
THE PETRONIAN

SOCIETY NEWSLETTER

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ICAN V

ICAN V Call for Papers: Proposals are hereby solicited for papers for the Fifth International Conference on the Ancient Novel (ICAN V), 30 September – 4 October 2015.

The web page for the conference can be found at www.uhd.edu/ican.

The title is “From Tradition to Re-wiring the Ancient Novel.”

The conference will be held at the Hyatt Regency Houston, 1200 Louisiana Street, Houston, TX 77002, USA. All sessions for reading papers are in the Hyatt. The Hyatt will start accepting registrations in **December 2014**.

Deadline for abstracts is **1 March 2015**, and decisions about acceptance will be made soon thereafter.

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

Ed Cueva.

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Greek and Latin Novels

Futre Pinheiro, M., A. Bierl, and R. Beck. *Intende, Lector: Echoes of Myth, Religion and Ritual in the Ancient Novel* (Berlin and Boston: De Gruyter, 2013) ix + 319. The following essays are included in the collection:

- Atkin, J., “*Puella Virgo*: Rites of Passage in Apuleius’ *Metamorphoses*.”
- Bierl, A., “From Mystery to Initiation: A Mytho-Ritual Poetics of Love and Sex in the Ancient Novel – even in Apuleius’ Golden Ass?”
- Bierl, A., “Myth and the Novel: Introductory Remarks and Comments on the Roundtable.”
- Bremmer, J. N., “Myth in the Novel: Some Observations.”
- Cueva, E., “The Literary Myth in the Novel.”
- Futre Pinheiro, M. P., “Myths in the Novel: Gender, Violence and Power.”
- Graf, F., “Novel and Mythology—Contribution to a Round Table.”
- Griffith, R. D., “Shamans and Charlatans: Magic, Mixups, Literary Memory in Apuleius’ Golden Ass Book.”
- Kasyan, M. S., “The Bees of Artemis Ephesia and the Apocalyptic Scene in Joseph and Aseneth.”
- Lefteratou, A., “Iphigenia Revisited: Heliodorus’ *Aethiopica* and the ‘Der Tod und das Mädchen’ Pattern.”

- Lippman, M., “False Fortuna: Religious Imagery and the Painting-Gallery Episode in the Satyricon.”
- Massima, A. and V. Pizzone, “The Tale of a Dream: Oneiros and Mythos in the Greek Novel.”
- Monella, P., “‘Non humana viscera sed centies sestertium comesse’ (Petr. Sat. 141,7): Philomela and the Cannibal Heredipetae in the Crotonian Section of Petronius’ Satyricon.”
- Nelson, M., “Lucius’s Rose: Symbolic or Sympathetic Cure?”
- Ramelli, I. L. E., “Apuleius and Christianity: The Novelist-Philosopher in front of a New Religion.”
- Sabnis, S., “Donkey Gone to Hell: A Katabasis Motif in Apuleius’ Metamorphoses.”
- Solinas, G., “From the Legend of Cupid and Psyche to the Novel of Mélusine: Myth, Novel and Twentieth Century Adaptations.”
- Suárez de la Torre, E. and E. Pérez Benito, “Love, Mysteries and Literary Tradition: New Experiences and Old Frames.”
- Tommasi Moreschini, C. O., “Gnostic Variations on the Tale of Cupid and Psyche.”
- Whitmarsh, T., “Greek Novel and Local Myth.”
- Zimmerman, M., “Mythical Repertoire and Its Functions in Apuleius’ Metamorphoses.”

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- Morgan, J., “The Epistolary Ghost Story in Phlegon of Tralles.”
- Repath, I., “Yours Truly? Letters in Achilles Tatius.”
- Whitmarsh, T., “Addressing Power: Fictional Letters Between Alexander and Darius.”

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- Bowie, E., “Caging Grasshoppers: Longus’ Materials for Weaving ‘Reality’.”
- Carver, R., “Between Photis and Isis: Fiction, Reality, and the Ideal in The Golden Ass of Apuleius.”
- Doody, M., “Comedy in Heliodoros’ Aithiopia.”
- Dowden, K., “‘But there is a difference in the ends...’: Brigands and Teleology in the Ancient Novel.”
- König, J., “Landscape and Reality in Apuleius’ Metamorphoses.”
- Labate, M., “Tarde, immo iam sero intellexi: The Real as a Puzzle in Petronius’ Satyricon.”

- Létoublon, F., “Mythological Paradigms in the Greek Novels.”
- Montiglio, S., “‘His eyes stood as though of horn or steel’: Odysseus’ Fortitude and Moral Ideals in the Greek Novels.”
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- Rosati, G., “The Loves of the Gods: Literature as Construction of a Space of Pleasure.”
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- Whitmarsh, T., “The Erotics of mimēsis: Gendered Aesthetics in Greek Theory and Fiction.”
- Zeitlin, F., “Landscapes and Portraits: Signs of the Uncanny and Illusions of the Real.”

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- Barbour, J., “The eastern king in the Hebrew Bible: novelistic motifs in early Jewish literature.”
- Bowie, E., “Milesian tales.”
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- Dillery, J., “Manetho.”
- Harrison, S., “Milesiae Punicae: how Punic was Apuleius?”
- Haubold, J., “Berossus.”
- Kim, L., “Orality, folktales and the cross-cultural transmission of narrative.”
- Kneebone, E., “Josephus’ Esther and diaspora Judaism.”
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- Rutherford, I., “Greek fiction and Egyptian fiction: are they related, and, if so, how?”
- Ryholt, K., “Imitatio Alexandri in Egyptian literary tradition.”
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- Tagliabue, A., “The victory of Greek Ionia in Xenophon’s Ephesiaca.”
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- Konstan, D., “The ‘Hansel and Gretel’ Effect in *Apollonius King of Tyre*.”
- Lee, B. T., “Apuleius, Proust, and Machado de Assis on Writing (and Reading) the Novel.”
- Montiglio, S., “‘Thou Shalt not Lie:’ Truthfulness and Autobiography in the *Historia Apollonii regis Tyri*.”

- Nicolini, L., “Uno sguardo ecfrastico sulla realtà: modi dell’influenza ovidiana in Apuleio.”
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- Finkelpearl, E., “Egyptian Religion in *Met.* 11 and Plutarch’s *Dio*: Culture, Philosophy, and the Ineffable.”
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- Nicolini, L., “In Spite of Isis: Wordplay in *Metamorphoses XI* (an answer to Wytse Keulen).”
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Recent Scholarship on the Ancient Novel and Early Jewish and Christian Narrative

