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**Vol. 31, April 2001**

## Welcome Archive 2001

### Announcement

The Petronian Society Newsletter after 30 years (1970-2000) of publishing on paper has become an online publication beginning with vol. 31, April 2001.

PSN has now become part of Ancient Narrative, where it has its own, clearly recognizable homepage. Although parts of AN will be available to subscribers only from May 1, 2001 onwards, the PSN homepage within AN will remain open and free for all.

PSN will continue to publish the same sorts of things which it produced in the past: bibliography, *Nachleben*, reports about *congressi*, and the lighter side of the novel. All members of the PSN will also receive a letter which will inform them about these changes.

We all look forward with eagerness to the future.

Gareth Schmeling  
Maaïke Zimmerman  
Roelf Barkhuis

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### Dis Manibus

The world of Classics and the *piccolo mondo* of the ancient novel lost two friends: Antonio Scarcella (University of Perugia) died 16 October 2000 and Hubert Petersmann (University of Heidelberg) died 31 January 2001.

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## Bibliography Archive 2001

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### Greek And Latin Novels

Harrison, S.J., "Novelties in the Ancient Novel," *CA News* (June 2000) 9-10. A report on the status of ancient novel studies and the availability of the ancient novel to the non-specialist.

Holzberg, N., *Die antike Fabel: eine Einführung* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2001). This is a "verbesserte und erweiterte Auflage 2001." The first edition appeared in 1993. This is an expanded and up-dated book which sets out the study of the ancient fable in an historical approach, then analyzes the various fables which come down to us from Greek and Roman sources. For students of narrative literature Holzberg provides an excellent guide to the *Aesop-Roman*. The history of scholarship on the fable is added to aid the student in his researches; the bibliography is expanded to include work done through yesterday.

Holzberg, N., *Der antike Roman: eine Einführung* (Düsseldorf/Zürich: Artemis und Winkler, 2001) 174 pp. This is a much expanded and rewritten version of the smaller 1986 book, 135 pp. It is also more handsomely produced by Artemis and Winkler with a striking color reproduction of "Prinzessin Sabra", a painting by Edward Burne-Jones (1865-66). Much has happened in studies in the ancient novel since 1986 and Holzberg takes everything into account. This volume is marked by good sense and good humor. Greek novels, Latin novels, works-which-many-but-not-all-scholars-call-novels, an array of fragments which are most likely from novels, early Christian narratives which, if not novels, masquerade as such. Holzberg knows the individual works and then how each fits into the large area of the ancient novel. What emerges is a literary history of the classical world in the first five centuries A.D., which Holzberg sets nicely against the "popular literature," "Trivialliteratur," "letteratura di consumo" of today. We all hope that Holzberg's wife (Christine) will once again translate this volume into English, "a language everyone understands," even G.W. Bush.

Hunink, V., ed., *Apuleius of Madauros, Florida*, edited and with a Commentary by V. Hunink (Amsterdam: J.C. Gieben, 2001) 258 pp., clothbound. ISBN 90 5063 218 1.

Ramelli, I., *I romanzi antichi e il Cristianesimo: contesto e contatti* (Diss., Milan, 2000). Advisor G. Zanetto; Member of Committee, B.P. Reardon. To be published: Madrid: GREC: Graeco-Romanae Religionis Electa Collectio, 2001, ed., Prof. Perea Yébenes.

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### Greek Novels

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- Alvares, J., "Perspective and Ideal in Chariton's *Chaereas and Callirhoe*," *Acta Classica* 43 (2000) 5-14.
- Alvares, J., "A Hidden *magus* in Chariton's *Chaereas and Callirhoe*," *Hermes* 128 (2000) 383-384. Cf. Mithridates in trial scene. (Reardon)
- Billault, A., *L'Univers de Philostrate* (Brussels: Latomus, 2000). "Y a-t-il un univers de Philostrate? Peut-on reconnaître d'un texte à l'autre les attributs originaux, la géographie singulière d'un territoire bien délimité et dont l'unité trouve sa source dans un pensée, une esthétique et un art? C'est l'hypothèse que ce livre a pour but de démontrer en explorant son objet sans étudier séparément les éléments qui le constituent ni méconnaître sa diversité." (p.5)
- Billault, A., *La Littérature grecque* (Paris: Hachette, 2000) 283 pp. An excellent history of Greek literature. Readable and friendly. The ancient Greek novel, as is its due, is nicely represented. Up-to-date comments and assessments.
- Billault, A., ed., *ΟΠΩΠΑ. La belle saison de l'hellénisme. Études de littérature antiques offertes au Recteur Jacques Bompaire* (Paris: Presses de l'Université de Paris-Sorbonne, 2000).
- Bouffartigue, J., "Un triangle symbolique: Eros, Aphrodite et Artémis dans la *Roman de Leucippé et Clitophon*," *vide* A. Billault, ed., *ΟΠΩΠΑ*, pp. 125-138.
- Brioso Sánchez, M., "La pederastia en la novela griega antigua," *Excerpta Philologica* 9 (1999) 7-50.
- Brioso, Sánchez, M., "El amor, de la comedia nueva a la novela," in *Consideraciones en torno al amor en la literatura de la Grecia antigua*, ed. M. Brioso Sánchez (Sevilla: Universidad de Sevilla, 2000) 145-225.
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- Chew, K., "Achilles Tatius and Parody," *CJ* 96 (2000) 57-70.
- Cueva, E., "Longus and Thucydides: a New Interpretation," *GRBS* 39 (1998) 429-440.
- Cueva, E., "The Date of Chariton's *Chaereas and Callirhoe* Revisited," *C&M* 51 (2000) 197-208.
- Hägg, T., "The Black Land of the Sun: Meroe in Heliodoros' Romantic Fiction," in V. Christides, T. Papadopoullos, eds., *Graeco-Arabica 7-8 (1999-2000): Proceedings of the Sixth International Congress of Graeco-Oriental and African Studies* (Nicosia: Archbishop Makarios III Cultural Centre, Bureau of the History of Cyprus, 2000) 195-219.
- Holzberg, N., review of J.-Th. A. Papademetriou, *Aesop as an Archetypal Hero*

