

Abstracts

Text Networks

DANIEL SELDEN

Since Huet, modern study of the “ancient novel” has centered on single-authored texts such as Khariton’s *Kallirhoē* or Hēliodōrus’ *Aithiopika*, which more closely resemble the modern novel insofar as they plausibly descend from a single archetype. These, however, were not the most popular pieces of prose fiction in Late Antiquity. More widely disseminated, and arguably more typical of their period, are what we might call “text-networks”, i.e., the vast corpora of compositions known today as the Alexander Romance, Barlaam and Joasaph, the Life of Ahiqar, Kalīlah wa-Dimnah; pseudepigrapha such as the Enoch corpus, including many of the narratives—canonical as well as apocryphal—of the various Judaic (e.g. Hebrew, Samaritan, Aramaic) and Christian Bibles. Often disparate exemplars of such texts are assigned a putative author such as “Callisthenes” or “Moses”, but such names affixed to the head or colophon of the manuscripts do not have the same “author function” as “Virgil” or “Kallimachus” or “Loukianos”—if anything, they are much more like the ascription “Homer”. Not unlike the Homeric poems, in fact—though here we are dealing primarily with scribal culture—these texts have no known “author” and clearly do *not* descend from a unique source. Rather, they exist only as a multiplicity of different versions, in a wide variety of different languages, retailored to fit a host of different cultural contexts; as we find them, the manuscripts were diffused (always in a multiplicity of directions) over much of the Asian-African-European land mass, and were in constant (re)production from ca. 450 BCE to ca. 1500 CE. One way to describe them would be as “translations without an original”, which is precisely the sense of the Middle French *romans* in the works of, among others, Chrétien de Troyes, who constantly refers us to a definitively lost (i.e., obviously non-existent) Latin “source”. That the appreciation of such “text-networks” has been relegated to the margins of the modern study of the “ancient novel” clearly has more to do with our own difficulties in discussing texts that lack a single author or a definitive form

than with the realities of their popularity or historical diffusion. With this in mind, the paper offers an introduction to the study of the “text-network” as a characteristic and central type of Hellenistic world literature, with the aim of introducing both greater generic precision as well as a set of critical strategies that are better suited to the study of these literary phenomena.

Daniel L. Selden is Professor of Literature at the University of California, Santa Cruz. With Ralph Hexter has is author of *Innovations of Antiquity* (1992), and has written widely on Greek, Roman, Egyptian, Iranian, and Old Ethiopic literatures of the Hellenistic period.

‘My soul, consider what you should do’:
Psychological Conflicts and Moral Goodness in the Greek Novels
SILVIA MONTIGLIO

This article examines the purport of conflicts concerned with ethical goodness, as opposed to purely emotional conflicts (“what is the right thing to do?” rather than just, “what pleases me most?”), in the Greek “ideal” novels. It argues that each novel makes idiosyncratic uses of such conflicts in accordance with its narrative techniques and thought-world, that is, the set of values, moral, philosophical and theological, which underlies the characters’ behavior and structures the plot.

Silvia Montiglio (PhD École des Hautes Études en Sciences Sociales, Paris) is professor of Classics at Johns Hopkins University (USA). Her publications include *Silence in The Land of Logos* (Princeton University Press, 2000), *Wandering in Ancient Greek Culture* (The University of Chicago Press, 2005) and a number of articles on various subjects, among which Apuleius.

An Ass from Oxyrhynchus:
P.Oxy. LXX.4762, Loukios of Patrae and the Milesian Tales
REGINE MAY

This paper discusses text and authorship of *P.Oxy. LXX.4762*. The papyrus, portraying a woman kissing a donkey, seems to portray a sexually explicit scene similar to that between Lucius turned ass and the matron known from Apuleius *Metamorphoses* 10,21 and *Onos* 51. Although it is in some ways

very close to both these scenes in choice of words and content, important discrepancies indicate it is probably not a fragment of the lost Greek original by “Loukios of Patrae”, but more likely a prosimetric Milesian Tale by Aristides of Miletus. The relationship between novel and Milesian Tale may need to be reassessed.