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- Braginskaya, N., “*Joseph and Aseneth* in Greek Literary History: The Case of the ‘First Novel’.”
- Ehlen, O., “Reading the *Protevangelium Jacobi* as an Ancient Novel.”
- Eyl, J., “Why Thekla Does Not See Paul: Visual Perception and the Displacement of Erōs in the *Acts of Paul and Thekla*.”
- Giraudet, V., “Virginité at Stake: Greek Novels, Apocryphal Acts of the Apostles, and the *Dionysiaca* of Nonnus Panopolitanus.”
- Glaser, T., “Telling What’s Beyond the Known: The Epistolary Novel and the Afterlife of the Apostle Paul in the Pastoral Epistles.”
- Greene, R., “(Un)Happily Ever After: Literary and Religious Tensions in the Endings of the *Apocryphal Acts of Paul and Thekla*.”
- Hirschberger, M., “Marriages Spoiled: The Deconstruction of Novel Discourse in Early Christian Novel Narratives.”
- Kitzler, P., “*Viri mirantur facilius quam imitantur: Passio Perpetuae* in the Literature of the Ancient Church (Tertullian, *Acta martyrum*, and Augustine).”
- Moretti, P. F., “The Two Ephesian Matrons: Drusiana’s Story in the *Acts of John* as a Possible Christian Response to Milesian Narrative.”
- Perkins, J., “Jesus Was No Sophist: Education in Christian Fiction.”
- Smith, W., “We-Passages in Acts as Mission Narrative.”
- Spittler, J., “Wild Kingdom

Nachleben

Agapitos, P. A., and L. B. Mortensen, *Medieval Narratives between History and Fiction: From the Centre to the Periphery of Europe, C. 1100–1400* (Copenhagen: Museum Tusulanum Press, 2012) viii + 389 pp. The following essays are included in the collection:

- Agapitos, P. A., “In Rhomaian, Persian and Frankish Lands: Fiction and Fictionality in Byzantium.”
- Green, D. H., “The Rise of Medieval Fiction in the Twelfth Century.”
- Hägg, T., “Historical Fiction in the Graeco-Roman World: Cyrus, Alexander, Apollonius.”
- Mehtonen, P. M., “Speak, Fiction: The Rhetorical Fabrication of Narrative in Geoffrey of Monmouth.”
- Mortensen, L. B., “The Status of the ‘Mythical’ Past in Nordic Latin Historiography (c. 1170–1220).”
- Mundal, E., “The Growth of Consciousness of Fiction in Old Norse Culture.”
- Rankovic, S., “Authentication and Authenticity in the Sagas of Icelanders and Serbian Epic Poetry.”
- Schmidt, G., “Fictionality in the Medieval Latin Novel.”
- Wellendorf, J., “True Records and Events that Could Have Taken Place: Fictionality in Vision Literature.”

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Gatzemeier, S., *Ut ait Lucretius: Die Lukrezrezeption in der lateinischen Prosa bis Laktanz* (Göttingen: Vandenhoeck & Ruprecht, 2013) 341 pp. This book contains two sections of interest: “Apuleius—*Lucretius facundissime disserat*,” and “Lukrezrezeption in Apuleius’ Metamorphosen.”

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Notices

American Philological Association, January 2–5, 2014, Chicago, IL

Panel: **The Descent of Satire from Old Comedy to the Gothic**, which included:

- Adkins, E., “Social Status and Strategies of Discourse: Lucius’ Asinine Communications in Apuleius’ *Metamorphoses*.”
- Eccleston, S., “Persius’ Polenta and Apuleius’ *Metamorphoses*.”

The Classical Association Annual Conference, University of Nottingham, April 13–16, 2014

Panel: **Fiction and Reception**, which included:

- Jackson, C. R. (Cambridge), “Fictional Histories and Histories of Fiction in the Reception of the Ancient Novel.”

Panel: **For the Love of God: Exploring Biblical and Novelistic Textures in Late Antique Narrative [KYKNOS]**; conveners: Koen De Temmerman (Ghent), John Morgan (Swansea) and Marco Formisano (Ghent); chair: Ian Repath (Swansea)

- Bossu, A. (Ghent), “The Epic Passions of the Martyrs and the Ancient Greek Novel: Rhetorical Cunning in the *Pasasio Caeciliae* and the *Passio Chrysanthi et Dariae*.”
- Morgan, J. (Swansea), “The Monk’s Tale: Massacre, Mutilation and Narratological Perversion.”
- Taveirne, M. (Ghent), “At the Crossroad of Ancient Rhetoric and Biblical Exegesis: Understanding History through Biblical Exempla in the Latin *Acta Martyrum* and *Pasiones* from the 4th–6th Centuries.”
- Trzaskoma, S. (New Hampshire), “Achilles Tatius’ *Leucippe and Clitophon*: A Classic for Christians?”

Panel: **Talking About Laughter: Responses to Aristophanes and Alan Sommerstein**, which included:

- Bragg, E. (Peter Symonds College), “Disguised Foods, Pole-Dancing, and Homeric Muddles: the Challenges of Teaching Trimalchio’s Dinner to Sixth Form Students.”

Classical Association of the Middle West and South, 110th Annual Meeting, 2014 April 2–5; Waco, TX

Panel: **Apuleius**

- Beck, W. R., “*Exclusus Lector*: Narrative Boundaries in Apuleius’ *Metamorphoses*.”
- Ficklin, A., “Cupid’s Metamorphosis in Apuleius’ *Metamorphoses*.”
- Hutchings, S., “Developments of Dissembling: Duplicity in Apuleius’ *Metamorphoses*.”
- Ulrich, J. P., “*Tanta capillamenti dignitas*: A Re-evaluation of Hair in Apuleius’ *Metamorphoses*.”

- Wimperis, T. A., “Apuleius’ Roman Olympus: Literary Tradition and Philosophical Critique in the Cupid and Psyche Narrative.”

Panel: **Greek Novel**

- Cioffi, R. L., “The Lives of Others: The *Boukoloï* Between Fiction and History.”
- Slater, N. W., “Speech Acts and Genre Games in the *Protagoras Romance*.”
- Winkle, J. T., “Through Pilgrim Eyes: The Myth-haunted Landscape of the Second Sophistic.”
- Zawie, N. E., “Playing the Pan-pipe: A Metaphor for Mature Love in Longus’ *Daphnis and Chloe*.”

International Conference on Orality and Greek Literature in the Roman Empire, May 29–31, 2014, Museo del Teatro Romano de Cartagena (Murcia)

Organizer: Consuelo Ruiz Montero (Dpto. de Filología Clásica de la Universidad de Murcia)

Speakers:

- Andreassi, M. (Univ. di Bari, Italia): “Le barzellette tra oralità e scrittura: il caso del *Philogelos*.”
- Bowie, E. L. (Corpus Christi College, Oxford, United Kingdom): “Poetic and prose oral performance in the Greek world of the Roman empire: the evidence of epigraphy.”
- Chaniotis, A. (All Souls College, Oxford, United Kingdom): “The oral transmission of memory in the Greek cities of the Imperial period.”
- Fernández Delgado, J. A. (Univ. de Salamanca, Spain): “Literariedad y oralidad en la obra de Plutarco.”
- Gómez Cardó, P. (Univ. de Barcelona, Spain): “Relato oral, ficción y construcción narrativa: a propósito del *Tóxaris* de Luciano.”
- Hall, E. ((King’s College, London, United Kingdom): “Pantomime, multilingualism and orality under the Roman Empire.”
- Kim, L. (Trinity Univ., U.S.A.): “Oral performance, storytelling, and transmission in Dio Chrysostom.”
- Konstantakos, I. (Univ. of Athens, Greece): “The Alexander Romance and the archaeology of folk narratives.”
- Mestre, F. (Univ. de Barcelona, Spain): “La palabra hablada o el prestigio de la oralidad en Luciano.”
- Molina, J. A. (Univ. de Murcia): “Presencia de la oralidad en la *Historia Secreta* de Procopio.”
- Nollé, J. (Kommission für Alte Geschichte und Epigraphik, Munich, Germany): “Implanting stories in the collective consciousness. The role of the so called Greek Imperials in memorising Greek literature and oral traditions.”
- Núñez, L. (Univ. de Lausanne, Suisse): “Embedded orality in Apuleius’ *Metamorphoses* and *Florida*.”
- Ruiz-Montero, C. (Univ. de Murcia, Spain): “Relatos orales en textos narrativos griegos del Imperio.”

