
THE PETRONIAN SOCIETY NEWSLETTER

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- "La place de la fiction dans l'exégèse homérique, de Platon à Eustathe de Thessalonique," Christophe Bréchet.
- "Imiter, modeler, trouver, créer...: Métaphores et conceptions de la fiction dans les *Progymnasmata* d'Aelius Théon," Pierre Chiron.
- Quelques pistes dans le champ lexical de la fiction en latin," Lyliane Sznajder.

Création, exégèse et pratiques scolaires

- "Du mensonge à la fiction chez Homère et dans les scholies," Suzanne Saïd.
- "Fiction, merveilleux et allégorie: Homère, Strabon, Virgile," Jean-Christophe Jolivet.
- "*Argumentum* et fiction dramatique dans le commentaire de Donat à Térence," Bruno Bureau, Christian Nicolas.
- "Fiction et paradoxe dans les *Grandes déclamations* du pseudo-Quintilien," Danielle Van Mal-Maeder.

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- "Fiction de témoins et témoins de fiction: Achéménide et les Troyens (Virgile, *Énéide*, III, 554-691)," Gilles Tronchet.
- "La fiction dans les *Métamorphoses* d'Ovide: Philosophie de la nature, art et pensée du langage," Anne Videau.

Espaces et jeux de fiction

- "Euhemerus, the *Sacred inscription*, and Philosophical Fiction," Tim Whitmarsh.
- "Du commentaire à la pratique fictionnelle: L'exemple de Ptolémée Chennos," Charles Delattre.
- "Hérodote parodié, espace manipulé: Comment bâtir une fiction crédible dans l'épisode de Philémon et Baucis (Ovide, *Métamorphoses*, VIII, 573-728)," Hélène Turquety.

Fiction et réflexivité

- "The Erotics of Reading Fiction: Text and Body in Heliodorus," John R. Morgan.
- "Fictional Worlds and the Power of Myth in the Ancient Novel: The Case of Heliodorus' *Aethiopica*," Froma I. Zeitlin.

- “La fiction chez Philostrate, des *Images* à la *Vie d’Apollonios de Tyane*, et retour: Immersion, expérience, modélisation, intermittences,” Michel Briand.

Réceptions

- “Déclamation et fiction historique,” Étienne Wolff.
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a. Greek

- 1 “Chariton: Individuality and Stereotype,” Graham Anderson.
- 2 “*Daphnis and Chloe*: Innocence and Experience, Archetypes and Art,” Jean Alvares.
- 3 “Xenophon, *The Ephesian Tales*,” James N. O’Sullivan.
- 4 “Achilles Tatius, Sophistic Master of Novelistic Conventions,” Kathryn S. Chew.
- 5 “Heliodorus, *The Ethiopian Story*,” Marília P. Futre Pinheiro.

b. Roman

- 6 “Petronius, *Satyrice*,” Heinz Hofmann.
- 7 “Apuleius’ *The Golden Ass*: The Nature of the Beast,” Paula James.
- 8 “*Historia Apollonii Regis Tyri*,” Giovanni Garbugino.

c. Related

- 9 “The Other Greek Novels,” Susan Stephens.
- 10 “Hell-bent, Heaven-sent: From Skyman to Pumpkin,” Barry Baldwin.
- 11 “The Novel and Christian Narrative,” David Konstan and Ilaria Ramelli.

Part II Genre and Approaches

- 12 “The Genre of the Novel: A Theoretical Approach,” Marília P. Futre Pinheiro.
- 13 “The Management of Dialogue in Ancient Fiction,” Graham Anderson.
- 14 “Characterization in the Ancient Novel,” Koen De Temmerman.
- 15 “*Liaisons Dangereuses*: Epistolary Novels in Antiquity,” Timo Glaser.
- 16 “*The Life of Aesop* (rec.G): The Composition of the Text,” Consuelo Ruiz-Montero.

Part III Influences and Intertextuality

- 17 “Reception of Strangers in Apuleius’ *Metamorphoses*: The Examples of Hypata and Cenchreae,” Stavros Frangoulidis.

- 18 “From the Epic to the Novelistic Hero: Some Patterns of a Metamorphosis,” Luca Graverini.
- 19 “Roman Elegy and the Roman Novel,” Judith P. Hallett and Judith Hindermann.
- 20 “Apuleius’ *Metamorphoses*: A Hybrid Text?” Paula James.
- 21 “The Magnetic Stone of Love: Greek Novel and Poetry,” Françoise Létoublon.
- 22 ““Respect these Breasts and Pity Me’: Greek Novel and Theater,” Françoise Létoublon and Marco Genre.
- 23 “Poems in Petronius’ *Satyrice*,” Aldo Setaioli.
- 24 “Various Asses,” Niall W. Slater.
- 25 “Greek Novel and Greek Archaic Literature,” Giuseppe Zanetto.
- 26 “Ekphrasis in the Ancient Novel,” Angela Holzmeister.

Part IV Themes and Topics

- 27 “*Miscellanea Petroniana*: A Petronian Enthusiast’s Thoughts and Reviews,” Barry Baldwin.
- 28 “Love, Myth, and Ritual: The Mythic Dimension and Adolescence in Longus’ *Daphnis and Chloe*,” Anton Bierl.
- 29 “Gender in the Ancient Novel,” Ellen D. Finkelpearl.
- 30 “Education as Construction of Gender Roles in the Greek Novels,” Sophie Lalanne.
- 31 “Greek Love in the Greek Novel,” John F. Makowski.
- 32 “Latin Culture in the Second Century AD,” Claudio Moraschini.
- 33 “Mimet(h)ic Paideia in Lucian’s *True History*,” Peter von Möllendorff.
- 34 “Reimagining Community in Christian Fictions,” Judith Perkins.
- 35 “The Poetics of Old Wives’ Tales, or Apuleius and the Philosophical Novel,” Stefan Tilg.
- 36 “Achilles Tatius and Heliodorus: Between Aristotle and Hitchcock,” Martin M. Winkler.
- 37 “Longus’ *Daphnis and Chloe*: Literary Transmission and Reception,” Maria Pia Pattoni.

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- “Lucian’s True Stories: Paradoxography and False Discourse,” Valentina Popescu.

B Fluid Texts

- “The Adventures of Six Men in a Boat: the Astral Determinants of a Maritime Narrative in the *Anthologies* of Vettius Valens,” Roger Beck.
- “Facts or Fiction? The Fruitful Relationship between Ancient Novel and Literary Miscellany,” Hendrik Müller-Reineke.
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C Crossed Genres

- “Medicine and the Novel: Apuleius’ Bonding with the Educated Reader,” Regine May.
- “Pirates in the Library,” Nicolas Boulic and Françoise Létoublon.
- “Liminal Games: Fluidity of the *Sphragis* of a Novelist,” Loreto Núñez.

D Hybrid Forms

- “Tombs and Stables, Roofs and Brothels, Dens and Raids in Lollianos’ Fragments,” Angelo Casanova.
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- “Tales of Utopia: Alexander, Cynics and Christian Ascetics,” Richard Stoneman.
- “Targeting the ‘Intellectuals’: Dio of Prusa and the *Vita Aesopi*,” Stefano Jedrkiewicz.
- “Only Halfway to Happiness: a Platonic Reading of Apuleius’ *Golden Ass*,” Walter Englert.
- “*Ex alienis uocibus*: Platonic Demonology and Socratic Superstition in Apuleius’ *Metamorphoses*,” Richard Fletcher.
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- 2 "Lucius as Ass (*Metamorphoses* Books 3–11)," Stefan Tilg.
- 3 "*Lubrico uirentis aetatulae*: Lucius as Initiate (*Metamorphoses* Book 11)," Wytse Keulen.

