

Abstracts and Autobiographical Notes

Artistry in the ancient novel

GRAHAM ANDERSON

This paper focuses on the stereotypical elements in the ‘canonic five’ Greek novels to argue how individual writers achieve their individuality. It examines such elements as crowd scenes, storms, pirates and similar standard features, noting how they are varied in order to avoid a sense of predictability. Xenophon of Ephesus offers a series of banal situations which more sophisticated novelists manage to avoid, but otherwise it is difficult to rank examples in terms of their artistry.

Graham Anderson is Emeritus Professor of Classics in the University of Kent. He has written a number of treatments of fiction in Antiquity, including *Eros Sophistes* (1982), *Fairytale in the Ancient World* (2000), and *King Arthur in Antiquity* (2004).

L’eunuque, un personnage négligé du roman grec

PATRICK ROBIANO

This paper deals with eunuchs as characters in three Greek novels : Chariton’s *Callirhoe*, Iamblichus’s *Babylonian Story*, and Heliodorus’s *Ethiopian Story*. Names given to eunuchs obviously show they are bound to their masters and necessarily make readers recall images from other works. Servants of Persian power, they assume the part of go-between in an erotic context which is dangerous to heroines and heroes. Although novelists use depreciating clichés (eunuchs shown as slaves and Barbarians), they however do not present them with contempt, contrary to contemporary writers. Iamblichus, Babylonian or Syrian by birth, surprisingly seems the most critical. In my opinion, laying emphasis on clichés, he wants demonstrate he shares Greeks’s representations and can play with clichés and codes of the Greek novel.

Patrick Robiano is a member of the PLH-CRATA at the University of Toulouse Jean Jaurès and a contributor to the *Dictionnaire des Philosophes antiques* (CNRS). He is a specialist in the Greek Literature of the Roman Empire, particularly the Greek novels and the *corpus Philostrateum*.

Il ‘romanzo di Alcesti’

GRETA CASTRUCCI

This paper traces the presence of Euripides’ *Alcestitis* as subtext in four Greek novels: Chariton, Xenophon of Ephesus, Achilles Tatius and Heliodorus. I attempt to show how influential Euripides’ tragedy has been for the expression of important novelistic ideals, such as the absolute value of love, higher than life, and the happy ending that crowns the lovers’ adventures, a reward for their reciprocal and true love, stronger than life. Within this large canvass, specific features and lexical correspondences can be retraced in each novelist’s treatment of the subtext. Some attention is also paid to iconographical evidence of the Roman period, closer to the novel than Euripides’ play, and such also close to them in their exploitations of the myth of Alcestitis: the ideal wife of Roman sarcophagi finds correspondences in the novelistic Alcestitis.

Greta Castrucci has been a postdoctoral fellow at University of Milan until March 2016. Previously she completed a doctorate at the University of Padua. Her research focuses mainly on Homer, Plato, Greek Novel, intertextuality, paideia and relationship between literary imagination and Greek real places.

‘Holy and pleasing to God’:

a narratological approach to hagiography
in Jerome’s *Lives* of Paul and Malchus

CHRISTA GRAY

This article analyses the narratorial attitudes of Jerome’s fictional *Lives* of Paul ‘the first hermit’ and Malchus ‘the captive monk’. These works are among the first Latin examples of Christian monastic biography, or ‘hagiography’. Using the narratological categories of distance (mimetic versus diegetic) and focalisation, the article seeks to determine to what extent these texts exhibit the biased and uncritical presentation which current usage considers to be typical of hagiographical discourse. Close readings of selected passages

suggest that Jerome's narrators are flexible in their attitudes and do not impose a single, ideologically consistent, interpretation of the events narrated.

Christa Gray is a Lecturer in Classics at the University of Reading and a post-doctoral research fellow sponsored by the Alexander von Humboldt Foundation. She is the author of *Jerome, Vita Malchi: Introduction, Text, Translation, and Commentary*, published in 2015 by Oxford University Press.