- Rutherford, I. C. (Univ. of Reading, United Kingdom): “From Egyptian to Greek Literature: Oral or Written Transmission?”
- Schwarz, H., (Univ. of Munich, Germany): “Biologoi—Storytellers in Ancient Greek Cities.”
- Squire, M. (King’s College, London, United Kingdom): “Telling tales on Mithras: The oral art of the story on ‘Mithraic Reliefs’.”
- Stramaglia, A. (Univ. di Cassino, Italia): “Libri ‘a fumetti’ nel mondo greco-romano.”

The proceedings will be published in a volume of the “Pierides” series (Cambridge Scholars Publishing, Newcastle, United Kingdom), whose editors are P. Hardie (Univ. of Cambridge) and S. Kyriakidis (Univ. of Thessaloniki). For further information contact with: www.ruiz-montero.com.

Society of Biblical Literature, Baltimore, MD, 11/23/2013 to 11/26/2013

Panel: Ancient Fiction and Early Christian and Jewish Narrative

Theme: *Parables Reread*

- Hedrick, C., “A Fictional Narrative about a Dishonest Manager.”
- Luther, S., “Historical Referentiality in Historical Parables?”
- Olson, K., “A Parable in a New Key: Matthew’s Wedding Banquet as a Retelling of Mark’s Wicked Tenants.”
- Pervo, R. I., “Miracle and Parable: A Camel’s Eye View.”

Panel: Ancient Fiction and Early Christian and Jewish Narrative

Theme: *Humor, Rhetoric, and Cultural Contest*

- Bautch, R., “Judith and Tobit: Comic Elements, Post-colonial Critique.”
- Bossu, A., “The Epic Passions of the Martyrs and the Ancient Greek Novel: Character Individuation in the *Passio Caeciliae*.”
- Jones, F. S., “Travesty in the *Klementia*.”
- Ludlow, J., “Are Weeping and Falling Down Funny? Exaggeration in Ancient Novelistic Texts.”
- Perkins, J., “Language and Community in the *Aithiopika* and the Acts of Thomas.”
- Standhartinger, A., “Humor in Joseph and Aseneth.”

Obituaries

Diskin William Thomas Clay (1938–2014)

a memorial to Prof. Clay can be found at <http://clementsfuneralservice.com/sitemaker/sites/Clemen1/obit.cgi?user=1331600Diskin>.

Reviews, Articles, and Dissertations¹

Petronian Miscellany

Barry Baldwin

1. Writing on lascivious Latin poetry in his *Musa Pedestris* (Oxford University Press, 2010, p. 45), Llewelyn Morgan observes that “The finest example must be Petronius’ sotadean account of Encolpius’ threats to his penis (*Sat.* 132), which misapplies epic (especially Virgilian) with a shameless verve not to be seen again until Ausonius’ *Nuptial Cento*.”

Quite a compliment. Morgan also (p. 43), following G. Bettini, *MD* 9 (1982), 59–105, regards the *cinaedus*’ attempt (*Sat.* 23) at sotadean verse as “the only clear and specific example that survives” of this genre, also following Bettini’s notion that the metrical errors therein are part of the characterization of this singing sodomite as *homo omnium insulsissimus* rather than textual errors.

2. One of many French men found sexy by Elaine Sciolino in her delightful *La Seduction* (New York, 2011, p. 98) is Bruno Racine, amongst many other reasons because “He lectures on Petronius.” I’ve never knowingly bowled a woman over by discouraging on the Arbiter, but one may live in hopes...

3. Just read Kristine Louise Haugen’s *Richard Bentley: Poetry and Enlightenment* (Harvard, 2011). Fascinating stuff, albeit relentless in doing Bentley down. No mention of Petronius, not even when Peter Burmann is in play. At one level, no surprise. Apart from the so-called *Letters of Phalaris* and the New Testament, poetry was Bentley’s concern. Early in his discourse on the former’s fakery, he was one of the first to denounce the Nodot forgery—“to our credit,” remarked Gaselee. Bentley was no prude; he owned a manuscript of the *Lysistrata*. Faced with the Arbiter’s Latin, think how the English Aristarchus would have let rip with an avalanche of conjectures and expungings. After all, the notorious imaginary interpolator of his *Paradise Lost* edition (a similar ghost pervaded his Manilius) is father to the carphological Carolingian conjured up by Fraenkel.

4. To escape Christmas, *inter alia* browsed through the Christopher Stray-edited centenary history of the Classical Associa-

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

tion of Great Britain (Oxford, 2003). Noticed that its 1940 President, Petronian bibliographer Sir Stephen Gaselee, gave a talk “An Intelligence Service for the Classics.” Don’t know if the Arbiter got a mention. Haven’t seen the text, which should be available (though not to me here) in *Proceedings of the Classical Association* 37 (1940). Add this to my piece on Gaselee in *PSN* 38 (2008), along with the Wikipedia notice’s detailed description of Gaselee’s astonishing and quite Petronian character and lifestyle.

5. At *Sat* 48.4, according to H, Trimalchio boasts of having “three libraries, one Greek, the other Latin,” failing to come up with a third. Bücheler’s apparatus records “II scripsi cum Tileboneno,” adding that H’s *tres* was “defensum ab Heinsio.” Müller reports Bücheler as “post Mentelium.” Unwary undergraduates may not realize that these are one and the same person, namely Jacques Mentel (1664). The *Jo. Cai Tilebonensi Conjecturae in novum C. Petronii Arbitri Fragmentum* are conveniently available as a free e-book. Both Loeb editors, Heseltine and Warmington, adopt the scaled-down numeral. Ernout’s Budé retains the trio. Martin Smith argues that H’s reading “would produce a bizarre effect somewhat different from that of his extravagant boasts elsewhere.” Raymond Starr (“Trimalchio’s Libraries,” *Hermes* 115, 1987, 252–253) leans the same way. Gareth Schmeling’s new (Oxford, 2011) *Commentary* (p. 205) retains *tres*, but seeks to scupper the boast: “T. does not cite a third library because such would not exist in AD 66.” Schmeling kindly mentions my own published suggestion (“Editing Petronius: Methods and Examples,” *Acta Classica* 31, 1988, 45) that Trimalchio trails off into comic aposiopesis, having begun a boast he cannot sustain. In his “Breaks in Conversation and the Text of Petronius” (*Classical Philology* 42, 1947, 244–248)—not in Schmeling’s bibliography here, though listed in his 1977 one with Johanna Stuckey—E. Burris inventories many cases of aposiopesis in the *Satyricon*, explaining the libraries one as due to Trimalchio being “high,” unable to maintain a drunken boast.

