
THE PETRONIAN SOCIETY NEWSLETTER

[Ancient Narrative](#)[Home PSN](#)[Bibliography](#)[Notices](#)[Byzantine Novel](#)[Articles/Reviews](#)[Archive](#)[About PSN](#)**Vol. 36, July 2006**

Welcome Archive 2006

Welcome to Volume 36, July 2006, 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.

For previous issues of *PSN*, go to the Archive.

Edmund Cueva
Shannon Byrne
Gareth Schmeling
Maaïke Zimmerman
Roelf Barkhuis

Up

THE PETRONIAN SOCIETY NEWSLETTER

Ancient Narrative

Home PSN

Bibliography

Notices

Byzantine Novel

Articles/Reviews

Archive

About PSN

Vol. 36, July 2006

Bibliography Archive 2006

| Greek And Latin Novels | Greek Novels | Latin Novels | Jewish and Christian Narrative | Nachleben |

Greek and Latin Novels

Bertoni, C., Fusillo, M., "Tematica romanzesca o topoi letterari di lunga durata?," in *Il romanzo: Temi, luoghi, eroi IV*, ed., F. Moretti (Turin: Einaudi, 2003) 31-59.

Branham, R. B., ed., *The Bakhtin Circle and Ancient Narrative* (Groningen: Barkhuis: Groningen University Library, 2005) xxiv + 347 pp. The volume includes these essays:

- Ballengee, J. R., "Below the Belt: Looking into the Matter of Adventure-Time," 130-163.
- Branham, R. B., "The Poetics of Genre: Bakhtin, Menippus, Petronius," 3-31.
- Corrigan, K., "Glazov-Corrigan, E., Plato's *Symposium* and Bakhtin's Theory of the Dialogical Character of Novelistic Discourse," 32-50.
- D'Alessandro Behr, F., "Open Bodies and Closed Minds? Persius' *Saturae* in the Light of Bakhtin and Voloshinov," 260-296.
- Dunn, F., "Narrative, Responsibility, Realism," 320-340.
- Fletcher, R., "Kristeva's Novel: Genealogy, Genre, and Theory," 225-226.
- Kahane, A., "Epic, Novel, Genre: Bakhtin and the Question of History," 51-73.
- Mitchell, C., "Bakhtin and the Ideal Ruler in 1-2 *Chronicles* and the *Cyropaedia*," 297-319.
- Morson, G. S., "Genre, Aphorism, Herodotus," 74-104.
- Plaza, M., "The limits of polyphony: Dostoevsky to Petronius," 193-224.
- Smith, S. D., "Bakhtin and Chariton: A Revisionist Reading," 164-192.
- Whitmarsh, T., "Dialogues in love: Bakhtin and his critics on the Greek novel," 107-129.

Byrne, S., Cueva, E., Alvares, J., eds., *Authors, Authority and Interpreters in the Ancient Novel: Essays in Honor of Gareth L. Schmeling (Ancient Narrative Supplementum 5)* (Groningen: Barkhuis: Groningen University Library, 2006) xxv + 356 pp. This most excellent collection contains the following essays:

- Alvares, J., "Reading Longus' Daphnis and Chloe and Achilles Tatius' Leucippe and Clitophon in Counterpoint," 1–33.
- Baldwin, B., "Gareth and Me: A Petronian Pilgrimage," 34–46.
- Billault, A., "Very Short Stories: Lucian's Close Encounters with Some Paintings," 47–59.
- Bowie, E., "Viewing and Listening on the Novelist's Page," 60–82.
- Byrne, S. N., "Petronius and Maecenas: Seneca's Calculated Criticism," 83–111.
- Consonni, C., "On the Text of Achilles Tatius," 112–130.
- Cueva, E. P., "Who's the Woman on the Bull?: Achilles Tatius 1,4,3," 131–146.
- Futre Pinheiro, M. P., "Utopia and Utopias: A Study on Literary Genre in Antiquity," 147–171.
- Harrison, S., "Divine Authority in 'Cupid and Psyche': Apuleius *Metamorphoses* 6,23–24," 172–185.
- Mason, H., "The 'Aura Of Lesbos' and the Opening of Daphnis and Chloe," 186–195.
- Panayotakis, C., "Eumolpus' *Pro Encolpio* and Lichas' *In Encolpium*: Petr. *Sat.* 107," 196–210.
- Panayotakis, S. "The Logic of Inconsistency: Apollonius of Tyre and the Thirty-Days' Period of Grace," 211–226.
- Reardon, B., "The Ancient Novel at the Time of Perry," 227–238.
- Sandy, G., "Two Renaissance Readers of Apuleius: Filippo Beroaldo and Henri De Mesmes," 239–273.
- Setaioli, A., "The Poem at Petronius, *Sat.* 137,9," 274–293.
- Slater, N. W., "Priapus and the Shipwreck (Petronius, *Satyricon* 100–114)," 294–301.
- Sullivan, J. P., "Petronius, Seneca and Lucan: A Neronian Literary Feud?," 302–316.
- Zimmerman, M., "Awe and Opposition: The Ambivalent Presence of Lucretius in Apuleius' *Metamorphoses*," 317–339.

Dubielzig, U., "Roman, Novelle und verwandte Gattungen. A. Allgemeine Charakterisierung. I. Begriff. 1. Bezeichnungen. 2. Roman im engeren Sinne. 3. Roman im weiteren Sinne und Novelle. II. Entstehung und Beeinflussung. 1. Gesellschaftsgeschichtliche Herleitung. 2. Religionsgeschichtliche Herleitung. 3. Literaturgeschichtliche Herleitung. B. Die einzelnen Texte. I. 'Roman' im weiteren Sinne und Novelle. 1. Utopisch-phantastischer Reise-Roman. 2. Mythographischer 'Roman'. 3. Historisch-biographischer 'Roman'. 4. Brief-'Roman'. 5. Novelle. II. Roman im engeren Sinne. 1. Romane mit geschichtlichen Gestalten als Hauptpersonen. 2. Romane mit geschichtlichen Gestalten als Nebenpersonen. 3. Romane mit geschichtlichem Hintergrund," in *Lexikon des Hellenismus*, eds., H. H. Schmitt, E. Vogt (Wiesbaden: Harrassowitz Verlag, 2005) 934–944.

Elsner, J, ed., *The Verbal and the Visual: Cultures of Ekphrasis in Antiquity = Ramus* 31 (2002). The essays include an introduction by Elsner, "The Genres

of Ekphrasis," and the following papers:

- Hannah, R., "Imaging the Cosmos: Ekphraseis in Euripides," 19–32.
- Kässer, C., "The Body Is Not Painted On: Ekphrasis and Exegesis in Prudentius *Peristephanon* 9," 158–174.
- Langlands, R., "'Can You Tell What It Is Yet?': Descriptions of Sex Change in Ancient Literature," 91–110.
- Lovatt, H., "Statius' Ekphrastic Games: *Thebaid* 6.531–47," 73–90.
- McCombie, D., "Philostratus, *Histoi*, *Imagines* 2.28: Ekphrasis and the Web of Illusion," 146–157.
- Newby, Z., "Testing the Boundaries of Ekphrasis: Lucian *On the Hall*," 126–135.
- Platt, V., "Evasive Epiphanies in Ekphrastic Epigram," 33–50.
- Rogerson, A., "Dazzling Likeness: Seeing Ekphrasis in *Aeneid* 10," 51–72.
- Thein, K., "Gods and Painters: Philostratus the Elder, Stoic *Phantasia* and the Strategy of Describing," 136–145.
- Whitmarsh, T., "Written on the Body: Ekphrasis, Perception and Deception in Heliodorus' *Aethiopica*," 111–125.

Graverini, L., Keulen, W. H., Barchiesi, A., eds., *Il romanzo antico. Forme, testi, problema* (Roma: Carocci, 2006) 247 pp.

Harrison, S., Paschalis, M., Frangoulidis, S., eds., *Metaphor and the Ancient Novel (Ancient Narrative. Supplementum 4)* (Groningen: Barkhuis Publishing & Groningen University Library, 2005) xiii + 281. The volume includes these essays:

- Bowie, E., "Metaphor in *Daphnis and Chloe*," 68–86.
- Connors, C. "Metaphor and Politics in John Barclay's *Argenis* (1621)," 245–274.
- Dowden, K., "Greek novel and the ritual of life: an exercise in taxonomy," 23–35.
- Frangoulidis, S., "A Pivotal Metaphor in Apuleius' *Metamorphoses*: Aristomenes' and Lucius' Death and Rebirth," 197–209.
- Graverini, L., "Sweet and Dangerous ? A Literary Metaphor (*ures permulcere*) in Apuleius' Prologue," 177–196.
- Harrison, S., "'Waves of Emotion': An Epic Metaphor in Apuleius' *Metamorphoses*," 163–176.
- Hunter, R., "'Philip the Philosopher' on the *Aithiopika* of Heliodorus," 123–138.
- James, P., "Real and Metaphorical Mimicking Birds in the *Metamorphoses* of Apuleius," 210–224.
- Laird, A., "Metaphor and the Riddle of Representation in the *Historia Apollonii Regis Tyri*," 225–244.
- Morales, H., "Metaphor, Gender and the Ancient Greek Novel," 1–22.

- Paschalis, M., "The Narrator as Hunter: Longus, Virgil and Theocritus," 50–67.
- Perkins, J., "Trimalchio: Naming Power," 139–162.
- Schmeling, G., "Callirhoe: God-like Beauty and the Making of a Celebrity," 36–49.
- Slater, N. W., "And There's Another Country: Translation as Metaphor in Heliodorus," 106–122.
- Whitmarsh, T., "Heliodorus smiles," 87–105.

Hooley, D. M., *Roman Satire* (Oxford–London–Victoria: Blackwell Publishing, 2006) 192 pp.

Kuch, H., "Elemente des antiken Romans in den *Bekanntnissen des Hochstapler Felix Krull*," *Grazer Beiträge* 24 (2005) 275–295.

Lowe, J., *The Classical Plot and the Invention of Western Narrative* (New York: Cambridge University Press, 2004) xiii + 281 pp.

Lowe, N., "Keep Looking," *TLS* May 20 (2005) 6–7. This is a review of essay on H. Morales' *Vision and Narrative in Achilles Tatius' Leucippe and Clitophon* (Cambridge University Press, 2004), T. Hägg's *Parthenope: Studies in Ancient Greek Fiction* (Museum Tusulanum Press, 2004), and H. Hoffman's *Latin Fiction* (ed.; Routledge, 1999).

Moretti, F., ed., *The Novel: Volume I: History, Geography, and Culture, Volume II: Forms and Themes* (Princeton: Princeton University Press). These are English translations from the Italian.

Panayotakis, S., Zimmerman, M., Keulen, W., eds., *The Ancient Novel and Beyond* (Leiden: Brill, 2003) xix + 489 pp. The thirty essays included in this volume are from the more than 100 delivered at the July 2000 International Conference on the Ancient Novel (ICAN 2000) held at the University of Groningen.

- Aerts, W. J., "The 'Entführung aus dem Serail'-motif in the Byzantine (vernacular) Romances," 381–392.
- Berger, G., "Heliodor, Mademoiselle de Scudery und Umberto Eco: Lektüren des Liebesromans in *L'isola del giorno prima*," 401–412.
- Chew, C., "The Representation of Violence in the Greek Novels and Martyr Accounts," 129–141.
- Doufikar-Aerts, F., "'The Last Days of Alexander' in an Arabic Popular Romance of *Al-Iskandar*," 23–35.
- Finkelpaerl, E., "Lucius and Aesop Gain a Voice: *Apul. Met.* 11.1–2 and *Vita Aesopi* 7," 37–51.
- Fusillo, M., "From Petronius to Petrolio: *Satyricon* as a Model-Experimental Novel," 413–423.
- Graverini, L., "The Winged Ass. Intertextuality and Narration in Apuleius' *Metamorphoses*," 207–218.
- Hallett, J., "Resistant (and enabling) Reading: Petronius' *Satyricon* and Latin Love Elegy," 329–343.
- Hansen, W., "Strategies of Authentication in Ancient Popular Literature,"

301–314.

- Harder, R., "Der byzantinische Roman des 12. Jahrhunderts als Spiegel des zeitgenössischen Literaturbetriebs," 357–369.
- Harrison, S., "Epic Extremities: The Openings and Closures of Books in Apuleius' *Metamorphoses*," 239–254.
- Holzberg, N., "Staging the Fringe Before Shakespeare: Hans Sachs and the Ancient Novel," 393–400.
- Keulen, W., "Swordplay—Wordplay: Phraseology of Fiction in Apuleius' *Metamorphoses*," 161–170.
- Laird, A., "Fiction as a Discourse of Philosophy in Lucian's *Veræ Historiae*," 115–127
- Lateiner, D., "Tlepolemus the Spectral Spouse," 219–238.
- Letoublon, F., "La lettre dans le roman grec ou les liaisons dangereuses," 271–288.
- Marinčič, M. "The Grand Vizier, the Prophet, and the Satirist. Transformations of the Oriental Ahiqar Romance in Ancient Prose Fiction," 53–70.
- Morgan, J., "Nymphs. Neighbours and Narrators: a Narratological Approach to Longus," 171–189.
- Morgan, K., "Plato's Dream: Philosophy and Fiction in the *Theaetetus*," 101–113.
- Nilsson, I., "Static Imitation or Creative Transformation? Achilles Tatius in *Hysmine & Hysminias*," 371–380.
- Nimis, S., "*In mediis rebus*: Beginning Again in the Middle of the Ancient Novel," 255–269.
- Panayotakis, S., "Three Death Scenes in Apollonius of Tyre," 143–157.
- Schmeling, G., "Myths of Person and Place: the Search for a Model for the Ancient Greek Novel," 425–442.
- Sironen, E., "The Role of Inscriptions in Greco-Roman Novels," 289–300.
- Slater, N. W., "Spectator and Spectacle in Apuleius," 85–100.
- Stoneman, R., "Alexander the Great in the Arabic Tradition," 3–21.
- Van Mal-Maeder, D., "La mise en scene declamatoire chez les romanciers latins," 345–355.
- Whitmarsh, T., "Reading for Pleasure: Narrative, Irony, and Eroticism in Achilles Tatius," 191–205.
- Zanetto, G., "Archaic Iambos and Greek Novel: A Possible Connection," 317–328.
- Zeitlin, F., "Living Portraits and Sculpted Bodies in Chariton's Theater of Romance," 71–83.

