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Welcome Archive 2005

Welcome to Volume 35, February 2005, of the *Petronian Society Newsletter*.

After 30 years (1970-2000) of publishing on paper *PSN* has become an online publication beginning with vol. 31, April 2001. *PSN* has become part of *Ancient Narrative*, where it has its own, clearly recognizable homepage. Although parts of *AN* are available to subscribers only, the *PSN* homepage within *AN* will remain open and free for all.

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Gareth Schmeling
Maaike Zimmerman
Roelf Barkhuis

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Up

Recent Scholarship on the Ancient Novel and Early Jewish and Christian Narrative

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University of Southern California

Scholarship emphasizing the value of reading early Jewish and Christian narrative in the light of ancient novels continues apace, with concentrated work in this area being done by the Ancient Fiction and Early Jewish and Christian Narrative Section of the Society of Biblical Literature (SBL), headed by classicist Judith Perkins of St. Joseph College and New Testament scholar Jo-Ann Brant of Goshen College. The nomenclature of Section (rather than its previous designation as a Group) means that this approach to Jewish and Christian narrative is now a permanent part of the SBL's annual program. The program of this Section at the SBL's 2004 annual meeting last November in San Antonio, TX, consisted of two sessions. The first session explored the theme "Social Reality and Ancient Narratives" through five papers:

- "The Mythical Map: Aeneas, Paul, and the Pirates of Penzance," by Chris Shea
- "Court or Jester Tales? Resistance and Social Reality in Daniel 1-6," by David Valeta
- "Royal Sympathizers in Jewish Narrative," by Terrence L. Donaldson
- "Position Yourself: Examinations of Mary in the Protevangelium of James," by Christopher Frilingos
- "The Social Context of the Matthean Chorus," by Robert Cousland

The second session focused on the theme "Characterization and Religion in Ancient Narrative" through four papers:

- "Hebrew and Greek Characterization of Queen Esther: Background and Foreground Analyzed,"
- Esther Marie Menn "Witless in Your Own Cause: Plots and Fractured Characters in the *Life of Aesop* and the Gospel of Mark," by Scott S. Elliott
- "The Romance of Abraham and Sarah: Novelistic Features in the Apocryphon of Genesis," by Derek S. Dodson
- "Laying the Ghost of Merkelbach to Rest? Ancient Fiction, Religion, and Theory of Fiction," by Gerhard van den Heever.

Plans are underway for the Section's program at the 2005 SBL annual meeting, to be held in Philadelphia, PA, November 19-22. One session will be open to papers on any topic, whereas the second will focus on fiction and identity which will be done through a panel discussion of Christine Thomas' book, *The Acts of Peter, Gospel Literature, and the Ancient Novel* (Oxford University Press, 2003) as well as through three invited papers.

The second volume of papers originating from this program unit of the SBL was announced last year, but new and fuller information regarding it justifies repetition: The volume now has a title: *Ancient Fiction: The Matrix of Early Christian and Jewish Narrative*, to be published fall 2005 in the SBL's Symposium Series, which is designed to make the SBL's work available to a wider audience. The editors are Jo-Ann Brant, Judith B.Perkins, and Charles W. Hedrick. The volume will have a Preface by Gareth Schmeling, an Introduction by Richard I. Pervo, and fifteen articles distributed over three topics:

Part I. Ancient Greco-Roman Narrative

- "The Educational Curriculum in Chariton's *Callirhoe*," by Ronald F. Hock
- "Imitating Imitation: Virgil, Homer, and Acts 10:1-11:18," by Chris Shea
- "Die Entführung in das Serail: Apspasia: A Female Aesop?" by Richard I. Pervo
- "Novel and Mystery: Discourse, Myth and Society," by Gerhard van den Heever

Part II. Jewish Narrative

- "Midrash as Fiction and Midrash as History: What Did the Rabbis Mean?" by Chaim Milikowsky
- "Mimesis and Dramatic Art in Ezekiel the Tragedian's *Exagoge*," by Jo-Ann Brant
- "Third Maccabees: An Anti-Dionysian Polemic," by Noah Hacham
- "Third Maccabees: Historical Fictions and the Shaping of Jewish Identity in the Hellenistic Period," by Sara R. Johnson
- "Humor and Paradox in the Characterization of Abraham in the Testament of Abraham," by Jared W. Ludlow

Part III. Early Christian Narrative

- "Resurrection and Social Perspectives in the Apocryphal Acts of Peter and Acts of John," by Judith B. Perkins
- "The Breasts of Hecuba and Those of the Daughters of Jerusalem: Luke's Transvaluation of a Famous Iliadic Scene," by Dennis R. MacDonald
- "The Choral Crowds in the Tragedy according to St. Matthew," J. R. C. Cousland
- "The Summaries of Acts 2, 4, and 5 and Utopian Literary Traditions," by Ruben Rene Dupertuis

- "A Biography of a Motif: The Empty Tomb in the Gospels, the Greek Novels, and Shakespeare's *Romeo and Juliet*," by Andy Reimer

Editions and Translations of Ancient Literature and a Comprehensive Bibliography of Secondary Literature will round out this volume.

Other books and articles of interest include:

Jo-Ann A. Brant, Dialogue and Drama: Elements of Greek Tragedy in the Fourth Gospel. Peabody, MA: Hendrickson Publishers, 2005.

Virginia Burrus, "Mimicking Virgins: Colonial Ambivalence and the Ancient Romance," *Arethusa* (forthcoming 2005).

Terence Donaldson, "Royal Sympathizers in Jewish Narrative," *Journal for the Study of the Pseudepigrapha* (forthcoming).

Christopher A. Frilingos, *Spectacles of Empire: Monsters, Martyrs, and the Book of Revelation*. Philadelphia: University of Pennsylvania Press, 2004.

Charles W. Hedrick, "Vestigial Scenes in John: Settings without Dramatization," *Novum Testamentum* (forthcoming 2005).