We have a delicious 2011 parallel in Republican candidate Rick Perry’s public inability to complete a list of three campaign promises (no suggestion here that he had imbibed one Lone Star beer too many). Quite by chance, I recently came across another real-life example. C. K. Paul’s *Memoirs* (1899, p. 91), quoted (p. 168) in John Chandos’ more accessible *Boys Together: English Public Schools 1800–1864* (1984), the boastful Eton classics master Edward Coleridge thundered to a pupil, “Not know your Homer, idle boy! Why, were I cast on a desert island, I should be content with only three books, my Bible and my Homer.” His young auditor daringly added, “And your Lexicon, Sir”—doubtless incurring a flogging for this snide addendum.

6. Writing on the baker Eurysaces’ famous tomb, its resemblance to a vast bread oven seen as a visual joke, Mary Beard (*Times Literary Supplement*, March 2, 2012) in her review article on Roman freedmen concludes “the baker’s monument provides nice confirmation of just how true to life Petronius’

Trimalchio was.” Her previous sentence characterizes the *Satyricon* as “an elite skit, written by a one-time friend of the Emperor Nero about a member of the aspirant underclass.”

7. Thomas Meaney’s review article (*Times Literary Supplement*, 19 March, 2012) on Kurt Vonnegut concludes that he was “An American Petronius,” glossing this verdict as follows: “Vonnegut had the strange fortune of finding his own cynicism about his historical moment irresistibly funny.” I haven’t read much Vonnegut, but know enough to rejoin, “So it goes.”

8. Decadence Rules OK! Martijn Icks’ *The Crimes of Elagabalus* (London, 2011)—how the Arbiter would have loved that ultimate teenager!—has (p. 157) in English translation this quotation from J.-K. Huysman’s *À Rebours* (1884): “The Latin language, having reached its supreme maturity under Petronius, was starting to disintegrate.” A striking compliment, though I doubt the likes of Juvenal, Pliny, and Tacitus would have agreed.

9. In *The Wartime Journals* (London, 2011) of Hugh Trevor Roper, there occurs this reflection: “I find pleasure, like Petronius, in working hard and proving that, in unfamiliar fields, I can show the way.” This looks more like a reference to the Arbiter as governor of Bithynia, where Tacitus says he displayed energetic competence, than to anything literary. Trevor Roper was classically educated before switching to modern history. These Journals abound with Greek and Latin quotations and discussions of individual authors, especially Horace, of whom Trevor Roper always carried a text in his pocket.

10. There can be few less likely ancient readers and admirers of Petronius than the fanatic Christian propagandist Commodian. No surprise that he rarely features in *Satyricon* literature. Recently (2011), though, he has crept into Gareth Schmeling’s magnificent *Commentary* apropos the word *comula*, a diminutive that “seems to resurface only in Commodianus, *Instructiones* 2.15.1.” Actually, it crops up in verse 11, not verse 1, attracting no annotated attention in the magisterial edition (1960) of Joseph Martin. This latter, however, did suggest two other possible Petronian influences, namely *minervae omnis* (*Instruct.* 1.12.12 = *Sat* 43.8) and *figis asciam in crure* (*Instruct.* 1.23.5 = *Sat* 74.16). The first is striking, there being no other apparent example of this idiom; the second one is too common a proverb to specify any particular source.

Isabella Salvadore in her new (2011) edition of Commodian’s *Carmen de Duobus Populis* adduces (unlike Martin) three possible correlations: an absolute use of the verb *frunisci* (v. 308; cf. *Sat* 43.6), said by Schmeling and Smith to be unparalleled; *rostra* in the colloquial sense of “faces” (v. 388; cf. *Sat* 75.10); the rarer form *prosilisset* (v. 287; cf. *Sat* 106.1). None of these add up to much. Apropos *frunisci*, Aulus Gellius (17.2.5) says it was rare in Cicero’s time and later, but calls it “good Latin,” citing examples; cf. Frank Frost Abbott, “The Use of Language as Characterization in Petronius,” *Class. Phil.* 2. 1 (1907), 43–50.

If Commodian did read Petronius, it would be a notable sign of the novel’s circulation in North Africa. Especially if his traditional third century date be accepted. However, this can no longer be taken for granted, given recent re-assignments (cf.

Salvadore, 209–220) to the fifth. Overall, of all the suggested parallels, only *omnis minervae* has any force, albeit there is always the chance that Comodian had seen it elsewhere, or even independently come up with it himself.

11. I recently received for review the 2012 re-issue of Edith Hall's panoramic *The Return of Ulysses: A Cultural History of Homer's Odyssey* (first published in 2008). Petronius gets three references (pp. 48, 133, 192). The first adumbrates general similarities between the wanderings of Odysseus in Homer and those of Encolpius in "Petronius' obscene and parodic Latin *Satirica* through the sleazy southern Italian demi-monde." The second briefly picks up the latter theme: "Nor is there any ancient burlesqued *Iliad* equivalent to Petronius' transposition of the *Odyssey* to the seedy brothels portrayed in his *Satirica*. The third misleadingly telescopes together the separate episodes in the brothel and Quartilla's orgy. Hall is a bit prudish in calling the various erotic events "mass depravity." Apart from the proposed deflowering of the seven-year-old slave girl, it is all harmless high sexual jinks, hetero and homo.

Talking of which, in his *New York Times* review of Hall (August 24, 2008), Steve Coates remarks that "Two millennia before Eric DeKuyper's gay film 'Pink Ulysses' there was the Roman novel 'Satyricon,' Petronius' bisexually eroticized Odyssean burlesque."

Hall surprisingly makes no mention of Encolpius adopting the Odyssean *nom de guerre* of Polyaeus, nor of the many overt references or allusions to Homeric events and personalities (39.3; 48.7; 97.5; 98.5; 101.5 & 7; 132.13; 134.12; 139.2), all of which are now thoroughly analyzed in Schmeling's *Commentary*, which Hall originally (of course) had no chance to see, and I. B. Tauris' re-issues allow for no updating. Given her own frequent references to the monocular monster (albeit her catalogue of movies omits that marvelous 1957 piece of Hollywood rhubarb *The Cyclops*), the frequency of Petronius' Cyclopean allusions (a common comic mime motif; cf. C. Panayotakis' 1995 *Theatrum Mundi: Theatrical Elements in the Satirica of Petronius*, also missed by Hall) would have interested both author and her readers—Hall that Glitters is Not Gold...

12. "Personally, I would sooner give a child a copy of Petronius Arbiter than *Peter Pan*."—George Orwell, "Bookshop Memories," *Fortnightly*, November 1936. Well, as J. M. Barrie quipped, "Some of my plays Peter out and some Pan out."

13. In her latest collection of blogs (*All in a Don's Day*, 2012), Mary Beard describes a recent British TV re-creation of a Roman banquet. Cook Heston Blumenthal was frequently shown with the Loeb Petronius (Heseltine's original, or the de-expurgated Rouse?). Much play was made with the "Trojan Pig," albeit Beard found its theatrics rather tame. Dessert out-did Trimalchio, in the shape of an "ejaculating cake," about which I wish Beard had given us more details. In another blog, Beard compares El Bulli (widely trumpeted as the world's best restaurant) in terms of pretentiousness and *ersatz*.

14. In Howard Jacobson's comic novel about the writing life, *Zoo Time* (2012), the following dialogue occurs: "I have never put you into one of my novels," I said.

"Thank God for that," she laughed.

