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- Harrison, S. J., “The Sophist at Play in Court: Apuleius’ *Apology* and his Literary Career,” 3–16.
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“Even great sex can end in post-coital blues. Plus, is it OK to delete sex from your to-do list?” “The Roman poet Petronius, in the first century A.D., wrote ‘Doing, a filthy pleasure is, and short;/And done, we straight away repent us of the sport.’ Hence the Latin proverb, ‘Omne animal post coitum triste.’ All animals are sad after sex. My favorite treatment of the idea comes from the Irish poet W.B. Yeats in ‘The Chambermaid’s Second Song’: ‘From pleasure of the bed,/Dull as a worm,/His rod and its butting head/Limp as a worm,/His spirit that

has fled/Blind as a worm.” <http://www.msnbc.msn.com/id/22875051/> accessed 21 November 2008

Petronius (a Chevron oil platform) is part of the world energy crisis! “The platform, co-owned by Chevron and Marathon, came on line in 2000. It cost more than \$500 million to build, nearly what the United States shells out every 24 hours to buy imported crude. A masterpiece of high technology, it pumps the energy equivalent of 60,000 barrels of oil and natural gas a day—a gusher that matches Pakistan’s national output and is only slightly behind Italy’s.

“Petronius is gigantic, almost beyond imagining. If the steel-legged platform were the 110-floor Sears Tower, the ocean’s bed would muddy the lobby, and the sea’s surface would lap at the antennas.... Under the mistaken impression that they were crowning this technical wonder with a grand name, Chevron executives christened the rig after an infamous debauchee of Roman Emperor Nero’s court. Regardless, Petronius is impressive. It is a fitting monument to America’s empire of oil.” <http://www.baltimoresun.com/travel/chi-oil-email,0,3020197.story?page=4> accessed 28 December 2008
However, “Using available technology... Petronius’ bounty likely will shrivel in 12 to 15 years.” (cf. entry above) <http://www.newsday.com/news/nationworld/nation/chi-oil-email,0,5199586.story?page=5> accessed 28 December 2008

Correction

S. Nakatani’s dissertation’s Achilles Tatius and Beyond: Studies in the History of the Reception of Leucippe and Clitophon in Modern Europe (cf. *PSN* 37) was not submitted to Cardiff, but to the University of Wales Swansea.

Notices

American Academy of Religion, Chicago, IL, 10/31/2008 to 11/3/2008

- Cunningham, E., “The Gospel of Fiction.”

American Philological Association, Chicago, IL, 1/3/2008 to 1/6/2008

Panel: Classical Tradition I

- Watanabe, A., “An Educational and Improving Novel: *The Golden Ass* in Meiji Japan.”
- Panel: Cults And Queer Identities In Classical Antiquity
- McCoy, M., “The Cult of Priapus and Queer Identities in Petronius’ *Satyricon*.”

Panel: Neo-Latin Studies: Current Research

- Gaisser, J., “Lucius the Priest in Filippo Beroaldo’s Commentary on the *Golden Ass*.”

Panel: Other Greek Literature

- Alvares, A., “The Greek Romances as Dramas of Desire: A Lacanian Experiment.”
- Hunt, J., “Allusion and Foreshadowing in Xenophon of Ephesus’ *Ephesiaca*.”
- Liapis, V., “From Tragedy to Novel: Longus as a Reader of *Rhesus*.”

American Philological Association, Philadelphia, PA, 1/8/2009 to 1/11/2009

Panel: Later Greek Prose

- Mason, H., “‘Only the City is Real’: Longus’ Mytilene.”

Panel: Rethinking Homosexual Behavior in Antiquity

- Gardner, H., “A Kiss Is Just a Kiss? Fortunata and Scintilla at Dinner.”

Classical Association of the Middle West and South, Tucson, AZ, 4/16/2008 to 4/19/2008

Panel: Petronius and Apuleius

- Curry, S. A., "From the Bellies of Beasts: Performance and the Co-Production of Identity in Apuleius' *Metamorphoses*."
- Del Chrol, E., "*Metamorphoses*: A Master's View of a Slave Narrative."
- Kershner, S. M., "A Message for the Critics in Petronius' 'Bellum Civile' (*Sat.* 118–124)."
- Koenig, C., "Sight as a Metaphor for Corruption and Redemption in Apuleius' *Metamorphoses*."
- Lippman, M., "False Fortuna: Religious Imagery and the Painting-Gallery Episode in the *Satyricon*."
- McIntosh, G., "6. Articulating the Ineffable, Structuring the Abstract: Apuleius and Cupid's *domus regia*."

Panel: Petronius' *Satyrica*: Readings, Rationales, Reception

- McCoy, M. B., "Bakhtin and Petronius' *Satyrica*."
- Seo, J. M., "Ecphrasis, Spectacle and Vision: Poetic Reception of the *Satyrica* in Martial and Statius."
- Sklenář, R. J., "Anti-Petronian Elements in *The Great Gatsby*."
- West, J. L. W. III, "Narrators Ancient and Modern: Petronius' *Satyrica* and Fitzgerald's *The Great Gatsby*."

Panel: Greek Novel

- Buxton, R., F., "Reading *Callirhoe* through Homer: Chariton's Deployment of Homeric Quotation."
- Nimis, S. A., "Perspective and Perception: The Limits of Narratology in the Ancient Novel."
- Peterson, A. I., "A Walk in the Clouds: Lucian's *Nigrinus* and its Relationship to Plato's *Phaedrus*."
- Storey, I. C., "Hermes in Lucian's Comic Fiction."

Panel: Greek Religion

- Gentile, K. M., "Did Lucian Fall into Milk?: The Influence of the Mysteries of Dionysus on Lucian's *Verae Historiae*."

Classical Association of the Middle West and South, Southern Section, Asheville, NC, 11/13/2008 to 11/15/2008

Panel: Petronius' *Satyrica*: Analysis and Analogy

- Armstrong, R. H., "Eating Eumolpus: *Fellini Satyricon* and the Dynamics of Tradition."
- Byrne, S. N., "Fortunata and Terentia: A Model for Trimalchio's Wife."
- Goldman, R. B., "A Veritable Feast of Color in Petronius' *Satyrica*."
- Makowski, J. F., "Petronius's Giton: Gender and Genre."
- McCoy, M. B., "Reading Plato in *Gatsby*: *The Great Gatsby*, Trimalchio, and Platonic Origins."

Fragmented Narrative: the Narratology of the Letter and Epistolary Literature in Ancient Greek," An International KYKNOS Conference at the University of Wales, Lampeter, 9/21/2008 to 9/24/2008

- Bär, S., "Odysseus' Letter to Kalypso in Lucian's *True Stories*."
- Bowie, A., "Letters in Herodotus' narrative."
- Bowie, E., "Ceci, ce n'est pas une epitre: early poetic (non?)-letters."
- Gera, D., "Letters in Xenophon's narrative."
- Gordon, P., "Stop writing to me: Epicurean women and their correspondence."
- Hanink, J., "Biographical narrative in the letters of [Euripides]."
- Herrmann, F., "Literary form and function in Platonic letters."
- Hodgkinson, O., "Greek fictional letters in the Second Sophistic."
- Hörschele, R., "Amatory letters."
- Kasprzyk, D., "Forms and functions of embedded letters in the *Lives* of Philostratus."
- König, J., "Symptotic letters: Alciphron, Athenaeus, Lucian."
- McLarty, J., "'We wish to inform you that we are being killed with our families': the emotional appeal of Christian martyrdom letters."
- Morgan, J., "The epistolary ghost story in Phlegon of Tralles."
- Morrison, A., "Narrative in the Platonic and pseudo-Platonic epistles."
- Mossman, H., "Narratology, travel and letters—Arrian's *Periplous*."
- Ní Mheallaigh, K., "Fiction on the edge: the letter as paratextual device in Dictys, Dares, Antonius Diogenes."
- Olson, R., "Josephus' use of letters in the *Jewish Histories*."
- Repath, I., "Letters in the Greek novel."
- Rosenmeyer, P., "Epistolary Appearances: Text and/or Objects."
- Rütten, T., "The epistolary novel about Hippocrates and Democritus."
- Slater, N., "Lucian's Saturnalian epistolarity."
- Whitmarsh, T., "Letters and figures: PSI XII.1285."

"Images of the Gods—Images for the Gods," University of Erfurt, Germany, 7/6/2007 to 7/7/2007

- Waldner, K., "Die Erfindung des Hirten-Eros auf Lesbos: Zur Darstellung des Göttlichen in Longos' *Daphnis und Chloë*."

**ICAN IV: INTERNATIONAL CONFERENCE
ON THE ANCIENT NOVEL: Crossroads
in the Ancient Novel: Spaces, Frontiers,
Intersections, Lisbon, 7/21/2008 to 7/26/2008**

Panels, Round-Tables, and Plenary Sessions:

- A glance at the Roman novel: inter[intra]text and new hermeneutical models.
- Achilles Tatius. Love and wisdom.
- Alexander: beyond human limits. Myth and heroism.
- Ancient novel and early Christian narrative: intersections.
- Ancient novel and modern fiction: theory and practice.
- Ancient Novel and Modern Italian Literature.
- *Apocryphal Acts*.
- Apuleius: religion and mystery cults.
- *Ars narrandi* and the limits of narratology.
- *Babyloniaka* in context.
- Beyond the known: mankind in God's designs.
- Can this be a novel?
- Crossed genres.
- Cultural intersections in the ancient novel.
- Cupid and Psyche. The tale and its reflections in art and literature.
- Dating Longus. Spring, love, and recognition.
- Dating the *Satyricon*. Gender and parody.
- Dialogues between history and literature. Petronius and Apuleius.
- Echoes of Apuleius' *Metamorphoses* in art and literature.
- Epic, historiography and the ancient novel.
- Exploring the frontiers: the novel as a mapping of the world.
- Fashioning the feminine.
- Forbidden spaces: dreams and the unconscious in the ancient novel.
- From mythos to logos: symbol and allusion in the ancient novel.
- Gender and the ways of organizing space.
- Gnostic variations in Apuleius. Papyrology and the ancient novel.
- Gymnastics of the mind: education and virtues in pagan and Judaeo-Christian narratives.
- Hagiography. Readings of *Passio Perpetuae*.
- Heliodorus. Religion and the representation of knowledge.
- History and ancient novel. Intersections.
- Imagining empire and imagining self.
- Interpreting the *Acts of Paul and Thecla*.
- Literary memory and new voices in Apuleius: an intertextual approach.
- Literary memory and new voices in Petronius: an intertextual approach.
- Literary memory and new voices in the ancient novel: Latin poetry and the novel.
- Literary memory and new voices in the ancient novel: tragedy and rhetoric.
- Literature as resistance.
- Looking at the boundaries of the discourse of the novel.
- Love and desire in the ancient novel.
- Love and eroticism in the ancient Greek novel.
- Lucian. Myth, true fiction and phantasy in *Verae Historiae*.
- Metaliterary tradition and the ancient novel.
- Modern critical theory and the ancient novel: discourse and image.
- Myth and the ancient novel. (Round-table participants: A. Bierl, J. Bremmer, E. P. Cueva, M. P. Futre Pinheiro, F. Graf, T. Whitmarsh, M. Zimmerman.)
- Philosophical fiction.
- Picaresque, Menippean patterns, anatomy: the novel as open form.
- Platonism in the ancient novel.
- Readings on *Joseph and Aseneth*.
- Reception of the ancient novel. Readers and writers.
- Remapping Hellenistic fiction.
- Reverberations of the ancient novel in Occidental Culture.
- Revisiting the *Vita Aesopi*.
- Rewriting the historiographical and epic tradition.
- Rhetoric and ekphrastic creation.
- Rhetoric and literary *paideia*.
- Rhetoric and orality.
- Sexual identity and gendered ambiguities in the ancient novel.
- Sexuality and the ancient novel. (Round-table participants: R. Brethes, S. Goldhill, J. Hallet, D. Lateiner, A. McCullough, M. Skinner, F. Zeitlin.)
- Spatial intersections in the ancient novel.
- The ancient novel and the hybridism of genres. Xenophon Ephesius: a neglected testimonium.
- The ancient novel as a geographical and social mapping of the world.
- The ancient novel. Virtues, vices and emotions.
- The ancient novel: crossing space and time.
- The ancient novel: *monumentum aere perennius*.
- The ancient novel: philosophical and ideological perspectives.
- The Byzantine novel: poetic and rhetorical elements.
- The Byzantine novel: reshaping ancient patterns.
- The history of scholarship on the ancient novel. Landmarks and turning points.
- The plotting of Apuleius' *Golden Ass*: war and love.
- The poetics of the ancient novel.
- The reception of Petronius' *Satyricon*: perennial patterns.
- The reception of the ancient novel in Iberian-American culture.
- The reception of the ancient novel in the visual tradition.

- The reception of the ancient novel on stage.
 - The theatre of romance.
 - The true story of the novel. Conference Closing (participants: S. Nimis; S. Saylor, "Everything old is new again.")
 - Utopia and paradoxography. Intersections.
 - Wisdom and Rabbinic narrative.
- Papers (Plenary and Parallel Sessions):
- Aerts, W., "The *Alexander Romance* as seen by the author of the Byzantine Alexander poem (and demonstrated from the Ismenias episode – Chapt. I, 46A Kroll)."
 - Alvares, J., "Considering desire in the Greek romances employing Lacanian theory: some explorations."
 - Alves, S., "On literature and painting: who painted Aseneth? Did Rembrandt read *Joseph and Aseneth*?"
 - Anderson, G., "Romancing royalty: Kingship fiction in classical antiquity."
 - Andujar, R. M., "Charicleia the martyr: Heliodorus and early Christian narrative."
 - Armstrong, R., "Eating Eumolpus: Fellini *Satyricon* and the dynamics of tradition."
 - Atkin, J., "*Puella virgo*: rites of passage in Apuleius' *Metamorphoses*."
 - Baker, A., "*Theama kainon*: reading natural history in Achilles Tatius' *Leucippe and Clitophon*."
 - Bakhouché, B., "The Martianus *Capella's De Nuptiis Philologiae et Mercurii* or the subversion of Latin novel."
 - Barden Dowling, M., "The cult of Isis and the suffering heroine in Heliodorus."
 - Bartonkova, D., "Prosimetrum, the mixed style, in the ancient novel."
 - Baumann, M., "Text transformed by image: intermediality in Longus' *Daphnis and Chloe*."
 - Bay, S. M., "The Petronian Question revisited."
 - Bearden, E. B., "Weaving a new interpretation of romance endings: female narration and ekphrastic intersections in Achilles Tatius and Alonso Núñez de Reinoso."
 - Beaton, B., "Fielding's *Tom Jones* as a rewriting of the ancient novel: the second 'best-kept secret' in English literature?"
 - Beck, R., "The adventures of six men in a boat: the astral determinants of a maritime narrative in the *Anthologies* of Vettius Valens."
 - Bertini, F., "*The Golden Ass* and its *Nachleben* in the Middle Ages and in the Renaissance."
 - Beta, S., "Le dieu Pan fait pan pan de son pied de chèvre. *Daphnis and Chloe* on the stage at the end of the nineteenth century."
 - Bianchet, S. M., "Petronius' allusive art: transfigured memories of sublime literature."
 - Bianchi, N., "A neglected testimonium of Xenophon Ephesius: Gregory Pardos."
 - Bierl, A., "From mystery to initiation: a mytho-ritual poetics of love and sex in the ancient novel (with a glance on Apuleius' *Golden Ass*)."
 - Billault, A., "Recognition in the ancient Greek novels."
 - Birchall, J., "The mendacity of Calasiris and the spiritual strategy of Heliodorus' *Aethiopica*."
 - Bittrich, U. D., "The caring gods: *Daphnis and Chloe* as an example of *pronoia* literature."
 - Blood, H. C., "Narrating voyages to heaven and hell: Menippean satire and the Roman novel."
 - Bodel, J., "Kangaroo courts: displaced justice in the Roman novel."
 - Bowie, E., "Style abides? The contribution of Longus' *lexicon* to assessing his stylistic aspirations and determining his date."
 - Braginskaya, N., "If *Joseph and Aseneth* is the first known novel written in Greek, we must reconsider our vision of the classical literary history."
 - Branham, B., "Historicizing Polyphony."
 - Bremmer, J. N., "Pseudo-Clementines: texts, dates, places, authors and magic."
 - Brethes, R., "How to be a man: towards a sexual definition of Clitophon in Achilles Tatius' novel *Leucippe and Clitophon*."
 - Byrne, S., "Fortunata and Terentia: a model for Trimalchio's wife."
 - Cantelmo, M., "Ancient Greek Novel Crossing Modern Italian Literature: New Life for Traditional Plot in Nineteenth Century."
 - Capra, A., "Xenophon's *round trip*."
 - Carrajana, P., "Echoes of the 'Alexander Romance' in Portuguese Culture: Medieval and 18th-Century Readings."
 - Carreira, P., "Medea and Hecate: the night at Apollonius Rhodius."
 - Carriero, E., "Comparing the ancient and the modern novel to talk about the future: two neoclassical novels by Alessandro Verri and the recovery of the Greek novel."
 - Carruesco, J., "Garden painting, Pliny's *Villae* and the ancient novel: the functions of the garden as a rhetorical and symbolic resource."
 - Carter, M., "Fear and loathing on the gulf of Naples."
 - Carvalho, A., "Development of the narrative genre through an analysis of Lucan's *Pharsalia*."
 - Carver, R. H. F., "Bologna as Hypata: annotation and transformation in the circle of Filippo Beroaldo."
 - Casanova, A., "Tombs and stables, roofs and brothels, dens and raids in Lollianos' fragments."
 - Castro Soares, N., "Rhetorics and Ekphrasis in António Ferreira's *Castro*."
 - Clavo Sebastián, M. T., "Chemmis' village in the *Aithiopika*: Heliodorus' rewriting of historiographical tradition."

