyssean tales or whether we want to sow fabulae in our souls and chant a Socratic charm is the choice which lies behind the verbal ambiguity.

After demonstrating the polyvalence of these first two verbs, I consider the narrator’s request that the reader “look into” the text and “marvel at the metamorphoses of figures and fortunes” in light of a possible new intertext. The exhortation to marvel has its roots in philosophical wonder,
which can be found in Plato and Aristotle (Graverini (2010)). But more can be said about the marvelous spectacle the reader will encounter. For the retrospective reader of Winkler’s framework, who already knows the Socratic and Odyssean models for Lucius, the promise of marvel at *figurae* transforming into *imagines* recalls a particular moment in the *Symposium*, when Alcibiades eulogizes Socrates as a spectacle of marvel through two εἰκόνες (*Symp. 215a6–c10*). Socrates is a marvel to see, like an Archaic statue, because on the outside he resembles a satyr, but when one strips away his hideous external hide, one finds wondrous ἀγάλματα θεών beneath and is dumbstruck by his λόγοι. Socrates - a mock-Odyssean figure already in the Platonic treatment (Hunter (2004)) - undergoes a metamorphosis from εἰκών (=*figura*) of a satyr into an ἄγαλμα (=*imago*). Readers of the *Symposium* are asked in this scene to choose between Socratic and Homeric ways of viewing/listening, between the Socratic bard or the Odyssean. Apuleius, I argue, recognizes the complex choice posed here and recreates it in the character of Lucius, a mock Socrates who becomes the lower half of the satyr, the ithyphallic ass. We are gazing upon a parody of the idealized Socrates, but whether we choose to hear Socratic λόγοι or merely to take pleasure is up to us.

**Select Bibliography:**


van Schaik, Katherine D.

_Nam quod nemo novit, paene non fit: Perspective, Identity, Narrative, and Mental (Dis)Order in Apuleius’s Golden Ass_

“You see, what no one knows about—it’s practically as if it never happened at all,” says the murderous stepmother and wife of Chapter 10 of the _Golden Ass_, the lively English from Joel Relihan’s translation emphasizing the woman’s glib nonchalance, ruthless practicality, and, some might say, complete insanity.

Ultimately, the entire town comes to know what this woman did: her solicitation of her stepson, then her attempted murder of him following his rebuff of her advances, then the accidental death of her biological son and her efforts to blame the death upon the stepson. However, the revelation of the true identity of the murder only occurs after a wise and forward-thinking member of the jury, a physician and the provider of the ostensible poison, produces visible evidence indicting the woman. Even this is at first insufficient: the townspeople are only convinced when the young boy, presumed dead, miraculously comes back to life. The poison was not a poison, but rather a sleeping potion that the doctor had given to the slave who sought it on behalf of his conniving mistress.

The murderess’s pithy remark, made in the context of encouraging her stepson to amorous action, also serves as an insightful commentary on many of the events in the _Golden Ass_. Identities are switched and confused, individual reporters comment upon events that they alone witnessed, truth and motivations for action become contextualized and re-contextualized, and narratives—including the overarching one—are nested within one another. All of this leads us to ask, who _really_ experienced what? Who is _really_ telling the ‘truth’? Some liars are discredited, including the aforementioned woman, as well as Thrasyllus the murderer of Tlepolemus, who is said “veritatem ipsam fallere” (to deceive Truth herself, 8.7) at first. The narrator knows that the statues in Byrrhena’s house are “ars” and not “natura”, yet he acknowledges that “ars aemula naturae veritati similes explicuit” (from Relihan’s translation, “Art, ever Nature’s competitor, had brought these to light as doppelgängers to the truth”, 2.4). One observing them would believe (“credes”) that the branches in the constructed grotto, “inter cetera veritatis” move just as those do in the countryside. In Chapter 2, Thelyphon’s nose and ears are amputated without his noticing—until a resurrected corpse draws Thelyphon’s attention to his wax prostheses, apparently unnoticed by Thelyphon himself until this point. The narrator himself is submitted to a trial and believes himself that he has killed three men that turn out to be stuffed goatskins, revealed in the presence of a crowd assembled for such a mock trial, a festival in honor of Laughter. In Chapter 8.20–21, an old man seeks help in rescuing his grandson, who has fallen into a pit. The young man who volunteers is slow in returning to his group, and a second young man who goes in search of the first returns aghast, noting that the kindly volunteer is being eaten by a serpent—yet we may note that there are no other witnesses to this scene.
Apuleius presents his readers with conflicting points of view and with ‘truths’ that are relative, depending upon who knows what, and with whom and when such knowledge is shared. One character might accuse another of madness or might even question his or her own sanity in the context of what he or she is experiencing. How are we to understand such accusations of madness? Drawing upon definitions of “mental disorders” from the Diagnostic and Statistical Manual of Mental Disorders, Fifth Edition, more widely known as the DSM-V, this paper will explore the following questions: how far does Apuleius’ *Golden Ass* go in exploring the subjective nature of truth? Do contemporary ideas of mental health and illness help illuminate that exploration? And if Lucius is an ‘unreliable’ narrator, is such analysis even possible? This presentation will seek to explore such questions.