"You would illuminate any such scene," I said.

"And here was me thinking you made it up," she said.

"Oh, come on, this is hardly the *Satyricon*."

"Well, that depends what you're used to," she said.

15. "My brother owned a copy of Petronius' *Satyricon*, by far the hottest book on the home shelves. The Romans definitely led a more riotous life than the one I witnessed around me in Northwood, Middlesex. Banquets, slave-girls, orgies, all sorts of stuff. I wondered if my brother noticed that after a while some of the pages of his *Satyricon* were almost falling from the spine"—Julian Barnes, *Through the Window* (2012, p. x).

16. The Bibliography in *PSN* 36 (2006) includes a bare mention (not even that is Schmeling's *Commentary*) of Andrew Dalby's "The *Satyricon* Concluded" in *Gastronomica* 5 (2005), pp. 60–72—available online. Well worth a look, if you didn't then. Obviously, too long to quote, and no spoilers here. Suffice it to say that what Dalby offers is a short story narrated by Agamemnon, starting where the original breaks off at Croton, ending with the final adventure of Encolpius. En route, many details from Petronius, especially the *Cena*, are resumed, given new twists, and richly elaborated in the footnotes (e.g. ancient uses of cannabis) as we would expect from Dalby, the leading anglophone authority (full bibliography and *c.v.* in his Wikipedia notice) on ancient food and drink, with a nice leavening of humor, my favorite being (n. 17) "Dining with Trimalchio was like living in a brand-name novel"—shades of Ian Fleming.

17. Reviewing David Crackanthorpe's new "History of Marseille" in the London *Spectator* (December 8, 2012, p. 48), Philip Mansell claims that Petronius was born there. News to me. Thought this might be a Wikipedia brainchild. Not so. Still, before leaving its site, noticed a variety of exotic *Nachleben*. Appearances in novels by Anthony Burgess (*The Kingdom of the Wicked*) and David Wishart (*Nero*); in Pushkin's short story *A Tale of Roman Life* (1835); snippet from his poetry in Patrick Leigh Fermor's *A Time of Gifts*. Plus, my favorites from these latest gleanings: protagonist's cat in Robert Heinlein's *The Door into Summer* is named Petronius, as is Asteroid 3244.

18. Mary Beard's blogs again. Writing on El Bulli, often billed as the world's greatest restaurant, she rightly deprecates as "bloody pretentious" such in-house affectations as waiters holding appropriately scented flowers under diners' noses as they ate, comparing this and its other gimmicks to both Trimalchio's *Cena* "where half of what the guests eat is not what it seems" and to Apicius' "signature dish" of Patina of Anchovies Without Anchovies, this recipe's concluding self-conferred accolade "At table no one will recognize what they are eating" being all too fitting for many modern foodie fads.

19. Just spotted that Amazon.uk is charging 404 pounds sterling for a copy of Müller's Teubner Petronius—used at that. At these prices (my email asking for justification understandably went unanswered), even Trimalchio might not have been able to afford his 2 (or 3) libraries. I settled for \$36 on Amazon.ca.

20. Purging some old files, came across a clump of necrologies for Shackleton Bailey. Paying tribute to his capacity for booze,

the London Times commemorated him as “a stalwart of the infamous party given annually by the Petronian Society”—*honeste vixit, honeste obiit*...

21. Terry Seymour (*Johnsonian Newsletter* 64. 1. 2013, pp. 31–45) has recently published a list of the Greek and Latin texts owned by James Boswell. It includes three editions of Petronius, giving only plain titles, dates, and place of publication: Amsterdam, 1634 & 1677; Leiden, 1677, designated as “Romani Satyricon.” It is a fair bet that the Arbiter would have been congenial reading for Johnson’s rackapelt Scottish biographer, and indeed may have been a literary influence in shaping his own picaresque *London Journal*.

22. One new book I shall not be picking up is Christopher Star’s *The Empire of the Self: Self-Command and Political Speech in Seneca and Petronius*. Doubly put off by title and *Classical Journal* wittering about its “major contribution to the modern bibliography of selfhood and self-formation in the early empire.” Only place this belongs is Pseuds Corner in *Private Eye*. In the Arbiter’s own (as we have them) opening words: *Num alio genere furiarum declamatores inquietantur qui clamant*...

23. “It’s not a novel as we would understand it—the plot is decidedly peculiar.” Thus Natalie Haynes in her delightful *The Ancient Guide to Modern Life* (2011), p. 239. Which begs the question a few of us have long raised: was there one? As *PSN* readers know (all too well, perhaps), I have over many years frequently rejected *Ira Priapi* as the driving force. Here, in a merciful nutshell, I simply reiterate that, whether you call it *Satyricon* or *Satyrice*, the plural title smacks more of an episodic fiction, somewhat anticipating the modern notion of stringing a collection of short stories together via the same characters.

Some Neglected Early Translators

Barry Baldwin

At the end of the notice in his *Brief Lives*, John Aubrey records: “Sir John Hoskyns did enforme me that Sir Kenelme Digby did translate Petronius Arbiter into English.” As mentioned in my earlier discussion (*PSN* 32, 2002), this item eluded the otherwise admirable Bibliographies of Gaselee (1910) and Schmeling-Stuckey (1977), also Stuckey’s “Petronius the ‘Ancient’: His Reputation And influence In Seventeenth Century England,” *Rivista di Studi Classici* 20 (1972), 3–11.

The *DNB* notice simply refers to Digby’s Petronius as “unprinted.” As previously wondered, has anyone looked for it in the troves of family papers? Perhaps a scoop lurks there for some ambitious Petronian; cf. C. Collard on F. A. Paley in “A Victorian Outsider,” *Tria Lustra*, 1993, 333 n. 14: “It is possible that his experiences can be reconstructed from the archives of the Kenelm Digby family.”

Anything, indeed, is possible. Back in 1995, I was able to crown my edition of Samuel Johnson’s Latin and Greek Poems with one newly discovered in Belton House, Lincolnshire (agreeably, my native county), family seat of Lord Brownlow.

Had I not uncharacteristically been perusing the business section of the British Sunday newspaper the “Observer” (19 January, 1992), I might never have known of this find.

A Petronian spirit is also manifest in Aubrey’s notice of another John Hoskyns (1566–1638), a character most famous for revising Sir Walter Raleigh’s *History of the World* and for polishing the verses of Ben Jonson. At school, this Hoskyns was a prodigy in Latin verse composition. Subsequently, in a year or so of teaching in Somerset, he compiled a Greek Lexicon as far as the letter “M” that Aubrey says he himself had seen. During his time at New College, Oxford, Hoskyns was appointed *terrae filius* (a Petronian idiom: *Sat.* 43.5), that is to declaim in the role of licensed jester, but (Aubrey) “he was so bitterly satirical that he was expelled and put to his shifts.” This talent did not desert him. He was later to write and publish “verses on the fart in the parliament house”; cf. *Sat.* 117.12–13, for a perhaps pertinent wind-breaking scene (a source for the famous malodorous moment in Mel Brooks’ *Blazing Saddles*?).