(Athens: Hellenic Society for Humanistic Studies, 1997) in the *IJCT* 6.2 (1999) 236-242. Studies on the *Life of Aesop* are richer and the Nachleben of the narrative more extensive than Papademetriou or his *BMCR* reviewer realize. Holzberg's remarks about the shallowness of the book and its review are marvelously restrained. Published research on the *Life of Aesop* might not be on the shelves of every English-only library, but a little digging into the literature will reward the scholar many times. From singing the versions of Hans Sachs' renditions of Longus, to commentary on Luther's Fables, and digging into Steinhöwel's *Esopus*, Holzberg has become the Rezeption-Rex of the ancient novel.

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Nimis, S., "Cycles and Sequence in Longus' *Daphnis and Chloe*," in *Speaking Volumes: Orality and Literacy in the Greek and Roman World* (Leiden: Brill, 2001) 187-200.

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Reardon, B.P., "Les malheurs de *Callirhoé*," *vide* A. Billault, ed., *ΟΠΩΠΑ*, pp. 59-71.

Robiano, P., "La citation poétique dans le roman érotique grec," *REA* 102 (2000) 509-529. Dedicated to B.P. Reardon. *Abstract*. "Quoting poetry is a

device used by some Greek novelists (namely Achilles Tatius, Heliodorus and more specifically Chariton). The quotations are usually taken from Homer and much less frequently from Euripides and Menander. Their use is varied. Quotations may generally be considered as ornamental in Chariton's narrative whereas they stand as authoritative statements for the two other novelists' characters though they are sometimes questioned. In fact Homeric quotations contribute meaning to Chariton's and Heliodorus's novels by setting intertextuality and acting in collusion with the reader. When quoting, authors play with literature, therefore addressing an educated readership."

Rutherford, I., "The Genealogy of the boukoloi: How Greek Literature Appropriated an Egyptian Narrative-Motif," *JHS* 120 (2000) 106-121.

Sandy, G., "A Neo-Platonic Interpretation of Heliodorus," *vide* A. Billault, ed., *ASC!*, pp. 169-178.

Stamoulakis, I.P., Makrygianni, trans., *The Perriani Version of Aesop's Fables* (Athens 1999).

Stramaglia, A., ed., *Ἐρωτες. Antiche trame greche d'amore* (Bari: Levante, 2000). "Questo libro si propone due finalità: da un lato, intende offrire un'antologia di storie d'amore più o meno brevi, in prosa, fra le tante (ma non tantissime) che il mondo greco ci ha lasciato; dall'altro, vuole rappresentare un prontuario che agevoli un auspicabile, rinnovato studio organico di questa narrativa 'minore,' che è comodo ma non sempre impeccabile definire 'novellistica.'" (p.3)

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### Latin Novels

Apuleio, *Amore e Psiche*, Italian translation, author not listed (Carnago [Varese]: Sugarco, 1994). Thanks to Michele Coccia

Bajoni, M., "Sul gesto di Telifrone in Apul. *Met.* II, 21, p. 42 Helm," *AC* 69 (2000) 209-212.

Beck, Roger, "Apuleius the Novelist, Apuleius the Ostian Housholder and the Mithraeum of the Seven Spheres: Further Explorations of an Hypothesis of Filippo Coarelli," in *Text and Artifact in the Religions of Mediterranean Antiquity*, eds. S. Wilson, M. Desjardins. *Studies in Christianity and Judaism*, No. 9 (Waterloo: Wilfrid Laurier University Press, 2000) 551-567.

Bober, P.P., *Art, Culture, and Cuisine: Ancient and Medieval Gastronomy* (Chicago: University of Chicago Press, 2000). Predictable stuff. (Baldwin)

Bocciolini Palagi, Laura, "Il suicidio eroico de Carite-Didone (Apul. *Met.* 8, 13-14)," *InvLuc* 21 (1999) 63-78.

Botermann, H., "König Apollonius von Tyrus und seine Vorbilder: Getreideversorgung und Wohltätertum in der antiken Städten," *Geschichte in Wissenschaft und Unterricht* 50 (1999) 678-688.

Conte, G.B., "Tre congetture a Petronio," *MD* 43 (1999) 203-211. At 97.10 Conte proposes to return to the reading of *L: amolitur ... mortem nec hominis ... nec supplicis, ... quem praeter (post I) fatalem rixam habuit...* At 99.6 *quicquid erat in artum compono*. At 102.4 *et utcumque imponi velut dormienti posset*.

Dehon, P., "*Petronius ... plenus litteris*. Aux sources de B.C. 144-208 (*Sat.* 122-3)," *RCCM* 42 (2000) 215-223.

Di Palma, Domenico, *Petronii Arbitri Satyri Fragmenta. Cena Trimalchionis. La cena de Trimacione* (Rome: Laziali, 1997). Contains a translation of the *Cena* (beginning with c.32) into "Romanesco dialetto" with accompanying Latin text. Thanks to Michele Coccia

- Focardi, G., "Claudio e Trimalchione: due personaggi a confronto?" *InvLuc* 21 (1999) 149-166.
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- Gagliardi, D., "La *velocitas narrandi* in Petronio," *SIFC* terza serie 17 (1999) 116-122. Died 19 September 1998.
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- Giudici, Elvio "Oggi, come nel basso impero. Il racconto di Petronio in una moderna macelleria: *Satyricon* di Bruno Maderna," *The Classic Voice* (Milan) (September 2000) 78. A report of the opera *Satyricon* by Bruno Maderna. Thanks to Michele Coccia
- Goga, S., "Encolpe et l'enfermement," *Latomus* 58 (1999) 816-819.
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look at the *Cena Trimalchionis* for beginners and scholars alike.

