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# THE PETRONIAN SOCIETY NEWSLETTER

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Welcome to Volume 34, February 2004, of the Petronian Society Newsletter.

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Gareth Schmeling  
Maaïke Zimmerman  
Roelf Barkhuis

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- Daviault, A., "La *Matrone d'Éphèse*, un personnage bien masculin," *CEA* 39 (2003) 15-26. Symbolising the Milesian tale, the eponymous heroin of the story of Petronius seems to perform in accordance with a comic determinism moved by the springs of a Graeco-Roman satirical laughter partaking more or less of misogyny. Being characteristic of the art and vision of the story-teller, the poet Eumolpus, the variegated narration of the widow's behavior shows a woman cartooned by means of mobile masks she puts off one after another from that of the epic or tragic heroin till that of the soldier of Comedy. The moving of this nest of masks, ending with a joke fitter for soldiery, breeds an ambivalent desire laughter either injurious to the image of womankind and squaring with a certain male erotic phantasm. The final string of the story-teller backs up the ambiguous moral of this fable.
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- Foehr-Janssens, Y., "Le récit de la *Matrone d'Éphèse* dans le miror des fabliaux du moyen âge," *CEA* 39 (2003) 89-100. The medieval reception of the Matron of Ephesus is characterized by the proliferation of clearly misogynist versions. The deplorable example of the young window makes it possible to fustigate the fickleness and he lechery of women in general and wives in particular. The fabliau *De la dolente qui fu foutue* ... makes exception. At first sight this text seems not very faithful to the Latin original, so that one could doubt that there is a direct relation between this fabliau and the story told by Petronius. We propose to show that it is in - and by - the dissimilarity to the model that this fabliau becomes close to the lively insolence of Petronius.
- Frangoulides, S.A., *Roles and Performances in Apuleius' 'Metamorphoses'* (Stuttgart: Metzler, 2001)
- Fredrick, D., ed., *The Roman Gaze: Vision, Power, and the Body* (Baltimore: John Hopkins, 2002). Fascinating book with a few references to Apuleius and Petronius.
- Galimberti-Biffino, G., "La *Matrone d'Éphèse*: quelques exemples de sa fortune littéraire en Italie," *CEA* 39 (2003) 101-111. The tale of the *Matron of Ephesus* has known a huge success in the Western European literature. After pointing out the main elements of this work, we strive to analyse three different kinds

of working-out again (the *Novellino*, Boccaccio and Giovanni Sercambi), because of the impossibility of drawing a complete outline of Petronius' fortune. The 59th tale of the *Novellino* is the first apparition of something linked to Petronius' *Matron of Ephesus* in the Italian literature. The anonymous author, even if there is a large number of convergences between the two works, is not a mere imitator because he changes and sometimes even reverses some elements of the story. In the *Decamerone* Boccaccio deals with the theme of adultery without any reservations and he shows many differences about the occasion, the context, to plot and also the conclusion. Giovanni Sercambi, the author of the third new elaboration of the *Matron of Ephesus*, follows a long misogynous tradition, which demands the punishment for women's adultery. In the tale's title (nomen/omen) "De muliere volubili. Di Monna leggiera" it's implicit that the author wants to accuse women's *levitas*. This analysis tries to underline the great influence of the social and cultural context of each age. Nevertheless it also makes clear that these tales share several elements with their source.

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Herman, J., Rosén, H., eds., *Petroniana. Gedenkschrift für Hubert Petersmann* (Heidelberg: Universitätsverlag Winter, 2003) xi + 242 pp.

Heuzé, P., "Sur un *color* virgilien du récit d'Eumolpe," *CEA* 39 (2003) 53-58. In the funeral cave, the maidservant mixes three verses of the *Aeneid* with her exhorting to live: strikingly surprising reference! In a way, these verses fit the speech, but they set up some distance as well. How can we see a relationship between the widow of Ephesus and the queen of Carthage? The analysis is an attempt to express the nuances of meaning and derision brought in by this subtle quoting.

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*offerts à F. Vian*, eds., D. Accorinti, P. Chuvin (Alessandria: Edizioni dell'Orso, 2003) 75-94. Hübner gathers the information for establishing Trimalchio as the "new Hermes," an image carefully cultivated by Trimalchio.

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análisis intertextual imposible," 195-217; J. Nagore, "Reescritura de un *topos* retórico: la fragilidad de la vida humana (cap. 115)," 219-236; V. Iribarren, "Trimalción al desnudo: visión social crítica en Petronio y Marcial," 237-246.

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## Notices Archive 2004

**| American Philological Association Meeting 2004 | Society of Biblical Literature | Rethymno International Conference on the Ancient Novel (RICAN II) | Classical Association of the Middle West and South | The Petronian Society Munich Section | Books to Appear | APA Newsletter Reports Dissertations | Obituary |**

### American Philological Association Meeting, January 2004

- M. Anderson, "Chariton's Romantic Ideology."
- K. Eshlerman, "Inventing the Second Sophistic: Philostratus and his Dissenters."
- R. Fletcher, "Philosophy in the Bedroom: Sex and Cynicism in the Apuleian Corpus."
- C. Güthenke, "Greek Love Triangles and the Search for Common Ground."
- P.S. Horky, "What to do with Eumolpus: an Alternative Pedagogical Model."
- M. McCoy, "Satirical Laughter, Carnival Laughter: Bakhtin and Petronius' *Satyrice*."
- H.P. Obermayer, "Not before Cross-Dressing: *Cinaedi* under Attack; *vestes fallentes* and *galbini mores* in the Literature of Early Imperial Rome."
- S. Schwartz, "The Delicts of the Countryside in Longus' *Daphnis and Chloe*."
- W. Seavey, "Lucian's Lamp: a Platonic Semiology of the Second Sophistic."
- S.D. Smith, "The Erotics of the Hunt: A Xenophontean Trope in Chariton."
- A. Watanabe, "The Other Hero of the Greek Novel."

