

Abstracts

The Coming of Age and Political Accommodation in the Greco-Roman Novels

JEAN ALVARES

I consider how the novels of Apuleius, Longus and Chariton portray the protagonists, as they mature, coming to terms with socio-political realities, the nature of this necessary accommodation and how it is motivated. Apuleius' Lucius experiences the harsh realities of Greece under Roman rule, and abandons his homeland and culture for Isis worship and life and work at Rome; Chaireas and Callirhoe, coming from an ideal Syracuse, accommodate themselves to and create an alternative to Persian imperial rule, while Daphnis and Chloe learn about the realities of their slave status and create a superior form of a slave-holding society.

Narratives of Failure

GARETH SCHMELING

This paper examines successful narratives about persons who fail. These narratives of failure are viewed in two General Ways: in the first Way the failures of Petronius' Encolpius are compared with the successes of Apuleius' Lucius; in the second Way there is an examination of how Bakhtinian post-adventure-time plus aftermath in his tripartite structure repositions characters, who have experienced adventures, back into a life with little adventure. The paper concludes by looking at the successful way in which Achilles Tatius puts the ending of his narrative at the beginning of his novel and avoids discussing how his protagonists could live happily ever after.

Magic in the Ancient Novel

CONSUELO RUIZ-MONTERO

This paper discuss the presence of magic in the ancient novel by ordering the texts into three groups: (i) papyrus fragments and texts from indirect trans-

mission; (ii) incidental allusions to magic in the novels; and (iii) episodes or tales focusing on magic. In the latter group, the “novella” of Nectanebo in the *Historia Alexandri Magni* is studied by comparing the text of recension A with the Greek magical papyri. Their similarities reflect a deep, perhaps “real”, knowledge of magic. Finally, we try to answer questions such as by whom, when, where and for whom the *Historia* was written.

Posthumous Parleys: Chatting Up the Dead in the Ancient Novels

NIALL W. SLATER

Formal consultations with the dead in Heliodorus and in a tale narrated within Apuleius’s *Golden Ass* allow us to develop a typology for novelistic necromancy that includes a necromancer, a ritual involving both words and magical substances, a difficult reanimation, and a testable prophecy. Apuleius includes another, less obviously necromantic posthumous parley between Aristomenes and Socrates at the beginning of the *Golden Ass* that may have significant implications for the interpretation of the work’s ending and therefore for the novel as a whole.

The Greek and the Latin *Alexander Romance*: Comparative Readings

MICHAEL PASCHALIS

Comparison among the early recensions of the *Alexander Romance* is usually made on the basis of clear-cut differences in content. Differences in style or language are treated as separate issues, and minor textual omissions or changes remain almost exclusively the concern of the editor. This paper argues that slight textual changes may affect the kind of story told and that narratives have ways to create textual or subtextual coherence where there may be a mere parataxis of self-contained stories or disconnected material or arbitrary geographical settings. A relevant conclusion is that it is not always advisable to restore or correct passages of recension β by using material that comes from A or Valerius and vice versa.

Kleitophon and Encolpius: Achilles Tatius as Hidden Author

JOHN MORGAN

This paper explores the possibility of applying to the novel of Achilles Tatius the methodology employed on the *Satyricon* by G.B. Conte, arguing that there is a ‘hidden author’ behind the narrator Kleitophon, who communicates

with the reader through a series of oblique narrative strategies. Kleitophon is represented as constructing an approved version of himself through the performance and sophistic display of his narrative, which is at variance with the reality which the author allows us to glimpse. Like Encolpius, Kleitophon imposes literature on life, rewriting experience to accommodate it to the patterns and ethos of romantic fiction.

Links Between Antonius Diogenes and Petronius

EWEN BOWIE

In this paper I look at the different possible relationships between these two texts: that Antonius Diogenes may be aware of and use the *Satyrica* of Petronius, that Petronius may use Antonius Diogenes, and that the two texts may be separately influenced by a common Milesian-style source. These hypotheses and their consequences are weighed and examined: all remain possibilities and may be consistent with chronology and relationships to other texts.

A Lengthy Sentence: Judging the Proximity of the Novels

KEN DOWDEN

Starting from an attempt to detect the nature of a Greek original of Petronius' *Satyricon*, the chapter rests on computer programs and macros which convert and parse the text of the novelists in terms of the length in words of their sentences and display the results as graphs comparing one author with another. There is, surprisingly, sufficient linguistic convergence between Greek and Latin to allow authors in both languages to be compared. If, tentatively, we posit a relatively even progression towards longer sentences, with some adjustment for stylistic predilection for sententious brevity, then a rough tool for helping decisions on the dating of the authors results. Chariton could well be around 90, Achilles cannot be after 150. Internally, conclusions also result for the structure of Apuleius' novel.

The True Nature of the *Satyricon*?

ANDREW LAIRD

This paper considers the *Satyrica* in relation to the developing history of Greek prose fiction, highlighting some problems presented by a panoramic view of Greco-Roman literary history for interpretation of this work. The

aim of this discussion is not to argue firmly for a later period of composition for the *Satyrica*, but to highlight the fact that its date has not yet been properly settled. This awkward question cannot but bear on the way in which the work is viewed in relation to a constellation of potential Greek influences and sources.

