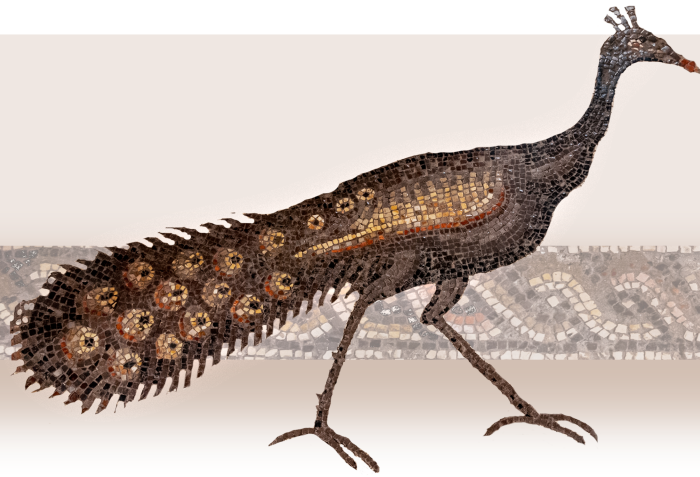# INTERNATIONAL CONFERENCE
ΔΙΕΘΝΕΣ ΕΠΙΣΤΗΜΟΝΙΚΟ ΣΥΝΕΔΡΙΟ

26 - 27
November / Νοεμβρίου
2021

STORYWORLDS IN COLLECTIONS
Toward a Theory of the Ancient and Byzantine Tale (2nd – 7th c. CE)

ΤΥΠΟΙ ΑΦΗΓΗΣΕΩΝ ΣΕ ΣΥΛΛΟΓΕΣ
Προς μια Θεωρία της Αρχαίας και Βυζαντινής Σύντομης Διήγησης (2ος – 7ος αι. μ.Χ.)

Centre for Medieval Arts & Rituals University of Cyprus

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10.00-10.10	WELCOME AND SHORT INTRODUCTION / ΚΑΛΩΣΟΡΙΣΜΑ ΚΑΙ ΣΥΝΤΟΜΗ ΕΙΣΑΓΩΓΗ

TALE ORIGINS AND POETICS /
ΟΙ ΚΑΤΑΒΟΛΕΣ ΚΑΙ Η ΠΟΙΗΤΙΚΗ ΤΗΣ ΣΥΝΤΟΜΗΣ ΑΦΗΓΗΣΗΣ
Chair: Stavroula Constantinou

10.10-10.30	*At the Origins of the Byzantine Narratives of the Other World* Luigi Silvano
10.30-10.50	*How to Talk About God: The Use of Sensual Materials in Rendering the Dissimilar Divine* Manolis Patedakis / Μανόλης Πατεδάκης
10.50-11.10	*Telling a Thauma in Greek Hagiography and Paradoxography* Christian Høgel
11.10-11.40	Discussion / Συζήτηση
11.40-12.00	**Coffee Break / Διάλειμμα για Καφέ**

TALES IN COLLECTIONS I / ΔΙΗΓΗΣΕΙΣ ΣΕ ΣΥΛΛΟΓΕΣ I
Chair: Christian Høgel

12.00-12.20	*Associations as an Organizing Principle of Aelian's Miscellanistic Collections* Hendrik Müller
12.20-12.40	*"La vertigine della lista": Comparing the Poetics of Ancient Paradoxographical and Miracle Collections* Julia Doroszewska
12.40-13.00	*Repetition as a Stylistic and Narrative Device in Miracle Collections, Collective Biographies, and Beneficial Tales* Stavroula Constantinou & Andria Andreou
13.00-13.30	Discussion / Συζήτηση
13.30-14.30	**Lunch Break / Μεσημεριανό Διάλειμμα**

TALES IN COLLECTIONS II / ΔΙΗΓΗΣΕΙΣ ΣΕ ΣΥΛΛΟΓΕΣ II
Chair: Andria Andreou

14.30-14.50	*Space in Edifying Stories: The Case of Anastasios Sinaites* Markéta Kulhánková
14.50-15.10	*Encounters Between Monks and Demons in Edifying Tales* Christina Hadjiafxenti
15.10-15.30	*Narrative Components and Storytelling in the Miracles of Artemios* Yulia Mantova
15.30-16.00	Discussion / Συζήτηση
16.00-17.00	TaleTheory TEAM CONSORTIUM MEETING / ΣΥΝΑΝΤΗΣΗ ΤΗΣ ΟΜΑΔΑΣ ΤΟΥ TaleTheory
19.30	**Dinner / Δείπνο**