Sara Raup Johnson, *Historical Fictions and Hellenistic Jewish Identity: Third Maccabees in its Cultural Context.* Hellenistic Culture and Society 43; Berkeley: University of California Press, 2004.

Sara Raup Johnson, "Novelistic Elements in Esther: Persian or Hellenistic, Jewish or Greek," *Catholic Biblical Quarterly* (forthcoming 2005).

Scott Johnson, "In the Aftermath of the Greek Romance: 'The Life and Miracles of Thecla' as Mediator of the Ancient Genre," in Scott Johnson and James George, eds., *Greek Literature in Late Antiquity*, forthcoming from Ashgate in 2006.

Scott Johnson, *The Life and Miracles of Thecla: A Literary Study*. Cambridge: Harvard University Press, forthcoming 2006.

Judith Perkins, "Fictional Narratives and Social Critique," in Virginia Burrus, ed., *Late Antique Christianity: A People's History of Christianity,* Volume 2. Minneapolis: Fortress Press, forthcoming 2005.

Gerhard van den Heever, "The Graeco-Roman Mystery Religions: Part One. Theoretical Foundations and Ancient Fiction and Graeco-Roman Mystery Religions," and "Part Two. Social Discourse, Mystery Cults, and Fictional Worlds," *Religion and Theology* (forthcoming 2005).

Diane Wudel, "The Seduction of Self-Control: Hermas and the Problem of Desire," *Religion and Theology* 11 (2004) 39-49.

Finally, two papers:

Charles W. Hedrick, "Realism in Western Narrative in the Gospel of Mark: A Prolegomenon," presented at the 2005 Southwest and Central States Regional Meetings of the SBL.

Ronald F. Hock, "The Problem of Paul's Social Class: Further Reflections," presented at the 2004 Pacific Coast Regional Meeting of the SBL.

Up

Nachleben

Baldwin, B., in *PSN* 34 (2004): "I recalled George Orwell's 'Personally I would sooner give a child a copy of Petronius Arbiter than Peter Pan.'" Now, a re-reading of his first novel, *A Clergyman's Daughter* (1935), ch. 3, drew me to

"the petty miser who will always, as the saying goes, take a farthing from a dunghill with his teeth." This obviously goes back to *Satyricon* 43.1, *paratus fuit quandrantem de stercore mordicus tollere*. Did Orwell get it from the source, or via an English mediary? I find no such expression in (e.g.) the *Oxford Books for Proverbs and Quotations*.

Nick Humez in *Verbatim* (28 April 2003, p. 19) makes reference to an unpublished monograph, *Nausea in the Cena Trimalchionis*, penned in 1966 at Rochester by his brother, Alexander. (Baldwin)

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Campus, Giovanni, "Federico Fellini: *Fellini-Satyricon," Il ragazzo selvaggio* 39 (2003) 20-26.

Duroisin, P., "Les *Matrones d'Éphèse* de Georges Sion," *CEA* 40 (2003) 59-70.

Endres, N., sends a holiday anecdote: "I spent Christmas and New Year's in Germany. During a walk on the Zeil, Frankfurt's pedestrian mall and main shopping area, I came across a store called *Satyricon:* Leder + Fashion. Out of curiosity I walked into the store and noticed brightly dressed salespeople, whose colors would have made Trimalchio proud; also the clientele seemed as sophisticated as Petronius' freedmen."

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Harrison, S.J., "Two Victorian Versions of the Roman Novel," in *Metamorphic Reflections: Essays Presented to Ben Hijmans at his 75th Birthday*, eds., M. Zimmerman, R. van der Paardt (Leuven: Peeters, 2004) 265-277.

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Martin, R., "De Phèdre à Pétrone et de Pétrone à La Fontaine: quelques variations sur un thème," *CEA* 40 (2003) 33-45.

Pigeaud, J., "Sur quelques illustrations de l'épisode de la *Matrone d'Éphèse*," *CEA* 40 (2003) 47-58.

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"Viewing and Listening in the Ancient World," Conference at Rethymno, 23-25 May 2004

- Ewen Bowie, "Viewing and Listening on the Novelist's Page."
- Stavros Frangoulidis, "Spectacle and Story-Telling: an Unobserved Parallelism in Petronius' *Satyricon* 78."

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Ancient Fiction and Early Christian and Jewish Narrative Section, Society of Biblical Literature, San Antonio, Texas, 20-23 November 2004

- C. Shea, "The Mythical Map: Aeneas, Paul, and the Pirates of Penzance."
- D. Valeta, "Court or Jester Tales? Resistance and Social Reality in Daniel 1-6."
- T. Donaldson, "Royal Sympathizers in Jewish Narrative."
- C. Frilingos, "'Position Yourself:' Examinations of Mary in the Protoevangelium of James."
- R. Cousland, "The Social Context of the Matthean Corpus."
- E.M. Menn, "Hebrew and Greek Characterization of Queen Esther: Background and Foreground Analyzed."
- S. Elliott, " 'Witless in Your Own Course:' Divine Plots and Fractured Characters in the Life of Aesop and the Gospel of Mark."
- D. Dodson, "The Romance of Abraham and Sarah: Novelistic Features in the Apocryphon of Genesis."
- G. Van den Heever, "Laying the Ghost of Merkelbach to Rest? Ancient Fiction, Religion, and Theory of Fiction."

Up

American Philological Association, San Francisco, 2-5 January 2004

- M. McCoy, "Satirical Laughter, Carnival Laughter: Barkhtin and Petronius' *Satyrica*."
- M. Anderson, "Chariton's Romantic Ideology."
- S. Smith, "The Erotics of the Hunt: A Xenophontean Trope in *Chariton*."
- A. Watanabe, "The Other Hero of the Greek Novel."
- K. Eshleman, "Inventing the Second Sophistic: Philostratus and his Dissenters."
- W. Seavey, "Lucian's Lamp: a Platonic Semiology of the Second Sophistic."

