

Ancient Narrative
Supplementum 1

ANCIENT NARRATIVE

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Supplementum 1
Space in the Ancient Novel

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Niccolò Soggi (?), *The choice of Hercules* (Panofsky 1930, fig. 52) 94

Preface

This special issue of *Ancient Narrative Supplementum* 1, entitled '*Space in the Ancient Novel*', brings together a collection of revised papers, originally presented at the International conference under the same title organized by the Department of Philology (Division of Classics) of the University of Crete and held in Rethymnon, on May 14–15, 2001. This conference inaugurated what is hoped to become a new series of biennial International meetings on the Ancient Novel (RICAN, Rethymnon International Conferences on the Ancient Novel) which aspires to continue the reputable tradition of the *Groningen Colloquia on the Novel*, established by Heinz Hofmann and Maaïke Zimmerman. *Ancient Narrative Supplementum* 1 includes two additional contributions by Catherine Connors and Judith Perkins, both originally presented in ICAN 2000 at Groningen in July 25–30, 2000 and included here in revised form, and an article by Stelios Panayotakis, which closely relates to the theme of the Rethymnon conference.

The first contribution by David Konstan, 'Narrative Spaces', illuminates the concept of independent action spaces in Greek and Latin novels. The novels by Xenophon of Ephesus, Chariton and Longus, exhibit a pervasive doubling of action space as the narrative focuses alternatively on the activities that occur simultaneously in two or more unrelated arenas. The shift of focus from one action space to another is accomplished by the simple antithesis *men* and *de*, or by the simple transition *de*. This model of multiple action spaces, which is atypical of both drama and epic (with certain exceptions), possibly derives from historiography, where writers often shifted their focus abruptly from the military activities of one side to those of the other in accounts of war. By contrast, the Latin novels and that of Achilles Tatius as first-person narratives make use of the device of simple action space. In these novels the narrator, who is also a character in the story, follows the trail of the main characters from one place to another, like a camera tracking an actor. This technique has its model in the first-person narrative of Homer's *Odyssey*.

Catherine Connors, in her ‘Chariton’s Syracuse and its histories of empire’, advances an allegorical reading of Chariton’s *Callirhoe*, as she examines the possible implications of its historical setting. The child of Chaereas and Callirhoe, foretold to be the next king of Syracuse, corresponds to the historical Dionysius I, tyrant of Syracuse. Dionysius’ childhood in Ionia and the links of his ‘foster-father’ Dionysius to the Persian king may explain both his name and his tyrannical non-democratic rule. The robber Theron who abducts Callirhoe and initiates her adventures could be associated with Julius Caesar and his starting of civil war, while Chariton’s fictional refashioning of Syracuse under Dionysius I may correspond historically to Augustus’ newly refurbished walls and buildings of Syracuse that mark the end of civil strife. This allegorical reading of the novel’s erotic history as an allusive response to Roman as well as Greek history is reinforced by Chariton’s link to Aphrodisias, a city with a special relationship to Roman emperors.

Martin Winkler’s article, entitled ‘Chronotope and *locus amoenus* in *Daphnis and Chloe* and *Pleasantville*’, takes its point of departure from Mikhail Bakhtin’s essay ‘Forms of Time and the Chronotope in the Novel’. The author juxtaposes Longus’ novel with a modern visual text, the 1998 film *Pleasantville*, written and directed by Gary Ross. Despite the differences of time and space between *Daphnis and Chloe* and *Pleasantville* and those of their respective chronotopes, and despite the differences between an ancient and a modern medium, there are noticeable similarities of story and of narrative stance in both works. Their very settings, respectively the pastoral landscape of Lesbos in the Greek novel and the eponymous town and its natural surroundings in *Pleasantville*, exhibit parallel aspects of the *locus amoenus* archetype.