B: Others

- 4 "Photis (*Metamorphoses* Books 1–3)," Regine May.
- 5 "Byrrhaena and her Household (*Metamorphoses* Books 2–3)," Stavros Frangoulidis.
- 6 "The Robbers and the Old Woman (*Metamorphoses* Books 3.28–7.12)," Luca Graverini.
- 7 "The Tale of Charite and Tlepolemus (*Metamorphoses* Books 4–8)," Lara Nicolini.
- 8 "The Human Characters in the Tale of Cupid and Psyche (*Metamorphoses* 4.28–6.24)," Costas Panayotakis and Stelios Panayotakis.
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- "Introduction," Ellen Finkelpearl, Luca Graverini, and Benjamin Todd Lee.

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- 1 "Apuleius' *Apology*: Text and Context," Keith Bradley.
- 2 "Authority and Subjectivity in the *Apology*," Carlos F. Noreña.

- 3 “How Apuleius Survived: The African Connection,” Julia Haig Gaisser.
- 4 “Apuleius and the Classical Canon,” Joseph Farrell.

Part II: Cultural Contexts

- 5 “Apuleius and *Africitas*,” Silvia Mattiacci.
- 6 “The Negotiation of Provincial Identity through Literature: Apuleius and Vergil,” Luca Graverini.
- 7 “Fronto and Apuleius: Two African Careers in the Roman Empire,” Wytse Keulen.
- 8 “‘Identity’ and ‘Identification’ in Apuleius’ *Apologia*, *Florida* and *Metamorphoses*,” David L. Stone.
- 9 “*Libyca Psyche*: Apuleius’ Narrative and Berber Folktales,” Emmanuel and Nedjima Plantade.

Part III: Theoretical Approaches

- 10 “Apuleius and Afroasiatic Poetics,” Daniel L. Selden.
- 11 “*Procul a nobis*: Apuleius and India,” Sonia Sabnis.
- 12 “Prosthetic Origins: Apuleius the Afro-Platonist,” Richard Fletcher.
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Schmitz, Christine. “Metamorphose einer Ehebruchgeschichte in Apuleius’ ‘Metamorphosen’,” *Hermes* 142.4 (2014) 461–473.

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Severy-Hoven, Beth. *The Satyricon of Petronius. An Intermediate Reader with Commentary and Guided Review* (Norman, OK: University of Oklahoma Press, 2014) xix + 312 pp. Review: N. Holzberg, *Latomus* 75 (2016) 560–561.

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Stucchi, Silvia, and Luca Canali. *Tutti i versi intarsiati nella prosa del Satyricon* (Castelfranco Veneto [Tv]: Biblioteca dei Leoni, 2014) 292 pp.

Tilg, Stefan. *Apuleius’ Metamorphoses: A Study in Roman Fiction* (Oxford: Oxford University Press, 2014) x + 190 pp.

Vannini, Giulio. “Apuleius, *Metamorphoses* 10.25.1,” *CQ* 64.2 (2014) 865–866.

Vannini, Giulio. "Note al testo dell' *Historia Apollonii regis Tyri*," *Maia* 66.2 (2014) 352–373.

Whitehead, Benedicte Nielsen. "Negitanummius? Suggestion for an Emendation of Apuleius' *Metamorphoses* 10.21.8," *Glotta* 89 (2013) 265–275.

Wysocki, Leszek. *Satyrikon* (Kraków: Polska Akademia Umiejętności, 2015) 288 pp.

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

Adams, Sean A. *The Genre of Acts and Collected Biography* (Cambridge: Cambridge University Press, 2013) xiii + 319 pp.

Georgia, A. T. "Translating the Triumph: Reading Mark's Crucifixion Narrative against a Roman Ritual of Power," *Journal for the Study of the New Testament* 36.1 (2013) 17–38.

Hoag, Gary G. *Wealth in Ancient Ephesus and the First Letter to Timothy: Fresh Insights from Ephesiaca by Xenophon of Ephesus* (Winona Lake, Indiana: Eisenbrauns, 2015) xiv + 266 pp.

Jones, F. Stanley, trans. *The Syriac Pseudo-Clementines: An Early Version of the First Christian Novel* (Turnhout: Brepols) 352 pp.

Ramelli, Ilaria, and Judith Perkins. *Early Christian and Jewish Narrative: The Role of Religion in Shaping Narrative Forms* (Tübingen: Mohr Siebeck, 2015) viii + 373 pp. The following essays are included in the collection:

Part 1: Ancient Jewish Narrative

- "The Differentiation of History and Novel: Controlling the Past, Playing with the Past," Lawrence M. Wills.
- "The Twisted Tales of Artapanus: Biblical Rewritings as Novelistic Narrative," Erich S. Gruen.
- "The Testament of Abraham and Greek Romance," David Konstan.

Part 2: Christian Gospels, Acts, Biographies, and Martyrdoms

- "Endings: The *Gospel of Mark* and the *Gospel of Judas*," Karen L. King.
- "'Out of Love for Paul': History and Fiction and the Afterlife of the Apostle Paul," Laura Salah Nasrallah.
- "Jesus and Dionysian Polymorphism in the *Acts of John*," Dennis R. MacDonald.
- "A Syriac Original for the *Acts of Thomas*? The Hypothesis of Syriac Priority Revisited," Lautaro Roig Lanzillotta.
- "The Deferred Fulfillment of Prophecy in Early Christian Fiction," Mark J. Edwards.

- "Following Paul: The *Acts of Xanthippe, Polyxena, and Rebecca* as an Ancient Novel," Vincent Hunink.
- "Dare and Back: The Stories of Xanthippe and Polyxena," Richard Pervo.
- "The Addai-Abgar Narrative: Its Development through Literary Genres and Religious Agendas," Ilaria Ramelli.
- "On Fire with Desire" (πυρουμένη πόθος): Passion and Conversion in the Ancient Greek Novels and Early Christian Female Virgin Martyr Accounts," Kathryn Chew.

Part 3: "Pagan" and Christian Narratives: Social Worlds and Philosophical Agendas

- "Competing Voices in Imperial Fiction," Judith Perkins.
- "*Argumentum ex Silentio*: Religion in Heliodorus' *Aethiopica*," Svetla Slaveva-Griffin.

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Nachleben

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Ardolino, Frank. "'Author and Actor in this Tragedy': the Influence of Apuleius's *The Golden Ass* on Kyd's *The Spanish Tragedy*," *Medieval and Renaissance Drama in England* 27 (2014) 110–132.

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Endres, Nikolai. "Sex and the City: Petronius' *Satyricon* and Gore Vidal's *The City and the Pillar*," in *Ancient Rome and the Construction of Modern Homosexual Identities*, ed. Jennifer

Ingleheart (Oxford: Oxford University Press, 2015, xvii + 358 pp.) 161–176.

Escobar Borrego, Francisco Javier, Samuel Díez Reboso, and Luis Rivero García, eds. *La Metamorfosis de un inquisidor: el humanista Diego López de Cortegana (1455–1524)* (Huelva: Universidad de Huelva; Sevilla: Universidad de Sevilla; Cortegana: Excmo. Ayto. de Cortegana, Concejalía du Cultura, 2012), 339 pp. This book contains these two interesting essays: “El comentario al *Asinus aureus* de Filippo Beroaldo y la versión de López de Cortegana” by Juan J. Martos Fernández and “Novelas de metamorfosis. Apuleyo y Luciano y sus ecos hispánicos del siglo XVI” by Carlos García Gual.

