

# Abstracts

DISKIN CLAY†

## Lucian's Philosophical Island

This is a study of the longest episode of Lucian's *True History* - his first person narrative of his seven month stay on the Island of the Blest (*VH* 2.4-28). I seek the background of this striking narrative in the Homeric tradition of the Elysian Field and the Hesiodic tradition of the Islands of the Blest. It is not until Horace's *Epode* 16 that the Field and Islands are combined. In the age of Marcus Aurelius the Elysian Field is located on Lucian's Island of the Blest somewhere at the ends of the earth. Lucian's narrative has other striking features: it is a 'Voyage philosophique' in that not only poets and heroes inhabit the island he discovers and invents, but philosophers as well. Philosophers are notorious in Lucian's 'Satirical Sketches,' but none of his writings are crowded by so many philosophers as in his *True History*. I seek Lucian's principle of inclusion of some philosophers and rejection of others in his choice of the company he would find most congenial at the symposium we are assured that he himself will join in the afterlife.

HEINRICH KUCH

## The Pillars of Hercules:

## The Genre Understanding of the Utopian Novel

According to established opinion, the ancient novel is principally represented by the adventure and love romance of the Chariton model and the realistic texts written by Petronius and Apuleius. But there are reasons to integrate the so-called utopian novel into the novel genre, too. The utopian novel has the distinctive characteristic of the adventure and love novel: fictional, non-mythical events in extended prose narrative. Moreover, common motifs and issues show a lot of intersections in both types of the novel. It should be accepted as a sub-genre without disregarding its differences.

BENJAMIN HALLER

Homeric Parody, the Isle of the Blessed,  
and the Nature of *Paideia* in Lucian's *Verae Historiae*

The Isle of the Blessed episode in Book 2 of Lucian of Samosata's *Verae Historiae* references themes of ethnicity and Hellenism to explore the role of non-Greek Easterners in the literary culture of the Second Sophistic. The existence of parallels between the treatment of Lucian's Syrian origins in semi-autobiographical contexts like the *Somnium* and *Bis Accusatus* and the representation of the ethnicity of literary figures like Homer in the Isle of the Blessed in the *Verae Historiae* serves to legitimize Eastern authors such as Lucian who write in Greek and travel the rhetorical circuit. Through these parallels, Lucian intimates that the multicultural and polyglot background of such individuals is an asset, rendering them especially adept at manipulating the "carnival of genres" subsisting in dialogue with one another in Second Sophistic seriocomic prose.

VALENTINA POPESCU

Lucian's *True Stories*: Paradoxography and False Discourse

Literary genres designed for instruction (*didaskalia*) often incorporate wonder-writing (paradoxography) to produce pleasure and enthrallment (*psychagogia*), thus compromising the truth and their educational value. In *True Stories*, Lucian mimics the paradoxographical discourse in its vocabulary, style, motifs, and mannerisms, yet introduces his material as pure fiction. I argue that Lucian claims the right to a new type of narrative, one that offers the audience not just the pleasure of marvelous stories, now avowed lies, but also instruction, through the opportunity to reflect (*theoria*) on the transformation of the old canons and to reposition oneself within the system of literary values.

ROGER BECK

The Adventures of Six Men in a Boat: the Astral Determinants  
of a Maritime Narrative in the *Anthologies* of Vettius Valens

In discussing critical times and periods Valens tells a story of a sea storm, shipwreck averted, and pirates evaded (*Anth.* VII.6 Pingree). From the horoscopes of the travelers he extrapolates six numbers that furnish the *logos* behind the *my-*

*thos* and reveal why the travelers were fated to undergo their adventure. The paper offers an analysis (form, content, authorial intent) of Valens' brief story as a contribution to the study of the art and practice of narrative in the Eastern Mediterranean littoral of the second century CE. In particular, I shall focus on the 'world' that is 'mapped' by the telling of the story. The 'world' in this instance is demonstrably as vast as the story is slight, in fact nothing less than a cosmos of earth, heavens, and time.

HENDRIK MÜLLER-REINEKE

Facts or Fiction? The Fruitful Relationship  
between Ancient Novel and Literary Miscellany

Contemporaneously with the ancient novels, miscellanistic writings became popular that combined elements of education with entertainment. Authors like Aelian or Aulus Gellius might be characterized as less productive in terms of originality, still they served the literary taste and needs of the reading public. Their collections of historical facts are a repository of longer literary sources and served as a stone pit for other genres. In this paper the fruitful relation between these two literary forms is examined by looking at general agreements in form and content, and among others at Apuleius as an author who engaged in both genres.

