
THE PETRONIAN

SOCIETY NEWSLETTER

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ICAN V

It is with the greatest pleasure that I announce that the University of Houston-Downtown will host the **Fifth International Conference on the Ancient Novel (ICAN V)** in the **Fall of 2015**.

Some preliminary notes:

- The title of the conference is “From Tradition to Re-wiring the Ancient Novel.”
- The conference is scheduled to take place from **9/30/2015 (Wednesday) to 10/3/2015 (Sunday)**.
- The conference will be held at the Hyatt Regency Houston, 1200 Louisiana Street, Houston, TX 77002, USA (<http://houstonregency.hyatt.com/en/hotel/home.html>). The price of a single/double room is fixed for 2015 (\$109+17% tax=\$128/night, €98/night; the Hyatt has an indoor swimming pool, and provides an exercise room/gym; free local telephone/free Wi-Fi/free bottled water/free pressing blouse and shirts). All sessions for reading papers are in the Hyatt. Hotel registrations are not yet accepted. The Hyatt will start accepting registrations in **March 2014**.
- Houston is an important airline hub (<http://www.fly2houston.com/welcome>) and can be reached easily, e.g. London–Houston, Paris–Houston, Frankfurt–Houston, Munich–Houston, Amsterdam–Houston, Rome–Houston, Athens–Houston, Toronto–Houston, Brussels–Houston, Madrid–Houston, Lisbon–Houston, Rio–Houston, Buenos Aires–Houston.
- The conference fee is € 300 = \$400, which is **the same fee as ICAN IV in 2008!** The registration fee will be due by 1 June 2015. There will be a website launched in **November 2013** that will include information on how to register, the fee for students, cancellation policies.
- The website that will go live in **November 2013** will have information on how to submit abstracts. It will note that the default language of the conference is English, but German, French, Italian, Spanish are accepted. However, the person reading a paper in one of those languages should photocopy the paper and distribute it to members of the audience so that all might benefit.
- The ICAN V International Advisory Committee (IAC) will act as the Program Committee to referee abstracts sent

to the Organizer (Ed Cueva, cuevae@uhd.edu): the abstracts should be anonymous and will be read by two referees at least. Deadline for abstracts is **1 March 2014**, and decisions about acceptance will be made soon thereafter.

- Tentative panel topics:
 - ❖ Archaeology
 - ❖ The Body and the Ancient Novel
 - ❖ Critical Theory
 - ❖ Death and Disease
 - ❖ Digital Technologies and the Novel
 - ❖ Early Christian Narrative and Jewish Narrative
 - ❖ Empire
 - ❖ Gender
 - ❖ Genre
 - ❖ History
 - ❖ History of Scholarship on the Ancient Novel
 - ❖ Information and Communication Technologies
 - ❖ Literature
 - ❖ Love
 - ❖ Myth
 - ❖ New Testament and Ancient Novels
 - ❖ Papyrology
 - ❖ Philosophy
 - ❖ Picaresque and Menippean Narratives
 - ❖ Poetics of the Ancient Novel
 - ❖ Reception of the Ancient Novel in Literature and Art
 - ❖ Religion
 - ❖ Rhetoric
 - ❖ Science and the Novel
 - ❖ Sex
 - ❖ Space and Cultural Intersections
 - ❖ The Psychology of the Ancient Novel
- A selection of papers will make up the conference proceedings.
- Organizer: Edmund Cueva, University of Houston-Downtown (cuevae@uhd.edu).

If you have any ideas, suggestions, or would like to help in the planning of the conference, do not hesitate to contact me.

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and to the literature of the Second Sophistic.”—Provided by publisher.

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

Heffernan, T. J., *The Passion of Perpetua and Felicity* (Oxford and New York: Oxford University Press, 2012) xxvii + 557 pp.

Troftgruben, *A Conclusion Unhindered a Study of the Ending of Acts within its Literary Environment* (Tübingen: Mohr Sie-beck, 2012) 247 pp.

Nachleben

Bernardini, M. G., *The Tale of Eros and Psyche: Myth in Art from Antiquity to Canova* (Roma: “L’Erma” di Bretschneider, 2012) 326 pp. The collection contains the following essays:

- Bernardini, M. G., “The Frieze by Perin del Vaga in Castel Sant’Angelo and the Tale of Psyche in the Art of the Re-naissance.”
- Bernardini, M. G., “The Tale of Cupid and Psyche.”
- Bussagli, M., “Anatomy of the Soul.”
- Cavicchioli, S., “Romantic Mythical Revival in the Neo-classical Age.”
- Guderzo, M., “‘An Artistic Enjoyment of Great Beauty’: Cupid and Psyche by Antonio Canova.”

- Longo, F., “The Physical and Psychic Components of the Human Being in the Cultural Tradition of Ancient Egypt.”
- Mattei, M., “Literary and Figurative Themes: Cupid and Psyche in Apuleius’ *fabula*, Crucible of All the Fairy-tales in the World.”
- Mattei, M., “The Roots of the Myth: The Personification of Eros and Psyche.”
- Mattei, M., “The Sufferings of the Soul, the Divine Couple, the Embrace and the Kiss: The Iconography of Cupid and Psyche.”
- Mirolla, M., “The Map of Cupid and Psyche in Rome.”
- Montagnoli, L., “The Master of the Die Series: Thirty-two Prints Illustrating the Tale of Cupid and Psyche.”

Chadwick, A., “Daphnis and Chloe, Oran Mor, Glasgow.” *Herald* [Glasgow, Scotland] 9 June 2011: 20.

“Oran Mor’s Corona Classic Cuts mini-season of bite-sized adaptations of classic works gets under way this week with a second-century rom-com by Greek novelist Longus. And a spirited, exuberantly acted and very funny—if unconventional—production it is too.

“The best Classic Cuts have always been those that attempt to do something original with the source material rather than simply cut scenes to shoehorn the play into the allotted time frame.

“That’s exactly what Hattie Naylor has done here, with an a capella version of Sam Cooke’s Cupid preceding Mark McDonnell as Longus dividing the crowd, panto-style, into goats and sheep.