Up

Announcements

Natalie Brietenstein, University of Berne, Switzerland, is planning to write a commentary on the beginning of the *Satyricon*, c.1-15.

Giulio Vannini of the Scuola Normale Superiore, Pisa, is preparing an annotated bibliography of Petronius, which will cover the years 1975-2005 and will be published in *Lustrum*. He invites all those scholars whose work might have been omitted by *L'Année Philologique*, work published by small presses/journals which is not easily found, manuscripts in preparation at publishers, and dissertations in progress, to send him notices, summaries, or copies at Giulio Vannini, Scuola Normale Superiore, Piazza dei Cavalieri 7, I-56126 Pisa, Italy, or to contact him by email at **g.vannini@sns.it**. He thanks in advance all those who contribute notices, summaries, and copies, which will help to make his project an instrument useful for all Petronian scholars.

Up

Forthcoming Books

Whitmarsh, T., ed., *The Cambridge Companion to the Greek and Roman Novel* (Cambridge: Cambridge University Press, forthcoming).

William Hansen is preparing a Bryn Mawr commentary on the *Life of Aesop (Vita Aesopi W)*. This book will close the series.

Up

Awards

Niklas Holzberg was awarded the "Preis für gute Lehre" at the University of Munich. An article with color photograph in AZ (8 June 2004) is entitled "Professor Holzberg, Liebling an der Uni. Er liebt Donald Duck und erotische Literatur: Studenten fliegen auf ihn." The award comes with 5,000 euros. Congratulations.

Up

Obituary

Furiani, Patrizia Liviabella, "Nino Scarcella," **Bolletino Storico della Città di Foligno**, 23-24 (1999-2000) 405-417. A history of the life of Antonio Scarcella who died on 16 October 2000.

Luisa Bonaria reports that her husband Mario Bonaria died 12 February 2004.

Up

APA Newsletter Reports Dissertations

Ph.D. Dissertations: C. Star, *Action and Self-Control: Apostrophe in Seneca, Lucan, and Petronius*. Completed. (University of Chicago). A. Kirichenko *The Rhetoric and Poetics of Apuleius' Golden Ass*. In progress. (Harvard).

Max Goldman, *Problems of Narrative Voice in Petronius' Satyrica*. Brown University 2004, under David Konstan.

Up

The Byzantine Novel

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CONFERENCE ACTA

P. Agapitos & M. Pieris (eds.), *Τ' ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, Heracleion, 2002 (*V.* Chrysomalle-Henrich, Eideneier, Perez Martin, Politi)

H. Hokwerda (ed.), *Constructions of Greek Past. Identity and Historical Consciousness from Antiquity to the Present*, Groningen, Forsten, 2003 (*V.* De Boel, Van Gemert).

S. Kaklamanis & M. Paschalis (eds.), *Η πρόσληψη της αρχαιότητας στο βυζαντινό και νεοελληνικό μυθιστόρημα*, Acta of a conference held at Rhethymnon (November 9–10, 2001), Athens, 2005 (*V.* Alexiou, Jouanno, Lassithiotakis, Lendari, Moennig, Odorico).

S. Panayotakis & M. Zimmerman & W. Keulen (eds.), *The Ancient Novel and Beyond*, Leiden, 2003 (*V.* Aerts, Harder, Nilsson).

EDITIONS AND TRANSLATIONS

V. Nicetas Eugenianos (Burton) ; *Digenes Akrites* and *Tale of Belisarios* (Martinez Garcia) ; *Tale of the Four-Footed Beasts* (Nicholas & Baloglou) ; *Varia* (Moennig, Caracausi).

NOVEL, GENERAL

P. Agapitos, «Apo to « “drama” » tou Erota sto “aphegeman” tes Agapes: to erotiko mythistorema sto Byzantio (endekatos-dekatos tetartos aionas)» [From the “Drama” of Eros to the “Tale” of Love : Erotic Novels in

Byzantium (11th–14th centuries)], in Chr. Angelidi (ed.), *Byzantium Matures : Choices, sensitivities, and modes of expression (eleventh to fifteenth centuries)*, Athens, 2004, 53–72.

—, «Zwischen Grauen und Wonne: Das Bad in der byzantinischen Literatur», *Jahrbuch der Österreichischen Byzantinistik* 54, 2004, 19–37 : includes an analysis of the bath scenes in Makrembolites, in the *Achilleid*, and in *Kallimachos*.

C. Cupane, «Il romanzo», in G. Cavallo (ed.), *Lo spazio letterario del medioevo III. Le culture circostanti. 1. La cultura bizantina*, Rome, Salerno editrice, 2004, 407–453.

J.C.B. Petropoulos, *Eroticism in Ancient and Medieval Greek poetry*, London, 2003 : includes remarks about Byzantine novels, both learned and vernacular.

H.A. Theologitis, «Pour une typologie du roman à Byzance. Les héros romanesques et leur appartenance générique», *Jahrbuch der Österreichischen Byzantinistik* 54, 2004, 207–233.

BARLAAM AND IOASAPH

I. Perez Martin, «Δύο νεοελληνικές διασκευές της Ψυχωφελούς ἱστορίας του Βαρλαάμ και Ιωάσαφ. Τα χειρόγραφα Βουλής 11 και MIET 25», in Agapitos & Pieris, *Τ' ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, 47–60 : about two 16th c. rewritings of *Barlaam*.

R. Volk, «Das Fortwirken der Legende von Barlaam und Ioasaph in der byzantinischen Hagiographie, insbesondere in den Werken des Symeon Metaphrastes», *Jachbuch der Österreichischen Byzantinistik* 53, 2003, 127–169.