Two other articles shed new light on interrelated issues of space, literary topography and geographical inspecificity in Apuleius’ *Metamorphoses*. Stephen J. Harrison’s ‘Literary Topography in Apuleius’ *Metamorphoses*’ treats two key aspects of Apuleius’ literary topography: (a) the way in which several geographical locations reflect significant literary sources; and (b) the way in which some place-names and their associations point to important ideas and themes in the novel. Harrison’s definition of topography, therefore, becomes an integral part of the work’s literary program. These topographical allusions, which primarily appear in inserted tales, not only reveal familiarity with the elevated genres (epic, tragic) and events (epic battles of Greek and Roman history) but also make clear their parodic and ironic function when

they reappear in the less elevated genre of the Roman novel. The article by Luca Graverini, entitled ‘Corinth, Rome, and Africa: a Cultural Background for the Tale of the Ass’, discusses geographical inspecificity in the novel, in contrast to the pseudo-Lucianic *Onos* in which the readers are able to follow the main character’s travels with a certain degree of precision. Graverini accepts the traditional interpretation of the novel’s ‘Romanocentric’ readership, which accounts for the geographical inspecificity in the work (the geographical details of Greece would presumably be of little interest to Apuleius’ Roman readers). He explains, however, geographical inspecificity in the novel also as a result of Apuleius’ literary choice to have Lucius come from Corinth and not from Patrai, as it happens in the pseudo-Lucianic *Onos*, and to place there his restoration to human form. In Apuleius’ time Corinth was a perennial though ambivalent symbol of the relationship between Greece and Rome. The author further proposes the possibility of ‘provincial’ interpretations for parts of the novel and the need for a more nuanced understanding of the notions of Romanization and Hellenization in the work.

Hitherto unobserved aspects of metaphor, intertextuality, space symbolism and social geography in the novel are the focus of three contributions by Maaïke Zimmerman, ‘On the Road in Apuleius’ *Metamorphoses*’, Stelios Panayotakis, ‘The Temple and the Brothel: Mothers and Daughters in *Apollonius of Tyre*’, and Judith Perkins, ‘Social Geography in the *Apocryphal Acts of the Apostles*’.

Maaïke Zimmerman’s contribution discusses the varied ways in which the protagonist/narrator describes road conditions in Apuleius’ *Metamorphoses*, in an attempt to explore their meaningful function. Often these descriptions turn out to be projections of the emotional situation of characters. In the novel’s later part, however, there are moral connotations attached to road descriptions: the slippery road in which Lucius travels with the priests of the *Dea Syria* may be taken as direct allusion to the deceitfulness of the priests; while the flat and easy road which leads to Corinth may be suggestive of the easy and flat road which in Christian thought becomes equivalent to the road of sin, which had already appeared in the parable of Prodicus as the road of Vice and thus as opposite to the steep and arduous road of Virtue. The article by Stelios Panayotakis examines the function of two specific places in *Apollonius*, the temple of Diana in Ephesus and the brothel of Priapus in Mytilene, as separate accommodations respectively for Apollonius’

wife and her daughter Tharsia. The temple and the brothel, which are traditionally regarded as places standing for purity against pollution, in Apollonius accommodate female virginity and chastity. Panayotakis discusses aspects of motherhood in this novel and suggests that the spiritual interpretation of motherhood is significant in the light of the possible Christian background of the author of *Apollonius*, who may have been influenced by contemporary discussions on motherhood and virginity as these are exemplified in the person of the Virgin Mary. The third contribution by Judith Perkins suggests that the narrative of the *Apocryphal Acts of the Apostles* displays a project to reconstitute contemporary power relations through narrative re-coding of some of the spatial categories of their culture. The *Apocryphal Acts*, by emphasizing how easy it is to penetrate and/or escape from both female quarters and prisons, works to resist the authority of contemporary social arrangements. In stressing boundary crossing/violation Christians metaphorically manifest their intent to ‘break out’ of the order of things and challenge the spatial bases of social boundaries.

Michael Paschalis’ ‘Reading Space: A Re-examination of Apuleian *ekphrasis*’ and Richard P. Martin’s ‘A Good Place to Talk: Discourse and Topos in Achilles Tatius and Philostratus’ focus on the *ekphrasis* and descriptions of landscape in the novel. Paschalis sets the theoretical parameters of reading sophistic *ekphrasis* of works of art in the ancient novel. A sophistic *ekphrasis* differs considerably from classical *ekphrasis* as we know it from Homer, Hellenistic poetry, Catullus and Virgil. In the sophistic *ekphraseis* found in the ancient Greek novel, description (‘bodies in space’) takes precedence over narrative (‘actions in time’). Now describing becomes primarily a question of reading space. The person who describes is a professional expected to *identify* what is represented in a picture or sculpture, in order to be able to tell what is not represented or what is represented differently or what the meaning of the representation is. In sophistic *ekphrasis* and its antecedents, narrative is assigned the role either of a comment on, and interpretation of, the piece described, or of a discursive exposition on a work of art. These theoretical considerations then become a suitable hermeneutical tool both for reading Apuleian *ekphrasis* in general. The article examines in detail the description of Diana and Actaeon in 2.4 and briefly the pantomime performance on the judgment of Paris in 10.10–32. The contribution by Richard Martin examines the narrative techniques through which the varied descriptions of landscape in Book 1 of Achilles Tatius’ *Leukippe and Kleito-*