“When the god Love makes his initial entrance as a hoodied Manc rapper, it is clear the dressing-up box and wildly exaggerated characterisation are going to be employed to the full in Marilyn Imrie’s production. And so it proves.

“Plotwise, the show is basically a series of comic tableaux centring on the trials and tribulations of childhood sweethearts, Daphnis (Paul James Corrigan) and Chloe (Kirstin McLean)—both adopted as foundlings—as they battle everything fate throws at them.

“Chief among these are Chloe’s kidnapping by angry renegades, an inability to discover the joys of sex, a French ingenue man-eater and Daphnis trying to ward off a servant’s gay crush. It’s all implausible stuff, made farcically funny by a cast in excellent form.

“It was not what I was expecting at all and I can’t imagine that I was alone there.

“Sponsored by Corona.”

Couperus, L., Lucius Apuleius, B. S. Berrington, and R. Graves, *Psyche* (London: Pushkin Press, 2013) 212 pp.

Desmarais, J., and C. Baldick, *Decadence: An Annotated Anthology* (Manchester: Manchester University Press, 2012) ix + 323 pp. The publisher states that there are “significant extracts from relevant ancient Roman writings by Petronius.”

Häfner, R., “Intensité et finesse le Prologue de L’ Âne d’ or d’ Apulée dans les traductions vernaculaires (allemandes, italiennes, espagnolos, anglaises et françaises) de la fin du XVe siècle à la première moitié du XVII siècle,” in *Traduire les anciens en Europa du Quattrocento à la fin du XVIIIe siècle: d’ une renaissance à une revolution?*, eds. L. Bernard-Pradelle and C. Lechevalier (Paris: Presses de l’ Univ. Paris-Sorbonne, 266 pp.) 171–190.

Lennon, T., “Satirists paid dearly for mocking leaders WHEN COMEDY BECOMES A DEADLY SERIOUS PROFESSION.” *Daily Telegraph* [Sydney, New South Wales, Australia] 2 Apr. 2013: 25.

“Egypt’s most famous television satirist Bassem Youssef has been arrested and questioned after allegations he insulted his country’s President and religion.

“He has been released on bail while the allegations are investigated. But the story highlights how dangerous it can be to satirise politicians or cultural sacred cows.

“In times past many people who dared make fun of leaders paid a high price.

“In ancient Rome under the brutal regime of the emperor Nero, satirist Gaius Petronius got away with plenty, for a time. According to historian Tacitus: ‘His days he passed in sleep, his nights in the business and pleasures of life. Indolence had raised him to fame, as energy raises others, and he was reckoned not a debauchee and spendthrift, like most of those who squander their substance, but a man of refined luxury.

“‘And indeed his talk and his doings, the freer they were and the more show of carelessness they exhibited, were the better liked.’

“One of his more careless discourses was his work *The Satyricon*, parts of which satirised the excesses of the court of Nero. But it wasn’t Nero who brought Petronius to grief—instead he incurred the enmity of Tigellinus, commander of Nero’s guard who had him framed for an assassination attempt.

“In 66AD Petronius was arrested. Despite his innocence he knew his fate was sealed. To avoid execution he slowly committed suicide, by alternately opening his veins and bandaging them over the course of an evening. He died while enjoying feasting and trivial talk with friends.

“In the reign of Queen Elizabeth I mocking the monarch was a risky pastime, as both Ben Jonson and Thomas Nashe discovered. In 1597 the pair collaborated on a play called *Isle Of Dogs*. It was described by authorities as a ‘lewd plaie’ that was also seditious. It was so offensive it was never published and no longer exists.

“Nashe, Jonson and some actors who had appeared in a production of the play were arrested. Nashe’s home was raided and he was grilled by Richard Topcliffe, the Queen’s inquisitor who specialised in hunting heretics and traitors and torturing confessions out of them.

“Jonson and Nashe were eventually allowed to go free but Nashe went into hiding for a time in Yarmouth. He only wrote one more work, on the joys of herring fishing. Jonson would

continue his satirical writings for theatre but he stuck to satirising society rather than incumbent monarchs.

“French philosopher Voltaire also spent time in prison for his satire. A noted wit, he entertained Paris society in the last years of the reign of Louis XIV.

“He continued to grow in fame after the death of Louis in 1715 and the accession of the young Louis XV under the regency of a council of nobles. Voltaire had more freedom to satirise the church and state under the regency but his targeting of Philippe II, duke d’Orleans, got him into strife in 1717. He was thrown into the Bastille for a year.

“He emerged with reputation intact but there were other occasions where he had to flee into exile or seek refuge because of his willingness to take on nobles and the accepted views of the world.

“In the 20th century American comedian and satirist Lenny Bruce learned how touchy authorities were about some subjects. His first arrest in 1961 was for obscene language and other arrests followed. At a trial for a routine he performed at the Cafe Au Go Go in New York in 1964 his lawyers tried to argue he was an important social satirist and the arrests for obscene language constituted a form of harassment.

“Complaints were made about his jokes about Eleanor Roosevelt’s breasts and even Jackie Kennedy’s reaction to the assassination of her husband, John F Kennedy.

“He later said: ‘Satire is tragedy plus time. You give it enough time, the public, the reviewers will allow you to satirise it, which is rather ridiculous when you think about it.’

“He was found guilty of obscenity but never served any of his sentence of four months in a work house, remaining free on a bond pending appeals. He died in 1966 of a morphine overdose.

“In 2003 New York governor George Pataki gave Bruce a post-humous pardon on the basis of his First Amendment right to free speech.”

Lott, T., “Tim Lott on the best meals in literature; Tim Lott chooses five delectable (or disastrous) literary meals.” *Telegraph Online* 6 Apr. 2012.

“The most outrageous meal in literature is in Petronius’s ‘Dinner with Trimalchio’, from the *Satyricon* (first century AD)—hors d’oeuvres of white and black olives, served in panniers on each side of a bronze donkey, and dormice sprinkled with honey and poppy seeds followed by roast boar belly (cut open for thrushes to fly out).

“Bret Easton Ellis’s *American Psycho* (1991) is more palely baroque. Patrick Bateman confronts his victims over elaborate meals—monkfish ragout with violets and radicchio with free-range squid, golden caviar with poblano chillies—while he fantasises about how he is going to do away with them.

