
THE PETRONIAN

SOCIETY NEWSLETTER

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Petronian Society Munich Section

During the 1993 APA meeting in Washington, D.C., an evening gathering was held on 27 December at the Sheraton Hotel. Its purpose was to celebrate the life of one of the *Petronian Society*'s two founders: that of the Santa Barbara professor John Patrick Sullivan, who had passed away on 9 April 1993. Jim Tatum later described this event for me in a letter: "It was an unbelievably rowdy cocktail party-cum-memorial service at the APA in December ('John Sullivan was, as both a critic and a friend...' ['Is that with or without soda?'—'Three dollars, please...'] '...one of the truly most...' ['No, I don't think I care for sausages...grapefruit paste, thank you...'] '...and he will always...' ['I think it's disgraceful that they would have the gall to ...'] '...so we see him as one who, always rising above the...' ['...and *she refused* to have J. W. in the same room with her, even though...'] '...so, as I raise my glass on high...'). I think John would have loved the Trimalchionic chaos."

One of the tributes paid that night consisted in a message from me, this read out by Jim, as I was unable to attend in person. Judy Hallett had asked for a contribution, and it was written on behalf of the *Petronian Society Munich Section*. No sooner had these four words passed, 'unweigh'd', the good Jim's lips, than a ripple of laughter was heard, its cause apparently the notion that a city normally associated in the U.S.A. primarily with the *Oktoberfest* and hence visions of lederhosen, dirndls, and generous measures of beer, should sport a subsidiary for the local Trimalchians.

Our existence as satellite had actually been 'officially' made public a good while before this. The *Petronian Society Newsletter* 21 (1991) shows, on p. 6, the following text: "SPECIAL ANNOUNCEMENT: Prof. Holzberg has asked me to bring to your notice something which might be of general interest here. Every semester, i.e. from November to February and May to July, he holds a weekly colloquium at the University of Munich on the ancient novel. The participants are in the main graduate students who have either completed or are still working on their theses or essays on a variety of problems connected with the ancient novel. These young scholars would no doubt greatly benefit from any contributions made by colleagues working on similar themes or simply from the opportunity to exchange ideas with new faces from outside. This is therefore an open invitation to all who happen to be in or near Munich on a Wednesday evening from 7-9 o'clock during term time and would care to join them. Prof. Holzberg

also reports the formation of the Munich Section of the Petronian Society. Like IBM, BMW, Glaxo, Bayer, Holiday Inn, and other successful giants, the Petronian Society is pleased to break the news of its expansion via franchizing. (A personal note: Prof. Holzberg's family has expanded with the birth of a son, Daniel, who will eventually take the helm of the Munich Section of the Society.) Below is a photo of the cover of the first publication of the Munich Section and a note of explanation" [said publication a bibliography—the first in a series still continued up until quite recently—of work on Phaedrus].

Not many of those present at the Sheraton in December 1993 will have remembered much of this, of course, and so the short address which I sent from Munich for this gathering was able to restate it for them: "What I have to say in memory of John Sullivan is presented not just in my name, but on behalf of a whole group of younger scholars and friends who have been working on the ancient novel, and for whom John provided the decisive impulse. Our circle came into being in 1990 and is known as the *Petronian Society Munich Section*; alongside our joint research projects, we like to keep in touch with ancient novel people on the 'outside', for example by inviting them to give talks in Munich. We are not an official society and receive no financial help from any quarter, so that we rely for such invitations solely on the generosity and devotion to their subject of those we ask to come. John was one of the first to receive such an invitation and he accepted it quite spontaneously, which was a considerable boost for our new 'chapter'. He had planned a trip to Europe anyway, and simply came to Munich first, held a brilliant talk, and spent an evening in stimulating conversation, taking an interest in the work of all members of our group. It is not hard to imagine what the effect of this friendly gesture was in terms of publicity. Since John's visit in July 1991, we have had guests from far and very far, not to mention near, holding papers and discussions without even tentatively approaching the subject of money, and this in spite of the fact that many of them are prominent in their field and much in demand as speakers. It was, then, only natural that we should dedicate our first joint publication, a collection of essays on the *Aesop Romance*, to John and the other founding father of the Petronian Society, Gareth Schmeling: GARETH SCHMELING JOHN SULLIVAN FAVORIBVS PRIMIS SODALITATIS PETRONIANAE MONACENSIS εὐχαρίστως. John's work will certainly survive him, not least, I believe, because he gave such encouragement to students and young scholars and was for them a sort of *Leitfigur*."

Given the "Trimalchionic chaos" into which these words were intoned, they doubtless sounded wholly un-Trimalchionic—dutiful and perhaps even a trifle mawkish—but they had been written for a memorial service. They also, for that same reason, only hinted almost imperceptibly that, for a German university, the idea behind the PSMS was an almost radical alternative. Here we were, organizing entirely unofficial events, blithely indifferent both to state funding and to con-

ventional academic protocol. On top of that, the programme for our evening meetings offered then as now the Saturnalian, and in this sense Trimalchionic spectacle of an 'université à l'envers'—an irreverent flouting of everything that, even after 1968, had remained and, broadly speaking, actually still is dear to German academics, especially to the classical scholars among them.

In order to appreciate this irreverence, one must be able to imagine the rituals then, and all too often still now, involved when an 'outsider' is officially asked to speak at a German university. First the invitation must be formally extended, this by none other than one of the department's *professores ordinarii*. Then the speaker has to be picked up from the station or from the airport and taken to her or his hotel, this part carried out by none other than the obsequious *Assistent* or even more obsequious undergraduate *Hilfskraft* (a sort of novice). Delegating this task means that the guest speaker will immediately see that the person who sent the invitation is busy with something very important—a faculty meeting, for example—and that he or she has underlings for the less important duties. Shortly before the appointed time for the lecture, the speaker is ushered into the *professor ordinarius*'s roomy office for some stiffly polite words of welcome; there are a few members of staff present too, but of course only the peers, i.e. other professors—the underlings, with or without degrees, will be busy xeroxing the guest's handout. In the auditorium the *ordinarius* presents the speaker, but usually dwells in the process more on his own person, and makes, in addition, the mistake of introducing the guest as one of the age's outstanding academics. The latter then gives a lecture which is generally far too long and mind-numbingly dull, one written years before specially for such occasions and so never published. The host has scheduled this event to take place during what would have been a class of his or her own—that way there is no need to prepare for that particular unit—with the result that, besides members of staff, there are students at the lecture too, conscripted, as it were, into attendance and mostly not really able to follow the lecture. The discussion afterwards is, then, rather lame. Fingers are raised by the *ordinarius* and professors only (the *Assistenten* having been warned to remember their place), and what they have to ask has more to do with their own profiles than with the subject in hand. These questions tend to be overly long and include in any case an implicit answer. Finally, the *ordinarius* informs everyone that a table has been reserved at a nearby restaurant and that all are *herzlich* welcome to join the party. Only members of staff actually follow the call, and out of the numbers of the *Assistenten* only the brave; the undergraduate underlings go home.