GRAMMATIKI A. KARLA

Isis-Epiphany in the *Life of Aesop*: a Structural Analytic Approach

The paper offers a structural analysis of the first nine chapters of the *Life of Aesop*, here viewed as an organic whole consisting of three sub-parts. The central section is the scene involving the epiphany of Isis, during which Aesop acquires his voice (chapters 4-8), whilst chapters 1-3 and 9 provide the frame for this miracle. I argue that the introductory narrative of the *Life* is structured around the goddess Isis, who is the motivating agent for the entire plot, and that the author skillfully uses religious elements from the worship of Isis, in order to establish a firm connection between Aesop and Isis and the texture behind the narrative of the introduction.

REGINE MAY

## Medicine and the Novel: Apuleius' Bonding with the Educated Reader

Ancient medicine in the Greek novels functions as an indication of their protagonists' superiority over their antagonists, through the employment of the latest medical theories to their advantage. This serves as a bonding mechanism with the educated reader. In the Latin novels medicine is used to display sophistic aspirations and failings in the novels' anti-heroes. Encolpius' gullibility shows in his inability to distinguish medicine and charlatanry. Apuleius, who in his other works displays considerable interest in and knowledge of contemporary medicine, uses his readers' knowledge to indicate that Lucius, who prides himself of being a *pepaideumenos*, is shown to be uneducated and lacking even widely known medical knowledge.

NICOLAS BOULIC AND FRANÇOISE LÉTOUBLON

## Pirates in the Library

When one tries to track down the origin of the various themes and topics appearing in the ancient novel, especially the Greek novels, many influences can be pointed out, since those novels tend to be conceived both as original tales and as very style-conscious literary artefacts. The novelists are both story-tellers and performers in the field of literature, often alluding to prose and poetry written long before theirs (see Hägg 1983, 87-89 and Létoublon 1993, 1-13). What we would like to show in this paper is how the Greek novels have taken hold of a very precise topic — pirates and piracy — and have transformed it into an erotic metaphor for the rapture of love, under the double influence of Menander and of some poems compiled in the Anthology.

LORETO NÚÑEZ

Liminal Games: Fluidity of the *Sphragis* of a Novelist

The focus of this study is a particular feature of the beginnings and endings of the completely preserved Greek novels called the *sphragis* or the authorial signature. The *sphragis* has several functions (identification, appropriation, authentication...), and different forms (separate prologue, dialogue, an already fictional introduction...).

The liminal *sphragis* has various bifurcation characteristics analyzed here: it has a borderline position between ‘reality’/frame and ‘fiction’/narrative, it is a communicative space between author/narrator and reader/narratee, it shows inter-generic shifting and oscillation between orality and writtenness.

This crossroads contributes to the constitution of an authorial figure, constantly changing its *persona*, intertwining it with the narrative voice, sealing one characteristic of the new polymorphic genre: its protean novelistic author-narrator.

ANGELO CASANOVA

Tombs and Stables, Roofs and Brothels, Dens and Raids  
in Lollianos’ Fragments

The few surviving fragments of Lollianos’ *Phoinikika* enable us to understand that it was a collection of unusual adventure stories, narrated in a rapid and unadorned style, but always astonishing and sometimes shocking. In this paper I make a short presentation of the five major episodes (one from P.Oxy. XI 1368 and four from P.Colon. inv. 332), paying close attention to the indications that we find in the texts about the places and settings in which the action occurs. This will enable me to clarify some details of the story and to present about ten new supplements to the Greek text, which may give some contribution to a better comprehension of the fragments themselves.

FOTINI HADJITTOFI

Erotic Fiction and Christian Sexual Ethics  
in Nonnus’ Episode of Morrheus and Chalcomede

The extensive episode of Morrheus and Chalcomede, which covers books 33-35 of Nonnus’ fifth century epic, the *Dionysiaca*, has almost all the ‘ingredients’ of a novel. This paper emphasises the way Nonnus re-formulates, adapts, and subverts novelistic themes throughout this episode, thus showing the gap between contemporary sexual ethics, where perpetual female virginity is glorified, and the ideology of marriage that drives the plots of the earlier erotic novels. The empowerment and masculinisation of the devoted virgin, Chalcomede, and the corresponding powerlessness and feminisation of the male hero, Morrheus find parallels (and, in the final scene, perhaps also inspiration) in Christian texts.

JIRÍ ŠUBRT

Hagiographic Romance:  
Novelistic Narrative Strategy in Jerome's Lives of Hermits

The aim of this paper is to analyze the specific narrative technique used in Jerome's *Life of Malchus the captive monk* and to demonstrate that the Roman Church father intentionally employs some narratological devices in order to present the moral ascetic message. Special attention is given to work with two types of narrators, with narrative levels, and to the role of the motif of curiosity as the initializing mechanism of the secondary narration. The analysis of these narrative techniques reveals that the novelistic elements function not only as an 'external romantic setting' (Cf. Coleiro 1957, 171), but that they are also an essential part of the author's narrative strategy.