STEPHANITES AND ICHNELATES

J. Niehoff-Panagiotidis, *Übersetzung und Rezeption. Die byzantinisch-neugriechischen und spanischen Adaptationen von Kalila-wa-Dimna*, Wiesbaden, Reichert, 2003, 309 p. : *KwD*, the Arabic remaniement of the Indian *Pancatantra*, has been translated at different times and in different places within the Byzantine world (in Constantinople during the 11th/12th c. by Symeon Seth ; in Sicily under Norman rule by Eugen of

Palermo), and also in Modern Greece and Western Europe (Spain). This text, which boasts a long history of literary reception, is taken as an example of literary acculturation processes ; it shows the influence of the Oriental literature upon Byzantine and Modern Greek culture.

TWELFTH-CENTURY NOVELS

GENERAL

R. Harder, «Der byzantinische Roman des 12. Jahrhunderts als Spiegel des zeitgenössischen Literaturbetriebs», in Panayotakis & Zimmerman & Keulen, *The Ancient Novel and Beyond*, 357–369 : the 12th c. Byzantine novels as a mirror of the literary life of the time.

I. Nilsson, «Archaists and Innovators. Byzantine "Classicism" and Experimentation with Genre in the Twelfth Century», in B. Agrell & I. Nilsson (eds.), *Genrer och genreproblem : Teoretiska och historiska perspektiv* [Genres and their Problems : Theoretical and Historical Perspectives], Göteborg, 2003, 413–424.

—, «Romanen före romanen — den omöjliga genren utan namn» [The Romance before the Romance — the Impossible Genre without a Name], *Tidskrift för litteraturvetenskap* 1–2, 2003, 112–126.

EUMATHIOS MAKREMBOLITES

R. Beaton, review of I. Nilsson, *Erotic Pathos, Rhetorical Pleasure* (2001), in *Speculum* 79 / 3, 2004, 811–812.

C. Cupane, review of I. Nilsson, *Erotic Pathos, Rhetorical Pleasure* (2001), *Jahrbuch der Österreichischen Byzantinistik* 53, 2003, 333–337.

R. Harder, review of M. Marcovich, *Eustathios Macrembolites* (2001), in *Gnomon* 76, 2004, 208–212.

C. Jouanno, «A Byzantine Novelist Staging the Ancient Greek World: Presence, Form, and Function of Antiquity in Makrembolites' *Hysmine and Hysminias*», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 17–29.

I. Nilsson, «Static Imitation or Creative Transformation ? Achilles Tatius in *Hysmine & Hysminias*», in Panayotakis & Zimmerman & Keulen, *The Ancient Novel and Beyond*, 371–380 : a comparison of AT 2, 23–25 (the well-known *in flagrante* scene) with Macrembolites, 5, 1–4 shows that the Byzantine text is «transtextually intertwining» and «displays a

conscious dialogue both with antiquity and with its own cultural environment».

V. Ruas, review of I. Nilsson, *Erotic Pathos, Rhetorical Pleasure* (2001), in *Arquipélago* (Universidade dos Açores) 17, 2001/2004, 350–353.

THEODOROS PRODROMOS

T. Martinez Manzano, «La novela de epoca comnena a la luz de la investigacion contemporanea : el caso de *Rodante y Dosicles*», *Erytheia* 24, 2003, 77–92.

NICETAS EUGENIANOS

J. Burton, *A Byzantine Novel : Drosilla and Charikles, by Niketas Eugenianos. A Bilingual Edition, translated with an introduction and explanatory notes*, Wauconda, IL, 2004 : reprint of Conca's edition, with a short, but suggestive introduction ; the novel is for the first time translated into English.

—, «A Reemergence of the Theocritean Poetry in the Byzantine Novel», *Classical Philology* 98, 2003, 251–273 : on the textual interplay between Eugenianos' novel and Theocritus' poetry as «a forum for meaningful dialogues with the themes and poetics of earlier Greek literature and culture».

I. Nilsson, review of J. Burton, *A Byzantine Novel* (2004), in *Ancient Narrative*, vol. 4, 2004.

VERNACULAR NOVELS

P. Agapitos, « Apo to Byzantio sten Probeggia: Erotikes diegeseis sto hystero Byzantio» [From Persia to the Provence : Tales of Love in Late Byzantium], in E. Grammatikopoulou (ed.), *To Byzantio kai hoi aparches tes Europes* [*Byzantium and the Beginnings of Europe*], Athens 2004, 119–153.

—, «Genre, Structure, and Poetics in the Byzantine Vernacular Romances of Love», *Symbolae Osloenses* 79, 2004, 7–101 (with comments by C. Cupane, E. Jeffreys, M. Hinterberger, M. Lauxtermann, U. Moennig, I. Nilsson, P. Odorico, and E. Papaioannou).

W. Aerts, «The 'Entführung aus dem Serail-Motif' in the Byzantine (Vernacular) Romances», in Panayotakis & Zimmerman & Keulen, *The*

Ancient Novel and Beyond, 381–392 : about the abduction motif in Mozart's opera, *Callimachus* and *Phlorios* ; Aerts comes to the conclusion that the *Enführung* motif must have been taken from Oriental story telling.

St. Alexiou, «Ἡ πρόσληψη τῆς ἀρχαιότητας στὸν Διγενὴ Ἀκρίτη», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 11–16 : about the (few) references to Antiquity to be found in the E-text, the vernacular version of *DA*.

R. Beaton, «Kritiki kai philologia : proseggiseis se protoneoellenika keimena» [Criticism and philology: approaches to early Modern Greek texts], in A. di Benedetto Zimbone & F. Rizzo Nervo (eds.), *Kaniski: Studi in onore di Giuseppe Spadaro*, Rubbettino, 2002, 35–44.

C. Cupane, «Wie volkstümlich ist die byzantinische Volksliteratur ?», *Byzantinische Zeitschrift* 96, 2003, 577–599 : how far is the so-called vernacular literature of the Byzantines really popular ? Cupane discusses a wide range of texts, including not only romances, but also works on the fringe, such as the *Poulologos* or the *Porikologos* — some of which are post-Byzantine.

