

Abstracts

The Active Reader and the Ancient Novel

DAVID KONSTAN

This paper argues that the reading of novels in classical antiquity, like that of other texts, was a more active process than it is imagined to be in the case of modern fiction; rather than surrender oneself to the fictional world of the literary work, ancient readers were accustomed to engage in a dialogue with the text, arguing back, challenging, even accusing it. Various examples of ancient reading practices are offered, from Plutarch and Synesius, to school texts and scholia, along with Virgil, Heraclitus the Allegorist, the *Historia Apollonii regis Tyri*, and Philip the Philosopher (on Heliodorus' *Aethiopica*).

DAVID KONSTAN is the John Rowe Workman Distinguished Professor of Classics and the Humanistic Tradition, and Professor of Comparative Literature, at Brown University. Among his books are *Sexual Symmetry: Love in the Ancient Novel and Related Genres* (1994), and *The Emotions of the Ancient Greeks* (2006). He is currently working on a book on forgiveness in the classical world.

Dialogues between Readers and Writers

in Lucian's *Verae Historiae*

MARÍLIA FUTRE PINHEIRO

Verae Historiae both fits into and breaks away from the literary tradition of its age. Our aim in this paper is to analyse the dialogic trend in Lucian's work or, in other words, to identify the marks that dialogue leaves along the narrative: on the one hand, the subversive nature of the intertextual dialogue that the author holds with the literary tradition; on the other hand, the implicit dialogue with the reader. These two types of dialogue sometimes merge in an intricate pattern of dialogic relationships, with mutual implications that define the polysemic and complex ambiguity of the literary work.

MARÍLIA P. FUTRE PINHEIRO is Professor of Classics at the University of Lisbon. Her interests focus on Ancient Narrative, Comparative Literature and Mythology. In her Ph.D. dissertation (*Estruturas Técnico Narrativas nas Etiópicas de Heliodoro*, Lisboa 1987) she conducted a narratological analysis of Heliodorus's novel. Her published works cover mainly the Ancient Novel and its reception, and more recently Greek mythology (*Mitos e Lendas. Grécia Antiga*, Lisboa, Livros e Livros, 2007). She is the editor of 'Labirintos de Eros', the first Portuguese translations of the Greek Novels (1996-). She was the chair of the Organizing Committee of ICAN IV (International Conference on the Ancient Novel), which was held in Lisbon, at Fundação Calouste Gulbenkian, from 21 to 26 July 2008. She is currently working on the second volume of *Mitos e Lendas. Grécia Antiga*.

Divide and Rule: Segmenting *Callirhoe* and Related Works

TIM WHITMARSH

This paper explores the role of book divisions in the Greek novels, particularly Chariton's *Callirhoe*. The argument is partly that divisions occur at significant moments in the text, and particularly interesting cases arise at the crossing of geographical boundaries. But they do not merely lend inert structure to narrative; they are also prompts to the reader to start reaching for coherence, to start mastering the profusion of textual detail. From this perspective, structure is not simply a feature of narrative, but also, and more pungently, an effect of readerly cognition.

TIM WHITMARSH is E.P. Warren Praelector at Corpus Christi College, Oxford. His publications include *Greek Literature and the Roman Empire: the Politics of Imitation* (Oxford University Press, 2001), *The Second Sophistic* (Cambridge University Press, 2005) and (edited) *The Cambridge Companion to the Greek and Roman Novel* (Cambridge University Press, 2008).

The Curious Incident ...: *polypragmosyne* and the Ancient Novel

RICHARD HUNTER

This essay examines some of the ways in which ancient novelists exploit and dramatise the *polypragmosyne* and curiosity of their characters, thus also suggesting a link between such curiosity and the practice of reading novels

itself. The principal texts considered are the *Life of Aesop*, in which the search for a man completely without curiosity is an important episode, the *Satyrica* of Petronius in which ‘curiosity’ runs riot at Trimalchio’s dinner-party, and Apuleius’ *Metamorphoses*, where the central character suffers for his curiosity and the whole novel advertises the *polypragmosyne* of the literary interpreter. The investigation is set within the context of Plutarch’s essay ‘On *polypragmosyne*’.

RICHARD HUNTER is Regius Professor of Greek at the University of Cambridge and a Fellow of Trinity College. His research interests include ancient comedy, the novel, Hellenistic poetry and its reception in Rome, and ancient literary criticism. His most recent books are *The Shadow of Callimachus* (Cambridge 2006) and *Critical Moments in Classical Literature* (Cambridge 2009). Many of his essays have been collected in *On Coming After: Studies in Post-Classical Greek Literature and its Reception* (Berlin 2008).