phon are deployed with emphasis on the contrasts in ‘speaker’ and ‘plot’ spaces. The rhetoric of place as it relates to narrative makes explicit a deeply felt link between nature and culture. The author further traces the literary heritage and Second sophistic connections of several motifs and especially of the narrator as a gardener figure. Passages from Plato’s *Phaedrus*, Longus’ *Daphnis and Chloe*, and Philostratus’ *Heroikos* are adduced to show that in using the *locus amoenus* as a place of talk Achilles Tatius stylizes traditional literary and religious conventions: beautiful places are good for talk because divine events have happened within such places and are traditionally localized there. Central to Martin’s thesis is the idea that the Greek novel is more like the aboriginal Australian narratives, in which the entire landscape is organized and understood by its inhabitants in terms of stories from the Dreamtime associated with every natural feature, and less like the so-called ‘novel’ which takes place in New York, London, Berlin or other centers of production.

Two related but contrasting aspects of the theme of space, i.e. displacement and integration, in Apuleius’ *The Golden Ass* are the focus of contributions by Niall W. Slater, ‘Space and Displacement in Apuleius’, and Stavros Frangoulidis, ‘The Laughter Festival as a Community Integration Rite in Apuleius’ *Metamorphoses*’. Slater presents a detailed examination of Apuleius’ disorienting use of space, first in the novel’s prologue and then in the tales of Aristomenes, Thelyphron and in the narrative of Lucius’ adventures. Lucius is a ‘displaced person’, like Aristomenes, Socrates, Thelyphron and Psyche. This pattern of constant movement through space and persistent displacement contributes substantially to the debate over the novel’s ending and meaning: the primary character Lucius does not return home, as happens in the cyclic pattern of the Greek novels where the hero and heroine ultimately reach home after their series of adventures, but is in a process of continuous motion, never reaching a goal. On the other hand, Stavros Frangoulidis argues against the *communis opinio* of the Laughter Festival as a scapegoat ritual and suggests instead that the narrative of *Met.* 3.1–12 represents a kind of integration rite that is enacted in the theatre. In this public space, Lucius and all other participants engage in the performance of ritual roles, the outcome of which leads not to his expulsion from the Hypatan community, but rather to a proposal for integration into it. That being said, there is a major difference between Lucius and all other participants in the festival: the former acts unwittingly, while the latter are conscious of their

roles. The author further suggests that we contrast Lucius' rejection of the offer of integration into the Hypatan community and their god of Laughter with the hero's later acceptance of the offer of integration into the community of Isis.

Thanks are due to a number of individuals for their contribution to the organization of the Rethymnon conference and the publication of this volume of proceedings: to all invited speakers, panel chairs and guests; to colleagues and friends in the Department of Philology, and especially to Athena Kavoulaki and Lizianna Delveroudi; to George Motakis, for placing his computer expertise at our disposal; and to Stavros Frangioudakis, Stavros Petropoulos and Manolis Skoundakis, undergraduate students, for their assistance. Special thanks are also due to the administration of the University of Crete, the Rector, Christos Nikolaou, and the Vice Rector, the late Angelos Kranidis, for their generous support that enabled us to cover the cost for this event.

We would also like to thank the editorial board of both *Ancient Narrative* and *The Petronian Newsletter Society* and their publisher, Roelf Barkhuis, for hosting in the News Rubric of both journals our various conference announcements as the program progressively took shape.

Finally, this volume would not have been possible without the support of Maaïke Zimmerman and Stephen J. Harrison, who first suggested a special collaboration with *Ancient Narrative* that would bring together, in a single volume under the title *Space in the Ancient Novel*, the papers presented in the International conference at Rethymnon and two more presented in the ICAN 2000 at Groningen. Zimmerman and Harrison then collected, read and responded critically and in detail to all submissions featured in this special issue. To both these fellow-editors we would like to express our heartfelt thanks and gratitude.

Michael Paschalis and Stavros Frangoulidis
Rethymnon, March 2002