Wheaton, Benjamin

**The History of Apollonius King of Tyre and the Transformation of Civic Power in the Late Empire**

The *Historia Apollonii regis Tyri* has usually been seen through the lens of familial relations. Yet the formation of an imperial polity is an equally striking theme of the text. The official behaviour of the various royal figures in the *HA*, with Apollonius himself being the most central, develops in ways that reflect the political realities of the late Roman Empire. This paper will examine the nature of the four rulers portrayed in the earliest (RA) version of the text, then show how the plot of the *HA* develops in a way that positively foregrounds the eventual rule of one ruler, Apollonius, over all the others. It will then conclude that this political plotline resonates with two patterns in the Late Roman Empire: the declining local control and increasing centralized imperial control of the cities, and the shift of aristocratic exercise of power from local regions to major imperial centres. The *HA* reveals a pro-centralizing message that lauds the shift from cities being governed and maintained by the local aristocracy to their rule by the emperor himself through directly appointed subordinates, with the local aristocracy being siphoned off to the major imperial capitals and the immanent presence of the new locus of absolute authority, the emperor.

Political undertones to late antique novels have been noted before, such as Kate Cooper’s analysis of *Daphnis and Chloe*. Cooper’s suggestion about the political undertones of this novel, namely that it was trying to encourage local curial families to take up their civic responsibilities in an era of declining local control, fits well with the common view of the 2nd- and 3rd-century Greek novel as an advocate of local power. This makes the political viewpoint of the *HA* quite anomalous in the context of its genre, and raises interesting questions about its provenance. The pro-imperial politics of the *HA* have been noted before, by William Robins in particular, who suggested that it reflects the tensions between curial authorities and imperial centralizers that came with the Roman conquest of the Eastern Mediterranean near the end of the Republic. Yet the portrait of Apollonius’ imperial authority which is given at the dénoument of the novel does not

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29 As expressed, for example, by Simon Swain, *Hellenism and Empire* (Oxford, 1996).

match that of the Early Empire, which might easily be described as, “a conglomeration of autonomous cities, each with a surrounding territory,” as Mark Whittow puts it.\(^{31}\) Instead, what appears in the story is the progressive dismantling of any degree of civic autonomy in a once fragmented Mediterranean. Power is now vested entirely in Apollonius the Emperor and his immediate family. At the end of the novel, his son-in-law and son are given subordinate positions governing cities which once were relatively independent. This better reflects the historical situation in the late third and fourth centuries. A novel written in this period, steeped in classical literary norms yet praising centralizing developments in civic governance, is certainly a departure from previous works. But such an innovation fits well with the intellectual spirit of Late Antiquity, adapting old forms to new purposes and situations.