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dos Reis Gonçalves, Claudiomar, "Classe e cultura no alto império romano: os libertos de Paul Veyne," *Boletim do CPA* (Campinas) 5/6 (1998) 235-258.

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Salanitro, M., "*Non bene olet qui bene semper olet*: Marziale (2, 12, 4) ma non Petronio (Fr. XXIII)," *Orpheus* 19-20 (1998-99) 395-401.

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Wolff, E., "Le mélange, idéal esthétique et social dans le *Satyricon* de Pétrone," *Vita Latina* 155 (septembre 1999) 19-25. Thanks to Bedon

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### Nachleben

Eurydice, *Satyricon USA: a Journey Across the New Sexual Frontier* (New York: Simon and Schuster, 1999). "Rich and fascinating portrait of sex in America."

Briggs, W., "Petronius and Virgil in *The Great Gatsby*," *International Journal of the Classical Tradition* 6 (1999) 226-235.

Gagliardi, D., "Flaubert e Petronio: un dialogo attraverso i secoli," in *Flaubert e la tradizione letteraria*. Atti del convegno internazionale (Pisa: ETS, 1999) 81-93.

Hartmann, Karl Amadeus, *Die Witwe von Ephesus*, a 10 minute opera, performed by Jonathan Scheffer and his Eos Orchestra at the Society for Ethical Culture, New York City, in a program called "Six 10-minute Operas II." Report in the *New York Times*, 10 May 2000. Thanks to Bracht Branham

In *L'Espresso* (10 August 2000, page 184) Giovanni Carli Ballola reports that the opera *Satyricon* ("un' opera nata nel 1973") by Bruno Maderna is on the program for 2000 at the Teatro Lauro Rossi in Macerata. Thanks to Michele Coccia

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### New translation of Petronius

1 December 2000 issue of the *TLS* notes that a new translation of Petronius will appear from the Folio Society in London from the pen of Frederic Raphael.

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### Heroikos Conference

"Philostratus' *Heroikos*, Religion, and Cultural Identity," conference on 4-6-May 2001, Cambridge, MA. Details of the conference are found at <http://www2.roanoke.edu/religion/maclean/Heroikos/HomePage.html>

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### University of Crete Conference: Space in the Ancient Novel, 14-15 May 2001

- Luca Graverini, "Corinth and Rome: a Cultural Background for the Ass' Tale."
- S.J. Harrison, "Literary Topography in Apuleius' *Metamorphoses*."
- David Konstan, "Narrative Spaces."
- Richard Martin, "Discourse and Topos in Achilles Tatius and Philostratus."
- Gerald Sandy, "The Sands of Egypt and the Ancient Novel."
- Niall Slater, "Space and Displacement in Apuleius's *Metamorphoses*."
- Martin Winkler, "Love and the Chronotope in *Daphnis and Chloe* and *Pleasantville*."
- Maaïke Zimmerman, "On the Road in Apuleius' *Metamorphoses*."
- Michael Paschalis, "Reading Space: a Re-examination of Apuleian Ekphrasis."
- Stavros Frangoulidis, "The Laughter Festival as a Community Integration-Rite."

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### American Philological Association, 3-6 January 2001

- Kathryn Chew, "The Fragility of Female Beauty in the Greek Novels."
- Pavlos Sfyroeras, "The Mendacity of Knemon and the Reform of the Reader in Heliodoros' *Aithiopika*."
- Stephen Nimis, "Narrative Redirection: the Case of Chariton and Longus."
- William Finch, "A View from the Garden: *Alciphron* IV. 14 and the Epicurean Tradition."
- Daniel McGlathery, "Phallic Parody of the *Odyssey* in Petronius' Circe Episode and *Priapea* 68."

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**Classical Association of the Middle West and South, 19-21 April 2001**

- Jean Alvares, "Myth-Thematic Criticism and the Greek Ideal Romance."
- Stephen Nimis, "Character and Plot Revision in the Ancient Novel."
- Saundra Schwartz, "Wedding Between the Lines: Achilles Tatius and Marriage in Roman Alexandria."
- John Makowski, "Giton: Petronius' Tragic Hero(ine)."
- James Whelton, "Elevation to the Tribunal: the Sexual Implications of Mercury Grasping Trimalchio by the Chin (Petronius, *Sat.* 29.-5)."
- Martha Habash, "Petronius' *Satyricon* 24: Quartilla *asellus*."

**Up****Buenos Aires Conference**

Gonçalves, Claudiomar dos Reis, "The Death of Petronius Arbiter in Tacitus' Narrative," at the 16th National Symposium of Classical Studies, University of Buenos Aires, Argentina.

**Up****Kentucky Foreign Language Conference 2001**

Akihiko Watanabe, "De Eumolpo et Seneca Philosopho." In Latin.

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**Vol. 31, April 2001**

## The Byzantine Novel Archive 2001

by C. Jouanno

| **CONFERENCE ACTA** | **EDITIONS AND TRANSLATIONS** | **NOVEL, GENERAL**  
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### CONFERENCE ACTA

*ICAN 2000: The Ancient Novel in Context*, ed. M. Zimmerman - S. Panayotakis - W.H. Keulen, Groningen, 2000. V. *infra* Aerts, Billault, Harder, Nilsson, Ruas.