Pouderon, B., Crismani, D., eds., *Lieux, décors et paysages de l'ancien roman des origines à Byzance. Actes du 2e colloque de Tours, 24–26 octobre*

2002, eds., B. Pouderon, D. Crismani (Lyon: Maison de l' Orient et de la Méditerranée - Jean Pouilloux, 2005) 400 pp. The volume includes these essays:

- Alaux, J., Létoublon, F., "La grotte et la source. Paysage naturel et artifice dans *Daphnis et Chloé* et *Leucippé et Clitophon*," 57-74.
- Berranger-Auserve, D., "La ville comme cadre du roman grec," 43-55.
- Billault, A., "Les paysages dans le roman d' Achille Tatius," 235-245.
- Bowie, E., "Les animaux dans le *Daphnis et Chloé* de Longus," 75-85.
- Brethes, R., "Lieux de l' effroi et de la peur: un ingrédient romanesque pour public averti," 123-135.
- Calvet-Sébasti, M.-A., "Une île romanesque: Arados," 87-99.
- Cheyns, A., "Prisons et cavernes dans les romans d' amour grecs. Remarques sur un stéréotype et ses variantes," 265-287.
- Cuny, D., "Lieux et beauté dans *Chairéas et Callirhoé*," 219-233.
- Cusset, C., "Fonctions du décor bucolique dans les Pastorales de Longus," 163-178.
- Daude, C., "Paysage et expérience romanesque dans le Discours VII (Eubéique ou Le Chasseur) de Dion Chrysostome," 137-152.
- Dowden, K., "Héliodore: une esthétique sans couleur," 247-256.
- Guez, J.-Ph., "Achille Tatius ou le paysage-monde," 299-308.
- Jouanno, C., "Lieux et décors dans une version byzantine du Roman d' Alexandre, ou la mutation d' un itinéraire romanesque," 345-359.
- Kasprzyk, D., "Le mer comme champ de bataille dans le roman de Chariton," 179-201.
- Lassithiotakis, M., "Paysage clos, espace ouvert: fonction narrative et sens symbolique de la limite dans le roman grec vulgaire (*Callimachos - Belthandros - Florios - Imbérios*)," 361-373.
- Marein, M.-F., "Les lieux de l' après-naufage comme moteurs de l' action romanesque," 203-216.
- Morgan, J. R., "Le blanc et le noir: perspectives païennes et perspectives chrétiennes sur l' *Ethiopie* d' Héliodore," 309-318.
- Pouderon, B., "Paysages d' âmes gnostiques: I. L' Exégèse sur l' âme; 2. L' Hyme de la perle," 319-336, 337-343.
- Puccini-Delbey, G., "De la campagne à la plage: symbolique des espaces dans les *Métamorphoses* d' Apulée," 289-298.
- Van Mal-Maeder, D., "Le décor réflexif dans le conte d' Amour et Psyché: d' Apulée à Jean de la Fontaine," 153-161.
- Wolff, E., "Quelques remarques sur l' absence de paysage et de décor dans l' *Historia Apollonii regis Tyri*," 257-262.
- Woronoff, M., "Fortune de mer et liberté romanesque," 113-122.

- Zimmermann, M., "Les grandes villes dans les *Métamorphoses* d'Apulée," 29–41.

Ramelli, I., "Indizi della conoscenza del Nuovo Testamento nei romanzieri antichi e in altri autori pagani del I sec. d.c.," in *Il contributo delle scienze storiche del Nuovo Testamento*, eds., E. del Covolo, R. Fusco (Rome: Libreria Editrice Vaticana, 2005) 146–169.

Roller, M. B., *Dining Posture in Ancient Rome: Bodies, Values, and Status* (Princeton: Princeton University Press, 2006) 248 pp.

Stenger, J., "Eine Aufforderung zum Tyrannenmord? Die Doppelbödigkeit der Briefe des Chion," *Antike und Abendland. Beiträge zum Verständnis der Griechen und Römer und ihres Nachlebens* 51 (2005) 120–136.

Toohey, P., *Melancholy, Love and Time: Boundaries of the Self in Ancient Literature* (Ann Arbor: University of Michigan Press, 2005) 386 pp.

Up

Greek Novels

Bianchi, N., *Caritone e Senofonte Efesio: inediti di Giovanni Lami* (Bari: Edizioni di Pagina, 2004) 165 pp.

Borgono, A., "Indice critico per gli *Erotici Graeci* (su Caritone, Senofonte Efesio e Longo Sofista)," *GIF* 56 (2004) 23–41.

Borgogno, A., ed., *Romanzi greci. Caritone d'Afrodizia. Senofonte Efesio. Longo Sofista*, (Torino: Unione Tipografici - Editrice Torinese, 2005) 709 pp.

Cauderlier, P., "Pour quels lecteurs le romancier grec écrit-il?," in *De Cyrène à Catherine: Trois mille ans de Libyennes. Études grecques et latines offertes à Catherine Dobias-Lalou (Études anciennes. 30)*, eds., F. Poli et G. Vottéro (Paris: de Boccard, 2005) 75–86.

Chagall, M., *Longus* (Munich–New York: Prestel, 2004) 150 pp.

Deukert, M., "Paul Austers 'Moon palace' und Charitons *Kalliroe*," *Forum Classicum. Zeitschrift für die Fächer Latein und Griechisch an Schulen und Universitäten* (Bamberg) 48 (2005) 257–262.

Dworacki, S., "The Silence in the Ethiopian Story of Heliodorus," *Annales-Universitatis Turkuensis Series B* 271 (2004) 83–91.

Fakas, C., "Charitons *Kallirhoe* und *Sybaris*," *RhM* 148.3/4 (2005) 413–417.

Föllinger, S., "Heliodor," in *Antike Medizin. Ein Lexikon*, ed., Karl-Heinz Leven (München: C. H. Beck, 2005) 397.

Giangrande, G., "A Dream in Xenophon of Ephesus," *Orpheus* 23 (2002) 29–31.

Graf, E. C., "Heliodorus, Cervantes, La Fayette: Ekphrasis and the Feminist Origins of the Modern Novel," in *Recapturing the Renaissance: Cervantes and Italian Art; Ekphrasis in the Age of Cervantes*, ed., F. A. De Armas (Lewisburg, PA: Bucknell University Press, 2005) 175–201.

Hägg, T., *Parthenope: Selected Studies in Ancient Greek Fiction* (Copenhagen: Museum Tusulanum Press, 2004) 439 pp.

Hansen, W. "Idealization as a Process in Ancient Greek Story-Formation," *SO* 72 (1997) 118–123.

Kenaan, V. L., "Delusion and Dream in Apuleius' *Metamorphoses*," *CIAnt* 23. 2 (2004) 247–284.

- Lalanne, S., *Une éducation grecque. Rites de passage et construction des genres dans le roman grec ancien* (Paris : Éd. La Découverte, 2006) 310 pp.
- Marcos, C., Grossi dos Santos, L., "A breve liberdade de Dafne e Cloe: uma nota sobre a construçao simbolica na puberdade," *Curinga* 20 (2004) 118–121.
- Meckelnborg, C., *Chariton. Kallirhoe. Griechisch und deutsch. Hrsg., übers. und komm.* (Darmstadt: Wiss. Buchgesellschaft, 2006) xxi + 298 pp.
- Montiglio, S., "Wandering in the Greek Novel," in *Wandering in Ancient Greek Culture* (Chicago: University of Chicago Press, 2005) 221–261.
- Morgan, J. R., *Daphnis and Chloe* (Oxford: Aris & Phillips, 2004) xv + 253. This text includes the Teubner edition of the Greek text, Morgan's translation into English (pp. 1–143), and Morgan's commentary (pp. 145–249).
- O'Sullivan, J. N., ed., *Xenophon Ephesius. De Anthia et Habrocome. Ephesiacorum libri v.* (München–Leipzig: K.G. Saur, 2005) 128 pp. ISBN 3598712814.
- Pattoni, M. P., "In margine al testo di Longo Sofista," *Prometheus. Rivista quadrimestrale di studi classici* (Firenze) 31 (2005) 75–89.
- Pattoni, M. P., ed., trans., *Longo Sofista, Dafni e Cloe* (Milan: RCS, 2005) 512 pp. See below for the review of this book by A. Setaioli.
- Pena, A., *Os amores de Leucipe e Clitofonte* (Chamusca, Portugal: Cosmos, 2005) 198 pp.
- Pérez Benito, E., "Consideraciones en torno a la mujer en la novela griega antigua. Las *Etiopicas* de Heliodoro de Emesa," in *Estudios sobre la mujer en la cultura griega e latina. XVIII Jornadas de Filología clásica de Castilla y Leon, 2–5 de noviembre de 2004*, ed., Jesus-M. Nieto Ibañez (Leon: Universidad de Leon, 2005) 97–109.
- Repath, I. D., "Achilles Tattius' *Leucippe and Cleitophon*: What Happened Next?," *CQ* 55.1 (2005) 250–265.
- Rodriguez Moreno, I., "Mujer y filosofía en Grecia," in *Estudios sobre la mujer en la cultura griega e latina. XVIII Jornadas de Filología clásica de Castilla y Leon, 2–5 de noviembre de 2004*, ed., Jesus-M. Nieto Ibañez (Leon: Universidad de Leon, 2005) 111–122.
- Ruiz-Montero, C., "La estructura de la *Vida de Esopo*: análisis funcional," *Habis* 36 (2005) 243–252.
- Ruiz-Montero, C., "La novela griega: panorama general," *Cuadernos de literatura griega y latina* 5 (2005) 313–342.
- Schwartz, S., "The Delights of the country-side in Longus' *Daphnis and Chloe*," in *A Tall Order. Writing the Social History of the Ancient World. Essays in Honor of William V. Harris (Beiträge zur Altertumskunde. 216)*, eds., Jean-Jacques Aubert and Z. Várhelyi (München/Leipzig: Saur, 2005) 263–283.
- Trzaskoma, S. M., "A Novelist Writing 'History': Longus' Thucydides Again," *GRBS* 45.1 (2005) 75–90.
- Whitmarsh, T., "The lexicon of love: Longus and Philetas grammaticos," *JHS* 125 (2005) 145–148.
- Williams, W., "Some Monsters: Montaigne, Heliodorus, and Some Others," in *Cambridge French Renaissance Colloquium; Self and Other in Sixteenth-Century France*, eds., K. Banks, P. Ford (Cambridge: Cambridge French Colloquia, 2004) 143–158.

Latin Novels

- Apuleius, *Kopidon u-Psikheh: sipur ahavah ben el le-vat enosh* (Hod ha-Sharon: Astrolog, 2004) 63 pp.
- Asztalos, M., "Apuleius' *Apologia* in a Nutshell: The Exordium," *CQ* 55.1 (2005) 266–276.
- Balthes, M., *De deo Socratis = Über den Gott des Sokrates* (Darmstadt: Wissenschaftliche Buchgesellschaft, 2004) 230 pp.
- Barstad, G. E. *Dilettant, Dandy und Décadent* (Hannover-Laatzten: Wehrhahn, 2004) 188 pp. There is an essay by Helène Whittaker entitled "Petronius: A Dandy in Antiquity?"
- Bommas, M., "Das Isisbuch des Apuleius und die Rote Halle von Pergamon. Überlegungen zum Kultverlauf in den Heiligtümern für ägyptische Gottheiten und seinen Ursprüngen," in *Ägyptische Kulte und ihre Heiligtümer im Osten des römischen Reiches. Internationales Kolloquium 5–6. September 2003 in Bergama (Türkei)*, ed., A. Hoffmann (Istanbul: Ege Yayinlari, 2005) 227–245.
- Braidotti, C., "Quaestiones e parabolae: gli indovinelli nella *Historia Apollonii regis Tyri*," *Scholia* 4 (2002) 9–19.
- Chandler, C., "First impressions: eschatological allusion in Petronius, *Satyrica* 28–29," in *Studies in Latin Literature and Roman History. XII*, ed., C. Deroux (Bruxelles: Latomus, 2005) 324–333.
- Compton, T., *Victim of the Muses: Poet as Scapegoat, Warrior, and Hero in Greco-Roman and Indo-European Myth and History* (Washington, DC: Center for Hellenic Studies, 2006) xv + 432 pp. There is a chapter entitled "Seneca, Petronius, and Lucan: Neronian Victims."
- Dalby, A., "The *Satyrica* Concluded," *Gastronomica: The Journal of Food and Culture* 5.4 (2005) 60–72.
- Fernández Grana, E., "La novela latina," in *Géneros grecolatinos en prosa*, eds., D. Estefania, T. Amado, C. Criado, T. Miñambres, A. Pérez Vilariño, C. Riobo (Santiago de Compostela: Universidad de Alcalá de Henares, 2005) 343–360.
- Fick, N., "L'apologie d'Apulée: une querelle d'Africains en Tripolitaine?," in *De Cyrène à Catherine: Trois mille ans de Libyennes. Études grecques et latines offertes à Catherine Dobias-Lalou (Études anciennes. 30)*, eds., F. Poli, G. Vottéro (Paris: de Boccard, 2005) 349–364.
- Flobert, P., "De Stace à Pétrone," in *Aere Perennius. En hommage à Hubert Zehnacker*, eds., J. Champeaux, M. Chassignet (Paris: Presses de l'Université Paris – Sorbonne, 2006) 433–438.
- Gaide, F., "Le De magia d'Apulée: entre *genus iudiciale* et *genus demonstrativum*," in *Demonstrare. Voir et faire voir: forme de la démonstration à Rome. Actes du Colloque international de Toulouse 18–20 novembre 2004*, ed., M. Armisen-Marchetti. (Toulouse Cedex: Presses Universitaires du Mirail, 2005) 97–107.
- Grant, M., "Colourful Characters: A Note on the Use of Colour in Petronius," *Hermes* 132.4 (2004) 244–247.
- Haig Gaisser, J., "Filippo Beroaldo on Apuleius: Bringing Antiquity to Life," in *On Renaissance Commentaries*, ed., M. Pade (Hildesheim–Zürich–New York: Olms, 2005) 87–109.
- Halvonik, B., "The ethos of *urbanitas* in the *Satyricon*," in *Studies in Latin Literature and Roman History. XII*, ed., C. Deroux (Bruxelles: Latomus, 2005) 319–323.

Harrison, S., *A Latin Sophist* (New York : Oxford University Press, 2004) 296 pp. ISBN 9780199271382.

Harrison, S., "The Novel," in *A Companion to Latin Literature*, ed., S. Harrison. (Oxford: Blackwell Publishing Ltd., 2005) 213–222.

Harrison, S., "The Poetics of Diction: Poetic Influence on the Language of Apuleius' *Metamorphoses*," in *Aspects of the Language of Latin Prose*, ed., T. Reinhardt, M. Lapidge, J. N. Adams (Oxford: Oxford University Press, 2005) 273–286.

Hill, T., *Ambitiosa Mors: Suicide and Self in Roman Thought and Literature* (New York: Routledge, 2004) xi + 335pp. There is a chapter on Petronius.

Holmes, N., "A Trimeter in Apuleius," *RhM* 147.3 (2004) 430.

Hunink, V., "Plutarch and Apuleius," *Memosyne* 250.1 (2004) 251–260.

Hunink, V., "Seminumida et Semigaetulus. Apuleius, latinist uit Africa," *Hermeneus* 78.2 (2006) 118–127.

Keulen, W. H., ed., *Lectiones Scrupulosae. Essays on the Text and Interpretation of Apuleius' Metamorphoses in Honour of Maaïke Zimmerman (Ancient Narrative: Supplementum 6)*, (Groningen: Barkhuis [u. a.], 2006) xv + 338 pp.