T. Lendari, «Ἐρωτικὰ μυθολογικὰ θέματα στὶς δημώδεις μυθιστορίες», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 87–111 : deals with the image of god Eros in *Callimachos* and *Belthandros*, and with the use of the myth of Narcissus in two vernacular novels adapted from Western originals, the *War of Troy* and the *Theseid* ; whereas *Callimachos* and *Libistros* testify to the interest of the Paleologan period for ancient erotic poetry, the Byzantine translations of Western novels prove to be less familiar with Antiquity than their Western models.

I. Nilsson, «From Homer to Hermoniakos: some considerations of Troy matter in Byzantine Literature», *Troianalexandrina* 4, 2004, 9–34.

D. Valtcheva, «Η τοπική λειτουργία των προθέσεων ἀπό και ἐκ στα βυζαντινά ιπποτικά μυθιστορήματα», in G. Agouraki & A. Arvaniti & *alii* (eds.), *Πρακτικά 4ου Διεθνούς Συνεδρίου Γλωσσολογίας (Leucosie, Sept. 17–19, 1999)*, Thessalonique, Univ. Studio Press, 2001, 333–337 : about the use of ἀπό and ἐκ in the Byzantine vernacular romances.

DIGENES AKRITES

J. Alonso Aldama, «Τα χειρόγραφα της Τραπεζούντας και των Αθηνών του *Διγενή Ακρίτα*. Για μια νέα έκδοση και μελέτη των παραλλαγών τους»,

in Agapitos & Pieris, *Τ' ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, 61–84 : Alonso Aldama compares two recent versions of *DA*, the T- and A- texts, which till now have been rather neglected as witnesses of the Neohellenic literature ; he finds in the A-text a marked tendency to simplification and popularization.

R. Beaton, «The Byzantine Epic», in S. Luongo (ed.), *L'épopée romane au Moyen Âge et aux temps modernes, II, Actes du XIVe Congrès International de la Société Rencesvals pour l'Étude des Épopées Romanes (Naples, 24–30 juillet 1997)*, Naples, 2001, 983–993 : the sole example of extended epic in Byzantium is a hybrid ; whereas the world represented is one of competing empires, the characters in the story are marginal to those empires.

—, review of E. Jeffreys, *Digenis Akritis* (1998), *Speculum* 77 / 1, 2002, 199–200.

—, «La fortune de *Digénis Akritis* : de l'épopée médiévale au symbole du nationalisme grec», in J. Labarthe-Postel (ed.), *Formes modernes de la poésie épique: nouvelles approches*, Brussels, Peter Lang, 2003, 23–35 : Beaton defines *DA* as an «épopée inachevée» ; interesting development about the literary and political heritage of the Byzantine epic from 1922 onwards.

—, «Balladry in the medieval Greek world», in Ph. Bennett & R. Green (eds.), *The Singer and the Scribe: European Ballad Traditions and European Ballad Cultures*, Amsterdam – New York, Rodopi, 2004, 13–21.

G. De Boel, «L'identité "romaine" dans le roman *Digénis Akritas*», in Hokwerda, *Constructions of Greek Past*, 157–183 : in *DA*, a 12th c. work which does not take any share in the reappraisal of Hellenism noticeable in many texts of the Comnenian period, national identity is defined by the terms Ῥωμαίος and Χριστιανός ; De Boel devotes a substantial analysis to the expression τῶν Ῥωμαίων γλῶττα, normally signifying Latin in the 12th century, but used in G, I, 115 to indicate the Greek language : this expression may have been introduced, *ca* 1300, by an anti-unionist redactor, hostile to Hellenism ; De Boel suggests that the world of *DA* could appear at this time as presenting an alternative to the politics of union with the catholic church.

A. Kambylis, «Paraleipomena zu *Digenes Akrites* G, VII, 171–178», *Byzantinische Zeitschrift* 97, 2004, 123–137.

M. Lassithiotakis, «Παύσασθε γράφειν Ὅμηρον... / ἃ Ὅμηρος ἐψεύσατο... Παρατηρήσεις στὸν πρόλογο τοῦ μυθιστορήματος τοῦ *Διγενῆ* (G, IV, 27 κ.ε. / E, 718 κ.ε.», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 49–72 : about the (second) prologue of the E- and G-recensions and its polemic against Homer's lies ; Lassithiotakis tracks the presence of the motif of Homer's lies in 12th c. commentators of the Homeric poems, in Byzantine cronicles and historical works, and in Western chansons de gestes ; he concludes that the author of *DA*, while using this topic, intends to equate his poem with serious literature.

M.D. Lauxtermann, «Digenis Akritis & Digenis Akritas. De receptie van het epos in het Griekenland van de negentiende eeuw», in J.Th. Leerssen & M. Mathijsen (eds.), *Oerteksten. Nationalisme, edities en canonvorming*, Amsterdam, 2003, 41–54 : on the characteristics and origins of the epos and its relationship to the Akritic songs ; includes an analysis of scholarly misconceptions born of romantic-nationalistic obsessions characteristic of the 19th century.

O. Martinez Garcia, *Poesia heroica bizantina. Cancion de Armuris, Digenis Akritas, Poema de Belisario*, Madrid, 2003 : a Spanish translation of the three vernacular poems.

P. Odorico, «Ἅπερ εἰσὶν ψευδέα : les images des héros de l'Antiquité dans le *Digénis Akritas*», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 31–47 : about the learned recension G ; includes remarks about the 12th c. romances. Odorico argues that Byzantine writers did not conceive Antiquity as a distinct entity, but saw past and present as a continuum, as one and the same temporal unity, where past events served as a model for the present.

F. Rizzo Nervo, «"Lascia < perdere >..." A proposito di un recente intervento e di una recente traduzione del *Dighenis Akritis*», *Medioevo Greco* 3, 2003, 225–240 : a response to P. Odorico's article «Lascia le cose fresche e candide...» (see *PSN* 2004).