*Der Roman im Byzanz der Komnenenzeit. Referate des internationalen Symposiums an der Freien Universität Berlin, 3-6 April 1998*, ed. D.R. Reinsch - P. Agapitos, Meletemata 8, Frankfurt am Main, 2000. V. *infra* Agapitos, Cupane, Harder, Jeffreys, Jouanno, Ljubarskij, Nilsson, Ott, Roilos.

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### EDITIONS AND TRANSLATIONS

V. Prodromos (Moreno Jurado), *Digenes* (Borowska), *Imberios* and *Phlorios* (Ortola Salas).

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### NOVEL, GENERAL

S. MacAlister, "A Novel Compendium: Review Article 2", *Scholia* 1998 n.s. 7, 142-148.

#### BARLAAM AND IOASAPH

A. Billault, "Une source de *Barlaam et Ioasaph* : les *Éthiopiennes* d'Héliodore", in *ICAN 2000*, p. 8-9.

C. Jouanno, "*Barlaam and Joasaph* : une aventure spirituelle en forme de roman d'amour", *PRIS-MA*, Université de Poitiers, XVI / 1, Janvier-Juin 2000, 61-76: the transformation of the *Vita* into a love story between an ascetic and his disciple is a testimony of the renewed interest aroused by the erotic literature in Middle Byzantium.

B. Rajaram, "The Indian Religious and Literary Contribution in the Making of *Barlaam and Yoasaph*", *Acta XIII Congressus Internationalis Archaeologiae Christianae* (Split - Porec, 1994), ed. N. Cambi - E. Marin, Vatican, 1998, Bd III, 125-128.

#### STEPHANITES AND ICHNELATES

E.V. Maltese, "Letteratura bizantina e identità greca. Un appunto sulle traduzioni a Bizanzio", in *Études Balkaniques 7 (Cahiers Pierre Belon)*, 2000, 183-196 (p. 191-194): on the adaptation of the Arabic original of *Stephanites* into the Byzantine setting.

#### SYNTIPAS

F. Conca, "In margine al *Libro di Syntipas*", in *Synodia. Studia humanitatis Antonio Garzya septuagenario ab amicis atque discipulis dicata*, ed. U.

Criscuolo - R. Maisano, Napoli, 1997, p. 165-179: about some of the short stories contained in *Syntipas* ; paper focused on the "woman theme".

E.V. Maltese, "Letteratura bizantina e identità greca", *op. cit.*, p. 194-196: about the adaptation of the Persian original of *Syntipas* to the requirements of Byzantine morals.

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## TWELFTH-CENTURY NOVELS

### GENERAL

P.A. Agapitos, "*Metamorphoseon permulti libri: Byzantine Literature Translated into Modern Greek*", in P. Magdalino - D. Ricks (eds.), *Byzantium and the Modern Greek Identity*, London, 1998, p. 63-74: about the recent "boom" of Byzantine publications in Greece; special attention is devoted to Prodromos' and Macrembolites' translations by K. Poulos (Athens, 1996).

*id.*, "Der Roman der Komnenenzeit: Stand der Forschung und weitere Perspektiven", in *Der Roman im Byzanz der Komnenenzeit*, p. 1-18.

R. Beaton, "The World of Fiction and the World 'Out There': The Case of the Byzantine Novel", in *Strangers to Themselves. The Byzantine Outsiders*, ed. D.C. Smythe, London, 1998, 179-188: a reading of the fictional time-space of the twelfth-century novels in the light of Bakhtin's theories, with special emphasis on Makrembolites' work where the true "other" is seen to reside in the consciousness of the hero-narrator.

J.B. Burton, "Reviving the Pagan Greek Novel in a Christian World", *GRBS* 39/2, 1998, 179-216: about the crucial role of Christian themes such as the eucharist, the resurrection or the foot washing in the Byzantine novels of the twelfth century: the Byzantine authors seem to be exploring continuities and compatibilities between the Christian and pagan worlds.

C. Cupane, "Metamorphosen des Eros. Liebesdarstellung und Liebesdiskurs in der byzantinischen Literatur der Komnenenzeit", in *Der Roman im Byzanz der Komnenenzeit*, p. 25-54: about the resurrection of Eros in Byzantine literature of the twelfth century (novel, progymnasmata, official rhetoric); the metamorphosis of the god may be due to Western influence.

R.E. Harder, "Religion und Glaube in den Romanen der Komnenenzeit", in *Der Roman im Byzanz der Komnenenzeit*, p. 55-80: a comparative study of the religious material in ancient and Byzantine novels; in the latter religion is to be seen as a form of "heteroglossia".

*ead.*, "Der byzantinische Roman des 12 Jh. als Spiegel des zeitgenössischen Literaturbetriebs", in *ICAN 2000*, p. 41-42: Byzantine novels of the twelfth century as a mirror of the literary discussions of the time.

C. Jouanno, "Discourse of the Body in Prodromos, Eugenianos and Makrembolites", in *Der Roman im Byzanz der Komnenenzeit*, p. 81-93.

J.N. Ljubarskij, "Der byzantinische Roman in der Sicht der russischen Byzantinistik", in *Der Roman im Byzanz der Komnenenzeit*, p. 19-24: a review of Alexidze's and Poljakova's publications about the Byzantine novel.

F. Meunier, "Le roman byzantin du XII<sup>ème</sup> siècle, un roman occidental?", *Erytheia* 20, 1999, 99-111: the author denies any influence of the Western novel upon Byzantine novels of the twelfth century - *contra* Cupane and Beaton: the only significant similitude she admits between Byzantine novels and French "romans antiques" is a desire to create an ideal society "à travers la métamorphose de la société antique, son inscription dans le présent et le futur de ses lecteurs".