- Clay, D., “Lucian’s philosophical island.”
- Connors, C., “Babylonian stories in the ancient novel.”
- Cordeiro, A., “Jorge Ferreira de Vasconcelos’ classic comedies – Eufrosina, Ulissipo and Aulegrafia – Theatre or romances?”
- Cousland, J. R. C., “What do you do with a drunken elephant? Massacre motifs in 3 *Maccabees*.”
- Cueva, E. P., “Why doesn’t Habrocomes run away from Aegialeus and his mummified wife?: horror and the ancient novel.”
- Cummings, M., “The interaction of emotions in the Greek novel.”
- Da Silva Duarte, A., “The meaning of recognition scenes in *Daphnis and Chloe*.”
- De Temmerman, K., “Words of a wise man. *Gnomai* in Achilles Tatius.”
- Di Marco, F., “A Christian novel or a Gospel according to Thecla? The exegetical background of the *Acta Pauli and Theclae*.”
- Donovan, L., “*Multiscius vs. Prudens*: the limits of conventional learning in Apuleius’ *Metamorphoses*.”
- Doufekar-Aerts, F., “Susanna and her sisters. The virtuous lady motif in sacred tradition and its representation in art, secular writing and popular narrative.”
- Doulamis, K., “Amatory persuasion and allusion in Xenophon of Ephesus.”
- Dümmler, N. N., “Constructing self: Leucippe’s personae in Achilles Tatius’ *Leucippe and Clitophon*.”
- Ehlen, O., “Reading the *Protevangelium Jacobi* as ancient novel.”
- Elmer, D. F., “Pantomime and the novel.”
- Endres, N., “Petronius in West Egg: the *Satyricon* and *The Great Gatsby*.”
- Englert, W., “Only halfway to happiness: a platonic reading of Apuleius’ *Golden Ass*.”
- Eyl, J., “Why Thecla doesn’t see Paul: visual perception, Eros, and conversion in the Acts of Paul and Thecla.”
- Fernández Corte, J. C., “*Larvale simulacrum* in Apuleius’ *Metamorphoses*.”
- Fernández-Delgado, J., “Sentimental education and rhetoric in *Daphnis and Chloe*.”
- Fernández-Garrido, R., “Rhetorical theory in the judicial speeches of the Greek novel.”
- Fernández-Zambudio, J., “Going beyond the human limits: Alexander the Great and Sor Juana Inés de la Cruz.”
- Ferreira, P., “The influence of elegy on Petronius’ *Satyricon*.”
- Finkelppearl, E., “Refiguring the human / animal divide in Apuleius and Heliodorus.”
- Fletcher, R., “*Ex alienis vocibus*: divination, platonic demonology and exegetical ventriloquism in Apuleius’ *Metamorphoses*.”
- Floyd, E., “Traditional poetic elements in Byzantine poetic novels, especially Niketas Eugenianos, *Drosilla and Charikles*.”
- Frangoulidis, S., “War in magic and in love-making: Lucius and Photis in Apuleius’ *Metamorphoses*.”
- Franzén, C., “An allegory of female resistance: a study on Christine de Pizan’s *The City of Ladies*.”
- Fucecchi, M., “Trials and narrative functions in the ancient novel.”
- Funke, M., “*Sherotika*: the construction of female sexuality in Longus and Alciphron.”
- Fusillo, M., “Petronius and the contemporary novel: between new picaresque and queer aesthetics.”
- García Gual, C., “The influence of the ancient novel upon Spanish Golden Age literature.”
- Garstad, B., “*Faunus-who-is-also-Hermes* as an inversion of Joseph: religious and historical fiction in the fourth century.”
- Gedra Ruiz Alvarez, A., Lopondo, L., “The love discourse in *The Song of Songs*, by Salomon.”
- Giraudet, V., “Virginité at stake: Greek novels, *Apocryphal Acts of the Apostles* and the *Dionysiaca* of Nonnus Panopolitanus.”
- Glaser, T., “Telling what’s beyond the known. The epistolary novel and the after-life of the Apostle Paul in the Pastoral Epistles.”
- Goldhill, S., “Spreading the word: anecdote, and the social place of the discourse of the novel.”
- González Julià, L., Bofill Torres, L., “Shepherds and readers: *Pepaideumenoí* learning of love (Longus II 8 and Praef. 3).”
- González, G., “Demaenete, Thisbe and Chariclea, or the intriguing women in book I of Heliodorus’ *Aethiopica*.”
- González, R., “Progymnastic features in Heliodorus’ characterization.”
- Grammatiki, K., “Dreams and oracles in frontiers of the novel.”
- Graverini, L., “Crying for Patroclus. Achilles Tatius and Homer’s *Iliad*.”
- Greene, E. M., “Apuleius and Juvenal: the use of satire in the *Metamorphoses*.”
- Greene, R. J., “(Un)happily ever after: literary and religious tensions in the endings of the *Apocryphal Acts of Paul and Thecla*.”
- Griffith, R. D., “Shamans and charlatans: magic, mixups, literary memory in Apuleius’ *Golden Ass Book Three*.”
- Guez, J., “Praise, slander and truth in the *Life of Apollonius*.”
- Hadjittofi, F., “Erotic Fiction and Christian Sexual Ethics in Nonnus’ Episode of Morrheus and Chalcomede.”
- Haeussler, A. A., “Crossing the borders: spatial and semantic structures in Apuleius’ *Metamorphoses* 1.1–20.”

- Haller, B., “Homeric parody, the isle of the blessed, and the nature of Paideia in Lucian’s *Verae Historiae*.”
- Hallett, J. P., “Anxiety and influence: Ovid *Amores* 3.7 and Encolpius’ impotence at *Satyricon* 128 ff.”
- Hansen, D. U., “Recruiting saints and passing the baton: how to conquer a genre.”
- Harder, R. E., “The function of education in Byzantine novels of the Comnenian Period.”
- Harrison, S., “Apuleius on the radio: Louis Macneice’s BBC dramatisations.”
- Hernández Lobato, J., “Perpetua’s Passion in play: early christian narrative between telling and performance.”
- Herren, M. C., “One more Latin novel? The *Cosmography of Aethicus Ister* (ca. 700 C.E.).”
- Hilton, J., “The representation of knowledge and social displacement in the *Aithiopika* of Heliodoros.”
- Hindermann, J., “The elegiac Ass: the concept of *servitium amoris* in Apuleius’ *Metamorphoses*.”
- Hirschberger, M., “Marriages spoiled: the deconstruction of novel discourse in early Christian novel narratives.”
- Hodkinson, O., “Greek fictional letters and Greek fictional narrative: on the frontiers or at the heart?”
- Hofmann, H., “The *Expositi* of Lorenzo Gambaradi Brescia: a 16th century adaptation of Longus’ *Daphnis and Chloe* in Latin hexameters.”
- Hutton, W., “Eros and topography: novelistic elements in Pausanias’ *Description of Greece*.”
- Ipiranga, P. J., “Intercrossed genres: biography and novel.”
- Irimia, M., “Our Demotic Augustinianism, a pattern launched by the 18th-century novel.”
- Isetta, S., “The men of God’s adventures. Narrative elements in the monastic rules.”
- Jacobs, J., “The *Punica* as a novel.”
- Jaeger, M., “Eros the cheesemaker: a food-studies approach to *Daphnis and Chloe*.”
- Jedrkiewicz, S., “Targeting the intellectuals: Dio of Prusa and the *Vita Aesopi*.”
- Jensson, G., “Performative stage directions in the *Satyricon*’s inquires.”
- Jensson, G., “Sailing from Massalia, or mapping out the significance of Encolpius’ travels in the *Satyricon*.”
- Jones, M., “Performing *Paideia*: public and private masculinity in the Greek novel.”
- Jouanno, C., “Aesop in a 17th century French novel (Mademoiselle de Scudery’s *Artamene ou Le Grand Cyrus*): the metamorphosis of a picaresque hero.”
- Kasprzyk, D., “The permeable worlds of Iamblichus’ *Babyloniaka*.”
- Kasyan, M., “The apocalyptic scene in the apochryphal story *Joseph and Aseneth* and Artemis of Ephesus.”
- Kanaan, V. L., “Forbidden spaces: the search for the unconscious in the ancient novel.”
- Keulen, W., “Devious modesty: satirical self-fashioning in Antonine ego-narrative.”
- Kim, L., “The trouble with Kalasiris: authority, duplicity and self-presentation in Heliodorus and Galen.”
- King, D., “‘Taking it like a man’: the body, identity, and Leucippe’s resistance in Achilles Tatius’ *Leucippe and Cleitophon*.”
- Kirichenko, A. L., “*Variae Fabulae*: multiple plotting in Apuleius’ *Golden Ass*.”
- Kitzler, P., “*Viri mirantur facilius, quam imitantur: Passio Perpetuae* in the literature of ancient Church.”
- Knöbl, R., “Athens, Macedonia, Chios and Rome: the function of imaginary spaces in the Pseudo-Euripidean novel in letters.”
- König, J., “Rethinking landscape in ancient fiction: mountains in Apuleius and Jerome.”
- Konstan, D., “Pity vs. forgiveness in pagan and Judaeo-Christian narratives.”
- Kuch, H., “The genre understanding of the utopian novel.”
- Kugelmeier, C., “Elements of the ancient novel in Tacitus.”
- Kytzler, B., “The utopian confusion and how to leave it behind.”
- Lalanne, S., “Sociology of the elites in the Greek novels: do social and cultural practices match political identities?”
- Landolfi, L., “*Mimica mors* (Petr. *Sat.* 94: tales of failed suicides, between *hypsos* and *bathos*.”
- Laplace, M., “For the dating of the novel of Chariton: the figure of Demetrius the Cynic.”
- Lateiner, D., “Gendered places in later antique novels (*Aithiopika*, *Historia Apollonii*).”
- Lefteratou, A., “The myth of Iphigeneia in books IX and X of Heliodorus’ *Aethiopica*.”
- Lencioni, R., “Places, landscapes and gardens: from the ancient novel to the Italian *novella* from the fourteenth to the sixteenth centuries.”
- Lenz, J. R., “Korais’ presentation of Heliodorus in 1804: making the novel Greek and Greeks Hellenic.”
- Létoublon, F., Boulic, N., “Greek novels and Greek Anthology: between poems and fiction.”
- Lewton Yates, J., “Apuleius’ novel tragedy.”
- Liapis, V., “From Dolon to Dorcon: echoes of *Rhesus* in Longus’ novel.”
- Libby, B. B., “Moons, (Smoke) and Mirrors in Apuleius’ Portrayal of Isis.”
- Lippman, M., “False Fortuna: religious imagery and the painting-gallery episode in the *Satyricon*.”
- Littlewood, A. R., “The gardens of *Kallimachos and Chrysorrhoe*.”

- Liviabella-Furiani, P., "From crossroads to court: itineraries of an imperilled identity in Heliodorus' novel."
- Loscalzo, D., "The stories of passion and love between two young people: the passage from Artemis to Aphrodite."
- Lucchesi, M., "Intersections between biography and novel. Plutarch's *Life of Theseus* and Chariton's *Chaereas and Callirhoe*."
- MacQueen, B. D., "Erotic neoteny in Longus' *Daphnis and Chloe*."
- Makowski, J., "Petronius' Giton: gender and genre."
- Marchesi, I., "*Carpe diem, carpe*: Horace, Petronius, and the satirical rhetoric of the novel."
- Margarino, S., "The ancient novel in the Bible by Jerome."
- Marincic, M., "Ecphrastic creation and rhetorics of silence in Achilles Tatius' *Leucippe and Clitophon*."
- Martelli, M. F. A., "Clues from the papyri: structure and style of the Chariton's novel."
- Martins Madeira, W., "The Menippean satire in the crepuscular novels of Machado de Assis."
- Mason, H., "Charikleia at the Mauritshuis. Heliodorus, history paintings, Huygens and the House of Orange."
- Mattiacci, S., "Apuleius, Phaedrus, Martial and the intersection of genres."
- May, R., "Medicine, the novel and bonding with the educated reader."
- McCoy, M. B., "Petronius' other Rome: the cities of the *Satyricon* in the Roman imaginary."
- McCreight, T. D., "Scheming sluts: layers of allusion in the depiction of Psyche's sisters."
- McCullough, A., "Gender transformations in Apuleius' *Metamorphoses*."
- McLarty, J., "A happy ending for Thecla? Plotting the emotions of the *Acts of Paul and Thecla*."
- Meinrath, D., "Religion and resolution in the final books of Apuleius' *Metamorphoses* and Heliodorus' *Aethiopica*."
- Mestre, F., Gómez, P., "The *Heroikos* of Philostratus: a novel of heroes, and more."
- Meyer, M., "Longus reinvented: distinction and continuity in the visual tradition."
- Miguélez Cavero, L., "Descriptions of animals in *Leucippe and Clitophon* and the *Aethiopica*: an analysis."
- Mikhaylova, T., "*Joseph and Aseneth* and the *Book of Judith*: the problem of dating."
- Mikheeva, D., "Aesop and Joseph: an ancient novel in comparative perspective."
- Moliviati, O., "Growing backwards: the *Cena Trimalchionis* and Plato's Aesthetics of mimesis."
- Monella, P., "*Non humana viscera sed centies sestertium comesse* (Petr. Sat. 141,7): Philomela and the cannibal hereditipetae in the Crotonian section of Petronius' *Satyricon*."
- Montiglio, S., "Callirhoe's silenced dilemma (Chariton, 6.7.13): Narrative Strategies and Epic Allusions."
- Moreschini, C., "Literary and religious elements in Rufinus' translation of the *Recognitiones Pseudoclementinae*."
- Moretti, P. F., "The two Ephesian matrons."
- Morgan, J., "Heliodorus' *Aithiopika*: paganism's last stand."
- Mossman, H., "The littoral truth: liminal space in the novel."
- Mota, M., "Interplay between narrative and drama in Heliodorus' *Aithiopika* and Shakespeare's *Tale of Winter*."
- Müller-Reineke, H., "Facts or Fiction? The fruitful relationship between ancient novel and miscellany."
- Murray, J., Doroftei, G., "Isis: the well-storied muse."
- Nagore, J., "*Satyricon*: the episode of Croton as a parody of the Latin love elegy."
- Nakatani, S., "The first Japanese translation of *Daphnis and Chloe*."
- Nappa, C., "Lucilius and declamation: a Petronian intertext in Juvenal's first satire."
- Ndiaye, E., "The 'genius' in Petronius' *Satyricon* and Seneca's *Ad Lucilium Epistulae*: from a religious definition to a psychological and philosophical approach."
- Nelson, M., "Lucius' rose: symbolic or sympathetic cure?"
- Ní Mheallaigh, K., "An Ec[h]o of the comic novel: Lucian and Apuleius in Umberto Eco, *The Name of the Rose*."
- Nimis, S., "Perspective and perception: the limits of narratology in the ancient novel."
- Nobili, C., "'Similar to Artemis or to the golden Aphrodite'. Topoi of nuptial poetry and rhetoric in the Greek novel."
- Novembri, V., "Animals in early Christian narrative: their helpful presence in apocryphal literature."
- Núñez, L., "Liminal games: fluidity of the sphragis of a novelist."
- Oikonomou, M., "Anthia's dream: intersecting realities in Xenophon's *Ephesiaca*."
- Oliveira Costa, L. I., "Epic, historiography and ancient novel: reflections in the light of Walter Benjamin's narrative theory."
- Otón Sobriño, E., "About *laetaberis* in Apuleius, *Met.* 1.6."
- Pace, N., "New evidence for dating the discovery at Traù of the manuscript of Petronian *Cena Trimalchionis*."
- Panayotakis, S., "Desire and the body in *The Story of Apollonius, King of Tyre*."
- Paschalis, M., "Torquato Tasso and Heliodorus: a re-examination of theoretical issues."