Regine May is Lecturer in Classics at the University of Leeds. She has published *Apuleius and Drama. The Ass on Stage*. Oxford 2006, as well as articles on women and medicine in the ancient novel, and the prologue of Apuleius’ *Metamorphoses*. Current research includes a translation and commentary on Apuleius *Metamorphoses I* for Aris & Phillips.

Different Drinking Habits:
Satirical Strategies of Self-fashioning in Antonine ego-narrative
WYTSE KEULEN

This paper aims to explore two contemporary Latin ego-narratives, Gellius’ *Attic Nights* and Apuleius’ *Metamorphoses*, in a synchronic cultural perspective. Through contextualisation we can gain a clearer perspective on the distinctive impetus behind Apuleius’ and Gellius’ shared literary strategies of self-promotion, which are indebted to Satire (assuming various roles, personae). Apuleius and Gellius, possibly former fellow-students at Athens, both employ a satirical disjunction between their role of author/narrator and of their younger self (‘the curious student’), which creates a satirical ‘lens’ through which contemporary phenomena are ironically refracted, in a similar spirit to Lucian. Their satirical role-playing reflects the context of the symposium, which represented the contemporary space for elite communication and mockery of rivals. Against the antagonistic cultural background of the Antonine age, Apuleius’ and Gellius’ contrasting ego-narratives can be read as symbolical expressions of two distinctive ideological stances, reflecting contemporary cultural and ideological polemics on a literary level. In terms of behaviour at the symposium, Gellius’ cultural programme claims to offer the paradigm for correct, modest, and social conduct, in contrast with eccentric and drunken Platonic and Academic philosophers whose verbose rhetoric and immodest performances offend the rules for correct sympotic behaviour. On a deeper level, then, *Metamorphoses* versus *Attic Nights* stand for two contrasting *bioi*: Apuleius the religiously inclined Platonist versus Gel-

lius the admirer of Republican moral authority, who has a taste for Xenophontic ethics and makes fun of Platonists.

Wytse Keulen currently teaches Latin at the Universities of Rostock and Potsdam. His commentary on Apuleius' *Metamorphoses* Book I (Groningen Commentaries 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). He is organiser of a new international commentary project on the *Isis* Book of Apuleius.

libellus non tam diserte quam fideliter scriptus?

Unreliable Narration in the *Historia Augusta*

DENNIS PAUSCH

The primary question in considering the so-called *Historia Augusta* (late 4th/early 5th century) usually is the reliability of its account of the historical events of the second and third centuries AD. Thus the numerous contradictions and obviously fictional elements in this text have traditionally been understood as a sign of the author's incompetence or lack of skill. By contrast, the present paper aims at presenting these elements as part of a deliberate strategy that employs inter alia devices of 'unreliable narration', in order to produce a *frisson* of uncertainty in the reader and to demand a more active and discerning kind of reading. Pointing out the parallels to forms of narrative uncertainty in the ancient novel, especially in Heliodorus' *Aithiopika*, it is finally possible to draw some conclusions about a common audience of both genres in late antiquity.

Dr. Dennis Pausch is 'Akademischer Rat auf Zeit' at the 'Institut für Altertumswissenschaften' of the 'Justus-Liebig-Universität Gießen'. Recent research: 'Livy and His Reader' – a study on textual strategies in *ab urbe condita* and their impact on the communication of historical knowledge.

Relevant publications:

Pausch, D. 2004. *Biographie und Bildungskultur. Personendarstellungen bei Plinius dem Jüngeren, Gellius und Sueton*, Berlin: de Gruyter 2004.

- Pausch, D. 2007. 'Der Philosoph auf dem Kaiserthron, der Leser auf dem Holzweg? – Marc Aurel in der Historia Augusta', *Millennium-Jahrbuch* 4, 107-155.
- Pausch, D. 2008. 'Der aitiologische Romulus. Historisches Interesse und literarische Form in Livius' Darstellung der Königszeit', *Hermes* 136, 38-60.