“More modestly, there are the egg sandwiches over which Frank and April Wheeler, from Richard Yates’s *Revolutionary Road* (1961), meet the eccentric truth teller, John Givings, who celebrates April and Frank’s dreams to escape to Paris—and who finally condemns them, as they abandon those dreams.

“Best Dickens meal—*Great Expectations* (1861). Pip, having stolen a pie for Magwitch, awaits his fate during Christmas dinner with Uncle Pumblechook. His fate is delayed when Pumblechook drinks tar water instead of brandy and nearly has a fit.

“Jonathan Franzen creates a scene between father (Alfred) and son (Chipper) in *The Corrections* (2001). Chipper refuses to eat his liver and bacon, with ‘brown grease-soaked flakes on the ferrous lobes...like corrosion’. His stubbornness is implacable for he realises ‘if you sat at the dinner table long enough...you never stopped sitting there. Some part of you sat there all your life’.”

Onelli, C., “‘Con oscurità mutando i nomi’: Napoli epicurea nei *Successi di Eumolpione* (1678),” *California Italian Studies* 3.1 (2012) 1–20.

Onelli, C., “Freedom and Censorship: Petronius’ *Satyricon* in Seventeenth-century Italy,” *Classical Receptions Journal* (2012). Internet resource.

Palmeri, F., *Satire in Narrative: Petronius, Swift, Gibbon, Melville, & Pynchon* (University of Texas Press, 2012) 196 pp.

Praet, D., “Modernism and Postmodernism in Antiquity, and the (Post-)modernist Reception of the Classical: From the *Satyricon*-novel by Petronius to the *Satyricon*-opera by Bruno Maderna,” in *Receptions of Antiquity*, ed. J. Nelis (Gent: Academia Press, 2011, 372 pp.) 33–56.

Rojas Alvarez, L., “Ecos de la novela griega en el Renacimiento,” *Synthesis* 19 (2012) 15–27.

Weiss, S., “Filozofska Alegoreza Izidinega Lika V Beroaldovem Komentarju K Zlatemu Oslu Lucija Apuleja,” *Keria* 14 (2012) 9–31.

Notices

American Philological Association, January 5–8, 2012, 143rd Annual Meeting, Philadelphia, PA

- Perkins, J., “Language Matters in the *Aithiopika* and the *Acts of Thomas*.”
- Slaveva-Griffin, S., “Heliodorus and the Middle Platonists’ Romance with the Duality of Soul.”

Panel: **Novel**

- Baker, A. J. E., “Doing Things with Words: The Force of Law and Magic in Apuleius’ *Metamorphoses*.”
- Chew, K. S., “What it Means to be a Man: *Sōphrosynē* in the Greek Novels.”
- Konstan, D., “Beauty in the Greek Novel.”
- Schwartz, S., “*Gamos* and *kenogamion* in Achilles Tatius, Revisited: Legal Pluralism on the Eve of the *Constitutio Antoniniana*.”

Panel: **The Worlds of the Greek Novels**

- Banta, J., “Who Turns the Screws? Torture and Control in *Anthia* and *Habrocomes*.”
- De Temmerman, K., “Heroes and Heroines in Control: The Cultural Dynamics of Characterization in the Ancient Greek Novel.”
- Lallane, S., “The Merry Widow of Ephesos, Her Lover and Her Husband: Reflections on the Status of Elites in Achilles Tatius’ Novel.”
- Sabnis, S., “The Elephant Cure in Achilles Tatius.”
- Trnka-Amrhein, Y., “Where is Sesonchosis? Reflections on the World of the Sesonchosis Novel.”

American Philological Association, January 3–6, 2013, 144th Annual Meeting, Seattle, WA

- Sabnis, S., “Animals and Barbarians in the *Alexander Romance*.”
- Slaveva-Griffin, S., “‘In the Garden of Zeus’: Plotinus and Heliodorus on the Allegory of Love.”
- Trzaskoma, S. M., “The Late Antique and Early Byzantine Readership of Achilles Tatius.”

Panel: **Appearance and Reality in the Ancient Novelistic Discourse**

- Baker, A. J. E., “Does Clothing Make the Man or Does It Make the Man an Impostor?: Costume and Identity in Apuleius’ *Metamorphoses*, *Florida*, and *Apology*.”
- Cioffi, R. L., “The Boy Who Cried Wolf: Longos, Mimesis, and the Pastoral Tradition.”
- MacQueen, B. D., “Transgression in Longus’s *Daphnis and Chloe*.”
- Smith, S. D., “Aspasia and Callirhoe: Greek Women in the East.”

The Classical Association Annual Conference, Durham University, April 15–18, 2011

- Momtazi, S., “The Marriage of Cupid and Psyche: Apuleius’ Use of Catullus 64.”

Poster:

- De Simone, P., “The Relationship between Magic, Initiation into the Mysteries and Knowledge in Apuleius’ *Metamorphoses* and Celsus’ *Alethes Logos*.”

The Classical Association Annual Conference, University of Exeter, April 11–14, 2012

- Felton, D., “Apuleius’s Cupid as a (Male) Lamia (*Met.* 5.17–18).”
- Hartley, B., “Herodotean Presences in Imperial Greek Fiction.”

Panel: **The Greek Novel**

- Bentley, G. G., “Leucippe’s Haircut: the case for the sub-literary in the Ancient Greek Novel.”
- MacQueen, B., “The erotics of writing in the Prologue of Longus’s *Daphnis and Chloe*.”
- McVeigh, H. G., “Assembly-women in Chariton’s *Callirhoe*.”
- Owens, W., “The Greek novel *Callirhoe*: By a freedman author for freedman readers?”

Panel: **KYKNOS: Novel Heroines**

- Bird, R., “Leukippe’s *sophrosyne* in Achilles Tatius.”
- Bracke, E., “Cunning Women in the Greek Novel.”
- D’Alconzo, N., “Chariclea Daughter of Phantasia.”
- Trzaskoma, S., “Clitophon as Romance Heroine.”

