

Introduction

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The eleven papers in this volume were delivered on 30-31 May 2011 at the 6th *RICAN (Rethymnon International Conference on the Ancient Novel)* and represent interpretations on the subject 'Holy Men and Charlatans in the Ancient Novel.' Of the canonical five Greek novels Longus, Achilles Tatius, and Heliodorus receive major attention, while Chariton and Xenophon of Ephesus appear in cameo roles. The Greek fringe novelists, Lucian, Philostratus, the anonymous author of the *Life of Aesop*, and several Christian writers play major roles here. Of the three Latin novelists, Petronius and Apuleius are studied, and the anonymous *Historia Apollonii* slighted. Holy men and charlatans are especially important in the writers highlighted in the volume.

Ken Dowden's essay, 'Kalasiris, Apollonius of Tyana, and the Lies of Teiresias,' opens this *Ancient Narrative Supplementum*, and he notes that the authority of the author or narrator are often difficult to establish, Kalasiris and Apollonius being the examples he will deal with. While Kalasiris does not always tell the truth, his stories are highly entertaining (for what more can a reader ask?) and delivered gratis (unlike the fees charged by some holy men) to his immediate audience, which in turn values the authority in his narrative. Dowden discusses how and when Kalasiris derives that authority, compares it with the authority that Artemidorus gives to figures in dreams, and then compares Kalasiris with Apollonius, always careful and mindful to place holy men of all stripes along a spectrum from reliable sources to voodoo artists.

'In the Small World of the Holy Man: a Small Beginning in the *Satyrica*,' Gareth Schmeling considers the only holy man in the *Satyrica*, Serapa, who is mentioned briefly in the *Cena* at 76,10-77,2. It is well known that Trimalchio is exceedingly superstitious, but, interestingly, not when making important decisions where others would consult a holy man, but only when he can make a show of it at his dinner theater. He appears to be duped by Serapa's pronouncement that he should retire from active participation in everyday business and that he will

live another thirty years, when in fact Trimalchio uses Serapa's authority to support decisions he has already made, and to reassure his business partners and creditors that he is going into semi-retirement and not into bankruptcy.

Costas Panayotakis' 'Encolpius and the Charlatans' focuses on imposters in the *Satyrica*. In one way or another all the characters in this novel are imposters or charlatans, even the narrator Encolpius who is the older *auctor* of a younger *actor*. Petronius nowhere puts in an appearance in his own novel: everything in the *Satyrica* is fiction. In a novel full of so many imposters Petronius takes great care to ensure that the charlatans entertain the reader and do not attract undue censure. Encolpius *actor* constantly fails: as imposter, lover, and guest at the *Cena*; the older, wiser Encolpius *auctor* confesses his past sins without apologizing or fearing reproof.

In 'Cleitonon the Charlatan' Ian Repath expands on the theme of charlatans as the lowest order of holy men by using charlatancy almost as a device to nuance a narrative which has a structure of story within story: 'Scholars have focused on the authorial games being played ... I want to shift the focus to the question of Cleitonon's awareness of the structure and interconnectedness of his narrative.' Repath cites many examples of Cleitonon's narrative which lead the reader to doubt that he can make sense of it, particularly when he fails to connect cited works of art and their mythical motifs with his own story: 'If Cleitonon's own story were told by someone knowledgeable ... But ... it is told by a young man keen to impress with what he does not realize is a misreading of ... the meaning of his own story.'

Ewen Bowie's 'A Land without Priests? Religious Authority in Longus, *Daphnis and Chloe*' discusses the absence of institutionalized community religion plus its priests in Longus, whereas in the other four Greek novels priests or priestesses are present. The reason for this is that some rural cults ran themselves and were thus different from the religious features of *polis* life. The only character who might be described as a holy man is Philetas, who has a very close relationship with Eros who watches over him. The narrator of the story relates how the shadowy *exegetes* in the preface explained the paintings in the nymph's grove, but the *exegetes* who creates the four books of the novel is not an authoritative person and perhaps even a charlatan. So the shadowy figure explaining the paintings might also be shady, and thus descriptions of the rural scenes leave the reader with an unreal world.