- Pattoni, M. P., “Tragedy and paratragedy in Longus’ *Daphnis and Chloe*.”
- Pausch, D., “*Libellum non tam diserte quam fideliter scriptum?* Unreliable narration in *Historia Augusta*.”
- Pavlovskis-Petit, Z., “The riddle game in Apollonius of Tyre.”
- Paz López Martínez, M., “News about lost novels papyri.”
- Penadés Chust, A., “Xenophon and Herodotus as precursors of the historical novel.”
- Penwill, J., “Cupid and Psyche: the last word.”
- Perkins, J., “*Jesus was no sophist*: Education in Christian fiction.”
- Peters, J., “The spring as a civilizing mechanism in *Daphnis and Chloe*.”
- Pizzone, A. M. V., “The tale of a dream: *oneiros* and *mythos* in Greek novel.”
- Plaza, P., “Colour photo of a universe – on colour as a sign in the Latin novel.”
- Popescu, V., “True and false discourse, usefulness and pleasure in Lucian’s *True Histories*.”
- Prieto Dominguez, O., “The reception of the ancient novel in the ninth century.”
- Protopopova, I., “The ‘poetics of reflections’ in Achilles Tatius’ novel.”
- Provençal, V., “The platonic Eros of art in the ancient novel.”
- Ragno, T., “Widows on the operatic stage: the ‘Ephesian Matron’ as a dramatic character in the twentieth-century musical theatre.”
- Rak, M., “Eros and Psyche. From word to images in the European cultures.”
- Ramelli, I., “Apuleius and Christianity: the novelist in front of a new religion.”
- Redondo Moyano, E., “Space and gender in ancient Greek novel.”
- Reger, G., “Apollonios of Tyana and the gymnoi of Ethiopia.”
- Reig, M., “The mimetic concept of *homoiótes* in the structure of the ancient novel.”
- Reisinger, R., “Passion and pain shared equally.”
- Reitz, C., Winkler-Horacek, L., “Love on a wallpaper. Apuleius in the boudoir.”
- Repath, I., “Two programmatic allusions to Homer in Achilles Tatius’ *Leucippe and Cleitophon*.”
- Richardson, T. W., “*Non aequo foedere amantes?* Remarks on gender and romantic parity in the Greek novels.”
- Roberts, D., “Somewhat undeservedly neglected: style in the ancient novel and the ambivalence of the translator.”
- Rojas-Álvarez, L., “Paradoxography and novelty in the erotic novel: some examples in Chariton, Longus and Xenophon.”
- Ruas, V., “*Vt pictura narratio*: ekphrasis in the Byzantine novel of the twelfth century.”
- Ruiz-Montero, C., “Between rhetorics and orality: forms of representation in the ancient Greek novel.”
- Sabnis, S., “Donkey gone to hell: a *katabasis* motif in Apuleius’ *Metamorphoses*.”
- Salomone, S., “The function of fable 4 Chambry in the *Romance of Aesop* 135–139 Perry.”
- Sandy, G., “Apuleius, Beroaldo and the development of the (early) modern commentary.”
- Sano, L., “From the pillars of Herakles to the moon: the narrative of Lucian’s voyage.”
- Santa Bárbara, M. L., “Cupid and Psyche, the tale and its reflections.”
- Santini, C., “Authority of writing and keys to disbelief as the kernel Antonius Diogenes’ novel.”
- Sanz Morales, M., “Copyists’ versions and the readership of the Greek novel.”
- Schmeling, G., “The *Cena Trimalchionis* as a bad / good model for episodic structure of the *Satyrica*.”
- Schwartz, S., “The *krisis* inside: variations on the bedtrick in the Greek novels.”
- Selden, D., “Text networks: remapping Hellenistic fiction.”
- Serageldin, I., “Digital Revolution and its impact on reading and its role in the new Library.”
- Setaioli, A., “Parody of the Greek love romances in Petronius’ *Satyrica*.”
- Silva, M., “The philosophy of love: a study on the philosophical context in Chariton’s novel.”
- Simões, M., “The sixth Greek novel: Musaios’ *Hero and Leander*.”
- Skinner, M. B., “Fortunata and the virtues of freedwomen.”
- Slater, N., “‘His career as Trimalchio’: Petronian character and narrative in Fitzgerald’s great American novel.”
- Smith, S. D., “Platonic perversions: horror and the irrational in the Greek novel.”
- Smith, W. S., “Authors’ intrusions into narrative through dreams, visions, and resurrection appearances.”
- Sogno, C., “*Curiositas* or the question of the influence of Apuleius’ *Metamorphoses* on Augustine’s *Confessions*.”
- Solinas, G., “From the legend of Cupid and Psyche to the novel of Melusine: myth, novel and twentieth century adaptations.”
- Solomon, J., “Psyche, Callirhoe, and operatic heroines derived from ancient novels.”
- Spittler, J., “Wild Kingdom: animal episodes in the *Apocryphal Acts of the Apostles*.”
- Springer, C., “Martin Luther and the *Vita Aesopi*.”
- Steinberg, M. E., “Strategies of survival and of textual production in Petronius: shipwreck, negotiation and inheritance.”
- Stoneman, R., “Tales of utopia: Alexander, Cynics and Christian ascetics.”

- Suárez de la Torre, E., Pérez Benito, E., "Love, mysteries and literary tradition: new experiences and old frames."
- Subrt, J., "Hagiographic romance: novelistic narrative strategy in Jerome's *Lives of Saint Hermits*."
- Suksi, A., "The mother-daughter romance and the heroic nostos in Heliodorus' *Aithiopika*."
- Svensson, B., "Sigrid Combüchen's *Parsifal* (1998) – Time and memory in a dissolving Europe."
- Tatum, J., "Heliodorus and the tragic Mulatto."
- Tilg, S., "IAIOΘEN ME ΦEPEIΣ: Homer as literary principle in the ancient novel."
- Tommasi, C. O., "Gnostic variations on the tale of Cupid and Psyche."
- Toneto, D.J.M., "Sea voyages, *Galaxias*: epic and ancient narrative in Haroldo de Campos' poetry."
- Ureña Bracero, J., "The imprint of the formation through progymnasmata and of knowledge of criticism and literary theory as exposed in scholia in Achilles Tatius and Eustathius Macrembolites."
- Vieira, M. A., "Cervantes and Machado de Assis on the crossroad of Luciano de Samosate."
- Viggiani, M. C., "The garden of the saints: vegetable similes and metaphors in the prologues of late antiquity hagiographic production."
- Von Albrecht, M., "Ovid and the novel."
- Von Moellendorff, P., "Stoics in the ocean. The romance of Iambulos as philosophical fiction."
- Walker, A., "Off the page and beyond antiquity: ancient romance in medieval Byzantine silver."
- Watanabe, A., "From moral reform to democracy: the ancient novel in modern Japan."
- Wesolowska, E., "Circe in Petronius."
- Whitmarsh, T., "The romance between Greece and the East."
- Winkle, J. T., "Epona Salvator?: Isis and the horse Goddess in Apuleius' *Metamorphoses*."
- Zanetto, G., "Eros in *Kymasin*: The reversal of a *topos* in Achilles Tatius."
- Zeitlin, F. I., "Gendered ambiguities, hybrid formations, and the imaginary of the body in Achilles Tatius."

**"Lies And Metafiction In Ancient Narrative,"
A conference at Gregynog Hall, mid-Wales,
7/14/2007 to 7/16/2007**

- Bowie, E., "Theocritus I: a hard road to fiction?"
- Dowden, K., "History, myth, and the bogus: 100BC – AD100."
- Herrmann, F., "Some truths about the 'noble lie' in Plato's *Republic*."
- Hodkinson, O., "*Les lettres dangereuses*: lying letters and epistolary narrative as metafiction."
- King, D., "Odysseus, suffering, and the body in Aristeides' *Hieroi logoi*."
- Laird, A., "Fiction, philosophy, and logical closure."

- Mossman, H., "Tales and sails: sea travel and fiction in Lucian."
- Ní Mheallaigh, K., "False things like true: Homer on fiction."
- Ogden, D., "Lucian's Hyperborean mage."
- Panayotakis, C., "Deceiving the audience in Roman comedy."
- Plantinga, M., "Truth and deception in Apollonius Rhodius' *Argonautica*."
- Repath, I., "Myth, fiction, and narrative in Achilles Tatius."
- Tilg, S., "Chariton's *Fama*."
- Whitmarsh, T., "Belief in fiction: religious and narrative conviction in the Greek novel."
- Wiseman, P., "Myth, history, and fiction: the return of Romulus."

**"Scholarship And / As Reception," University of
London, Institute of Classical Studies, Senate
House, 11/5/2008 to 11/6/2008**

- Haig Gaisser, J., "Boccaccio and Apuleius' *Golden Ass*: three ways to read an ancient novel."

**Society of Biblical Literature, San Diego, CA,
11/17/2007 to 11/20/2007**

Ancient Fiction and Early Christian and Jewish Narrative
Theme: Spectacle, Drama and Performance

- Brant, J. A., "Written to Amaze and Astound: Watching the Johannine Trial as Greco-Roman Spectacle and Theater."
- Carhart, R., "The Gospel of John and Euripides' *Bacchae*: An Intertextual Study."
- Kim, H., Fou, K., "Christian Biblical Interpretation of Samson's Saga in Light of Greek Tragedy."
- Miller, S., "Women, Ritual, and Belief in the Fourth Gospel."
- Spittler, J. E., "Famous Arena Lions in the Acts of Paul."
- Van den Heever, G., "Whatever Story Sings, the Arena Displays for You."

Theme: I. Realism in Ancient Narrative, II. Eros in the Apocryphal Acts

Realism in Ancient Narrative

- Droge, A. J., "Did 'Luke' Write Anonymously?"
- Miller, A. C., "Democracy, Love, and Resistance: The Civic Ekklesia in the Romance 'Chaereas and Callirhoe.'"
- Moore, A., "Cantankerous Grandmothers: Anna in the *Protevangelium of James*."
- Shea, C., "The Mythical Map II: Geographical Realism in Ancient Novelistic Narratives."

Eros in the Apocryphal Acts

- Marshall, J., "Trophy Wives of Christ: Tropes of Seduction and Conquest in the Apocryphal Acts."

**Society of Biblical Literature, Boston, MA,
11/22/2008 to 11/25/2008**

Ancient Fiction and Early Christian and Jewish Narrative
Theme: Post-colonial Theory and the Ancient Romances

- Barrier, J. W., "Thecla's Forbidden Love for Paul: The Telling of an Ancient Romance under the Shadow of the Empire."
- Miller, R. C., "Julius Proculus and the Politics of Paul's Resurrection Myth in 1 Corinthians 15."
- Samuel, S., "Reading Chariton's *Chaereas and Callirhoe* as a Postcolonial Novel."
- Shea, C., "Imperial Romances: Vergil, the Canonical Acts, and Their Empires."
- Thurman, E., "With Homi Bhabha on the Banks of the Jordan: Postcolonial Reflections on Mark's Gospel and the Alexander Romance."
- Theme: Paidea: Writing, Reason and Art
- Glaser, T., "The Letters of Ignatius of Antioch: An Epistolary Novel on a Martyr Bishop and the Quest for Christian Identity."
- Hauge, M. R., "A Canine Conundrum: Luke 16:19–31 and the Theme of the Mutilation of the Corpse in the *Iliad*."
- Laine Hamilton, S., "Novel Stories: A Preliminary Assessment of Late Antique Hagiographic Narratives."
- Pervo, R. I., "The Romance of Paul and Seneca."
- Spittler, J. E., "Birds and Sages: Avian Anecdotes in the *Life of Apollonius of Tyana, An Ethiopian Tale*, and the Acts of John."

**"The World in One City," Classical Association
Annual Conference, University of Liverpool,
3/27/2008 to 3/30/2008**

Panel: Names in Narrative I – A KYKNOS Panel

- Hodkinson, O., "Typecast? Speaking names in Alciphron."
- Jones, M., "Sex and sophistry: Achilles Tatius' Melite as erotic *meletē*."
- Morgan, J., "Names in the fragments and fringes of Greek fiction."
- Núñez, L., "*Nomen est omen*: Menippus in Lucianic frame."

Panel: Names in Narrative II – A KYKNOS Panel

- De Temmerman, K., "The rhetoric of name-giving: names and tropicity in the Greek novel."
- Oikonomou, M., "Names revisited: Xenophon of Ephesos' *Ephesiaka*."
- Plantinga, M., "Names in the landscape: Callimachus' *Hymn to Delos*."
- Repath, I., "Allusive names in Apuleius' *Metamorphoses*."

Announcements

In December 2008, Koen De Temmerman's 2006 dissertation, *Characters on Papyrus: A Narratological Analysis of the Rhetorical Techniques of Characterization in the Ancient Greek Novel* (Universiteit Gent [Belgium]), was awarded the (Triennial) Prize of the 'Vlaamse Wetenschappelijke Stichting' for Humanities 2008. Prof. Kristoffel Demoen was the dissertation advisor.

Dr. Hélèn Perdicoyianni-Paléologou notes that there are three more websites on ancient medicine. So please visit her main website (www.discourse-analysis.com) on discourse analysis and you will find the electronic addresses on the bottom on the page.

Swansea University and University of Wales Lampeter have launched an MA in Ancient Narrative Literature. Information on the program can be found at: <http://www.swansea.ac.uk/media/Media,24492,en.pdf> http://www.lamp.ac.uk/classics/postgrad_modules/ma_ancientnarrative.html.

CONFERENCE: The Erotics of Narrative. A KYKNOS colloquium will be held at the Gregynog Conference Centre July, 15–17, 2009. Information can be found at: <http://www.kyknos.org.uk/?q=node/27>.

APA Newsletter Reports Dissertations

Columbia University: Katharina Volk reporting

- Mordine, M., *Art and Artifice in the Satyricon*, (completed under G. Williams)

Obituaries

John M. Hunt Jr., 65, professor

By Sally A. Downey
Inquirer Staff Writer

“John Mortimer Hunt Jr., 65, a professor of Greco-Roman classics at Villanova University whose avocation was colonial American history, died Oct. 8 of systemic amyloidosis, a condition that causes deposits of abnormal proteins in parts of the body.