Frangoulis, Hélène. *Du roman à l'épopée: influence du roman grec sur les Dionysiaques de Nonnos de Panopolis*. Institut des Sciences Techniques de l'Antiquité (Besançon: Presses Universitaires de Franche-Comté, 2014) 257 pp.

William K. Freiert. “An Ojibwe *Daphnis and Chloe*: David Treuer's *The Translation of Dr. Apelles*,” *Mediterranean Studies* 21.1 (2013) 57–66.

Ginway, M. Elizabeth. “Weaving Webs of Intrigue: Classical Mythology and Analytic Crime Fiction in Rubem Fonseca's ‘A Grande Arte’,” *Hispania* 96.4 (2013) 712–723. The author writes that she concludes her “analysis of the classics and their connection to social themes in *A grande arte* by touching briefly on the *Satyricon* by Petronius, which is similar to Fonseca's novel in its approach of mixing erudition and social criticism.”

Hagmayer, Annemarie; Matzerath, Josef. “‘Hiermit genug über die Römer’. Zur Rezeption der Cena Trimalchionis um 1900,” in *Fröhliche Wissenschaft. Festbuch für Wolfgang Will zum 65. Geburtstag*, eds. Rüdiger Kinsky and Jan Timmer (Bonn: Habelt, 2014, x + 268 pp.) 215–236.

Hair, Ross. “Fallen Love: Eros and *ta'wīl* in the Poetry of Robert Duncan,” *Journal of Modern Literature* 36.3 (2013) 174–193. “This article examines Robert Duncan's erotic poetics in the context of his interest in an elite ‘Spirit of Romance’ and ‘Cult of Eros’ that he recognizes in Lucius Apuleius, the Provençal troubadours, Dante and the *Fedeli d'amore*, as well as in his modernist forbears, particularly Ezra Pound, who coined the term ‘the Spirit of Romance.’ In his explication of this tradition, Duncan has drawn on the ideas of the religious scholar Henry Corbin, particularly his work on the ‘Visionary Recitals’—the spiritual autobiographies and commentaries associated with the thirteenth-century Persian philosopher Avicenna. Focusing on Corbin's notion of *ta'wīl*, a method of textual exegesis that forms the keystone of his work on Arabic religious esotericism, this article examines the typological affinities that Corbin's scholarship shares with Duncan's erotic poetics. Via close readings of Duncan's poems ‘Poem Beginning with a Line by Pindar,’ ‘The Torso,’ and ‘Circulations of the Song,’

this article argues that Corbin's work provides a pertinent corollary to Duncan's erotic poetics.”

Heidmann, Ute. “Zur poetologischen und intertextuellen Bedeutung der Metamorphosen des Apuleius für Jean de La Fontaine und Charles Perrault,” *Würzburger Jahrbücher* 37 (2013) 157–190.

Lagerfeld, Karl. *Karl Lagerfeld: Moderne Mythologie* (Göttingen: Steidl, 2014) 1 volume, unpagged. “Exhibition catalog. On the occasion of the exhibition ‘Feuerbachs Museen - Lagerfelds Models’ held at the Hamburger Kunsthalle, Hamburg, February 20–June 15, 2014. Accompanied by passages from Longus' *Daphnis and Chloe* as translated by Christian Friedrich Wilhelm Jacobs as: *Hirtengeschichten von Daphnis und Chloe* (1832).”

McDonald, Grantley. “Riding Apuleius' Ass: Transformation, Folly and Wisdom in Ficino, Celtis, Erasmus, Agrippa, and Sebastian Franck,” in *Psyché à la Renaissance*, eds. Magali Bélimine-Droguet, Véronique Gély, Lorraine Mailho-Daboussi, and Philippe Vendrix. *Études Renaissance* 9 (Turnhout: Brepols, 2013, 328 pp.) 61–73.

Reider, Noriko T. “A Demon in the Sky: The Tale of Amewakahiko, a Japanese Medieval Story,” *Marvels & Tales* 29.2 (2015) 265–282. “The plot of *The Tale of Amewakahiko* is similar to ‘Cupid and Psyche’ by Lucius Apuleius (second century CE). Some scholars in Japan recognize ‘Cupid and Psyche’ as the source of *The Tale of Amewakahiko*, and others read the dragon king's tale as indigenous to Japan. Although there is no finally persuasive evidence that the Japanese tale was influenced by ‘Cupid and Psyche,’ it is worthwhile to examine the Apuleian tale's connection to *The Tale of Amewakahiko* and to share these different scholarly perspectives from Japan in an English-language publication. Thus in this essay I discuss the various possible origins of the tale.”

Sannicandro, Lisa. “Dafni e Cloe nel balletto del XX e XXI secolo,” in *Caesar's Salad: Antikerezeption im 20. und 21. Jahrhundert*, eds. Christine Walde und Christian Stoffel, *theses* 1 (2015) 156–178.

Schachter, Marc D. “Some Notes on the Print History of Illustrated Italian Editions of Apuleius' *Golden Ass*,” *History, Literature, and Music* 2 (2013) 463–468.

Scholl, Walther. *Der Daphnis-Mythos und seine Entwicklung: von den Anfängen bis zu Vergils vierter Ekloge* (Hildesheim: Georg Olms Verlag, 2014) xxix + 667 pp.

Vandenborre, Katia. “‘czarny Kozioł’, Czyli Leśmianowska Reinterpretacja ‘złotego Ośła’ Apulejusza,” *Prace Filologiczne. Literaturoznawstwo* 3.2 (2013) 208–219.

Wheatley, Edward. "Rereading the Story of the Widow of Ephesus in the Middle Ages and the Renaissance," *Comparative Literature Studies* 51.4 (2014) 627–643.

Notices

The Classical Association Annual Conference, University of Bristol, April 10–13, 2015

Panel: Christianizing Classical Tropes

- Arkadiy Avdokhin, "Prayers in Ancient Greek Novels and Early Christian Narratives—Shared Patterns and/or Competitive Strategies?"

Panel: Epic and Novel in Imperial Greek Culture (Convener, Tim Whitmarsh)

- Laura Miguélez Caverio, "Nonnus, the Novel and Greek Literary Identity."
- Tim Whitmarsh, "Unspoken Consent: the Ethics of Seduction in Musaeus and Achilles Tatius."
- Pavlos Avlami, "The Fall of Troy and the Paradoxical Cityscape in Quintus of Smyrna *Posthomerica* 13."
- Emily Kneebone, "Human and Non-human Animals in the *Onos* and the *Oppians*."

Panel: Imperial Interactions

- Luca Grillo, "*Fortuna / Tyche* in Apuleius' *Metamorphoses*."

Panel: Low Genres and Ideology

- Jacqueline Arthur-Montagne, "Women's Tales on Trial in the Greek Novel."

The Classical Association Annual Conference, University of Edinburgh, April 6–9, 2016

Panel: Ancient and Byzantine Novel

- Anton Bierl, "Longus' Ekphrastic Mimesis and Simulation."
- Yvona Trnka-Amrhein, "ἔνδημος ἀποδημία in Achilles Tatius and Philo of Byzantium: A Trope of Metropolitan Ekphrasis?"
- Rui Carlos Fonseca, "The Function of Magical Objects in the Byzantine Novel *Kallimachos and Chrysorroï*."