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### Society of Biblical Literature, Annual Meeting, Atlanta, Georgia, 22-25 November 2003

November 23: Ancient Fiction and Early Christian and Jewish Narrative Group  
Theme: *Religion and Ancient Narrative*

- Jo-Ann A. Brant, Goshen College, Presiding.
- Virginia Burrus, Drew University, "Mimicking Virgins: Colonial Ambivalence and Religious Difference in the Ancient Novel."
- B. Diane Wudel, Wake Forest University, "When Aseneth Met Thecla: Desire and Restraint in Two Conversion Tales."
- Scott Johnson, University of Oxford, "Hagiography Killed the Novel? A Case Study on the Fifth-Century Life and Miracles of Thecla."
- Deborah Thompson Price, University of Notre Dame, "The 'Ghost' of Jesus: Luke 24 in Light of Ancient Narratives of Post-Mortem Apparitions."

- Dennis R. MacDonald, Claremont School of Theology, "The Breasts of Hecuba and Those of the Daughters of Jerusalem: Luke's Imitation of *Iliad* 22."

November 24: Ancient Fiction and Early Christian and Jewish Narrative Group  
Theme: *Novel Studies in Testaments: New, Old, and Apocryphal*

- Gareth Schmeling, University of Florida, Presiding.
- Lawrence M. Wills, Episcopal Divinity School, "Jewish Novels as a Laboratory of the Rise of the Ancient Novel."
- Christine M. Thomas, University of California, Santa Barbara, "Christian Narrative as Historical Novel: Audience and Narrative Fluidity in the Acts of Peter."
- Edmund Cueva, Xavier University, "A Broader Range of Fiction: The Interplay of the Ancient Novel and Early Christian Narrative."
- Ilaria Ramelli, Piacenza, Italy, "The Ancient Novels and Possible Contacts with the New Testament."

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**Rethymno International Conference on the Ancient Novel (RICAN II), 19-20 May 2003, Department of Philology, University of Crete.**

[If there is a god in heaven, and if She is just and paying attention to her earthly playthings, She will allot special rewards (in heaven) to Michael Paschalis and Stavros Frangoulidis of the University of Crete, who organized the whole event. There is probably nothing that She can do for Michael and Stavros in this life, since they already live in Paradise (aka Crete), and Michael reports that the University of Crete will raise his salary by 200 euros in 2003-2004. In our world Greece sets the standards for hospitality, and the people of Crete set the standards in Greece.]

Program Monday 19 May 2003, 10.00 am

- Gareth Schmeling, Chair
- Tim Whitmarsh (Exeter) "Bordering on: Metaphor and Alterity"
- Helen Morales (Cambridge) "The Metaphorical Plot of the Ancient Greek Novel"
- Ken Dowden (Birmingham) "Greek Novel and the Ritual of Life: An Exercise in Taxonomy"
- Catherine Connors (Washington) "Metaphor and Politics in the Ancient Novel"
- Steve Nimis (Miami & American University, Cairo) "Egypt as Metaphor in the Ancient Novel"

Monday 19 May 2003 6.00 pm

- Ken Dowden, Chair
- Gareth Schmeling (Florida) "Callirhoe: Metaphor and Tradition in an Ancient Novel"
- Michael Paschalis (Crete) "Constructions of the Country: Longus, Virgil and Theocritus"
- Ewen Bowie (Oxford) "Longan Metaphor: Micro and Macro"
- Niall W. Slater (Emory) "Translation as Metaphor in Heliodorus"
- Richard Hunter (Cambridge) "Allegory and the Novel: Philip the Philosopher on Heliodorus' *Aithiopika*"

Tuesday 20 May 2003, 10.00 am

- Stephen V. Tracy (ASCSA, Director), Chair
- Judith Perkins (St. Joseph) "Trimalchio and Metaphor"
- Alessandro Barchiesi (Arezzo & Stanford) "Metamorphosis and

Romanization in Apuleius' *Metamorphoses*"

- Stephen J. Harrison (Oxford) "Apuleius and the Epic Metaphor"
- Luca Graverini (Arezzo) "Sweet and Dangerous? A Metaphor in Apuleius"

Tuesday 20 May 2003, 6.00 pm

- Stephen J. Harrison, Chair
- Stavros Frangoulidis (Crete) "Magic and Metaphor: The Case of Aristomenes in Apuleius' *Metamorphoses*"
- R.T. van der Paardt (Leiden) "Photis as a Metaphor in Apuleius' *Metamorphoses*"
- Paula James (Open University) "Real and Metaphorical Mimicking Birds in the *Metamorphoses* of Apuleius"
- Andrew Laird (Warwick) "Metaphors of Representation in the *Historia Apollonii Regis Tyrii*"

For further information, please contact the conference organizers at: Michael Paschalis ([paschalis@phl.uoc.gr](mailto:paschalis@phl.uoc.gr)), Stavros Frangoulidis ([frango@phl.uoc.gr](mailto:frango@phl.uoc.gr)), Conference email: [RICAN@phl.uoc.gr](mailto:RICAN@phl.uoc.gr), Stavros Frangoulidis, P.O. Box 255, GR 741 00 - Rethymno

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**Petronian Society Munich Section, Niklas Holzberg, Praefectus**

- 6 November 2003. Massimo Fusillo (University of Aquila), "Der antike Roman in der zeitgenössischen Kultur." Discussion Leader: Ulrich Rütten.
- 27 November 2003. Heinz Hofmann (University of Tübingen), "Noch einmal: Wo sind die Landes Galli? Zur Frage der Umarbeitung von Buch 4 der *Georgica*." Discussion Leader: Karl Bayer
- 18 December 2003. Kai Brodersen (University of Mannheim), "Von Arminius zu Arminia: Hermann der Cherusker und sein Nachleben." Discussion Leader: Michael Hotz.
- 15 January 2004. 1. Wolfgang Kofler (University of Innsbruck) and 2. Martin Korenjak (University of Bern), speaking on the theme of "Werke ohne Leben?" 1. "Intertextualität versus Biographismus"; 2. "Ovid: Werke und Briefe." Discussion will be led by the Speakers.
- 12 February 2004. Kostas Panayotakis (University of Glasgow), "*Pulchra poemata?* Editing Laberius' *Mimes*." Discussion Leader: Markus Dubischar.
- 25 March 2004. Werner von Koppenfels (University of Munich), Title to be announced.
- 29 April 2004. Stefan Rebenich (University of Mannheim), "*Amicus incertus in re certa*: Der Briefwechsel zwischen Hieronymus und Augustin." Discussion Leader: Stefan von der Lahr.
- 3 June 2004. Titus Heydenreich (University of Erlangen-Nürnberg), "Lukian und die Folgen: Totengespräche in der italienischen Literatur."