In the PSMS the differences begin right at the very start, or rather in the run-up, simply because it is a group of people that do the organizing. First, someone known personally to one member of this group receives a private letter asking whether he or she perhaps feels like a trip to Munich and would be willing to combine this with a lecture; if (the recipi-

ents of such invitations are told) they are unable to finance the visit themselves, they might like to take advantage of the opportunity to work at the *Thesaurus linguae Latinae* or the Bavarian State Library—the latter has the largest Classics' collection in the world—and could therefore ask their own universities for help with funding. Accommodation is provided by a member of the group; it is usually this person who awaits the guest on the platform or in arrivals and, if there is time, shows him or her around Munich and/or takes her or him to the *Biergarten*. Sometimes it is the 'tour guide' who does the honours at the lecture, but not always. The PSMS group or 'inner circle' consists of, besides myself, other members of staff graduates and students—yes, undergraduates—and so eminent classicists can find themselves being introduced to their audience by a humble (but not obsequious) beginner with not a letter to his or her name. And is this not just the way Trimalchio would want it? After all, he does declare in Saturnalian mode, *et serui homines sunt et aequae unum lactem biberunt, etiam si illos malus fatus oppresserit* (*Satyrica* 71.1).

Not only university staff and students are asked to come and listen to these lectures. Our mailing list includes basically everyone with a keen interest in Greek and Latin literature—school teachers, for example, people who work in publishing, and an assortment of enthusiastic others. Any one of these can also chair the meeting: the choice falls each time on someone particularly suited to the speaker. Quite often we have people travelling to Munich simply to chair: Karl Galinsky, for instance, once flew in from Rome to present Mario Labate and preside over question time. The discussions are generally very lively, because those present are always clearly interested in the topic (and enjoy a good argument), also because they can take the time to listen and ponder, all meetings being scheduled for 7 in the evening. We have seldom had an audience of less than fifty, and more than once over one hundred people have taken the trouble to come. And then we like to maintain a certain standard. When quizzed by us here in Munich about the usual procedure on such occasions in Cambridge, Philip Hardie replied, "we want blood on the floor!"—this has been our motto ever since, and the exchanges are all the livelier and more fruitful for it.

A reward for the efforts of *all* present is always certain: the obligatory Petronian Party. Prepared by the fair hands of group members, and financed with generous donations from friends of the PSMS, its basic components are liberal amounts of booze and a cold buffet, this often concocted with additional help from undergraduates who do not belong to the 'hard core', but who like coming to the events. The number of undergraduates in our audiences is, in fact, gratifyingly high, even when the lecture is given in English (in such cases 'subtitles' are provided in the form of print-outs of the speaker's text). The venue for the lectures and parties was originally the Classics' library, but when the whole department was rehoused in the summer of 2008, the new surroundings proved unsuitable for our purposes. We are now instead guests of the

nearby *Münchner Lyrikkabinett*, which allows us access to a room (its walls too covered in bookshelves) normally used for recitals given by contemporary poets. Generous as Ursula Haeusgen, the owner of the *Lyrikkabinett*, is—and hers too is an institution which relies entirely on private funding – she charges us no rent.

Needless to say, the first guests of the PSMS came mostly from the United States, from Britain, and from Holland. Established German professors found this alternative a little too suspicious, not least perhaps because—unheard of!—we frequently invited young scholars (*Assistenten* and graduates) from other universities to speak. This section of Germany's academic population was accordingly quite well represented from the start of our lecture seasons (summer 1991), but it took four years for the first *ordinarius* to come, and even then it was not a classicist, but a professor of Romance literature. In the early years it was predominantly ancient-novel people who came to the PSMS: Danielle van Mal-Maeder, Ewen Bowie, Ken Dowden, Tomas Hägg, Stephen Harrison, Richard Hunter, John Morgan, Bryan Reardon, and Gareth Schmeling, to name but a few. Later our programme became so varied that "again already *oudén pròs Petrónion*" became a standing joke. This is part of our concept, however: anyone who wants to come and talk can pick the subject dearest to their heart. The only obligation is to feel as welcome and content while they are here in Munich as, for example, Roy Gibson did. He was not only afforded the opportunity to explore the city by bike, but was also both introduced and given a discussion chaired in Latin. He had chosen Pliny the Younger as his topic, and one of the experts on this author, Matthias Ludolph (once a student here, now in Northern Bavaria), travelled 240 miles in order to chair; as Matthias' Latin is better than his English, the language of international communication reverted for once to the latter. Hardly surprising, then, that, after returning to Manchester, Roy wrote the following to the PSMS: "In fact, this is easily the most enjoyable and rewarding visit to another university that I ever had."

Can we look back today and say that the Munich Section concept was the right one? I think so. But twenty years ago, when Stefan Merkle and I were setting all this in motion—since that time we have together published three collections of articles written by members of our group and by friends 'on the outside', and we have, together and with the others, organized 116 evening gatherings—we would never have thought of doing all this, had the founders of the PS, Gareth Schmeling and John Sullivan, not put the idea into our heads. We both well remember arriving in July 1989 at Dartmouth College, fresh from the strict hierarchy and self-importance of our home university, for the second *International Conference on the Ancient Novel* or, short and witty, "ICAN 2". The shock of finding ourselves among real *menschen*, people who used our first names, treated professors and graduates as equals and—incredible!—knew a lot of good jokes, left us feeling like a pair of ugly ducklings come home to the swans. And after a

wonderful evening spent at the Petronian Party organized by Gareth and John, all we could think was “Yes, we can too.”

These reminiscences are dedicated to the many who, over the years, have contributed to the success of our PSMS evenings: to those who have generously ‘donated’ their lectures, to those who have given unstintingly of their time, and to those who have supported us financially. Among these last two groups, there are some who deserve special mention here: Dagmar Adrom, Jessica Andraschko, Nicole Balsler, Karl Bayer†, Katharina Belau, Christoph Bergemann, Andreas Beschorner, Kai Brodersen, Alexander Cyron, Tamara Eisenhut, Michael Fischer, Caroline Hähnel, Regina Höschele, Markus Janka, Werner von Koppenfels, Hartmut Längin†, Barbara Leininger, Sven Lorenz, Stefan Merkle, Pavla Mrtva, Margot Neger, Georg Oberlinner, Maria Anna Oberlinner, Hans Peter Obermayer, Elisabeth Palme, Andreas Patzer, Constanze Piacentini, Martin Pletzer, Karin Prash, Marion Preuß, Rhea Silvia Remus, Anke Rondholz, Hannelore Rümmer, Stefanie Schnabel, Hans Schober, Stephanie Seibold, Heike Tiefenbacher, Ulrike Wagner-Witthöfft, Dietmar Weiss, Isabella Wiegand, and Claudia Wiener.