Saturday, 27 November / Σάββατο, 27 Νοεμβρίου   **EET**

TALES IN LONGER NARRATIVES /
ΣΥΝΤΟΜΕΣ ΔΙΗΓΗΣΕΙΣ ΣΕ ΜΕΓΑΛΥΤΕΡΕΣ ΑΦΗΓΗΣΕΙΣ
Chair: Manolis Patedakis

10.30-10.50	*Moralizing Tales in Galen* Sophia Xenophontos
10.50-11.10	*"To Render Unbelievable Tales Believable": Paradoxographical Features in the Storyworlds of Novels and Miracle Tales* Ingela Nilsson
11.10-11.30	*Beneficial Tales in Sozomenos'* Ecclesiastical History Marina Detoraki / Μαρίνα Δετοράκη
11.30-12.00	Discussion / Συζήτηση
12.00-14.00	**Lunch Break / Μεσημεριανό Διάλειμμα**

TRAVELLING TALES / ΔΙΗΓΗΣΕΙΣ ΠΟΥ ΤΑΞΙΔΕΥΟΥΝ
Chair: Ingela Nilsson

14.00-14.20	*The "Other" in Syriac Hagiography: The Case of Euphemia and the Goth* Alexandros Grammatikopoulos
14.20-14.40	*Dramaturgical Tricks and Comic Elements in the Clementine Literature* Sergio Basso
14.40-15.00	*Storytelling as a Form of Religious Knowledge: On the Migration of Early Byzantine Hagiographical Tales to Ethiopia* Nicolò Sassi
15.00-15.30	Discussion / Συζήτηση
15.30-15.50	**Coffee Break / Διάλειμμα για Καφέ**

TELLING TALES IN OTHER TRADITIONS /
ΑΦΗΓΗΣΕΙΣ ΙΣΤΟΡΙΩΝ ΣΕ ΑΛΛΕΣ ΠΑΡΑΔΟΣΕΙΣ
Chair: Julia Doroszewska

15.50-16.10	*How to Tell a Story in Ancient Egyptian* Nikolaos Lazaridis
16.10-16.30	*Telling Tales in Byzantine Palaestina: Late Antique Trickster Tales in the Medieval Samaritan Chronographic Tradition* Simon Ford
16.30-17.00	Discussion / Συζήτηση
17.00-17.30	Round Table Discussion / Συζήτηση Στρογγυλής Τραπέζης
19.30	**Dinner / Δείπνο**

INTERNATIONAL CONFERENCE
ΔΙΕΘΝΕΣ ΕΠΙΣΤΗΜΟΝΙΚΟ ΣΥΝΕΔΡΙΟ

Storyworlds in Collections **Τύποι Αφηγήσεων σε Συλλογές**

Toward a Theory of the Ancient **Προς μια Θεωρία της Αρχαίας και**
and Byzantine Tale **Βυζαντινής Σύντομης Διήγησης**
(2nd – 7th c. CE) **(2ος – 7ος αι. μ.Χ.)**

ABSTRACTS

Sergio Basso
Dramaturgical Tricks and Comic Elements in the Clementine Literature

By focusing on some excerpts from the Pseudo-Clementine Homilies (*H*.12-14) approached through Hermogenes' *On Issues*, this paper will bring to the fore this literature's dramaturgical and comic elements. The attempted analysis, which will be also based on the concept of the "rhetoricalization of literature" as employed by George Kennedy (2003) and Koen de Temmerman (2006), will shed some light on the homilies' circulation and their target audiences. As will be shown, the examined works constitute pivotal literary achievements in which late antique motives survive and Greek aesthetic tastes intertwine with their Syriac counterparts.