Whitmarsh, Tim

**Unspoken Consent: the Ethics of Seduction in Musaeus and Achilles Tatius**

It has often been noted that Musaeus’ *Hero and Leander* makes heavy use of the Greek romances, particularly Chariton and Achilles Tatius; in fact, even the title (τὰ καθ Ἔρω καὶ Λέανδρον) seems to identify the poem according to novelistic conventions. This intergeneric intertextuality offers more than literary colouring. The romance was by this stage the primary vehicle for the ideology of exclusive, marital heterosexuality: the novelistic echoes mark Musaeus’ affiliation to that ideological paradigm, while also pointing up his differentiation from the novels’ narrative model of the ‘happy ending’ (*Hero and Leander* ends in the violent mutual death that haunts, but is never realised in, the romances). This paper explores in detail one aspect of Musaeus’ rereading of the novel, namely his interest in the ethics of Leander’s seduction of Hero, which (I argue) borrows from and develops parallel scenes in book 1 of Achilles Tatius. In both instances, the male protagonist assumes that the heroine, despite rebuffing his advances, is in fact secretly signalling her assent. “No,” that is to say, means “yes”. When the scenes are unpacked in parallel, we begin to see signs of a wider cultural anxiety: ‘romance culture’ may promote normative ‘sexual symmetry’, but it also raises troubling questions about the ethics of consent, seduction as coercion, implicit gender asymmetries. There is also a metaliterary dimension to this, since interpreting female intentions becomes a form of ‘reading’ akin to the teasing out of literary truths: this also constructs the male as a reader and the female as a passive text. Ultimately, however, Achilles and Musaeus play the trope differently: in Achilles we never know what Leucippe really thinks, whereas Musaeus provides a rich—but disturbing—psychological explanation for Hero’s equivocation. Musaeus thus seems to mute the violent notes implicit in Achilles’ original.

Zanetto, Giuseppe Gerolamo

\(^{31}\) Mark Whittow, “Ruling the Late Roman and Early Byzantine City: A Continuous History,” in *Past and Present*, vol. 129, p. 5.
**Intertextuality and Intervisuality in Heliodorus**

This paper focuses on the opening scene of Heliodorus’ novel, a very elaborate *ekphrasis* that results in a famously sophisticated interplay between visual and textual data. My aim is to trace their interrelation back to the *Odyssey*’s *Mnesterophonìa*, the obvious model of the scene. I also intend to show that Heliodorus, while conjuring up the *Odyssey*, integrates into his narrative the later tradition relevant to the *Mnesterophonìa*, which had of course a rich reception, both literary and iconographic. All in all, Heliodorus emerges as a master of intertextuality as well as of intervisuality.

As scholars often note, Heliodorus’ opening scene is modeled on the *Mnesterophonìa* of *Odyssey* 22: it is not difficult to detect several markers that explicitly point to that episode, and the very first lines clearly point to a Homeric hypotext. This amounts to a specific program: from the very beginning, the novel presents itself as a sort of rewriting of the *Odyssey*. Moreover, the texture of the episode is remarkably complex. The miserable banquet, which turns into massacre, is narrated twice: at first we see it through the eyes of the pirates, who contemplate the scene from above; later, at the end of the fifth book, the scene is reenacted through the voice of Calasiris, who, as an eyewitness, relates how the events took place.

Heliodorus, therefore, launches his story with a kind of ‘freeze-frame’, only to re-write it through a narrative sequence that integrates and completes the visualized scene, thus juxtaposing description and narrative, visuality and writing. This two-level interplay is not only the product of Heliodorus’ literary sophistication, but can be traced back to the *Odyssey*: in the final lines of the *Mnesterophonìa*, the fish simile clearly has an ekphrastic value. In fact, the simile works as a graphé, which provides a visual commentary on the previously narrated drama. In a sense, then, visuality is encoded into textuality.