- Bitel, A., "<Aristomenes Sum>: Apuleius, *Asinus aureus* 1,5,3 and the Interpretative Implications of Naming Narrators," 222–233.
- Dowden, K., "A Tale of Two Texts: Apuleius' *sermo Milesius* and Plato's *Symposium*," 42–58.
- Finkelpearl, E., "The Language of Animals and the Text of Apuleius' *Metamorphoses*," 203–221.
- Graverini, L., "An Old Wife's Tale," 86–110.
- Harrison, S. J., "Some Textual Problems in Apuleius' *Metamorphoses*," 59–67.
- Hijmans, B L., "Apollo's Sn(e)aky Tongue(s)," 15–27.
- Hunink, V., "The 'spurcum additamentum' (Apul. *Met.* 10,21) Once Again," 266–280.
- James, P., O'Brien, M., "To Baldly Go: A Last Look at Lucius and his Counter-Humiliation Strategies," 234–251.
- Keulen, W., "*Ad Amussin Congruentia*: Measuring the Intellectual in Apuleius," 168–202.
- May, R., "The Prologue to Apuleius' *Metamorphoses* and Coluccio Salutati: MS Harley 4838 (With an Appendix on Sozomeno of Pistoia and the Nonius Marginalia)," 281–312.
- McCreight, T., "Psyche's Sisters As *Medicae*?: Allusions to Medicine in Cupid and Psyche," 123–167.
- Panayotakis, S., "A Pain in *The Ass*," 111–122.
- Plaza, M., "*Nomen Omen*: Narrative Instantiation of Rhetorical Expressions in Apuleius' *Metamorphoses*," 68–85.
- Reardon, B., "From Perry to Groningen," 1–3.
- Schmeling, G., Montiglio, S., "Riding the Waves of Passion: An Exploration of an Image of Appetites in Apuleius' *Metamorphoses*," 28–41.
- Tatum, J., "Marcus Tullius Cicero, Author of the *Metamorphoses*," 4–14.
- Van Mal-Meader, D., "Lucius Descripteur: quelques remarques sur le livre 11 des *Métamorphoses* d'Apulée," 252–265.

Künzlen, F., *Apuleius' Metamorphoses im frühen 16. Jahrhundert: der Kommentar Filippo Beroaldos d. Ä., die Übersetzungen von Johann Sieder, Guillaume Michel, Diego López de Cortegana und Agnolo Firenzuola, der Schelmenroman Lazarillo de Tormes* (Heidelberg: Winter, 2005) 435 pp.

- La Rocca, A., *Il filosofo e la città. Commento storico ai Florida di Apuleio* (Roma: L' Erma di Bretschneider, 2005) 301 pp.
- Latte, K., "Neronische Dichtung," in *Kurt Latte. Opuscula Inedita. Zusammen mit Vorträgen und Berichten von einer Tagung zum vierzigsten Todestag von Kurt Latte*, ed., C. J. Classen (München–Leipzig: K. G. Saur, 2005) 94–102.
- Lee, B. T., *Apuleius. Florida* (Berlin–New York: De Gruyter, 2005) xi + 215 pp.
- Marchesi, I., "Traces of a Freed Language: Horace, Petronius, and the Rhetoric of Fable," *CIAnt* 24.2 (2005) 307–330.
- Martin, R. "Le Satyricon peut-il être une oeuvre du IIe siècle ?," in *Aere Perennius. En hommage à Hubert Zehnacker*, eds., J. Champeaux, M. Chassignet (Paris: Presses de l' Université Paris – Sorbonne, 2006) 603–610.
- May, R., "Petronius," in *Antike Medizin. Ein Lexikon*, ed., Karl-Heinz Leven (München: C. H. Beck, 2005) 691–692.
- Murgatroyd, P., "Erotic Play in Apuleius' Tale of the Tub," *Latomus* 64.1 (2005) 121–124.
- Nicolini, L., ed., *Apuleio: Le metamorfosi o L'asino d'oro* (Milan: Rizzoli, 2005) 769 pp. ISBN 88–17–00504–5.
- Orberg, H., *Lingua Latina Petronius Cena Trimalchionis* (Newburyport: Focus Publishing/R. Pullins Company, Incorporated, 2005) 64 pp. ISBN: 9788790696047.
- Orberg, H., *Lingua Latina Petronius Cena Trimalchionis Vocabulary* (Newburyport: Focus Publishing/R. Pullins Company, Incorporated, 2005) 16 pp. ISBN: 9781585100545.
- Patimo, V. M., "Il nauta barbīs horrentibus e il tonsor del Satyricon," *BStudLat* 35.2 (2005) 541–554.
- Petrovic, A., "Under Full Sail: Trimalchio's Way into Eternity. A Note on Petr. Sat. 71.9–10," *AAntHung* 45 (2005) 85–90.
- Plaza, M., "Solventur risu tabulae: Saved by Laughter in Horace (S. II.I.80–6) and Apuleius (Met. III.I–II)," *C&M* 54 (2004) 353–358.
- Puccini-Delbey, G., *De magia d'Apulée* (Neuilly: Atlande, 2004) 157 pp.
- Puche López, C. "El *cursus* en la Historia Apollonii regis Tyri," *Latomus* 63 (2004) 693–710.
- Rimell, V., "The Satiric Maze: Petronius, Satire, and the Novel," in *The Cambridge Companion to Roman Satire*, ed., K. Freudenburg (Cambridge: Cambridge University Press, 2005) 160–173.
- Rochette, B., "Die Übersetzung von Fachbegriffen bei Apuleius," in *Antike Fachtexte. Ancient Technical Texts*, ed., T. Fögen (Berlin–New York: de Gruyter, 2005) 289–317.
- Rosen, K., "Der Mythos von Amor und Psyche in Apuleius' Metamorphosen," in *Griechische Mythologie und frühes Christentum*, ed., R. von Haehling (Darmstadt: Wissenschaftliche Buchgesellschaft, 2005) 58–64.
- Sick, D. H., "Apuleius, Christianity, and Virgin Birth," *WS* 62 (2005) 864–874.
- Vanni, G., "Note a Petronio (Sat. 100,4; 115,12; 115,19)," *MD* 54 (2005) 213–219.
- Wenskus, O., "Apuleius," in *Antike Medizin. Ein Lexikon*, ed., Karl-Heinz Leven (München: C. H. Beck, 2005) 74.

Yeh, W., *Structures métriques des poésies de Pétrone: Pour quel art poétique? (Etude de stylistique comparée)* (Lille: Atelier, 2004) 648 pp.

Zimmerman, M., R. T. van der Paardt, B. L. Hijmans, eds., *Metamorphic Reflections: Essays Presented to Ben Hijmans at His 75th Birthday* (Leuven: Peeters Publishers & Booksellers, 2004) 345pp. ISBN: 9789042915046.

Zimmerman, M., *Metamorphoses Books IV 28–35, V and VI 1–24: The Tale of Cupid and Psyche* (Groningen: Egbert Forsten, 2004) 596 pp.

Up

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

Alexander, L. *Acts in its Ancient Literary Context* (London: T&T Clark, 2005) 272 pp.

Braginskaya, N. V., "'Joseph and Aseneth': A 'Midrash' before Midrash and a 'Novel' before Novel [in Russian]," *VDI* 254 (2005) 73–96.

Brant, J. A., Herdick, C. W., Shea, C., *Ancient Fiction: The Matrix of Early Christian and Jewish Narrative (Symposium Series 32)* (Atlanta: Society of Biblical Literature) 392 pp. The essays included are.

Part I. Ancient Greco-Roman Narrative

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

Part II. Jewish Narrative

- "Midrash as Fiction and Midrash as History: What Did the Rabbis Mean?" by C. Milikowsky.
- "Mimesis and Dramatic Art in Ezekiel the Tragedian's *Exagoge*," by J. Brant.
- "Daniel 1–6: A Biblical Story-Collection," by T. L. Holm.
- "3 Maccabees: An Anti-Dionysian Polemic," by N. Hacham.
- "Third Maccabees: Historical Fictions and the Shaping of Jewish Identity in the Hellenistic Period," by S. R. Johnson.
- "Humor and Paradox in the Characterization of Abraham in the *Testament of Abraham*," by J. W. Ludlow.

Part III. Early Christian Narrative

- "Resurrection and Social Perspectives in the Apocryphal *Acts of Peter* and *Acts of John*," by J. B. Perkins.
- "The Breasts of Hecuba and Those of the Daughters of Jerusalem: Luke's Transvaluation of a Famous Iliadic Scene," by D. 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 R. R. Dupertuis.
- "A Biography of a Motif: The Empty Tomb in the Gospels, the Greek Novels, and Shakespeare's *Romeo and Juliet*," by A. Reimer.

Gilfillan Upton, B., *Hearing Mark's Endings: Listening to Ancient Popular Texts Through Speech Act Theory* (Leiden–Boston: Brill) xvii + 240 pp.

Vines, M. E., *The Problem of Markan Genre: The Gospel of Mark and the Jewish Novel* (Leiden–Boston–Köln: Brill, 2002) x + 220 pp.

Up

Nachleben

Adaptations from Apuleius were performed at the Gardzienice Centre in London on February 1–11, 2006.

Alcock, J. P., *Food in the Ancient World* (Westport: Greenwood Press, 2005) 312 pp. Petronius serves as a source.

Barcan, A., "The Trail of the False Petronius," *Quadrant* 420 (2005) 71–73.

CME, Visual Basic + Compiler. The authors are listed as Knowlton and Collings and the program (?) is published by Thomson Course Technology (ISBN: 9780495030119). I quote, "this reader contains an overview of 'How to Read a Document' to help students get started and is followed by 76 carefully chosen documents including the Law Code of Hammurabi, The Apology of Plato, Twelve Tables, 'Dinner with Trimalchio,' Petronius, Defense of Christianity, St. Augustine, Magna Carta, Charlemagne's Wars of Conquest, 'Court of the Great Khan,' Marco Polo, Copernican Theory and many more. Each reading is accompanied by thought-provoking discussion questions to encourage critical thinking and to make the readings easy to assign."

Grimm, R., *Fielding's Tom Jones and the European Novel since Antiquity: Fielding's Tom Jones As a Final Joinder* (New York: Peter Lang Publishing, 2005) 134 pp.

Inspector Morse, a crossword fiend, said there is somethingly inherently wrong with people who do them. As a fellow-addict, I was doing my daily one from the Simon & Shuster Crossword Book, #215 (NY 2000), puzzle 23, and came to clue 23 across: Emperor satirized in "Satyricon." Answer: Nero. So, at least one aspect of the long-running Petronian date has become well-entrenched in our mass culture. (**Barry Baldwin**)

Mentz, S., *Romance for Sale in Early Modern England: The Rise of Prose Fiction* (Aldershot, England–Burlington, VT: Ashgate, 2006) x + 261 pp. Heliodorus and early modern literary culture are examined.

Myers, D. T., *Bareface: A Guide to C.S. Lewis's Last Novel* (Columbia: University of Missouri Press, 2004) x + 257 pp.

Pade, M., *On Renaissance Commentaries* (Hildesheim: Georg Olms Verlag AG, 2005) 140 pp.

Simon Raven, 'Nymphs and Satyrs & Mr Connolly,' *London Magazine*, August 1963, praises Cyril Connolly's novel *The Rock Pool* for its "Petronian" quality, which lay in its "air of burlesque, of succinctness, contrasted with willful inconsequence, which informs what remains of the *Satyricon*."

Virginia Nicholson, *Among The Bohemians: Experiments in Living 1900–1939* (London–New York: Viking/Harper Collins, 2002) p. 115: "Cecil Beaton, *arbiter elegantiarum* of artistic society for 30-odd years." Id., p. 124, quotes from Ethel Mannin, *Sounding Brass* (novel, 1925), on materialism v. bohemia: "John Pringle was immensely proud of his collection of furniture, pictures, china, rugs, and he knew the price of every object and quoted it with a naive delight in which there was no snobbery. He had never got over being able to pay high prices for things. He was obsessed with Things, Purchases, Possessions, Prices. And everyone of his possessions he loved with a deep and intense passion because of its full-blooded monetary value." Hard to believe Ethel Mannin did not have a nodding acquaintance with Petronius' Trimalchio.

Weinbrot, H. D., *Menippean Satire Reconsidered: From Antiquity to the*

Eighteenth Century (Baltimore: Johns Hopkins University Press, 2005) xvi + 375 pp.

Up

THE PETRONIAN SOCIETY NEWSLETTER

Ancient Narrative

Home PSN

Bibliography

Notices

Byzantine Novel

Articles/Reviews

Archive

About PSN

Vol. 36, July 2006

Notices Archive 2006

| Conferences | Announcements | Forthcoming Books | Obituary | APA
Newsletter Reports Dissertations |

Conferences

American Academy of Religion/Society of Biblical Literature, Philadelphia, November 19–22, 2005

- R. Aasgaard, "Christianity's First Nursery Tale? A Proposal for a New Interpretation of the *Infancy Gospel of Thomas*."
- B. Fischer, "The Battle of the Kingdoms: Carnivalistic Versions of the World in the Gospel of Luke."
- P. Fullmer, "Death and Return to Life as Narrative Signal in Homer, Chariton, and the Gospel of Mark."
- C. W. Hedrick, "The Gospel of Mark and Realism in Western Narrative."
- R. I. Pervo, "Identification Please: Aspects of Identity in Ancient Narrative."
- D. Polaski, "'And the Jews in Their Script': Power and Writing in the Scroll of Esther."
- E. Thurman, "Unsettling Heros: Reading Identity Politics in Mark's Gospel and Ancient Fiction."

Panel Review of *The Acts of Peter, Gospel Literature, and the Ancient Novel: Rewriting the Past* by Christine Thomas (Oxford University Press, 2003)

- R. Hock
- S. Johnson
- S. Schwartz
- C. Thomas

American Philological Association, Boston, January 6–9, 2005

- H. Holmes, "Practicing Death: Petronius' *Cena Trimalchionis* and Plato's *Phaedo*."
- M. McCoy, "Sex and Violence in Petronius' *Satyricon*."
- Watanabe, "The Sound of Waves: A Modern Japanese Adaption of *Daphnis and Chloe*."

American Philological Association, Montreal, Quebec, Canada, January 5–8, 2006

- J. Alvares, "Past as Prologue: The Utopian Past in the Romances of Longus, Chariton, and Heliodorus."
- S. Bay, "An Unpublished Fragment of the *Phoinikika* of Lollianus."
- R. Fletcher, "Socrates' Dreams of Platonism: Derrida and Apuleius' *De Platone*."
- A. Galjanić, "*Gingilipho*: Re-examining a Hapax in Petronius."
- E. S. Greene, "Paintings that Lead and Mislead: Ekphrasis and

Perception in Heliodorus' *Aithiopika*."