What part of Petronius did Sir Kenelme render? Aubrey gives no particulars. A simple extract such as Richard Fanshawe’s *Bellum Civile* (1655) or Walter Charleton’s *Ephesian Matron* (1659)? One or more of the many *Latin Anthology* poems ascribed to the Arbiter? The *Cena*, in instant response (Digby died in 1665) to the 1664 publication of the Trau MS? Or the entire work, thereby anticipating William Burnaby by thirty-some years?

Digby was certainly a quick worker. In 1642, he secured a pirated advance copy of Sir Thomas Browne’s *Religio Medici*, read it, and wrote his own book-length (124 pages) reply (*Observations*) in the space of twenty-four hours. If his Petronius were produced in similar circumstances near the end of his life, this might explain why it was not printed.

If the *Latin Anthology* poems are in cause, one probable candidate would be *foeda voluptas*... (*AL* 70 Riese, reproduced in Courtney’s *The Poems of Petronius*, 1991, 73). The theme would certainly suit Digby (styled by Aubrey and others as “the most accomplished cavalier of his time” and “the Mirandula of his age”), on record as saying that “a handsome lusty man that was discreet, might make a vertuous wife out of a Brothellhouse.” The gossip was that he poisoned his own wife, society beauty Venetia Stanley with viper-wine (a prefiguring of Internet conspiracy theories about Diana, Princess of Wales’ death), being jealously suspicious of her.

Petronian ownership of *foeda voluptas* has been disputed for centuries, as have its literary merits. Its adherents range from the editions of Claude Binet (1579) to Léon Herrmann (1956), being also included in the Loeb’s of Heseltine and Warmington. On the other side, Bücheler relegated it to the ranks of “*certe falso*,” it finds no place in Müller, and is rejected by Courtney, otherwise generous in granting authenticity to the *Latin Anthology* pieces. Courtney’s reasons are mainly metrical, to which we may possibly add the presence of *coitu* in the opening line, given Gareth Schmeling’s (Commentary, 2011, 52) “Vintage Petronian euphemism and irony to avoid the word *coitus*,” albeit this noun actually will later (109.2) occur.

Both Gaselee and Schmeling-Stuckey record John Oldham's translation of *foeda voluptas* in his *Poems and Translations* (1684, 114–115), the former regarding Petronian authorship as "more than doubtful." In his *Satyrs upon the Jesuits* (1679), Oldham had categorized the Arbiter as "Nero's learned pimp, to whom we owe / What choice records of lust are extant now." Neither Bibliography acknowledges the earlier (1640, *The Underwood*) Englishing by Ben Jonson ("Doing, a filthy pleasure is, and short..."). In his *Conversations with William Drummond* (ed. R. F. Patterson, 1923), Jonson commends Petronius (along with the younger Pliny and Tacitus) as one that "spake best Latine." He was indeed the centre of this little industry. Although challenged by J. Q. Adams (*Modern Philology* 2, 1904, 289–299) who prefers Lucian, most Jonsonians (notably T. Cooksey, *Notes & Queries* 47, 2000, 103) trace the source of his play to Petronius. Jonson was the patron and benefactor of Shackerly Marmion whose play *Holland's Leaguer* (1632) was as tribute stuffed with classical reminiscences, mainly from Petronius (set out in detail by Gaselee, 22–27). In Jonson's *Epi-coene* (1609), Clermont's song (act 1 scene 1) was modeled on a Latin Anthology poem (*Semper munditias, semper, Basilissa, decores...*), which "the learned may find amongst those which are printed at the end of the variorum edition of Petronius" (W. S. Braithwaite, *The Book of Elizabethan Verse*, 1907, online). These Petronians were not all gentleman amateurs. Some knew their scholarly onions. Sir Richard Fanshawe ended his *Bellum Civile* version (subsumed in his *Lusiad* volume) thus: "Here Petronius breaks off abruptly, thereby as well as in many imperfect places of his own Copy, in which thing alone I have translated him to the life, for neither have I added mine to the English, onely making so much use thereof, as to shew the Rule and Model."

Jonson's translation of *foeda voluptas* has a vigorous Internet life, albeit best read comparatively in the repertoire of versions (the last by our late lamented John Sullivan) assembled in *Arion* 2 (1963), 82–84), one that could be extended to other languages, for easy instance the Spanish one (1966) by Orvaldo Cordero. Earlier *Nachleben* include Rochester's *The Platonick Lady*, Henry King's *Paradox that Fruition Destroys Love*, and Suckling's *Against Fruition*. Outside academe, the poem has enjoyed a vogue of sorts, especially with Aldous Huxley who in an essay on Karezzi's Heritage (*Adonis and the Alphabet*, 1956) wrote "A very literary testimonial to male continence, perhaps the most elegant, is a little poem by Petronius," whilst in *Texts and Pretexts* (1933) he singled out *sed sic sic sine fine feriat* (v. 6) as "one of the loveliest lines in all Latin poetry." Diana Gabaldon makes a character recite it (along with extracts from Homer and Catullus) in her novel *Drums of Autumn* (1996, 251). Within the profession, Erich Segal (*The Death of Comedy* (2001, 528 n. 37) refers approvingly to "Petronius' cynical formulation," linking it with the ejaculatory *Hei, quam felix transitus amoris ad soporem / Sed suavior regressus ad amorem* in the *Dum Diane vitrea* (= *Nocturne*) contained in the *Carmina Burana*.

A last intriguing possibility. British poet Philip Larkin was no great friend of the classics, agreeing with Samuel Johnson that

their mythology should be jettisoned. However, his well-documented love of "pornography" may have led him to thumb through one of the Loeb's, leading him to this strikingly similar pronouncement in his essay on "The Moment of Ecstasy": "Sex means nothing, just the moment of ecstasy that flares and dies in a few minutes"; cf. for full text and discussion Maeve Brennan, *The Philip Larkin I Knew* (2002, 73–74).

Another widely overlooked contribution is the elaborate, not to say overwrought, metrical version of Lichas' shipwreck and death (*Sat.* 114–115) by the (well named, some think) Thomas Flatman (1635–1683). More a re-telling (Encolpius surfaces as Philander) than anything, it here qualifies for inclusion through Flatman's lemma "Translated out of a Part of Petronius Arbiter's Satyricon." Far too long to quote (texts online) in full, the opening stanza exudes its flavor, a worthy entrant for the modern Bulwer Lytton Fiction Contest and (had he been a wannabe poet) a model for Snoopy:

After a blustering tedious night,
The winds now hush'd and the black tempest o're,
Which th' crazy vessel miserably tore,
Behold a lamentable sight!

Flatman's effusion has *Nachleben* of sorts, being alluded to in Jeremy Taylor's "Consideration of the Vanity and Shortness of Man's Life" in his 1651 *The Rule and Exercise of Dying*, a tract riddled with Petronian quotations and marginalia (cf. Stuckey, *art. cit.*, 6–7, also Gaselee, 28, on Taylor's "curious inclusion" of the Widow of Ephesus, via Walter Charleton). It has also been regarded as the inspiration (if that be the right word) for Richard Redgrave's painting "Survivors of the Storm"; cf. *Blackwood's Edinburgh Magazine* 346 (August 1844, anonymous).

Much more regrettable is the neglect of Thomas May's *Agrippina, Empress of Rome*, performed in 1628, published in 1639, one of a number of unsuccessful (Aubrey's notice of him does not even mention them) tragedies on classical themes (other subjects included Antigone and Cleopatra). May's (1594/5–1650) chief claims to literary fame were his translations of Lucan (which might have led him to Petronius) and Virgil's *Georgics*. He was on close terms with both Kenelm Digby and (yet again, in our running context) Ben Jonson, of whose 1640 Folio he was the sponsor.