‘Do not deny me this noble death’:

Depictions of Violence in the Greek Novels and Apocryphal Acts

PHILIP A. HARLAND

Taking as its point of departure recent scholarly studies of anti-imperialism in the Greek novels, this article reassesses the origins, social settings, and instigators of violence as depicted in the novels and argues that these ancient authors portrayed the sources of violence as far more diffuse. It assesses how specific authors (Chariton, Xenophon, and Achilles Tatius) envision the nature and causes of violence in the household, the city, the countryside, and regional or wider (royal or imperial) settings. These representations of violence, including notions of noble death, are often expressed in terms of pivotal cultural notions of honour and shame, with the gods often playing a significant role in this regard. Careful scholarly attention to violence in the novels may also provide a comparative framework for future studies of contemporary fictional narratives about apostles, the apocryphal Acts. Roman imperialism specifically or violent acts promulgated by the emperor do not usually take centre stage in such apocryphal narratives.

Philip A. Harland is Professor in the Department of Humanities (undergraduate) and in Ancient History (graduate) at York University in Toronto. His works include *Associations, Synagogues, and Congregations* (2nd edition in 2013 [original in 2003]), *Dynamics of Identity in the World of the Early Christians* (2009), and *Greco-Roman Associations: Texts, Translations, and Commentary. II. North Coast of the Black Sea, Asia Minor* (2014).

Les *Aigyptiaka* de Cnémon (Héliodore, *Éthiopiennes*)
DIMITRI KASPRZYK

Nous voulons montrer dans cet article, à travers l'analyse des différentes voix narratives, que, dans les *Éthiopiennes* d'Héliodore, les aventures de Cnémon en Égypte, donnent lieu à des informations contradictoires, incomplètes et peut-être mensongères, révélant un personnage dont le statut et l'identité sont instables : endossant différents masques sans les assumer jusqu'au bout, Cnémon se rêve en héros de roman, mais ses paroles et ses actions ne sont qu'une imposture.

Dimitri Kasprzyk est maître de conférences en langue et littérature grecques à l'université de Brest. Il travaille sur la littérature grecque d'époque impériale et a écrit plusieurs articles sur les romans grecs, Philostrate, Dion de Pruse et Artémidore ; il est coauteur, avec Christophe Vendries, d'un livre sur Dion de Pruse (*Spectacles et désordre à Alexandrie*, Rennes, PUR, 2012) et a publié une traduction en français des *Éthiopiennes* d'Héliodore (Paris, Les Belles-Lettres, 2016).

What Charicles Knew:
Fragmentary Narration and Ambiguity in Heliodorus' *Aethiopica*
BENEDEK KRUCHIÓ

This paper discusses a passage from the finale of Heliodorus' *Aethiopica* which has hitherto been interpreted as suggesting that Charicles, the heroine's foster-father, possesses information which he should not hold according to earlier parts of the novel. Offering two solutions to the Charicles puzzle, this article sheds light on important narratological characteristics of Heliodorus' novel: firstly, the *Aethiopica* opens itself to a 'completive mode of reading', which prompts the reader to speculate about unnarrated parts of the story; secondly, profound ambiguities can trigger chain reactions of alternative readings which reach far into parts of the plot that are connected with the ambiguous segment.

Having completed degrees in Classics at the University of Vienna and Humboldt University Berlin, Benedek Kruchió is now a PhD student at the Faculty of Classics, University of Cambridge, and a Gates Cambridge Scholar. His doctoral thesis will analyse processes of information transfer in Heliodorus'

Aethiopica. Besides the Greek novels, he is interested in the afterlife of ancient literature and has published on the reception of Homer in Hungarian fiction and of Plato in Russian film.

Virtue Obscured:
Theagenes' *Sōphrosynē* in Heliodorus' *Aethiopica*
RACHEL BIRD

This article explores the way in which Heliodorus represents the *sōphrosynē* of Theagenes in the *Aethiopica*. This traditionally masculine virtue is obscured in the hero, whereas the heroine, Charicleia's *sōphrosynē* is consistently emphasised and upheld in the novel. Theagenes' indirect speech is a repeated feature when he expresses his *sōphrosynē* and this contrasts strongly with the direct speech usually given to Charicleia. Heliodorus' represents *sōphrosynē* with subtlety in Theagenes characterisation, and the virtue is subordinate to the hero's desire for the heroine. This representation allows for a balance to the extreme adherence to that virtue which Charicleia demonstrates.

Rachel Bird gained her PhD from Swansea University in March 2016. Her thesis examined *Sophrosyne* in the Greek Novels, considering the role of this cardinal virtue in the representation of characters within the novels, and investigating how the virtue is important as a part of reader response. Her research is grounded in imperial Greek literature, and she is particularly interested in the reception of earlier literature in this period. She is currently a Language Tutor for Swansea University's Department of Classics, Ancient History, and Egyptology.