Panel: Kyknos: Eastern Metaphors in the Greek Novels

- Mai Musie, "Through Your Eyes: the Representation of Persians in the Greek Novel."
- Jo Norton-Curry, "Harbouring a Debt to Moschus: Intertextuality and Intratextuality in Achilles Tatius' *Leucippe & Clitophon* 1.1.1."
- Ian Repath, "Achilles Tatius and the Ordeal of the Phoenix."
- Claudio Garda-Ehrenfeld, "Hope and (Anti) Utopia in Lucian's *Hermotimus*."

Classical Association of the Middle West and South, 111th Annual Meeting, 2015 March 25–28; Boulder, CO

Panel: Imperial Greek

- Ethan Osten, "Metafictional Dreams in *Daphnis and Chloe*."

Panel: Petronius and Apuleius

- Sarah Lannom, "*Non militat omnis amans*: Elegy and Parody in *Satyricon* 82."
- Rachel Hart, "*Non homo*: Identity and Personhood in the *Cena Trimalchionis*."
- Evelyn Adkins, "Gender Transgression and the Politics of Representation in Apuleius' *Metamorphoses*."
- Stephanie Hutchings, "Greedy Gentlemen: An Expansion of (Stereo-) Typical Views in Apuleius' *Metamorphoses*."

Classical Association of the Middle West and South, 112th Annual Meeting, 2015 March 16–19; Williamsburg, VA

Panel: Petronius and Apuleius

- Martha W. Habash, "Introducing Characters in Petronius' *Satyricon*."
- Stephen E. Froedge, "*Tarquinium invenisti*: The Characterization of Ascyrtos in Petronius' *Satyricon*."
- Emily Berardi, "The Show Must Go On: Role-Play and Disguise in Petronius' *Satyricon*."
- Michelle M. Martinez, "*Simplicissima Psyche*: Apuleius' Cupid and Psyche as Hellenistic Epyllion."
- Elizabeth Deacon, "Diotima and Isis."

Panel: Greek Novel

- Holly Maggiore, "Losing Hope as a Cure for Love: The Role of Self Enslavement in the Ancient Novel."
- Megan Bowen, "Irresistibly Alluring: Heliodorus' Nilotic Digression and Herodotus."
- Carson M. Bay, "Religion on the Ground: Lived Religion in Heliodorus' *Aethiopica*."
- Elizabeth Heintges, "Pan and the Pastoral: Redefining Erotic and Generic Paradigms in *Daphnis and Chloe*."

Fifth International Conference on the Ancient Novel, September 30–October 4, 2015, Houston, Texas, Hyatt Regency Hotel

Schedule of Sessions

September 30, 2015

Wednesday

Opening Reception, Meal, and Conversation

Hosts: Silvia Montiglio (Johns Hopkins University) and Gareth Schmeling (University of Florida)

Opening Remarks and Welcome: Dr. William Flores, President, University of Houston-Downtown

Entertainment: Julie Wilson's Wonderful Jazz Quartet

Landmarks and Turning Points in the Study of the Ancient Novel since the Fourth International Conference on the Ancient Novel, Lisbon, 2008

Participants:

- Marília P. Futre Pinheiro (Universidade de Lisboa): “Publications Resulting from the Fourth International Conference on the Ancient Novel, Lisbon, 2008”
- Stephen Harrison, “Apuleius and Africa”
- Anton Bierl, “Progress and Recent Trends of Scholarship on the Ancient Novel in the Field of Myth, Religion and Ritual”
- Edmund P. Cueva, Closing Remarks

Thursday

Morning Session I

Groups A/B/C and Panel 1

Group A: *Emotional Engagement and Reader Response in Ancient and Byzantine Fiction*, Aglae Pizzone (University of Southern Denmark), chair and organizer.

The session was sponsored by the Centre for Medieval Literature/University of Southern Denmark.

- Andrea Capra, “Keeping Emotions in Check: The Explicit Strategies of the Narrator”
- Luca Graverini, “Curiosity and the Emotions in Apuleius: A Satiric Path to Conversion”
- Aglae Pizzone, “Emotions and Audiences in the Byzantine Novels”
- Nicolette Trahoulia, “Illustrating Fiction in Byzantium”
- Megan Moore, “The Curse of Satalia: Loving Death in the Medieval Mediterranean”

Group B: *Intertextuality: Greek*, Giuseppe Gerolamo Zanetto (University of Milan), chair

- Giulia Sara Corsino, “Plato and the Greek Novel: An Authoritative Model to Reverse”
- Benjamin McCloskey, “Persian Antagonists: Xenophon’s Cyrus Reconsidered”
- Jeffrey Ulrich, “Marveling at Figures and Fortunes: an εἰκὼν of Socrates in the Prologue of the *Metamorphoses*”
- Giuseppe Gerolamo Zanetto, “Intertextuality and Intervisuality in Heliodorus”

Group C: *Allusion, Myth, and Metafiction*, Michel Briand (Université de Poitiers), chair

- Lauren Carpenter, “Clitophon and Niobe: Self-characterization in Achilles Tatius”
- Emilio Capettini, “Artemis or Aphrodite? The Description of Charicleia at the Beginning of the *Aethiopica*”
- Michel Briand, “Achilles Tatius’ Ekphrasis of Abused Female Bodies: Radical Metafiction, Intense Intermediality, (Ancient) Transmodernity”
- Claire Rachel Jackson, “Εἰκόνοϛ Γραφήν: Metafiction and Forgery in the Prologue to Longus’ *Daphnis and Chloe*”
- Amanda Myers, “The Transformation of *Mythos* in Achilles Tatius”

Panel 1: *Cognition in Ancient Narrative*, Jessica McCutcheon (University of British Columbia), organizer

- Jessica McCutcheon, “Cognition, Emotion, and Narrative: Fear as a Case Study”
- Andrew Riggsby, “Narrative as Argument”
- Jennifer Devereaux, “Embodied Historiography: Models for Reasoning in Tacitus’ *Annales*”
- Roger Beck, “Cognition and Narrative in Ancient ‘Literary’ Horoscopes”

Afternoon Session I

Groups D/E/F and Panel 2

Group D: *Ekphrasis*, Catherine Connors (University of Washington), chair

- José-Antonio Fernández-Delgado and Francisca Por-domingo, “Musical Ekphrasis in Longus’ Novel”
- Catherine Connors, “The Geology and Geography of Heliodorus’ *Aethiopica*”
- Rachael B. Goldman, “Colored Clothing in the Ancient Novel”
- Eleni Bozia, “Petronius’s Ekphrasis and its Reincarnation in the Greek Novel”
- Robert Cioffi, “A Phoenix Rises: Achilles Tatius and the Egyptian Landscape”
- Marcus Mota, “Sounding Narrative Worlds: Audio Scenes of *Aithiopika* as Textual and Musical Experiment”
- Cinthia Nepomuceno, “Choreographic Composition for the Audio Scenes of *Aithiopika* in Collaborative Process”

Group E: *Intertextuality: Latin*, Danny Praet (University of Ghent), chair

- Sasha-Mae Eccleston, “Lucius’ Plutarchan Kinship Reconsidered”
- Moa Ekbohm, “Apuleius in the *Historia Augusta*: Finding Elements of the Ancient Novel”
- Marsha McCoy, “A Tale of Two Circes: Inversion and Subversion in Petronius’ *Satyricon*”
- Danny Praet, “Floating Island for Dessert, Mister Trimalchio? Petronius and the *Odyssey*: Trimalchio as Aeolus”