[For a perfectly delightful experience with friends, please visit the Petronian Society Munich Section website at <http://www.petroniansociety.privat.t-online.de>]

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**Classical Association of the Middle West and South, Lexington, Kentucky, 3-5 April 2003**

- D. Rohrbacher, "Ammianus Marcellinus and the Ancient Novel."
- Melissa Barden Dowling, "The Cult of Isis and the Suffering Heroine in the Roman Novel and in Imperial Culture."

- Jean Alvares, "Heliodorus' Calasiris as Exiled Sophist."

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### **Books to appear**

Whitmarsh, J., ed., *The Cambridge Companion to the Greek and Roman Novel* (Cambridge University Press, 2004 [?]).

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### **APA Newsletter Reports Dissertations (June 2003)**

Max Goldman, Problems of Narrative Voice in Petronius' *Satyrical*, Brown University, under David Konstan.

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### **Obituary**

A.D. Papanikolaou, editor of the Teubner text of Xenophon of Ephesus, died this spring, 2003.

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# The Byzantine Novel

C. JOUANNO.

## CONFERENCE ACTA

- S. Kaklamanis & A. Markopoulos-Mavromatis (eds), *Ενθύμησις Ν.Μ. Παναγιωτάκη*, [*Enthúmisīs N.M. Panagiwtáki*] Herakleion, 2000. V. *infra* Di Benedetto Zimbone, Paschalis, Petta, Spadaro.

## EDITIONS AND TRANSLATIONS

- V. Nicetas Eugenianos (Plepelits) and forthcoming (Agapitos, Burton).

## NOVEL, GENERAL

- A. Littlewood & H. Maguire (eds), *Byzantine Garden Culture*, Washington, DC, 2002: the gardens described in Byzantine novels are often alluded to in this volume about Byzantine garden culture, especially in M.L. Dolezal & M. Mavroudi, «Theodore Hyrtakenos' Description of the Garden of Saint Anna» — an *ekphrasis* intertwined with many novelistic elements.
- M.E. Mullett, «In Peril on Sea: Travel Genres and the Unexpected», in R. Macrides (ed.), *Travel in the Byzantine World*, Aldershot, Ashgate, 2002, 259–284 : about travel on sea in hagiography, novels (12th c. texts + *Belthandros* + *Tale of Troy*), and letters, where the literary potential of a maritime disaster is sometimes worked out in a way that 12th c. novels do not.
- H. Tonnet, *Études sur la nouvelle et le roman grecs modernes*, Daedalus, Paris-Athènes, 2002: a collection of articles about the Modern Greek novel — some of which tackle the Byzantine antecedents of the genre (see for example the papers about the love- and garden themes).

## STEPHANITES AND ICHNELATES

- D.A. Morozov, «The Greek and the Slavish “Stephanites and Ichnelates” in the light of the oldest Arabic manuscripts of “Kalila and Dimna”», in *ΜΟΣΧΟΒΙΑ, Problems of Byzantine and Neohellenic Studies, Mélanges B.L. Fonkic*, Moscou, 2001, 301–317.

## TWELFTH-CENTURY NOVELS

## GENERAL

- Der Roman im Byzanz der Komnenenzeit...* (2000): review by P. Yannopoulos in *Byzantion* 73, 2003, 279–280.
- M. Petta, «Η περιπέτεια στα βυζαντινά ερωτικά μυθιστορήματα. Ρυθμός αφήγησης», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησι...*, 583–594: about the motif of adventure in Prodromos, Eugenianos, and Makrembolites.

## EUMATHIOS MAKREMBOLITES

- M. Alexiou, *After Antiquity. Greek Language, Myth, and Metaphor*, Ithaca – London, 2002, p. 111–127 («Eros and the Constraints of Desire in *Hysmine and Hysminias*»): a re-reading of *HH* as «a complex and peculiarly Byzantine reflection on the ambivalent tensions between sensuality and spirituality» and as «a supreme example of the multiple levels of signification in Komnene literature».
- M. Marcovich (ed.), *Eustathius Macrembolites...* (2001): review by C. Cupane in *BZ* 96 / 1, 302–305. Cupane criticizes Marcovich’s tendency to over-correcting the text and ignoring the Byzantine peculiarities of Makrembolites’ language.

## NICETAS EUGENIANOS

- J. Burton, «A Reemergence of the Theocritean Poetry in the Byzantine Novel», *Classical Philology* 98, 2003, 251–273.
- K. Plepelits, *Niketas Eugenianos. Drosilla und Charikles*, Stuttgart, Hiersemann, 2003: a German translation of *DC*, based upon Conca’s edition, with an introduction and a commentary, where fresh ideas are to be found about the names of places and characters in *DC*.

## VERNACULAR NOVELS

*DIGENES AKRITES*

- B. Sampatakades, «Διαλεκτικά στοιχεία στον *Διγενή Ακριτή* του Εσκοριάλ», *Νεοελληνική Διαλεκτολογία* 3, 2000, 271–278.

*HISTORIA TOU BELISARIOU*

- G. Spadaro, «Su alcune precisazioni di critica testuale», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησις...*, 653–660: philological analysis of some verses of the *Historia*.

*PHLORIOS AND PLATZIA PHLORE*

- A. Di Benedetto Zimbone, «Ancora su *Florios e Platziaflore*. Un esempio di edizione», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησις...*, 269–290.
- G. Spadaro, «Su alcune precisazioni di critica testuale», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησις...*, 653–660: philological analysis of some verses of *Phlorios*.