Reading Inscription in the Ancient Novel

NIALL SLATER

Inscriptions in the ancient novel function both as ‘reality effects’, tying the narrative to a plausible contemporary world, and as ‘unreality effects’, dramatizing the role of the reader/ explorer. While Trimalchio’s inscriptions in Petronius echo contemporary epigraphy, they also allow for multiple readings. With Xenophon’s *Ephesian Tale* and the *Alexander Romance*, interest shifts more to the reading, rather than the writing, of inscriptions, as the hermeneutically and narratologically more intriguing activity. In *Apollonius King of Tyre* inscriptions play a role in guaranteeing identity over time and thus aid in recognition. Their public nature takes them one step beyond the private recognition tokens in the world of New Comedy.

NIALL W. SLATER is Samuel Candler Dobbs Professor of Latin and Greek at Emory University (Atlanta, Georgia). His research focuses on ancient fiction and drama, as well as their production and reception. His books include *Plautus in Performance* (1985; rev. 2000), *Reading Petronius* (1990), and *Spectator Politics: Metatheatre and Performance in Aristophanes* (2002).

Cite and Sound: The Prosaics of Quotation in the Ancient Novel
STEPHEN NIMIS

This article discusses three examples of the way that ancient novels mobilize the resources of performance traditions to create the particular effects sought for by the novelists, an analysis that is part of a 'prosaics' of the ancient novel. Cases of writing and reading a letter, a story within a story, and ecphrasis reveal different aspects of our novelists' strategies for exploring the tension between public and private forms of discourse. A genre that is, as Bakhtin notes, younger than writing, the novel is especially suited to conflating voices and positions in respect to the organizing position of a reader.

STEPHEN NIMIS is Professor of Classics at Miami University. His work on narrative include a book on the epic, *Narrative Semiotics in the Epic Tradition* (1987), and articles on narratological issues in the ancient novel ('The Prosaics of the Ancient Novel,' 'Memory and Description in the Ancient Novel,' 'The Sense of Open-endedness in the Ancient Novel').

Eumolpus the Poet
WARREN S. SMITH

Eumolpus, the aging poet who attaches himself to Encolpius and Giton in the *Satyrica* as leader and chief entertainer, suggests the bards Phemius and Demodocus in the *Odyssey*, who attach themselves to the households of Odysseus in Ithaka and Alcinoos in Phaeacia. His poetic obsession recalls Horace's portrait in the *Ars Poetica* of the mad poet. Finally, his portrait may be influenced by the talkative old man in the contemporary *Tabula* of pseudo-Cebes, who uses a painting to try to persuade his listeners to work toward moral improvement.

WARREN S. SMITH is Professor of Classical Languages at the University of New Mexico. His most recent book is *Satiric Advice on Women and Marriage from Plautus to Chaucer* (Michigan 2005), and now in press is *Spanish Humanism on the Verge of the Picaresque: The Ludus Chartarum, Pastor Bonus, and Bacchanalia of Juan Maldonado* (with Clark Colahan; University of Leuven Press).

Seneca's *Apocolocyntosis* and Petronius' *Satyricon*
MICHAEL PASCHALIS

After presenting the features of the *Apocolocyntosis* that distinguish it from other Menippean satires, the paper proceeds to show analogies and similarities between Claudius' afterlife journey, which is more or less a continuation of his earthly life, and the adventurous Encolpius. Both lead intertextual lives in fictional worlds of their own, identify with Odysseus, Aeneas, and other literary heroes, and play out scenarios written by themselves or the narrators. The paper argues that Petronius is likely to have been a 'reader' of the *Apocolocyntosis* and compares Claudius and Encolpius as 'readers' of Homer, Virgil, and other literature. It furthermore examines the interplay of fiction, history, and judicial language between the *Apocolocyntosis* and the *Satyricon*.

MICHAEL PASCHALIS is Professor of Classics at the University of Crete. He has written on Apuleius, Petronius, Longus, the *Alexander Romance*, and the reception of the ancient novel. He co-organizes RICAN and has co-edited the volumes *Space in the Ancient Novel* (2002), *Metaphor and the Ancient Novel* (2005), *The Greek and the Roman Novel: Parallel Readings* (2007), and *The Reception of Antiquity in the Byzantine and Modern Greek Novel* (2005).