Group F: *Language and Poetics*, Robert Groves (University of Arizona), chair

- Robert Groves, “A Gendered Language Barrier in *Aethiopica* 10”
- Paola Francesca Moretti, “Some Remarks on Colors (and Meaning) in Apuleius’ *Golden Ass*”
- Helena Schmedt, “Language and Style in Antonius Diogenes: Atticism and the Second Sophistic”
- Barbara Blythe, “Petronius’ Talking Birds: Avian Mimicry and Death in the *Cena Trimalchionis*”
- Ilaria Marchesi, “‘*Sic notus Trimalchio?*’: The Cook and his King in the *Cena*”

Panel 2: *Wunderkultur, Fiction and the Landscape of the Imagination*, Karen Ní Mheallaigh (University of Exeter), chair

- Ewen Bowie, “Life on Earth: the Paradoxographic Turn in Antonius Diogenes, Achilles Tatius, Iamblichus and Longus”
- Valentina Popescu, “Phlegon’s *Marvels* in Context”
- Alexia Petsalis-Diomidis, “Elephant’s Breath and Elephant’s Heart: Embodiment and the Senses in Achilles Tatius, Galen and Material Culture”
- Karen Ní Mheallaigh, “Did Trimalchio Dream of Electric Sheep? The Reader in the *Wunderkammer*”

Friday

Morning Session II

Groups G/H/I and Panel 3

Group G: *Literary Functions of Magic in the Novels*, Regine May (University of Leeds), organizer and chair

- Leonardo Costantini, “The Entertaining Function of Magic and Mysteries in Apuleius’ *Metamorphoses*”
- Regine May, “Magic in Apuleius: Isis from Witchcraft to Mystery Cults”
- Artemis Brod, “‘The Bond Tied Elsewhere’: Magic and Story in Apuleius’ *Metamorphoses*”

Group H: *Reception of the Ancient Novel: Latin*, Stephen Harrison (Corpus Christi College, University of Oxford), chair

- Jacqueline Arthur-Montagne, “*Naufragus Hospes Aquis*: Apollonius of Tyre in Merovingian Gaul”
- M^a Carmen Puche López, “Maternidad, Muerte y Reencuentro: *La Historia Apollonii Regis Tyri* y el ‘Milagro Marsellés’ de María Magdalena”
- Stephen Harrison, “Apuleius at the Court of Louis XIV: Lully and Molière”
- Sonia Sabnis, “Transnational Translation: Apuleius in the Twentieth Century”
- Richard Fletcher, “A is for ‘Orses (Not for Asses): Apuleius’ *Metamorphoses* in Contemporary Art”
- Christian Blood, “A Roman Butterfly in the Land of Morning Calm: Apuleius’ *Cupid and Psyche* in Korean 만화 (*manhwa*)”
- Christopher Star, “Self-Made Men: The Origins and End of Trimalchio and Jay Gatsby”

Group I: *Classical Egyptian Narrative*, Daniel L. Selden (University of California), organizer and chair

- Daniel L. Selden, Introductory Remarks
- Susan T. Hollis, “Late Egyptian Literary Tales”
- Maulana Karenga, “The Moral Narrative of Khunanpu: Philosophical Notions of Justice in Classical Kemetic Thought”
- Colleen Darnell, “Historical Fiction in New Kingdom Egypt”
- Jacqueline E. Jay, “The Demotic Inaros-Petubastis Cycle”

Panel 3: *The Greek Novel, Genre, and Cultural History*, Tim Whitmarsh (University of Cambridge) and Helen Morales (University of California at Santa Barbara), organizers

- Tim Whitmarsh, “Unspoken Consent: the Ethics of Seduction in Musaeus and Achilles Tatius”
- Pavlos Avlamis, “The Fall of Troy and the Paradoxical Cityscape in Quintus of Smyrna *Posthomerica* 13”
- Emily Kneebone, “Human and Non-human Animals in *Onos* and the Oppians”
- Daniel Jolowicz, “Anti-Roman possibilities and the Greek Novel”
- Helen Morales, “Greek Fiction’s Incestuous Relations”

Afternoon Session II

Groups J/K/L and Panel 4

Group J: *The Body and the Ancient Novel*, Froma Zeitlin (Princeton University), chair

- Ashli Baker, “Cruci-fiction: Real and Metaphorical Capital Punishment in Apuleius’ *Metamorphoses*”
- Ian Repath, “Achilles Tatius: Bellies, Births, and Bastards”
- Froma Zeitlin, “From the Neck Up: Kissing and other Oral Obsessions in Achilles Tatius”
- Erik Fredericksen, “In the Mouth of the Crocodile: Interiors, Exteriors, and Problems of Penetrability in Achilles Tatius’ *Leukippe and Clitophon*”
- Elizabeth Bearden, “Monstrous Births and Disabling Receptions: Heliodorus, Cervantes, and the Representation of Disability in the Reception of the Greek Romance”
- Jérôme Bastick, “About the Representations of Physical Beauty in 12th Century Byzantine Novels: Ultimate Endorsement of the Portrait”

Group K: *Reception of the Ancient Novel: Greek*, Mary Cozad (Northern Illinois University), chair

- Rodolfo González Equihua, “The *Persiles* of Cervantes as a *summa* of the Ancient Novel”
- Brian Knight, “Suspended Causality and ‘Slow Belief’ in Sidney’s *New Arcadia*”
- Anna Lefteratou, “The Travails of Love: The Use of Erotic Mythological Exempla in Nonnos’ *Dionysiaca* in Connection to the Greek Novel”
- Saichiro Nakatani, “*The Sound of Waves* Revisited”
- Mary Cozad, “Longus in the Sixteenth-Century West”
- Patrizia Liviabella Furiani, “‘Bocca baciata non perde ventura’ (Boccaccio, *Decameron*, II 7 = Boito-Verdi, *Falstaff*, Act III): Theory and Practice of Eros in Heliodorus’ Novel”

Group L: *Psychology and the Novel*, Michael Fontaine (Cornell University), chair

- Michael Fontaine, “Schizophrenia in the *Golden Ass*”
- Katherine van Schaik, “*Nam quod nemo novit, paene non fit*: Perspective, Identity, Narrative, and Mental (Dis)Order in Apuleius’s *Golden Ass*”

- Zacharias Andreadakis, "The Concept of Anxiety in Apuleius' *Metamorphoses*"
- Pinelopi Flauona, "Dreams in the Ancient Greek Novel"

Panel 4: *Senses in the Ancient Novel*, Silvia Montiglio (Johns Hopkins University), organizer and chair

- David Konstan, "Taste: The Most Dangerous Sense?"
- Timothy O'Sullivan, "Human and Animal Touch in Apuleius"
- Donald Lateiner, "Smells and Smelling in the Ancient Novel"
- Alex Purves, "Touch and Time in Heliodorus' *Aethiopica*"
- Mario Telo, "Echoes of a Sound Ending in Heliodorus's *Aethiopica*"
- Silvia Montiglio, "Sensuous Silences: Moves of Seduction in Achilles Tatius' *Leucippe and Clitophon* and Musaeus' *Hero and Leander*"