*POLEMOS TÊS TROADOS*

- G. Spadaro, «Su alcune precisazioni di critica testuale», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησις...*, 653–660: philological analysis of some verses of the *Πόλεμοι*.
- G. Spadaro, «Graeca Mediaevalia XVII. Sulla costituzione critica del *Πόλεμοι τῆς Τρωάδος*», *Studi sull' Oriente Cristiano* 6 / 1, 2002, 121–128 : 24 suggestions to improve the text of the *Polemos*.

*THESEIS*

- M. Paschalis, «The voyage: intertextual readings in Boccaccio's *Theseida* and its Greek translation, classical epic and Dante», in Kaklamanis & Markopoulos-Mavromatis (eds), *Ενθύμησις...*, 563–582.

*VARIA*

- U. Moennig, «Eine spätbyzantinische literarische Version des Märchens von der Rätselprinzessin ("Turandot") verglichen mit ihrer wahrscheinlich osmanischen Vorlage», in St. Wild – H. Schild (eds), *Akten des 27 deutschen orientalistentages (Bonn, 28 Sept. – 2 Okt. 1998)*, *Norm und Abweichung*, Würzburg, 2001, 705–714.

## FORTHCOMING

- P.A. Agapitos, *Ἀφήγησι Λιβίστρου καὶ Ροδάμνη. Κριτικὴ ἔκδοσι τῆι διασκευῆι α, με̄ εἰσαγωγῆι, παραρτήματα καὶ εὔρετήριο λέξεων*, Βυζαντινὴ καὶ Νεοελληνικὴ Βιβλιοθήκη 9, Athens.
- J. Burton, *A Byzantine Novel: Drosilla and Charikles, by Niketas Eugenianos. A Bilingual Edition, translated with an introduction and explanatory notes*, Wauconda, IL, Bolchazy-Carducci, 2004.
- Ἡ πρόσληψη τῆι αρχαιότητι στο βυζαντινὸ καὶ νεοελληνικὸ μυθιστόρημα*, Acta of the Conference about *The Conception of Antiquity in Byzantine and Modern Greek Novel*, held at Rethymnon (November 9–10, 2001): papers about Macrembolites, *Digenis Akritas*, and vernacular novels.
- Medioevo Romanzo e Orientale. Macrotesti fra Oriente e Occidente*, Atti del IV Colloquio Internazionale (Vico Equense 26–29 Ottobre 2000), Messina 2002.
- Lieux, décors et paysages de l'ancien roman, des origines à Byzance* (Tours, 24–25 octobre 2002): papers about *Digenis Akritas* and the late-Byzantine novel.

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### Recent Scholarship on the Greek Novel and Early Christian and Jewish Narrative

by *Ronald Hock*

Work progresses on two fronts in the use of the Greek novel for situating and analyzing early Christian and Jewish narratives. One front is organizational, as a slight but significant change in the nomenclature of the principal organization for promoting such work shows. The Ancient Fiction and Early Christian and Jewish Narrative *Group* of the Society of the Biblical Literature (SBL) has been upgraded, thanks to the efforts of chairperson Judith Perkins, to the Ancient Fiction and Early Christian and Jewish Literature *Section*, a change that signifies a move from the temporary status of a Group (one six year term, with one extension of six years) to a permanent program unit within the SBL system. The program for the 2004 SBL national meeting in San Antonio is to have one open session and a second one organized around the issues of the novel and social reality.

The second front, scholarship, progresses in a number of ways. The Group ended its second six year term at the SBL meeting in Atlanta in November 2003 with two sessions. The theme of the first session was Religion and Ancient Narrative and included the following papers:

- Virginia Burrus, Drew University "Mimicking Virgins: Colonial Ambivalence and Religious Difference in the Ancient Novel" (a longer version of this paper, "Mimicking Virgins: Colonial Ambivalence and the Ancient Romance," which compares The Acts of Paul and Thekla with *Kleitophon and Leukippe* and *Joseph and Aseneth* with *The Ethiopian Story*, will appear in early 2005 in the journal *Arethusa*)
- B. Diane Wudel, Wake Forest University "When Aseneth Met Thekla: Desire and Restraint in Two Conversion Tales" (this paper forms part of her dissertation which she is writing on the construction of desire and self-restraint in early Christian narrative")
- Scott Johnson, University of Oxford "Hagiography Killed the Novel? A Case Study on the Fifth-Century Life and Miracles of Thekla" (this paper forms part of Johnson's Oxford DPhil thesis, "The Fifth Century Life and Miracles of St. Thekla and the Development of Early Christian Miracle Collections")
- Deborah Thompson Prince, University of Notre Dame "The 'Ghost' of Jesus: Luke 24 in the Light of Ancient Narratives of Post-Mortem Apparitions"
- Dennis MacDonald, Claremont School of Theology "The Breasts of Hecuba and those of the Daughters of Jerusalem: Luke's Imitation of *Iliad* 22" (this paper will appear in the second volume of essays from

the Group; see below)

The second session had the theme Novel Studies in the Testaments: New, Old, and Apocryphal and included these papers:

- Lawrence M. Wills, Episcopal Divinity School "Jewish Novels as a Laboratory of the Rise of the Ancient Novel" (see his new book on these novels below)
- Christine M. Thomas, University of California, Santa Barbara "Christian Narrative as Historical Novel: Audience and Narrative Fluidity in the Acts of Peter" (see her new book on this subject below)
- Edmund Cueva, Xavier University "A Broader Range of Fiction: The Interplay of the Ancient Novel and Early Christian Narrative" (this paper is a part of his book, *The Myths of Fiction*, forthcoming in 2004 from the University of Michigan Press)
- Ilaria Ramelli, Placenza, Italy "The Ancient Novels and Possible Contacts with the New Testament"

With the end of the Group's second term the Steering Committee decided to solicit papers from the last six years to form a volume of essays as a way of making the work of the Group more widely available and to match the volume from the Group's first six years (*Ancient Fiction and Early Christian Narrative* [eds. R. F. Hock, B. Chance, and J. Perkins; Symposium Series 6; Atlanta: Scholars Press, 1998]). The editorial committee for the second volume consists of Judith Perkins, Jo-Ann Brant, and Chris Shay. The committee has selected thirteen papers for the volume, still untitled, but divided into three sections:

#### Section 1: Graeco-Roman Narrative

- Ronald F. Hock, "Eros Makes Great Sophists: The Educational Curriculum in Chariton's *Callirhoe*"
- Chris Shea, "Imitating Imitation: Vergil, Homer, and Acts 10-11"
- Richard I. Pervo, "Die Einführung in das Serail: A Female Aesop?"
- Gerhard Van Den Heever, "Novel and Mystery, Discourse, Myth, and Society"
- Judith B. Perkins, "Resurrection in the Apocryphal Acts of the Apostles"

#### Section 2: Jewish Narrative

- Jo-Ann Brant, "Ezekiel the Tragedian's *Exagoge* and Mimesis"
- Noah Hacham, "Third Maccabees-An Anti-Dionysiac Polemic"
- Chaim Milikowsky, "Midrash as Fiction and Midrash as History: What Did the Rabbis Mean?"
- Sara R. Johnson, "Third Maccabees: A Jewish Novel? Historical Fictions and Jewish Self-Fashioning in the Hellenistic Period"
- Tawny Holms, "Daniel 1-6: A Biblical Story-Collection"

#### Section 3: Christian Narrative

- J. R. C. Cousland, "The Choral Crowds in the Tragedy according to St. Matthew"
- Ruben Dupertuis, "Apostolic Guardians: The Summaries of Acts 2, 4, and 5"
- Dennis R. MacDonald, "The Breasts of Hecuba and those of the Daughters of Jerusalem: Luke's Imitation of *Iliad* 22"

Another collection of essays on the novels and the New Testament appeared in a special issue of the journal *Perspectives in Religious Studies*, vol. 29, no. 1, Spring 2002 (although the issue did not appear until 2003). Baylor University's graduate New Testament colloquium for 1999-2000, taught by Charles H. Talbert, investigated the Greek novels one semester and their use

in analyzing the New Testament the following semester. Four papers from that colloquium are included in this issue, along with my presidential address at the SBL's Pacific Coast regional meeting in 2001 (since I had been invited to participate in one of the colloquium's sessions). The articles are:

- Ronald F. Hock, "Romancing the Parables of Jesus"
- Derek S. Dodson, "Dreams, the Ancient Novels, and the Gospel of Matthew: An Intertextual Study"
- Andrew E. Arterbury, "The Ancient Custom of Hospitality, the Greek Novels, and Acts 10:1-11:18" (this article is part of his dissertation, "The Custom of Hospitality in Antiquity and its Importance for Interpreting Acts 9:43-11:18")
- Derek Hogan, "Paul's Defense: A Comparison of the Forensic Speeches in Acts, *Callirhoe*, and *Leucippe and Clitophon*"
- J. Edward Ellis, "Controlled Burn: The Romantic Note in 1 Corinthians 7" (this article is part of the dissertation which he is writing on ancient views of passion and Paul's sexual ethics)

Several other books and articles round out this survey and indicate the variety and vitality of scholarship in this area:

- Dennis R. MacDonald continues to explore the principal Greek narratives of all time—the *Iliad* and the *Odyssey*—and their use as hypotexts for the New Testament writers. Following up on his *Homeric Epics and the Gospel of Mark* (2000), MacDonald has just published *Does the New Testament Imitate Homer?* (New Haven: Yale University Press, 2003). The question is rhetorical, as MacDonald clearly thinks the answer is yes, but it is also rather broad, as only the book of Acts is analyzed for its use of the Homeric epics, focusing on four passages in Acts-1:15-26 and *Iliad* 7, 10:1-11:18 and *Iliad* 2, 12:1-23 and *Iliad* 24, and 20:18-35 and *Iliad* 6, 1.
- Christine M. Thomas likewise continues her work on the Acts of Peter by analyzing the fluidity of this narrative as reflected in the manuscript tradition and as evidenced in the fluidity of other novelistic literature in her revised dissertation *The Acts of Peter, Gospel Literature, and the Ancient Novel* (New York: Oxford University Press, 2003).
- Charles W. Hedrick continues his work on the parables of Jesus as fictions in a book with the tentative title *Many Things in Parables: Jesus and His Modern Critics*, forthcoming in 2004 from Westminster-John Knox Press.

Also forthcoming in 2004 is Jo-Ann Brant's *Drama and Dialogue: Tragic Conventions in the Fourth Gospel*, from Hendrickson Publishers.

A book announced in my previous Survey has now appeared, namely Lawrence M. Wills's *Ancient Jewish Novels: An Anthology* (New York: Oxford University Press, 2002), in which he provides brief introductions to and new translations of thirteen Jewish novels, historical novels, and novelistic testaments.

Finally, the use of the Greek novels is central to the argument of the following article:

Ronald F. Hock, "The Parable of the Foolish Rich Man (Luke 12:16-20) and Graeco-Roman Conventions of Thought and Behavior," in *Early Christianity and Classical Culture: Comparative Studies in Honor of Abraham J. Malherbe* (J. Fitzgerald, T. Olbricht, and L. M. White; Supplements to *Novum Testamentum* 110; Leiden: E. J. Brill, 2003) 181-96.

Up

**Syme's Petronius**

by *Barry Baldwin*

I remember chatting with Sir Ronald in the aftermath of my "Seneca and Petronius" talk delivered to the Petronian segment of the 1979 Boston APA Meeting, subsequently published in *Acta Classica* 24 (1981) 133-40 = *Studies on Greek and Roman History and Literature* (Amsterdam 1985) 111-18. Affable as ever, the great man disposed of the pair with a wave of the hand and the dismissive "they were just courtiers."

So far as I recall, Syme never wrote specifically on Petronius (no sign in his collected *Roman Papers*), and did not share Mommsen's predilection for him, as reported in Wilamowitz' *Erinnerungen 1884-1914* (Leipzig 1929; English tr. G.C. Richards, London 1930). But there are various remarks dispersed across his *Tacitus* (Oxford 1958), worth gathering if only because they are not always given their due.