Panel: **KYKNOS II: Novel Receptions**

- Hawkins, K., “Money, Money, Money: Bonfire of the Vanities, Pompeii, and Petronius’ *Satyricon*.”
- Morgan, J., “An operatic reception of *Daphnis and Chloe*.”
- Repath, I., “A Swarm of Intertextuality: Heliodorus, Achilles Tatius, and Plato.”
- Tagliabue, A., “The close link between *sophrosyne* and the Egyptian conceptualisation of immortality in Xenophon of Ephesus’ *Ephesiaca*.”

The Classical Association Annual Conference, University of Reading, April 3–6, 2013

- Lefteratou, A., “Talking ‘myth’? Female myth-tellers in Plutarch and the Greek novels.”

Panel: **KYKNOS: What the Heck-Phrasis?**

- Bentley, G. G., “The Ekphrasis of the Nightingale: The Influence of Pantomime in Achilles Tatius.”
- D’Alconzo, N., “From theory to practice: the Progymnasmata and the novels.”
- Dollins, E., “Whose Ekphrasis is it Anyway?”
- Trzaskoma, S., “Ekphrasis, Mythography and Originality in the Later Greek Novel.”

Classical Association of the Middle West and South, 108th Annual Meeting, 2012 March 28–31; Baton Rouge, Louisiana

Panel: **Petronius’ *Satyricon*: Women Crossing the Line**

- Acton, K. L., “Borders, Bodies, and Money in the *Satyricon*: Sex and Social Anxiety in the Early Roman Empire.”
- Armstrong, R. H., “Petronius’ Women and Fellini *Satyricon*: Crossing from Artifact to Archetype.”

- Makowski, J., “Transgression and Triangulation: Petronius’ Women and Bisexual Men.”
- McCoy, M. B., “A Tale of Two Circes: Inversion and Subversion in the *Satyrica*.”
- Slater, N. W., “Resurrection Woman, or There and Back Again: Petronius’s Widow of Ephesus.”

Panel: **Roman Novel**

- Adkins, E., “Lucius in Wonderland: (Greek?) Landscapes and Travel in Apuleius’ *Golden Ass*.”
- Felton, D., “Apuleius’s Cupid as a (Male) Lamia (*Met.* 5.17–18).”
- Fletcher, K., “The Role of Metamorphosis in Apuleius.”
- Goldman, M. L., “The Challenge of Comic Intertextuality in Petronius.”

Classical Association of the Middle West and South, 109th Annual Meeting, 2013 April 17–20; Iowa City, Iowa

Panel: **Heliodorus within and beyond the Canon**

- Ciocani, V., “Heliodorus’ *Aethiopica* and the Homeric Hymns to Demeter. Vichi Ciocani.”
- Dowling, M., “Pythagoras and Heliodorus.”
- Groves, R., “Teaching Heliodorus in the Greek Civilization Course.”
- Knight, B., “Heliodorus and the Pleasures of Divination.”
- Wasdin, K., “Catastrophe Survived in the Final Book of Heliodorus’ *Aethiopica*.”

Panel: **Greek Fictions**

- Eshelman, K., “‘Then Our Symposium Becomes a Grammar School’: Grammarians in Plutarch’s *Table Talk*.”
- Hamilton, A. J., “Aesop’s Arrival in Japan.”
- Goddard, A., “Dead Ends and Happy Endings in Xenophon of Ephesus’ *Anthia and Habrocomes*.”
- McCloskey, B. O., “Gobryas’ Unreliable Speech; *Cyropaedia* 4.6.1–10.”

Panel: **Prosaic Lessons**

- Dee, N. M., “Encolpius the Theater Critic: Superficiality and Hypocrisy in the *Cena Trimalchionis*.”
- Panoussi, V., “Ritual Power and Male Impotence: Quartailla’s Rites in Petronius’ *Satyrica*.”
- Poole, U. M., “Pruning the Vine of the Muses: Instructive Metaphor in Plutarch’s *De audiendis poetis*.”
- Severy-Hoven, B., “Encolpius Tyrannus: Reflections on the First Person Narrator of the *Satyrica*.”
- Torresson, E., “Lucian’s *Dialogues of the Courtesans*: A “Lesson” for Every Reader.”

Panel: **Apuleius**

- Adkins, E., “Rudis Locutor: Speech and Self-fashioning in Apuleius’ *Metamorphoses*.”
- Brant, L. L., “The Impact of Social Class on Narration in Apuleius’ *Metamorphoses*.”
- Libby, B. B., “The Curious Curiositas of Psyche in Apuleius’ *Golden Ass*.”
- Winkle, J. T., “Necessary Roughness: Lucius as Plato’s Black Horse in Apuleius’ *Metamorphoses*.”

Classical Association of the Middle West and South, Southern Section, November 1–3, 2012, Tallahassee, Florida

Panel: **Guess Who’s Coming to Dinner!**

- Marillier, E. J., “Trimalchio, the *capillatus calvus* in Petronius’ *Satyrica*.”
- McCoy, M., “A Tale of Two (or more) Circes: Inversion and Subversion in the *Satyrica*.”
- White, D. J., “*Super cancrum coronam*: The crown in Trimalchio’s Zodiac platter (*Petr.* 35.1–5).”

Kyknos

Swansea and Lampeter Centre for Research on the Narrative Literatures of the Ancient World (www.kyknos.org.uk)
 Research Seminar, Friday 2 March 2012 @ 6.00 p.m.
 Room 130, Keir Hardie Building,
 Swansea University
 Professor Stephen Trzaskoma (University of New Hampshire):
 “Utopia and Uchronia in Chariton’s *Callirhoe*”

Society of Biblical Literature, Chicago, IL, 11/16/2012 to 11/20/2012

Panel: **Ancient Fiction and Early Christian and Jewish Narrative: Theme: Theme: *Borders, Boundaries, Crossings***

- Bloch, R., “Take Your Time: Conversion, Confidence and Tranquility in Joseph and Aseneth.”
- Eisen, U. E., “Metalepsis in Early Christian Literature.”
- Mirguet, F., “Emotions Retold: Emotional Discourse in Judeo-Hellenistic Rewritten Bibles.”
- Petitfils, J., “A Tale of Two Moseses: Philo’s *De Vita Mosis* and Josephus’ *Ant.* 2–4 in light of the Roman Discourse of Exemplarity.”
- Schriever, D., “Fictive Informants and Omniscient Interventions: Romance as Comparative Religion in the *Ethiopian Story*.”