Saturday

Morning Session III

Groups M/N/O and Panel 5

Group M: *Empire and History*, Hugh Mason (University of Toronto), chair

- John Hilton, "Narrative Fiction in the Works of the Roman Emperor Julian"
- Hugh Mason, "Longus' Mytilenean Readers"
- Silvia Mattiacci, "Haemus and Plotina in Apul. *Met.* 7.5–8: an Inserted Tale for the Roman Readership"
- Sandra Schwartz, "Sages, Pirates, and Governors with Naked Axes in the *Vita Apollonii*"
- Benjamin Wheaton, "The *History of Apollonius King of Tyre* and the Transformation of Civic Power in the Late Empire"
- Marilyn Skinner, "Social Reproduction among Petronius' Freedmen"

Group N: *Sex, Desire, or Jealousy*, Romain Brethes (Lycée Janson de Sailly), chair

- Danilo Piana, "Chaereas and his Lovers: Homoerotic Elements in *Callirhoe*"
- Romain Brethes, "A Comparative Anthropology of Desire: And if Ovid was the (real) *praeceptor amoris* of Clitophon?"
- David Elmer, "Jealousies In and Of the Text in Chariton's *Callirhoe*"

Group O: *Literature and Intergeneric Relationships*, Alain Billault (University of Paris-Sorbonne), chair

- Anton Bierl, "Longus' Views on an Infantile Life in Lesbos"
- Alain Billault, "Chariton and the Shadow of War"
- Benedek Kruchió, "The Dynamics of Summing Up: Characters and Sisimithres Interpreting the Story of Heliodorus' *Aethiopica*"

- Tiziana Ragno, "The Light in Troy (Petr. 89): Imitation of Archaic (and Modern) Tragedy and Discovery of Virgil's New Epic"
- Steven D. Smith, "Novel Epigrams: Transformation and Transmission"

Panel 5: *Receptions in and of the Ancient Novel: Intertext and Heritage*, Anton Bierl (University of Basel) and Marília Futre Pinheiro (Universidade de Lisboa), organizers

- Stelios Panayotakis, "Scattered Families between Novel and Hagiography"
- Andrea Capra, "A 19th Century 'Milesian Tale': Settembrini's *Neoplatonics*"
- Marcus Mota, "Epiphanic Characterization in *Aithiopika* and its Sound Counterpoint: An Orchestral Composition as an Experiment in Reception"

Sunday

Morning Session IV

Groups P/Q and Panel 6

Group P: *Narratology*, William Owens (Ohio University), chair

- Sandra Bianchet, "From Story-Listener to Storyteller: A Metamorphosis of Lucius in Apuleius' *Metamorphoses*"
- Magdeleine Clo, "Objects in the Ancient Greek Novel: From Occurrence to Narrative System"
- Yasuhiro Katsumata, "The Narrator's οἶμα-Intervention in Philostratus' *Apollonius*"
- William Owens, "A Slave Owner's Slave Narrative: Clitophon's Narcissistic Narrative of the Slaves in *Leucippe and Clitophon*"
- Judith Perkins, "Nonretaliation in the *Acts of Philip*"

Group Q: *Poetics and Discourse Analysis*, Nadia Scippacercola (Università degli Studi di Napoli "Federico II"), chair

- Nina Ogrowsky, "Landscape and Environment in the Greek Novels"
- Athina Siapera, "Book Divisions in Heliodorus' *Aithiopika*"
- Nadia Scippacercola, "Fabulae, umanità e fortuna nelle *Metamorfosi di Apuleio*"
- Benjamin Nikota, "The Dea Syria as Foreshadowing Antioch"

Panel 6: *The Reception of Heliodorus between the Sixteenth and the Eighteenth Centuries*, Heinz Hofmann (University of Tübingen), organizer

- Heinz Hofmann, "*Heliodorus redivivus*: from the Manuscripts to the First Editions and Translations"
- Stefan Seeber, "A Medieval Heliodorus: The German Translation of the *Aithiopika* by Johannes Zschorn (1559) in Context"
- Robert H. F. Carver, "Knowing Heliodorus: The Reception of the *Aethiopica* in Sixteenth- and Seventeenth-Century England"

- Corrado Confalonieri, "The *Aethiopica* in the Debate on Literary Genres between Renaissance and Baroque"
- Laurence Plazenet, "What did Heliodorus' Name Stand for in Mlle de Scudéry's Works?"
- Massimo Fusillo, "The Serial Dramatization: Alexandre Hardy's Tragicomedy *Chariclée*"

Afternoon Session III

Groups R/S/T and Panel 7

Group R: *Construction of Characters*, David Scourfield (Maynooth University), chair

- Thomas McCreight, "The Novelist and Philosopher as Biographer: Traces of the Biographical in Apuleius"
- David Scourfield, "Chaereas' Strategy: Comedic Inversion and Civic Values in Chariton"
- Maria Eugenia Steinberg, "Semiótica y fisiognómica para desestabilizar la verosimilitud del Satyricon: Gestos, movimientos corporales y retratos icónicos"
- Evelyn Adkins, "Discourse and Power: Lucius and Milo in Apuleius' *Metamorphoses*"

Group S: *Papyrology and the History of Scholarship on the Novel*, Niall W. Slater (Emory University) chair

- María Paz López-Martínez and Consuelo Ruiz-Montero, "The Parthenope's Novel: *POxy. 435* Revisited"
- María Paz López-Martínez, "Ninos, King of Legend, Novel and Perhaps More"
- Yvona Trnka-Amrhein, "Two New Papyri of *Sesonchosis*"
- Laurence Plazenet, "The Forgery of the Ancient Greek Novel: Literary Strategies and Scholarly Misdemeanors"
- Niall W. Slater, "Speech Acts and Genre Games in the *Protagoras Romance*"
- Maria Teresa Ruggiero, "*Fragmenta* of Petronius"

Group T: *Philosophy*, Ellen Finkelpearl (Scripps College), chair

- Melissa Barden Dowling, "Pythagoras and Heliodorus"
- Ellen Finkelpearl, "Pythagoras in Apuleius *Met.* 11.1"
- Geoffrey Benson, "*Cupid and Psyche* and the Illumination of the Unseen"

Panel 7: *Romancing Saints: Christian Narrative Reception of Ancient Novels in Greek, Latin and Syriac Traditions*, Koen De Temmerman (Ghent University), organizer

- Koen De Temmerman, "Beyond Novelistic Heroism: The Rhetorics of *eugeneia*, Slavery and Chastity in the Ancient Greek Novel and Early-Christian Narrative"
- Aldo Tagliabue, "The *Visionenbuch* in the *Shepherd of Hermas* as a Christian Autobiographical Conversion Novel"
- Anna Lefteratou, "Ambrose Reader of Achilles Tatius: the Antiochene Virgin"
- Christa Gray, "Replacing Romance: Miracles as a Hindrance to Happiness in Jerome's *Life of Hilarion*"

- Danny Praet, "A Novelistic Job: *the passio Eustathii (Placidiae) et sociorum*"
- Flavia Ruani & Julie Van Pelt, "Not Lost in Translation: Novelistic Elements in Three Greek Hagiographical Texts and their Syriac Versions"
- Stephen Trzaskoma, "Leucippe the Martyr: Achilles Tatius in a Tenth-Century Hagiography"

Society of Biblical Literature, San Diego, CA, 11/22/2014 to 11/25/2014

Panel: Speech and Talk: Discourses and Social Practices in the Ancient Mediterranean World; Ancient Fiction and Early Christian and Jewish Narrative

Joint Session With: Speech and Talk in the Ancient Mediterranean World, Ancient Fiction and Early Christian and Jewish Narrative

Theme: Flouting Conventions: How Ancient Narratives Deployed – and Flouted – Conventions Regarding Speech and Talk

- Allan T. Georgia, "The Boundless Speech of the Exile: Paul as a Civic Virtuoso in Acts 21–22."
- Susan E. Hylan, "Thecla's Silence and Speech in the Acts of Paul and Thecla."
- Mary K. Schmitt, "Women, Witness, and Endings: Intercalation in Mark 5 and Implications for 16:8."
- B. Diane Lipsett, "A Garrulous Prophet of Self-Restraint: Speech and Talk in Hermas."
- Benjamin J. Lappenga, "'Speak, Hannah, and Do Not be Silent': Speech and Action in Pseudo-Philo's Presentation of Hannah's Prayer."