R. Romano, «Influssi iranici sull' epopea di Dighenis Akritas», *Ελληνικά μηνύματα. Rassegna di cultura e attualita della Communita di Napoli e Campagna* n.s. 7, 2003, 38–48 : about the *Book of King* of Firdausi as an archetype of *DA*.

J.R. Russell, «An Epic for the Borderlands : Ziadris of Sphene, Aslan the Rebel, Digenes Akrites, and the Mythologem of Alcestis in Armenia», in

R.G. Hovannisian (ed.), *Armenian Tsopk / Kharpert*, Costa Mesa, CA, 2002, 147–183.

LIBISTROS AND RHODAMNE

C. Cupane, «Uno, nessuno e centomila. *Libistro e Rodamne* o il romanzo come macrotesto», in *Medioevo Romanzo e Orientale. Macrotesti fra Oriente e Occidente*, Atti del IV Colloquio Internazionale (Vico Equense 26–29 Ottobre 2000), Medioevo romanzo e orientale. Colloqui 7, Soveria Mannelli, Rubbettino, 2002, 447–464.

TALE OF BELISARIOS

O. Martinez Garcia, *Poesia heroica bizantina* (2003) : V. *Digenes Akrites*.

A.F. Van Gemert, «“Ελλήνων Παίδες Είμεθεν, ως Έλληνες Θανώμεν”», in Hokwerda, *Constructions of Greek Past*, 185–191 : in the oldest preserved text of the *Tale of Belisarios*, a didactical work about the φθόνος of the Greeks (XIVth c.), the Byzantines are indicated as Ρωμαίοι ; but in the *Rimada* (a XVIth c. rewriting), a radical reduction of Ρωμαίος, sometimes replaced by Γραικός, is to be noticed, as well as the introduction of conscious memories of the classical Greece : Byzantine Greeks even become «sons of Hellenes» ; the same tendency is noticeable in historical and ecclesiatical writings from the concil of Ferrara-Florence (1437–1439) onwards.

IMBERIOS AND MARGARONA

K. Chrysomalle-Henrich, «Ιπποτικά μυθιστορήματα και μοντέρνα αφηγηματολογία. Οι εκφάνσεις του αφηγητή και η δόμηση του χρόνου στο *Ιμπέριος και Μαργαρώνα*», in Agapitos & Pieris, *Τ᾽ ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, 371–396.

POLEMOS TÊS TROADOS (WAR OF TROY)

H. Eideneier, «Γιατί δε διορθώνουμε. Παρατηρήσεις στον *Πόλεμο της Τρωάδος*», in Agapitos & Pieris, *Τ᾽ ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, 133–142.

G. Spadaro, «Graeca mediaevalia XVI. Sul testo del *Πόλεμος της Τρωάδος*», in E. Moser-Karagiannis (ed.), *Κανίσκιον Φιλίας. Τιμητικός τόμος για τον Guy-Michel Saunier*, Athens, 2002, 399–408.

A BYZANTINE ILIAD

U. Moennig, «Ἔρως, Μοίρα, Ἱστορία, Θάνατος : διαπλεκόμενοι θεματικοὶ ἄξονες στὴ Βυζαντινὴ *Ἰλιάδα*», in Kaklamanis & Paschalis, *Η πρόσληψη της αρχαιότητας*, 73–85 : about the Byzantine life of Paris as a «tale of fate».

LOGOS PAREGORETIKOS (CONSOLATION CONCERNING ILL FORTUNE AND GOOD FORTUNE)

M. Politi, «Το μαγικό καλάμι και η πέτρα της υπομονής. Παραδοσιακά στοιχεία στα δημώδη μεσαιωνικά κείμενα», in Agapitos & Pieris, *Τ' ἀδόνιν κεῖνον ποὺ γλυκὰ θλιβᾶται*, 455–465 : about the legendary motifs of the "magical reed" and of the "stone of patience" in the *Λόγος παρηγορητικὸς περὶ δυστυχίας καὶ εὐτυχίας* and other more recent texts.

TALE OF THE FOUR-FOOTED BEASTS

N. Nicholas & G. Baloglou, *An Entertaining Tale of Quadrupeds*, New York, Columbia University Press, 2003, 557 p. : introduction, translation and commentary of the late Byzantine poem edited by V. Tsiouni as vol. 15 of the Miscellanea Byzantina Monacensia (1970).

H. Eideneier, review of N. Nicholas & G. Baloglou, *An Entertaining Tale of Quadrupeds* (2003), in *Byzantinische Zeitschrift* 97 / 2, 2004, 610–613.

VARIA

U. Moennig, *Die Erzählung von Alexander und Semiramis. Kritische Ausgabe mit einer Einleitung, Übersetzung und einem Wörterverzeichnis*, Berlin, De Gruyter, 2004, 578 p. : edition and German translation of the story of Alexander and Semiramis.

M. Caracausi, *Ριμάδα κόρης και νέου. Contrasto di una fanciulla e di un giovane. Edizione critica, introduzione, commento e traduzione*, Rome, Carocci, 2003, 175 p. : edition and Italian translation of a work of the Cretese literature of the 15th century.

FORTHCOMING

P.A. Agapitos, *Ἀφήγησις Λιβίστρου καὶ Ροδάμνη. Κριτικὴ ἔκδοση τῆς διασκευῆς α, μὲ εἰσαγωγή, παραρτήματα καὶ εὑρετήριο λέξεων*, Βυζαντινὴ καὶ Νεοελληνικὴ Βιβλιοθήκη 9, Athens.

T. Lendari, *Livistros and Rodamne. The Vatican Version. Critical Edition with Introduction, Commentary and Index-Glossary*, Βυζαντινὴ καὶ Νεοελληνικὴ Βιβλιοθήκη, Athens.