Stavroula Constantinou & Andria Andreou
Repetition as a Stylistic and Narrative Device in Miracle Collections, Collective Biographies, and Beneficial Tales

Repetition constitutes a common device of choice in many genres of the Byzantine and the medieval world more broadly. It is employed in genres as diverse as hagiography, the novel, historiography, and hymnography, to effect an impact on the reader or listener. This impact ranges from aiding the recipient to remember what is happening in the course of the story to acting as a persuasion method, or even an initiation tool. Turning to the genre of the tale, the device of repetition acquires new aspects of meaning which, in certain cases, end up forming the kernel through which the narrative unfolds. Such aspects might push the tale to acquire a ritualistic character, or dictate a quick succession of the character responsible to perform as the voice of the tale, or orchestrate a certain ambiance through which the tale is served to the recipient as an atemporal experience. This paper turns to an exploration of these dimensions that repetition acquires through the comparative study of the *Miracle Collection of Artemios* (7th c.), the *History of the Monks in Egypt* (4th c.) and John Moschos' *Spiritual Meadow* (7th c.).

Marina Detoraki
Beneficial Tales in Sozomenos' Ecclesiastical History

This paper explores the presence and function of beneficial tales in the *Ecclesiastical History* of Sozomenos (5th c.). Through systematic cataloguing, the number of beneficial tales in the Sozomenos' text are first studied. Then the following are examined: the tales' thematic classification; their relation to both monastic saints' lives (such as the *Life of Spyridon*); and beneficial tale collections (such as the *Lausiac History*). Finally, their function as historiographic arguments is analyzed. The latter allows the author to reconsider the character of the examined text as a history of oriental monasticism through paradigms, but also to find an alignment with the didactic character of Byzantine chronography.

Julia Doroszewska

"La vertigine della lista": Comparing the Poetics of Ancient Paradoxographical and Miracle collection

In his seminal essay *Vertigine della lista* (2009), Umberto Eco reflects on the idea of making catalogues, which he finds a revealing feature of Western thought from Homer onward. In his view, a culture prefers complete, stable forms when it is sure of its own identity, but when the latter begins to break down into a variety of ill-defined phenomena, it starts making lists. This strategy has been labeled by scholars as the "topos of unspeakable", which is an expression of a certain helplessness before the infinity and inconceivableness of the universe. In this paper, I would like to examine the "pagan" and Christian miracle collections through the lens of the phenomenon Eco names the "dizziness of lists." The rationale behind juxtaposing these two types of collections lies in the notion of the "miracle" (*thauma*), which links them to each other. I will problematize the idea of the "collection" by focusing on the principles which underlie this form: the criteria of selection and organization of the material, as well as the motivations, strategies, and aims of presenting the miraculous "facts" as lists and catalogues. I will also tackle the issue of what is left out of the list and why. Furthermore, I will argue that each of such collections constitutes a *list of lists* made up by embedded details which reveal the name, origin, status, profession of the miracle recipients and witnesses, and provide catalogues of illnesses and deformations, or guilts and sins.

Simon Ford

Telling Tales in Byzantine Palaestina: Late Antique Trickster Tales in the Medieval Samaritan Chronographic Tradition

Little studied by scholars of late antique literature, the medieval Samaritan chronicles contain a series of trickster tales from the period between the fall of the Second Temple in Jerusalem and the Muslim conquest of Byzantine Palaestina. Replete with stories talking statues, cunning schemes, and violent intrigues, the chronicles recount the asymmetrical struggles of a series of Samaritan protagonists as they outwit a various cast of more powerful antagonists, including Roman emperors. Significantly, these tales form the backbone of the late antique material transmitted by the 14th-century *Kitāb al-ta'rīkh* compiled by Abū l-Fatḥ ibn Abī l-Ḥasan al-Sāmirī al-Danafī, as well as the closely related *Book of Joshua*. Although the chronicles themselves have been the subject of a comparatively robust and often fractious debate among modern scholars regarding their date and interdependence, significantly less attention has been given to their contents. Moreover, where such attention has been paid to the stories contained within the chronicles, the analysis has been confined almost exclusively to their evidentiary value for the history of the Samaritan community. Moving beyond the question of their specific factual veracity and focusing on the Arabic recensions of the chronicles, this paper explores the development of the Samaritan trickster tale as a cultural response to increasing levels of religious persecution and intercommunal violence in late Roman and Byzantine Palaestina.

