

Ancient Narrative
Volume 4

ANCIENT NARRATIVE

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Barkhuis Publishing
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Ancient Narrative

Volume 4

BARKHUIS PUBLISHING &
GRONINGEN UNIVERSITY LIBRARY
GRONINGEN 2005

ISSN 1568 3540
ISBN 9077922083

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Abstracts

Apuleius and Carthage

KEITH BRADLEY

The speeches represented by Apuleius' *Florida* are generally agreed to have been delivered in Carthage of the 160s. Some aspects of contemporary Carthaginian culture are accordingly examined to promote understanding of them. The speeches are taken as evidence of evolving historical conditions in Roman North Africa under the Principate; and identifying those conditions is urged as a way of establishing Apuleius' distinctiveness as a Latin author.

Der Prolog der *Metamorphosen* des Apuleius

als Spiegel des Gesamtwerkes

ALEXANDER HÄUSSLER

The present study aims to analyse the prologue to Apuleius's *Metamorphoses* from three points of view:

First, it is supposed to demonstrate how two diverging traditional ways of introducing a text are juxtaposed in order to achieve a parodistic effect.

The *vocis immutatio* mentioned by the narrator is accordingly interpreted as a change of the speaker's attitude, which allows of a tripartition of the text.

This tripartition of the prologue is subsequently corroborated in terms of the narratological model designed by G. Genette and J. Lintvelt, as well as by means of a semantic analysis

Thereby, the prologue is shown to structurally anticipate the narrative (*récit*) following it.

Music and Immortality:
The Afterlife of Achilles in Philostratus' *Heroicus*
GRAEME MILES

This paper examines the figure of Achilles in Philostratus' *Heroicus*, looking in particular at the representation of the hero as lyric singer/poet. The first section considers briefly the aspects of Achilles as he appears in the *Iliad* which may have led Philostratus to develop him as he does. The work of Martin and of Friedrich and Redfield on the language of Achilles will be drawn upon to indicate the features of the hero's language which may have influenced Philostratus' representation. Next, the paper will consider the significance of the song which Achilles sings on the island of Leuke, both in itself and within the *Heroicus* as a whole. The song, I argue, is important for an understanding of Philostratus' own ideas regarding literary creation within a traditional framework. Finally, it will consider the dialogue's broader presentation of Achilles' life and posthumous existence. Drawing on Bakhtin's concept of the chronotope, it will examine the curious, even unique treatment of time and space which Philostratus' focus on this subject requires, and the effects which this has on the presentation of Achilles.

The Wisdom of Egypt: Base and Heavenly Magic
in Heliodoros' *Aithiopika*
MERIEL JONES

The study examines references to, and practical examples of, magic in Heliodoros' *Aithiopika* in order to evaluate the function of magic within the moral framework of the novel. Taking the figure of Kalasiris and his taxonomy of 'Egyptian wisdom' as a starting-point, the study finds that magic plays a didactic and characterising role, evoking the Platonic categorisation of Pandemic and Heavenly Love, and enabling the reader to gauge the characters. In addition, it concludes that veiled or overt references to astrology and numerology serve to establish Charikleia in particular as the highest point on Heliodoros' moral scale.

Roman Fever: Petronius' *Satyricon*
and Gore Vidal's *The City and the Pillar*

NIKOLAI ENDRES

The first time Gore Vidal read Petronius, “an electrical current was switched on.” Vidal’s biographer proposes that the Roman satirists “seemed models for some synthesis of his own that would capture in modern terms the tradition in fiction that brought together humor, satire, and high intellectual seriousness about society, culture, and the human condition.” In both *The City and the Pillar* (and other texts by Vidal) and the *Satyricon*, everything is shipwrecked: love and sex, reality, men and women, the military, direction, life, the body, religion, education, the self. Once again, the Early Empire amazes by its modernity.

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2. Jensson, Gottskálk. *The Recollections of Encolpius. The Satyrical of Petronius as Milesian Fiction*. 2004. ISBN 9080739081.
3. R. Bracht Branham (ed.). *The Bakhtin Circle and Ancient Narrative*. 2005. ISBN 9077922008
4. Stephen Harrison, Michael Pachalis, Stavros Frangoulidis (eds). *Metaphor and the Ancient Novel*. 2005. ISBN 9077922032