Abstracts

Ramesses II in Legend
ALAN LLOYD

With the exception of Tutankhamun, Ramesses II is the best known of all Egyptian Pharaohs, and his reign is far better recorded in monuments and textual material. He is also a Pharaoh who never disappeared from historical tradition, despite the demise of the Ancient Egyptian scripts which recorded his achievements. However, there is no surviving cycle of Ramesses legends as such. What we do have at the level of legend is a variety of texts in Egyptian, Greek, and Latin which reflect the impact he made on ancient historical consciousness. This chapter will try to identify the ingredients of this legendary tradition and the role which it played for Egyptian and non-Egyptian alike.

Narrative manipulation of Medea and Metis in Hesiod's *Theogony*
EVELIEN BRACKE

This chapter explores Medea's insertion into the catalogue of goddesses married to heroes at the end of Hesiod's *Theogony*. It argues that, rather than an afterthought on the part of the author, the passages which refer to Medea connect her and the Argonautic myth with the key themes of the *Theogony*, namely the succession myth and challenges to Zeus's supremacy, and anticipate her destructive characterisation in later literature.

Plato's *Phoinikika*: A Royal Lie in the *Republic*
FRITZ-GREGOR HERRMANN

The so-called 'Noble Lie' is a thorn in the sides of all liberally-minded readers of Plato's *Republic*, and a crux for scholars who want to make sense of the text. By reconsidering the context as well as the language of this 'enormous lie', this chapter offers a new reading and interpretation of its political, structural and

metaliterary functions on the level of the narrative developed by Socrates, on the level of the dialogue in which Socrates is engaged, and on the level of the text which the author presents to his readers, ancient and modern.

Fact and fiction in the New Mythography: 100 BC - AD 100
KEN DOWDEN

The first centuries BC and AD exhibited what may be termed the *New Mythography*, in which the ancient myths were discussed as though they were historical fact and alternative events and additional details invented for audiences that enjoyed this aesthetic. Authors supposedly invented by Ptolemy Chennos may in fact have been fully signed-up members of this culture, and one in particular, Abas (*BNJ* 46), is explored in this discussion. What emerges is a cultural context not just for Ptolemy, but also for Dio Chrysostom's *Trojan Discourse*, for Diktys of Crete and for Apollodoros the author of the *Library of Mythology*, all of whom would be working in the later first century AD. Vergil too was part of this mythologising, maybe through the work of Varro. This interference with cultural memory was valued for its learning and ingenuity, except by any who would damn it as *par' historian*, contrary to the received (hi)story.

Here's to friendship:
An overlooked pair of friends in an ancient Greek novel
KOEN DE TEMMERMAN

In this chapter, I examine representations of friends and friendship in the ancient Greek novel – a topic appropriate for this volume, I hope. Whereas according to some scholars friends and friendship are depicted fairly homogeneously and straightforwardly in this literary genre, I aim to bring out some of the subtlety and literary creativity involved. I will have most to say on an overlooked pair of friends in Chariton's novel, although I will also discuss some passages from other novels in my introductory paragraphs.

Apollo's oracle in Xenophon's *Ephesiaca*:
Reassessment of a controversial passage
ALDO TAGLIABUE

Apollo's oracle is one of the most controversial passages of Xenophon's *Ephesiaca*, both because of its textual difficulties and because of its problematic relationship with the plot. This chapter argues that this passage is not a result of the writer's incompetence, but constitutes rather a coherent piece that plays a key role in the novel, as is shown especially by its intertextual relationship with Tiresias' prophecy in *Odyssey* 11. As a result of this study, I hope that scholars will be stimulated to reassess the *Ephesiaca*'s literary pedigree as a whole, rather than criticise it for its internal narrative inconsistencies, as most scholars still do.

Les lettres dangeureuses:
Epistolary narrative as metafiction in the *Epistles* of Chion of Heraclea
OWEN HODKINSON

This chapter presents a reading of the pseudonymous *Epistles* attributed to the tyrannicide and pupil of Plato Chion of Heraclea. Agreeing with scholars who see them as a coherent narrative and as a piece of deliberate fiction – an epistolary novel – rather than as 'forgeries', it argues that in many respects it is a highly self-conscious fiction, containing several devices and features that might be labelled metafictional. While some of these are familiar from other forms of narrative, this chapter argues that the peculiarities of the epistolary form lend themselves to the creation of such a self-conscious fictional narrative, and that the author exploited the full potential of epistolary narrative in writing one of the most metafictional extant novels of antiquity.