336, with n5: "Tacitus could not mention Seneca's pasquinade on Divus Claudius. That was alien to the dignity of history. Likewise the *Satyricon*." Regarding the imperial pumpkinification (perhaps to be titled Gourd Heavens?), I cling to my lonely view ("Executions under Claudius: Seneca's Ludus de Morte Claudii," *Phoenix* 18 (1964) 39-48 = *SGRHL*, 119-28) that what we have is not from the pen of the Stoic hypocrite. Syme's view of the *Satyricon*-less Tacitean obituary contradicts the surprise of Furneaux' "It is remarkable that Tacitus gives him no credit for any literary talent." This issue was rather burked by K.F.C. Rose, *The Date & Author of the Satyricon* (Leiden 1971), in which seminal work Syme frequently crops up in footnotes but not the bibliography where space was found for more marginal titles. Syme was attracted to the notion of H. Bogner, "Petronius bei Tacitus," *Hermes* 76 (1941) 223-24, that *speciem simplicitatis* in the Tacitean necrology is meant to be recognised as an echo of Petronius' *novae simplicitatis opus* (132.15), ignoring the instant rebuttal of Bogner by E. Bickel, "Petronius' *simplicitatis* bei Tacitus," *RhM* 90 (1941) 269-70. Rose (45), adducing Bickel, ignoring Syme, was cool to the idea. So am I. This sense of *simplicitas* is elsewhere in the Latin of Tacitus' time - look no further than Martial's preface to his first book.

E. Courtney's *A Companion to Petronius* (Oxford 2001) begs indulgence for unacknowledged *furta* of fact and phrase. Here is one (7): "Mention of a disreputable work would consort ill with the dignity of the historian;" he also takes over the *simplicitas* issue (200) without mention of Syme or Bogner.

387 n6: "The subtle Petronius, who may be T. Petronius Niger, suff. c. 62." Courtney (6-7) doubts the identification because no cognomen is given in Tacitus, "implying that he had none," an argument anticipated by G. Bagnani, *Arbiter of Elegance* (Toronto 1954) 49 n12, and one whose frailty was ably demonstrated by Rose (51-55): judging by his silence, this matter did not trouble Furneaux.

538, with n6: Paraphrasing the Tacitean obituary, with nothing about the *Satyricon*, Syme observes "Petronius is a pendant and contrast to the equally stylised exit of Seneca," also tracing the doubts over his praenomen back to Nipperdey and characterising (without examples) the necrology as Sallustian. All of this recurs in Courtney (6). Furneaux made the Sallustian point, re the exordial *de Petronio pauca supra repetenda sunt*. It is now worth appending R.W. Garson, "Observations on the Death Scenes in Tacitus' *Annals*," *Prudentia* 6 (1974) 28: "Tacitus makes a man's death consonant with his life" - citing Petronius as paradigm.

723 & 732: the noun *profligator* is "all but unique;" "saved from being unique by Ennodius, *Dictiones* 18.5," crediting this information to the TLL Directorate. These are also the only two references in Lewis & Short; *OLD*, which knows nothing of post-AD 200 Latinity, cites only the Tacitean one.

In fine, these are post-Syme, but since Courtney lacks them (the last was too late for him), I subjoin R. Martin, "Quelques remarques concernant la date du *Satyricon*," *REL* 53 (1975) 182-224, also his *Le Satyricon de Pétrone* (Paris

1999), along with the rebuttal by A. Daviault, "Est-il encore possible de remettre en question la datation néronienne du *Satyricon* de Pétrone?" *Phoenix* 55 (2001) 327-42.

Up

### Arbiter of What?

by Barry Baldwin

Arbiter WAS a possible cognomen, but exceedingly rare. Furneaux came up with a lone example, in a hard-to-verify epigraphic source. K.F.C. Rose, *The Date and Author of the Satyricon* (Leiden 1971) 44, in Emeril style kicked this up a couple of notches to three: two slaves and a common soldier. No doubt such commoners earned so posh a name from some special talents on their individual parts. But I agree with Furneaux, Rose, *et hoc genus omne* that Tacitus' phraseology (*Ann.* 16.18.4) does not amount to a formal cognomen. In modern terms, one is drawn to such jazz luminaries as "Count" Basie and "Duke" Ellington. The appellation might be Tacitus' own; cf. Syme, *Tacitus* (Oxford 1958) 338 n5, followed by Rose (38). P. Corbett, *Petronius* (New York 1970) 15, suggests it was jestingly bestowed by Nero. Furneaux balanced between two now neglected stools: either Jacob's notion that it was a self-conferred accolade, or Ramsay's suspicion that it was smuggled into the text by "some grammarian who wished to mark the identity of the author with the person described by Tacitus."

Whatever its provenance, I have often wondered over years of Petronian ponderings just what this elegant arbitration amounted to? On Tacitus' own evidence (16.20), our man played no part in the imperial boudoir frolics: his own choice? excluded by others? Yet, he was close (*perfamiliaris* - what degree of propinquity is thereby implied?) to the orgiastic Silia, a lady little known to us, but *haud ignota* in her time and opportunity for the historian of a good pun (*Silia ... non siluisset*). Before his obituary, this Petronius is nowhere else in the Neronian books. It is Tigellinus' orchestrated nocturnal "rave" (15.37 - did HE apply to the Arbiter for tips on how to throw a party?) that is Tacitus' paradigm (*ut exemplum referam* - no sign of *elegantia* or any cognates). Before that, it was ex-cobbler, hunchback Vatinius' Beneventum games (15.34); it is worth remarking that in Tacitus' narratives he, like Petronius, *adsumptus est* by the emperor. The Arbiter is not directly connected with those who allegedly wrote or polished up the royal verses (14.16), a task for which he, if the novelist-poet, was surely supremely fitted. And while gaining anecdotal space in Pliny and Plutarch - Titus Petronius, that is - neither Arbiter or any other Petronius makes it to the pages of Suetonius, apart from "the most learned and venerable" Petronius Aristocrates of Magnesia whom Persius met and admired at the house of Cornutus. Who exactly was this worthy? *Doctissimus* would suit an Arbiter, hardly *sanctissimus*. The anecdotal T. Petronius does not impress as a connoisseur of elegance. Owning and smashing an expensive fluospar dipper is no less vulgarian than Nero's even more costly one and his own breaking of precious goblets at table (Suetonius, *Nero* 47.1). Why, incidentally, is this Plinian tale (*NH* 37.7.20) not in Tacitus? Reproaching the prodigal emperor for his "sordid stinginess" was, according to Plutarch (*Mor.* 60e), the act of a flatterer, not all that dissimilar from the *scurra* Vatinius with his "I hate you, Nero, because you are a senator" (Dio Cassius, 63.15.1). This Petronius cuts a less attractive figure than the maverick consul Vestinus with his *acre ingenium* and *asperae facetiae* (*Ann.* 15.52.4; 15.68.4).

