

Preface

The present volume on *Time and Space in Greek and Roman Myth, Religion and Culture* is the elaborate outcome of a project recently undertaken by the “Center for the Study of Myth and Religion in Greek and Roman Antiquity”, which is affiliated with the Department of Philology, University of Patras. This volume constitutes the logical sequence of the Center’s previous publication, *Light and Darkness in Greek Mythology and Religion*, edited by M. Christopoulos, E. Karakantza and O. Levaniouk (Lanham 2000: Lexington Books).

Since the Center’s establishment in 2007, many and diverse events and activities have taken place (talks, colloquiums, workshops, and conferences), in the attempt to explore as fully and deeply as possible various aspects of Greek and Roman myth and religion. What kept emerging from our discussions and research was the necessity to approach, examine, and try to interpret myth and religion from the point of view of two distinct parameters that essentially permeate the literary tradition, that is *time* and *space*. Hence, in July 2015 an International Conference was organised at Patras University, on “Time and Space in Myth and Religion”. This four-day Conference brought together scholars (classicists, archaeologists, and historians) from Europe, the US and Canada, who dealt with a wide range of notions (past, present, future; here, there, elsewhere) and themes (genealogies, time structure, topography, succession and flux), in multiple literary genres (epic and lyric poetry, tragedy, comedy, satyr drama and philosophy), and even in archaeology. The Conference adopted a cross-generic approach; its goal was to tackle key cases and discuss exemplary passages originating from the entire spectrum of the surviving material.

The present volume features the select and peer-reviewed proceedings of this International Conference. The chapters included herein were selected not only for their originality and academic merit, but also because they constitute crucial paradigms of how manifestations of myth and religion in Greek and Latin texts can dynamically engage in a variety of literary relations with the notions of time and space, thus leading to multifarious results (regarding theme, language, style, and narrative), such as rhetorical emphasis and pathos, narrative restructuring and dramaturgical function, intensification of literary patterns and motifs, time- and space-travelling, anachronisms and *déjà vu*. In this regard, Mikhail Bakhtin’s (1895–1975) “chronotope”, the term of how time and space interfere with each other in specific temporal and spatial configurations, has perhaps proven the unifying concept of the entire volume.

The volume is divided in four parts: (i) epos, (ii) drama, (iii) empirical and imaginary chronotopes, and (iv) shifting chronotopes. The first chapter of Part

I features a number of “Strange Instances of Time and Space in Odysseus’ Return” by M. Christopoulos, focusing on some unexpected aspects of time and space in Homeric *Odyssey*. The author studies the theme of Odysseus’ return to the same point from which he had departed, a theme which occurs four times in the *Odyssey* and seems to undermine the concept of the *nostos* itself. He also examines an interesting aspect of complementarity, in terms of time and space, between a sailing Odysseus and his weaving wife, Penelope, through the notion of sailing and weaving in which they mutually excel. Finally, the chapter explores some inconsistencies in Telemachus’ expected coming of age and access to manhood, issues which are removed towards an ulterior and undefined instance of time by the sole fact of Odysseus’ return.

The second chapter of Part I, by C. Antypas, deals with “Calculating the Mythical Dimension: Time and Distance in Homeric Navigation”. The author discusses how Homeric fiction needs to respect the actual experience of the audience, in order to construct a solid frame of realism for myth. Since the audience of rhapsodes were seashore people, the Homeric information about seafaring reflects the actual conditions of navigation of the era. Already by 800 BC, Greek sailors had restarted the exploration of the western Mediterranean. Probably, Polis Bay on Ithaca was the last port before the Greek sailors cross the Ionian Sea heading to Italy or Sicily and the first port of their return (*nostos*), after the wanderings in the western Mediterranean basin. In addition, Homeric information about night-faring, distances, and time of journey are revealed to reflect the reality of navigation by 8th century BC, although under extremely favorable weather and sea conditions.

The third chapter, by J.S. Burgess, explores aspects of “Land and Sea in the *Odyssey* and the *Telegony*”, from the perspective of spatial theory. The polarity of land and sea is of great significance in Odyssean narratives. The *Odyssey* features its hero’s account of his wanderings at sea, striving to return to Ithaca, an island in the sea. The Homeric poem indicates that Ithaca has various politico-economic connections to the mainland, and some of Odysseus’ lying tales feature Thesprotia on the mainland. Tiresias imposes a geographically obscure “inland” journey on Odysseus, and his prediction of death “from the sea” for Odysseus centers on the spatial binary of land/sea. In the *Telegony* the hero journeys to both Elis and Thesprotia, before returning to Ithaca, where death arrives “from the sea”. In ancient stories of Odysseus the polarity of land and sea is prominent, and the spatial status of Ithaca as both land and sea, with all the ambiguity and paradox that this involves, is essential to understanding myth and literature about Odysseus.