Panel: **Ancient Fiction and Early Christian and Jewish Narrative: Theme: *Teaching (with) the Ancient Novel***

- Konstan, D., “Teaching Eros through the Greek Novel.”
- Lipsett, B. D., “Signature pedagogies for ancient fiction? Paul and Thecla as test case.”
- MacDonald, D. R., “Teaching Mimesis as a Criterion for Textual Criticism: The Case of the Gospel of Nicodemus.”
- Matthews, S., “Teaching Fiction; Teaching Acts.”
- Pervo, R. I., “Wherever and Back on Two Tracks: Xanthippe.”

Obituaries

Peter Walsh (1923–2013)

Memorials to Professor Walsh can be found at <http://www.telegraph.co.uk/news/obituaries/10013612/Peter-Walsh.html> and <http://www.guardian.co.uk/the-guardian/2013/jan/28/peter-walsh-obituary>.

Reviews, Articles, and Dissertations¹

Bildé-Guerrin, M.-M., and M. Biraud, M., *L'écriture du voyage dans trois romans grecs: De la référence à l'énonciation.*

Dissertation, Université de Nice, 2011.

Abstract: Voyager, c'est consacrer du temps à parcourir de l'espace. L'objet du présent travail est de rechercher qui énonce ce temps et cet espace, et au moyen de quels outils, dans le Roman de Chairéas et Callirhoé de Chariton, les Ephésiaques de Xénophon d'Ephèse et le Roman de Leucippé et Clitophon d'Achille Tatius. Cinq chapitres sont consacrés à la référence et à l'énonciation temporelles et cinq autres à la même étude spatiale. Sont ainsi considérés de façon symétrique: la référence objective (marqueurs historiques, toponymes et noms ethniques); la référence fictive (embrayeurs et non embrayeurs, articulations diachroniques et topographiques); l'expression de la durée ou de la distance (aspects verbaux et morpho-lexicaux, itérativité, répétitivité et duplication, effets prolongateurs); le traitement des alternances entre les parcours (marqueurs de transition, figures d'anachronie, insertion des rencontres et des séparations); les énoncés subjectifs (un engagement temporel porté par les modalités d'énonciation et un volet spatial reposant davantage sur les modalités d'énoncé). Des états comparatifs intermédiaires relèvent les disparités, traits communs ou apparentements fugaces entre les auteurs. En conclusion, cette approche s'est heurtée à la difficulté d'établir des limites entre déplacement, voyage et étape, entre espace et temps, entre date et durée, entre structure de récit et structure de discours. A son actif, des traits caractéristiques sont mis au jour, ainsi que des proximités méconnues entre les auteurs. De Chariton à Achille Tatius, une évolution est sensible, les Ephésiaques se révélant comme l'illustration archétypale d'une écriture du voyage.

Carroll, D., *Picasso's Modern Nekyia: Confrontation with the Unconscious 1900–1907.*

Dissertation, Pacifica Graduate Institute, 2013.

Abstract: In October of 1900, nineteen-year-old Pablo Picasso arrived in Paris with his friend Carles Casagemas. Picasso intended to take the Parisian art world by storm. Within months, Casagemas lay dead by his own hand over an unrequited love affair. Picasso had begun his descent into the abyss.

The hypothesis of this dissertation is that Picasso's artistic odyssey is a Nekyia, an "awakening of the memories in the blood," that connects the sacred underworld journey of myth to modern depth psychology's confrontation with the unconscious.

This dissertation examines Picasso's life, loves, and art between 1900 and 1907. Parallels are drawn between Picasso's journey and *The Epic of Gilgamesh*, The Egyptian *Amduat*, Homer's *Odyssey*, Apuleius' *Amor and Psyche*, and Dante's *Divine Comedy*. Further parallels are made with the lives and works of Sigmund Freud, C.G. Jung, and James Hillman, including Jung's *The Red Book (Liber Novus)*.

Picasso's Nekyia concludes with his 1907 painting, *Les Femmes d'Alger (O. J. R. Version O)*, often referred to as the cornerstone of modern art. *Les Femmes d'Alger* is interpreted as symbolizing the personal rebirth of the goddess-image in Picasso's soul and the collective redemption of the Goddess Gaia, the soul of the world.

Cromley, D. H., *Voce Privatus: Speech, Silence, and Human Entanglement in Language in Apuleius' Metamorphoses.*

Dissertation: The University of Chicago, 2012.

Abstract: To complement previous scholarly focus on the narrative intricacies of Apuleius' *Metamorphoses*, this dissertation proposes that in tandem with its captivating pyrotechnics, Apuleius' novel offers a profound investigation into the human and the central, though often perilous, role that articulate speech plays in the construction of the human. My dissertation begins with Apuleius' innovative and surprising addition of Isis' divine intervention in the re-transformation of Lucius from asinine shape back into human form. Where earlier scholarship turned to Apuleius' own alleged involvement in cultic practices to explain the appearance of Isis, I demonstrate that the goddess' connections with multiformity render her a fitting yet problematic savior for Lucius, compromising his full return to humanity and leaving him in an aporetic and liminal state, as indicated by Lucius' silence even after he has resumed his human form. My dissertation juxtaposes the silence of the embodied character Lucius against the garrulity of the disembodied voice of his narrating alter ego to expose an ingenious ploy in Apuleius' novel that tells two stories simultaneously in the final book: the dominant story portrays Lucius' devout piety towards the goddess, while the more subversive story reveals Lucius' perilous bondage in service to the divine. After investigating the eerie silence of Lucius' human voice subsequent to his anamorphosis, my dissertation examines the function of the spoken word during Lucius' time as a human, prior to his transformation into an ass. Lucius' behavior as a human in Hypata suggests that the status of an elite man is highly precarious, subject to slippage along gender and class lines, and demonstrates that human speech, rather than creating bonds and consolidating social relationships, can imperil social identity and even fragment the very construction of the self. Although the human voice is an essential bridge between the interior self and the exterior social realm, between the body and incorporeal aspects of a human, in Apuleius' *Metamorphoses* this bridge breaks, complicating

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

the novel's (auto)biographical project and exposing the vulnerability of the human to entanglement in language. Centered on Lucius' problematic relationship to speech—and silence—Apuleius' *Metamorphoses* radically interrogates the spoken word.