*Dum nihil amoenum et molle adfluentia putat nisi quod ei Petronius adprobavisset* - Tacitus' formulation of the Arbiter's sway. Just what does this boil down to? Modern translations oscillate between Furneaux' "charming or luxurious," the terse "smart and elegant" of Grant's Penguin and Corbett's prolix "pleasing sensuality required by luxurious living." *Amoenum* is impossible to pin down, though it is notable that at *Ann.* 15.55.5 Scaevinus, the alleged crony of Petronius, is made to speak of his own *vitam amoenam* (and *liberales semper epulas*); the word is never used in the *Satyricon*. *Molle* is likewise too versatile to focus. Furneaux spent much of his note wondering

what kind of ablative *adfluentia* is: causal or respect? Tacitus may be making a particular point with his choice of this noun - "classical but not common," Syme, *Tacitus* 732; Nepos, *Atticus* 13.5, on his subject's household management is worth adducing: *munditiam non adfluentiam affectabat*. When all is said and done, the scope of this Petronius' arbitrations of elegance remains opaque - perhaps Tacitus intended it thus, or had no choice through lack of information.

By way of postscript, Lucan. In the Suetonian *Life*, he goes from membership of Nero's *cohors amicorum* to violent personal hostility, thanks to their literary rivalries, ridiculing the imperial poetaster in a public lavatory and *famoso carmine cum ipsum tum potentissimos amicorum gravissime proscidit*. Was Petronius one of his targets? At all events, he would have been tickled to know that in the last sentence (Bonn, p. 257) of the demented notice of Nero in John Malalas' *Chronicle* - no mention of any Petronius, "during the time of his reign the most learned Lucan was great and renowned among the Romans."

Up

### Pontia's Pilates

by Barry Baldwin

In the version most commonly quoted, a scholiast on Juvenal 6.638 wrote: *Publi Petroni filia, quem Nero convictum in crimine coniurationis damnavit. defuncto marito filios suos veneno necasse convicta cum largis se epulis onerasset et vino venis incisus saltans, quo maximo studio oblectabatur, extincta est*.

Heady stuff, the lady a mixture of Medea and the fairy tale girl who danced herself to death - "father-fixation, the Freudian might say, could scarcely go further," quips Peter Green in his Penguin translation, taking her to be Petronius the novelist's daughter, comparing her suicide to the one described by Tacitus. Likewise John Ferguson in his "MacMillan Red" (1979), using almost identical language. K.F.C. Rose, *The Date and Author of the Satyricon* (Leiden 1971) 54, was soberer, "might conceivably be the daughter of the Arbiter," a note of caution sounded long before in Friedlaender; a shame that dear old "2d a day" Mayor's sensibilities did not allow him to comment on this poem.

Apart from the obvious matter of her father's praenomen, it should not be forgotten, as it tends to be in these romantic speculations, that there are two other, different scholia printed by Wessner: a) *haec est Pontia (inquit Probus) Publii Petroni filia, quae defuncto Drymione marito filios suos occidit, sed convicta ut largo vino atque epulis se obruerat, incisus venis saltans, cuius rei studiosa fuerat, extincta est*; b) *haec fuit Publii Petronii filia. haec filios suos pecuniae causa occidit, ut eam adultero donaret. quae postea se ipsa pro(ce)dente largiter epulata incisus venis extincta est*.

Also, the P. Petronius condemned for conspiracy in the first version depends upon Lipsius' emendation *quem convictum* for the manuscript *quam convictam*. Nor can we be sure that any of this happened in Nero's reign, a possibility advanced by G. Bagnani, *Arbiter of Elegance* (Toronto 1954) 86-88, but he muddied his waters with some wild prosopography, hence his notion is overlooked or dismissed as "implausible" in E. Courtney's *Commentary on Juvenal* (London 1980) 346. Bagnani would have done better to note that Juvenal's scholiasts, like the satirist himself, sometimes (cf. Wessner's index) refer to Domitian by plain Nero. Apart from Juvenal, Pontia is otherwise mentioned not by Tacitus or Suetonius but Martial, thrice (2.34.6; 4.43.5; 6.75.3-4), for her child-poisoning and only that. It must thus remain a possibility that Pontia and her father belong to the last of the Flavians, not the last of the Julio-Claudians. Rose (47) thought the whole story "looks suspiciously like a fantasy based on the Juvenal passage." This sort of thing is never impossible with scholiasts, but Juvenal provides only the circumstance of the child-killing mum; if our commentator made up the rest, he had a lively

and independent imagination.

Were it fantasy, a link might rather be traced to the Tacitean obituary, given the obvious linguistic link of *venis incisus/venas incisas*, plus the common feature of exotic after-dinner suicide. But, how else could any Latin author express vein-cutting, and everything else must still come out of X the Unknown's brain.

True or not - maternal infanticides if not death by auto-saltation stretch from Medea to Magda Goebbels. Whether this story has anything to do with Petronius Arbiter is anyone's guess, and Pontia's epiphany as his daughter in editions and translations of Juvenal is not fact but factoid.

Up

### Nachleben of Petronius

by *Barry Baldwin*

"Personally I would sooner give a child a copy of Petronius Arbiter than Peter Pan" - George Orwell, "Bookshop Memories," *Fortnightly* (Nov. 1936) = *Collected Essays, Journalism, & Letters of George Orwell*, ed. Sonia Orwell & Ian Jack (New York 1968).