The following, fourth, chapter of Part I, by D. Bouvier, studies “The Correlation of Fountains and Altars in Archaic Greek Poetry”. In ancient hexametric po-

etry several descriptions may be found of altars built close to a source (*pege*) or a fountain (*krene*). This chapter examines the possible relation between the pure water emerging from earth and the blood poured on the altar. Far from proposing a single answer, the author observes how different poetical genres suggest different ways of approaching this correlation; for example, at the beginning of Hesiod's *Theogony*, the fountain and the altar around which Muses dance appear to be an essential indication of good order.

The fifth chapter of Part I, by E. Peraki-Kyriakidou, discusses the figure of "Iris as Messenger and Her Journey: Speech in Space and Time", as presented in Homer, Apollonius' *Argonautica*, Virgil's *Aeneid*, and Ovid's *Metamorphoses*. In the *Iliad* what matters is Iris' swiftness; neither her visual characterization nor the space she travels through is of importance. In Apollonius' *Argonautica*, the travelling space is again of secondary importance. In the *Aeneid* Iris' visual characterization is more important, while there is a shift of interest to the travelling space itself. The space now is blown up with colours left by Iris herself as she passes; in a way, Iris becomes the space itself. Ovid, in his *Metamorphoses*, goes one step further: the poet presents Iris as travelling 'invested' in colours, which are not her own. Since Iris is recognized in scholarship as an 'epic voice' and an embodiment of tradition, in a metapoetic reading the visualization of the original word is affected by countless different influences in its course.

In the final chapter of Part I, S. Kyriakidis discusses "The Patronymics *Pelides* and *Aenides*: Past, Present and Future in Homeric and Virgilian Genealogical Catalogues". The author shows how every addition of a patronymic in a genealogical catalogue plays with time and space. On the one hand a patronymic adds the temporal space of a generation to a catalogue and on the other it has a minimal presence on the page and in the reading time of the whole catalogue. In this chapter, *Pelides*, the most acclaimed Greek patronymic, is used as a case study for showing the multi-faceted function of a patronymic. This function mainly depends on the context of the catalogue and on whether the patronymic is applied as a personal attribute by the hero or his opponent or even by the poet himself. In principle, it constitutes an attribute of praise to its bearer but on occasion it may become a device for neutralizing personal features of the hero (in our case, Achilles), thus allocating to him the common fate to all humans. Whereas Homer did not create for *Pelides* Achilles any *Achilleides* successor, Virgil did so in his *Aeneid*; the descendant of Aeneas, Ascanius, is divinely called *Aenides*. Thus, he vouchsafes the glorious continuation of the Trojan race. Furthermore, the patronymic *Pelides* acquires clear Roman 'undertones' in the *Aeneid*, since its use as an attribute to Achilles' son, Neoptolemus, offers the poet the means to play down Achilles and thus disregard the hero's contribution to the Trojan war.

Part II, “Drama”, opens with A. Bierl’s study on “The Bacchic-Chor(a)ic Chronotope: Dionysus, *Chora* and Chorality in the Fifth Stasimon of Sophocles’ *Antigone*”. The Bakhtinian chronotope, Lacanian theory, and Kristeva’s *chora*, along with concepts from Derrida and others, combined with research into *choreia*, Dionysus, rituality, metatheatre, performativity and, last not least, philological and literary close-reading, all aided in determining a specific Bacchic chronotope in archaic and classical choral song culture, a new structural interplay of time and space in Greek literature. Dionysus as the total Other, the unconscious, the god of the middle-ground, of mediation and transformation, serves, in a way, as the emblem of this chor(a)ic constellation. From *chora* emerges *choros*, his special medium of vitality in performativity. The Bacchic chronotope is permeable, hybrid, fluid and shifting. Moreover, Dionysus’ *chora* is a space of arrival in procession where the god transgresses boundaries in sudden epiphany. After identifying briefly the major features of the Bacchic chronotope in the parodos of *Bacchae*, the main focus of the paper is on the fifth stasimon of *Antigone*, an exemplary tragic song in this regard. This Bacchic chronotope is a whirl of concentric choruses extending even to the cosmic level. It is highly metatragic and a powerful *mise en abyme*, since it references back to the choral performance executed in honour of Dionysus and displayed in the orchestra of the Athenian theatre of Dionysus. The chapter concludes in giving an account of the web of Dionysiac references and Bacchic patterns that constitute Sophocles’ *Antigone*, a most Dionysiac play. All things considered, the author argues that the Bacchic chronotope, the special configuration of space and time, is a vital element to understand texts performed in a Dionysian context and occasion.