Lieux, décors et paysages de l'ancien roman, des origines à Byzance (Tours, 24–25 octobre 2002) : papers about *Digenes Akrites* and other Byzantine vernacular romances.

THE PETRONIAN SOCIETY NEWSLETTER

Vol. 35, Febr. 2005

Articles & Reviews Archive 2005

| Happy Horace | Steven D.Smith, Summary of Dissertation |

Happy Horace

by Barry Baldwin

Horatii curiosa felicitas, an "espressione giustamente famosa," remarks Paolo Soverini, "Teorie Retoriche e Poetiche di Petronio," ANRW II.32.3 (Berlin/New York 1985), 1749. Famous enough to earn a spot, albeit patchy, in the *Oxford English Dictionary*. But not in the indexes of Eduard Fraenkel's *Horace* (Oxford 1957). And Martin Smith's *Petronian Bibliography* 1945-1982 in the same *ANRW* volume (1624-1665) records but three articles on the matter (likewise Soverini, all in Italian), notably G.C. Giardina's Gordian Knot-cutting proposal (*Museum Criticum* 5-7, 1970-72, 5-7 & 178-80) that *felicitas* be changed to *facilitas*. The other two, by D. Gagliardi (1969) and P. Mantovanelli (1972) are inaccessible here, and to come fresh to the subject I have not looked further.

Giardina's re-writing can be discounted. No manuscript variants or previous editorial emendations are registered by Bücheler or Müller, unlike an earlier sentence (118.2) in the same passage where there is a division between *ad portum feliciorem* (printed by e.g., Bücheler/Heseltine/Warmington) and *faciliorem* - Müller, as usual, deleted himself out of trouble. In view of the unchallenged *facilius* in the very next clause, both adverse critical remarks, *faciliorem* is clearly preferable and *facilitas* would thus be an illogical compliment.

Whatever its precise nuance, the plaudit is genuine and generous, as evidenced by the full sentence: *Homerus testis et lyrici Romanusque Vergilius et Horatii curiosa felicitas.* No glowing epithets for the other literary giants; Horace is the big name on the marquee, in contrast with (say) Tacitus, *Dial*. 20.5, *ex Horatii et Vergilii et Lucani sacrario*. Persius (1.116), having no occasion to import the epic exemplars, dubs Horace *vafer* for his *Satires*. Quintilian (10.1.96) agreed with Petronius - Hands Up, those who would reverse this: *Horatius verbis felicissime audax*; cf. his *quantum in nullo cognovi felicitas* (10.1.119), along with similar praises (9.4.27 & 10.1.111) for the felicitous style of Cicero. The Elder Seneca (*Controv*. 3 *pref*. 8) granted the swan of Mantua his same due: *Vergilium illa felicitas ingenii sui* ... Ovid (*Am*. 2.17.27) and Martial (6.64.7 & 9.44.2) commended themselves for the same quality. This all militates against Giardina; so, too, may Petronius' eschewal elsewhere of *facilitas*, plus his *curiosus pictor* (29.4), which may evoke the remark attributed by Plutarch to Simonides: "Painting is silent poetry, and poetry painting that talks."

With legitimate happiness, I here largely refrain from mounting that old war-horse: is Petronius' *Civil War* squib aimed at Lucan? Given the skepticism of Smith in his *Cena* edition (Appendix 1), following P.A. George (*CQ* 24, 1974, 119-133), and the descriptively misleading "ambivalent" applied to it by Kenneth Rose, *The Date & Author of the Satyricon* (Leiden 1971), 62 n6, it is worth reviving the opinions of W.E. Heitland in his 1887 Introduction to C.E. Haskins' edition of Lucan (xix & xxxvi): "It reads like a fair copy written to show Lucan how to do it ... The purpose is unmistakable: it is thrown off half in rivalry, half in imitation of Lucan, rather like our well-known 'Rejected Addresses' though less definitely intended for ridicule. It is smoother and

perhaps more elegant than Lucan; but the importance attached to mere literary tricks and supernatural machinery is very remarkable, as Petronius' own words shew it to have been very conscious and deliberate" - Heitland subjoins his agreement with Teuffel that Lucan is not named and shamed because he was then living.

Without agreeing with all of this, I import it on the principle that editors of Lucan deserve equal time with editors of Petronius, adding a brisk triad of thoughts: Eumolpus' musings, literary and moral, are similar to earlier Petronian effusions put into the mouths of Agamemnon and Trimalchio; I remain attracted to the notion that Petronius may have ingratiatingly included mockery of Lucan to amuse Nero; as Rose (62) adroitly observes, the happy juxtaposition of Eumolpus' poetic manifesto with the Corax-Giton farting contest reminds us of the Suetonian anecdote in which Lucan exploited a fart in a public lavatory to deride Nero's thunderbolt half-line *sub terris tonuisse putes*. The *OED* notice of *curiosa felicitas* encompasses 5 entries: Chesterfield's *Letters*, 1752, a straight quotation of Petronius; Coleridge, 1817, applying the compliment to Wordsworth; F. Harrison, 1886, bestowing it upon Tennyson; L. Johnson, 1908, giving it to Yeats; R. Tuve, 1933, "generalising the *curiosa felicitas* which produces such handsome turns and expressions."

By no means the whole story. According to Stephen Gaselee, *The Bibliography of Petronius* (London 1910), 28, apart from the quotations in Burton's *Anatomy of Melancholy* (1621), the earliest English translation of any part of the *Satyricon* occurs in Fanshawe's 1655 rendering of Camoens, his dedication to the Earl of Strafford being postluded by text and Englishing of chapter 118 under the rubric "*Furor Petronianus*, Petronius his Rapture," our expression coming out as "Horace, his curious foelicity."