On this literary and personal nexus, see Ernst Schmid's superlative edition (1914, 79–84), available both in *Materials for the Study of the Old English Drama* (ed. W. Bang, 1914, Kraus repr. 1963) and online. Drawn from a hodgepodge of sources, pre-eminently Tacitus, *Annals* 14, its epic cast of characters includes Petronius. In Act IV, 439–510, Nero bursts out:

... And now Petronius
I come to thee, I do command thee write
A satyre presently against those pleasures
Thou didst so lately prayse, against th' attire
And costly diet of this notorious age.

This is thy Taske.

The Arbiter (like Joseph McCarthy) just happens to have in his pocket a piece of paper:

I've writ already a Satirick Poem

In a grave angry way, where I complain
That Rome's excesses, corruption, luxury,
Ruin'd the present government, and twist
Caesar and Pompey caused a civil war.
Listen, and hear my castigations.

Think Silvio Berlusconi!—I was writing this on the day of the 2013 Italian election. What May's Petronius now thunders out is a sometimes close translation, sometimes Flatman-style paraphrase-cum-invention, of the first 38 lines of Eumolpus' rodomantade on the Civil War, a theme destined to be deeply emotional and personal in the England of 1642–1651.

Doubtless as wearied as Eumolpus' listeners, Nero briskly interrupts:

No more, my furious Satyrist, thou hast chid
The times sufficiently.

Petronius tamely responds:

If you be pleas'd
I have obey'd.

(As stimulation here, I watched for the umpteenth time Leo Genn and Peter Ustinov playing Petronius and Nero in the 1951 Hollywood *Quo Vadis*—what happened to the original titular question mark?)

The two sum up. First, Nero:

Well, I perceive Petronius

A man may write a Satyre and yet be

No Scaurus, Curius, or Fabritius.

To which Petronius ripostes:

A Satyrist should be the contrary,

And know those vices which hee means to tax.

PSN fans are advised to read on—Petronius has a lot more to say about a lot more throughout the play.

Aeschylus remarked that his dramas were merely “slices from the great banquets of Homer.” The above tidbits should likewise be taken as *hors d'oeuvres* from a rich menu of Petronian translations and adaptations lurking behind the Bibliographies - To your muttons and mice.

Cioffi, R. L. *Imaginary Lands: Ethnicity, Exoticism, and Narrative in the Ancient Novel.*

Dissertation. Harvard University, 2013.

This dissertation is centered around two related questions: How does literature contribute to the creation of identity? How does narrative locate individuals in the world? It studies how both individual and ethnic identity is shaped by the imagined landscapes encountered by the protagonists of the Greek novel over the course of their journeys. In this dissertation, I develop a model for reading the protagonists' travels across the Mediterranean as an integral part of the genre's narrative strategy.

I begin by tracing the novels' conceptual geographies of the Mediterranean world and the relationship between geographical movement and narrative. The core of my project examines three aspects of the imaginary worlds encountered by the novels' protagonists: exotic animals, the relationship between humans and their natural landscapes, and exotic societies, customs, and religions. My study ends in Meroë, in the tenth and final book of Heliodoros' *Aithiopika*. Meroë is a terminus in

two senses: located on the edge of the known world, it is the most exotic of any place visited in the extant novels; it also represents the undoing of exoticism. Heliodoros' novel describes a gradual process in the course of which Meroë becomes a Greek cultural enclave in an alien land, one that is parallel to, and associated with, Delphi, the religious center of the Hellenic world.

Using literary and epigraphic sources alongside ancient visual media and archaeological evidence from Greco-Roman and Egyptian contexts throughout this study, I rethink the relationship between identity, narrative, and exoticism in the novels. I argue that through their descriptions of wide-ranging travel and exotic locales, the novels reflect a multiplicity of individual ways to be Greek and the many models against which an individual's Hellenic identity can define itself. The ancient novel is therefore an important expression of Greek identity in the Roman Imperial period.

Benson, G. C. *The Invisible Ass: A Reading of Apuleius' "Metamorphoses."*

Dissertation. The University of Chicago, 2013.

Modern criticism of Apuleius' *Metamorphoses* (or *The Golden Ass*) continues to reveal the richness of this narrative, but it has not yet considered a complex of themes that Apuleius has put at the heart of the novel. This dissertation argues that the *Metamorphoses* has a special interest in invisibility and absence. *The Invisible Ass* explores why the *Metamorphoses* is so interested in these themes and what bearing they have on the controversies about the *Metamorphoses'* ending and tone.

After the introduction, which discusses trends in the scholarship on Apuleius' novel, the dissertation is divided into six chapters. Chapter 1 focuses on the question who is narrating the prologue of *Metamorphoses* and what this figure's relation to Apuleius is. My theory is that this speaker, who also appears to intervene in *Cupid and Psyche*, has much in common with demons, and the chapter explores what this invisible character is doing in this narrative. Chapter 2 investigates what role the invisibility motif plays in the experiences of the novel's protagonist Lucius. Chapter 3 focuses on *Cupid and Psyche* and argues the story is about the problem of envisaging the unseen. Moreover, the story anticipates what happens to Lucius later in Book 11; it also is an allegory about the structure of the cosmos. Chapter 4 addresses a potential problem with the picture of the *Metamorphoses* that is sketched in the first three chapters—the fact that this narrative, which supposedly focuses on the invisible, contains many vivid descriptions of material objects, especially human and animal bodies. Chapter 5 shows how Lucius attempts to envisage what he cannot normally see in Book 11. I examine whether Lucius could be as successful as he reports and take the position that it is impossible to verify Lucius' account of success because of the way in which the narrative is focalized. Chapter 6 investigates why invisibility is so important in this narrative and considers what Apuleius' motive for describing Lucius' religious experience in indeterminate terms might have been. The *Metamorphoses*, I contend, offers much more to its readers than a series of interpretive games

about the meaning of Lucius' adventures. I argue that Apuleius provides his readers with a transporting experience—immersion and diversion in an invisible fictional world—that has an effect on the mind and emotions that is as intense as the effect of Lucius' religious experiences in Book 11.

Jay, J. D. *The Tragic in Mark: A Literary-Historical Interpretation.*

Dissertation. The University of Chicago, 2013.

As part of their narratives of tragedy's death and re-birth several theorists view the Judeo-Christian tradition as hostile to tragedy. With an emphasis on divine grace and justice Jewish and Christian writers, theorists argue, eschew genuine tragedy understood as both a dramatic art form and a vision of life.

However, in the earliest years of Christian literary activity Mark produced a narrative that should be described as tragic in mode, for it strongly elicits aspects of tragic drama's internal repertoire, especially several of tragedy's recurring motifs and moods, which include reversal, revenge, recognition, frequent lamentation, high emotionalism, and strong supernatural interventions. Furthermore, Mark inscribes into his text a highly theatrical atmosphere as well as a poignant sense of inexorability that drives Jesus onwards to the fateful passion.