Niklas Holzberg, Petronian Society Munich Section

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“Next week the Cheltenham Literature Festival will play host to a competition that has fallen through time. The Ancient Booker will pit modern advocates of classical literature against each other, each trying to persuade an audience that their pet set text is the best the Ancient World has to offer. Those who dislike literary prizes in principle might be appalled, but Sophocles, Aeschylus and Aristophanes would be used to it: tragedies and comedies were shown in competition in 5th-century Athens, and a laurel wreath awarded to the winning play. The prize wasn’t money, but kudos. Today Booker winners pocket £50,000—but have the writers changed that much? I pitched Ancient against Modern to find out.

“Ovid is the Ancient...Salman Rushdie The poet Ovid wrote the *Metamorphoses*—mythic tales of transformation that have inspired everything from the werewolves of the Twilight saga to the character of Henry Higgins in *Pygmalion*. But Ovid’s talent also got him into trouble and he was exiled by the Emperor Augustus to an island on the Black Sea. Ovid described the cause of his banishment as *carmen et error*: a poem, and a mistake. The poem was the *Ars Amatoria*—a guide to illicit love affairs, which did not coincide with the emperor’s ideas about public morality. The mistake was to rub it in by having an affair with Augustus’s daughter, Julia.

“Ovid is, therefore, the perfect match for Salman Rushdie. Each has received a disproportionate, intemperate response from a reactionary moral authority after writing a piece of work that offends. Each has delighted the literati with erudite use of myth and magic. And, best of all, each one has engrossed us with his intriguing love life.

“Petronius is the Ancient...Martin Amis Petronius was the author of *Satyricon*, one of the earliest examples of prose fiction that survives, albeit in fragmentary form. The longest fragment—the *Cena Trimalchionis*—describes a dinner party at the house of Trimalchio, an unbearably rich, vulgar former slave. Petronius was the Emperor Nero’s arbiter *elegantiae*: the taste-setter for a metropolitan elite who enjoyed nothing more than scorning those less rich, or less chic, than themselves. And Trimalchio is a horrifying creation—he serves too much food; his staff are trained to deliver every dish to the table while singing or performing some acrobatic activity; he embarks on lengthy practical jokes with his chef; and he spends all night telling everyone how very, very rich he is.

“Petronius, with his cruel, satirical vision of a ghastly self-made man, must remind us of Martin Amis. Only an author who could create dart-playing Keith Talent, commercial-directing John Self, and his father, Barry Self—a man so fixated on money that he sends his son an invoice for the cash spent on him in his childhood—could really carry the mantle of the sarky, snarky Roman writer. Amis should, therefore, watch his back: Petronius didn’t die of old age. Rather, he antagonised too many people with his vicious wit and soon found himself on a trumped-up charge of treason. He was obliged to take his own life, having been framed by an old

acquaintance. So perhaps Amis should consider himself lucky—even Anna Ford didn't go that far.

“Euripides is the Ancient...Margaret Atwood Euripides was the author of some of the greatest tragedies yet written: The Bacchae, Hippolytus, and Medea. He was accused of misogyny because he presented women doing things that they shouldn't: falling in love with their stepsons (Phaedra), joining cults and going mad (Agave), and killing their children (Medea). Euripides also stands accused of being too clever by half, in Aristophanes' Frogs. But that is precisely why he is so brilliant, and why his stories sing through the centuries. If we can't relate to every story from the ancient world (how many of us have accidentally killed our father and married our mother?), we can always find a way in to a Euripides play. Medea is the scorned wife left for a younger model, Phaedra is the fading beauty, Electra the bitter daughter, torn apart by her parents' destructive relationship. These women's reactions may be more extreme than most of us, but we can't help but understand the emotions that drive them.

“Margaret Atwood may seem a more obvious tie-in with Homer since her Penelopiad offers a retelling of his Odyssey from the perspective of Odysseus' long-suffering wife, Penelope. But her characters are so complex, her stories so full of inevitability and surprise, and her women so well drawn, that she is closer to the tragedian. Their mutual love of language also unites them: Euripides' poetry was so admired by the Ancient Sicilians that they gave freedom to Athenian men they had captured in war if they could quote large chunks of it. Besides, Euripides is always disguising himself as a woman, at least in Aristophanes' plays. He was destined to be reincarnated as one.

“Apuleius is the Ancient...Peter Carey Apuleius wrote The Golden Ass, a story of a fatuous young man, Lucius, who embarks on a trip to Thessaly. He is interested in tales of magic, and obsessed with sex. He soon finds himself in all kinds of scrapes—arrested for murder, turned into an ass, chased by dogs, and eventually sold to a circus.

“He is finally redeemed by his faith in the Egyptian goddess Isis and returned to human form. He has, at last, become wise and mature. Apuleius was prolific and extremely learned, although little of his work survives. His heir is the equally prolific Peter Carey, tipped to walk away with his third Man Booker prize this year. The nominated novel is Parrot and Olivier in America, another story of a rather fatuous young man who embarks on a trip from revolutionary France to America and finds himself changed by everything he experiences there. It would be a closer match if at some stage Olivier had turned into a donkey, admittedly, but one can't have everything.

“Plato is the Ancient...Julian Barnes Plato is the literature-lover's philosopher: his ideas are complex, and shaped Western thought for millennia. But he is also a wonderful prose stylist on a vast array of topics. His Republic ponders the ideal society, his Theaetetus examines how we acquire knowledge. His Symposium sees the celebrities of classical Athens—

Socrates, Alcibiades, Aristophanes—discussing the nature of love. Are we all looking for our missing other half? Or do we seek someone with whom to procreate, and thus achieve the closest thing to immortality that human beings can know? Plato's natural successor is Julian Barnes—another elegant writer with his mind on higher things. Barnes has also dissected the nature of love in Talking It Over and Love, etc. And his book about dying and the fear of death—Nothing To Be Frightened Of—is the perfect sequel to Plato's Phaedo, in which Socrates, on his deathbed, discusses the soul and the afterlife with his friends. Plato, though, never made it on to the Richard and Judy book list, so Barnes is the winner on points. The Ancient Guide to Modern Life by Natalie Haynes is published next month by Profile at £15.99. To pre-order it for £14.39 inc p&p call 0845 2712134 or visit thetimes.co.uk/bookshop The Ancient Booker, Main Hall, October 10. cheltenhamfestivals.com; 0844 5767979”

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Potkay, A., “Narrative Possibilities of Happiness, Unhappiness, and Joy,” *Social Research* 77.2 (2010) 523–544.

Praet, S., “Reader Beware: Apuleius, Metafiction, and the Literary Fairy Tale,” in *Anti-Tales: The Uses of Disenchant-*

ment, eds. C. McAra and D. Calvin (Newcastle upon Tyne: Cambridge Scholars Pub, 2011, xiii + 299 pp.) 37–50.