The following chapter, by E. Iakovou, analyses “The Re-enactment of the Past in the Present and the Transformation of Space in Sophocles’ *Oedipus Tyrannus*”. The author shows how the past and the events that happened before the play are re-evoked within the play’s action, and also how the significant places of Oedipus’ life gain special weight as they are retrospectively surveyed during the play’s action. Cithaeron, Corinth, Delphi, the crossroads, the palace of Laius, and the polis of Thebes each provide crucial information about significant events in Oedipus’ past. When Oedipus brings those distant events together, the past overtakes the present and Oedipus discovers his true identity. Finally, the author discusses the spatio-temporal poetics of the play, which suggest an association between Oedipus’ human condition and the Sphinx and the solution of its riddle.

Part II concludes with a chapter on Comedy by A. Papachrysostomou, who explores how “Time- and Space-Travelling in Greek Middle Comedy” works. It is the current scholarly belief that myth and contemporary reality were inextricably intertwined in Greek Middle Comedy. This chapter seeks on the one

hand to corroborate further this hermeneutic approach (via analysis of exemplary cases) and on the other hand to demonstrate that this intricate interweaving of myth and reality is the natural result of an idiosyncratic dramaturgical application of the notions of “time” and “space” within the comic genre, during especially the fourth century BC. Through close reading of five comic fragments, the present chapter exemplifies how in Middle Comedy various mythical figures (for reasons of comic effect) are – irrationally and abruptly – pulled out from their mythical context and “travel” in time and in space, so that they land in a different era, the fourth century BC, and in a different place, Athens. The chapter studies the representative cases of four such mythical “travellers”: Athamas, Odysseus, Peirithous and Oinopion – as exemplified in five fragments of Middle Comedy.

Part III, “Empirical and Imaginary Chronotopes”, comprises seven chapters. The first chapter, by M. Meyer, studies, from an archaeological point of view, “The *martyria* of the Strife for Attica – *martyria* of Changes in Cult and Myth. Space and Time in the West Pediment of the Parthenon”. When Herodotus visited the Acropolis, he saw an olive tree and a *thalassa* (salt water), which Athena and Poseidon had set as *martyria*, when they quarrelled about the land. Thus, Herodotus links a mythical tale to visual marks in the sanctuary; his remark is the earliest literary evidence for the competing interests of these two gods, and the west pediment of the Parthenon is the first visual representation of this strife. The author argues that the marks served as visual “proofs” for a narrative which was not much older than its first manifestation in word and image – a tale which was a combination of a common motif (Poseidon’s claim to a country) and a local Athenian myth (the successful defence against invaders, with Erechtheus and Eumolpus, protégés of Athena and Poseidon respectively, as protagonists). Interestingly, all attempts to present a coherent narrative of the gods’ competition for Attica fail to do so. The physical marks on the Acropolis might have a long tradition; the myth they allegedly testify, however, does not.

The second chapter, by C. Nobili, focuses on “Cattle-raid Myths in Western Peloponnese”. Several episodes in Greek myth connect Messenia with cattle-raid. Especially Pylos (although its location shifts between Messenia and Elis) seems to be extremely relevant for cattle-raid myths. Scholars have investigated the importance of cattle-raid in Indo-European societies, in which it has an economic function and often plays an important role in the initiation of young warriors. This phenomenon is very common in the archaic Greek world, too, and the fertile plains of Western Peloponnese seem to offer the best location for this sort of myths. This chapter collects myths of cattle-raid located in Western Peloponnese and analyzes the economic and cultural reasons which may explain such an accumulation in that locus.

In the third chapter E. Pellizer explores “Time and Space in Argolic Traditions: From Ocean to Europe”. Argolic mythic traditions include a genealogy going back to Ocean and to the river Inachus, as well as the vicissitudes of Phoroneus, Io, and Epaphus. The author studies how the chronology and geography of these traditions, being fundamental to the myths that define them, offer the possibility of discovering the hypothetical relations between Greek and Eastern populations in the second millennium BC. In fact, Herodotus masterfully inserted these fantastic traditions, dominated by a bovine symbolism, into a de-mythicalizing context, in order to explain many centuries of proto-history (and history) of the eastern Mediterranean.