Groves, R. W., IV. (2012). *Cross-language Communication in Heliodorus' Aethiopica*.

Dissertation, University of California, Los Angeles, 2012.

Abstract: This dissertation analyzes why Heliodorus pays so much attention to foreign languages in the *Aethiopica* and how his description of these linguistic phenomena colors the work. It demonstrates that Heliodorus is very careful to attribute linguistic abilities to characters in a sensible way that is in line with real-world expectations. Characters never speak a mutual language merely because it would be convenient for the author if they could. Language also helps aid the author's characterization. Heliodorus draws upon long-standing cultural attitudes towards multilingual individuals to make his religious priests more authoritative and trustworthy and his conniving merchants even less so. Female characters with multiple languages are seen as sexually suspect, while Charikleia, the novel's heroine, preserves both her chastity and her status as a monolingual Greek speaker. Nonverbal communication is as problematic to interpret as the dreams and oracles in the novel, but spoken language doesn't present any hermeneutic problems; speech is either understood or not understood, but never misunderstood. The final book of the novel demonstrates both the limits of speech and the power of the human voice to transcend spoken language.

Heliodorus' treatment of language in the novel is, as other scholars have suggested, both based on a desire for realism and an emphasis on interpretive processes, but this is not the whole story. The attribution of specific linguistic abilities to specific characters also communicates to the reader a wealth of information about those characters. Because this information is derived from the reader's expectations about language in the real world, an analysis of linguistic phenomena in the novel opens up two kinds of information. Our understanding of the novel will be better if we take into account the author's treatment of language, and the novel itself may present tantalizing glimpses into the attitudes toward language present in the culture of the author and the novel's first readers.

Lee, C. S., *Renaissance Romance: Redrawing the Boundaries of Fiction*.

Dissertation, Harvard University, 2011.

Abstract: This dissertation is titled *Renaissance Romance*. But in fact, its two parts intend to challenge and historicize the unity of any such concept. The first half explores early modern literary theory: those fervent debates on the nature of poetry that flourished across Europe in the wake of Aristotle's *Poetics*. Though critical controversy over the *romanzo* begins in the sixteenth century, much of what we today call Renaissance "romance" was, in its own day, a genre without a name:

a crowd of uncategorized literary experiments not heroic enough to be included under the title of either epic or romance. Only in the late seventeenth century do theorists redefine the genre as a second, fully independent narrative kind, one whose scope might embrace all those fictions devoted not primarily to war or politics, but to love. Focusing on the period from 1550 to 1670, I trace a shift in Western Europe's conceptual framework for fiction, from a model dominated by the single category of the heroic poem to a new literary world divided into epics and *romans*.

The texts we today call Renaissance romances span a rich variety of formal and ideological possibilities. The second half of this project is devoted to three such narrative kinds: chivalric, pastoral, and Hellenistic. Through texts by Spenser, Montemayor, Sidney, and Cervantes, each chapter explores a threshold in early modern fiction: moments where a new kind is inaugurated, or an inherited tradition made archaic, or a venerable model pushed towards something novel and strange. Emphasizing points of divergence and inflection, these case studies offer a historical counterpoise to a distinguished and ongoing tradition of grand romance theory. Indeed, our most powerful, totalizing concepts of romance are themselves only the latest examples of a practice that begins in the seventeenth century. To say this is not to deny their usefulness, even their necessity. It is to suggest, however, that our theories themselves may be a continuing response to, and product of, the many new and diverse kinds of fiction that thrive in the Renaissance.

Rush, E. M., *Writing Gems: Ekphrastic Description and Precious Stones in Hellenistic Epigrams and Later Greek Prose*.

Dissertation, University of California, Los Angeles, 2012.

Abstract: This study investigates how inscribed gems and precious stones serve as a particularly useful model for discussing a variety of concerns of the Hellenistic world. These widely circulated objects, typically made from valuable materials and ranging in type from uncarved gems to decorative cameos and seal stones, were anything but inert objects. Rather, as I argue, precious stones were not only treasured for their economic value, but were also charged with social, political, and cultural significance. Such stones functioned as more than ornamentation, frequently serving as markers of personal authority and social identity, thus possessing significant semiotic power despite their typically small size. Due to their highly symbolic and multifaceted nature, gemstones seem to have deeply engraved themselves upon the literary imagination of a number of writers of Greek poetry and prose from the third century B.C.E. to the third century C.E. who wrote detailed descriptions of such stones. Although the art of gem carving had been well established by the Hellenistic period, literary treatment of precious stones is rather limited up to that point. It is only after the eastward expansion of Alexander the Great and an influx of new materials and gems types, that a select number of Greek epigrammatists began to engage with the themes of the production of gemstones and

their materials in response to an increasingly available category of luxury goods and perhaps also as a self-conscious nod to the genre's own lithic origins. Through their ekphrastic descriptions of gemstones, therefore, Hellenistic epigrammatists initiated a literary discourse on precious stones, whose influence would extend not only across temporal, spatial, and generic boundaries, but well beyond the classical world.

In the first half of my dissertation, I probe the metapoetic significance of the relationship between ekphrastic epigrams and Greco-Roman gemstones by focusing on the production and materials of gemstones. My second chapter argues that a close link exists between the poems and the objects described and concludes that the minute attention to detail displayed by the glyptic artist becomes simultaneously a source of delight and wonder as well as a metapoetic device for the exacting art of ekphrastic poetry. In the third chapter, I discuss the manner in which later Greek authors, much like glyptic artists, drew upon technological and intellectual knowledge of precious stones, their properties and symbolic values in order to explore issues of adaptation, authority and originality in literary texts. I contend that engraved seal stones and their impressions can be seen as a metaphor for later prose adaptations of the poetic discourse and conclude that such imitations ought not to be viewed as imprecise copies of an original, but rather as adaptations whose mimetic qualities allow for creative originality.