Rak, M., “SAGGI Psiche dalla scena alla fiaba. La fabella di Apuleius nella cultura barocca tra Veneto e Toscana (primo tempo, ca. 1599–1620),” *Italianistica* 39.2 (2010) 11–41.

Rice, A., *Pandora: New Tales of the Vampires* (New York: Ballantine, 2010) 368 pp. I quote from the website:

“Anne Rice, creator of the Vampire Lestat, the Mayfair witches and the amazing worlds they inhabit, now gives us the first in a new series of novels linked together by the fledgling vampire David Talbot, who has set out to become a chronicler of his fellow Undead. The novel opens in present-day Paris in a crowded cafe, where David meets Pandora. She is two thousand years old, a Child of the Millennia, the first vampire ever made by the great Marius. David persuades her to tell the story of her life. Pandora begins, reluctantly at first and then with increasing passion, to recount her mesmerizing tale, which takes us through the ages, from Imperial Rome to eighteenth-century France to twentieth-century Paris and New Orleans. She carries us back to her mortal girlhood in the world of Caesar Augustus, a world chronicled by Ovid and **Petronius**. This is where Pandora meets and falls in love with the handsome, charismatic, lighthearted, still-mortal Marius. This is the Rome she is forced to flee in fear of assassination by conspirators plotting to take over the city. And we follow her to the exotic port of Antioch, where she is destined to be reunited with Marius, now immortal and haunted by his vampire nature, who will bestow on her the Dark Gift as they set out on the fraught and fantastic adventure of their two turbulent centuries together.” (<http://www.annerice.com/bookshelf-pandora.html>)

Rule, D., *The Age* (Melbourne, Australia); October 23, 2010 Saturday; “Around the galleries.”

“WHAT AES+F: The Feast of Trimalchio WHERE Anna Schwartz Gallery, 185 Flinders Lane, city, 9654 6131, annaschwartzgallery.com IT’S not that this series of photographic tableaux from Russian collective AES+F is a disappointment; it’s more that its source—a nine-channel, panoramic video work rendered from more than 75,000 photographs, which was a clear highlight of this year’s Biennale of Sydney—was so overwhelmingly spectacular. Comprising three huge, curved screens and booming surround sound, the immersive, hyper-cinematic work merged the most unlikely melange of slick, fashion-based photographic aesthetics, stilted animation techniques and sweeping visual and sonic devices to vividly re-imagine Roman poet **Petronius’s** Satyricon in a contemporary setting of gross affluence. While the vastly scaled prints, above right, that comprise the show at Anna Schwartz can hardly compete, they offer something of an entry point. Set in a luxurious island hotel, the digitally layered photographs are the embodiment of post-colonial consumerist excess and racial typecasting.

“Here, we see the snide representation of privileged whites at play, Asian maids and sexualised African bellboys. While playful, The Feast of Trimalchio’s vision of the contemporary West is deeply disturbing, precisely because of its parallels to the real thing. Tues to Fri noon–6pm, Sat 1pm–5pm, until November 13.”

Spiller, E., *Reading and the History of Race in the Renaissance* (Cambridge, UK and New York: Cambridge University Press, 2011) ix + 252 pp. The second chapter is titled “The Form and Matter of Race: Heliodorus’ *Aethiopika*, hylomorphism, and neo-Aristotelian readers.”

Stucchi, S., *Osservazioni sulla ricezione di Petronio nella Francia del XVII secolo: il caso Nodot* (Roma: Aracne, 2010) 270 pp.

Tatum, J., “Auto-Obituary,” *Southwest Review* 95.1/2 (2010) 304–325.

Treseler, H., “Playing Games with Petronius Arbiter: John Matthias’ *Trigons*,” in *The Salt Companion to John Matthias*, ed. J. F. Doerr (Cromer: Salt, 2011, 284 pp.).

Vannini, G., “The *Satyricon* of Petronius in Voltaire’s *Candide*,” *A&A* 57 (2011) 94–108.

Vaz da Silva, F., “The Invention of Fairy Tales,” *Journal of American Folklore* 123.490 (2010) 398–425.

Voßkamp, W., “‘Dichtender Geschichtsschreiber des menschlichen Herzens.’ Heliodor und der galante Roman in Deutschland,” in *Lesbarkeiten. Antikerezeption zwischen Barock und Aufklärung. Forum. Studien zur Moderneforschung. Band 6*, eds. B. von Dietrich Boschung and E. Kleinschmidt (Würzburg: Königshausen and Neumann, 2010, 306 pp.) 137–153.

Walls, K., “The ‘Cupid and Psyche’ Fable of Apuleius and Guyon’s Underworld Adventure in *The Faerie Queene* II.vii.3–viii.8,” in *Spenser Studies: A Renaissance Poetry Annual, XXVI* (New York: AMS Press, 2011, vi + 273 pp.) 45–73.

Weiss, S., “The Mythology of the Divine in P. Beroaldo’s Commentaries on Book II of Apuleius’ *Metamorphoses*,” *Acta Neophilologica* 44.1–2 (2011) 141–67.

Wilson, B., *The Sunday Telegraph* (London); February 28, 2010; “BEE WILSON is THE KITCHEN THINKER; You’ve got to pick a croquette or two.”

“If you ever find yourself in a Carluccio’s caffè—and they are becoming ubiquitous, with more than 40 branches—do try the pasta giardiniera. I know: it doesn’t sound exciting. You imagine one of those drab mixed-veg ‘pasta primaveras’, heavy on frozen peas and low on charm. What arrives is a surprise: a

bowl of generously proportioned penne sauced with a buttery mixture of shredded courgettes, chilli and garlic, and scattered with savoury fried spinach balls. These are definitely the best bit.

“Italians are fond of croquettes, which is what these spinach balls essentially are. A potato croquette in Italy has none of the dated associations it has here, where we seldom see them anymore except doused in glutinous gravy as part of a bad hotel roast dinner, or in the chill cabinet at Marks & Spencer. In Italy a potato croquette is a glamorous thing: a crisp morsel to eat in the early evening, while you sip prosecco outside a bar in a crumbling Renaissance piazza. We may not have the architecture or the alfresco weather. But we can still copy the Italians’ way with croquettes. ‘Every region of Italy,’ says Claudia Roden, ‘has its own special croquettes.’

“In her latest book, *Valvona & Crolla: A Year at an Italian Table*, Mary Contini (who runs the wonderful Italian food shop of the same name in Edinburgh) devotes a whole section to croquettes and related dishes. Contini suggests that the Italian love of cicchetti—anything you eat with your fingers—reflects their love of life and attachment to ‘the art of living’. Why, I wonder, does no one say that about the British addiction to chips?

“Contini’s recipe for mashed-potato croquettes is comforting—seasoned with parmesan and nutmeg. The secret is to chill the sausage-shaped croquettes (which are rolled in flour, egg and breadcrumbs) before you fry them, to help keep the shape. Contini also gives a recipe for arancini—deep-fried balls of leftover risotto—which can be filled with anything from mozzarella to meat ragù (incidentally, I don’t recommend the arancini at Carluccio’s—too big and dry). My own favourite Italian fried vegetable dish is Marcella Hazan’s cauliflower florets fried to a crisp in parmesan batter, a more-ish starter with lemon wedges.