Panel: Ancient Fiction and Early Christian and Jewish Narrative

Theme: The Sense of an Ending

- Troy M. Troftgruben, "Having Our Cake and Eating It Too: The Conflicted Interests of Readers in Ancient Narrative Endings."
- Aaron Sherwood, "The Restoration of Humanity in Tob 14:3–11: Text Recensions and Incongruous Theology."
- David P. Moessner, "From Open Resistance to Hidden Power: Genette's 'Metadiegetic Assessment' as Key to the 'Metaleptic Collapse' of the Kingdom of God in Luke into the Quiet Subversion of Empire in Acts (Acts 1:1–14)."
- Richard C. Miller, "*Imitatio Romuli* and the Semiotics of Mark's Rousing Ending at 16:8."
- Karen L. King, "Endings and The End: The Gospel of Mark and The Gospel of Judas."

Society of Biblical Literature, Atlanta, GA, 11/21/2015 to 11/24/2015

Panel: Ancient Fiction and Early Christian and Jewish Narrative

Theme: Selected works from the forthcoming Oxford Handbook to Biblical Narrative

- Stephen D. Moore, “Biblical Narrative Analysis from the New Criticism to the New Narratology.”
- Robert D. Maldonado, “Reading Others As the Subject(s) of Biblical Narrative.”
- Martien Halvorson-Taylor, “Displacement, Diaspora, and Exile in Biblical Narrative.”
- Abraham Smith, “Witnesses for the Defense in the Gospel of Luke.”
- Melanie Johnson-DeBraufre, “Narrative, Metanarrative, and the Letters of Paul.”

Panel: Ancient Fiction and Early Christian and Jewish Narrative; Bible, Myth, and Myth Theory

Joint Session With: Bible, Myth, and Myth Theory, Ancient Fiction and Early Christian and Jewish Narrative

Theme: The Significance of Dennis MacDonald’s Scholarship to Interpreting the Bible as Myth

- Richard Pervo, “Degrees of Separation: A Mythic Sub-Structure.”
- Austin Busch, “Revisionary Interpretation of Homeric and Biblical Myth.”
- Paul Robertson, “Construction of Mythical Founders in the Ancient Mediterranean: Paul’s Jesus and Greco-Roman Philosophical Schools.”
- Kevin McGinnis, “Reading Reception: Dennis MacDonald and the ‘End’ of Historical Criticism.”
- Dennis MacDonald, Respondent

Society for Classical Studies, New Orleans, January 8–11, 2015

Panel: Slavery and Status in Ancient Literature and Society

- William Owens, “Xenophon of Ephesus’ Critique of Stoic Thinking about Slavery.”

Panel: *Libros Me Futurum*: New Directions in Apuleian Scholarship (Sonia Sabnis, Reed College and Ashli Baker, Bucknell University, Organizers)

- H. Christian Blood, “Apuleius’ Book of Trans* Formations: A Transgender Studies Reappraisal of *Met.* 8.24–30 and 11.17–30.”
- Elsa Giovanna Simonetti, “Apuleius and the ‘Impossible Tasks’: Linking Together the Heavens and the Earth.”
- Jeffrey Ulrich, “Apuleius’ Use and Abuse of Platonic Myth in the *Metamorphoses*.”
- Sasha-Mae Eccleston, “The Mantle of Humanity: *Met.* 11.24 and Apuleian Ethics.”

Panel: Ancient Receptions of Classical Literature

- Stephen Trzaskoma, “The Paradoxical Program of Chariton’s *Callirhoe*.”

Panel: Truth and Untruth

- Kathryn Langenfeld, “The *Historia Augusta*’s ‘Audacity to Invent’: Biography and the Ancient Novel in the Late Empire.”

- Robert Simms, “Empire and *aporia* in Petronius’ *Bellum Civile*.”

Panel: Innovative Encounters between Ancient Religious Traditions

- Byron MacDougall, “How to Read Isis: Apuleius and Plato’s Myth of Er.”

Panel: Ancient Books: Material and Discursive Interactions

- Timothy Haase, “A ‘Performative’ Lacuna in Petronius’s Affair of Circe and Encolpius (*Satyricon* 132.1–2).”

Society for Classical Studies, San Francisco, January 6–9, 2016

Panel: Voicing Slaves in the Greco-Roman World

- William Owens, “The Official and Hidden Transcripts of Callirhoe’s Enslavement.”

Panel: Sexuality in Ancient Art

- Jeffrey Ulrich, “The Mirror, Narrative, and Erotic Desire in Apuleius’ *Metamorphoses*.”

Panel: Running Down Rome: Lyric, Iambic, and Satire

- Geoffrey Benson, “Talking Donkeys: A Seriocomic Interpretation of Apuleius, *Metamorphoses* 11.2.”

Panel: Truth and Lies

- Daniel Dooley, “Teaching Romance: *Gnômai* and Didacticism in *Aethiopica*.”
- Jacqueline Arthur-Montagne, “Christian Cues in *The Story of Apollonius, King of Tyre*.”

Panel: Recovering the Monstrous and the Sublime

- H. Christian Blood, “Cupid and Psyche” in South Korean *manhwa*.”

Obituaries

G. A. A. Kortekaas

July 16, 1928 – December 3, 2015

Konrad Müller

November 12, 1920 – March 31, 2015

Reviews, Articles, and Dissertations¹

Petronian Miscellany

Barry Baldwin

Barry Miles, *Call Me Burroughs* (2013, p. 352), traces the pedigree of *Naked Lunch* back to the *Satyricon*. Petronius and William Burroughs as literary soul mates?—surely more a case of *Faked Brunch*....

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

Listing English translations of the *Satyricon* in his Bibliography (p. 219, item 133), Stephen Gaselee has this cryptic entry: "Reprint (for private circulation) of No. 123." The Schmeling-Stuckey Bibliography (p. 86, no. 295) likewise registers this as a reprint or reissue of the same original.

James G. Nelson, *Publisher to the Decadents: Leonard Smithers in the Careers of Beardsley, Wilde, Dowson* (2000, p. 341), states that there were only 400 copies of this publication, "for private circulation only."

For further allusions, see two online essays: Jasp Harstaremt & Paul Dijstelberge, "Streets & Books—An Intertwined Cultural History," and M. Potolosky, "The Decadent Counterplay," who gives a publication date of 1907—error? A second re-issue, unremarked by Gaselee?

The original title is preserved: The *Satyricon* of Petronius Arbiter, a Roman knight, in prose and verse with the fragments recover'd at Belgrade in the year 1698; made English by Mr. Wilson of the Middle Temple and several others.