In the second half of my dissertation, I analyze the social and literary implications of the ekphrastic description of gems. The fourth chapter treats one of the most pervasive forms of magic in antiquity: magic stones and amulets. I show how the literary descriptions of magical stones are noteworthy, not only for their representations of the magical stones themselves, but also for the way in which they imitate magical practices through the careful combination of the written with the visual. The fifth chapter explores the social reception of gems and their ability to illuminate ancient ideas about gender. Although precious stones were used by both men and women, their use was largely divided along gender lines. Both sexes utilized precious stones, however, in their literary treatment during the Hellenistic and Imperial periods gems are predominately associated with women. By means of a detailed study of the gendered treatment of gems in ekphrastic texts, I argue that women become assimilated with precious stones and on account of the gendered conceptualization of stones in literary texts, women become eroticized, objectified and commodified in a manner similar to gemstones by means of this association. The final chapter traces Greek authors' utilization of precious stones as a means of treating identity and character and suggests that gems become metonymic representations. In these instances, visual impact becomes not an end goal for ekphrasis, but rather a means for exploring the didactic nature of stones' properties and of the images graven upon them. Through the examination of portraits carved on gemstones, a connection may be forged between an ekphrastic character sketch and the representation of types found on inscribed gemstones.

Selove, E. J., *The Hikaya of Abu Al-Qasim Al-Baghdadi: The Comic Banquet in Greek, Latin, and Arabic.*

Dissertation, University of California, Los Angeles, 2012.

Abstract: This study centers on an unusual medieval Arabic text, probably from the 11th century, called *Hikayat Abi al-Qasim* (The Imitation of Abu al-Qasim). The *Hikayat* tells the tale of a Baghdadi party-crasher crashing a party in Isfahan, and the author informs us in his introduction that this party-crasher is meant to represent a microcosm of the city of Baghdad. The author also tells us that this text can be read in the same amount of time that the events portrayed take to occur, creating a real-time depiction of time passing perhaps unparalleled in literary history. In analyzing this work, I draw from the ample scholarship on other ancient and medieval portrayals of banquets and dinner conversation, and especially those written in Latin. The *Satyrical* of Petronius, likened by several scholars to the *Hikayat*, features prominently in this analysis. In portraying Baghdad as an old party-crasher who not only demands to be fed but who dominates the conversation with his overabundant speech, the *Hikayat* paints the city as an entity who, although its physical power may be dwindling, continues to dominate the literary conversation with overbearing arrogance. Abu al-Qasim himself is part of a literary tradition of party-crashing characters. Although these characters, as outsiders to the feast, typically act as guides to the reader, Abu al-Qasim does not describe the Isfahani feast that he is crashing, but rather drowns it out with his words. The tension between language and food is a theme in banquet literature that often serves to problematize the representational qualities of language.

The use of language in the *Hikayat* highlights the power of words to confuse or deceive, thereby calling into question the didactic value of the text even when it claims to be teaching us something. I show that the style known as *mujun* (which often involves a kind of nonsense language) might be compared to playing a game. I conclude by showing that Abu al-Qasim, as a microcosm, is a playful Doppelgänger of the prophet Muḥammad. Like Muḥammad, he represents both a real human being and a cosmic symbol, and the *Hikayat* can be seen as his Qur'an.

Sinclair, M. *From the Aethiopia to the Renaissance: Recovering a Stage Tradition of Positive Representation of Africans in Early Modern England.*

Dissertation, University of Maryland, College Park, 2012.

Abstract: This dissertation looks at the connection between Heliiodorus's fifth-century prose romance, *An Aethiopian History*, certain Renaissance texts, and how these texts helped influence an alternate representation of Africans in the early modern world. Through their portrayals of Africans, early modern English playwrights frequently give the impression that Africans, especially black Africans, were people without accomplishments, without culture. Previously, however, this was not the case. Africans were depicted with dignity, as a

tradition existed for this kind of representation—and Renaissance Europe had long been acquainted with the achievements of Africans, dating back to antiquity. As the source of several lost plays, the *Aethiopica* is instrumental in dramatizing Africans favorably, especially on the early modern stage, and helped shape a stage tradition that runs alongside the stereotyping of Africans. This Heliodoran tradition can be seen in works of Greene, Heywood, Jonson, Shakespeare, and others in the motifs of crosscultural and transracial romance, male and female chastity, racial metamorphosis, lost or abandoned babies, wandering heroes, and bold heroines.

In Jonson's *Masque of Blackness* and *Masque of Beauty*, I establish a connection between these two masques and Heliodorus's *Aethiopica* and argue for a Heliodoran stage tradition implicit in both masques through the conceit of blanching. In *The English Moore*, I explore how Richard Brome uses the Heliodoran and Jonsonian materials to create a negative quality of blackness that participates in the dramatic tradition of the degenerate African on the English Renaissance stage. With *Othello*, I contend that it is a drama that can be seen in the Heliodoran tradition by stressing certain motifs found in the play that derives from the *Aethiopica*. Reading *Othello* this way provides us with a more layered and historicized interpretation of Shakespeare's protagonists. Othello's nationality and faith make his exalted position in Venice and the Venetian army credible and logical. His nobility and heroic status become more sharply defined, giving us a fuller understanding of the emphasis he places on chastity—both for himself and for Desdemona. Instead of a traditional, compliant, and submissive Desdemona, a courageous, resourceful, witty, and pure heroine emerges—one who lives by the dictates of her conscience than by the constraints of societal norms.

Recovering the tradition of positive portrayal of Africans that originated from the *Aethiopica* necessitated an examination of eleven plays that I contend helped to frame the dramatic tradition under investigation. Six of these plays are continental dramas, and five are English. Although three of the English plays are lost and the other two are seventeenth-century dramas, their titles and names of their protagonists, like those of the six extant continental plays, share the names of Heliodorus's hero and heroine, making an exploration of the continental plays imperative to facilitate their use as paradigms in reconstructing the three lost English plays. These continental dramas show that plays whose titles derive from the *Aethiopica* itself or reflect the names of its major characters follow Heliodorus's text closely, enabling an investigation of the Heliodoran tradition on the early modern English stage. Recovering the Heliodoran tradition adds to the exploration of racial politics and the understanding of the dramatic tradition that constrained and enabled Renaissance playwrights' representation of race and gender.