- S. Sabnis, "Lucian's Lychropolis and the Anxiety of Surveillance."
- S. M. Trzaskoma, "Chloe's Kiss in Longus and the Natural History of Honey."

Classical Association of the Middle West and South, St. Louis, Missouri, April 15–17, 2004

- S. A. Curry, "Appeasing the Scribes of the Gods: A Reading of Apuleius' *De Deo Socratis*."
- B. Holderness, "Memories of Nero's Golden House: Allusions to Tacitus, Suetonius and Pliny in Apuleius' *Metamorphoses*?"

Classical Association of the Middle West and South, Madison, Wisconsin, March 31–April 2, 2004

- A. Alayón, "Nero's *oblectamenta regia* and Petronius' narrative technique: Tacitus *Annals* XIV.16 and the *Satyricon*."
- J. Alvares, "False Deaths and Clitophon's Progress: The Unexpected Idealness of *Leucippe and Clitophon*."
- J. E. Baker, "The Fiction of History: Apuleius' Twofold Treatment of *Historia* in the *Golden Ass*."
- B. Buszard, "Ethopoïia and Female Speech in Plutarch."
- E. P. Cueva, "History or Ancient Novel?: The Usurper Procopius."
- M. W. Habash, "Priapean Punishments in Petronius' *Satyricon* 16–26."
- S. L. Kadleck, "Biography as Satire in Lucian's *Peregrinus*."
- K. Panagakos, "Dead Man Talking: Egyptian Necromancy in the Ancient Novels."
- J. A. Rea, "Egalia's Daughters: A Norwegian (Re)presentation of Petronius' *Satyricon*."
- M. Sarinaki, "Lucian's Homer: The Epic Allusions of the *Herakles*."

Classical Association of the Middle West and South, Gainesville, Florida, April 6–8, 2005

- J. Alvares, "Reading the Greek Romance: Reading Aphra Behn's *Oroonoko*."
- A. Billault, "Longus, Theocritus, and Time."
- E. Bowie, "Viewing and Listening on the Novelist's Page."
- E. Bozia, "Petronius, Apollonius, Theocritus' and Moschus' Visit to the Ekphrasis."
- S. N. Byrne, "Maecenas and Trimalchio: More in Common Than Meets the Eye."
- M. P. Futre Pinheiro, "Real, Fictional and Fantastic Geography in the Ancient World."
- M. L. Goldman, "The Poet's Croak: The Name and Function of *Corax* in Petronius."
- H. J. Mason, "The 'Aura of Lesbos' and the Opening of *Daphnis and Chloe*."
- M. B. McCoy, "Petronius' Other Rome: The Cities of the *Satyrica* in the Roman Imaginary."
- K. Panagakos, "Over Troubled Water: A Herodotean Allusion at *Aethiopika* 1.5.1–4."
- C. Panayotakis, "Eumolpus' *Pro Encolpio* and Lichas' *In Encolpium*: Petr. *Sat.* 107.1–15."
- G. Sandy, "Two Renaissance Readers of Apuleius: Filippo Beroaldo and Henri de Mesmes."
- A. Setaioli, "Vegetables and Bald Heads (Petr. *Sat.* 109.10.3–4)."
- N. W. Slater, "Pumping Up the Volume in Achilles Tatius: Vision, Violence, and Interpretation."

- H. Vincent, "In Praise of the *Pusio*: Echoes of Petronius in Juvenal 6.34–37."
- M. Zimmerman, "Awe and Opposition: the Ambivalent Presence of Lucretius in Apuleius' *Metamorphoses*."

"The Greek and the Roman Novel: Parallel Readings," Conference at Rethymno, May 22–24, 2005

- J. Alvares, "Coming of Age and Political Accommodation in the Greco-Roman Novels."
- A. Barchiesi, "Provincial life, Apuleius, and the Greek Novel."
- E. Bowie, "Links Between the *Satyricon* and Antonius Diogenes"
- R. B. Branham, "What Does Polyphony Sound Like?"
- R. Brethes, "Who Knows What? The Access to Knowledge in Latin and Greek Novels."
- K. Dowden, "The *Satyricon* of Ps-Encolpius of Massalia."
- E. Finkelpearl, "Apuleius, the *Onos* and Rome."
- S. Frangoulidis, "Transforming the Genre: Apuleius' *Metamorphoses*."
- K. Freudenburg, "Curiosity and the Reader: Narrative Desire and Platonic Eros in Apuleius' *Metamorphoses*"
- L. Graverini, "Apuleius, Achilles Tatius, and a Golden Rule."
- S. Harrison, "Parallel Cults? Religion in Apuleius' *Metamorphoses* and Some Greek Novels."
- R. Hunter, "Sleeping with the Enemy? Odysseus, Socrates, and the Beginning of Fiction."
- A. Laird, "The True Nature of Petronius' *Satyricon*."
- J. Morgan, "Encolpius and Kleitophon."
- M. Paschalis, "The Greek and the Latin Alexander Romance: Comparative Readings."
- J. Porter, "A Tomb with a View: Petronius' Widow of Ephesus and the Comic Adultery Tale."
- V. Rimell, "*ures permulcere, aures percutere*: Petronius and the New Voice of the Ancient Novel."
- C. Ruiz-Montero, "Magic in the Ancient Novels."
- G. Schmeling, "Narratives of Failure: Parallel Readings in the Ancient Novel."
- N. W. Slater, "Posthumous Parleys."
- S. D. Smith, "Re-Presenting Phaedra, or How to Tell an Attic Tale in Apuleius' *Metamorphoses* and Heliodoros' *Aithiopika*."
- R. van der Paardt, "The Metamorphosis of the Protagonist in the *Onos*, *The Golden Ass* and *The Ass in Love* (Ps. Lucian, Apuleius, Couperus)."
- M. Zimmerman, "Aesop, *Onos*, *The Golden Ass*, and a Hidden Treasure."

"On the Frontier," Annual Meeting of The Classical Association, University of New Castle Upon Tyne, April 6–9, 2006

- G. Bazovsky, "Pastoral Echoes in Nineteenth-Century Hellenism."
- K. de Temmerman, "Techniques of Characterisation in Chariton's Idealistic Novel."
- K. Doulamis, "*Barbaroisi estin oute piston oute alethes ouden'*: Rhetoric and Cultural Identity in Chariton."
- O. Hodgkinson, "Private and Confidential? The Narratives of the Fictional Letter in the Second Sophistic."
- M. Jones, "Soldiers and Athletes of Love: Erotic Andreia in the Greek Novels."
- S. Nakatani, "Dramatising Achilles Tatius."
- M. Oikonomou, "The Unity of Xenophon of Ephesos."
- M. Plantinga, "Apollonius and the Pheius Episode in *Argonautica* Book 2."
- Redpath, "Kleitophon's *Odyssey*."

Announcements

Colloque International: Présence du roman grec et latin

Le Centre de recherches André Piganiol organise, en collaboration avec le Centre de Recherches sur les Civilisations Antiques (CRCA) de l'Université de Clermont-Ferrand II, du 23 au 25 novembre 2006, à Clermont-Ferrand, un colloque international Présence du roman grec et latin. Les axes principaux proposés pour ce colloque sont les suivants, sans être exclusifs:

- les formes du genre : rapports avec la satire, l'épopée, le mime, la comédie, la tragédie, les récits de voyage, la fable milésienne, l'épigramme, l'épigramme alexandrine, l'histoire, la rhétorique, la littérature orale
- le monde du roman et sa topique
- la réception du roman grec et latin : sa transmission, sa redécouverte, traductions et éditions, son influence sur le roman byzantin, dans la littérature du Moyen Âge jusqu'à nos jours, mais aussi dans la musique, les arts figurés, le cinéma

Dans la tradition de pluridisciplinarité des travaux du Centre de recherches André Piganiol, on attend des contributions de spécialistes venant de différents horizons universitaires.

Les propositions de communication sont à adresser, accompagnées d'un bref résumé, avant le 15 novembre 2005 à

Rémy Poignault

Centre de Recherches André PIGANIOL - Centre de Recherches Présence de l'Antiquité sur les Civilisations Antiques (Université Blaise Pascal)

7, rue Couchot

F- 72 200 LA FLÈCHE

courrier électronique: remy.poignault@wanadoo.fr

Les Actes du colloque paraîtront dans la collection du Centre Piganiol, Caesarodunum, dont ils constitueront le n° XL-XLI bis.

Up

Forthcoming Books

Frangoulidis, S., "Trimalchio as Narrator and Stage-Director in the *Cena*: An Unobserved Parallelism in Petronius' *Satyricon*," *CP*.

Graf, E. C., *Cervantes and Modernity: Four Essays on Don Quijote* (Lewisburg: Bucknell University Press).

Habermehl, P., *Petronius Satyrica 79-141: Ein philologisch-literarischer Kommentar: Satyrica 79-110* (Berlin: Walter de Gruyter, 2005) li + 419 pp. ISBN: 9783110185331.

Johnson, S., ed., *Greek Literature in Late Antiquity: Dynamism, Didacticism, Classicism* (Aldershot: Ashgate Publishing Limited).

May, R., *Apuleius and Drama: The Ass on Stage* (New York: Oxford University Press).

Up

Obituary

Professor D. R. Shackleton Bailey, Latinist, was born on December 10, 1917. He died on November 28, 2005, aged 87. In his obituary in *The Times* (November 22, 2005) it is noted that among his many laudable

accomplishments, the esteemed professor had a vast "capacity for alcohol . . . and he was a stalwart of the infamous party given at the annual meeting of the American Philological Association by the Petronian Society. He used to stand on his head at social events."

Up**APA Newsletter Reports Dissertations**

Ph. D. Dissertation: M. J. Mordine, *Art and Artifice in the Satyricon*. (Columbia University, under G. Williams.

Up

[PSN 2006]
The Byzantine Novel
by C. Jouanno

CONFERENCE ACTA

- Les Akrites de l'Europe. Les mythes et les légendes que partagent les peuples de l'Europe, Table ronde animée par H. Ahrweiler (Paris, 21 mars 2003)*, Université de l'Europe, Acrinet t. II, available on the website <http://www.acrinet.net/en/sined—paris> (V. *Digenis Akritas* : Arrignon, Ayensa, Odorico, Saunier).
- Αναδρομικά και Προδρομικά. Approaches to Texts in Early Modern Greek*, Papers from the conference *Neograeca Medii Aevi 5* (Exeter College, Cambridge, September 2000), E. Jeffreys & M. Jeffreys (eds.), Oxford, 2005.
- Discours et débats dans l'ancien roman (Actes du colloque de Tours, 21-23 octobre 2004)*, B. Pouderon & J. Peigney (eds.), Index établis par C. Bost-Pouderon, Lyon, 2006 (V. Vernacular novel, General : Lassithiotakis).
- Κωδικογράφοι, συλλέκτες, διασκευαστές και εκδότες. Χειρόγραφα και εκδόσεις της όψιμης βυζαντινής και πρώιμης νεοελληνικής λογοτεχνίας* [Copyists, Collectors, Redactors, and Editors. Manuscripts and Editions of Late Byzantine and Early Modern Greek Literature], Papers from the Conference held in Athens, 23-26 May 2002 in honour of H. Eideneier and A. van Gemert, D. Holton & T. Lendari & U. Moennig (eds.), Herakleion, 2005 (V. *Alexander Romance* : Jeffreys ; Vernacular novel, General : Lendari).
- Lieux, décors et paysages de l'ancien roman, des origines à Byzance* (Actes du 2^e colloque de Tours, 24-26 octobre 2002), B. Pouderon, avec la collaboration de D. Crismani (eds.), Lyon, 2005 (V. *Alexander Romance* : Jouanno ; Vernacular novel, General : Lassithiotakis).

EDITIONS AND TRANSLATIONS

V. Barlaam (Basileiou) ; *Syntipas* (Conca) ; *Libistros* (Agapitos) ; *Apollonios* (Kechagioglou).

NOVEL, GENERAL

- P.A. Agapitos, «'Από τὸ δράμα τοῦ Ἔρωτα στὸ ἀφήγημα τῆς Ἀγάπης · Τὸ ἐρωτικὸ μυθιστόρημα στὸ Βυζάντιο (11ος-14ος αἰώνας)», in Ch.G. Angelidi (ed.), *Το Βυζάντιο ὄριμο για ἀλλαγές. Επιλογές, ευαισθησίες και τρόποι ἐκφράσεως ἀπὸ τὸν ἐνδέκατο στὸν δέκατο πέμπτο αἰώνα*, Athens, 2004, p. 53-72.
- , «Writing, reading and reciting (in) Byzantine fiction», in B. Mondrain (ed.), *Lire et écrire à Byzance*, Paris, 2006, p. 125-176 : the aim of this article is «to examine if the acts of writing, reading and reciting in the texts might offer clues about the poetics of these works and about the production and reception of erotic fiction in the changing social and intellectual context of Komnenian, Laskarid and Palaiologan Byzantium».
- P. Badenas de la Pena, «La literatura popular en Bizancio. Consideraciones metodológicas», *Erytheia* 25, 2004, p. 67-84 : this paper is a revision of the traditional criteria about the dichotomy between popular and learned speech : «It is not accurate to think that the levels of speech are related to the level of the reader of the texts».
- E. Jeffreys, «The Oxford Manuscripts Auct. T.5.20-25 (Misc. 282-287)», in *Κωδικογράφοι* (v.s.), p. 151-160 : these Oxford manuscripts include, *inter alia*, the text of *Imberios*, of the *Achilleid* and the *Alexander Romance* (the so-called P version – which belongs to the β recension, with contaminations from λ).
- G.D. Kauras, *Βυζάντιο. Τα ἐρωτικὰ ἐγκλήματα και οι τιμωρίες τους*, Thessalonique, 2003 : includes several references to Byzantine novel (p. 28 : about *symposia* ; p. 66-67 : about *moicheia* ; p. 90-96 : about abduction ; p. 243 sq. : references to *Kallimachos*, *Belthandros*, and *Digenis* in the chapter «Erotic charges in Byzantine literature»).
- F. Rizzo Nervo, «Letteratura apocrifa e romanzo greco medievale», in T. Creazzo & G. Strano (eds.), *Atti del VI Congresso Nazionale dell'Associazione Italiana di Studi Bizantini. Catania / Messina, 2-5 ottobre 2000, Siculorum Gymnasium n.s. 57*, Catane, 2004, p. 759-767 : the apocryphal literature as a source of Byzantine novels ?
- P. Roilos, «Exploring Byzantine Fantasy : Some Suggestions», *Proceedings of the 21st International Congress of Byzantine Studies (London 21-26 August 2006)*, Vol. II, Abstracts of Panel Papers, Ashgate, 2006, p. 189.
- H.-A. Theologitis, «La structuration du sens du texte : à propos de la réutilisation des citations littéraires à Byzance», *Proceedings of the 21st International Congress of Byzantine Studies (London 21-26 August 2006)*, Vol. III, Abstracts of Communications, Ashgate, 2006, p. 152-153.