“This Italian love of fried morsels is ancient. The Romans had a food word, *offulae*, which scholars have puzzled over. Some say it meant ‘sandwich’, others ‘stew’. But the Latin word *offa* translates to ‘lump’, and it is my hunch that *offulae* were a kind of croquette. In mythology, when Psyche goes into the underworld, she carries a few lumps of *offulae* made from polenta, according to Apuleius, to appease the scary guard dog, Cerberus—which sounds to me like some kind of golden-fried polenta balls.

“Italy is not the only country to see the point of croquettes. The Spanish croquetas are a classic tapa, delicate lozenges of thick béchamel filled with ham or mushrooms, coated in breadcrumbs and deep-fried. We in Britain once knew the art of the croquette, too. In a dictionary of 1706 ‘croquets’ were described as ‘a certain compound made of delicious stuff’d meat, some of the bigness of an Egg, and others of a Walnut’. Eggs and walnuts are still the main sizes of croquettes. The nicest are walnut-sized ones, just right for a mouthful.

“In Italy they are glamorous things, a crisp morsel to eat alfresco.”

Yost, D., “Apelles’s War: Transcending Stereotypes of American Indigenous Peoples in David Treuer’s *The Translation of Dr. Apelles*,” *Studies in American Indian Literatures* 22.2 (2010) 59–74. I quote:

“The Bimaadiz and Eta story further invites intertextual reading by using the classic Greek pastoral of *Daphnis and Chloe* as the basis of its plot. *Apelles*’s tale follows the Greek original incident for incident, from the abandonment of the children to their salvation by animal mothers, from the attempted rape of the maiden to the hero’s sexual tutelage by an older woman. Though he infuses the story with fresh language and detail, Treuer has done little else beyond changing Greek names to Anishinaabemowin ones and adjusting the setting accordingly. Lamon and Myrtalê, for example, become Jigibiig and Zhookaagiihigookwe (12), while the oxen that save Daphnis from a collapsing pirate ship become the moose that save Eta from a floating brothel (180–81). Where nymphs lead Daphnis to a sunken purse of drachmas so he can afford Chloe’s hand in marriage, Bimaadiz is instead guided by the narrator to a sunken fleet of trading canoes to fund his pursuit of Eta (239). And just as Daphnis and Chloe are improbably reunited with their long-lost biological parents in Longus’s climactic scene, so, too, are Bimaadiz and Eta improbably restored to their parents in the climactic council scene of their narrative (296–300)” (63–64).

Ziolkowski, J. M., “Straparola and the Fairy Tale: Between Literary and Oral Traditions,” *Journal of American Folklore* 123.490 (2010) 377–397.

Notices

American Philological Association, January 6–9, 2011, 142nd Annual Meeting, San Antonio, TX

- Rich, H., “Cena Nasideni and Cena Trimalchionis.”
- Sabnis, S., “Apuleius’ Favorite, Like, Adverb.”

The Classical Association Annual Conference, Cardiff University, Wednesday 7th April–Saturday 10 April 2010

- Whitmarsh, T., “Atheist Fictions: Critias to Euhemerus.”
- Panel: Subtexts and Intertexts in Ancient Narrative
- Bracke, E., “Apollonius’ Medea: Maiden or Witch? Revisiting an Old Chestnut.”
- Pinkepank, A., “Reassessing Dionysios: The True Villain of Chariton’s *Kallirhoe*?”
- Repath, I., “What’s a Woman Like You Doing in a Nice Place Like This? Callirhoe at Chariton 1.11.4–5.”
- Tagliabue, A., “The Description of Love in the *Ephesiaka*: The Coexistence of Simplicity and Literary Construction.”

Classical Association of the Middle West and South, 107th Annual Meeting, 2011 April 6–9; Grand Rapids, Michigan

- Burrows, D. M., “Sex, Lies, and Visual Aids: Longus and the Art of Deception.”
- McCloskey, B. O., “Allusions to Alexander in Heliodorus: Guiding the Reader’s Expectations in *Aithiopika* 9.3–22.”
- Beek, A. E., “The Cougar in Maiden’s Clothing: Callirhoe as Phaedra.”

Panel: Petronius and Apuleius

- Barnard, S. A., “Trimalchio Magister: (Mis)education and Orienting Mythologies in the *Cena Trimalchionis*.”
- Eisenfeld, H., “A Silent Dido in Apuleius’ *Apology*.”
- Helms, K., “Fable and Rhetoric in Petronius: Rethinking the Widow of Ephesus.”
- Vincze, M. J., “Apuleius’ Charite and Virgil’s Dido as Women Who Died on their Wedding Days.”
- Winkle, J. T., “Sophia’s Got Soul: Gnostic Wisdom Tales and Apuleius’ *Metamorphoses*.”

Classical Association of the Middle West and South, Southern Section, October 28–30, 2010 Richmond, Virginia

- Clapp, D., “The Metamorphosis of *Fama* in Apuleius’ *Asinus Aureus*.”

Society of Biblical Literature, San Francisco, CA, 11/19/2011 to 11/22/2011

Panel: Ancient Fiction and Early Christian and Jewish Narrative: Theme: Ancient Christian Narrativity

- Bledsoe, S. A., “Magic vs. Miracle in the *Apocryphal Acts of Peter*.”
- Burrus, V., “Gender, Genre, and Hagiography: *The Life of St. Helia*.”
- Callon, C., “Magic, Miracle, and a Strategy of Demarcation in the *Acts of Peter*.”
- Cobb, C., “Madly in Love: The Literary Motif of Lovesickness in the *Apocryphal Acts of Andrew*.”
- Dinkler, M. B., “Telling Silences: The Functions of Ambiguities and Silences in the *Gospel of Luke*.”
- Spittler, J., “Metalepsis in the *Acts of Andrew*.”

Panel: Ancient Fiction and Early Christian and Jewish Narrative: Theme: Reading Ancient Narrative: Variety in Theory and Method

- Barbour, J., “The Oriental King in Qohelet: A Novelistic Motif in a Jewish Prose Fiction.”
- Cobb, S., “‘In the Spirit and in Ecstasy’: Faith and the Body in the *Passion of Perpetua*.”
- Ebbeler, J., “Perpetua and Classical Literature.”
- Jacobs, A., “Respondent.”

Obituaries

Tomas Hägg (1938–2011)

Memorials to Dr. Hägg can be found at

http://nyheter.uib.no/?modus=vis_nyhet&id=49313 and <http://www.nordbyz.net/content/tomas-hagg-1938-2011-remembered>.