The Uses of Bookishness
EWEN BOWIE

This paper explores different ways in which some Greek novels draw readers' attention to their status as written texts. Chariton's narrator seems at first to be oral (δηγήσομαι) and the status of his 'accounts' (λόγοι) continues to be ambiguous until Book 8's opening, confirmed by its closure, establishes the narrative as a text. Antonius Diogenes parades written texts' power to preserve in his prefatory letters and their Tyrian *Beglaubigungsapparat*. It is contrasted repeatedly with oral story-telling, and also emblemized in Pappis' bag of books, long known from Photius' summary but now also from one of two new papyri, the second of which displays a writer very self-conscious of his narrative complexity. Longus eliminates textuality from his rustic world, where narratives take the form of μῦθοι, and, despite insistence

on his own four books' bookishness, parodying 'factual' writing and perhaps even Antonius Diogenes, invites us to see his narrative too as a $\mu\theta\theta\omicron\varsigma$.

EWEN BOWIE was Praelector in Classics at Corpus Christi College, Oxford, from 1965 to 2007, and successively University Lecturer, Reader and Professor of Classical Languages and Literature in the University of Oxford. He is now an Emeritus Fellow of Corpus Christi College. He has published on many aspects of Greek literature and culture from the first century BC to the third century AD, including the Greek novels. He has edited (jointly with Jaś Elsner) collection of papers on Philostratus (CUP 2009).

Readers writing Readers, and Writers reading Writers:
Reflections of Antonius Diogenes
J. R. MORGAN

This paper focuses on the interfaces between tellers and receivers of stories in the novel of Antonius Diogenes. Its complex *Beglaubigungsapparat* turns out not to be an unbroken chain leading from the novel's innermost layers of oral narrative to its written text. Rather, each link in the chain of transmission involves a retelling of the material for a specific audience in a specific context and for a specific purpose, and is imagined as making its own special contribution to the shape of the final product. Rather than effacing his own role as author, Antonius seems to have emphasised his role as creator, by rehearsing the strategies of elaboration and pseudo-scholarly expansion applied to a fictitious document, so calling the very boundaries of reality and imagination into contestation, and exploring the nature of fiction itself.

J. R. MORGAN is Professor of Greek at Swansea University, and Leader of the KYKNOS Centre for Research on the Narrative Literatures of the Ancient World. He has written extensively about the Greek novel, and is currently working on books on Longus and Heliodoros.

The Author of the *Alexander Romance*
RICHARD STONEMAN

This paper, which is based on a portion of the introduction of the author's edition of *Il Romanzo di Alessandro* (Mondadori: Fondazione Valla 2007),

surveys the generic components of the *Alexander Romance* in an attempt to arrive at a definition of the work. The argument builds on Merkelbach's categorisation of elements and uses Fusillo's insight into the novel as an 'encyclopaedic genre' to propose that 'historical novel' is not, as Hägg contended, a misnomer for the work. The main components I discuss are: 'life'; *praxeis*; *chreiai*; Cynic elements, including choliambic poetry and utopian perspectives; and the Egyptian aspects of the narrative. A concluding *jeu d'esprit* offers a characterisation of the putative author, his antecedents and his process of composition.

RICHARD STONEMAN was for 25 years editor for classics at Croom Helm and then Routledge. In 1997 he was appointed an Honorary Fellow in the department of classics, University of Exeter. After retiring from publishing in 2006 he has been pursuing his researches on the Alexander legends and teaching a course on the subject at Exeter. His Penguin translation of the *Alexander Romance* was published in 1991, and a volume of translated *Legends of Alexander the Great* appeared from Everyman in 1994. Also in 1994 he co-edited *Greek Fiction* with John Morgan. His edition of the Greek recensions of the Alexander Romance was published (volume I) by the Fondazione Valla in 2007 – volumes II and III will follow over the next few years – and his *Alexander the Great: A Life in Legend* appeared from Yale University Press in spring 2008. He is the author of a number of other books on Greek history and travel, and is writing a book on oracles.