Mark, moreover, was not the only ancient writer to write in this way, but the tragic as a mode appears within a wide variety of Greco-Roman and early Jewish narratives, where there appears precisely the features that are so abundant in Mark. In writing tragically, therefore, Mark composed his gospel in a way that was in keeping with his general cultural milieu. Recognizing this fact opens up a whole new set of relevant comparative literature for ascertaining what is tragic in the second gospel. It also contributes yet another chapter to Greek tragedy's specifically "inter-generic reception," which classical scholars increasingly identify to be an important aspect of tragedy's long, complex, and fascinating history of cultural reverberation.

Yet the idea of the tragic as a mode, while fully literary-historical in nature, does seem to imply at least something about the tragic as a sensibility as well. After all, the tragic mode introduces into narratives a keenly felt tonality, which undoubtedly affects the overall vision of these narratives as profoundly as key affects music. Theorists who narrate the birth, death, and re-birth of tragedy in a way that excludes early Jewish literature and the Gospel of Mark thus totally miss the ways that these writers elicit the tragic as both mode and vision throughout their works.

Köntges, T. *Petronius' Satyricon: A Commentary of its Transmission, Pre-plot Fragments, and Chapters 1–15.*

Dissertation. University of Otago, 2013.

The thesis is a commentary on the transmission and beginning of Petronius' *Satyricon Libri*: the research corpus comprises the first 15 chapters and fragments and references that help to reconstruct the plot of the lost, earlier books of the work. To provide an analytical basis for the comments, there is an extensive introduction to Petronius' work containing explanations of Petronius' style and narrative composition, the reconstruction

of the plot, and the transmission of the *Satyricon*. A list of *sigla* and emendations leads into the text itself. The basis for the text was the fourth corrected edition of Konrad Müller (2009) and the critical apparatus of Bücheler's *editio maioris* (1862). However, the text of this commentary differs from Müller's text in 36 instances and in 32 instances from Breitenstein's work on §1–15 (2009). In addition it provides more information on the transmission in the critical apparatus than both scholars do. A philological-literary commentary follows the text. It emphasises text-critical notes and explanations and attempts to find, substantiate, or delete textual variants. The commentary is divided into six parts: *Fragmenta*, *Fragmenta a Petronio Approbata*, the School Episode (§1–5), the Brothel Episode (§6–8), the Quarrel Episode (§9–11), and the Market Episode (§12–15).

McGrath, D. *Weaving Words: A Diachronic Analysis of the Representation of Gender, Sexuality and Otherness in Women's (re)writings of La Belle Et La Bête.*

Dissertation. Dublin City University, 2013.

This thesis endeavours to conduct a comparative analysis between two corpora of fairy tales. The first group of tales dates from approximately 1696 to 1756 and originated from the two French vogues of literary fairy tales from this era. The second group comprises contemporary Anglophone rewritings dating from 1979 to 1999. The purpose of this comparison is to investigate the lineage of similar tales by women writers and the representations of gender roles, sexuality and otherness in the tales, in light of the authors' social contexts. The aim of this comparison is to uncover a common subversive message in both groups of tales that is specific to women authors in particular. The theoretical framework of the thesis is based on an interdisciplinary, comparative approach incorporating feminist criticism, intertextuality, reception theory and reader response theory. The tale type to be examined is the animal-bridegroom tale, more commonly known as *La Belle et la Bête* or 'Beauty and the Beast'. In order to provide a context with which to compare the modern versions of the tale, Apuleius' myth, 'Cupid and Psyche', is examined alongside tales by seventeenth- and eighteenth-century French authors, namely Mme d'Aulnoy, Catherine Bernard, Charles Perrault, Mme Leprince de Beaumont and Mme de Villeneuve. Subsequently, these are compared with contemporary rewritings by Angela Carter, Robin McKinley, Emma Donoghue, Tanith Lee and Wendy Wheeler. Both corpora are analysed and compared in order to uncover a dialogic relationship that exists within women's fairy tales throughout history.

Sano, Lucia. *Sendo homem: a guerra no romance grego.*

Dissertation. Universidade de São Paulo, 2013.

Episódios bélicos são convencionais na estrutura do romance grego. Por se tratar de um tema fundamental da cultura grega, a guerra permite, por um lado, que seja explorada a relação entre esse novo gênero e a tradição literária (em especial a épica

e a historiografia), e, por outro lado, que se estabeleçam diversos ideais de masculinidade. Assim, nesta tese investigam-se os episódios bélicos dos romances de Cáriton de Afrodísias, de Longo e de Heliodoro tendo em vista a representação de aspectos como andreia (coragem, masculinidade), autocontrole (sophrosyne) e violência dos personagens masculinos. Sugere-se que é possível observar nessas narrativas uma valorização do controle da raiva e da violência em detrimento da habilidade marcial e do uso da força como manifestação de andreia, o que revela uma concepção de heroísmo mais afim com o contexto cultural em que eles foram produzidos. War episodes are conventional in the structure of the Greek novel. As a fundamental aspect of the Greek culture, the war theme not only allows the authors to explore intertextual relations between this new genre and the literary tradition (especially epic poetry and historiography), but it also provides means to establish ideals of masculinity. The purpose of this thesis is therefore to investigate the war episodes in the novels of Chariton of Aphrodisias, Longus and Heliodorus, considering the representation of aspects such as andreia (bravery, masculinity), self-control (sophrosyne) and violence of the male characters. I suggest that it is possible to argue that these narratives favor the control of anger and violence over martial prowess and the use of force as a manifestation of andreia, thus revealing a conception of heroism more akin to the cultural context in which they were produced.

Tasioulis, A. *Two Case Studies on Ethnography in Novels.*

Thesis, M.A. University of Georgia, 2013.

Two cases of ethnographical excursus in ancient Greek novels are studied and compared and contrasted with previous ethnographical traditions from Classical Greek historiography and rhetoric. Chariton, in his presentation of Persia, adopts stereotypes from earlier traditions, but uses them to a different end. The study of the boukoloi in Heliodorus further demonstrates that, within the context of the Second Sophistic and the novelistic genre, ethnography operates in different ways than the established norms inherited from Classical Greek literature. The ambivalence of ethnographies in novels reflects the complexity of questions of identity in Late Roman Imperial times.

Trnka-Amrhein, Y. *A Study of the Sesonchosis Novel.*

Dissertation, Harvard University, 2013.

This dissertation presents a comprehensive study of a fragmentary text of Greek prose fiction generally known as *The Sesonchosis Novel* (2nd century CE). It provides a new picture of the scope, character, and date of the work with the help of two new papyrus fragments and explores its relationship to both the complex tradition of the Greco-Roman Sesostri legend and the genre of the ancient novel. Thus the first part of the dissertation focuses on the Sesostri legend by tracing the position of the character Sesostri in Egypt, surveying the nature and development of the legend in Greek and Roman texts, and analyzing in detail two episodes from the legendary material

(the attempted coup and the royal chariot). It explores how Sesostri held almost semi-divine status in Egypt as well as how useful and potent a symbol of Egyptian kingship he became in Greco-Roman culture. The second part focuses on *The Sesonchosis Novel*, arguing that the novel's plot may have covered the whole life of its main character and that the text may thus be best described as a biographical novel or "ruler novel." The implications of this hypothesis for the ancient novel genre as a whole are discussed in some detail, particularly in relation to *The Ninos Novel*.