Bryan Peter Reardon (1928–2009)

Memorials to Dr. Reardon can be found at

<http://universityofcalifornia.edu/senate/inmemoriam/bryanpeterreardon.html> and http://apaclassics.org/index.php/publications/single_newsletter/winter_2010_newsletter/.

Reviews, Articles, and Dissertations¹

Avlami, P., *Aesopic Lives: Greek Imperial Literature and Urban Popular Culture*

Dissertation, Princeton University, 2010.

Abstract: In this dissertation I analyze how Greek Imperial literature represents and comments on urban everyday life and popular culture. By focusing on literature my purpose is to argue that the unofficial, synchronic, and everyday dimension of culture permeated even a cultural field that was largely confined to the upper and upwardly mobile social groups of the Hellenophone Roman Empire. Literate individuals in the Roman Empire experienced their daily lives in urban centers by moving through a fluid patchwork of social occasions, assuming different identities suggested by the barbershop, the baths, the street. Authors and readers configured their relation to wider contemporary culture largely through the symbolic representation of such everyday urban spaces and occasions. As my central case study I examine the *Life of Aesop*, a serio-comic novelistic biography about the presumed inventor of the fable. The work circulated anonymously and has survived in a variety of Imperial and Byzantine recensions.

Taking into account the sociology of ancient readerships I argue, in chapter 1, against an interpretive model, commonly applied in cultural studies of the period, which associates socio-economic groups with specific literary forms. I propose instead a broader definition of ancient popular literature as written narrative that engages with the everyday dimensions of culture surrounding the typical Greek Imperial reader in the urban centers of the Roman Empire. By showing the importance of this everyday dimension in the scribes’ reader-response to the *Life* I relate their mode of reading to the

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

marginal cultural identity that learned readers acquired through their social experience of urban life.

In Chapter 2 I establish that the proliferation of scribal recensions in the Imperial and Late Antique circulation of the *Life* was a feature of writing and not the result of oral multiformity. The work's anonymity, the narrative's dramatic settings of everyday urban spaces, and the social discourses implicit in this kind of literary expression encouraged the scribes to continually and freely "retell" the *Life* as they copied it. In Chapter 3, I outline the literary representation of the urban everyday in Greek Imperial literature, more generally, in terms of urban space and time. Within this context, I relate these narrative modes to the *Life of Aesop* and the similarly serio-comic joke-book *Philogelos*, and I explore the ideological continuities throughout the gamut of narrative genres.

Finally, in Chapter 4, I examine one specific literary theme of everyday realism: narratives of promiscuous sexuality and of prostitution in connection to everyday urban spaces. Through my analysis of this particular theme I address the dynamic tensions of simultaneous attraction and marginalization through which the elite and the upwardly mobile configured their position towards the everyday and their broader urban contexts. I conclude by suggesting that the ideology of exclusivism that permeates urban narratives is a conceptual framework that was not confined to the elitist conditioning of the *pepaideumenoí* but ran through a cross-section of social hierarchy.

Baker, A. J. E., *Apuleius' Political Animal: a Socio-Cultural Reading of Identity in the Metamorphoses*

Dissertation, University of Washington, 2011.

Abstract: This dissertation examines the treatment of identity in Apuleius' second century C.E. novel, the *Metamorphoses*. Using a close reading of Apuleius' *Metamorphoses* alongside his rhetorical works, the *Florida* and *Apologia*, I argue that these texts self-consciously present socio-cultural and political identity as fundamentally unstable constructs. Further, I contend that by lifting the veil on the notion that identity is a stable way of constructing social hierarchy, Apuleius satirizes the political world of the second century Roman Empire. In Chapter One, I begin by discussing Apuleius' very famous—and very enigmatic—prologue to the *Metamorphoses*, arguing that, from the first moments of the text, the author encourages the reader to interpret identity throughout the novel as unstable. I compare the instability of identity as presented in the *Metamorphoses* with several speeches of the *Florida* and make clear that throughout Apuleius' rhetorical works similar anxieties about identity are expressed. In my second chapter, I examine Apuleius' depiction of language as a fundamentally unstable marker of identity. I use language in three separate but interconnected ways: the meanings of individual words, the ability to speak a particular language, and the ability to speak at all. Apuleius creates instability in all three uses of language that draws

into doubt the authenticity of the social hierarchy built on the tacit assumption that language is a reliable reflection of reality. In Chapter Three, I read metamorphosis itself as a crisis in identity, comparing the treatment of transformation in Apuleius' novel with that in Ovid's *Metamorphoses*. Each of these texts interprets the loss of identity and exclusion that is part of metamorphosis in a distinct way that is influenced by its socio-cultural circumstances. In Chapter Four, I address magic in Apuleius' novel and *Apologia* in addition to anti-magic legislation, arguing that magical practice is represented throughout as a cause of social and political isolation. Finally, in my Epilogue, I turn to the embedded narrative of Cupid and Psyche and demonstrate its similar engagement with identity.

Blood, H. C., *Some Versions of Menippea*

Dissertation, University of California, Santa Cruz, 2011.

Abstract: Eighteenth-century *Britannia* was still a Roman province—at least from the perspective of literary influence. *Some Versions of Menippea* draws from two traditional academic disciplines, Classics and Eighteenth-Century Studies, and knits together three disparate veins of literary criticism—ancient Menippean satire, the ancient novel, and the English Gothic novel—to advance two main arguments about the history of the novel. First, Seneca's *Apocolocyntosis* (c. 50 C.E.) is an important model for Apuleius' *Asinus aureus* (c. 150 C.E.). Second, Menippean satire is an important antecedent of English Gothic novels, namely Horace Walpole's *The Castle of Otranto* (1764) and Matthew Lewis' *The Monk* (1796). My framework for comparing such different types of prose fiction is menippea, a mode derived from classical Menippean satire, a genre of prosimetric texts by Menippus, Varro, Seneca, and Lucian, and refurbished by M.M. Bakhtin in *Problems of Dostoevsky's Poetics* as an anti-Aristotelian poetics. Menippea—best known for its list of 14 essential characteristics—foregrounds the seams and sutures between voices, genres, ideologies, and epistemes within a single narrative.

Carhart, R. J., *Acts and The Second Sophistic: The Politics of Imitation and Self-Presentation*

Dissertation, The Claremont Graduate University, 2010.

Abstract: This dissertation argues that the literary-rhetorical textures of Acts are best understood when framed within the context of the Second Sophistic, particularly as they relate to the characterization of Paul in the latter half of *Acts*. Throughout the dissertation, I examine the literary and rhetorical elements of Luke's composition within this broader cultural discourse (i.e. the Second Sophistic) to explore his construction of an authoritative identity for the Christian movement. Luke's negotiation of the politics of identity of the ancient Mediterranean world is embodied in the highly stylized figure of Paul in *Acts*, who symbolically declaims in a learned manner throughout the text.

The first three chapters explore the phenomenon of the Second Sophistic and its relationship to early Christian literature. I develop a sophistic mimetic framework that focuses on the imperative role of *mimesis* in sophistic discourse, especially as it relates to *paideia*, cultural authority, archaism, “Greekness,” and cultural identities.