In the fourth chapter of Part III, P.D. Scirpo talks “About the Boeotian Origin of the Emmenidai’s Genos: An Indication from Gela”. From the recent analysis of the literary sources carried out by G. Adornato, it is clear that we need to distinguish two strands of tradition about Akragas, one concerning the origin of the polis (sub-colony of Gela, founded around 580 BC) and one concerning the origin of the Emmenidai’s genos. Based on Pindar’s Second Olympic Ode about Theron, his victory in 476 BC and his lineage (the genos of “Emmenidai”), the author shows how a marble base of *louterion* bearing an inscription, found in Gela in the early 20th century by P. Orsi, could provide the missing link for the correct reconstruction of the eventful past of the Emmenidai’s genos.

In the fifth chapter, “Fighting on the River: the Alpheus and the *Pylian Epic*”, G. Zanetto discusses Nestor’s narrations in the *Iliad* about his past glorious accomplishments (cattle raids, battles, athletic competitions). Scholars think that these passages are what remains of the “Pylian Epic”, i.e. of the epic songs which in Mycenaean age celebrated the glory of the lords of Pylos. The author focuses on the presence of a river, which is an important element of the scenery: the river is the line of contact between the armies or the boundary beyond which the stolen herd must be pushed, the plain of the river is the setting of the horse-race. Hence, he argues that in the songs performed in the Palace of Pylos the river was often the background of the action. When the Pylians moved to Kakovatos of Triphylia, they had to adapt their traditional stories to the new geographical context. The Alpheus, the river which marks the border between Triphylia and Elis, became the new setting of the Pylian exploits. This is the reason why the Alpheus is so often referred to in Nestor’s speeches in the *Iliad* and in the archaic texts which reflect the poetic traditions of the “Pylian Epic”.

In the penultimate chapter of Part III, N. Villagra discusses aspects of “Time and Space in the Myth of Byblis and Caunus”. The myth on the incestuous passion of the siblings Byblis and Caunus is well known since Hellenistic times. The author analyses the symbolic value of different elements related to space and

time in the version of the myth found in Parthenius of Nicaea's *Erotica Pathemata*, which combines mythographical prose with poetic fragments.

In the final chapter of Part III, A. Michalopoulos studies the nature and function of "Mythological Time and Space in Ovid's Exile Poetry". From his place of exile, Tomi, on the Black Sea coast, Ovid sent back to Rome nine books of elegies (*Tristia* and *Epistulae ex Ponto*). In these poems Ovid speaks about his miserable life in exile and vainly tries to achieve his recall to Rome. The chapter discusses Ovid's reception of myth and his use of myth as a means of enriching his arguments and of constructing his own exilic *persona*. It focuses on elegy *Tr.* 1.3, in which Ovid elaborates on mythological examples that cover a vast span, both spatial and temporal (Greece, Troy, Rome, Theseus, Trojan war, Roman history, Ovid's present). Different periods and places provide proper mythological background for Ovid's life and exile, and various mythological strings run parallel or converge (Aeneas, Priam, Theseus and Mettus, to name but a few). Furthermore, the author attempts to defend the authenticity of lines *Tr.* 1.3.75–76 on the grounds of the suitability of Mettus' mythological *exemplum* for Ovid's case.

Part IV, entitled "Shifting Chronotopes", begins with J. Andrews chapter on "*Kairos*: The Appropriate Time, Place and Degree in Protagoras's Myth of Origins". The myth by which the Platonic Protagoras explains for Socrates Athenian beliefs about political virtue is also an account of how excellence in deliberation and action arises from an understanding of *kairos*: "the time or place at which, or degree in which, something is appropriate". Taking liberties with the standing Prometheus myth, Protagoras has the gods order the titan and his brother to make an appropriate distribution, assigning to each species a power of survival duly compensating for that species' natural weakness and making all species equally viable. Viewed in terms of the timely address of the necessary and appropriate, the first attempt (Epimetheus') ends in error. The second, Prometheus', is a signal success. Prometheus is thus presented as the mythical and prototypical master of *kairos*. Given that Protagoras has moments earlier indicated that the subject of his own teaching is excellence in decision-making, we may infer that this myth of timely and strategic decision-making also functions as a proreptic to the study of Protagorean *euboulia*. Intended for Hippocrates and other such prospective students of the sophist, the myth shows that *euboulia* is mastery over *kairos*, and establishes Prometheus as the mythical predecessor of the great fifth-century sophist.