- M. Yonova, «La recepción de la literatura narrativa bizantina en la literatura medieval de la Slavia», in J.A. Alvarez-Pedrosa Nunez (ed.), *La cristianización de los eslavos*, Madrid, 2004, p. 141-147.

BARLAAM

- P. Basileiou, «Το κείμενο της πρώτης γνωστής δημόδους παραλλαγής του μυθιστορήματος Βαρλαάμ και Ιωάσαφ», *Hellenica* 53, 2003, p. 49-69.
- , *Η δημόδης παραλλαγή του Βαρλαάμ και Ιωάσαφ κατά τον κώδ. I 104 της Μονής Μεγίστης Λαύρας*, Thessalonike, 2004 (173 p.) : edition of a modern Greek version of *Barlaam*, with an introduction about the post Byzantine history of this hagiographical novel.
- L. Bossina, «Patristica parvula varia 2. La narratio di Nilo e il Barlaam et Ioasaph», *Medioevo greco* 6, 2006, p. 97-104 : Nil's *Narratio* 13-16 as a source of *Barlaam*.
- G. Dapelo, «Il romanzo latino di Barlaam e Josaphat (BHL 979) : preparando l'edizione», *Filologia mediolatina* 8, 2001, p. 179-220.
- R. Volk, «Medizinisches im Barlaam-Roman : ein Streifzug durch den hochsprachlichen griechischen Text : seine Vorläufer, Parallelen und Nachdichtungen», *Byzantinische Zeitschrift* 99, 2006, p. 145-193.

SYNTIPAS

- E.V. Maltese, «Michele Andreopoulos, Liber Syntipae, prol. 5-6 Jernstedt – Nikitin», *Medioevo Greco* 6, 2006, p. 159-161.
- F. Conca (ed.), *Novelle bizantine. Il Libro di Syntipas*, Milan, Biblioteca Universale Rizzoli, 2004 (181 p.) : Italian translation of the *Syntipas*.

STEPHANITES AND ICHNELATES

- A. Noble, «Stephanites kai Ichnelates and the Tale of the Swindler, the Simpleton and the Buried Treasure», in M. Mullett (ed.), *Metaphrastes, or Gained in Translation. Essays and Translations in honour of Robert H. Jordan*, Belfast, 2004, p. 66-71 : comparison between the Greek and the Arabic in a short sample passage of *Stephanites*, in order to show the extent and the nature of the variations between the versions.

ALEXANDER ROMANCE [Byzantine versions]

- C. Jouanno, «Lieux et décors dans une version byzantine du *Roman d'Alexandre*, ou la mutation d'un univers romanesque», in *Lieux, décors et paysages...* (v.s.), p. 345-359 : about the so-called *epsilon*-recension (8th-9th c.).
- , «Le *Roman d'Alexandre* à travers les siècles», *Revue des Études Néo-helléniques* n.s. 1, 2005, p. 5-23.
- C. Matzukis, «The Alexander Romance in the *codex Marcianus* 408. New Perspectives for the Date 1388 : Hellenic Consciousness and Imperial Ideology», *Byzantinische Zeitschrift* 99, 2006, p. 109-117.

TWELFTH-CENTURY NOVELS

- J. Burton, «The Pastoral in Byzantium», in M. Fantuzzi & Th. Papanghelis (eds.), *Brill's Companion to Greek and Latin Pastoral*, Leiden, 2006, p. 549-579 : this article «explores the intertextual innovation and sophistication of the 12th c. Byzantine novels' play with classical bucolic / pastoral themes and imagery».
- E. Jeffreys, «The depiction of female sensibilities in the twelfth century», in Ch.G. Angelidi (ed.), *Το Βυζάντιο ώριμο για αλλαγές. Επιλογές, ευαισθησίες και τρόποι έκφρασης από τον ένδέκατο στον δέκατο πέμπτο αιώνα*, Athens, 2004, p. 73-85 : the article confronts images of women in 12th c. occasional poetry and images depicted in Komnenian novels.
- C. Jouanno, «Women in Byzantine Novels of the Twelfth Century : An Interplay Between Norm and Fantasy», in L. Garland (ed.), *Byzantine Women : Varieties of Experience AD 800-1200*, Ashgate, 2006, p. 141-162.
- , review of P. Roilos, *Amphoteroglossia* (2005), available on the website of *The Medieval Review* (<http://www.hti.umich.edu/t/tmr/>).

- S. MacAlister, review of J. Burton, *A Byzantine Novel : Drosilla and Charikles* (2004), in *The Classical Review* 55, 2005, p. 698.
- Fl. Meunier, «Le voyage initiatique dans le roman byzantin : à la découverte d'un nouveau monde ?», in B. Doumerc & Chr. Picard (eds.), *Byzance et ses périphéries (mondes grec, balkanique et musulman) : Hommage à Alain Ducellier*, Toulouse, 2004, p. 149-163.
- P. Odorico, «Η κατασκευή της μορφής των πειρατών», in Ch. Kalliga & A. Malliaries (eds.), *Πειρατές και Κουρσάροι. Μονεμβασιώτικος Όμιλος. I' Συμπόσιο Ιστορίας και Τέχνης. 20-22 Ιουλίου 1997*, Athens, 2003, p. 253-265 : about the difficulty of using 12th c. Byzantine novels as historical sources.
- I.D. Polemis, review of *Der Roman im Byzanz der Komnenenzeit* (2000), in *Hellenika* 53, 2003, p. 201-204.
- P. Roilos, *Amphoteroglossia. A Poetics of the Twelfth-Century Medieval Greek Novel*, Cambridge (MA), 2005 (360 p.) : Roilos' book, the first one to be entirely devoted to the so-called Komnenian novels, explores the poetics of these four sophisticated works whose «multivocality» is described through the concept of *amphoteroglossia* – a word borrowed from the Byzantine rhetor Tzetzes. Roilos successively investigates what he calls the «genre modulations» of the novels (rhetorical, allegorical, and comic).
- A. Watanabe, review of J. Burton, *A Byzantine Novel : Drosilla and Charikles* (2004), in *The Classical World* 98, 2005, p. 461-462.

VERNACULAR NOVELS

GENERAL

- R. Beaton, «Byzantine Wonderlands : the Role of the Fantastic in Two Paleologan Romances», *Proceedings of the 21st International Congress of Byzantine Studies (London 21-26 August 2006)*, Vol. II, Abstracts of Panel Papers, Ashgate, 2006, p. 186-187 (about *Kallimachos* and *Belthandros*).
- Θεωρία και πράξη των εκδόσεων της υστεροβυζαντινής αναγεννησιακής και μεταβυζαντινής δημόδους γραμματείας* (Papers of the International Conference *Neograeca Medii Aevi* IVa, August 1999), H. Eideneier & U. Moennig & N. Touphexis, Herakleion, 2001 : includes many references to Byzantine novel in the vernacular.
- M. Lassithiotakis, «Paysage clos, espace ouvert : fonction narrative et sens symbolique de la limite dans le roman grec vulgaire (*Callimachos – Belthandros – Florios – Imbérios*)», in *Lieux, décors et paysages...* (v.s.), p. 361-373.
- , «Discours et débats dans le roman grec vulgaire (*Callimachos – Belthandros – Florios – Imbérios*)», in *Discours et débats...* (v.s.), p. 161-174.
- T. Lendarí, «Τόσο κοντά και τόσο μακριά : Ὁ Διγενής και ὁ Λίβιστρος τοῦ χειρογράφου Escorial Y IV 22. Μία συγκριτική ἐξέταση», in *Κωδικογράφοι...* (v.s.), p. 161-178.

DIGENIS AKRITAS

- J.A. Aldama, «Συναλοιφή, αφαίρεση, κράση, έκθλιψη και διαλοιφή στα δημόδη βυζαντινά κείμενα : οι διασκευές Τ και Α του Διγενή Ακρίτα», in *Αναδρομικά και Προδρομικά* (v.s.), p. 153-168.
- J. Alonso Aldama, «Tradicion, transmission y versiones : por una edicion sinoptica experimental de todos los testimonios griegos del Digenis Acritas», *Estudios Neogriegos. Boletín de la Sociedad hispanica de estudios neogriegos*. Anexo 1, 2003, p. 69-83.
- D. Arnesano, «Il copista del Digenis Akritas. Appunti su mani anonime salentine dei secoli XIII e XIV», *Byzantinistica* 7, 2005, p. 135-158 and 12 plates : about the copist of the *Crypt. Z α XLIV (Gr. 59)*.
- P. Arrignon, «Le héros épique dans le monde slave», in *Les Akrites de l'Europe* (v.s.), p. 44-51 : about the Slavonic version of *Digenis* ; its links with the "cycle of the bylines of Kiev" ; comparison of the Slavonic and Greek versions of the epics.
- E. Ayensa, «Le poème de Digénis entre la chanson de Roland et le poème du Cid (quelques réflexions sur les rapports entre la poésie épique grecque, castillane et française à partir d'un texte inédit d'A.E. Solà), in *Les Akrites de l'Europe* (v.s.), p. 60-79 : outline of a comparison between *Digenis* and two epics of the western Middle Ages, the French *Song of Roland* and the Spanish *Poem of Cid* ; the article is based upon an unpublished paper held by A.E. Solà at the Zagoria conference (Greece) in summer 2000 («Digénis Acrites et le Poème du Cid, un essai de lecture comparative»).
- P. Badenas de la Pena, «El poema de Digenis Acrita y la epica castellana», in I. Perez Martin & P. Badenas de la Pena (eds.), *Bizancio y la peninsula iberica. De la antigüedad tardia a la edad moderna*, Madrid, 2004, p. 273-293.
- S. Bilici, «Digenis Akritas : Bodrum Müzes'nden Figürlü Bizans Kâsesi», *Sanat Tariki Dergisi* 12, 2003, p. 41-54 : about a plate of the museum of Bodrum.
- G. Broutian, «The Concepts of the Oldest Armenian Calendar in the Greek Epic Poem about Basil Digenis Akritas», *Bazmavep* 162, 2004, p. 5-16 (in Armenian, with an English summary).

- P. Odorico, «Αναζητώντας τις ρίζες του πολιτισμού μας. Το ποίημα και τα κυπριακά τραγούδια του Διγενή Ακρίτα», in *Διαλέξεις Λαϊκού Πανεπιστημίου 1995 (14). Κυπριακά θέματα (αρχαιότητα, μεσαιώνας, εκκλησιαστικά), ελληνική γλώσσα - λογοτεχνία*, Nicosia, 2002, p. 57-74.
- , «La pesanteur des mots. À propos des traductions du Digénis Akritas», in *Les Akrites de l'Europe (v.s.)*, p. 35-43.
- Th. Papadopoulos, «The Acritic Hero : Socio-cultural Status in the Light of Comparative Date», *Επετηρίδα Κέντρου Επιστημονικών Ερευνών* 29, 2003, p. 11-35.
- G. Saunier, «Quelques personnages de la poésie épique», in *Les Akrites de l'Europe (v.s.)*, p. 52-59 : includes remarks about Digenis in Greek folk-songs.

KALLIMACHOS AND CHRYSORRHOE

- P. Odorico, «Καλλίμαχος, Χρυσορρόη και ένας πολύ μοναχικός αναγνώστης», in *Αναδρομικά και Προδρομικά (v.s.)*, p. 271-286.

LIBISTROS AND RHODAMNE

- P.A. Agaritos, *Ἀφήγησις Λιβίστρου καὶ Ροδάμνη. Κριτική ἔκδοση τῆς διασκευῆς α, μεῖ εἰσαγωγή, παραρτήματα καὶ ἐνδεχόμενα λέξεων*, Athens, 2006 (540 p.) : critical edition of the A recension of *Libistros* ; introduction in Greek with English summary.
- K. Chrysomalli-Henrich, «Ἡ Μυρτάνη μεταμοντέρνα αποδέκτρια · Αφηγηματικές τεχνικές και χρόνος ἀφήγησις στο Αφήγησις Λιβίστρου και Ροδάμνης · Μια δομιστική προσέγγιση», in *Αναδρομικά και Προδρομικά (v.s.)*, p. 305-324.

IMBERIOS AND MARGARONA

- K. Yavis, «So near, yet so far. Medieval Courtly Romance and Imberios and Margarona : A Case of De-medievalization», *Byzantinische Zeitschrift* 99, 2006, p. 195-217.

POLEMOS TÊS TROADOS

- E. Jeffreys, «Fantasy and the War of Troy», *Proceedings of the 21st International Congress of Byzantine Studies (London 21-26 August 2006)*, Vol. II, Abstracts of Panel Papers, Ashgate, 2006, p. 189.
- M. Papathomopoulos, «Ἡ editio princeps του Πολέμου της Τρωάδος · απολογία για ένα ακόμη ανέκδοτο κείμενο», in *Λόγια και δημόδης γραμματεία του ελληνικού μεσαιώνα. Αφιέρωμα στον Εύδοξο Θ. Τσολάκη. Πρακτικά 9^{ης} Επιστημονικής Συνάντησης (11-13 Μαΐου 2002)*, Thessalonique, 2002, p. 233-240.

APOLLONIOS OF TYR

- G. Kechagioglou, *Απολλώνιος της Τύρου. Υστερομεσαιωνικές και νεότερες ελληνικές μορφές. Κριτική έκδοση, με εισαγωγές, σχόλια, πίνακες λέξεων - γλωσσάρια και επίμετρα*, 3 vol., Thessalonique, 2004 (2502 p.).

LOGOS PAREGORETIKOS PERI DYSTYCHIAS KAI EUTYCHIAS...

- C. Cupane, «Die Leipziger Fassung des Logos Paregoretikos peri Dystychias kai Eutyechias», in S. Kolditz & R.C. Müller (eds.), *Geschehenes und Geschriebenes. Studien zu Ehren von G.S. Henrich und P.-K. Matschke*, Leipzig, 2005, p. 281-298.

VARIA

- U. Moennig, «Κοινοί τόποι του υστεροβυζαντινού μυθιστορήματος στη Διήγηση Αλεξάνδρου και Σεμίραμη», in *Αναδρομικά και Προδρομικά (v.s.)*, p. 259-270.
- H. Eideneier, «Ἡ πεζὴ φράσει Διήγησις των τετραπόδων ζώων», in *Λόγια και δημόδης γραμματεία του ελληνικού μεσαιώνα...* (v.s.), p. 269-277.
- C. Carpinato : review of M. Caracausi (ed.), *Ριμάδα κόρης και νέου* (2003), in *Byzantinische Zeitschrift* 98 / 1, 2005, p. 115-118.