Alexandros Grammatikopoulos

The "Other" in Syriac Hagiography: The Case of Euphemia and the Goth

One of the most interesting hagiographical novels of the Syriac literary tradition is the 5th-century story of Euphemia and the Goth (ܒܪܬܗ ܘܐܘܣܝܐ ܕܐܦܘܡܝܐ ܬܫܥܝܬܐ). Except for the historical and legal elements encompassed within the Syriac version, the tale is also embellished with very interesting descriptions of a Goth that the 5th-century author's chose to describe as a foederatus in the Roman army defending Edessa during the Hunnic invasion of 395. The negative terms used to describe the "foreigner other" can be divided into those which are particularly attributed personally to the protagonist Goth and those to the "nation" of the Goths generally. The second section of this paper investigates the literary techniques the author(s) used to describe the women of the story: the widowed mother Sophia who tried to save her daughter, and Euphemia, who was just a young maiden who was forced to marry the Goth. Interestingly, the composer(s) of this hagiographic novel did not use negative terms and phrases only for the Goth who happened to be Arian in faith, but also for the two Orthodox women, about whom gender stereotypes are also used. Taking into consideration that the Syriac version of the story was also translated into two Greek versions (BHG 738, 739), we can assume that the story was not absolutely confined within the Syriac milieu, and this is important for the research question of my survey, which is first of all about what are the religious, political, social, and cultural reasons behind the creation of such a story. Secondly, I will investigate what role these stereotypes about the "other" and the "weaker sex" played in the late Roman Empire.

Christina Hadjiafxenti

Encounters Between Monks and Demons in Edifying Tales

This paper attempts to investigate the narrative structure of tales in which monks, especially abbots, are confronted with demons as part of their spiritual battles. I will particularly concentrate on tales from the *Historia Monachorum in Aegypto* (4th c.), the *Lausiac History* (5th c.) and the *Spiritual Meadow*, (7th c.). Through a comparative analysis of these works, similarities and differences as regards the role of demons in terms of narrative structure will be unravelled. More specifically, I will first analyse the different personas into which the demons are transformed in order to deceive monks and prevent them from successfully completing their spiritual advancement. Within this framework, demons are either presented as comic performers, or as monstrous creatures, or physical disastrous phenomena. The satirical and/or catastrophic effort of the demons to peeve the monks will be discussed in detail in order to show the ways in which demonic presence ultimately influences the development of the stories' plots. Another prevalent expression of the demonic in the corpus in question concerns cases in which sins and passions are described as demons (e.g. the demon of prostitution and the demon of lust). The narrative significance of these personified depictions of passions will also be considered. Furthermore, I will examine the various forms that the confrontation between monks and demons takes and its effects on the first who undergo a transformation.

Christian Høgel
Telling a Thauma in Greek Hagiography and Paradoxography

Hagiography and paradoxography present miracles and wonders – both *thaumata* in late classical Greek and later – and readers and listeners would have recognized these through their being a transgression of the rules of nature, or at least of nature as one would know it. Hagiography and paradoxography had different notional frames – with hagiography insisting on a transcendent power, which is normally not accounted for in paradoxography. Yet they would share certain thematic features, not least in hagiographical travel accounts taking the saint into e.g. the "deep desert", just as a number of narrative features would recur in both: the way readers are prepared, how the accountability of the authorial voice is assured, and – not least – the brevity of the transition phase from nature to beyond nature.

Markéta Kuhlánková
Space in Edifying Stories: The Case of Anastasios Sinaites

The edifying story, a prolific hagiographical genre, is one of the most concise Byzantine narrative forms. Given its brevity, there is usually not much room left for descriptions of the scenery and places in the stories. Still, the construction and perception of space often play a more important role in this genre than in saints' lives, because edifying stories, like novels, but unlike saints' lives, focus on a relatively limited time span, but often extend the narration in space. This paper aims to examine the notion and the function of space in these narratives, while taking two collections by Anastasios Sinaites as case studies. The two texts are analyzed through the tools of narrative theory, with a particular focus on three concepts relevant for the cultural reality of edifying stories. First, the binary opposition of the profane and the sacred space, strongly present in the monastic literature from the very beginning, but developing in an interesting way in its presentation and function. Second, the concept of *liminality*, first described by Arnold van Gennep as the state and process of transition from one phase of a transitional ritual and further developed, with a special focus on Christianity and pilgrimage, by Victor and Edith Turner, who also focused on the specifics of sharing a liminoid experience by a group of people (*communitas*). Third, Michel Foucault's concept of *heterotopias*. The analysis first demonstrates how these three concepts are carried out in Anastasios' stories, and then how space, or rather the different representations of it, function as a strong organizational element of the two collections in question.