I. Nilsson, "Mimesis och mixis: Intertextualitet och genreblandning i 1100-talets bysantinska litteratur", in *Inga helgon precis. Politik, erotik och filosofi i Bysans*, ed. K. Hult, Stockholm, 1999, 21-33 (Mimesis and Mixis: Intertextuality and Blending of Genres in Twelfth-century Byzantine

Literature).

P. Roilos, "*Amphoteroglossia: The Role of Rhetoric in the Medieval Greek Learned Novel*", in *Der Roman im Byzanz der Komnenenzeit*, p. 109-126: about the creative use of rhetorical double-tongueness, with a special emphasis upon Prodrornos who plays with the conventions of Byzantine ceremonial and of Christian literature; Roilos speaks of a parodic appropriation of the discourse of religious poetry.

V. Ruas, "Characterization in the Byzantine Novel", in *ICAN 2000*, p. 98-99: in the Byzantine novel the portrayal of characters is more dependent on the inner feelings and thoughts of the protagonists than in the ancient novel.

#### EUSTATHIOS MAKREMBOLITES

M. Kenny, "From Fantasy to Phantasias: Levels of Consciousness within the Dreams of Makrembolites' *Hysmine and Hysminias*", *Bulletin of British Byzantine Studies* 24, 1998, 86 (abstract of communication delivered at the 31st British Spring Symposium, 1997): the author attempts "a multi-disciplinary approach with introspective analysis to highlight the multiplex nature of the dream in the novel".

I. Nilsson, "Spatial Time and Temporal Space: Aspects of Narrativity in Makrembolites", in *Der Roman im Byzanz der Komnenenzeit*, p. 94-108: a study of the intricate interaction between temporal and spatial elements in *HH* - with a heavy use of modern literary theories.

*ead.*, "Static Imitation or Creative Transformation? Achilles Tatius in *Hysmine and Hysminias*", in *ICAN 2000*, p. 82-83: about Makrembolites' rewriting of Achilles Tatius' famous scene in which Leukippe and Kleitophon are caught *in flagrante* by the heroine's mother.

M. Petta, "Ἡ πρώτη ἰταλική μετάφραση τοῦ βυζαντινοῦ ἐρωτικοῦ μυθιστορήματος τοῦ Εὐσταθίου Μακρεμβολίτη (1550)", in N.M. Pangiotakis (ed.), *Ἀνθη Χαρίτων. Μελετήματα ἐόρτια (Ἑλληνικὸ Ἰνστιτοῦτο Βυζαντινῶν καὶ Μεταβυζαντινῶν Σπουδῶν τῆς Βασιλείας)*, Venice, 1998, 621-632.

A.L. Rey, "Un ingrédient du roman: les scènes de repas chez Eustathios Makrembolitès", *Université de Genève. Cahiers de la Faculté des Lettres* 1996, 40-44.

#### THEODOROS PRODROMOS

P.A. Agapitos, "Poets and Painters: Theodoros Prodrornos' Dedicatory Verses of his Novel to an Anonymous Caesar", *JÖB* 50, 2000, 173-185: developing Jeffreys' argument (*v. infra*), Agapitos interprets Prodrornos' dedicatory verses as a reaction to Makrembolites' novel, which he considers as the oldest of the twelfth-century novels.

E. Jeffreys, "A Date for *Rhodanthe and Dosikles*?", in *Der Roman im Byzanz der Komnenenzeit*, p. 127-136: about the dedicatory verses preceding Prodrornos' novel in manuscript Heidelberg-Palatinus 43; the poem is probably addressed to the Caesar Nikephoros Bryennos († 1138) - which implies that the novel must have been written before that time.

J.A. Moreno Jurado, *Teodoro Prodrornos. Rodante y Dosicles*, Madrid, 1996: a Spanish translation of Prodrornos' novel.

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#### VERNACULAR NOVELS

##### GENERAL

W.J. Aerts, "The Entführung-aus-dem-Serail Motif in the Byzantine Romances", in *ICAN 2000*, p. 3-4: about the castle motif and its link with the motif of abduction and that of preserved chastity; examples are drawn from *Digenis*

*Akritas, Callimachos, Phlorios, the Romance of Apollonios...*

G. Spadaro, "Contributi alla letteratura critica dei testi medievali greci in demotico", in *Synodia (op. cit.)*, p. 917-928: about the necessity for the editor of a vernacular text to be familiar with the contemporary literature in demotic language in order to avoid introducing corrections out of place (examples are drawn from the *Achilleid*, the *War of Troy*, the *Tale of Belisarios*).

*DIGENES AKRITES*

A. Argyriou, "La conversion comme motif littéraire dans l'épopée byzantine de *Digénis Akritas* et dans la *Conférence des Oiseaux* de Farid Uddin Attar", *Byzantinische Forschungen* 25, 1999, 143-151: similarities in the conversion episodes of *DA* and the *Histoire du schaiikh San'an* in the *Persian Conference des Oiseaux* are to be explained by the existence of stock motifs common to the oriental world.

L. Bénou, "Les apélates: bandits, soldats, héros. De la réalité au mythe", *Études balkaniques* 7 (*Cahiers Pierre Belon*), 2000, 25-36: it is with the cycle of Digenis that apelates become legendary figures.

M.W. Borowska, *Digenis Akritas, Opowiesc z kresow bizantynskich (Digenis Akritas. A Tale from the Byzantine Borderlands)*, Warszawa, Wydawnictwo DIG, 1998, 256 p.: the first Polish translation of *DA*; the text is based on the edition by Mavrogordato (1956).

J.C. Cheynet, review of C. Jouanno, *Digénis Akritas, le héros des frontières. Une épopée byzantine*, Turnhout, 1998, in *REB* 58, 2000, 303-304.