Dr. Hunt graduated from Conestoga High School and earned a bachelor’s degree from Lafayette College in Easton, a master’s degree in Greek and Latin from Cornell University, and a doctorate in Greek and Latin from Bryn Mawr College.

“He joined the Villanova faculty in 1970 and served as chairman of the classics department from 1993 to 1999. For two years, he was visiting professor at the University of California in Santa Barbara. Since 1999, he had directed Villanova’s graduate program in classical studies.

“Dr. Hunt wrote more than 60 scholarly articles published in professional journals such as *Harvard Studies* and *Liverpool Classics*. For 25 years, he served on the editorial board of *Classical Philology*.

“‘He was known for taking personal interest in his students’ welfare and for his generous care for his staff and coworkers,’ said Kevin Hughes, chairman of the classical studies program at Villanova.

“A native of Strafford, Pa., Dr. Hunt could trace his ancestry to four Mayflower pilgrims and was a member of several colonial societies. He was historian of the Society of Mayflower Descendants in the Commonwealth of Pennsylvania and for the 10 years he edited the society’s award-winning newsletter. He was a major force in the society but preferred taking a behind-the-scenes role, said Stacy B.C. Wood Jr., a past Mayflower Society governor.

“An accomplished equestrian, Dr. Hunt had participated in three-day eventing and dressage at the Radnor Hunt Club. He enjoyed opera and photography.

“He will be remembered for his trademark red socks and his talent for life, said his sister Jacqueline L. Hunt.

“The funeral was private. Burial was in West Laurel Hill Cemetery, Bala Cynwyd.

“Donations may be made to the Classical Studies Program c/o Dr. Kevin Hughes, Villanova University, 800 Lancaster Ave., Villanova, Pa. 19085.” http://www.philly.com/inquirer/obituaries/20081020_John_M_Hunt_Jr_65_professor.html accessed 31 December 2008

Reviews, Articles, and Dissertations

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

Frangoulidis, Stavros, *Witches, Isis and Narrative* (Berlin – New York: de Gruyter, 2008) xii + 255 pp. C \$78.00 / US\$ 98.00. ISBN 978-3-11-020594-7. Reviewed by Barry Baldwin, University of Calgary.

It may be all right in practice, but will it work in theory?—old economists’ joke. Déjà Lu All Over Again (sorry, Yogi Berra). Reviewers of F.’s previous productions (E. Finkelppearl, *BMCR* 2002; J. Martos, *BMCR* 2003; M. Wilson, *Scholia* 12, 2003) have deplored his endless recycling of earlier work, excessive plot résumés, and general disorder. No difference here: prefatory admission that five of nine chapters are self-cannibalised (*Ecce iterum Crispinus...!*), huge tracts of plot summary and quotation, and maladroit organisation make this the most repetitive volume I’ve ever suffered. F. shows no faith in his readers’ knowledge or memories. Plus the twelve-page-wasting introductory listings of content/intent: any book worth its salt gets the message directly across.

At least we are spared his previous ‘Greimasian actuants,’ and three cheers for the absence of Bakhtin. Indeed, except occasional lapses (e.g. “metaliterary levels,” p. 106; “heterodiegetic,” p. 108 n. 23) and the “inter/intratextual” refrain, F. is commendably free of critical Newspeak, though his leaden prose (chapter two’s opening a sad example) provides no stylistic treat.

Full marks too for accurate printing, a rarity since computers killed sub-editing, apart some trivialities, e.g. *at* for *et* (p. 109), “Mynor’s” (p. 72 n. 159), reversal of E. J. Kenney’s normal initials (p. 239).

F. pronounces this the first study of *Metamorphoses* characters’ attitudes toward magic; cognate claims to novelty recur throughout. Up to a point, Lord Copper. All books on Apuleius perforce engage with the subject. Relevant articles abound. F. seems blissfully ignorant of much. He’d have struck gold in Gil Renberg’s *Bibliography for Apuleius, Magic and Miracle* (Ann Arbor, 1992), *BMCR*’s Index (1990–2007) of ancient novel reviews, and *PSN*’s annual banquets of same. Also, Cambridge theses on Apuleian magic and women by Jonathan Anders-Gomme and Joanna Atkin, electronically on tap. A further mouse-click or two would have alerted F. to pertinent papers on Graeco-Roman magic and women

by Elizabeth Pollard and Nicole Smith. F. even neglects *CJ*'s Apuleian special (68.3, 1968), comporting such luminaries as Drake, Nethercut, Perry, and Schlam: *habent sua fata libelli*.

Baldwinian mantra: ancient literature cannot be 'explained' by footling modernisms. Roman readers will have taken Apuleius' prologue (no comment by F. on the arresting first word *At* (a unique opening?) with its *Lector, intende: laetabaris* instruction to enjoy the Milesian mélange and cognate menu items (stress these authorial plurals, along with their Ciceronian (*Ad Fam.* 5.12.4) pedigree: *nihil est aptius ad delectationem lectoris temporum varietates fortunaeque vicissitudines*. But, of course, face value never satisfies F. *et hoc genus omne*.

F. adopts Harrison's Apuleius the Latin Sophist, unaware of Swain's vigorous objections (*The Worlds of Aulus Gellius*, Oxford, 2004, p. 12), also Swain's showing how the Roman novelist pokes fun at contemporary Greek culture, bearing on the *Graecanicam fabulam*, which need only mean a Greek-style yarn or setting, not necessarily implying Hellenic originals.

Chapter One juxtaposes *Metamorphoses* with the *Onos*, assuming pseudo-Lucian, appealing to a "canonical view" that does not exist: "Debate continues" (Kenney, p. 7, in F.'s bibliography). Overlooked scholarly surveys include those by Roberston and Schlam. You'd never guess from F. that such luminaries as (e.g.) Anderson, Macleod, Perry, and Walsh accept Lucianic authorship, nor that Vaticanus 90 specifies that *Onos* was an Epitome of Lucius of Patrae. Helm's revamped (F.'s designation misleads) Teubner is used, no sign of Van Thiel's *Der Eselroman* (Munich, 1971–1972), with its parallel Greek-Latin tales and suggestion that *Onos* was by Flavius Phoenix/Phylax of Hypata, a possible explanation of the novelists' boosting of what was in fact (cf. Hanson's Loeb 1, p. 12 n.) a tiny, inconsequential place. Photius' notions are amazingly ignored, also his claim (*Bibl. cod.* 166) that Antonius Diogenes' *Wonders Beyond Thule* was the source of both Lucian's *True Histories* AND Lucius of Patrae's *Metamorphoses*, a statement commonly overlooked, not helped by its curious omission from N. G. Wilson's 1994 translation. On the lady historian Pamphila, see Aulus Gellius 15.17.3 and 15.23.2. Apropos Lamachus, F. ignores both his Athenian real-life prototype and dramatic inconsistency whereby this bandit, killed inland, is buried at sea, perhaps to evoke Thucydides 2.43. For 'the dog's bottom' (p. 43), see notes to Macleod's and Sullivan's translations. On p. 42 the libidinous lady's interest is "presumably" in the asinine penis, by p. 159 this has hardened (like the penis) into "undoubtedly;" *Onos* 50 clarifies. Apuleius' Lucius only twice (1.2, 2.3) claims Plutarchean pedigree, not (p. 45 n. 111) "several times."

Chapter Two spotlights Lucius' interplay with Socrates and Aristomenes. On the former, F. neglects Keulen and Swain in the above-mentioned Gellius

volume; on the latter, Nethercut (*CJ* 64. 3, pp. 110–119). *Vasculum* (p. 49) MIGHT denote 'vagina' (after Schmelting-Montiglio): it means 'penis' in Petronius 24.7. F. (p. 50, repeated p. 108) represents the light etymologies of Lucius and Photis as his own illumination, but *vixere fortes ante Agamemnona* (Hanson, Lancel, Walsh, etc.), and if (as some) we spell the girl Fotis, then why not link her with *Fotus* (soothing function)? Apropos *larvale simulacrum* (p. 53), no mention of Corte's paper on same at the 2008 ICAN conference, albeit other offerings therefrom are later (p. 173 n. 348, 211 n. 412) cited. These pious sodalities prompt a gloss on Obama's Yes, We Can (sounds like a urgent mom during potty training)—No, ICAN! Friedlaender thought Panthea's address to the sponge a verbatim lift from some folk-tale, while Petronius' werewolf urination (62.6) is perhaps relevant to the witches' peeing. On Apuleius' Plutarch and Thessaly, F.'s points (leaning on Montiglio) were made long ago in C. P. Jones' unmentioned *Plutarch and Rome* (Oxford, 1971).

Chapter Three elaborates the tales of Diophanes and Asinius. I doubt the former's name "paretymologically alludes to his charlatan nature" (p. 71 n. 56)—Jupiter is the obvious root—and F. does not see that this adjective occurs only in post-Apuleian Themistius (*Or.* 4. 60D). On Cerdo's name (p. 72), note Juvenal 4.153 (with scholiast). The rigmarole (p. 83) about Apuleius' first-person narrative is undercut by the simple fact that *Onos* is likewise.

Chapter Four stars Thelyphron, a character treated at length elsewhere (*CP* 24, 1929, pp. 231–238 and 29, 1934, pp. 36–52) in articles by Brotherton and Perry unknown to F. On the same page (84), Photis is inconsistently styled (as endlessly elsewhere) as "witch" and "not a real witch." Lucius' slashing at phantoms (p. 90 n. 183, p. 132) is paralleled from Virgil; I think rather of Petronius 62.9. F.'s speculations on Thelyphron's name were long ago anticipated in fuller form by Brotherton (*art. cit.*); also, F.'s translation "woman-heart" is impossible in the Aristophanes passage (*Eccl.* 110) adduced.

Chapter Five (needlessly reprised, pp. 211–216) belongs to Cupid and Psyche, viewed by F. as a web of contrasts and similarities of the main story, a conclusion reached a good deal more economically by Walsh, Kenney (with reservations), and P. Grimal, whose edition (Paris, 1963) is here unused, as is L. C. Purser's (London, 1910). I remain on the other side, that of P. Monceau, *Apulée: roman et magie* (Paris, 1888, p. 143: "Bien certainement, Psyché n'a été admise que pour divertir le lecteur. Prenons l'épisode pour ce qu'il est, un joli conte encadré dans un roman.") Friedlaender (*Roman Life & Manners* 4, tr. Gough, pp. 88–122)—ignored by F.—long ago established in voluminous detail how Apuleius' yarn is firmly rooted in ancient folk-lore tradition. Its Greek intimations stretch back to Plato, thence in poems by Crinagoras and above all Meleager (*AP* 5.57, 12.80,

16.199). It is a typical old wife's tale; cf. Tibullus 1.5.84, Arnobius 5.14, with V. Lev Kenaan, 'Fabula anilis,' in (ed. C. Deroux) *Studies in Latin Literature and Roman History* 10, Brussels, 2000, pp. 370–391, not in F. Note too Apuleius' prefacing verb *avocabo*, elsewhere only at 1.20.12 and 4.24.7, always of diversionary tales. I wonder if the slavelette Psyche in Petronius' unpleasant sexual junket (20–26) might be a parody of such stories? Otherwise, I am surprised that F., usually quick to detect Euripides parodies, did not adduce Andromeda (nowadays, add Madonna) for Psyche and the rock (p. 111), also that his note (p. 114) on *montano scortatu* found no allusion to Dido and Aeneas in the cave (*Aen.* 4), furthermore that his sequence on roses and wishes overlooked Persius 2.31–40 who associates such things with the prayers of beldames. Page 127 n. 249 contains F.'s only mention of Christianity, neglecting Walsh (cf. V. Hunink, *Vig. Christ.* 54, 2000, pp. 80–94) on Apuleius as consciously reacting against the new sect, his case made plausible by Augustine's tirades in *City of God* against the novelist and Lactantius' (*Div. Inst.* 11.9) fingering him as the most influential pagan writer. Overall, those who conclude that F. overstates his case but that there is a case to be overstated may follow either Walter Pater's (*Marius the Epicurean*) "You might take it, if you chose, for an allegory," or Walsh's "The suggestion that every detail is invested with mystological significance fails to persuade because the folk-tale cannot sustain such a close-knit interpretation, and even if it could Apuleius' intended readers would have failed to comprehend it."

Chapter Six on martial images in magic and love-making makes exaggerated claims to novelty. F. on *curiositas* (p. 131 n. 258 and p. 155 n. 295) obscures this noun's pre-Apuleian rarity (only Cicero, *ad Att.* 2.12.2), ignoring Schlam's fundamental paper (*CJ* 64.3, 1968, pp. 120–125, also earlier studies by Joly, Junghanns, Labhardt, Lancel, Mette, and Rüdiger, inventoried therein. F. on the Lamiae (p. 116 n. 225, p. 148) does not appreciate their traditional folk-tale role: Horace, *AP* 344; Dionys. Halc. *On Thucydides* 6; Friedlaender 91.

Chapter Seven delves into Lucius' transmogrification. No acknowledgement of Juvenal 6.334 on lady-ass intercourse or the notion (Q. Cataudella, *La Novella Greca*, Naples, 1957, p. 152) that it was a staple of Milesian Tales. For fabular-proverbial donkeys (p. 157), see Smith's note on Petronius 63.2; likewise, for dreaming of such (p. 160) Artemidorus 2.12. No mention in F.'s equine disquisition (pp. 161–162) of G. C. Drake's detailed study (*CJ* 64.3, 1968, pp. 102–109). Donkeys for comic relief (pp. 163–164) may be paralleled by *Philogelos* jokes (nos. 9, 111, 127, 166) where humans are equally if not more stupid. F. (p. 164) misses the best translation of *Met.* 8.29 (donkey's cries against orgiastic

eunuch priests), viz. Robert Graves' "He-Whores!" F. (p. 169) alludes (as many others) to Augustine's famous *aureus asinus* without explanation: it is merely his shorthand for Pliny's (*Ep.* 2.20) *assem para et accipe auream fabulam, fabulas immo...* to which Apuleius' own prologue is comparable. Isis' annulment of Lucius' asinine sexuality (p. 171) might be contrasted by Juvenal's allusion (6.489) to erotic assignations in her temple; cf. the scandal punished by Tiberius, also the imperial dandy Otho's devotion to her.

Much basic Isis material in Chapters Eight-Nine could have been truncated by reference to R. E. Witt's seminal *Isis in the Graeco-Roman World* (London, 1971), astonishingly unremarked. Despite F.'s usual claims to innovation, Walsh and company have been here before. There was more to be said on Apuleius' eleven books than (p. 192 n. 374) mere reproduction of Heller's Platonist note. Eleven is a unique ancient arrangement, raising the questions of the last one being designed to stand out, or a later addition, with possible (Walsh's suggestion) imitation by Augustine's *Confessions*. F. (p. 201) burks the question of why Apuleius should be the sole evidence for Sulla's Isis cult (possible confusion with his Fortuna one?). The sprawling note (p. 202) on supposed nuances of the concluding *obibam* misses the obvious answer: tense was conditioned by concomitant *quoquoversus obvio*. Why WOULD Lucius want to rejoin Photis (p. 204)? She was just a sex object and his means to a magical end. Apuleius' loose use of *frater* (p. 213) is paralleled by Petronius 80 apropos a gay trio. Nethercut's discussion of light imagery is overlooked (pp. 220–225). It is unwise to assume Euripidean ownership of the *Rhesus* (p. 220). Witt (and others) have exhaustively analysed the Ploiaphesia festival (pp. 224–232)—F. would have done better (e.g.) to ask if there is significance in Lucian's eponymous Ship being called the Isis; cf. the L. Casson–B. S. J. Isserlin debate (*TAPA* 80 (1950), 86 (1955), 87 (1956).