Chapters Four and Five apply this sophistic mimetic framework to Luke’s imitation of the Septuagint and classical Greek literature to appropriate their cultural capital as he simultaneously rhetorically subverts to display Paul’s *paideia*. Such subversive *mimesis* constructs a privileged, hybridized cultural identity for the Christian movement. Chapter Six focuses on Luke’s heavy use of the sophistic *apologia* for Paul’s many declamations around the Mediterranean, which display his *paideia* in the public arena before Jews, Greeks, and Romans.

Chapter Seven concludes by applying the sophistic mimetic framework to political rhetoric in *Acts*, which contextualizes the ambiguous nature of Luke’s political rhetoric. As in sophistic literature, the text of *Acts* itself is the locus for the negotiation of cultural identities; its formulation is therein part of the rhetorical playfulness of the text, which does not represent the monumentalized opinion of the author. *Acts*’ negotiation of established identities (Jew, Greek, Roman) through sophistic literary techniques does not provide a definitive statement of his political agenda, but rather constructs cultural capital for the Christian movement by rhetorically configuring it into the cultural landscape of the Greco-Roman world. In this, *Acts* provides an active voice in the ancient discourse surrounding cultural identity.

Candido, I., *Boccaccio and Myth: Eros, Psyche, and Classical Myth in the Fourteenth Century*

Dissertation, The Johns Hopkins University, 2011.

Abstract: My project attempts to define Boccaccio’s literary and philosophical debts to Apuleius of Madauros, one of the most influential Latin classics of the silver age as well as one of Boccaccio’s dearest authors since his early education. In his *Boccaccio medievale* Vittore Branca, the foremost Boccaccio scholar of the past century, points out that just two tales in the whole *Decameron*, V, 10 (Pietro di Vinciolo) and VII, 2 (Peronella), can claim antecedents in ancient literature, and this is the case of two tales told in Apuleius’ *Metamorphoses*. For almost fifty years Branca’s view has been an admired standby, but for various reasons it needs revision and the history of Apuleius’ radical influence on Boccaccio is yet to be written.

At the center of my research lies a set of problems in the *Decameron*, on which I have published two articles (in *Filologia e critica* and *Studi sul Boccaccio*). There I demonstrated that the fable of Eros and Psyche is the most important source of the Griselda tale (*Dec.* X, 10), a tale that enjoyed wide circulation from Petrarch’s translation into Latin and Chaucer’s adaptation in his *Clerk’s Tale* as well as throughout medieval and Renaissance Europe. But the

case of Apuleianism in *Dec.* X 10 is unique and striking, though it is not isolated within Boccaccio’s *oeuvre*. The use of Apuleian language in various works (from early Latin letters to later novels and treatises) represented an important point of departure. Through careful study I have become convinced that Boccaccio’s classicism, and especially his reliance on Apuleius, needed to be rethought; moreover, this rethinking must reach out into different disciplines, including paleography and philosophy. Boccaccio was an avid student of Apuleius not only as a source of myths, but also as a source for Neoplatonic philosophy. For Boccaccio, in fact, as for many medieval intellectuals who did not have any Greek (John of Salisbury, for example), Apuleius’ *De deo Socratis* and *De dogmate Platonis* were the only available introduction to Plato’s philosophy.

At this point in my research, I need to continue working on some primary sources in Florence and Assisi (MSS Florence, *Biblioteca Medicea Laurenziana*, Plut. 68.2.; Plut. 29.2; Plut. 54.32, and MS. Assisi, *Biblioteca Comunale di Assisi*, Lat. 706). My book will also provide a complete transcription of all the marginalia of these mss in order to show how Boccaccio worked on his Latin sources, how, in practice, Boccaccio read and interpreted his texts. Highlighted portions of Latin text that drew Boccaccio’s attention will serve as signposts. These signposts reveal how Boccaccio transformed the ancient myth and philosophy that he found in his ancient sources into the vernacular work for which he is so well known; and they also allow better understanding of his Latin work, which served as the (sometimes understudied) complement to the vernacular. By using palaeographic, philological, and hermeneutical instruments and methods, this research project aims to provide the first comprehensive study on Boccaccio as reader, glossator, and imitator of Apuleius, as well as a new thought-provoking contribution on his still underestimated humanism.

Nazyrova, J., *The Theme of the Pastorale and the Russian Silver Age*

Dissertation, University of Southern California, 2010.

Abstract: This dissertation discusses the intuitions of the ancient forms of *mimesis* connected to the revival of the pastoral theme in the art and literature of the Russian Silver age. The context of this study is Walter Benjamin’s ideas about the non-semiotic nature of ancient *mimesis* and about the possibility of non-semiotic languages. In particular, as Benjamin suggests, in contrast to the semiotic sign, the mimetic sign involves material objects—the human body and the objects of nature—as signifiers. Using Benjamin’s notion of the mimetic this study analyzes key episodes in the history of pastoral leading up to Silver Age Russia. Specifically, it examines the mimetic aspects of the representation of pastoral theme in the Silver age artistic and literary legacy and compare them to the Greek and Roman classical pastoral: Virgil’s “*Bucolics*,” Longus’s “*Daphnis and Chloe*,” and Pompeian wall painting; and in the fin de siècle

images of the pastoral nature and pastoral music and song in the modernist art and literature.

The first half of the dissertation examines the origin of the pastoral tradition in the Greek and Roman classics. The first chapter focuses on the settings of the classical idyll, namely its idealized landscape *locus amoenus*. It discusses the urban and rural aesthetics of the pastoral space in Greek and Roman classics and examines the relationship between the individual and nature that underlie the genre. The second chapter proposes an interpretation of the relationship of people and animals in the pastoral as a reminiscence of the traumatic experience of ritual sacrifice. This chapter's argument is that the main pastoral theme of reconciliation of species and the unity of people and animals in the Golden Age myth is a response to the experiences of ritual killing, the archaic rituals that preceded the appearance of the pastoral.

The second half of the dissertation deals with the revival of the pastoral as a genre and as a mindset in Russian and Western modernity. The subject of the third chapter represents an overview of the history of the pastoral theme in late eighteenth to nineteenth century Russia and compares it with European pastoral tradition. It shows that the national image of pastoral space is based on the image of the aristocratic park, a space especially intended for socially prescribed bodily (and aesthetic) practices such as strolling and sight seeing. As a result of this specifically Russian development, the national adaptation of the pastoral theme became associated with estate life rather than with wild nature. The fourth chapter discusses various aspects of the pastoral's revival in the turn of the century Russia and compares it with the theme of the pastorage in the Western *fin de siècle*. It analyzes the modernist development of the pastoral theme in the light of what may be called the integrative symbolism of the pastoral, or, in other words, the genre's ability to convey the symbols of integration through a harmonious relationship with the environment. This chapter demonstrates that while western Style Moderne pastoral expresses the controlling authority over nature, Russian pastorals establish harmony and equality between the subject and the setting of the pastoral. This chapter also contains a survey of the philosophic background of the Russian Silver Age stemming from the western romanticist aesthetics, in the works of Schiller and Ruskin; and an analysis of complicated relationships between the pastoral mind-set and the ideologies of the Russian symbolism including the so called life-creationism (*zhinetvorchestvo*).