J. Irmscher, "Homerische Frage und Akritendichtung", *Byzantino-Sicula III, Miscellanea di scritti in memoria di B. Lavagnini* [Istituto siciliano di studi bizantini e neoellenici, Quaderni 14], Palermo, 2000, 173-178: about the influence of Homeric studies on Akritic research.

E. Jeffreys, "Akritis and Outsiders", in *Strangers to Themselves (op. cit.)*, 189-202: a study of the lexical clusters connected with the words *xenos* and *monos* in *DA*.

U. Moennig, review of E. Jeffreys, *Digenis Akritis. The Grottaferrata and Escorial Versions*, Cambridge-NY-Melbourne, 1998, in *BMGS* 24, 2000, 288-289.

C. Ott, "Byzantine Wild East - Islamic Wild West. An Expedition into a Literary Borderland", in *Der Roman im Byzanz der Komnenenzeit*, p. 137-146: a comparison between *DA* and two Arabic epics, the *Epic of the Holy Warriors* and the story of Umar al-Numan.

*KALLIMACHOS AND CHRYSORRHOE*

G. Van Steen, "Destined to Be? Tyche in Chariton's *Chaereas and Callirhoe* and in the Byzantine Romance of Kallimachos and Chrysorrhoe", *L'Antiquité Classique* 67, 1998, 203-211: the author dwells upon the existence of a direct link between Chariton's work and *Callimachos*.

*LIBISTROS AND RHODAMNE*

P.A. Agapitos, "Dreams and the Spatial Aesthetics of Narrative Presentation in *Livistros and Rhodamne*", *DOP* 53, 1999, 111-147: a study of the opening dream sequence in *Libistros*; the work is seen as a bridge between the learned novels of the twelfth century and the other vernacular poems of the fourteenth century; a preliminary critical edition of the passage (*Livistros*, Version  $\alpha$  = N 186-560) is given as an appendix (p. 129-147).

*ACHILLEID*

W.J. Aerts, review of O.L. Smith, *The Byzantine Achilleid. The Naples Version*, Vienna, 1999, in *BZ* 93, 2000, 646-651.

*IMBERIOS AND MARGARONA - PHLORIOS AND PLATZIA-PHLORA*

F.J. Ortola Salas, "La canción popular en las novelas bizantinas de *Imperio y Margarona y Florio y Platzia Flora*", *Erytheia* 19, 1998, 57-73.

*id.*, *Florio y Platzia Flora: una novela bizantina de época paleologa*, Madrid, 1998: a new edition of the text, with a Spanish translation and a commentary.

#### POLEMOS TÉS TROADOS

J. Schneider, review of M. Papathomopoulos - E.M. Jeffreys, "Ὁ Πόλεμος τῆς Τρωάδος (*The War of Troy*). Κριτική ἔκδοση με εἰσαγωγή καὶ πίνακες Athens, 1996, in *REG* 113, Juillet-Décembre 2000, 708-709.

G. Spadaro, "Graeca Mediaevalia XIII. Appunti sulla costituzione critica del testo del Πόλεμος τῆς Τρωάδος", *Siculorum Gymnasium* 50 / 2 (*Studi in onore di S. Leone*), 1997, 809-820 : the author suggests a good many corrections to the text edited by Papathomopoulos and Jeffreys.

G. Spadaro, "Graeca Mediaevalia XIV. Appunti sulla costituzione critica del Πόλεμος τῆς Τρωάδος", *Siculorum Gymnasium* 49, 1996, 303-318 (continuation of the previous article).

G. Spadaro, "Graeca Mediaevalia XV. Nuovi appunti sulla costituzione critica del Πόλεμος τῆς Τρωάδος *Rivista di cultura classica e mediaevale* 40, 1998, 305-312.

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#### FORTHCOMING

A conference about the conception of Antiquity in the Byzantine and Neo-Hellenic Novel will take place at the University of Rhethymnon in November 9th-10th, 2001

(Ἡ πρόσληψη τῆς αρχαιότητας στο βυζαντινὸ καὶ νεοελληνικὸ μυθιστόρημα).

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## Articles & Reviews Archive 2001

**| Report on Ancient Fiction and Early Christian and Jewish Narrative |  
Review of Giuseppe Giovanni Gamba, *Petronio Arbitro e I Cristiani* |  
Notes on the Tacitean Petronius (*Annals* 16.18-20) |**

### Report on Ancient Fiction and Early Christian and Jewish Narrative

by Ronald F. Hock

Since my recent survey of scholarship on the Greek Novel and early Christian literature (see *PSN* 30[2000]9-11), publications have been rather scarce on the ground, although one publication will be of special interest to readers of *Ancient Narrative*:

Dennis R. MacDonald, ed., *Mimesis and Intertextuality in Antiquity and Christianity* (Harrisburg, PA: Trinity Press International, 2001). This volume contains eight essays by classicists and New Testament scholars, including one essay specifically on ancient fiction: Judith Perkins, "Space, Place, Voice in the Acts of the Martyrs and the Greek Romance," pp. 117-37.

Work nonetheless continues in this small but growing area of scholarship as seen in a number of papers read at sessions of the Ancient Fiction and Early Christian and Jewish Narrative Group at the annual meeting of the Society of Biblical Literature (SBL) in 1999 and 2000. Papers of interest to readers of *Ancient Narrative* are as follows (email addresses of presenters of these papers are available at the SBL website - [www.sbl-site.org](http://www.sbl-site.org)).

