

Abstracts

KEN DOWDEN

Kalasis, Apollonios of Tyana, and the Lies of Teiresias

Kalasis' authority is fundamental to the understanding of Heliodoros' *Aithiopia*. Though some narratives may be open-ended or resist 'a single "theological" meaning' (Barthes), others do not. The Prophet is a type that is well-suited to impose a definitive view (Teiresias does not lie), however corrupt or fraudulent some real-life specimens (and their narrative reflections) may be. Kalasis should be seen as a version of Philostratos' Apollonios of Tyana, with whom he shares so many features – as Heliodoros in effect reworks and geographically transposes Philostratos. If Kalasis seems deceitful at times, if he plays a role to suit particular audiences, then that is because he is on a different epistemological level, a Platonic level, and he has a better understanding of (Socratic) irony than Apollonios. Nor is he seeking personal profit from his descent into the Greek world.

GARETH SCHMELING

The Small World of the Holy Man: a Small Beginning in the *Satyricon*

Though it has often been observed that Trimalchio is exceedingly superstitious (e.g. 39,8), in many of the major decisions he makes in his life (37,3 choosing a wife; 76,8 building a house; 76,3-8 traveling and building ships) Trimalchio does not seem to have consulted an astrologer. When he does finally admit that he conferred with an astrologer, a holy man named Serapa (76,10-77,2), he uses Serapa's predictions, as he had used his own frequent boasts about millions of HS here and there, to reassure his investors and creditors.

COSTAS PANAYOTAKIS

Encolpius and the Charlatans

Despite his long-standing experience in deceiving people, Encolpius the protagonist of Petronius' *Satyricon* is shown to be unable to realise the significance

of both the linguistic and the non-verbal adverse signs that Encolpius the narrator subtly inserts in his account of the first encounter of his younger self with the self-proclaimed priestess of Priapus, Oenothea. Encolpius the protagonist, in his elevated delusions about the life-style he leads, is too easily impressed by the age and words of old women, which he takes to be a sign of authority and power. His credulous nature squares with Petronius' intention to reveal Encolpius' inadequacy in his attempt to be a successful impostor. Petronius uses his protagonist not only as part of his narrative strategy to create humour for his readers at the expense of the hero himself, but also as a way of preventing any explicitly ethical condemnation of the impostors.

IAN REPATH

Cleitophon the Charlatan

In the initial scene of *Leucippe and Cleitophon*, the anonymous narrator meets Cleitophon in front of a painting. Not only does this suggest that the latter might be a knowledgeable interpreter, but the younger man claims knowledge in terms of understanding the power of Eros, as demonstrated by the painting. However, his narrative betrays the fact that he does not seem to have much awareness of the structure of his own story, since he appears unable to make the obvious connections between the contents of the paintings he encounters and what happened to him. His comment about suffering because of Eros means that he claims more knowledge of divine workings than he can have and, more importantly, implies that his understanding of his story is fundamentally faulty.

EWEN BOWIE

A Land without Priests? Religious Authority in Longus, *Daphnis and Chloe*

Noting the absence of priests and institutionalised cult from *Daphnis and Chloe's* world, I review several of its characters' claims to be seen as priests, holy men or purveyors of religious truths. Philetas is the only strong candidate within the narrative, but I then scrutinise the shadowy *exegetes* who, the narrator claims, explained to him the painting in the nymphs' grove. I conclude both that the novel's whole universe, with rural divinities more closely involved in human lives than gods in other novels, should be seen as this *exegetes'* creation, and that his lack of credentials makes him an untrustworthy source, undermining any expectation that the narrative presents a real or credible world.

ULRIKE EGELHAAF-GAISER

Fickle Coloured Religion:
Charlatans and Exegetes in Apuleius' *Metamorphoses*

The article argues that the charlatans' prophecies in the *Metamorphoses* offer 'show-cases' to past and future events, by means of which the *Metamorphoses*' complex narrative structure becomes transparent. Thus, religious divination and literary interpretation are consistently intertwined, the charlatans even elevated to model exegetes with authorial qualities. However, since the skills of these exemplary interpreters are promptly challenged by vying voices, these literary characters do have a highly ambivalent interpretive potential that oscillates between reliable and entertaining qualities. This point will be illustrated by the examples of the Chaldean Diophanes and the Syrian mendicant priests.