Up

### OCLOPETAM , Petr. Sat. 35.4

by *Antonios E. Sakellariou*

This is another attempt to interpret the reading *oclopetam* of cod. H (Petr. Sat. 35.4). If *oclopetam* can be satisfactorily explained, all other readings of this passage (*odopetam*, *lpt*, *odepotam*, Memm.mr) should be ignored, because they are met in mss. more recent and less valid than cod. H. Only if the reading does not have a satisfactory meaning, we should pass to the various corrections suggested by scholars and philologists.

The reading *oclopetam*: a) should mean an edible animal or a food; b) it should have to do with the eyes, because it is with one eye that the archer (*sagittarius*) aims at his target. The connection of the word *oclopetam* to the eyes is indisputable, as De Vreese proved, *Petron 39 und die Astrologie*, 82-3. So readings like *otopetam* < *ôtopétê* (and not *ôtopetê*´, cf. *hypsipe´tês* / *hypsipetê´s*, *ouranopetê´s* in *LSJ*) can not be easily accepted: the explanation *odopetam* < *otopetam* (cod. L and Goldastus) = a hare, is not satisfactory in my opinion, because a hare is presented later to the messmates, under the form of Pegasus (36.2); why should Trimalchio present to the guests another hare on the zodiac table (35.4), before the novelty of the hare-Pegasus?

c) It is probable that *oclopetam* means an animal that is hunted with a bow by the hunter (= *sagittarius*), i.e. this reading points at a fowl or a wild beast. If so, it is not probable that *oclopetam* means a sea animal or a fish. The suggestions that *oclopetam* is a corrupted form instead of *oculatam* (Rose-Sullivan), or that *oclopetam* is the fish known as *corvina negra* (= *corb*, in English) are not satisfactorily enough, if there can be another explanation of the word *oclopetam*.

d) *Oclopetam* means either *qui petit oculos* (Heraeus) or *qui oculo petit* (Baehrens). If we consider that all carnivorous animals *petunt oculo*, it is preferable to accept Heraeus' interpretation, and ask for the animals that like to eat other animal's eyes. According to Isidore of Seville (13.7.43): *hic* (= *corvus*) *prior in cadaveribus oculos petit*; but the raven is not edible. Another bird that likes to eat the eyes of other animals is the crow, *cornix*, according to the Ciceronian passage (*Pro Murena*, 25): *ornicum oculos confixerit*, says Cicero about the scribe Cn. Flavius, in a phrase that means "to give anyone a dose of his own medicine" (Cassell's NLD). But the crow also is not edible, like

the pica (Mart. 3.60,8), a cheap game.

M. Smith (Petr. Arb. Cena Trim., Oxford, 1975, ad loc.) observed that oclopeta corresponds to the Aristotelian ophthalmoboros, but stopped there. Aristotle (in his *Historia Animalium*, 617a8) speaks about two birds that are ophthalmoboroi: "This then is the heron's way of life. The so-called pôyx has a peculiarity compared to the other birds: it is the most given to eating its prey's eyes. It is at war with the harpê, for that has a similar way of life" (transl. by A. Peck in Loeb). We know that harpê is the milvus ater (Aelian. Anim. 2.47): "But the mountain kite pounces upon birds and pecks out their eyes" (transl. by A. Schofield in Loeb). It seems that harpê is a wild bird, not edible. But the heron, ardea cinerea, from the family of ardeidae (pôynx or pôyx or phôyx, see LSJ, sub vv.), is edible, when it is young; and according to Aristotle (vide supra) it is a bird malista ophthalmoboron. (The identification of pôyx with the grey heron is probable; see D'Arcy W. Thompson, *A Glossary of Greek Birds*, London 1936, 102,310, and the editors and/or translators of Antoninus Liberalis: G. Mordenti, I. Cazzaniga, M. Papathomopoulos, ad loc.). Antoninus Liberalis, the mythographer, narrates the story of Boulis and Aigyptos (5), according to Boios, *Ornithogonia I*: "Boulis became a heron (= pôynx) and Zeus ordained that she was to eat nothing that grew out of the ground, and instead to feed on the eyes of birds, fishes and snakes, since she had been about to put out the eyes of her son Aegyptius. Timandros he turned into a tit. And henceforth these birds never appeared in the same spot" (transl. by F. Celoria, Routledge, 1992, p. 54).

It is not probable that Trimalchio knew the myth of Aigyptos. But he may have heard of a bird that likes to eat other animals' eyes, ophthalmoboron, oclopetam. Petronius at last would know the Greek word corresponding to oclopeta; and he may have used it regarding the foods on Trimalchio's zodiac table.

Up

### **A. Watanabe, *Hippochoos the Lover, Bandit, and Friend: a Study on Elite Masculinity in the Novel. Dissertation, Yale 2003***

summary by A. Watanabe

This dissertation explores the link between the three attributes of Hippochoos in the *Ephesiaca*, that of the pederastic erastes, arch-bandit, and active friend. Previous studies have either dismissed this combination as a result of the author's literary incompetence or seen it as stages in a progress from less to more desirable novelistic male. I argue instead that for the classically oriented audience of the Second Sophistic the three qualities represented an alternate, yet equally elite masculinity as that of the heterosexual, non-violent, and generally passive heroes. Both in the novel and other later Greek writings, the love of boys is constantly defended by the use of classics. In the literature of this period there is one common criticism of pederasty from the elite male standpoint, that it does not contribute to the formation of a new family and the reproduction of patriarchy, but in the *Ephesiaca* a unique solution is offered by Hippochoos' adoption of his beloved as his son and legitimate heir. Hippochoos' actions as a leader of brigands can be defended by the example of Odysseus, and later Greek literature including the novel features a number of figures like him, who are of elite background, but precisely because of their outstanding desire and ability to maintain masculine dominance become arch-brigands. Friendship continues to be celebrated in the Second Sophistic, and allusions to mythical and classical pairs of friends are frequent both in the novel and elsewhere. Hippochoos thus personifies an alternate masculinity, with some attributes taken from literature produced under different times and social circumstances, yet both in origin and at the end of his adventures he is an elite male of prosperous means. I suggest that the favorable treatment given to Hippochoos in the fictitious world proceeds from the recognition that he embodies an unmistakably classical and elite masculinity coupled with the belief of the author and his ancient audience in the relevance of the Greek male in a changed world."