Particularly productive have been studies relating ancient fiction to Jewish narrative literature:

- Sara R. Johnson "Third Maccabees: A Jewish Novel? Historical fictions and Jewish Self-Fashioning in the Hellenistic Period"
- Jared Ludlow "Humor and Paradox in the Characterization of Abraham in the Testament of Abraham"
- Richard I. Pervo "DIS YOU TOPIA: Aristeas and 3 Maccabees"
- Lawrence M. Willis "Narrative Structures in Judith"
- \_\_\_\_\_, "Third Maccabees as Fiction and Non-Fiction," to be published in *Journal for the Study of Judaism in the Persian and Hellenistic Periods*.
- \_\_\_\_\_, He also has a commentary on Judith: "Judith," in *New Interpreter's Bible*, ed., Leander E. Keck, 12 volumes, Nashville: Abingdon Press, 1994- , 3.1073-83.
- Andy Reimer "The Empty Tomb: A Biography of a Motif"
- Gerhard Van Den Heever "From Chariton to Pulp Fiction: The Ancient Novel and the Mythology of the Early Christian Era"
- Judith Perkins "Social Geography in the Apocryphal Acts of the Apostles"

Also of interest:

- Ronald F. Hock "Eros Makes Great Sophists: Education in the Greek Romances"
- Richard I. Pervo "A Female Aesop: The Story of Aspasia"
- Elizabeth Ann Pollard "Fictions and Inscriptions: Women's Prayer and Votive Devotion in the Greek Novel"



Finally, a recent paper, read at the 2001 SBL Pacific Coast Regional Meeting:

- Ronald F. Hock "Romancing the Parables of Jesus: Novel Insights into the Parables of the Prodigal Son, Unmerciful Servant, and Laborers in the Vineyard"

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**Giuseppe Giovanni Gamba, *Petronio Arbitro e I Cristiani: ipotesi per una lettura contestuale del Satyricon*. BSR 141. Roma: Libreria Ateneo Salesiano, 1998, 411pp.L. 45.000**

Review by Richard I. Pervo

Gamba accepts the conventional dating of the *Satyricon* and specifies T. Petronius Niger as the author. Little else follows convention. Peter and Paul arrived in Rome during Nero's celebrated *quinquennium* and enjoyed great success, not least among the upper classes. Adherents included Seneca, Nero and Petronius. The first remained rather steadfast, but Nero's superficial faith was short lived, and Petronius eventually broke with the Christians over their strict ethical code. Gamba's "contextual reading" derives from his view that the novel is an autobiographical *apologia pro vita sua*. Armed with this thesis, he interprets the *Satyricon* as a *roman à clef*, to be decoded by the alleged life and views of its author. Scholars have suggested many possible and some probable references to contemporary personages and events in Petronius's work, while no less an authority than Glen Bowersock has argued for a parody of the Christian eucharist in the testament of Eumolpus (*Fiction as History: Nero to Julian*. Berkeley: University of California Press, 1994), but not even the most unregulated and extravagant concoctions can compete with Gamba. The result resembles the script for a 1950's Hollywood spectacular.

Refuting works of this ilk is otiose. Specifically, for his data about Christianity the author presumes that more or less all of the New Testament was available in Latin in the 60's. Little of it was written before the final decades of the century, and none of it was fully translated until 175-200. Gamba accepts the authenticity of the fourth century correspondence between Paul and Seneca and evidently relies upon the *Acts of Paul* and the *Acts of Peter*. Against the grain readings and theses can be useful challenges to entrenched assumptions. I regret to say that *Petronio Arbitro e i cristiani* does not serve this purpose and merits a quick and merciful oblivion.

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### **Notes on the Tacitean Petronius (*Annals* 16.18-20)**

by Barry Baldwin

What better topic to inaugurate the new *PSN-Ancient Narrative* combo? To come fresh at it, I have eschewed the handful of relevant articles inventoried by Benario and Sage in their *CW/ANRW* bibliographies. Furneaux followed by Syme calls the opening *pauca supra repetenda sunt* Sallustian. So it is (*Cat.* 5.9; *Jug.* 5.3), though not exclusively (e.g. the similar trope in Livy, *pr.* 5, imitated in *HIS pr.* 16 by the Elder Pliny). But the point is not how but why Tacitus should thus kick off? - Grant's Penguin "Petronius deserves a brief obituary" shamelessly burks the issue. In the previous (16.17) chapter - also equipped with an opening *paucos* - Petronius brings up the end of a non-alphabetic line of victims. According to editorial taste, his name is prefaced by *C., T., ac C.*, or plain *ac*. No more here on that weary issue. Rather, after Annaeus Mela, Cerealis Anicius, and Rufrius Crispinus, why is Petronius' *praenomen* (whatever it was) not given in full? A token of the man's posthumous fame? - or lack of it?

"A slight retrospect must be taken" (Furneaux' rendition). Why? The other three get the same: briefly for Cerealis and Crispinus, Mela at length; P. is in his right place here. The next sentence (though no sign of it in Grant) begins *nam*, said by Furneaux to be "inserted to point attention to the unique character of his career as a reason for dwelling on it," a grandiose explanation ignoring the *nam* that likewise begins the second sentence in

ch.17 about Crispinus, whose career had no unique character at all.

*Illi dies per somnum, nox officiis et oblectamentis vitae transigebatur.* Less here than meets the eye. Seneca (*Ep.* 122.2) fulminates against hedonists *qui officia lucis noctisque perverterint*; Elagabalus in his *HA Life* (28.6) *transegit et dierum actus noctibus, et nocturnos diebus, aestimans hoc inter instrumenta luxuriae* - a Tacitean tincture? The historian liked *oblectamentum*, applied twice in quick succession (*Ann.* 14.16,21) to Nero's frivolities. Furneaux thought *per somnum* a distinctive twist of style for *somno*, but it was Ciceronian (*De Div.* 2.126).