In 'Fickle Coloured Religion: Charlatans and Exegetes in Apuleius' *Metamorphoses*,' Ulrike Egelhaaf-Gaiser comments that '... Apuleius' novel is a satirical reflection of the religious market place of the 2nd century ... a colourful

kaleidoscope of magical sibyls and necromancers, exotic prophets and astrologers, Cynic pseudo-philosophers and orgiastic mendicant priests.’ Her expression ‘religious market place’ is most felicitous, and she examines it in two episodes: the Chaldean Diophanes and his oracular responses (2,12-2,14) and the Syrian mendicant priests (8,24-9,10). In both cases the holy men sell their predictions or oracles for a huge profit, and the larger the profit, the less the prediction is worth. And the less it is worth for telling the future, the better it is at entertaining. And a review of the material in these two episodes shows that religious divination and literary entertainment are intertwined.

Ilaria Ramelli’s ‘Lucian’s Peregrinus as Holy Man and Charlatan and the Construction of the Contrast between Holy Men and Charlatans in the *Acts of Mari*’ is a study in polarity which discusses how Lucian can portray Peregrinus as a charlatan, while for a short time the Christians view him as a holy man. But then the Christians are simple people of whom one can take advantage. Lucian has a balanced view toward Christianity: there are aspects he likes and other he does not, and traits of these two views come together in the one character Peregrinus. In the *Acts of Mari*, however, the Christians are seen putting forward only holy men, while the official representatives of the non-Christians (pagans) present only charlatans.

In his ‘Holy Man or Charlatan? The Case of Kalasiris in Heliodorus’ *Aithiopia*,’ Alain Billault examines the last of the three priests to aid Charikleia and Theogenes, this time on their travels to Ethiopia. This is a sympathetic reading of Heliodorus’ characterization of Kalasiris: husband; father; man of conscience; if he is a charlatan, he is so only to help others; because he cannot understand everything, he makes and realizes his mistakes; in the final analysis, he is just a man who uses whatever tools are at his disposal to aid others – even if this includes mendacity.

In the paper ‘Apollonius of Tyana as Proteus: *theios anēr* or Master of Deceit?’ Paschalis settles the position of Proteus vs. Apollonius: ‘Based on the difference between the Homeric account and Philostratus’ reading of it, it is perfectly clear that Apollonius is not another Proteus ... Philostratus enters into a contest with the Homeric model and re-writes it ... Standing before Domitian [Apollonius] asserts his freedom and refuses to conduct Protean transformation ... The only bodily transformation acceptable to Apollonius consists in the passage from early life to the beyond ...’

Mario Andreassi in his paper ‘The *Life of Aesop* and the Gospels: Literary Motifs and Narrative Mechanisms’ lays out the narrative structure of Aesop’s life and finds surprising similarities to that of Jesus’ – no attempts are made to find a

relationship of dependence between texts, or of religious implications. Nevertheless Andreassi finds much common ground upon which the two narrative accounts rest. The authors of the *Life of Aesop* and of the gospels sought to put the life of their protagonist in a narrative context known to the public: they seem to have the same literary model.

The last paper in the volume deals with a text which is little known among novel scholars and which Daniel Caner calls ‘the last great example of the ancient novel,’ but J. R. Morgan replies ‘Maybe not’ In ‘The Monk’s Story: the *Narrationes* of pseudo-Neilos of Ancyra’ Morgan takes up this unfamiliar narrative and dedicates it ‘to Swansea City AFC, who won promotion to the English Premier League’ To St. Neilos of Ankyra († c.430) the *Narrationes* are ascribed, but any Neilos will probably do, and Morgan focuses on its narrative qualities. The primary narrator is never named and looks back on his experiences, and the same person appears at an earlier time as a participant in events (like Encolpius and Lucius). The action takes place in the Sinai where the good monks are attacked by human-sacrificing barbarians. And so on. Morgan provides an analysis of the structure and also the evidence used to support the idea that the author of this text knew Achilles Tatius. Also he adds evidence that our author might have known the *Metamorphoses* of Apuleius. So that we all might enjoy the book, F. Conca in 1983 produced a Teubner edition.