Not for the first time in PSN, I resuscitate the universally ignored remark in John Aubrey's *Brief Lives*, "Sir John Hoskyns enformes me that Sir Kenelme Digby (1603-1665) did translate Petronius Arbiter into English." No trace of this has ever been found, but *habent sua fata libelli*, e.g. Jean des Gouttes's 1536 translation of Lucian's *De Mercede Conductis* was lost until unearthed in a Versailles library over 200 years later, while Blaisot's 1559 Frenchification of the Greek satirist's *Calumny* is still missing. Petronius would have been congenial to the rackapelt Digby, and there is an Arbiterish flavour in these words from a (to us) unknown book of his cited by Samuel Johnson, *Rambler* 50 (1753): "Every man has a desire to appear superior to others, though it were only in having seen what they have not seen." John Dryden four times cites the tag, most notably in his Preface to *Sylvae* (1685): "There is a secret happiness attends his choice, which in Petronius is called *curiosa felicitas*, and which I suppose he had from the *feliciter audere* of Horace himself." Edward Young, *On Lyric Poetry* (1727) rhapsodises over "Horace's muse superadding a felicity of dress entirely her own." Alexander Pope mined it thrice: *The Temple of Fame*, vv221-2, "Here happy Horace tuned the Ausonian lyre/ To sweeter sounds;" *Essay on Criticism*, vv141-2, "Some beauties yet no precepts can declare,/ For there's a happiness as well as care;" *Epistle to Mr. Jervas*, vv67-8, "Led by some rule that guides but not constrains;/And finished more through happiness than pains." Samuel Johnson's applause (*Life of Pope* 343) of his *Epistle of Eloise to Abelard* is thus well-conceived: "Here is particularly observable the *curiosa felicitas*, a fruitful soil and careful cultivation."

Finally, Edward Gibbon, '*Critical Observations on the Sixth Book of the Aeneid*' (1770), in (ed.) Patricia Craddock, *The English Essays of Edward Gibbon* (Oxford 1972), 156: "Those who are used to the laboured happiness of all Horace's expressions," with his accompanying note 7: "*Curiosa Felicitas*. The ingenious Dr. Wharton has a very strong dislike to this celebrated character of Horace. I suspect that I am in the wrong, since, in a point of criticism, I differ from Dr. Wharton. I cannot however forbear thinking, that the expression is itself what Petronius wished to describe: the happy union of such ease as seems the gift of fortune, with such justness as can only be the result of care and labour." Gibbon was retorting to Wharton's remark in his *Essay on the Life and Writings of Pope* that "*Horatii curiosa felicitas* is surely a very unclassical inversion, for he ought to have called it the happy carefulness of Horace,

rather than his careful happiness." In "Petronius the Moralist" (TAPA 72, 1941, 176-194), Gilbert Highet developed what would become his much-quoted aphorism "It is possible that Petronius wrote the book to discourage Nero from becoming a beatnik" in *Anatomy of Satire* (Princeton 1962), 115. His *Classical Tradition* (New York 1957), 602 n1, contains the attractive suggestion of Petronian influence on Ronsard's "J'ay patronné mon oeuvre plustost sur la naive facilité d'Homère que sur la curieuse diligence de Virgile" (Preface to *La Franciade*) - Note that "facilité", Signor Giardina! Here also (684 n13) is Highet's example of "what Petronius would have called *curiosa felicitas*," namely this version of Juvenal 10.157-8 by José Maria de Heredia: Tous anxieux de voir surgir, au dos vermeil,/Des monts Sabins où luit l'oeil sanglant du soleil,/Le chef borgne monté sur l'eléphant Gétule. Highet embroiders this in his *Juvenal the Satirist* (Oxford 1954), 336-7 n22: "Heredia has magically made it sinister, by making the sun's single red eye glare over the elephant-backed hills like the eye of the Punic conqueror on his beast." *Curiosa and curiosa*, as Alice almost said.

Up

Steven D. Smith, *Discourses of Identity and Freedom: Representations of Athens in Chariton*. Dissertation, Boston University, 2004. [UMI #3101093.]
by Steven D. Smith

Readers of Chariton's novel *Callirhoe* encounter a curious dissonance between characters who despise Athens and a narrative voice that continually emulates classical Athenian authors. I focus on representations of Athens in the novel to investigate precisely this narrative dissonance. After considering the representations of Athens by Greek and Roman authors contemporary with Chariton, I look at the diverse representations of Athens in Chariton's text, analyzing the influence of classical Athenian literature on the novel's form and content. An interpretation of Chariton's Alcibiadean hero confirms my conclusion that Athens figures prominently within the novel's discourses of identity and freedom. Ultimately Chariton represents a world of negotiations with imperial power, relevant to Rome's hegemony in the East.

Athens is significant for the construction of national, civic, and individual identities. Characters from Syracuse to Persia talk about Athens as a means of defining their own identities in the socio-political world of the novel. Though characters attempt to diminish Athens' status, frequent references to Athens paradoxically reinforce its influence. Criticisms of Athens by Syracuse reflect Syracuse's own weaknesses, undermining the idealization of Syracuse within the narrative. On the individual level, Callirhoe defines herself in terms of her father's military victory over Athens, while Chaereas' ambivalent persona is suggested by numerous allusions to his Alcibiadean qualities. Fundamentally influenced by classical Athenian literature, in which notions of public and private are closely intermingled, Chariton's novel demonstrates how the heroes' private experiences take on political dimensions. Athens' participation in the identity politics of the novel affects the novel's thematic discourse on freedom and tyranny. Although Athens is despised as an imperialist threat, the narrative complicates a straightforward opposition between freedom and tyranny. Instead, allusions to the problematic relationship between Athenian democracy and tyranny at the end of the 5th century suggest the often subtle transition from one political extreme to the other. The interrelatedness of freedom and tyranny is further illustrated by the novel's bifurcated representations of Athens: while the characters attempt to escape Athenian hegemony, the narrator indulges in a sophisticated homage to the Athenian literary tradition, suggesting the inevitability of confronting the literary influence of Athens.

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