*Habebaturque non ganeo et profligator, ut plerique sua haurientium, sed erudito luxu.* If Furneaux was right that Tacitus coined the noun, no Roman had ever been called a *profligator*, and only Ennodius (*Dictiones* 18.5) would revive the term. The historian adored such sonorities, especially in the *Annals* (cf. Syme, *Tacitus*, 723). By the way, despite *quod plerique pereuntium* which looks right in ch. 19, has anyone proposed deleting *ut plerique sua haurientium* as a scribal explanation of this rarity? - the sentence would be more "Tacitean" without it. *Erudito luxu* may prepare the way for *elegantiae arbiter* - Petronius would have enjoyed Quentin Crisp's *How to Have A Lifestyle*.

*Dicta factaque eius, quanto solutiora et quandam sui neglegentiam praeferebat, tanto gravius in speciem simplicitatis accipiebantur.* Furneaux penned a remarkable note on this: "His words and acts seemed to have a freshness about them which commended itself to the worn-out taste of the age. This characteristic seems not unsuited to the broad humour of the *Satirae*." The first sentence is paradoxical, the second an unwarranted deduction - one could as easily credit the *Satyricon* to the equally unconventional Vestinus, who shared both characteristic and style of suicide with Petronius (*Ann.* 15.68-9). Syme (336 n.5) was tempted by Bogner's notion (*Hermes* 76, 1941, 223) that these words implied the *Satyricon*, dwelling on *novae simplicitatis opus* from the poem in ch.132 - *o sancta simplicitas* indeed!

*Proconsul tamen Bithyniae et mox consul vigentem se ac parem negotiis ostendit.* Nothing unusual here, except for the plain technicality *proconsul* which Tacitus (cf. Syme 343) generally avoids - how did he refer to his own Asian tenure? In Suetonius, those languid debauchees Otho and Vitellius were equally good provincial governors. Did the Younger Pliny encounter and pass on to Tacitus any Bithynian old-timers' memories of the Petronian era? A character in Anthony Powell's (who frequently mentions him) novel *Hearing Secret Harmonies* speculates: "Didn't Petronius serve as a magistrate in some distant part of the Roman Empire? Think if the case (sc. of Christ) had come up before him."

*Adsumptus est elegantiae arbiter, dum nihil amoenum et molle adfluentia putat nisi quod ei Petronius adprobavisset.* On the done-to-death topic of Petronius Arbiter, I merely observe that this "title" is but an extension of the ordinary *arbiter bibendi/rex mensae*. More notable is *molle adfluentia*, evocative of *adfluentia luxu propior* applied to (*Ann.* 3.30) the similarly insouciant Sallustius Crispus.

*Amicitiam Scaevini Petronio obiectans.* A canny move by Tigellinus: despite his *dissoluta luxu mens et proinde vita somno languida*, Scaevinus was surprisingly vigorous in promoting Piso's conspiracy (*Ann.* 15.49).

I've neither space nor need to spell out Petronius' famous suicide -why did Tacitus disdain the vase-breaking gesture recorded by Pliny, *NH* 37.20? Such dinner-table departures from life are not uncommon in the *Annals*: Libo (2.31), Vestinus (15.69), above all (for nonchalance) Valerius Asiaticus (11.3) - they help to justify Menagrus' *in epulas* for the manuscripts' strange (though why such a blunder?) *in vias*; cf. Cicero, *Leg.* 2.63, *epulas inibat*. We must add, as Furneaux did not, the convicted poisoner Pontia (daughter of a P. Petronius!) from a scholiast on Juvenal 6.638 who *cum largis se epulis onerasset et vino, venis incisus saltans, quo maxime studio oblectabatur, extincta est* - observe (apart from *oblectabatur*) *venis incisus*: "in our passage

Tacitus has this "new expression" (Furneaux - Ritter suggested *intercisas*), as in the proximate *Ann.*16.14. And despite Tacitus' condemnatory *exitu inhonesto* (*Hist.*1.71), Tigellinus' own throat-cutting at Sinuessa spa *inter stupra concubinarum et oscula* deserves respectful comparison.

As to those much-discussed *codicilli* that Petronius sent under seal to Nero cataloguing the imperial bedmates and their sexual specialties, they (despite some modern efforts) obviously have nothing to do with *Satyricon*, and never would have been thought literary satire, had not Fabricius Veiento (*Ann.*14.50) used the title for his lampoons against priests and senators. Again, look back to ch.17: Mela employed testamentary codicils to protest against the injustice of his own fate whilst others survived - surely Petronius' own point.

*Ambigenti Neroni quonam modo noctium suarum ingenia notescerent, offertur Silia ... tanquam non siluisset (a pun?) quae viderat pertuleratque.* I've never quite grasped Nero's surprise at Petronius' boudoir intelligence, given his inclusion and status *inter paucos* (THAT word again!) *familiarium*. And who was this *haud ignota Silia?* -clearly Tacitus thought his readers needed no epexegetis. Petronius' hazardous friendship with her recalls how Otho and Vestinus were imperilled in "eternal triangles" with their ladies and Nero.

I end (how else?) with the 64 thousand denarius question. WHY, if this Petronius is the novelist, does Tacitus not mention the *Satyricon*? - I ask as one who has been writing nearly forty years in the belief that he is (while we are at it, why does Petronius not make it into Suetonius' *Nero* for the *exitus* scene if not the novel?). Furneaux' surprised "It is remarkable that Tacitus gives him no credit for any literary talent" is more useful than Syme's (336 with n.5) cavalier "But he could not mention Seneca's pasquinade on Divus Claudius. That was alien to the dignity of history. Likewise the *Satyricon*." Yet the memorial plaque to Jane Austen in Winchester Cathedral erected by her brothers praises "the extraordinary endowments of her mind" - as Tacitus does for Petronius - without a word about her six novels. 19th-century England was not 1st-century Rome, but...

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