The copious bibliography (pp. 233–249) attests F.'s homework, but he has not always read the right stuff, and there is some clutter of antiquated editions and translations—Godley's Herodotus and Murray's Euripides have whiskers on them. Four desultory black-and-white illustrations have scant value. The two-page index is a farce, with modern scholars admitted or excluded by sheer caprice, while countless names and topics are left out, making the book needlessly aggravating to consult.

Lector, intende! Apuleius' novel was designed primarily for entertainment. F. has some solid stuff. Trouble is, I already knew it from diverse other quarters. As for the rest, well, as Hans Richter said to a note-fluffing violinist: "Your damned nonsense can I stand twice or once, but sometimes always By God never."

Relihan, J. C., (2007), *Apuleius, The Golden Ass, or, A Book of Changes*. Translated, with Introduction, by Joel C. Relihan. (Indianapolis—Cambridge: Hackett Publishing Company, Inc., 2007) . Reviewed by Regine May, University of Leeds.

In the movie *Shrek I*, a talking donkey in distress shrieks loudly “I am a donkey on the edge!,” and on the cover of Relihan’s (hereafter R.) new translation of Apuleius’ *Metamorphoses* we likewise see such a (hopefully photo-shopped!) donkey on a rock precariously protruding over a deep abyss, a picture in keeping with R.’s interpretation of the *Metamorphoses* as concerned with Lucius’ identity crisis, and the sense of humour in which he has approached his text.

R., perhaps best known to readers of this newsletter because of his study of the influence of Menippean satire on Petronius’ *Satyrical*, has now produced a new and daring translation of Apuleius’ *Metamorphoses* into modern American. In his introduction R. goes beyond explaining the mere rationale for his choice of diction and translation technique. He has a real skill to condense complicated issues into a few clear and concise sentences and offers a remarkable interpretative essay on some key problems of the text. He admirably manages to cover age-old problems of Apuleian scholarship and puts his points across convincingly in aid of his interpretation and resulting translation.

Most importantly, he prefers the term “romance” in the terms of Northrop Frye over “novel,” and makes a strong case for it. This allows him to expand on some key issues of the text in his own terms, which he sees primarily as the story of Lucius’ loss and regaining of identity. He, too, explains Isis in the terms of Frye’s romance, the deity overseeing the fate of the protagonist, which is discernible only towards the end of the book. He discusses in detail the length of the *Met.* in relation to the *Onos*, which R. sees as a parody of romance, with a protagonist essentially unchanged at the end of the story, while Apuleius’ Lucius goes through redemption and transformation.

The book contains more reader-friendly features: Its bibliography is up-to-date and comprehensive as far as books are concerned. It is intended to offer ways into the quickly expanding literature on the *Metamorphoses*, and as such unfortunately only lists monographs, and only those published in English. The book is furthermore equipped lavishly with maps of contemporary Greece, Asia Minor, Egypt, Italy (and Northern Africa), thus covering the most important cities in Lucius’ and Apuleius’ lives. Other helping hands for the reader include headers describing in detail what goes on on each page, e.g. “Photis’ hair,” “Charite is mourning” etc., offering a very quick overview over the text.

R. may be taking this approachability perhaps a touch

too far by calling Apuleius’ books “chapters” and to give each a subtitle of his own making, e.g. “Chapter” / Book Eight, which he calls “Charite Lost.” His *Golden Ass* therefore resembles a modern book very closely. This, however, may be a helpful shortcut too far, since it necessarily focuses the reader on one event in the book, but puts other equally important events of that book into second place, e.g. in Book Eight, Lucius’ life with the priests of Atargatis.

The index is more than a conventional index. It, and its even more enhanced version downloadable from www.hackettpublishing.com/content.php?page=goldsup, will be of use to any Apuleian scholar, since it is linked into books and sections, and thus transferable to other translations or the original text. It contains lists of anachronisms used in this specific translation, but it more frequently functions as a mini-commentary (e.g., on Sulla and the timing of the introduction of Isis worship in Rome) or as a reference tool to motifs of the text, e.g. “adultery.” Names and ideas that would usually warrant a footnote can be looked up in the index, e.g., Eteocles and Polyneices (*Met.* 10.14), whose tragic fate is explained in their index entry. Its existence allows R. to avoid any footnotes to the text of his translation. His reader can therefore completely concentrate on the text at hand.

A discussion of Apuleius’ eclectic language in the introduction leads to the rationale of translation and the justification of R.’s translation ideology, which is essentially the imitation of Apuleius’ language in its colourfulness. R. intends to catch the spirit and exuberance of the original, making a difficult text available to the Latinless reader. Neologisms, archaisms, anachronisms and other elements are shared by the original and the translation. These choices result in a modernisation of the text that is yet remarkably faithful to the spirit of the original. R. is not afraid of expanding the text if necessary, and again lists examples in introduction and in the index. An important help to the reader is his attempt at consistency in translating certain key terms (often a pitfall in translations), in order to help second-time readers or readers willing to chase up Apuleius’ clues for the endings spattered throughout the text. Thus R. scripts his ideal reader into his translation, as a careful re-reader keen on picking up on his helpful hints.

This is a clever and eloquent translation, a joy to read, but not for a reader in search of an easy-going flowing text. Archaisms and Latinate words are chosen to reflect Apuleius’ language, see an example from *Met.* 4.34 (Psyche’s last speech to her parents):

“Why force upon your unfortunate old age the crucifixion of lamentation without cessation? Why assail your spirit, which is more properly my spirit, with wailing unending? All your tears can do no good—why let them corrupt the faces that must compel my devotion and obeisance? Why claw at my eyes by clawing at your

own? Why tear your grey hair? Father, why beat your chest? Mother, why beat these breasts that are so holy to me? These, then, are the radiant rewards you reaped of my extraordinary beauty. Too late do you realize that you have been struck the fatal stroke of Envy, unspeakable Envy.”

This is perhaps a bit long-winded and melodramatic for a section only half its length in the original, but it also invites the reader to read it out aloud to savour its rhetorical flourish. A treatment like this gives a baroque and at times wordy feel to the translation, which however comes close, this reviewer feels, to how Apuleius’ Latin might have been received by his contemporary readers, alien yet eloquent. No one would speak like R.’s characters nowadays, nor probably *mutatis mutandis* at Apuleius’ own time. This is a successful recreation of Apuleius’ *Kunstprosa*, resulting in a successful translation, faithful to Apuleius’ spirit.

There are a few revision errors, easily ironed out in the second edition, e.g. Thiasus is translated as “Mr Catering” in the introduction (p. xxxiii—several minor characters have their names translated if they have a speaking name), but in the index and the translation itself he is translated as Mr Revels, and it is Demochares (admittedly a mirroring figure to Thiasus, since both own human beasts) who is called Mr Catering in book 4.

Eee,bah,gum, Petronius, Lad

by Barry Baldwin

Among the many plays written by poet-classicist Louis Macneice during his stint at the BBC was “Trimalchio’s Feast,” broadcast in 1948 on December 17 and 25 to fit Saturnalian parameters.

A full account of this and Macneice’s many cognate productions is provided in Barbara Coulton’s *Louis Macneice in the BBC* (Faber & Faber, London 1980), esp. 105–109. The matter is touched on by Brian Arkins, “Athens no longer dies: Greek and Roman themes in Macneice,” *Classics Ireland* 7 (2000), 12, with cross-reference to Coulton. The latter says (201) that her comments on the performances are based on listening to them on tape or disc in the BBC sound archives. Arkins, who says Trimalchio was “splendidly played,” kindly informed me by e-pistle (July 18, 2007) that he has not heard the broadcast, and does not think it was published. The schoolboy Baldwin in 1948 was blissfully ignorant of Macneice and Petronius, his tastes then running more to such epic fare as “Dick Barton, Special Agent” or “Journey into Space.” As far as I can discover, Arkins is right: the play’s text is not among the published selections of Macneice’s BBC dramaturgy. Its manuscript is held in the New York Public Library’s Collection of Macneice’s papers—details at nypl.org/research/manuscripts/berg/brogmacane.xml. (one of only three “Google” sites for the piece, the other two being Arkins’

article and a mere list of Macneice’s pieces).

Intended for the austere intellectual Third Programme (wireless), this was MacNeice’s own venture. It caused some consternation amongst the BBC top brass because of Petronian “indecenty.” His producer, Lawrence Gilliam, tried at least twice to dissuade MacNeice from pursuing it. The Controller himself (BBC’s “Big Brother”) warned in a letter: “There are certain well-established British susceptibilities to bear in mind”—this was the age of the BBC’s notorious “Green Book” which imposed draconian restrictions on its writers’ language and subject-matter, especially comedians’.

The Controller’s thudding alert engendered a farcical interlude. Macneice composed an exegetic note for the Corporation’s programme guide, “The Radio Times.” His allusions to homosexuality and “the workings of the bowels” were expunged from this commentary—but not from the play itself.

Four years earlier, MacNeice had warned in “The Radio Times” that his adaptation of Apuleius’ *Golden Ass* might shock some listeners with its picaresque content. Here, though, there is no suggestion that he was being pressured from above. This formed a pair with his “Cupid and Psyche,” broadcast respectively on November 3 and 7, 1944.

These classical war efforts were enhanced by a Petronian spin-off, “A Roman Holiday,” originally designed for the 1944 Saturnalia, but held over through scheduling problems until January 10, 1945. This half-hour playlet featured the decayed aristocrat Calvus, living in the early empire, lamenting the lost republic. His guests feature *nouveaux riches* freedmen and sundry young workshy hedonists. Macneice commissioned music to suggest “banal sensuality,” specifically a flute solo played by Philinna the slave-girl character, designed to imply spiritual loneliness, with a prophetic Christian message (had Macneice Nero’s Acte in mind?) tacked on via Palestrina’s “Hodie Christus Natus Est.”

In his own (unfinished) pair of memoirs, *The Strings are False* and *Landscapes of Childhood and Youth* (edited together by classicist E. R. Dodds, Faber & Faber, London 1965) which describe his school and university Greek and Latin education, Apuleius is the only Roman author singled out, designated as “one of my sacred books.” At Marlborough, Macneice read a paper on Apuleius to the school’s Anonymous Society founded by (of all people) the art-historian communist traitor Anthony Blunt, who himself delivered a talk on Lucretius to their Astronomical Society. The nearest Petronius gets to a mention is his categorisation of G. M. Sargeant, his Classics Upper Sixth teacher at Marlborough as “a somewhat languid *arbiter elegantiarum*,” but this is such a well-worn tag that it need not betoken any special knowledge or love of the *Satyricon*.

MacNeice commissioned music from his composer friend, Alan Rawsthorne, used by him in other produc-

tions. In Coulton's words, this "adds its effects: loud and blaring, but buoyant, to start with; fanfares and tongue-in-cheek chanting from the slaves; solemn for the mock funeral." This all demonstrates a close acquaintance with Petronius' own text. So does the spiritual "A Slave is a Man," sung by one Inia Te Wiata.

Macneice retained some of the freedman monologues, also breaking them up with his own dialogue. Anticipating Fellini, he used regional accents to differentiate backgrounds and suggest character. Thus, Echion becomes a Welshman, Phileros Irish, Habinnas a Cockney married to a French Scintilla, and so on.

Agamemnon was played "with superior tones" (Coulton) by no less than Dylan Thomas, a boon companion of Macneice who would also cast him as Aristophanes in "Enemy of Cant" (December 3, 1946), a *mélange* of the comedies, exploiting the anti-war ones to reflect on the just-concluded world conflict, mining the *Clouds* for satirical comment on current educational and cultural fads (a palpable link here with Petronius), and dire warnings (presaging Joseph McCarthy) of impending political attacks on artists and writers.

Trimalchio was "played with splendid ease and warmth" (Coulton—as mentioned, Arkins repeats "splendid") by Wilfred Pickles, his Yorkshire accent and idiom (e.g. "Ye've had nowt yet"; "When I were a lad, I used to read that in 'Omer") being particularly effective. I cannot think this Thespian is much, if at all, known in North America. Wikipedia provides a useful potted guide. Born in Halifax (cf. the local saying, "Hull, Hell, and Halifax"), Pickles was a much-loved figure on the BBC, his two major claims to fame being reading wartime news bulletins in his strong regional brogue—a revolutionary (abaht time a'n'all, we Northerners cheered) flouting of the standard drab "standard English" then dominant at the Corporation, supported in the broadcasts of J. B. Priestley; and (with wife Mabel) his long-lived quiz show "Have A Go," a weekly entertainment for pensioners (but loved by folk of all ages, including Yours Truly) who even if they flubbed the notably simple questions invariably heard the good tidings of Pickles booming out "Give 'Im the money, Mabel!" Pickles also appeared from time to time in films: his portrayal (yes, "splendid") of the Yorkshire father in Keith Waterhouse's "Billy Liar," which catapulted Tom Courtenay and Julie Christie to fame, no doubt retains the flavour of his Northern Trimalchio—*sic vita truditur*...

Gaseleen Alleys

by Barry Baldwin

Though ignored by Edward Courtney (*A Companion To Petronius*, Oxford, 2001)—*hoc est se ipsum traducere*, Gaselee's pioneering Petronian bibliography is exalted by those best fitted to judge, his epigones Gareth Schmeling & Johanna Stuckley (*A Bibliography*

of Petronius, Leiden, 1977) and Martin Smith (*Cena* edition, Oxford, 1975, p. xxxiii; his own bibliography, *ANRW* II.32.3, Berlin & New York, 1985, pp. 1624–1665, covers 1945–1982). Schmeling-Stuckley (p. 25) quip; "His work in his handlist was 'well enough done' and certainly it was not wasted. We are grateful that he did not devote 'his labours to some *serious* author such as Seneca'." This picks up Gaselee's own concluding sentence, a flourish of ring composition that harks back to his introductory "great delight" at W. Kroll's dismissive review of A. Collignon's *Pétrone en France* (Paris, 1905): "The work is well enough done, but it is wasted; how much better if he had devoted his labours to some *serious* author, such as Seneca"—this same Kroll would later compose Petronius' notice for *PW* 19, 1937, cols. 1201–1214.

Sir Stephen Gaselee, KCMG, CBE, was born on November 9, 1882, and died June 16, 1943. He was educated at Eton and King's College, Cambridge, there tutored by the famous antiquarian and ghost story writer M. R. James, serving as Pepsyian Librarian for Magdalene College, (1908–1920), before exchanging the graves of academe for the Foreign Office where he held the grand title of Librarian and Keeper of the Papers along with membership of the Committee on the Relations of the Church of England with the Eastern Churches (Sir Humphrey Appleby would have loved all this) until his death. The volume of correspondence relating to the latter position is held at the London School of Slavonic and East European Studies. His own unpublished dissertation (see below) and vast trove of Petroniana were posthumously presented to Cambridge University Library by anonymous donors.

For the basic facts of Gaselee's life and work, see Graham Whitaker's notice in the *Dictionary of British Classicists*, ed. Robert B. Todd, London, 2004, vol. 2, pp. 358–359. Reference is there given to A. B. Ramsay's obituary (*Cambridge Review*, vol. 65, 1943, pp. 25–26), also a notice by R. Storrs, *Orientalists*, London, 1937, pp. 15–16, both unavailable to me. It was, of course, no part of Whitaker's remit to undertake a detailed analysis of his subject's scholarship of the kind offered here.

Gaselee was (to say the least) an exotic character, with whom Petronius himself would have got along very well: juicy meat for an imaginary conversation in the manner of Lucian or Walter Savage Landor. I append some extracts from the elaborate necrology (not known to Whitaker) by Sir Harold Nicholson, *Friday Mornings 1941–1944* (London, 1944), pp. 172–175: "One of those rare individuals who can be eccentric without inhumanity and exceptional without affectation...His strange deportment, his gait, simultaneously drawling and purposeful...He deliberately enhanced the unexpectedness of his appearance by choosing clothes which bore but slight relation either to space or time...His top-hat combined in a truly remarkable way the manner of the Goncourt

brothers with the manner of Coke of Norfolk; and his trousers varied from white tussore to startling check... The impression which he created upon those who did not know him was disconcerting: Why, a friend asked, does he dress like a Lithuanian bridegroom?"