FORTHCOMING

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

THE PETRONIAN SOCIETY NEWSLETTER

[Ancient Narrative](#)

[Home PSN](#)

[Bibliography](#)

[Notices](#)

[Byzantine Novel](#)

[Articles/Reviews](#)

[Archive](#)

[About PSN](#)

Vol. 36, July 2006

Reviews, Articles and Dissertations^[1] Archive 2006

| [Query](#) | [Longo Sofista](#) | [Justin Time](#) | [A. E. Housman and Petronius](#) | [Dissertations](#) |

Query

Reporting P.G. Wodehouse's honorary Oxford D. Litt., his biographer Robert McCrum (London 2005, pps. 260–261) reports that the university's public orator, Lucretian editor Cyril Bailey, concluded his Latin tribute to 'Plum' with 'Petroniumne dicam an Terentium nostrum?' At Dulwich, PGW did Classics, later saying "this was the best form of education I could have had as a writer." Fellow-Dulwichian Raymond Chandler said the same. I gather Wodehousians write articles identifying classical allusions in their Master's works. Would be glad to hear from any fellow-Petronian who has spotted any to ours. (**Barry Baldwin**)

Up

Longo Sofista, *Dafni e Cloe*.

Introduzione, traduzione e note di **Maria Pia Pattoni**, BUR, Classici greci e latini, Milano 2005, 512 pp., € 10. I SBN 88-17-00609-2.

Reviewed by A. Setaioli University of Perugia, Italy.

The well-known series of Greek and Latin classics published by Rizzoli as part of BUR (Biblioteca Universale Rizzoli) aims to make such texts accessible to a wide readership in a presentation that often makes them a useful tool for the specialists too. This is particularly true for Longus' *Daphnis and Chloe* by Maria Pia Pattoni. The text of the novel is preceded by an extensive "Introduzione" (pp. 7–117) based on some valuable papers published by P.

shortly before this edition.^[2] This introduction elucidates Longus' technique of "contaminazione," the mixing of genres and models, often with the intention of parody—in the first place the fusion of novelistic prose and pastoral poetry, i.e. two genres quite "eclectic" in themselves, as already emphasized by Hunter.

Some particular scenes and episodes of the novel are analyzed by P. to illustrate this point: Daphnis' monologue at 2.22, a tragic parody reminiscent of Sophocles' *Ajax*; the episode of Lykainion (3.15–20), which mixes themes from comedy, tragedy, and epic, with Lykainion stepping successively in the shoes of Penelope and Nausikaa; the character and the feats of the cowherd Dorcon (1.20–21; 29; 31), whose portrayal ranges from elegy to pastoral to epic, and finally to elegy again, when, at the point of death, he asks Chloe for a kiss; Daphnis' peculiar *paraklausithyron* (3.5–9), mixing elegy with comedy and mime; Daphnis' and Dorcon's beauty contest (1.16), creatively revisiting a pastoral motif. Through the analysis of these scenes P. adroitly proves the totally literary nature of Longus' "realism" as well as his way of making traditional themes subservient to the progression of his own plot. Lastly, she shows how hackneyed novelistic themes receive new life through a fresh nod to their ultimate source, i.e. Homer's epic (in connection with Daphnis and

Chloe falling in love with each other: 1.13–14; 17–18; 32); how nods to Sappho aptly describe the symptoms of love in Lesbos, her own island country; and how poetic images are transformed into “typical scenes” in Longus, who is also guided by the recurrent scenes and the very formularity of epic poetry. Symmetry and parallelism amount in fact to the most conspicuous structural principle in the novel.

The “Introduzione” is followed by an extensive series of “Schede informative” (pp. 119–189), which contain the basic information about the author and the work one might have expected to encounter at the beginning of the book. Such information is clear and exhaustive, though P., quite understandably, does not always take a definite position of her own. She does make several interesting points, though. For example, she remarks that from the very proem Longus declares his aesthetic principles: authorial detachment, Alexandrian *labor limae*, and reconciliation of nature and art as equally important factors of beauty; and she not only stresses Longus’ totally pastoral setting dispensing with the travels abroad and the obstacles from outside typical of the other Greek novels, but also remarks that his pastoral world is a city man’s vision with little or no relationship to the harsh toil of real country people.

P. also duly informs the reader about symbolic and mystic interpretations of the novel (by Merkelbach and others). Though here too she takes no explicit position, her own essays and the “Introduzione” itself clearly show that she favours the literary approach.

Finally, information about the text and its transmission, translations, editions and commentaries, as well as “Fortleben” is given in the closing pages of the “Schede informative.”

Before the text of the novel P. offers the reader an extensive bibliography comprising no less than 27 pages (pp. 191–217).

The text offered is Vieillefond’s (Paris 1987), which P. considers more conservative and less ready to intervene heavy-handedly in the text than Reeve’s (Stuttgartiae et Lipsiae 1994², 1982¹). Vieillefond’s text (minus the apparatus) is reproduced reprographically, but some corrections are proposed in the notes^[3] and taken into account in the translation. Only in a few instances the translation supposes an intervention in Vieillefond’s text which is not recorded in the notes.^[4]

The Italian translation facing the text is as elegant as it is faithful. Only in a few cases ground for disagreement might be found.^[5]

The text is accompanied by a great number of learned notes, amounting to a veritable commentary, and treating problems related to Longus’ language, style, and poetics, as well as to recurrent themes and structural analyses, and also discussing a wealth of models and parallel texts, which shed a great deal of light on Longus’ way of adapting and mixing his models.

In this connection, if one slight reproach can be made to P.’s beautiful and valuable book, it might be to the effect that Latin literature, though carefully taken into account by the author, does not receive the same amount of attention as Greek literature. For example, when P. (pp. 86–87) remarks that, when Longus attributes to Chloe eyes as big as a heifer’s (1.17.3), he is nodding to Homer’s well-known epithet of Hera (*boōpis*), one might have quoted Cicero, testifying that the same epithet had been applied to Clodia because of the beauty of her shining eyes (Cic. *Att.* 2.9.1; 2.12.2; 2.14.1; 2.22.5; cf. *harusp. resp.* 38; *Cael.* 49). When P. (p. 312 n. 39) remarks that the theme of engraving the loved one’s name on the bark of trees is not found in Virgil as it is not in Longus, one could remind that perhaps it does appear at *ecl.* 10.53–54. At p. 489 n. 116, on 4.32.3, P. refers only to Plut. *Num.* 15.4 for wine poured as an offering into a spring—a motif which also appears in a well-known Horatian ode (c. 3.13.1–2).

And perhaps in a book on the novel such a great Roman novelist as Petronius should have received more attention. The mixing and parodying of different genres is a common trait of Longus and Petronius, though the latter is of course much more desecrating. And when P. (pp. 236–237 n. 25, on 1.7.1) treats the novelistic theme of the parallel dreams of two different characters, the parody at Petr. 104.2 might have been mentioned; the same applies to the theme of love under one cloak (treated by P. at p. 411 n. 109, on 3.24.2), which Petronius parodies at 11.3.

Up

Justin Time

by Barry Baldwin

Not the Christian martyr-saint, but Marcus Junianus Justinus (probably 2nd–3rd century AD), epitomator/excerptor/polisher-upper—editors agonise over the right label—of the *Universal History* of Pompeius Trogus from Augustus' reign. In his excellent *Justin and Pompeius Trogus: A Study of the Language of Justin's Epitome of Trogus* (Phoenix Suppl. Vol. 41, Toronto 2003), John Yardley's rigorous analysis of the Latinity (using Ibycus, the Packard Humanities Institute Disc, TLL, L&S, OLD—good old-fashioned philology, not a theory in sight, hence I forgive Petronius' absence from his general Index) includes 10 passages from the *Satyricon*:

ALL the spade-work is Yardley's. A random sampling suggests he has missed nothing of consequence. One may add the odd widow's mite, e.g. on Justin's liking for *contentus* with the infinitive (Yardley 118), this construction occurs four times in our author. I am simply putting on a Petronian 'spin' for Arbiter fans who may not realise the relevance of this study to their hero. For present purposes (his book is much richer), Yardley has sought to distinguish passages written by Trogus from ones (re)written by Justin, dubbing the latter 'Justinisms'. In our case, these imply his reading Petronius, thereby adding a lap to the *Satyricon's* ancient circulation.

Two stand out. First, 105.10, *confusis omnibus corporis indiciorumque lineamentis*. Thus Mueller in his 1995 Teubner, having deleted it in earlier editions; cf. J. P. Sullivan, 'Interpolations in Petronius,' *PCPhS* 202 (1976), 116. Yardley adduces a trio of J-T passages: 1.9.10, *et oris et corporis liniamentis persimilis*—Buecheler wrote *et oris* into the Petronius sentence; 3.5.11, *confusa corporum lineamenta*—cf. Livy 26.41.24, *liniamenta corporis*, "but Petronius is closer" (Yardley 31); 3.5.11, *confusa corporum lineamenta*—"Petronius seems too close to be coincidental" (Yardley 128).

Second, 119.1, *prodere fata*; J-T 3.4.15, *fata prodidisse*—"only these two examples" (Yardley 128); both passages were missed by L&S and OLD.

2.7, *pestilenti sidere*; J-T 19.2.7, *pestilentis sideris*.

19.1, *repentina mutatio animorum*; J-T 27.2.3, *repentina animorum mutatione*.

79.9, *oblitus iuris humani*; likewise J-T 18.4.8 – "verbatim at Petronius" (Yardley 152).

79.9, *solutus mero*; J-T 9.6.6, *solutumque mero*—"most likely, in view of the Petronius example, a colloquialism by the time of Justin" (Yardley 194); cf. P 109.8, *vino solutus*.

80.1, *parricidali manu*; J-T 27.1.10, *parricidale scelus*; Petronius seems the first attested user of this adjective.

80.9, *nomen amicitiae sic quatenus expedit haeret*—"in thought and wording close to J-T 41.3.10, *fides...quatenus expedit*" (Yardley 177); cf. Cicero, *De Amicitia* 17.61, also Gellius, *NA* 1.3.16.

89.1, *inter aras*, also J-T 4.3.3—"mostly poetic" (Yardley 130).

102.16, *in profundum mergamus*; J-T 36.3.7, *in profundum merguntur*.

Only one passage features in the repertoire of Livian influences on Troguus, the single *Cena* item adduced: 63.1, *attonitis admiratione universis*; J-T 25.4.5, *admiratione adtonita*; Livy 30.30.3, *admiratione mutua prope attoniti*. Readers may now be a little *attoniti* to see no note on this detail in Smith's *Cena* edition. As Trimalchio admonishes his guests (39.3), *oportet etiam inter cenandum philologiam nosse*.

Up

A. E. Housman and Petronius

by Barry Baldwin

A possible sequel to Tom Stoppard's *The Invention of Love*. They might begin by pondering their inclusion in Robert Drake's *The Gay Canon: Great Books Every Gay Man Should Read* (New York 1998), along with the notion that A Shropshire Lad 18, "Oh, when I was in love with you, / Then I was clean and brave..." was modelled on the Arbiter's *Foeda est in coitu et brevis voluptas...*—Can't see it myself, but it is popular on gay websites, e.g. www.unseelie.org/books/gray.selected_poems.

In a letter to Maurice Pollet (Feb.5 1933) that constitutes a mini-vita, Housman wrote: "No doubt I have been unconsciously influenced by the Greeks and Latins, but I was surprised when critics spoke of my poetry as 'classical'. Its chief sources of which I am conscious are Shakespeare's songs, the Scottish border ballads, and Heine." His riposte to John Sparrow's 'Echoes in the Poetry of A. E. Housman' (Letter of June 19 1934) was: "Some of the plagiarisms in your list I thought imaginary and non-existent, but a much greater number escaped your notice, and in particular I see that you are not such a student of the Bible as I am."

It's possible that Housman's note on Manilius 2.928, wherein the hapless Elias Stoeber is dubbed *vervex sectarius*, was inspired by *Satyricon* 57.1 (cf. G. B. A. Fletcher, 'Supplements to the Bibliography of Housman,' *Housman Society Journal* 29, 2003, 32; John Hunt, 'Imitator Imitandus,' *LCM* 19.1–2, July–Oct. 1994, 100), albeit Plautus, *Captivi* 820, *Qui Petroni nomen induunt verveci sectario* looks more likely—*Petroni nomen* being a smileable bonus for PSN fans.

A better Petronianising bet is *Satyr.* 45.1, *Echion centonarius*, as the impetus for Housman's immortalising of scissors-and-paste merchant Jakob van Wageningen as a *centonarius* (note on Manilius 5.23; cf. Hunt 101 n5). This depends, of course, on the older translations of *centonarius* as 'rag-and-bone man' rather than the OLD's 'fireman' and Ehlers-Mueller 'ein Fabrikant von Feuerwehrrequisiten'; cf. my 'Echion's Profession in the *Satyricon*,' *Riv. Fil.* 104 (1976), 327–328 = *Studies on Greek & Roman History & Literature* (Amsterdam 1985), 165–166.

Hunt (106) points out that on Manilius 5.634, *Huc huc Convenite*, addressed to errant scholars Kortte and Marx, is from the opening line of Petronius 23.3, the versified invitation to sodomitic frolics. I hope on a future occasion to go fossicking for similar nuggets in the Juvenal and Lucan commentaries.

Unlike other pertinent ancient authors, Petronius is not in the Index to Henry Maas' edition (London 1971) of Housman's Letters. He features, though, in two of four notes addressed to his bibliographer, Stephen Gaselee; the other pair both contain deipnosophistic echoes ("I shall be much pleased to enjoy your succulent repast on Michaelmas Day," and "We were enjoying ourselves so much that Amaryllis was left weeping on the doorstep").

Housman sent a brisk postcard to Gaselee on Nov. 9, 1927: "Thanks; I have plodded through De Vreese. He has mugged up a lot of astrology; but what a goose, trying to make Trimalchio an expert and Petronius a fool." The book in question is Jacques De Vreese, *Petron 39 und die Astrologie* (Amsterdam 1927). According to P. G. Naiditch, 'The Library of A. E. Housman: part II Latin

Literature,' *HSJ* 29 (2003), 137–138, this is one of four on Petronius owned by him, the others being the 1862 and 1904 editions of Buecheler and Michael J. Ryan's *Cena* text (London & Newcastle-on-Tyne 1905), all marginally annotated. Gaselee (no.85) registers this last, giving Felling-on-Tyne instead of Newcastle, adding (no.135) Ryan's own English translation therefrom of the following year, remarking: "Ryan is more successful (sc. than Lowe's "a little flat" version), but he does not keep very close to the Latin text. He is perhaps at his best in the two chapters where Hermeros abuses Ascyltos and Giton with a wealth of opprobrious slang" —this last might link in with our earlier *vervex* item.

Ryan's translation was in Housman's possession by May 7 1918 when he wrote this from Cambridge to Gaselee: "Dear Gaselee, I shall be delighted to dine with you on Whit-Sunday. I was just on the point of writing to you about the translations of Petronius, which I happen to be wanting to consult, and cannot find many within my reach. Burnaby, Wilson & Co., Lowe, Ryan, Heseltine, Friedlaender, & the French of 1694 are all I can get at either the University or the College library or on my own shelves, for the University copy of Bohn is out, as I suppose it always is. Jackson possesses a copy, & also one of Addison, but cannot lay hands on either. No doubt you have quite a number, & perhaps sometime you would let me have a look at them. It is only one passage that I am concerned with. N.B: Perhaps you know that we have in the College library a MS translation, 18th Century apparently, based on Burnaby & not so good in diction, but more understanding & helpful in the passage I consulted it for."