Nikolaos Lazaridis
How to Tell a Story in Ancient Egyptian

Fictional narrative writing in the ancient Egyptian language constituted a long-lasting tradition, whose earliest manifestations date to approximately 2000s BC (like the *Story of the Shipwrecked Sailor*) and its latest to the 2nd and 3rd centuries AD. In the course of these 2300 years, Egyptian fictional stories sustained a passionate relationship with Egypt's elite, reproducing and propagating that class' core principles and values, flirted on and off with various forms of literary and documentary writing, such as tomb biographies or praise poetry, cherished the strong connections

between written and oral cultures, and educated and entertained literati and illiterati who were attracted to the magic of storytelling. In this paper, I reconstruct the primary components of Egyptian storytelling (e.g., character choice and presentation, or usage of plot twists) by drawing representative examples from narrative texts that have survived in complete or almost complete copies. I discuss each of these components in light of current scholarly theories on story making and telling in ancient Egypt.

Yulia Mantova
Narrative Components and Storytelling in the Miracles of Artemios

On our way to form a theory of the ancient and Byzantine tale, we should include in our journey the 7th-century *Miracle Collection of Artemios*. This text is well known as a unique historical source, yet its important literariness and its different functions remain unexplored. This paper has a double aim: first, to determine the tales' essential narrative features; second, to trace the possible functions of this kind of narratives in Byzantine culture. To begin with, the textual tissue of the collection is rather uneven. Traditionally, its forty-five stories are divided into two or three clusters according to a row of shared similarities. Mainly, these concern the size of the tales and their stylistic peculiarities. In terms of creativity and entertainment capacity, however, all parts of the collection have a liveliness and unexpectedness that is expressed in different ways depending on the stories' length. As for the stories' possible functions, as is shown, they had both therapeutic and entertainment effects on their audiences.

Hendrik Müller
Associations as an Organizing Principle of Aelian's Miscellanistic Collections

In the rapidly changing and varied cultural world of the Roman Empire, literary miscellanies like Aelian's *Varia historia* and *De natura animalium* from the 2nd/3rd century AD were an important bridge not only between educated readers and common knowledge, but also between the present and the past, as they helped to preserve the literary and cultural heritage of a classical era that was partly lost and endangered by the cultural caesura of the Hellenistic era. That may be one reason why Aelian, though Roman by birth, excelled in his writings in the Greek tongue and obviously spoke Greek so perfectly, that he was called μελίγλωσσος ("honey-tongued") by his contemporaries. Aelian brings together aspects of scientific knowledge as well as anecdotes, local customs, miraculous stories, and biographical sketches in a most colourful and random succession. Yet his miscellaneous works are not genuinely scientific as his use of sources results in an interesting mixture of scientific facts and miraculous stories with which the author by his own account wanted to educate and entertain his readership. As biographical elements move in the oratory movement of Second Sophistic to the focus of attention, they have a substantiate effect on newly emerging literary forms, so consequently Aelian's *Varia historia* contains interesting facts and anecdotes about famous people. The other noticeable trend of miscellaneous writings is a growing preference for *paradoxa* by which the paradoxographical tradition that started with the Ionian ethnographers was demonstrably revived and became an integral part especially of miscellanies like Aelian's *De natura animalium* (and related entertaining genres like the novel). Collections like Aelian's miscellanies played an important role in the treatment and circulation of knowledge as well as in the valuation and transmission of older

literature and values that often had nothing to do with the reality of its contemporary readers. In this paper, I want to demonstrate in which way verbal and thematic associations are used by Aelian as an organizing principle and how they disprove the impression of random arrangement of tales for which the author has often been criticized unfoundedly by generations of modern scholars.