Nicholson goes on to rhapsodise over Gaselee's modesty, polymath interests, "the cadence of his lovely voice in which were mingled the grace of the scholar and the delicacy of a man of taste," and his conversational style that relied "less upon the taut interchange of epigram than upon the provision of irrelevant and curious items of information." After detailed appreciations of his scholarship, in which Petronius does not rate a mention, and his Foreign Office duties, the obituary closes with an account of Gaselee in his Magdalene College rooms entertaining A. E. Housman with fine food, vintage wines, and a protracted "talking about dochmiacs and choriamb," remarking to the attendant Nicholson after the great man was gone, "A charming man, and what a Latinist!" (for their relationship, cf. my essay on Housman and Petronius in *PSN* 36, 2006). No one would dissent from the second compliment, but who else ever found the curmudgeonly AEH "charming"?

Gaselee's inventory began life as "A paper read before the Bibliographical Society" on (piquantly) The Ides of March, 1909. It was published both in *Transactions of the Bibliographical Society* 10, 1910, pp. 143–233 (the version cited in Schmeling-Stuckey), and in the same year as a reprinted pamphlet by Blades, East & Blades, with different pagination. The University of Calgary library's copy of this is signed by "the compiler Stephen Gaselee" to one Ralph Butler, dated 16 May, 1910.

There is no indication of any changes from the oral to the printed versions. Were all 76 pages (the affixed hand-list of titles, pp. 77–97, was presumably distributed) read out as we have them? If so, a feat of oratory pitched somewhere between the younger Pliny and Fidel Castro. The listeners must have been as chalcenteric as the performer. I am reminded of J. B. Bury's characterisation of what went on at (if it was) Photius' book-club: "Even lexica were intoned aloud to the patient audience."

Answering the starchy Kroll, Gaselee proclaimed, "Is not that the exact reason why Petronius is so valuable to us? He is almost the only Latin writer who is not *serious*...He wrote only to please; and he is certainly the only writer of the early Empire in which real Latin and real Latin language are seen without the extraordinary veil of rhetoric which covered the minds and imaginations of all the poets and prose-writers of the time...one of the few Latin writers able to give us a good and unfeigned laugh...I do not claim Petronius as one of the great names of the world's literature; but his works show him as an aimable scoundrel...I believe that he will be read as long as the sense of humour itself endures."

On the \$64,000 questions, "I must say that I do personally consider it certain that the writer of the *Satyricon*

was identical with the Petronius, surnamed Arbiter Elegantium, of whose happy life and happy death Tacitus tells us in the sixteenth book of his Annals, though there are many scholars who are not yet certainly convinced of the identification. He wrote, I believe, purely for his own pleasure and that of his readers, not intending to use the lash of satire against anybody or anything." While conceding that this latter verdict may hover between the simple and simplistic, it comes as a breath of fresh air to our age's Bakhtin-ridden deconstructionist nonsenses: *ego adulescentulos existimo in scholis stultissimos fieri, quia nihil ex his, quae in usu habemus, aut audiunt aut vident*.

Apart from the hard-core bibliographical scholarship, quite astonishing in both breadth and depth, Gaselee furnishes an equally wide-ranging treasure trove of curiosa, e.g. Petronius was Queen Christina of Sweden's favourite author; Charles Beck's *Age of Petronius Arbiter* (1856—"an important work, but too long and discursive"), marked the first American contribution to the subject; a decade later, the *Satyricon* was touted as propaganda for the New Age promised by the communist sect of Oneida, New York; R. Fisch's zany notion that Trimalchio represents a pre-imperial Galba at Tarracina ("but he does not seem to have found anybody to agree with him"); the trio of 1629 editions from three different countries amounted to a weight of nine pounds and six ounces avoirdupois and comported two thousand eight hundred and fifty quarto pages. Now and again, there is a venomous barb aimed at some unfortunate predecessor, no doubt a manifestation of Gaselee's acquaintance with Housman, as when Jean Bourdelot (1618) is branded as "unfortunately one of that tribe of commentators that prate of old MSS. in their possession, and ascribe to the unoffending membranes the vapourings of their own brains. Why Pétrequin says of Bourdelot that his 'notes savantes fixèrent l'attention des érudits,' I cannot tell; they are certainly nearly worthless. The book, though almost useless, was reprinted in 1645."

Gaselee first encountered Petronius in 1901 at Eton, as had the thirteen-year-old Horace Walpole back in 1730. Doubtless in one of the school editions then efflorescing (cf. Schmeling-Stuckey, p. 21, for critical inventory). As Gilbert Bagnani (*Arbiter of Elegance*, Toronto, 1954, p. 68) put it, "The *Satyricon* is, verbally at least, a good deal purer than most classical literature and, given the normal vocabulary of schoolboys, there is no reason why they should not be allowed, indeed, encouraged to read it." Of course, Gaselee may have read the 'adult version' under cover of desk lid or dormitory bed sheets. This would not have disturbed Bagnani: "The most salacious situations are described purely, almost chastely: the vulgarians at the dinner party use the most extraordinary periphrases to describe the commonest physiological functions." Both Gaselee and Bagnani would have relished a remark of Vladimir Nabokov on

“English schoolboys who after a night of homosexual romps have to endure the paradox of reading the ancients in expurgated versions.”

By 1903, Gaselee owned around a hundred Petroniana, precociously bombarding booksellers with bibliographies compiled by himself. Five years later, advance and rebuff awaited him at King’s College, Cambridge. He submitted a Fellowship dissertation consisting of a copy of Buecheler’s *editio minor* (4th ed., 1904) interleaved with critical commentary and a manuscript modestly entitled *Some Materials for an Edition of Petronius*. This work failed (shades of Housman ploughing his finals), and went into unpublished limbo in the Cambridge University Library.

Undaunted, Gaselee immediately came out with his Bibliography, then provided introduction and Latin text for an opulent reprint of Burnaby’s pioneering English translation (1694), privately printed (by Ralph Strauss, London, 1910) in limited edition, with Gaselee absent from the title page.

Two articles followed, often overlooked, e.g. by A. S. F. Gow in his introduction to Gaselee’s posthumously published ‘Petroniana’ (*CQ* 38, 1944, pp. 76–78), since they did not appear in classical journals: ‘The Common People of the Early Roman Empire,’ *Edinburgh Review* 218, July 1913, pp. 82–101, treating Petronius as important social commentary, and ‘Petronius, Cap. LXXXI,’ *Notes & Queries*, series 7, vol. 7, Jan–July 1913, p. 195.

In 1915, the year of his Loeb Apuleius (a revised version of Adlington’s 1566 translation), Gaselee joined a distinguished roster of vanity publications by publishing at his own expense with preface and annotated facsimile *A Collotype Reproduction of that Portion of Codex Paris. 7989, commonly called the Codex Traguriensis, which contains the Cena Trimalchionis of Petronius, together with Four Poems ascribed to Petronius in Codex Leid. Voss 111*—a shorter title might have saved him a few bob.

After this “magnifique reproduction” (A. Ernout, Budé ed., Paris, 1922, p. xxi, n. 3), followed by Loeb editions of Achilles Tatius and Parthenius, plus overseeing *The Year’s Work in Classical Studies* in the wartime years 1916–1917, Gaselee in 1920 entered the Foreign Office (a rather more prestigious exile from academe than Housman’s Patents). From time to time, he managed a publication in both specialist and non-academic quarters: “The Soul in the Kiss,” *The Criterion* 2. 7, 1924, pp. 349–359 (apropos *Satyricon* 79 and 132—ignored by Gow); “Wine in Petronius,” *Wine and Food* 36, 1942, pp. 171–172—in wartime England, this may have been partly gastronomic sublimation; and a quartet of reviews in *CR* 39, p. 132, 50, p. 227, 51, p. 232, 52, p. 24. Taken together, these deserve more than Gow’s dismissive “few and slight.” Also meriting at least a mention are his *Anthology of Medieval Latin* (London, 1925) and *The Oxford Book of Medieval Latin Verse*

(Oxford, 1928), supplemented by his J. H. Gray Lectures (Cambridge, 1930).

Some of Gaselee’s unpublished notions have distinguished admirers. John Sullivan (*The ‘Satyricon’ of Petronius: a Literary Study*, Bloomington & London, 1968, pp. 51–53, 169 n. 1, 186 n. 1, 188) warmly accepted those on the Lucan-Petronius relationship, the Senecan colour of Eumolpus’ *Troiae Halosis* poem, and his re-ordering of the fragments describing Quartilla’s orgy. On the other hand, these contributions are virtually ignored by the likes of Courtney, Ernout, Heseltine, Mueller, Smith, and Warmington: *habent sua fata libelli*.

Shortly after Gaselee’s death, Gow (see further his memoir in *PBA* 29, 1943, pp. 441–461) printed a list of textual emendations from the 1908 dissertation in *CQ* 38, 1944, pp. 76–77, dubbing them “suggestions which seem to me to deserve serious attention from future editors, and it is no less for their convenience than as an act of piety that I now place them within easier reach.” On the whole, Gow’s hope has been disappointed. Except a few, Gaselee’s youthful proposals enjoy at best a fitful existence in critical apparatuses (not excluding Mueller’s) and what has been unimprovably called (W. J. Slater, ‘Doubts about Pindaric Interpretation,’ *CJ* 72, 1977, p. 193) “the twilight world of footnotes.”

Here are Gaselee’s emendations, as presented in the *CQ* ‘Petroniana’, postluded by my own remarks. Unless otherwise stated, it is to be assumed that they are unmentioned by the editors listed above.

- 2.6: grandis *vel* ut ita dicam pudica oratio. Not completely original. Buecheler cites MS evidences for ‘et vel’ and ‘et velut.’ Petronius frequently uses ‘vel.’ This is his only case of ‘ut ita dicam.’ The variant ‘vel dicam’ is Ciceornian.
- 14.3: praeter unum dipondium [sicel] lupinosque quibus destinaverimus mercari. Gaselee regarded ‘sicel’ as a gloss by “some ingenious Hebraist.” Mueller and Warmington notice this suggestion, and it is in Sullivan’s repertoire “Interpolations in Petronius,” *Pr. Cambr. Phil. Soc.* 202, 1976, pp. 90–122. Buecheler records many earlier replacements of ‘sicel,’ of which I best like Turnebus’ ‘scilicet,’ unnoticed by Mueller. Still, ‘cicer’ looks most plausible, in the light of Petronius’ (66. 4) later ‘cicer et lupinum.’ Cf. Schmeling, “Petronius 14. 3: Shekels and Lupines,” *Mnemosyne* 45, 1992, pp. 531–536; M. Brozek, “Notes de lecture. Petronius, Satyricon,” *Latomus* 24, 1965, pp. 429–430.
- 18.6: nam sane et sapiens contemptus iurgia plectit. Gaselee had here been anticipated by a marginal note in Sambucus’ edition (1565), much commended in his Bibliography. In terms of meaning and usage, there is little or nothing to choose between the variant verbs.
- 19.1: cum interim nos *quare* tam repentina esset mutatio animorum facta ignoraremus. Not unattract-

ive, but no one else has seen the need to question the accepted reading ‘*quae*,’ and on the whole I number myself among the Laodiceans.

- 26.7: *tot vulneribus confossis fuga magis placebat et quies*. Universally ignored, rightly so. Hard to see what Gaselee was driving at here, despite his own discussion. His replacement of ‘*quam*’ destroys the comparison, which is needed since Petronius’ following sentence makes it clear that no rest was intended. Cf. L. Scarpa, “Questioni testuali della Cena petroniana (26. 7 e 77. 4),” *AAPat* 84, 1971–1972, Pt III, pp. 19–24.
- 31.6: *paratissimus puer non minus me acido cantico exceptit, et quisquis aliquid rogatus erat, ut [daret] pantomimi chorum*. Mueller and Sullivan acknowledge this deletion. Smith dubs the text ‘*vix sanum*,’ offering no ideas. Gaselee’s expunction neatly simplifies the matter, and should be accepted.
- 35.4: *super scorpionem locustam; super capricorum capri cornua*. This is Gaselee’s most applauded effort, acknowledged and accepted in principle by all editors (also Kenneth Rose), whether or not they agree with him in detecting an allusion to the infamous pharmacist Locusta of Nero’s time. Decades ago—*pudet referre*—I independently proposed this equation believing it new in *CQ* 20, 1970, p. 363: Locusta’s last stand? Smith’s Bibliography lists seven other articles on the passage.
- 36.3: *pisces qui quasi in euripo natabant*. Accepted by Mueller and (silently) by Smith. Ernout preferred Buecheler’s *tanquam*. On the *ductus litterarum* principle, Gaselee takes the palm.
- 41.2: *omnes bacelusias consumpsi*. Gaselee based this on a postulated vulgar Greek equivalent for ‘*stultitia*.’ The conventional *a* form might be enhanced by the cognate ‘*barcalae*’ at 67. 7. Cf. my note in *PSN* 12, 1981, p. 5, also E. Dobriou, “Pour une édition du Satyricon II,” *Stud. Class.* 11, 1969, pp. 115–128.
- 41.9: *clamatus itaque primus*. Possibly justified by the rarity of this verb in the passive (cf. Statius, *Thebaid* 9. 434). Encolpius has just specified that these monologues have been invited by himself and companions. Yet, all the other speakers have their names prefixed; it looks odd to have the first one anonymous. Still, this textual tampering does remind us that the speaker Dama owes his name to Heinsius’ emendation of ‘*clamat*.’ Cf. Courtney, “Some Passages of Petronius,” *BICS* 17, 1970, pp. 65–69; H. Fuchs, “Verderbnisse im Petrontext,” *Studien zur Textgeschichte und Textkritik* (ed. H. Dahlmann & R. Merkelbach), Cologne, 1959, pp. 57–82.
- 52.11: *modo Fortunatam suam verebatur, revertibat modo ad naturam*. Accepted by Ernout, noticed in Smith’s apparatus. The active form of this verb is justified by usage, especially in past tenses. I have elsewhere (“Editing Petronius: Methods and Examples,” *Acta Classica* 31, 1988, pp. 37–50) suggested ‘*modo Fortunatam modo suam naturam reverebatur*.’ Cf. Fuchs, *art. cit.*
- 58.5: *terrae tuber, nec sursum nec deorsum. non cresco nisi dominum tuum in rutae folium cum conieci nec tibi parsero*. Gaselee’s suggestion looks to bolster Scheffer’s conjectural ‘*conieci*,’ but of greater interest is his translation of ‘*terrae tuber*’ as ‘*potato*’—an example of *spud-aiolgelioin*? Cf. E. Pasoli, “De quodam Petroni loco,” *Latinitas* 9, 1961, pp. 243–249.
- 61.9: <aiunt> *autem in angustiis amici apparent*. Ernout proposed the same (‘*temptavi*’), without reference to Gaselee. Mueller and Smith prefer Buecheler’s ‘*scitis*.’ However, the narrator’s terse style probably renders any supplement unnecessary; cf. my “The Werewolf Story as *Bulletinstil*,” *PSN* 22, 1992, pp. 6–7; G. Puccioni, “Petronio 61.9: Frontone e la storia di *autem*,” *ASNP* 23, 1954, pp. 362–366.
- 62.12: *ha<n>c nostri domum*. A simple improvement on H’s ‘*hac nostri*.’ Cf. Fuchs, *art. cit.*
- 66.5 and 7: in both passages, ‘*frustrum*’ and ‘*frustra*’ are preferred to the usual ‘*frustum/frusta*,’ on the analogy of ‘*culcitra*’ at 38.5, a form rejected by (e.g.) Buecheler, Mueller, and Smith, though not Ernout.
- 69.9: *ista deficta sunt: aut certe de luto vidi*. Perhaps inspired by Heinsius’ ‘*de cera ficta*.’ Cf. Brozek, *art. cit.*, and Dobriou, *art. cit.*
- 71.9: *ut naves etiam <in imo> monumenti facias*. Palaeographically much neater than Buecheler’s alternative supplements *in lateribus* or *in aliqua parte*. Also, the bottom of Trimalchio’s self-designed monument seems the logical place for a naval effect. Cf. L. Pepe, “Sul monumento sepolcrale di Trimalchio,” *GIF* 10, 1957, pp. 293–300; H. Petersmann, “Textkritische Probleme bei Petron in neuer Sicht,” *WS* 9, 1975, pp. 118–134.
- 72.4: *gaudentem subsequi<tur>*. Editors generally follow Burmann in supposing ‘*coepit*’ to have dropped out. Ernout, though, retained the historic infinitive, and it was defended by G. Bendz, “Sprachliche Bemerkungen zu Petron,” *Eranos* 39, 1941, pp. 27–55.
- 79.4: *...sumus: pridie enim, cum luce etiam clara timeret errorem, omnes pilas columnasque notaverat, cretaeque lineamenta evicerunt spississimam noctem*. Buecheler credits marginal notes in the editions of Sambucus and Tornaesius for *pridie*; Mueller assigns it to François Daniel. Sullivan (“Interpolations,” p. 92) thinks the latter is “probable,” not mentioning Gaselee, adding (n. 8) with equal neglect of our man that “*cretaeque lineamenta* would also be a paleographically plausible improvement over