In both the *Odyssey* and the *Aethiopica*, textuality and visuality work as two complementary codes. Yet the interplay between these two dimensions is even more complex. Not only is the opening *ekphrasis* of the *Aethiopica* inspired by Homeric imagery, but it also toys with the iconographic tradition. Along with other scenes of ‘overturned feast’ such as the Centauromachia, the *Mnesterophonìa* is a recurring subject in ancient art, and Heliodorus seems to be very receptive to that tradition, as well as to other literary texts that elaborate the same topos: one thinks of the ‘banquet of the tyrants’ in Plutarch’s *De genio Socratis* or of the *ekphrasis* devoted to Cassandra in Philostratus’ *Imagines* (II 10). The latter, which is so close to the opening scene of the *Aethiopica*, is of special interest, as it can be construed either as the description of a painting or as the narrative that underlies the painting.

Visual sensitivity and narrative interest may be described as two contiguous lines in Heliodorus’ novel. Yet the exact nature of their interplay still remains equivocal. Narrating can be described as the action of setting an image in motion through words, but it is also true that the image itself is endowed with a narrative potential. After all, Charicleia jumps out of the picture representing Andromeda: after being captured by the eyes the queen, this living image becomes the protagonist of a story.

Zeitlin, Froma

**From the Neck Up: Kissing and other Oral Obsessions in Achilles Tatius**
It is not until almost the very end of the novel that Leucippe, now publicly proved a virgin, is emboldened to speak of her own adventures at the banquet celebrating the lovers’ reunion. Cleitophon beseeches her especially to tell the story (muthos) of pirates and the riddle (ainigma) of the severed head. This is the only missing piece of the whole plot (drama) (8.15.3–4). This second Scheintod, witnessed by Cleitophon from afar (5.7.4) seemed definitive enough, especially since Cleitophon was able to rescue the headless torso from the sea. While it turns out that it was a prostitute on board, dressed in Leucippe’s clothing, which deceived him, Cleitophon’s presumption of his beloved’s death was entirely valid. And why? Because he had never seen anything more of her exposed below the neck, despite or because of two previous failed efforts at consummation. Paradoxically, while he holds the larger part of her, in truth, he wails, he has lost the essential of her self: “Since Fortune has begrudged me the chance to kiss your face, let me kiss the wound instead.” Face, lips, mouth, eyes, hair, breath, voice. Her face is what had struck him like a lightning bolt from his first sight of her and while Achilles Tatius indulges in describing other titillating parts of the female body, these are limited mainly to the ekphrases of Europa, Andromeda, and the painting of Philomela. The faux-sacrifice had revealed to him Leucippe’s gastêr, or so he thought (note too the image of Prometheus’ exposed belly as well). But throughout this and the other ordeals that beset her in Egypt and in Ephesus, she remains, improbably as the world had believed, a parthenos. This fact, I propose, accounts for the peculiar focus in the text on what as been called ‘oral poetics, especially, but not limited to the mouth, lips, cheeks, and teeth, and encompassing the eye as well as the voice. Helen Morales (2004, 126) justly observes “that the thwarting of desire may well be a commonplace of romantic literature, but in Achilles Tatius it becomes an architectural principle around which the plot is structured.” My aim, however, is to focus on the specifics of the text, which in addition to the narrator’s well-known visual preoccupations, is preoccupied by the foreplay of the kiss and the properties of the mouth, in both seductive and ominous terms. Jean-Philippe Guez (2006, 178–79) has noted in another context the frequency in the novel of stoma, the mouth (31 times vs. 2 in Chariton, 5 in Heliodorus, and none in Xenophon of Ephesus) while philêma (kiss), occurs 42 times. These are mostly clustered in two books: first, in the ars amatoria of books 1 and 2 in the wooing of Leucippe (e.g., exchange of drinking cups; pretended bee sting, as well as the debate on shipboard on the merits of lovemaking with a woman and a boy). Second, in book 5, where Melite turns the amorous tables on Cleitophon, who in defense against her seductive efforts, returns her kisses but gives nothing more (until his one later lapse). Given the restrictions of time, I will focus, however, mainly on the oral obsessions of Book 4, following upon Leucippe’s account of the dream in which Artemis appeared to her on the eve of her sacrificial ordeal, promising to help her but enjoining her “to remain a parthenos until I deck you as a bride.” (4.1.3–4). From this taboo, all else follows.