Ingela Nilsson

"To Render Unbelievable Tales Believable": Paradoxographical Features in the Storyworlds of Novels and Miracle Tales

This paper investigates the storyworlds of (ancient) paradoxography and their inclusion in (late antique) novels and miracle tales. Paradoxographical material has not been investigated from any narratological perspective, probably because the form is fragmentary and often survives in excerpts. But collections such as *Περὶ Ἀπίστων* by Heraclitus the Paradoxographer offer interesting examples of subverted storyworlds by explaining the "reality" of ancient myths: Circe, for instance, was not a witch who used potions to enchant her victims, but a prostitute who controlled men through their lust (Heraclitus 16). This is not only a means of euhemerizing the myth, but also a complete change of the storyworld (in David Herman's sense of mental model) in which the character is placed: Heraclitus makes "unbelievable tales believable," as Eustathios of Thessalonike notes (1504.55 Stallbaum) by turning fiction into history. Other and more well-known kinds of paradoxography focus on inexplicable phenomena appearing in nature, such as strange qualities of stones or plants, or the wonders of different places and peoples; such material appeared in various authors and genres from Herodotus to Pliny the Elder, collected by others such as Phlegon of Tralles and Alexander of Aphrodisias. The narrative potential of both myths and paradoxography was fully explored by Lucian in his *True Stories* and by the authors of the Greek novels, but the emplotment of what is "unbelievable" also plays an important role in miracle tales – inexplicable events such as the resistance to fire or water appears in both novels and miracle stories as indications of the innocence or holiness of certain characters. What is of interest here is the effect that such paradoxographical elements have on the storyworlds in which the characters are placed: What effect is achieved in the novel vs the miracle tale and how do these effects relate to each other?

Manolis Patedakis

How to Talk about God: The Use of Sensual Materials in Rendering the Dissimilar Divine

In the early Byzantine period, Christian discourse contained – among others – bits of directions on how to describe and actualize God and the divine sphere by using material means. Through selected passages from authors, such as Dionysios the Areopagite, John of Climax, and Maximos the Confessor, this paper examines Christian literary theory for the narration of the immaterial reality of God, aiming to detect certain terms and techniques that were formulated between the 5th and the 7th centuries. In particular, the following are discussed: the representation/actualization (ἀνάπλασις) of the intelligible (νοητά) through forms and symbols from the sensual (αἰσθητά); the likeness with the divine through dissimilar similarities (ἀνομοίους ὁμοιότητας); the exposure of human situations such as love and fear and emulous desire, as images (εἰκόνας) resembling to God; the use of examples

(παραδείγματα) from the natural and real world in order to narrate celestial things. All these were articulated as elements of a theory under development and were applied in the narrations of contemporary and later Byzantine authors.

Nicolò Sassi

Storytelling as a Form of Religious Knowledge: On the Migration of Early Byzantine Hagiographical Tales to Ethiopia

What does the migration of tales reveal about the role of storytelling in the human experience? This paper addresses a specific dimension of this complex and wide-ranging question by analyzing a fascinating phenomenon in early Byzantine literary history: the migration of hagiographical texts from Byzantium to Ethiopia. The analysis focuses on several exemplar hagiographical texts that travelled across the Incense Route, a network of ancient land and sea trading routes which connected the harbor of Alexandria to Ethiopia, Yemen, and India through the plains and coastal towns of inner Egypt and Arabia. Along with myrrh, cassia, Arabic frankincense, silk, and Indian gold, a significant amount of medieval tales and legends about Christian saints and martyrs travelled along this route, and from the palaces of Byzantium they reached the monasteries and the Christian circles of Ethiopia. By comparing the extant versions in Eastern Christian languages of the originally Byzantine hagiographical tale, it is possible to track the foci of interest across linguistic and theological boundaries. A reading of these philological findings through the lens of narrative psychology enables the author, in turn, to provide a response to the initial question. Hagiographical tales travelled from Byzantium throughout the Incense Route because they fulfilled a transcultural, diverse, yet common fundamental human need: to engage the transcendent through sense and affect.