Reading Diktys: The Discrete Charm of Bogosity
KEN DOWDEN

This piece seeks to clarify the ways in which Diktys' *Ephemeris* may be read, and show how the interest of an apparently jejune work may be re-established. By dating it, and the inventive Ptolemy Chennos, to the end of the first century AD, we can see it as an idiomatic, ludic, work of a 'New Mythography', rather than as a lonely outrider of the novel. The asserted truth of Diktys's account is in later receptions not always taken as literally as it seems, until finally it reaches the extremes of encyclopaedic fact amongst early literate Slavs and of historical fiction amongst modern readers of ancient narrative. At the end, we can see the place of Antonios Diogenes too, if dated around AD 100, in the learned environment of Ptolemy and Diktys.

KEN DOWDEN is Professor of Classics, and Director of the Institute of Archaeology and Antiquity, at the University of Birmingham. He writes on Greek mythology (*Uses of Greek mythology*, Routledge, 1992), religion (*European Paganism*, Routledge, 2000; *Zeus*, Routledge, 2006), on historians – usually of Greek mythic times – for the *Brill New Jacoby*, and on many aspects of the Latin and Greek novels, particularly Apuleius and Heliodoros, often in the pages of *Ancient Narrative*.

Apuleius and Homer: Some Traces of the *Iliad* in the *Metamorphoses*
STEPHEN HARRISON

This article considers the use of Homer's *Iliad* in Apuleius' *Metamorphoses*. The *Iliad* has been comparatively neglected in modern scholarly explorations of Homeric intertextuality in Apuleius' novel, which have naturally tended to concentrate on the more overtly similar *Odyssey*, and it is true that allusions to the martial *Iliad* are less dense. The article argues that Iliadic texts are used in several different contexts in the *Metamorphoses*. In the divine machinery of the Cupid and Psyche episode, Iliadic models are used to recall the Homeric Olympus in a relatively dignified way; in several scenes of low-life action, there is clear parody of epic battle scenes, and in the final book the Iliadic technique of extended ekphrasis is clearly evoked. All these features recall specifically epic models and adapt them as appropriate to their new novelistic context.

STEPHEN HARRISON is Professor of Latin Literature at the University of Oxford and Fellow and Tutor of Corpus Christi College, Oxford. He has published widely on Apuleius, and is author of *Apuleius: A Latin Sophist* (OUP, 2000), co-author of *Apuleius: Rhetorical Works* (OUP, 2001) and of the Groningen commentary on Cupid and Psyche (2004), and editor of *Oxford Readings in the Roman Novel* (OUP, 1999).

No Success like Failure:
The Task of the Translator in Apuleius' *Metamorphoses*
RICHARD FLETCHER

This contribution contrasts the roles of the narrator-translator in Apuleius' *Metamorphoses* and *De deo Socratis*. Utilising theoretical conceptions of the

indebted subject of translation (ideas of the failure of translation and the egotism of the translator) in Benjamin, de Man, and Derrida, it shows how, unlike the necessary translatability of philosophical language for the *interpres* of the *De deo Socratis*, the narrator-translator of the *Metamorphoses* revels in the untranslatability of the name of his sacred office (the *pastophori*). This emphasis on the failure of translation enacts the narrator's prestige as an initiate and, in turn, trumps the bilingual egotism of the translator figure of the Prologue.

RICHARD FLETCHER is Assistant Professor at The Ohio State University. He is currently in the process of becoming the author of a book called *The Impersonation of Philosophy: Apuleius' Platonism*.

Roman Fiction and its Audience: Seriocomic Assertions of Authority
 LUCA GRAVERINI & WYTSE KEULEN

Narrative fiction and fable, as literary genres, shared an ambiguous cultural status in Rome. Roman authors of *fabulae*, like Phaedrus and Apuleius, as well as Roman intellectuals like Gellius and Fronto, Apuleius' contemporaries who wrote similar forms of 'edifying entertainment', use comparable approaches to persuade their potentially sceptical Roman reader of the centrality of their literary efforts, only apparently advertising them as 'marginal', 'low', or 'childish' (*neniae*; *aniles fabulae*; *nugae*). Adopting comparable forms of mock self-irony, often more or less explicitly connected with the Socratic tradition, these authors invent self-conscious strategies of self-presentation, which allow them to assert Roman authority and identity in a playful way, and to prepare their Roman readers for perceptive and inquiring reading.

LUCA GRAVERINI is Assistant professor of Latin literature in the University of Siena at Arezzo. His publications include several papers on the ancient novel and a monograph on Apuleius (*Le Metamorfosi di Apuleio. Letteratura e identità*, Pisa: Pacini 2007). He is also co-author, together with Wytse Keulen and Alessandro Barchiesi, of *Il romanzo antico. Forme, testi, problemi* (Roma: Carocci 2006).