Who Knows What? The Access to Knowledge in Ancient Novels:
the Strange Cases of Chariton and Apuleius

ROMAIN BRETHERS

Chariton's novel *Callirhoe* and the *Metamorphoses* of Apuleius present very different narrative strategies. However, the last book of each of these works claims to cast a clear light on and to establish a definitive truth for the meaning of its narrative. In one case, Aphrodite illumines the eighth book of *Callirhoe*; in the other, Isis brings all her powers of illumination to bear on the eleventh book of the *Metamorphoses* and brightens the previous ten books with a new dawn. But it seems that these supposed clarifications merely set the reader new and insoluble questions. Chiaroscuro is thus the natural colouration of the last books of both *Callirhoe* and the *Metamorphoses*.

Transforming the Genre: Apuleius' *Metamorphoses*

STAVROS FRANGOULIDIS

This paper compares the plot-line of Apuleius' *Metamorphoses* to that of the ideal novels. Comparison shows that Apuleius alters the dynamics of the typical romance plot by emphasizing Lucius' pursuit of slavish pleasures, and by introducing a model of marriage between a mortal and the divine. This change to the 'ideal' structure is due to the religious end to the work. The validity of this reading is best confirmed by the mirror text of *Cupid and Psyche*, which is embedded in the center of the novel and more closely follows the model structure of the ideal novels, as if the author wished to offer a key to interpreting the surrounding narrative.

Parallel Cults? Religion and Narrative in Apuleius'

Metamorphoses and Some Greek novels

STEPHEN HARRISON

This paper compares the narrative function of the gods, their sanctuaries and oracles in the plot of Apuleius' *Metamorphoses* with that of similar elements

in the plots of Greek novels, and argues that Apuleius probably knew most of the extant Greek novels and plays with their established literary uses of divine elements. This has additional relevance for the overall interpretation of the *Metamorphoses*, since it can be used to suggest that the religious element in Apuleius is more likely to have a literary, entertaining function rather than a serious, proselytising role.

Wonders Beyond Athens: Reading the ‘Phaedra’ Stories
in Apuleius and Heliodoros
STEVEN D. SMITH

This paper explores how the ‘wicked stepmother’ stories in Apuleius’ *Metamorphoses* and Heliodoros’ *Aithiopika* draw upon Athenian tragedy, oratory, and historiography and how those traditions affect a reading of the novels’ non-Athenian inserted narratives. Specific details highlight the Attic flavor of the embedded Phaedra stories in each of the texts, but Apuleius and Heliodoros must translate Athenian Hellenism for the larger thematic purposes of their own multicultural literary projects. These inserted tales are part of the ongoing literary concern about what it means to be Greek in the Empire.

Leering for the Plot: Visual Curiosity in Apuleius and Others
KIRK FREUDENBURG

This paper will analyze several of the most famous inset scenes of watching and of ‘the arrested gaze’ in Apuleius’ *Metamorphoses*. Particular attention will be paid to the novel’s one most studied scene of *ecphrasis*, as well as to several of the work’s most visually explicit erotic scenes, and to the Vision of Isis in Book 11. Analysis of these scenes will show that watching is consistently patterned in the novel, figured as a problem of sexual *curiositas*, even in scenes that are not explicitly sexual in content. With great consistency these scenes invite us to observe the transformations not only of characters acting inside the story, but of inset viewers who are transformed by the act of watching. By problematizing watching in this way, the novel invites us to consider visual fascination as a problem that we share with Lucius. Through the act of reading we are fully complicit in his *curiositas*.

Apuleius, the *Onos*, and Rome

ELLEN FINKELPEARL

This paper compares the evocations of Rome and Roman imperial power in the *Onos* and Apuleius' *Metamorphoses*, arguing that Apuleius reproduces and intensifies his source's negative view of Roman power in the provinces, though "pseudo-Lucian" is writing from Roman Greece and Apuleius from Roman North Africa. The endings diverge, however, with Lukios re-joining the Romanized elite of Patras and Lucius assimilating uncomfortably to life in Rome. Despite his success as an advocate in the Roman courts, the culturally hybrid Lucius describes himself as speaking anomalous Latin and feeling most comfortable in a foreign cult.

Aesop, the 'Onos', *The Golden Ass*, and a Hidden Treasure

MAAIKE ZIMMERMAN

This essay presents the different narrative elaborations of one and the same international story motif (Aarne & Thomson H 151–154 'Recognition by cup in sack: alleged stolen goods'), in the *Life of Aesop*, in the Greek *Ass Tale*, and in Apuleius' *Metamorphoses*. Occurrences of the motif in other ancient narrative texts are also touched upon in passing. The juxtaposition of the three versions of the "stolen cup motif" reveals similarities as well as divergences between the individual narrative elaborations. This comparative analysis enhances our interpretation of the functioning of this tale in the larger narrative context of each of the texts under discussion.

List of Contributors

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