Pascual Argente, C., *Visions of Antiquity Remembering the Classical Past in the Castilian roman antique*

Dissertation, Georgetown University, 2010.

Abstract: The appearance of the *Libro de Alexandre* and the *Libro de Apolonio* in the thirteenth-century Castilian literary scene represents the first time in which the key classical

narratives about Alexander the Great, the Trojan War, and Apollonius of Tyre are rendered in an Iberian vernacular language. Both works are traditionally studied against the background of the *mester de clerecía*, a body of Castilian clerical didactic poems often composed in the same metrical form as the *Libros* and encompassing different genres such as hagiography, epic, or romance. In this study, I read the *Libros* from a European rather than exclusively Castilian perspective as part of the generic tradition of the *roman antique* or *roman d'antiquité*, vernacular romances recounting some of the central narratives inherited from classical antiquity. The romances of antiquity initially took shape in twelfth-century francophone courts but were copied, read, and reworked in almost every Western European language throughout the Middle Ages. My reading stems from a reconceptualization of the *roman antique* as a genre primarily concerned with the construction of a collective memory of antiquity, a result of its investment in the larger process of cultural homogenization known as the Europeanization of Europe. I argue that memory is central to the *Libros* not only in the form of the memorable events recounted in the poems but also as a set of mnemonic strategies necessary to remember them, which the *Libros* offer to their audience as well. The study explores two fundamental rhetorical techniques of the *roman antique*, ekphrasis and anachronism, as they negotiate the interaction between word and image both within the text and on the manuscript page. In this way, I show how the *Libros* interrogate the visual and verbal means through which a vernacular cultural memory of antiquity, providing a shared past for the courtly elites throughout the continent, could be successfully created, stored, and transmitted.

Nyborg, A. M., *Heliadors Aithiopika og fortellingens kunst en narratologisk studie*

Oslo: A.M. Nyborg, 2010.

Abstract: Denne oppgaven tar for seg Heliadors *Aithiopika* i et narratologisk perspektiv. Verket antas å være den siste av de greske kjærlighetsromanene vi har overlevet, og tidfestes til en periode fra tidlig tredje til sent fjerde århundre e.Kr. Fortellingen har en meget komplisert oppbygning i forhold til det man forventer seg av et verk med et slikt tema fra denne tidsperioden. Denne oppgaven diskuterer de mest utpregede elementene ved Heliadors fortellerteknikk, og forsøker å vise hvordan disse fremtrer både i romanen som helhet og i de enkelte episodene.

Opgaven tar sitt utgangspunkt i en litteraturhistorisk kontekstualisering, som legger grunnlaget for resten av arbeidet. Dernest analyseres *narrative nivå*, og *tidsperspektivet*, både med henblikk på kronologi og på tidsspenn i teksten. Dette er to hovedelementer i *Aithiopikas* narrative struktur, og de ligger til grunn for mye av det som utmerker seg ved romanen. Oppgavens gjennomgang av disse legger også grunnlaget for det neste kapitlet, som analyserer *spenning*. Analysen avsluttes med et kapittel om anagnorisis (gjenkjennelse).

Oppgaven gjør en analyse av *Aitiopikas* strukturelle oppbygging, og vil vise at grunnelementene i denne er diegetiske nivå og den temporale siden av fortellingen. Det vil komme frem at de diegetiske nivåene og tideelementet ikke bare virker på hverandre, men at de også er helt sentrale i verkets struktur, og legger grunnlaget for de øvrige narratologiske grep. Spesielt vil forholdet mellom fortellingen og historien, som jo i denne romanen er av en meget komplisert art, vise seg å være utslagsgivende.

Picar, M. G., "The 'horror of holiness' in *Till We Have Faces*"

M.A. Thesis, Midwestern State University, Wichita Falls, Tex., 2010.

Abstract: C. S. Lewis' adaptation of the Cupid and Psyche myth is particularly notable for its considerable deviations from the classical story which first appeared in Apuleius' *The Golden Ass*. In Lewis' version of this myth, *Till We Have Faces*, Lewis focuses on the sacrificial element of Psyche's marriage to Cupid-or, as Lewis renames him, the Shadowbrute. Lewis casts Psyche's sister, Orual, as the protagonist of the novel. Through Orual's perception of the marriage of Psyche to Cupid, Lewis' audience is forced to accept Lewis' defense of pre-Christian paganism. Lewis emphasizes the gory details of sacrifice to the gods in an attempt to legitimize bloody, violent pagan religions on the basis of their sincerity and power. He clearly and repeatedly asserts that the darker and the more amorphous the religion, the more true, holy, and compelling that religion is. Indeed, Lewis seems to suggest that the kind of bloody, savage religion described in Frazer's *The Golden Bough* is prototypical of Biblical ideas and foreshadows or lays the groundwork for Christianity. Most notable is Lewis's insistence that transformation of Psyche and Orual into divine figures necessitates violence. The Psyche of *Till We Have Faces* is largely reminiscent of Lewis' character Lucy Pevensie of *The Chronicles of Narnia* in that both Psyche and Lucy both embrace a participatory epistemology; both Psyche and Lucy participate with the god and accept that their intense longing for the god denotes truth. In contrast, Orual actively insists on disbelief, much like the dwarves of Lewis' *The Last Battle*, because of her refusal to participate in pure, sacrificial love. As a result, Orual is imprisoned by her own consuming, selfish love for Psyche.

Thurman, E., *Writing the Nation/Reading the Men: Postcolonial Masculinities in Mark's Gospel and the Ancient Novel*

Dissertation, Drew University, 2010.

Abstract: This dissertation explores the literary construction of the Markan Jesus as a gendered subject. It draws principally upon the work of postcolonial theory and masculinity studies to describe the gender of the Markan Jesus as a form of popular, socially marginalized manhood that lacks some of key markers of the hegemonic ideals found in elite Gre-

co-Roman discourses. Hegemonic, marginalized, and subordinate models of male identity, it argues by drawing on recent historical explorations of gender and empire, are formed in response to Roman imperialism and are visible as such in various cultural products of the imperial period. Ancient novels, it is increasingly recognized, are important examples of those cultural products and are thus key sites for the construction of collective identities and gendered subjectivities. This dissertation thus also argues that Mark's gospel should be compared to other examples of ancient novelistic literature, especially those that use national heroes as literary symbols of national identity and experience under colonial rule. Like other ancient popular narratives, Mark's gospel is engaged in the negotiation of male identity, and the national ideals it could present, under imperial rule.