There is no follow-up letter to Gaselee (at least in Maas' edition which is professedly incomplete), nor can I recognise any allusion to this manuscript in his Petronian bibliography. It is amusing to see Kelly's crib (cf. my remarks on it and Addison's in 'Dem Bohns,' *PSN* 32, 2002, 6–9) so popular with the Cambridge undergraduates—dons, too? What was the "one passage" concerning Housman? According to both A. S. F. Gow's 1936 Sketch and Bibliography, also the list in (ed. J. Diggle & F. R. D. Goodyear) *The Classical Papers of A. E. Housman* (Cambridge 1972), 3,1299, Petronian passages are touched upon—never directly focused—in only three articles, viz: 9.8, '*Tunica Retiarii*,' *CR* 18 (1904), 395–398; 41.6–8, 'Jests of Plautus, Cicero, and Trimalchio,' *CR* 32 (1918), 162–164; 141.9, '*Ciceroniana*,' *JPh* 32 (1913), 261–269.

The second one fits chronologically. It is on the Liber pun, Housman printing the word both times in capital letters "as Trimalchio would have wished." His explanation is plundered without acknowledgment by Smith. The remark "Nobody, not even W. K. Kelly, explains it..." shows that he had now acquired the Bohn.

Regarding the other two. At 9.8, Housman proposed *de ruma* for the much-obelised manuscript *de ruina*, a notion acknowledged in Warmington's revised Loeb, but not by Mueller who both in his earlier editions and 1995 Teubner left the phrase in daggers, mentioning only Fraenkel's *derisum*. Buecheler proposed a lacuna, his apparatus recording only Scioppius' transposition *de harena ruina*, a brighter idea; there is also Moessler's *ruina nervorum* ('*Quaestionum Petronii specimen novissimum*,' *Philologus* 50 (1891), remembered only in the Segebade-Lommatzsch *Lexicon Petronianum* (Leipzig 1898). Housman's conjecture strikes me as utterly improbable, a case of teat for tat. Any takers for the thought that Scioppius' solution might involve a covert allusion to the theatre that rocked during a Nero concert (Suetonius, *Nero* 20.2; Tacitus, *Ann.* 15.34.1)? I wonder if any change is really needed; cf. *Satyr.* 119.v 47, *hoc dedecoris populo morumque ruina*. Take *de* in its common sense of 'on account of' (e.g. Plautus, *Casina* 2.6.63, *de labore pectoris tundit*; Ovid, *Met.* 10.49, *de vulnere*), and there we are. If we must emend, what about *derutum*?—false *ruina* could have been caused by the following *-ena* of *harena*.

The third article is a defense of the spelling *opsessi* over Rittershusius' *obsessi* for manuscript *oppressi*, accepted in Mueller's Teubner (earlier versions retained *oppressi*); Buecheler had *oppressi*, also Heseltine; Warmington has

obsessi; Segebade-Lommatzsch kept *oppressi*. Editors do not notice Housman's orthography, from ignorance or silent contempt. There is no need for it, unless *obsidio* (also of Saguntum) at Livy 21.8.1 be also fiddled with; this noun may justify Ruttershusius, but *oppressi* makes perfectly good sense in the context and could be retained.

One benefit of drafting this piece was that it led me to a re-reading (all right, then, reading) of all Housman's Latin papers, a pleasure prompted by need, thanks to Petronius' absence from the general Index of Diggle-Goodyear. Unless battle-fatigue set in too soon, the only other item (excluding occasional uses of Petronian passages for parallels) occurs not in the notorious '*Praefanda*' but in '*Emendationes Propertianae*,' *JPh* 16 (1888), 31: "In Petronius 137.6 Burmann perhaps rightly reads *expiare manes* for *manus*" — no sign of this in modern apparatuses.

"Others, I am not the first,/Have willed more mischief than they durst"—A Shropshire Lad 30

Up

Dissertations

Ahearne-Kroll, Patricia, "**Joseph and Aseneth" and Jewish Identity in Greco-Roman Egypt**. Dissertation, The University of Chicago, 2005.

This study investigates the significance of the narrative "Joseph and Aseneth" (JA) for Jews who lived in Greco-Roman Egypt. JA provided a template of meaning for this audience by enhancing a story about their heroic past in Egypt and offering them guidance for living in an environment where Greeks, Egyptians, and Jews inevitably interacted with each other.

Instead of relying upon a textual reconstruction, this study focuses on the uniform portion that is preserved in the earliest witnesses of JA (i.e., the *fabula*, genre, and common phrases/imagery that these witnesses share). JA is best understood as an ancient Greek novel because it provides the basic storyline and specific elements (in terms of content and literary technique) that are in accordance with this genre. As a Greek novel, JA depicts its protagonists in legendary ways and displays their greatness in terms that would have resonated with its audience. It creates composite characterizations of Joseph and Aseneth that effectively portray them from a dual perspective, Greco-Egyptian (i.e., in the portrayal of their royal status) and Jewish (i.e., in the extensive use of biblical paradigms in depicting their Jewish identity), and it expands the biblical story about Joseph to include the tale of how Joseph and Aseneth became Pharaoh and Queen of Egypt. In addition, JA not only presents non-negotiable features that define Jewish identity (e.g., prohibition of idolatry for all family members), but it also exhibits the response of reformulating this identity as a result of social interaction with other groups (e.g., the readjustment of rules about retaliation). In this way, JA not only confirmed for Jews their legacy within the cultural milieu of Egypt, but also modeled for them a way to construct their identity within the greater, social environment of Greco-Roman Egypt.

This study also addresses the debate about the historical placement of this narrative. JA's particular interest in the Jewish past in Egypt and its use of cultural imagery from the setting of Greco-Roman Egypt provide persuasive evidence that it initially was written for a Jewish audience who lived in this setting between 100 B.C.E. and 115 C.E.

Up

Fuhrmann, Christopher J., **Keeping the Imperial Peace: Public Order, State Control and Policing in the Roman Empire during the First Three Centuries AD**. Dissertation, The University of North Carolina at Chapel Hill, 2005.

The inhabitants of the Roman Empire drew on a variety of methods to enforce

laws, encourage public order, and promote state control. While the empire lacked any institution fully comparable to modern police forces, this dissertation examines several groups of men who were armed and organized by the state, whose duties involved keeping order among civilians. The first synoptic study of Roman-era police forces in over a century, "Keeping the Peace" examines policing on four different levels (civilian, imperial, gubernatorial, military detached service), situating each in the context of public order and state control. The diverse sources relevant to these themes (including historical narratives, inscriptions, papyri, Judeo-Christian writings, rhetorical literature, and novels) reveal an increase in police institutions, which were created and expanded in response to persistent security challenges during the first three centuries of the imperial era.

Chapter 1 addresses policing carried out by civilians, covering a wide variety of policing arrangements. In most areas outside of Egypt and Asia Minor, evidence of fully developed civilian police institutions is scant. Local magistrates, assisted by their attendants and public slaves, emerge as a significant factor in local order, but their policing powers were limited. The subsequent four chapters all touch on the marked increase of policing on the part of soldiers. Chapter 2 investigates the symbolic and real importance of the emperor in keeping public order, and his use of soldiers under his direct command to do so. Here we see that Augustus' rule crucially shaped the expectation that emperors should provide stability and security. Chapter 3 deals with provincial governors and the soldiers they had at their disposal for policing tasks. Governors possessed the necessary scope and authority to effect orderly conditions, but had to surmount the complexities of local politics. Chapter 4 examines the out-posting of soldiers in administrative and security posts, and its largely negative effects on civilians. Although these different levels of policing in the Roman Empire were typically uncoordinated, the final chapter (Chapter 5) reveals the exceptional amount of police cooperation which Roman officials devoted to the recovery of runaway slaves.

Up

Goldman, Max Leo, **Problems of Voice in Petronius**. Dissertation, Brown University, 2004.

I examine how Petronius manipulates first-person narration to create a sophisticated and amusing story. Petronius introduces a narrator, Encolpius, who tells his own story, a simple technique that has caused problems for interpreters. Recent scholarship, while stressing the importance of the narrator, has rarely agreed on how he functions. For Sullivan, the author occasionally uses the narrator's voice to express his views (1968). For Conte, the author's silent voice continually undermines the narrator's—the narrator is a scholastic fool; the author is sophisticated (1996). For Beck, the narrator is sophisticated, shaping an amusing portrait of his past folly (1973, 1975). These views rarely produce satisfying readings because they are based either on faulty assumptions about narrative form or on an insufficient account of the text.

Applying narratology, I seek to prove that the narrator's voice does not impose a unified view of the *Satyricon*. Instead of trying to interpret the text by the narrator's voice, I seek to explain how the narrator functions and what effect his storytelling has. In the first chapter, I show how Petronius uses the expectations created by first-person narration—often treated as simple properties of the form—to manipulate and direct the reactions of his audience. In the second, I examine how Petronius represents discourse—spoken and mental, prose and verse—in terms of technique. In the third chapter, I show how the narrator's explicit commentary does not fix his point of view as ironic or empathetic. It is impossible to unify the text through the narrator's point of view because it is unstable.

In the final chapter, I suggest that an approach to the diversity of unsubordinated voices can be found in Bakhtin's concept of heteroglossia. Heteroglossia, the social and individual diversity of languages, can elucidate the conflict of voices and genres that takes place in the *Cena*.

Halvonik, Brent Norman, **The Rhetoric of Picaresque Irony: A Study of the "Satyricon" and "Lazarillo de Tormes."** Dissertation, University of Missouri - Columbia, 2000.

The dissertation consists of a comparative textual analysis of a Roman novel, the *Satyricon* (c. 63 A.D.) written by Petronius, and an anonymous Spanish novel, *Lazarillo de Tormes* (1554). It is important to stress that this is not an influence study: that is to say, it is not argued that the *Satyricon* was a requisite precursor to *Lazarillo* nor that the *Satyricon* had a profound influence upon *Lazarillo*. Rather, this is a study of similar narrative strategies especially with regard to the application of an ubiquitous irony. Chapter 1 establishes the socio-historical and literary contexts, in Neronian Rome and in Renaissance Spain, respectively, in which these two works arose. Chapter 2 examines irony of character and incident in the two fictions. Chapter 3 describes the phenomenon of an unreliable ego narrator as consequence of irony of point of view. Chapters 4 and 5 address anti-epic as ironization of this canonical genre. Chapter 4 considers the *Satyricon* and the *Pharsalia* of Lucan, a contemporary of Petronius. Chapter 5 treats anti-epic elements in *Don Quijote* and *Lazarillo*.

Hirt, Susan Christine, **Erotic Vision in the Conversions of Aseneth and Thecla.** Dissertation, Stanford University, 2001.

Two pre-Augustine conversion texts, the pseudepigraphical Joseph and Aseneth and the apocryphal Acts of Paul and Thecla, present a connection between the divinity and the convert which is realized through two visions and which transfers holy power and status to the converts Aseneth and Thecla. The first vision follows the pattern of erotic vision found in the five Greek novels of Chariton, Xenophon, Longus, Achilles Tatius, and Heliodorus, establishing a power dynamic between viewer and object in which the viewer is debilitated by the sight of the beloved object. The second vision enacts the transference of holy power and status to the convert, completing the transformation.

As a way of explaining visual dynamics the novelists incorporate vocabulary and imagery from Hellenistic visual theories which provide an atomic explanation for all phenomena. First, a comparison of the philosophical vocabulary and imagery to visual passages in the Greek novels reveals both the novelists' use of the Hellenistic vision vocabulary and their atomic conceptualization of vision and its effects. Second, evidence in Joseph and Aseneth shows that the erotic visual model constructed in the novels is altered in this conversion narrative to encompass the experience of a divine vision. Third, both types of vision, erotic and divine, serve as necessary catalysts of religious transformation in Thecla's narrative and in other contemporary conversion narratives. Finally, an examination of theological writings indicates that the Hellenistic visual theories penetrate the theological discourses of this period in the formulation of *pneuma* /spirit as the divine intermediary to the human world and the instrument of conversion. This theological formulation is a more explicit articulation of the same divine visual mechanism presented in the conversion narratives.

Evidence examined in this dissertation reveals that the experience of eros and conversion are both conceived in these narratives as transforming events precipitated by a visual encounter. The permeation of Hellenistic visual theory in Late Antiquity provides useful language to explain the mechanism of transformation by describing the invisible activities of the soul, the activities of the divinity, and the intermediary through which the divinity interacts with the human world.

Hoffer, Noreen Lynn, **Apuleius' "Cupid and Psyche" and the Egyptian Cult.**

Dissertation, University of Washington, 2001.

This dissertation examines the relationship between Apuleius' fable and the movement toward religious syncretism which was very active in the first two centuries of the Christian era.

Especially relevant to the activity were the many syncretic relationships involving the goddess Isis and the Roman goddesses. The story is explained in terms of these relationships some of which had already crystallized and some which were still in flux. Psyche is shown to be an incarnation of the goddess Isis, who was attempting to form a syncretic relationship with Venus who, in the story, is resisting her enemy with all of her wiles. She is particularly determined to prevent her son, Cupid, from marrying Psyche-Isis.

"Cupid and Psyche" is treated as a multi-level allegory, with the identity of Psyche being proved by means of analogy, which is the mode of argument employed by allegory. Multi-level allegory is discussed and explained by means of two other examples of ancient allegory, one from Homer and a second from Catullus.

Up

Klabunde, Michael Robert, **Boys or Women? The Rhetoric of Sexual Preference in Achilles Tatius, Plutarch, and Pseudo-Lucian.** Dissertation, University of Cincinnati, 2001.

In Achilles Tatius' Greek novel *Leucippe and Clitophon* (2.35–38), Plutarch's *Amatorius* (749c–756a) and [Lucian's] *Amores* (17–52), there occur three conversations where a man's choice of having either young men or women as sex partners is discussed and problematized in relation to its philosophical, traditional, moral and social propriety within the literary world of the Second Sophistic in the Roman Empire. Using as conceptual framework Michel Foucault's construction of Greco-Roman sexuality as put forth in the second and third volumes of his *Histoire de la sexualité*, this dissertation offers a close reading to examine the issues raised in these three ancient Greek texts, their wider literary and social context, and how they may diverge from Foucault's schema. The erotic paradigm dictating proper sexual and affectational relations with partners of both genders, inherited from classical antiquity and as constructed by Foucault, will, in fact, prove to have undergone several modifications by the time of these three primary texts. On the one hand, a more frankly sexualized interpretation of the pederastic side of this paradigm will take its place alongside, and in some respects supplant, the traditionally and philosophically chaste representation of relationships with a beloved boy. On the other, a new understanding of the erotic worth of women, and wives in particular, will transform procreative relations to conjugal partnerships of the deeply philosophical sort formerly characterizing amorous relations among men.

Up

Konstantinova, Ralitz Hristova, **Emotions and their Functions in Achilles Tatius' "Leucippe."** Dissertation, University of California, Berkeley, 2000.

