

## Preface and Acknowledgements

This volume presents a collection of thirteen papers from the Fourth International Conference on the Ancient Novel (ICAN 2008), which was held in Lisbon at the Fundação Calouste Gulbenkian from July 21 to 26, 2008. *The Ancient Novel and the Frontiers of Genre* reflects entirely the spirit and the general theme of the Conference, and is intended to convey the idea that both the novel as a literary form and scholarship on the ancient novel tend to mature and advance by crossing boundaries that older forms regarded as uncrossable. The papers assembled in this volume include extended prose narratives of all kinds and thereby widen and enrich the scope of the novel's canon. The essays explore a wide variety of texts, crossed genres, and hybrid forms, which transgress the frontiers of the so-called ancient novel, providing an excellent insight into different kinds of narrative prose in antiquity.

This volume, as the previous ones, is the product of devoted work over several years by many people. I would like to express my deep gratitude to those who have contributed to bring about this publication. My sincerest thanks go in first place to my fellow editors for their generous support and responsible contributions in producing and preparing this book as well as for their help in proof-reading.

A special word of recognition is also due to the contributors for their patient collaboration and accurate reviewing of the papers. I extend my gratitude to my colleague from the University of Coimbra, Prof. Dr. José Oliveira Barata, for bringing to my attention the painting of the anonymous Flemish artist that provides the front cover for this volume. I'm also indebted to Ms. Emmanuelle Grosjean for authorizing the reproduction of this image that forms part of the *acquis* of the Artistic Collections of the University of Liège. Maaïke Zimmerman deserves many thanks for preparing, with enduring sense of cooperation and proficiency, the index of this volume. I address to Roelf Barkhuis my sincere feelings of appreciation for his constant kindness and scrupulous work of preparing the volume for print and publishing it in due time. Ms. Nynke Tiekstra also deserves a special mention for her accurate and fine work in designing the book's front cover.

Last but not least, at the basis of this overall project is Fundação Calouste Gulbenkian to which we express our heartfelt gratitude.

Marília P. Futre Pinheiro  
June 2014