Two Roman Imperial Narratives of Self-Construction
CHRISTOPHER GILL

This chapter explores points of comparison and contrast between two, roughly contemporary, reports of the author's upbringing and ethical education, in the autobiographical Book 1 of Marcus Aurelius' *Meditations* and Galen's two essays on the therapy of emotions, *Avoiding Distress* and *Psychological Affections*. It considers the sense in which these two writings count as narratives and the way in which they incorporate contrasting conceptions of (ethical) character-

development, in Galen's case a Platonic-Aristotelian one and in Marcus' case a Stoic one. It also discusses the sense in which the reports involve self-construction, asking how far the two narratives seem to give a truthful picture of their subjects and what conception of personality is implied in the two accounts. In both cases, it is suggested that they imply an 'objective-participant', rather than 'subjective-individualist', conception of self, in line with most ancient presentations of personality.

Longus: The Education of Dorcon
IAN REPATH

One of the structuring principles of the plot of *Daphnis and Chloe* is how the protagonists come to learn the name and the deeds of love. In book three, Lycaenion teaches Daphnis the physical aspects of the latter, after another love-rival, Dorcon, had attempted to enact them with Chloe two books earlier. The two episodes are connected by the wolf-theme, and by other thematic and also structural and verbal parallels. By comparing these episodes closely, and by reading the earlier in the light of the later, this chapter argues that Longus' narrative is more tightly constructed, with greater inter-connectedness of the elements of the plot, than previously realised. The secondary characters of Dorcon and Lycaenion, who are present in the narrative for only a few chapters each, become more important, by playing roles in untold and potential narratives which add to the complexity of the text.

Heliodorus' Charicleia and Euripides' *Hippolytus*:
Surviving *Sōphrosynē*
RACHEL BIRD

In his *Aethiopica*, Heliodorus engages with earlier Greek literature to elucidate his themes and contextualise his fiction. In this chapter, the extent to which the characterisation of Heliodorus' heroine, Charicleia, involves allusions to the *Hippolytus* will be explored. Charicleia's *sōphrosynē*, which is the virtue most valued by Heliodorus and his heroine, is represented through intertextual links to Euripides' representation of both Hippolytus and Phaedra. By focusing on two key passages from the *Aethiopica*, which clearly allude to the *Hipploytus*, this chapter will illustrate how verbal and thematic allusion to this Euripidean tragedy enriches Heliodorus' text and brings clarity and nuance to the characterisation of

Charicleia, by drawing parallels with the tragic figures without losing sight of the nature of his narrative.

Concepts and Conceptions:
Reading *Aithiopika* 10,14,7
NICOLÒ D'ALCONZO

This chapter analyses the explanation given by Sisimithres at *Aithiopika* 10.14 for Charikleia's complexion. One of the most important sentences of the whole novel presents an abstruse phrasing which editors have repeatedly tried to solve by way of emendation. I untangle the sentence by tracing its technical vocabulary back to its philosophical sources, test the competence with which it is used, and provide a couple of solutions that better align the text with the knowledge it alludes to. Concurrently, I provide an alternative explanation that leaves the text as it is and uses focalisation in order to understand it from the speaker's perspective.

Narrative and Subversion:
Exemplary Rome and Imperial Misrule in Ammianus Marcellinus
MARK HUMPHRIES

This chapter examines how, by means of a carefully constructed narrative, the fourth-century Latin historian Ammianus Marcellinus presents not so much a description of the Roman empire in his own day as a diagnosis of its ills and recommendations of how they might be cured. The analysis focuses on the historian's celebrated description of the emperor Constantius II's *adventus* to Rome in 357. It is argued here that the account is remarkably subversive, both in terms of the description it offers, and how it is embedded in Ammianus' wider narrative. Constantius had come to Rome to celebrate a victory in civil war, but Ammianus regarded such festivities as wholly inappropriate at a time when the empire was facing existential threats from across its frontiers, and his description underscores his distaste. At the same time, Constantius' unmilitary lassitude is explicitly contrasted, by means of narrative juxtaposition, with an altogether more worthy demonstration of imperial activity focused on the defence of Roman territory by Ammianus' hero, the Caesar Julian.