Luigi Silvano

At the Origins of the Byzantine Narratives of the Other World

Around the 10th century, a more or less coherent idea of the Christian afterlife emerges from a series of narratives such as the "moral apocalypses" of the Theotokos and Anastasia, the vision of Cosmas and those embedded in the lives of saints (e.g. the *Life of Basil the Younger*), to name just a few of the most famous examples. Indeed, the depictions of Hell and Heaven and the conceptions on the fate of souls that are to be found in these texts are rooted in a more ancient tradition of folklore and tales that can be traced back into late antiquity. In the collections of edifying tales and of the sayings and deeds of the desert Fathers, in particular, one can find the archetypes of several motifs that will become part of the later Byzantine imagery of the other world. This paper will try to map the presence of such elements in edifying tales and *Apophthegmata Patrum*, to highlight connections between the various stories, and between this tale tradition and the later tour-of-hell literature.

Sophia Xenophontos
Moralizing Tales in Galen

Galen of Pergamum (129–ca. 216 AD) is a central figure in the history of medicine and the intellectual landscape of the Roman Imperial period. His contributions to specialized branches of the medical art and philosophy have been addressed in modern scholarly literature. However, his role as a practical moralist has not been sufficiently understood, with critics looking at his ethical works as repositories for philosophical arguments and influences, not as literary compositions reflecting and debating their sociocultural ambience. In this paper, a part of his input to the ethical discipline will be illuminated by using "tale theory" as a hermeneutic approach. As will be shown, Galen employs a range of short narratives to pass on moral advice or encourage problematization on ethical issues. The first part of the paper discusses some embedded episodes that break up the technical account to dramatize a dialogue between Galen and a senior figure, typically a philosophical instructor or a sophist. In such cases, Galen underplays his own moral character through self-effacement and highlights the repulsion engendered by his arrogant behavior. In doing so, he ultimately aims to deter readers from acting in a similar way. The paper's second part turns the spotlight on a number of anecdotes and edifying snippets narrated in oblique speech that promote suggested attitudes in life, such as frankness; or they negotiate the therapy of disturbing passions, notably anger. The third part of the paper focuses on what the author calls "ethical case histories". These are narratives, encompassing the diagnosis, treatment, and prognosis of harmful emotions, which Galen constructs in imitation of his medical case histories, his clinical encounters aimed at treating the body. Through an analysis of the structural and narrative features of these three types of moralizing tales in Galen, the social dynamics, cultural embedding, and psychotherapeutic impact of his practical ethics are emphasized.

INTERNATIONAL CONFERENCE
ΔΙΕΘΝΕΣ ΕΠΙΣΤΗΜΟΝΙΚΟ ΣΥΝΕΔΡΙΟ

STORYWORLDS IN COLLECTIONS	**ΤΥΠΟΙ ΑΦΗΓΗΣΕΩΝ ΣΕ ΣΥΛΛΟΓΕΣ**
Toward a Theory of the Ancient and Byzantine Tale (2nd – 7th c. CE)	**Προς μια Θεωρία της Αρχαίας και Βυζαντινής Σύντομης Διήγησης (2ος – 7ος αι. μ.Χ.)**
Centre for Medieval Arts and Rituals CeMAR	**Ερευνητική Μονάδα για Μεσαιωνικές Τέχνες και Τελετουργίες ΕΜοΜεΤ**
University of Cyprus	**Πανεπιστήμιο Κύπρου**
26 & 27 November, 2021	**26 & 27 Νοεμβρίου 2021**

This conference is organized in the framework of the two-year research project (2019-2022) "Storyworlds in Collections: Toward a Theory of the Ancient and Byzantine Tale (2nd – 7th c. CE)", which is co-financed by the European Regional Development Fund and the Republic of Cyprus through the Research and Innovation Foundation.

Το επιστημονικό αυτό συνέδριο έχει διοργανωθεί στο πλαίσιο ενός διετούς ερευνητικού προγράμματος (2019-2022) με τον τίτλο «Τύποι Αφηγήσεων σε Συλλογές: Προς μια Θεωρία της Αρχαίας και Βυζαντινής Σύντομης Διήγησης (2ος – 7ος αι. μ.Χ.)», το οποίο συγχρηματοδοτείται από το Ευρωπαϊκό Ταμείο Περιφερειακής Ανάπτυξης και την Κυπριακή Δημοκρατία μέσω του Ιδρύματος Έρευνας και Καινοτομίας.