Smith, D. L., *The Rhetorical Function of Interrupted Speech in Luke-Acts*.

Dissertation, University of Notre Dame, 2011.

For at least ninety years, scholars have commented upon the presence of interrupted speech in the Acts of the Apostles. Despite the many references to “interrupted speeches” in commentaries and monographs, there have been very few attempts to discern what the function of these interruptions might be, and even these scattered efforts frequently contradict each other. This dissertation argues that Luke uses interruption rhetorically to underscore his twin theological emphases on the resurrection of the Christ and the mission to the Gentiles.

Given the paucity of scholarly treatments of Lukan interruption, a fresh round of conversation partners has been called to the table. Surveying works from Homer's *Iliad* to Josephus' *Jewish War* to Chariton's *Callirhoe*, this dissertation identifies and categorizes the forms, functions, and frequency of interruption in Greek authors who lived and wrote between the eighth-century B.C.E. and the second-century C.E. This survey of interrupted speech in ancient Greek epics, histories, and novels grounds the analysis of Luke-Acts within a larger understanding of how intentional interruption functions in a wide variety of literary settings, illustrating both how Lukan usage converges with and diverges from contemporary models.

This dissertation demonstrates that Luke uses interruption as a literary device both in Acts and in the Gospel according to Luke. The frequent interruptions of Luke-Acts are designed both to highlight the pivotal closing words of the discourses and to draw attention to the ways in which the early Christian gospel was received. In the end, the interrupted discourses are best understood not as historical accidents, but as rhetorical exclamation points intended to highlight key elements of the early Christian message and their varied reception by Jews and Gentiles.

Vincze, M. J., *Dying to Know: Five Studies on Death and Identity in Apuleius' Metamorphoses*.

Dissertation, Boston University, 2012.

Abstract: Of the many metamorphoses in Apuleius' novel, death is a frequent yet understudied form. On his journey to regain his human identity, Lucius faces many life-threatening experiences, which coincide with other characters' deaths, near-deaths, and apparent-deaths and help create the novel's dark atmosphere. Apuleius also presents metaphorical images of death, as I argue, when he characterizes the loss of identity, e.g., exile and slavery, as a death, a trope with precedent in Roman literature. This dissertation argues that the proliferation of death naturally derives from the novel's folkloric sources, which often address human mortality, and that Apuleius has harnessed this material and other depictions of death to present moments of identity deconstruction and recreation, moments that recall Apuleius' programmatic question *quis ille* (“Who is that?”).

This dissertation comprises five independent yet related studies; the first three examine death and narrative, the latter two concern death and the romance. Study 1 argues that necromancy is a metaphor for the act of narrating and even reading

the novel. Study 2 shifts to tales about the dead and argues that the bandit's narratives in book 4 serve as a funeral oration that aims at commemorating false identities of the dead robbers. Study 3 then examines the paradox of preserving the memories of fictional characters, i.e., people who never existed, by exploring such instances in the *Metamorphoses* and other works of prose fiction and concludes that ancient fiction was used to critique and perhaps mock antiquity's obsession with postmortem commemoration.

The second half focuses on Apuleius' use of death motifs popular in the Greek romances, texts that all begin with the protagonists experiencing a metaphoric death. While these deaths result in a rebirth at the end of the romances, the *Metamorphoses* presents Lucius as not wholly reborn. This is evident in Lucius' depiction as a death-doomed bride (study 4) and further supported by an examination of the symbolism of the rose in the *Metamorphoses* and the romances. This flower restores Lucius' human form but also robs him of his human identity, prolonging his death-like existence even after his anamorphosis (study 5).

Wesolowski, D. L., *Frustrated Desire and Controlling Fictions: The Natural World in Ancient Pastoral Literature and Art*.

Dissertation, University of Missouri-Columbia, 2011.

Abstract: This dissertation examines three intersections of plants and desire in the pastoral literature of Theocritus, Virgil, and Longus. First, the *locus amoenus* describes a pleasing botanical place that can create a narrative frame around depictions of desire or can inspire desire itself. The visuality of the descriptions of *loca amoena* is then compared with examples from Roman landscape wall painting, which provide fictional representations of plants that can physically create a space in which desires can be inspired, enunciated, or acted upon. Second, inversions of nature, *adynata*, in pastoral literature offer a way for the herdsmen to imagine an impossible botanically based desire being fulfilled when their actual (usually erotic) desire cannot be. *Adynata* can be expanded to impossible ultra-lush Golden Age imagery. This imagery reminds the reader of the Roman wall paintings at Prima Porta and Oplontis, which are reconsidered as *adynata*. The final intersection of desire and plants occurs in a pastoral and botanical variation on magic, by which the practitioner can attempt to alleviate a desire. This chapter, which culminates in a reevaluation of *Idyll* 11, shows that although plants and desire are intimately linked with magic, the one true way to remedy a desire is to take control of one's own emotions and not dwell on what is not attainable. The botanical world, then, functions alongside the frustrated desires and within the controlling fictions of *loca amoena*, *adynata*, and magic in the pastoral literature of Theocritus, Virgil, and Longus.

Woods, H. A., *Hunting Literary Legacies: Captatio in Roman Satire*.

Dissertation, University of Minnesota, 2012.

Abstract: Legacy hunting (or *captatio*) is the practice of insinuating oneself into the will of a wealthy (usually childless) individual through various types of attention (including flattery, social deference, political, legal, or moral support, and even sexual favors). This dissertation examines the three most substantial legacy hunting narratives in Latin literature (Horace *Sermones* 2.5, the end of Petronius' *Satyrice*, and Juvenal *Satire* 12) to discover the metaliterary meaning of *captatio* in these satiric texts through the transformation of metaphors used to describe this practice.