WYTSE KEULEN is visiting lecturer in Latin literature at Rostock University. His commentary on Apuleius' *Metamorphoses* Book I (Groningen Commen-

taries on Apuleius) appeared in 2007. His most recent publication is a monograph on Aulus Gellius, elucidating the *Noctes Atticae* in the context of Antonine literary culture and Roman intellectual traditions (*Gellius the Satirist: Roman Cultural Authority in Attic Nights*, Leiden: Brill 2009).

‘Food for Thought’ for Readers of Apuleius’ *The Golden Ass*

MAAIKE ZIMMERMAN

Taking its cue from Charles Martindale’s concept of ‘chain of receptions’ (Martindale 1993), this essay traces various ‘chains’ of influential readings of Apuleius’ *The Golden Ass*, from the reception of this novel in the early Renaissance up to the present day. The rigid allegorical readings of Apuleius’ novel represented by for instance Fulgentius, and more importantly by Beroaldo, which had been the first links in a sustainable chain of receptions, have in the course of time been replaced by other, equally influential chains of receptions in modern times. These new chains of receptions have each offered new approaches to the perennial problems that confront the reader of Apuleius’ novel, and opened up ever more layers of interpretation. In this essay it is argued that ‘allegory’ should not be dismissed completely: A softer form of allegory, allegory as a function of reading, that is to say, keeping an open eye for ‘allegorical moments’ in *The Golden Ass*, on the one hand may enrich our interpretation of this text, and on the other hand does justice to the cultural and spiritual context of the era in which it was written. In an Appendix two different sets of woodcuts, both from around 1500, are shown to represent two different approaches to *The Golden Ass* already in early modern times.

MAAIKE ZIMMERMAN is (retired) senior lecturer of Latin Language and Literature at the Classics Department of the University of Groningen (Netherlands). She has been the leading editor of *Ancient Narrative* from its foundation in 2000 up to early 2009. At present, she is preparing a text edition of Apuleius’ *Metamorphoses* for the *Oxford Classical Texts* series. She has been the leader of the ‘Groningen Commentaries on Apuleius’ (GCA) research group that since 1977 has published a series of commentaries on individual books of Apuleius’ *Metamorphoses*. Her own publications include: M. Zimmerman, *Apuleius Madaurensis, Metamorphoses: Book X. Text, Introduction and Commentary*, Groningen: Egbert Forsten, 2000.

To Reason and to Marvel: Images of the Reader in the *Life of Apollonius*
JEAN-PHILIPPE GUEZ

This paper addresses the problem of the fictional or referential status of Philostratus' *Life of Apollonius*, by asking what kind of reading approach the book itself represents and values. In the narrative, two opposite cognitive attitudes stand out as possible models for the reader: a critical, rationalist approach on the one hand; a juvenile attitude of amazement, on the other. While valuing them both, the text also illustrates the dangers of each (excessive naivety, excessive suspiciousness), thus suggesting their complementary character. The specific challenge of this book lies in its asking for a skilled and sophisticated reader who can, at the same time, suspend his own judgment and give in to the performative strength of the text.

JEAN-PHILIPPE GUEZ is Maître de Conférences at the University of Poitiers. He has published several articles on the construction of the hero character and the manipulation of stereotypes in the ideal Greek novel ('Les romans grecs et le romanesque', *Lalies* 23, 2003 ; 'Homme tyrannique, homme royal dans le roman de Chariton', in B. Pouderon (ed.), *Passions, vertus et vices dans le roman ancien*, Lyon, 2009). His current research focuses on the relationship between magic, rhetoric and sophistic, as exemplified by Philostratus' *Life of Apollonius*.

Hating Homer, Fighting Virgil: Books in Augustine's *Confessions*
VINCENT HUNINK

The *Confessions* of Augustine are not often associated with the genre of the 'fictional' novel. However, as a first person narrative with dramatic action, and interesting minor characters, the book can actually be analyzed in terms of an ancient novel. The paper first studies these and other points of similarity between the *Confessions* and the ancient novel. The second part zooms in on books and texts in the *Confessions*. Augustine has some strikingly negative comments on Homer and Virgil. But some books appear to have deeply influenced him at turning points in his life: Cicero's *Hortensius*, the *Life of St. Anthony*, and *The letters of St. Paul*.

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