Niceros, Hermotimus and Bisclavret:
Werewolves, Souls and Innkeepers
DANIEL OGDEN

Petronius' famous werewolf tale (*Satyrica* 61-2) is the starting-point for an investigation into the folklore of the werewolf in the ancient world. The tale's folkloric context is reconstructed using, in the first instance, analogues from the earliest group of medieval werewolf tales, such as Marie de France's *Bisclavret*. Ultimately, it is suggested that the tale's apparatus of motifs hint at the existence of further traditional werewolf stories in antiquity. The ancient werewolf had a particular affinity for ghosts and projected souls, and his narratives exhibit structural and thematic affinities with those of the so-called Greek 'shamans.' On this basis it is contended that the association between werewolfism and shamanism well documented for the Early Modern period obtained already in antiquity.

John Stradling on life and death:
Two Latin *historiolae* from early modern Glamorgan
CERI DAVIES

This chapter discusses two Latin narrative pieces, one in prose, the other in verse, by the Glamorgan-based writer Sir John Stradling (1563-1637). The first comes from *De Vita et Morte Contemnenda, Libri Duo*, a philosophical dialogue inspired by the sixteenth-century Neostoicism of the Flemish humanist Justus Lipsius. The *fabella* it recounts, early in the second book, serves not only to illumine the work's themes but also, at least momentarily, to alleviate its seriousness of tone. The piece in verse, 'Hopkini Testamentum', a poem of thirty-seven hendecasyllabic lines, has a habitual drinker, on the point of death, delivering his 'will', and provides a striking parody of popular forms of paraenetic literature. The texts of both passages appear printed here for the first time, in hard copy, since their original publication in, respectively, 1597 and 1607.

'Hidden Authors' and Framing Narrators:
Intertextual Dialogue on Narrative Embeddedness
between Achilles Tatius and Núñez de Reinoso
LORETO NÚÑEZ

This chapter proposes to pursue Morgan's reading of Achilles Tatius through the Contean approach of the 'hidden author' who communicates with the reader behind the back of his narrator. This possibility is extended to the Renaissance rewriting of the text by Núñez de Reinoso. The question is explored as part of a more general intertextual dialogue between both texts through which the later work responds to suggestions made by the earlier one. The chapter reviews, as a point of comparison, the technique of embedding narratives in connection to the issue of the hidden author and his relationship to the narrator.

Metamorphosis of *Daphnis and Chloe* in the Far East:
Yukio Mishima's *The Sound of Waves* (*Shiosai*)
SAIICHIRO NAKATANI

Japanese novelist Yukio Mishima (1925-1970) says that he modelled his novel *The Sound of Waves* (*Shiosai* in Japanese) on Longus' pastoral romance *Daphnis and Chloe* and that he traced the plot accurately for the most part except for the omission of a middle-aged woman (i.e. Lykainion) and pirates. Apart from the similarity of the stories themselves, it is striking that the reception histories of the two works also resemble each other: they have been bestsellers in public, but have divided scholars' opinions between high valuation and disregard. In this chapter, I will therefore compare the two works mainly from two different perspectives: those of reception and comparative literature. After a brief introduction to *The Sound of Waves*, I shall first compare the history of their reception and then consider the narratives of the two works.

The Reception of Pan in Novels Ancient & Modern:
Daphnis and Chloe & *Jitterbug Perfume*
GILLIAN BAZOVSKY

Pan can pop up anywhere, and at any time. Almost two thousand years separate the goat god's epiphany and award of a temple in *Daphnis and Chloe* from his more racy role in *Jitterbug Perfume*. In Tom Robbins' comic novel, this most physical of deities, unable to survive the onset of Christianity, suffers the indignity of gradual invisibility, eventually becoming recognisable only by his distinctive effluvium. By comparing Pan's treatment in the two novels, this chapter attempts to offer some new insights about his function in these very different fictional worlds and their religious landscapes.