"From Here to Eternity: *Mythologein* in Plato's *Phaedo*" is the title of the second chapter of Part IV, by C.A. Zafirooulos. Marked by the presence of *mythoi* at its two ends – the fables of Aesop at the introduction and the concluding great eschatological myth on the afterlife of the soul – *Phaedo* is also notable for Socrates' blending of *logoi* with strongly illustrative fictitious accounts, similar to

myths, as discursive tools in his inquiry for true knowledge with regard to the afterlife of the soul. In the end, philosophical *mythologein* proper is employed and its transcendent account helps the philosopher overcome the limitations of human reasoning that are caused by the emotional frailty of materiality and by man's pessimistic perception of time and space as a continuum to be nullified by death.

In the third chapter, M. Garani deals with "Ovid's Temple(s) of Vesta (*Fasti* 6.249–460)". In the sixth book of his *Fasti*, in which Ovid delves into the origins of the Roman festivals that take place in the month of June, the poet accounts for the shape of the temple of Vesta in the Forum Romanum, the etymology of the Goddess' name, as well as the origins of the Vestalia, i.e. the people's festival that was held in her honour in the 9th of June (*Fast.* 6.249–460). In this chapter the author argues that by his elegiac treatment, Ovid questions and destabilizes the recent Augustan integration of Vesta, the ancient guarantor of Roman safety, into the Roman space and the calendar. Ovid employs a number of proleptic and retrospect references that result in her temporal fragmentation over the Ovidian months as well as her temporal projection into the Roman past. Whereas Ovid underscores the immobility of Vesta's temple in the Forum as well as its lack of a cult image, the Goddess herself constantly oscillates between her ancient dwelling and the one recently founded on the Palatine hill. The author concludes that (on the basis that old and new, i.e. the popular and the Augustan Vesta, were also so separate topographically) Ovid keeps throughout his account the interplay between the two facets of the Goddess, ultimately undermining her imperial credentials.

In the fourth chapter of Part IV, S. Papaioannou focuses on "Carmenta in the *Fasti*: A Tale of two Feasts". Starting with Julius Caesar and continuing with Augustus the Roman calendar became fixed, but at the same time, several new feasts were added in celebration of the emperor's accomplishments or in honour of the members of his family, and new meanings were offered to traditional festivals. Augustus' control of the new calendar epitomised his progressive control of the State. Ovid's *Fasti* represents an informed reply to Augustus' reconstruction of the Roman calendar. Ovid seemingly sides with the Augustan effort to bring back to life long-forgotten cults whose precise ritual and origin had to be devised a new. In reality, he exposes the imperial practice of devising festal aetiologies convenient to the version of Roman time engineered by the regime. The two feast days of the *Carmentalia* put together a case-study on Augustus' policy of reconstructing time and civic life, in order to control it. Especially the second feast, set at *Fasti* 1.617–636, which associates the Roman goddess Carmentis and the *carpenta*, the covered two-wheeled carriages, by means of a fictitious etymol-

ogy, alludes to Augustus' policy of restructuring Roman time, and, along with it, Roman social and religious life.

In the final chapter of this volume F. Létoublon discusses “The Decisive Moment in Mythology: The Instant of Metamorphosis”. The author analyzes the process of metamorphosis in Greek “mythographers” as the “decisive moment” when a person is transformed. The chapter begins with examples drawn from Antoninus Liberalis for showing the role of verbal aspect in the narrative. The study of the “instant before” shows the importance of pursuit and impossible flight. Incestuous loves appear in Antoninus Liberalis, but with more frequency in Parthenius of Nicaea, which allows to imagine that Freud could have found benefit studying these texts for his theory, especially with the narrative of Perander's mother and the expression of pleasure felt by the son in the relation with his mother (he does not know then who she is). The author also analyzes the kinship between metamorphosis and metaphor, important for poetry and visual arts, and concludes with the link between metamorphosis and the notion of *rites of passage*. Pursuit and impossible flight eventually appear as a means of escaping and yielding for the pursued girl, whereas for the pursuer as a means of giving up sexual possession and keeping forever a substitute as the syrinx or the laurel.

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It is the editors' hope that throughout this volume the readers will find rich and interesting analyses, useful methodological approaches and up to date bibliographical references on a variety of topics, aspects and figures related to Greek and Roman myth, religion and ritual concerning Time and Space, that is the two fundamental categories and parameters of human existence.

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