- creta quae lineamenta.*” Cf. Rose, “Petroniana,” *Latomus* 26, 1967, pp. 130–138.
- 89. vvs. 38–39: ...liberae ponti iubae/consentiunt fluminibus, *halituum calor*. Heinsius reports that Scaliger had found manuscript authority for ‘ponti.’ Gaselee’s *halituum calor* is an attempt to remove the repetition *iubae/iubar*, but such things bothered Roman sensibilities less than ours, and this particular suggestion (perhaps inspired by Columella 9.13.4, *halitu caloris*) amounts to quasi-Bentleian rewriting. On the other hand, I applaud his *fluminibus*, which goes much better with ‘consentiunt’ in context and meaning.
 - 91.2: ut experimentum [oculorum] cepi, convertit ille solutum gaudio vultum. Sullivan omits ‘oculorum’ from his list of proposed interpolations, and Gow thinks it may be accidental, not being coherent with Gaselee’s manuscript notes. ‘cepi’ is a needless tampering with the regular reading ‘caperem.’ Cf. G. Giardina, “Nota a Petronio,” *MCr* 5–7, 1970–1972, pp. 178–187.
 - 97.10: utique eius quem <et> post fatalem rixam habuisset carissimum. Mueller prefers Ernout’s *etiam*. Buecheler saw no need to insert anything. Cf. Fuchs, *art. cit.* and Rose, “Petroniana,” *RhM* 111, 1968, pp. 253–260.
 - 101.7: nisi naufragium ponimus et omni<um> nos periculo liberamus. Mueller says Gaselee took this from Buecheler, in whose apparatus it does indeed feature, though his text printed ‘omni modo.’ Cf. Rose, *art. cit.* under 79. 4 above.
 - 108.1: deformis praeter spoliati capitis dedecus: supercilium enim... The usual reading, printed without qualms from Buecheler to Mueller, is *etiam*. But cf. Courtney, *art. cit.*; Rose, *art. cit.* under 97. 10 above; A. Szantyr, “Zu Petron 108. 1,” *Hermes* 102, 1974, pp. 358–363.
 - 108.2: liquefactum per totum os atramentum omnia [scilicet lineamenta] fuliginea nube confudit. Noted by Sullivan and Mueller, the latter (surprisingly for him) rejecting this deletion. There is no warrant for dropping these words, which enhance rather than repeat the facial blackout. If editors would consider content as much as style, we would live in a less square-bracketed world. For development of my own approach to the whole question of interpolation-hunting, cf. “Editing Petronius: Methods and Examples,” *Acta Classica* 31, 1988, pp. 37–50, especially on the need to exorcise Fraenkel’s phantom Carolingian interpolator.
 - 122. v. 156: Juppiter omnipotens, et te <heu>, Saturnia tellus. Gaselee here builds on the manuscript-attested *heu* and Buecheler’s tentative *te* for *tu*. The tenor of Caesar’s address to the gods in this part of the *Bellum Civile* does not suggest the need to insert any lamentation.

- 133.3 v. 3: ...quem Lydus adorat/*simpuviis*. Editors generally prefer a nominative singular adjective such as ‘septifluus’ (Buecheler ventured ‘semper ovans’) in agreement with Lydus. Given that the three previous subjects are each equipped with their own epithet, this looks better than these intrusive ritual ladles, actually credited by Gaselee to “Munro’s emendation hitherto unpublished.” Cf. D. Mulroy, “Petronius 81. 3,” *CPhil* 65, 1970, pp. 254–256; O. Raith, “Unschuldsbeteuerung und Sündenbekenntnis im Gebet des Enkolp an Priap (Petr. 133. 3),” *StudClas* 13, 1971, pp. 109–125.

This essay was composed in 2008, designed for 2009/2010 to coincide with the centenary (conference, anyone?) of Gaselee’s bibliographical oration and its publication—Thucydideanly speaking, “a possession for all time.” How many of our own efforts will be current a century hence?

Petronius in Business

by Barry Baldwin

For no special reason, I recently picked up in our public library a copy of *The Forbes Book of Business Quotations*, ed. Ted Goodman, Black Dog & Leventhal, New York, 1997. Though nine years old, it was on the new books shelf, but I suppose that’s another story: *habent sua fata libelli*.

The Arbiter has three entries. One is, inevitably, THAT quotation, the hydra-headed monster, constantly exposed, constantly back. The other two, as given, are: “Beauty and Wisdom are seldom found together.” *Sat.* 94.1: *raram fecit mixturam cum sapientia forma*. “The mind longs for what it has missed.” *Sat.* 128.6: *animus quod perdidit optat*.

It is good to know that our hero is on the lips of captains of industry. I might, though, shudder if “The Donald” ever comes across Trimalchio’s *Cito, te ipsum caede* (52.4), his equivalent of “You’re Fired!”

Sopi-Opera

by Barry Baldwin

Ancilla totam faciem eius fuligine longa perfricuit et non sentientis labra humerosque sopiti...onibus pinxit (22.1). Thus Buecheler in 1862, remarking apropos *sopiti...onibus*, “scribere visum est.” By the 6th edition (1922), the more confident *sopitionibus* had taken over. In his critical apparatus, Buecheler waxed Housmanequely sarcastic over various marginal variants and emendations: *sopitis titionibus* Gruterus, “quo nihil ineptius;” *sopitis carbonibus* Hildebrandus, “carbonibus Petronium dedisse existimo.”

Ernout’s Budé printed plain *sopitionibus*, listing some of the above variants without comment. Heseltine (Loeb) thought this was “probably an error,” adducing *sopioni-*

bus from Catullus 37.10, also noting Hertz' suggestion of *ropionibus*. His reviser, Warmington, followed suit. Segebade-Lommatzsch in their *Lexicon Petronianum* did the same, subjoining Koch's *scriptionibus*. The *Oxford Latin Dictionary* favours *sopitionibus*. Forcellini preferred *scopionibus*. Lewis & Short awarded no entry to *sopio*, reading *scipionibus* in the Catullus passage in their notices of both that word and of *scribo*. It is also absent from the industrious F. K. Forberg's *Manual of Classical Erotology* (Manchester, 1884, "privately printed for the Viscount Julian Smithson, M.A., and his friends"—the dirty devils; repr. New York, 1966), and from W. H. Parker's inventory of *mentula* synonyms in his *Priapea: Poems for a Phallic God* (London & Sydney, 1988, p. 48); cf. my review in *PSN* 20 (1990), pp. 5–7.

No sign of this battleground in Mueller, who reads *sopi<ti>onibus*, restricting his apparatus to "del. Vossius coll. Catull. 37,10."

Sopio/Sopitio is taken both here and in Catullus to denote phallic drawings or symbols, e.g. by N. W. Slater (*Reading Petronius*, Baltimore–London, 1990, p. 40n—"pricks") and in his forthcoming commentary by Gareth Schmeling who cites V. Väänänen, *Le latin vulgaire des inscriptionibus pompéiennes* (Helsinki, 1937, p. 165), an authority overlooked by J. N. Adams (*The Latin Sexual Vocabulary*, London, 1982, pp. 64–65), for whom the word "may well mean 'penis'," while warning that "whatever its meaning, it seems most unlikely that Petronius would have admitted it. The vocabulary of the narrative of the *Satyricon* is extremely decent"—more on this below. H. D. Jocelyn, "A Greek Indecency and its Students: Laikazein," *PCPhSoc* 206 (1980), p. 47, n. 47, is also in penile servitude, apropos both Petronius and Catullus.

But, Petronian translations offer a vertiginously diverse menu: "End of a burned stick" (Addison, 1736); "Charcoaled" (Kelly, Bohn, 1854; cf. my "Dem Bohns," in *PSN* 32, 2002, pp. 6–9); "Soot" (Lindsay, New York, 1944); "De tatouages" (Ernout); "Liebeswerkzeuge" (Ehlers, *apud* Mueller); "With vermilion" (Heseltine); "Bright scarlet" (Arrowsmith, Ann Arbor, 1962); "Winelees" (Sullivan, Penguin, rev. 1986 ed., translating from Mueller's third edition, but listing no variant reading in his list (pp. 30–31) of textual changes, likewise in his *The Satyricon of Petronius: a Literary Study* (London, 1968, p. 49). Warmington ventures nothing. The issue is likewise burked by E. Courtney, *A Companion to Petronius* (Oxford, 2001, p. 68), also A. Richlin, *The Garden of Priapus: Sexuality and Aggression in Roman Humour* (New Haven, 1983).

Some of these renditions (not in the current CIA sense) evidently imply the variants *carbonibus* and *scoptionibus*, conceivably also *potionibus*. I myself (without implying that we must fiddle the text) wonder about *sopitos* + a missing ablative noun. Petronius has *partes*

sopitae (138.7), Livy *vino oneratos sopire* (9.30, 24.46); cf. Tibullus 3.4.9 and Ovid, *Met.* 7.149 and 213. An obvious drawback is that it would be perhaps too close to the preceding *fuligine*. Is anyone tempted to play Hunt The Interpolation here, thereby possibly crediting X the Unknown with the rarity of *sopio/sopitio*? No one ever has, according to Sullivan's brobdingagian inventory (*PCPhSoc* 202, 1976, pp. 106–102), *at fortes fortuna iuvat...?*

It is surprising there has been so little discussion, even recognition, of these matters. M. Smith's Petronian bibliography (*ANRW* II.32.3, Berlin–New York, 1985, pp. 1624–1655) has not a single item. I have been unable to see F. Moya, "Nota a Petronio 22. 1," *Faventia* 12 and 13 (1990–1991), pp. 443–444. *Sopio* does not feature in Housman's notorious "Praefanda" (*Hermes* 66, 1931, pp. 402–412). The 46 repetitious Google sites add no light.

Catullus (37.9–10) threatens: *namque totius vobis/ frontem tabernae sopionibus scribam*. Or does he? R. Mynors' *OCT* (1958) registers no variant reading. Nor Quinn in his edition (London, 1970), remarking "The word is elsewhere found only in graffiti, though some restore it in Petronius 22. 1." Naturally, for dear old Fordyce this poem "does not lend itself to comment in English." However, Robinson Ellis, not always the "idiot child" Housman made him out to be, in his *Commentary* (Oxford, 1889), printed *scorpionibus*, with a long note on the relevance of these to accusations of adultery and threats of reprisal.

Quinn took *sopionibus* to denote phallic pictures, without discussion; likewise, Richlin (p. 150). P. Whigham, though, in his Penguin (1966), translated "Scrawling your names in black letters." A shame that T. P. Wiseman, who has cut more Gordian knots than most, ignored the point in *Catullus and his World: A Reappraisal* (Cambridge, 1985, p. 149). According to Ellis, Messrs Baehrens and Schoell clutched at Osthoff's idea that *sopio* dervies from Sanskrit *sápáyani* = *futuens* and understood *sopionibus* to mean *fututoribus*, a conclusion which Ellis nicely says "may perhaps be called the farthest point of audacity which criticism has yet reached."

Sacerdos (Keil, *GL* 6.461.30–462.3) quotes the following insult levelled at Pompey: *illud de Pompeio, qui coloris erat rubei, sed animi inverecundi, "quem non pudet et rubet, non est homo sed sopio."* *sopio autem est aut minium aut piscis rubeus aut penis*. Adams (pp. 64–65) thinks this "would seem to require the sense 'penis' for *sopio*. The penis could be described as both red and shameless. Adams also points to the similarity of Catullus 115.8, *non homo, sed vero mentula magna minax*, a comparison long ago made by Ellis, crediting Buecheler—any chance that Petronius had Catullus in mind, in terms of situation and verb?

More might have been said about Pompey and circumstance. Plutarch (*Pompey* 48.7) describes how Clodius organised hecklers at Milo's trial to bawl: "Who

is a licentious ruler? What man seeks a man? Who scratches his head with one finger? Pompey!” Calvus (frag. 18) gibes *Magnus, quem metuunt omnes, digito caput uno scalpit*. Juvenal 9.133, *qui digito scalpunt uno caput*, claims this is a homosexual habit. Cicero (*Ad Quintum Fratrem* 2.3.2) confirms the abuse showered upon Pompey, though his examples consist of: “Who is starving the people to death? Who wanted to go to Alexandria? Pompey!” He adds that Clodius and Clodia in their turn were assailed by *versus obscenissimi*. Suetonius (*De Gramm.* 15) affirms that Pompey’s freedman, Laenas, berated Sallust for describing his patron as *oris probi, animo inverecundo*. Pliny (*NH* 37. 6.14) likewise commends his *probi oris venerandique* along with his handsome swept-back hair style (*relicino*—the Roman DA?), lamenting that this was dishonoured by a public portrait of him made from pearls. Seneca (*Epist.* 11) recalls his famously ruddy countenance.

Adams does not disclose that Keil actually printed *ropio* for *sopio*, albeit noting (as does Ellis, both with a welter of bibliographical detail) that various scholars (Hertz, Peiper, *et hoc genus omne*) have preferred this spelling. Ellis himself inclined to it, accepting that some obscenity was involved. He also refers to an 1884 Waldenburg Dissertation (pp. 10–12) by one Monse (unavailable to me, and Google-resistant—Christopher Collard of Oxford kindly informs me that this is Hugo Monse, *Zu Catull I. II, Progr. des Gymnas. Waldenburg i. Schl. u. Schweidnitz*), who followed Hertz (Fleckheisen’s *Jahrbücher*, 1878, p. 254) in reading *ropionibus* in both the Catullus and Petronius passages, meaning something red.

Despite Ellis’ reservations, Peiper (*Rh. Mus.* 36, 1887, p. 522) was justified in recalling that low-life scene painting was Greekly called *ropographia*; the cognate *ruparographia* might also be adduced. Ellis furthermore questioned the grammar of *scribam* with such an ablative. The *OLD* cites this passage under *Scribo* 1b = to draw a likeness of, or embroider with; similarly Lewis & Short, reading *scipionibus*.

In the kind of Latin that would have earned a knuckle-rap from John Cleese in *Life of Brian*, one unknown hand scrawled on a Pompeian wall (*CIL* 4.1700) *dice nobis Sineros et sopio*, provoking the anonymous riposte *ut merdas edatis, qui scripseras sopionis*. Just how to translate this is unclear—Adams, who cites it, wisely does not try. Is the second graffitomonger objecting to the spelling (as far as I know, nobody has proposed reading *ropio* here, and in photographs the *s* looks secure), or the application of a seemingly offensive term (possibly, but not necessarily, meaning Prick) to this particular victim?