Achilles Tatius' second-century AD novel *Leucippe* abounds in detailed descriptions of turbulent emotional states. These descriptions are akin to the type of descriptions of turbulent emotional states. These descriptions are akin to the type of ecphrasis, a rhetorical device typical of the Second Sophistic. The purpose of an ecphrasis is to describe a scene clearly and vividly, while simultaneously eliciting hermeneutic activity from the audience. By omitting the authorial pronouncement on truth, which usually accompanies ecphrasis and its discussion within the text, Achilles Tatius introduces a twist into this rhetorical practice. His descriptions of emotional states are especially problematic, because the hermeneutic activity they trigger blocks the conventional mechanisms for the audience's sympathetic identification. Achilles Tatius projects onto *Leucippe* the tension between two conflicting second-century AD views on emotions. Some claim that strong emotions

indicate truthfulness, because they temporarily suspend one's rational control, and hence the ability to calculate and deceive. Critics of this view argue, however, that emotional symptoms can be simulated and dissimulated at will. Achilles Tatius' descriptions of overpowering emotions activate simultaneously the emotion-truth association and the practice of critical interpretation, the latter effectively blocking the process of identification. Thus the detailed ecphraseis of emotional states appear at first to function as a tool for promoting emotional detachment from fiction. Such an attitude is well-suited to the current imperial concerns of the Antonines, whose associations with intellectuals from the Second Sophistic are well-known. But the 'loose ends' in Achilles Tatius' emotional descriptions contour covert experiences, especially those of the main heroine, and so destabilize the reading of Leucippe as a conventional love story. We are given enough clues to begin constructing alternative plots. However, in the absence of authorial pronouncement on 'truth,' it is difficult to know where to quit the hermeneutic process unleashed by these descriptions. In Part One of the dissertation, I examine some important views in the ancient discourse on emotions, which make clear that interpreting the depicted emotions of fictional characters is a complex business in the time of Leucippe. In Part Two, I show that the interpretation of emotions in Leucippe requires reading between the lines, an activity that dramatically changes the novel's meaning.

Up

Lapp, Joy Louise, **Chaste Women: Characterization in the "Apocryphal Acts of the Apostles" and the Greek Romance Novels**. Dissertation, The Iliff School of Theology and University of Denver, 2002.

It has been argued that renouncing sexual relations and marriage afforded early Christian women a possibility for female agency that was otherwise not attainable in the ancient world. The objective of this dissertation is to compare the characterization of the chaste women in the Apocryphal Acts and the contemporaneous Greek romance novels, assessing in particular the degree of personal agency the women demonstrate. The novels provide a "control," because their heroines, like the celibate women of the Acts, strive to safeguard their sexual purity under challenging circumstances. However, in contrast to the Apocryphal Acts, the happy ending of the novels is marriage.

The dissertation considers women from the five major Apocryphal Acts (Thecla, the five celibate women in the Acts of Peter, Drusiana, Maximilla, and Mygdonia) and the five ideal Greek romance novels (Callirhoe, Anthia, Chloe, Leucippe, and Charicleia). It assesses the characterization of each heroine by considering three "techniques of characterization": (1) her description in the text; (2) her actions, noting in particular the extent to which she is either an acting subject or the object of the action of others; and (3) a comparison with other characters.

Each of the women of the Apocryphal Acts successfully carries out one independent action, that of renouncing sexual relations with her fiance/husband. Except for Thecla, however, that act does not lead to an increase in autonomous action or greater personal agency for the women. The novels, by contrast, portray several of the heroines engaged in limited independent action that extends beyond the defense of chastity. However, as each of these women approaches the happy ending of married life with her husband, her actions become constrained by traditional gender roles. In conclusion, although the romance novels portray women's independent action and personal agency becoming curtailed as the heroines enter marriage, the ability for independent female action is not enhanced in the Apocryphal Acts when the female protagonists end sexual relations and leave their marriages. Only Thecla, who never marries, experiences an independent life shaped by her own desire.

Up

Panagakos, Katherine, **Criminal Elements: The Evolution of the Outlaw in the Ancient Novel**. Dissertation, The Ohio State University, 2004.

In the first to fourth centuries A.D., a literary genre developed unlike any the Graeco-Roman world had seen. While essentially an amalgam of nearly all earlier types of literature, the ancient grammarians and commentators found the ancient novels difficult to classify. These texts employed tragic and comedic elements, as well as historiographical, epic, and erotic components. In addition to the difficulties the ancients had in classifying such a unique creation, these fictional works continue to be problematic in the modern world. Issues related to the origins of the novel are debated regularly, as well as problems pertaining to the dating, chronology, authorship, and provenance of many of these texts. Although these works have received much scholarly attention in the last forty years, there has been no thorough study of the narratological function of outlaws (ubiquitous figures throughout the novels).

In this dissertation, I focus my examination on the "canonical" exemplars of the genre: Apuleius' *Metamorphoses*, Chariton's *Chaereas and Callirhoe*, Xenophon's *An Ephesian Tale*, Achilles Tatius' *Leucippe and Clitophon*, and Heliodorus' *An Ethiopian Tale*, and, where relevant to the argument, I include Petronius' *Satyricon* and Longus' *Daphnis and Chloe*.

Many of the misconceptions about the role of outlaws in the novels have centered on the idea that these are formulaic characters who function solely to transport the protagonists into an unfamiliar world and therefore are merely convenient plot devices. I argue that outlaws not only deviate from their previous manifestations in classical literature, but also develop into crucial and central characters in their own narratives. The authors of the ancient novels consistently employed, expanded, and challenged the traditional roles of these characters. Through an analysis of the development, typology, and functions of outlaws as well as an examination of the rhetorical descriptions of their dwellings (ekphraseis), I show that outlaws are fundamentally vital to the themes and development of the ancient novel.

Up

Petersen, Lauren Hackworth, **Questioning Roman "Freedman Art": Ancient and Modern Constructions.** Dissertation, The University of Texas at Austin, 2000.

This dissertation offers a critical study of art thought to have been commissioned by former slaves in ancient Roman society. Traditionally, the history of Roman art has focused almost exclusively on elite culture, the segment of society that controlled the power and wrote the literature that we depend upon so heavily to understand the past. However, former slaves, or freedmen, who made up a significant portion of Roman society, left behind an extensive artistic legacy; they commissioned monumental tombs, generous civic benefactions, and houses with elaborate painted and sculptural decoration. This dissertation specifically considers how freedmen represented themselves through artistic patronage by exploring how these first-generation Roman citizens were a more diverse, and more complex, group of individuals than modern scholarship has suggested.

The goal of this project is to dismantle ancient and modern stereotypes that have characterized former slaves in the history of Roman art. These stereotypes include claims that freedmen ostentatiously displayed their newly acquired freedom and wealth and that they simply and naively imitated elite culture, thus aspiring to an elite status. To avoid these stereotypes, this dissertation will not privilege the words of elite ancient authors in assessing how freedmen constructed their social and legal identities. Thus it will problematize scholars' dependence on the "Cena Trimalchionis" of the *Satyricon*, where Petronius satirizes the social pretensions of the freedman Trimalchio. It will instead rely on the only records we have by freedmen themselves—their monuments—with careful consideration of the ways that these monuments could communicate the complex legal and social identities of freedmen, whose servile past marred their citizen-status, thus reinforcing their marginal position in society.

This project will manage the ample visual evidence by considering four

principal case studies: (1) the tomb of the baker Eurysaces in Rome (c. 13 BCE); (2) the Isola Sacra necropolis, near Rome (second century); (3) the House of L. Caecilius Iucundus in Pompeii (first century); and (4) the rebuilding of the Temple of Isis, also in Pompeii (after 62 CE). Together, these case studies will explore how freedmen's desires for self-representation may have been realized differently within funerary, domestic, and civic contexts, reflecting the diversity of former slaves themselves.

Up

Poetker, Katrina M., **"You are My Mother, My Brothers, and My Sisters": A Literary-Anthropological Investigation of Family in the Gospel of Mark.** Dissertation, Emory University, 2001.

A decidedly disruptive voice speaks throughout the Gospel of Mark in regard to family. The narrative manifests and enacts multiple transformations between and within families. This dissertation draws on various literary and anthropological tools to understand and contextualize these family dynamics.

In contrast to much New Testament study that accepts family as a non-problematic reality, this analysis recognizes that family is a disputed terrain, both in fact and in analysis. It also makes available to New Testament scholarship a sophisticated contemporary theory of cultural models from anthropologist Bradd Shore that rectifies a number of problems in prior social scientific approaches to the New Testament.

The dissertation sketches the dominant instituted model for family in the ancient world and reads two narrative texts from Mark's cultural milieu, Chariton of Aphrodisias' *Callirhoe* and *Tobit*. Most noteworthy for comparison with Mark, the relationship between religion and family is mutually reinforcing and stabilizing in both of these ancient novels. The inscribing of class and gender distinctions in the novels serves to reinforce, not only the distinctions themselves, but also the values and metaphorical entailments that are attributed to them.

The dissertation then reads the Markan text as a "native voice" whose distinctive perspective on family contributes to the overall grasp of family in early Christianity and the Mediterranean world. The narrative analysis of Mark identifies a view of family that is deeply ambiguous. Jesus disrupts the natural kinship system. He forms a new family around himself, one whose membership is defined, not by blood and marriage, but by "doing the will of God." Jesus functions as the head of the household, but not as father. The only father is God.

Two co-existing systems of power relations emerge in Jesus' family. In relation to the father, God, a hierarchical schema of authority remains in place. The symbolic weight of God as the father of all members, however, seems to modify the relations of those members with each other. A system of mutual reciprocity and service characterizes Jesus' ideal for relationships within this family, although they are not fully realized within the narrative.

Up

Star, Christopher Peter, **Action and Self-control: Apostrophe in Seneca, Lucan, and Petronius.** Dissertation, The University of Chicago, 2003.

This dissertation investigates apostrophe in three writers of the late Julio-Claudian period and argues that this figure of speech represents a key facet of contemporary ethical and psychological theory. Although traditionally seen as a mere decorative rhetorical figure, apostrophe, and in particular self-apostrophe, is developed in Seneca's philosophical works into a means to strengthen the soul (*animus*). For Seneca the *animus* functions according to a specific grammar of command and hence the appropriate, imperatival language directed towards the self can be a means to shape the soul, defeat psychological wavering and initiate action. Thus throughout his philosophy Seneca exhorts his readers to address and order themselves; according to

Seneca one can work towards the Stoic virtue of consistency of desire and action by means of repeated self-directed commands. Seneca's tragedies treat this idea of self-apostrophe as Stoic therapy from the opposite perspective. The tragic characters take the model provided in Seneca's philosophy and command themselves to commit crimes. The plays do not, however, negate Seneca's philosophy, but rather offer a fuller picture of Seneca's theory of human psychology and action. Lucan's *Civil War* and Petronius' *Satyricon* both provide further development and commentary on Seneca's ideas. Lucan, who is known for his "overuse" of apostrophe, employs this figure in two related ways. His characters use self-apostrophe and command to create and shape their own self-image. Through his repeated apostrophic outbursts and reactions to the text, Lucan also creates the narrator of the epic into a uniquely individualized figure. Petronius parodies Seneca's theories, using self-apostrophe as a means to control the body instead of the soul. His fragmentary text ends with the "hero" Encolpius offering his own reinterpretation and expansion of Senecan philosophy.

Up

Wudel, Barbara Diane, **Seductions of Self-control: Narrative Transformation in Hermas, Thecla, and Aseneth**. Dissertation, The University of North Carolina at Chapel Hill, 2005.

The problem of the passions, called the principal concern of Greco-Roman moral philosophy, is also a chief preoccupation of ancient Jewish and Christian homiletic and paraenetic texts. Whereas such texts often treat desire and self-restraint, passion and renunciation, as opposed categories, other ancient novelistic texts complicate their relations. Three such stories—The Shepherd of Hermas, The Acts of Paul and Thecla, and Joseph and Aseneth—invite close narrative analysis of how their protagonists are divinely transformed through the complex interplay of ascetic restraint and erotic desire. In The Shepherd of Hermas, a male Christian householder, Hermas, narrates his own long, diffuse, and erratic movement through receiving revelation, engaging in self-scrutiny, and being urged toward enhanced manliness. Hermas is called the Self-Restrained, yet his transformation is initiated by an erotically-charged encounter with his former mistress emerging from her bath in the Tiber, and culminates in a night-long dalliance with beautiful personifications of virtue. The Acts of Paul and Thecla is a fast-paced tale paying minimal attention to the interiority of the protagonist, yet depicting both desire for restraint and the restraints of desire. Thecla is transformed from being a cloistered, pagan virgin poised to marry the leading man of her city to being an ascetic, itinerant Christian missionary and teacher. Her social and religious change is driven both by apparent infatuation with the apostle Paul and by her need actively to resist male sexual aggression. The third story, Joseph and Aseneth, tells in often extravagant figurative language how the beautiful but arrogant virgin, Aseneth, living in cloistered hatred of men and extreme devotion to countless Egyptian gods, came to be the God-venerating, virtuous, radiant wife of the Hebrew patriarch Joseph. Her impassioned desire for Joseph is inextricably interwoven with her turn toward the most high God. In each of the tales, the protagonist's transformation is depicted in part through categories of gender—in particular, virginity and masculinity. Close narrative analysis shows that these three ancient stories offer intriguing, distinctive developments of the thematic of desire, restraint, and transformation.

Notes

[1] The summaries of the dissertations are from the data supplied by *Pro Quest*.

[2] M. P. Pattoni, "I Pastoralia di Longo e la contaminazione dei generi. Alcune proposte interpretative," *MD* 53 (2004) 83–124; "Innamorarsi nella Lesbo di Longo: topoi romanzeschi, reminiscenze epiche e saffiche memorie," *Eikasmos* 15 (2004) 273–303; "Dafni davanti alla porta chiusa (Longus II, 9): variazioni in tema di paraklausithyron," *Lexis* 22 (2004) 341–368.

[3] Pattoni has written on Longus' text: "Annotazioni testuali ai Pastoralia di

Longo," *Aevum(ant)* N. S. 2 (2002) 278–290; "In margine al testo di Longo," *Prometheus* 31 (2005) 75–89.

[4] At 2.8.3 (p. 315) the translation introduces a negative which is not in the text ("se questo *non* è amore, e io *non* sono amato..."); at 2.23.1 (p. 337: "le tre Ninfe") no numeral appears in the text. At p. 437 n. 13 stylistic store is set by the order of three words which does not correspond to the order found in the text; this is probably due to an oversight.

[5] At 2.9.1 (p. 317) the thing Daphnis and Chloe "had never done yet" is probably kissing at the very moment of meeting, rather than embracing each other; at 2.17.3 (p. 329) the youths from Methymna are chased from the bounds of the farm, rather than from the mountains; at 3.34.2 (p. 431) "ancora appesa al suo ramo" is hardly a correct translation. The last sentence of 4.29.3 (p. 483) is not translated.

Up