ILARIA L.E. RAMELLI

Lucian's Peregrinus as Holy Man and Charlatan and the Construction
of the Contrast between Holy Men and Charlatans in the *Acts of Mari*

In Lucian's *Peregrinus*, this personage is represented both as a holy man and as a charlatan, from two opposite points of view: the former that of the Christians, the latter simply that of the non-Christians. Lucian had no apologetic agenda, being uninterested in embracing a religious position for or against Christianity (whose complexity did not escape him: most Christians were simple, but Christianity was also presenting itself as a philosophy). The Christian redactor of the *Acts of Mari*, instead, intended to discredit official representatives of non-Christian religions, especially 'pagans,' as charlatans, to have his hero stand out, with his collaborators, as the apostle of the only true religion and thereby 'holy man.'

ALAIN BILLAULT

Holy Man or Charlatan? The Case of Kalasiris in Heliodorus' *Aithiopika*

Kalasiris is a controversial figure in the novel of Heliodorus. His honesty is frequently questioned and he is often described as a charlatan, not as a holy man. This paper resorts to ancient Greek texts by Herodotus, Euripides, Plato, Demosthenes, Lucian, and Philostratus which deal with holiness, charlatanism and religious men to approach his case. Kalasiris is first a genuine priest in Memphis. Then he becomes an exile and meets Theagenes and Charikleia. To protect them at all costs, he sometimes acts as a charlatan. His charlatanism is neither selfish

nor all-powerful. He is a religious man who is not devoid of the shortcomings of a human being. He is a complex character in a complex novel.

MICHAEL PASCHALIS

Apollonius of Tyana as Proteus: *theios anēr* or Master of Deceit?

Philostratus re-interprets the identification of Apollonius with the Homeric sea-god Proteus (*VA* 1,4) by entering into a contest with Homer and correcting original features and later associations. The Philostratean Apollonius is ‘impossible to catch’ (κρείττων τοῦ ἀλῶναι) but he is not a sorcerer (γόης). He remains a free person though imprisoned by Domitian, refuses to conduct Protean transformations as requested by the emperor, and argues that the true prison is the human body where the immortal soul is jailed. His teaching has a transforming effect on the inner self of his fellow-prisoners. The only bodily transformation acceptable to Apollonius consists in the passage from earthly life to the beyond, a transfiguration consisting in ascension to heaven.

MARIO ANDREASSI

The *Life of Aesop* and the Gospels:
Literary motifs and narrative mechanisms

Many literary motifs and narrative mechanisms reveal the surprising common ground upon which the *Life of Aesop* and the Gospels rest, and contribute in defining the exceptional characteristics of the protagonists. Similarities in narrative structures of the biographies of Aesop and Jesus certainly do not mean textual interdependence, but they do lead to the thesis that the authors of the *Life of Aesop* and the Gospels aim, where possible, to place the life of the protagonist in a literary and narrative context known to the public: once again the *Life of Aesop* shows it belongs within a wider and consciously literary production.

JOHN MORGAN

The Monk’s Story: the *Narrationes* of pseudo-Neilos of Ankyra

The *Narrationes* attributed to St. Neilos of Ankyra purports to be an account by a solitary monk of Mount Sinai of an attack by Barbarians, and the loss and recovery of his son, Theodoulos. This paper analyses the text’s complex narrative structure

and polyphony of narrative voices, suggesting that it should be read as a sermon to his congregation after the narrator's restoration to civic society in priestly ministry. The work's thematic interest in the purpose and effect of story-telling within the narrative frame acts as a commentary on its own procedures and intended reception. However, its intertextual relationship with fictional texts, particularly the novel of Achilleus Tatius, destabilises a simple reading of the *Narrations* as praise of the eremitic life. I propose to read it instead as a narrative of conversion from eremitic solipsism to a truer Christian vocation.