From this particular, on which Petronian editors and commentators have evidently not done their homework, to a more familiar general issue. As observed. Adams deems *sopionibus* (whatever its meaning) incompatible

with the “extremely decent vocabulary” of Petronius’ narrative (cf. Courtney, p. 225, “The language applied to sex by the narrator is notably decorous”), later (p. 215) remarking on “speeches by the freedmen in Petronius, where basic obscenities are rare.” This point is always stressed apropos the famous *frigori laecasin dico* (42.2—see, e.g., the commentaries of Schmeling and Smith, also B. Boyce, *The Language of the Freedmen in Petronius’ Cena Trimalchionis* (Leiden, 1991, p. 77, “One of the few genuine obscenities to be found in Petronius.”), with Adams (p. 215), “Certainly a popular borrowing, introduced from a curse which must already have existed in Greek.” Back in *PSN* 16 (1986), p. 9, I suggested that Petronius may have hotted up the more tepid *eis makarian to loutron* in a fragment (Athenaeus 18c) of Antiphanes where the speaker curses the bath and bemoans the scaping, exactly as Seleucus does. After Jocelyn’s magisterial treatment, there is not that much left to say about this activity. Many will agree with Forberg’s (p. 260) response to the hopes of Erasmus (*Adagia*, under *Lesbiari*), “The word indeed remains; but the thing itself has been, I think, long done away with”—*Vereor ut vere*. We can all smile at dear old W. B. Sedgwick who “after consideration, decided to omit nothing of the text except a few lines unsuitable for school use” from his *Cena* edition (1925), but left this in—perhaps he did not consider closely enough—albeit with the tactful rendering “consign to the dickens,” a mildness comparable to that of W. Ker’s “bid go hang” (at least he didn’t take refuge in his usual Leave It in Latin philosophy) for the same expression at Martial 11.58.2 in his now superseded Loeb. Jocelyn’s frequent connections between fellation and deception can be enhanced by the *Suda*’s (L 180 Adler) equation of *laikazein* with *apato*. He also prints Housman’s letter to Stuart Jones apropos the latter’s revising of Liddell & Scott, in which it is insisted that *laikazein* can only mean *fellare*, despite which Jones ended up defining it as “Wench.” As Jocelyn (p. 52, n. 127) says, “What caused Stuart Jones to go against Housman’s advice is hard to say.” In his preface to *LSJ* (p. vii), Jones (the only mention) thanks Housman for “never failing to provide the solution” to astrological and astronomical queries. Could it be that Jones was too innocent or too prudish to admit such a practice existed? Lewis & Short shied away from any definition; the *OLD* follows Housman.

Whatever the text and sense of 22. 1, *laecasin dico* is secure. And, there are other occasions when the freedmen swear. Trimalchio (69.3) has the unique *debattuo*, prefiguring modern English “bang”; cf. Cicero, *Ad Fam.* 9.22.4, *battuit impudenter; depisit multo impudentius*. He is, though, not alone in Roman literature and inscriptions to include (71.8) *cacatum* on his tombstone: Adams (p. 232) takes its presence here to prove it is in a different register from *mentula*, *cunnus*, and *futuo*. Elsewhere, we have *circummingere* (57.3, 62.6, not in Adams), *colei*

(39.7, 44.14, claimed by Adams, p. 66, to be “special contexts in which the tone of the word may have been softened”), *culare* (absent from Lewis & Short), *meiere* (67.10).

Adams seems not to consider the “glorious piece of blasphemy” (Warmington), *putabat se coleum Iovis tenere* (51.5). Most editors have abandoned *coleum* (H’s reading, described by Buecheler as “*mirifice*”, for Heinsius’ *solium*. I defended this contentious bollock in “Editing Petronius: Methods and Examples,” *Acta Classica* 31 (1988), p. 45, and space-savingly direct readers there.

We are often told that Roman “four-letter words” were the province of satire; Adams (pp. 225–230) provides hefty generic inventories. But, Horace dropped *cunnius* and *futuuo* after his early *sermones*, they are not employed by Juvenal or Persius, nor for that matter by Apuleius. They actually belong to the lampoons of Catullus, the puerile scatology of Martial, the *Priapea* (obviously), and Pompeian inscriptions (no surprise there).

As seen, Petronius’ freedmen do occasionally swear. Still, why should we expect constant coprolalia from them? Their monologues have little or nothing to do with sex, while in general many freedmen were far more educated and cultivated than their former masters. As suggested more than once by Boyce, Petronius’ intention may well have been to make them reveal their servile origins and sub-aristocratic status by bad grammar rather than bad language.

We know from Tacitus (*Ann.* 16.19) that Petronius was not one of Nero’s boudoir intimates. But, what language did the elegant Arbiter use in the letter that he penned, detailing Nero’s erotic minutiae? Did he retain what Justus Lipsius (commenting on this section of Tacitus) dubbed his “*purissimae impuritatis*”? As to his novel, since so much is lost, we cannot be sure how much swearing was included overall, whilst it may be significant that many of the biggest gaps in the extant portions occur in and around the sex scenes.

Looking back in finale to *sopio*, as God, who knew his classical proverbs via the likes of Pindar (*Pythians* 2.95), Aeschylus (*Agamemnon* 1624), and Euripides (*Bacchae* 795), said to Saul in another context, It is Hard to Kick Against the Pricks.

Barrier, J. W., *A Critical Introduction and Commentary on the “Acts of Paul and Thecla.”* Dissertation, Texas Christian University, 2008.

This dissertation offers the reader, for the first time in any language, an up-to-date and critical introduction and commentary to the second century early Christian text entitled the Acts of Paul and Thecla. The introduction offers an overview of several of the key discussions concerning the text. In particular, the relationship of the

ancient Christian novel to the broader ancient novel is explored, specifically considering the text of the Acts of Paul and Thecla as an ancient novel. In addition, other issues such as date, authorship, the Acts of Paul and the New Testament, and other such issues are considered in the Introduction. This is followed by the critical commentary that provides an English translation based off of the earliest Greek, Coptic, and Latin manuscripts of the Acts of Paul and Thecla.

Betsworth, S., *The Reign of God is of such as these: A Socio-literary Analysis of Daughters in the Gospel of Mark.* Dissertation, Graduate Theological Union, 2007.

This dissertation analyzes the characters in the Gospel of Mark who are connected to each other by means of the motif of daughter: the woman from the crowd, whom Jesus calls daughter, and Jairus’ daughter (5:21–43), Herodias’ daughter (6:14–29), and the daughter of the Syro-Phoenician woman (7:24–30). In order to understand how the Gospel’s first century audience may have heard these stories, this study begins with an examination of daughters in the ancient Mediterranean context. Such a social-historical analysis yields a portrait which, in many regards, is negative. I then turn to examine representations of daughters in select texts from the Septuagint and Greco-Roman literature from the seventh and sixth centuries B.C.E. to the second century C.E., including the Homeric *Hymn to Demeter*, New Comedy plays of Menander, and Greek and Jewish novels. Each of these contain literary representations of daughters with which the author or audience of the Gospel of Mark may have been familiar. In these texts, daughters are frequently main, active characters in the narrative or are the emotional focus of the story and the ones around whom the action revolves. Although these depictions seem to be in contrast to the social-historical image of daughters, in many ways the literary portrayal of daughters functions to uphold the values of the Greco-Roman culture, especially those of virginity before and faithfulness in marriage.

Drawing upon these two lines of investigation, I then examine the daughters in the Gospel of Mark. Like their literary counterparts, I argue that the daughters in Mark’s Gospel are also characters around whom the action revolves or are the emotional focus of the story. They too uphold the values of a particular culture, which, within the Gospel context, is the reign of God. This comparative study of the daughters in the Gospel of Mark demonstrates that these characters develop the Gospel’s inclusive social vision of God’s reign and explicate the role of Jesus as the son of God, especially regarding Jesus’ identity as a divine guardian and protector of the new family which he enacts.

Mehta, A., *How do Fables Teach? Reading the World of the Fable in Greek, Latin and Sanskrit Narratives*. Dissertation, Indiana University, 2007.

Fable, which the rhetorician Aelius Theon defined during the first century C.E. in his *Progymnasmata* as *muthos pseudês eikonizôn alêtheian* or “a false tale picturing reality” (van Dijk), has primarily been examined in modern scholarship (Perry et al.) as narrative, not as illustration intended to stimulate thought by appeals to imagination. Theon’s emphasis on *eikôn* (“image”) and the idea of the fable as a metaphor (van Dijk) suggest that the fable is similar to another rhetorical device, the *ekphrasis* or descriptive narrative, and needs to be understood as a mode of visualization. Aristotle earlier defined metaphor in part as a way of putting an image depicting activity before the eyes of the audience. Modern ideas of signification—which reflect the speaker’s or writer’s role in creating a sign and the audience’s role in interpreting this coded information—accordingly suggest how the ancient fable can function visually as a way of conveying knowledge about a problem or situation. Folkloric rhetoric (Abrahams) provides a method for unraveling the complex layers of speech and narrative found in fable by examining three structural levels: the materials of language and narrative, the themes constructing the dramatic conflict, and the context connecting the fable to the external world. The fable—when read as a complex made up of narrative event, image and metaphorical trope—creates a miniature world that encodes a problem or conflict within a fictional world. This world of the fable (cp. Nørgaard) can be seen as inhabited by animal and other characters which speak to the behaviors of humans in early Indo-European societies such as Greece, Rome and India. What modern literary critics of characterization reveal as partial forms of characterization appear in fables to explain how the workers, rulers and thinkers of these societies may have functioned in relationship to one another. Rather than being a sub-literary form for entertaining children, fables in these societies actually communicate beyond the narrative itself by depicting workers who persevere or resist labor, rulers fragmented to demonstrate the use and abuse of power, and thinkers who educate audiences to perceive solutions to their problems.

Mordine, M. J., *Art and Artifice in the “Satyricon.”* Dissertation, Columbia University, 2007. *Art and Artifice in the Satyricon* investigates Petronius’ representations of material art objects, their analogical narrative functions, and their role in Petronius’ rich engagement with his literary antecedents. The dissertation explores the descriptions of, and discussions about, artworks and artificial objects, not only painting, sculpture, and decorative items, but also objects which are metaphorically artificial, such as dressed-up bodies and pre-

pared foods. Within the *Satyricon*’s dazzlingly complex and allusive literary world, art operates as a synecdoche for the text itself, offering a window into the *Satyricon* through which Petronius illuminates the nature and the mechanics of his own artwork. In addition, as analogical representations of the *Satyricon* as an artistic creation, these ekphrastic moments and the characters’ responses to them provide opportunities for Petronius to explore the nature of reading and writing his own and, indeed, any fiction. By considering material evidence as well as the literary record, *Art and Artifice in the Satyricon* situates Petronius’ idiosyncratic masterpiece within, and as a product of, the larger cultural habits of the Romans and their engagement with art and artistic objects, both visual and literary.

Reeve, T. L., *Luke 3:1–4:15 and the Rite of Passage in Ancient Literature: Liminality and Transformation*. Dissertation, University of Notre Dame, 2007.

This study explores ways in which the anthropological model of rite of passage is useful for interpreting the portrayal of Jesus’ baptism and wilderness experience in Luke 3:1–4:15, and for considering the place of this account in the narrative of Luke-Acts. Such a ritual approach to the passage is demonstrated to be particularly promising based on the prominent role that ritual is shown to play in the literary structure of Luke-Acts, where Luke 3:1–4:15 holds a pivotal place among a series of ritual accounts.

After considering recent interpretations of the place of the passage in the work of Luke-Acts, a review of the last one hundred years of rite of passage studies and their application to biblical text provides the groundwork for establishing the approach of the study. The chosen methodology takes as its starting point Victor Turner’s still-insightful process for rite of passage analysis, modifying it in conversation with more recent critiques and developments. This process is applied first to three other ritual accounts from contemporary Greco-Roman narrative in order to provide a context for the study of the Lukan passage. These are: (1) Lucius’ initiation into the mystery cult of Isis in Apuleius’ *Metamorphoses*; (2) Josephus’ ritualized passage to adulthood in the *Vita*; and (3) Saul’s transformation from persecutor to witness in chapter 9 of Luke-Acts itself.

Luke 3:1–4:15 is treated in two chapters, reflecting the two interlocked rituals there depicted. These two rituals, the baptism of the many in 3:1–21a and Jesus’ singular anointing and wilderness testing in 3:21b–4:15, are connected by the shared baptism of Jesus and the people in 3:21. It is shown that these baptisms function as important beginnings in the narrative of Luke-Acts, and are used as a foundation for the portrayal of the course of Jesus’ ministry and the subsequent ministry of the church.

Spencer Miller, A., *Orality and the Narrative Techniques of the Acts of the Apostles, the Homeric Epics, Greco-Roman Novels and Greco-Roman Historiography: A Comparative Approach*. Dissertation, The Claremont Graduate University, 2008.

Following the agenda setting denunciations of the 19th century scholar Ferdinand Christian Baur the historicity and genre of Acts and auctorial competence were focal issues in *actaforschung*. Much attention was paid to factual details, genre and formal features, theology, and literary questions especially in their relationships to Greco-Roman historiography. While theology enabled an anachronistic post-Nicean approach to understanding the role and meaning of the Holy Spirit, angels, visions and auditions in Acts it could not contribute much to settling questions of historicity and genre.

The empirical approach was limited to factual issues. The Holy Spirit, angels, visions, and auditions are not susceptible to empirical verification. Their role and place in Acts as historiographical literature was suspect as the narrative techniques of characterization and emplotment differed from Greco-Roman historiography. Loveday Alexander, Dennis MacDonald, Marianne Palmer Bonz, and Richard Pervo compared aspects of Acts to the classical epic tradition and Greco-Roman novels. Their studies broke the focus on historiography and suggested that verifiable history is not the primary purpose. MacDonald introduced mimetic transvaluation as a technique employed in Acts. Transvaluation suggests a comparative valency functioning in which literary allusions advocate notions of mythic advances within the hypertextual community in contrast to the hypotextual community.

Transvaluation enables the analysis of Acts in socio-political and cultural terms. The inclusion of more comparable genres enlarges the investigative scope of the cultural resonance of various genres. Non-empirical elements are taken as portals to cultural resonance and are analyzed as mythic characters and events. Characterization techniques interpreted from the perspective of oral subjectivity rather than empirical subjectivity provide an alternative methodology for analyzing Acts as motivated by socio-political and cultural concerns. When so analyzed, Acts finds berth within the epic tradition also. It shares in the cultural resonance of the epics, participating in a transvaluative cross-cultural conversation within the Roman Empire. It is a double apologia: explaining Christianity to Rome and Rome to Christianity. Christianity is Empire wide in its reach, universal in its self-understanding and a worthy expression of the imperial ethos.

Warren, M., “*Like Dew from Heaven*”: *Honeycomb, Religious Identity, and Transformation in “Joseph and Aseneth.”* M.A. Thesis, McGill University (Canada), 2006.

This thesis examines the construction of identity in the pseudepigraphic novel *Joseph and Aseneth* by means of discussions of conversion, food ritual, and genre. Each of these is invaluable for interpreting the meaning and significance of the honeycomb scene in which Aseneth is transformed. The interaction of a ritual of eating, angelic visits, and the medium of genre for expressing transformation presents a window through which to view identity in the ancient world. This project explores how the shared symbolic knowledge of the ancient world informs the literary presentation of Aseneth’s transformation that describes the development of her religious identity. I argue that the honeycomb scene speaks most strongly about *Joseph and Aseneth*’s notions of religious identity. Through the ritual eating of the honeycomb, *Joseph and Aseneth* constructs a hybrid identity for Aseneth, integrating biblical motifs with those found in pagan narratives.