Beneath these bibliographical details subsists the real interest. Leonard Smithers (1861–1907) was a leading purveyor of erotica and downright pornography, alongside Charles Carrington (1857–1921), more famous as the hoaxer who (1902) published a translation of Petronius under the name Sebastian, the well-know *nom de plume* of Oscar Wilde. Gaselee (p. 202) was not deceived, acidly observing "Now Mr. Carrington has published a good many English books of a disreputable type, and I fear it must be at once confessed that the translation was undertaken with the worst motives." Albeit conceding that the actual translation, freely plundering that of Addison, is "curiously enough, not so bad as one might have expected."

More surprising is the claim of Mitchell S. Buck (1887–1959, self-billed as a classical scholar) in his *Book Repair and Restoration: A Manual of Practical Suggestions for Bibliophiles* (1918, p. 120) that Carrington's was "the only complete translation."

For the full story, see Rod Boroughs, "Oscar Wilde's Translation of Petronius: The Story of a Literary Hoax," *English Literature in Transition* 38 (1995) 9–49 (available online), who convincingly shows that the real culprit was English school-teacher Alfred R. Allinson, one of Carrington's hack translators of French erotica, whom I reserve for discussion below.

Alastair Blanshard (*SEX: Vice and Love from Antiquity to Modernity*, 2010, p. 54) suggests that Carrington may also be the "Julian Smithson" who (1884) purports to be the translator of Friedrich Karl Forberg's erotic cornucopia Englished as *A Manual of Classical Erotology* (repr. 1966), described on the cover "As privately printed for Viscount Smithson M.A. and Friends"—dirty-minded lot.

Smithers would seem the alternative possibility. I wonder if one of this precious pair might not also have been the "Walter" of that great Victorian erotic memoir *My Secret Life*? Front-runner here is Henry Ashbee, mainly because of the punning potential of the authorial pseudonym "Pisanus Fraxi." His case

is argued at length in Ian Gibson's *The Erotomaniac* (2001), but this and all other discussions have not got beyond a Scottish "Not Proven" verdict. This extraordinary (many might say "enviable") sexual autobiography (Makes Henry Miller look like a virgin) appeared in installments (1888–1894) at Amsterdam; Carrington was for periods of his publishing and book-selling life had a European presence, first Paris then Brussels. This may make him a better alternative to Ashbee than Smithers, who stuck to London with his shop in Bond Street, his solicitor's practice, his joint editorship with Aubrey Beardsley and Arthur Symons of the short-lived *Savoy* magazine, and his list of clients ranging from pre-Olympia Press smut-mongers to such luminaries as Max Beerbohm, Ernest Dowson, and most relevantly here, Oscar Wilde.

Moralists of the Westboro Church stamp will rejoice at the fates of both our bright sparks. Carrington went blind as a result of syphilis, his mistress stole his precious rare books collection, his poverty-stricken last years ended in a French lunatic asylum. Smithers, bankrupted in 1900, died of drink and drugs seven years later, his naked body found in Parson's Green (later the home district of poet Stevie Smith when it was thought of as London's dullest suburb), and was buried in an unmarked grave at Fulham, the interment bill being suitably met by Wilde's evil genius, Lord Alfred Douglas. As Terentius Maurus said, *Habent sua fata libelli*—so do their makers and sellers.

Back to Allinson. Full details in Boroughs. His translation recurs in 1930, printed by the sleaze-purveying Panurge Press (New York, 2010) in copies (10 reserved for the editors) with the "come-on" prefatory advertisement "None of these is intended for other than private circulation among adult collectors of erotica"—back to Viscount Smithson and friends....

Boroughs (p. 34) called this volume "extremely rare." Schmeling-Stuckey (p. 88) said Harvard had the only extant copy. Boroughs, however, mentions (p. 48, n. 61) two others, at Lehigh University and the Franklin & Marshall College in Lancaster. Now, happily, it is available to the world via the Internet.

Despite some unacknowledged debts to predecessors, Allinson's Introduction shows he knew his Petronian onions, examining Tacitus' Petronius with firm belief in the Arbiter equation, surveying the early history of printed editions, and (most valuably) quoting at length the opinions of Petronius voiced by scholars now rarely seen in commentaries, e.g. M. Nisard (1842/1865, overlooked by Gaselee), Charles Beck's *The Age of Petronius* (1856), and Emile Thomas' *Pétrone: L'Envers de la Société Romaine* (1902), plus the general histories of classical literature by Ramsay and Teuffel, along with John Dunlop's *History of Fiction* (1888).

The translation's fun begins with Allinson's opening sentence, which attributes the declamation to Fabricius Veiento, for whose name you'll search in vain in the Latin, nevertheless implying an acquaintance with Tacitus's account of his satires in *Annals* 14.

There is equal fictitious balance at the end where Allinson, his taste clearly not running to TV-style “cliffhangers,” has Encolpius and Giton saved by Chrysis from the Crotoniates who seize Emolpus, drag him through the streets and hurl him from a rock as scapegoat for their collective sins.

Likewise, at Quartilla’s orgy, the little girl Pannychis is saved from her intended defloration by the same old woman, met earlier, who had given street directions to the brothel.

But the jewel in Allinson’s inventive crown is his second chapter, a total fabrication, which has our three heroes bisexually romping at Lycurgus’ villa with Lichas, Tryphaena, and a sporty “going both ways” slave girl called Doris. All good dirty fun, an added smile provided when you recollect its fabricator’s Introductory blast at Nodot’s “palpable imposture.”

Almost disappointingly, the remainder stays close enough to the original, and—naturally in a volume catering to connoisseurs of erotica—does not bowdlerize Heseltine-style the sexual scenes and vocabulary.

In his novel *Final Demands*, Frederic Raphael, whose *Satyricon* translation I reviewed in “Miscellanea Petroniana,” *Companion to the Ancient Novel* (2014, p. 428) has a dying classicist in Los Angeles (apparently UCLA) commit a “smiling suicide” directly after giving his final lecture - on Petronius. Some Tacitus-influenced chit-chat accompanies this scene:

“You remember how Petronius died? After Nero ordered him to commit suicide?”

“Elegantly, if I remember rightly. With a touch of up yours, great ruler of the known world.”

In his honor, his partner, the narrator’s daughter, fellow-classicist, and her other lover decide to commemorate the deceased by putting on a musical version of the *Satyricon*, to be set on a grand yacht which the diners to not know is doomed to sink. Wonder what Fellini would have thought of this wheeze?

This Petronian whimsy plays no further part in the novel. I can, though, subjoin that the daughter goes on to publish an article on erotic triangularity in Catullus 51, obtain an Oxford college fellowship on the strength of her follow-up Catullan book, and receive “a fat advance” for a book on Roman Women—in your dreams, Freddie....

Petronius in Dublin. There’s a vigorous industry in connecting James Joyce with the Arbiter, fruits of which seem generally to elude the latter’s bibliographers.

For easy instance: J. F. Killeen, “Joyce’s Roman Prototype (Petronius),” *University Review* 1.7 (1956), pp. 34–47; M. S. Ledda, *The Poetics of Detachment: The Elusive Author in Joyce’s Ulysses and Petronius’ Satyricon*, University of Leeds MA Dissertation (2000); Brian Arkins, “The Roman Novel in

Irish Writers,” *Irish University Review* 32 (2002) pp. 215–224, now online.

Arkins’ essay coruscates. It begins by quoting Gogarty’s poetic address to our author:

Proconsul of Bithynia,
Who loved to turn the night to day,
Yet for your ease had more to show
Than others for their gush and go,
Teach us to save the spirit’s expense,
And win to Fame through Indolence.

Then goes on to survey thematic and verbal influences across the gamut of Irish writers—only wish he’d have unearthed one from Brendan Behan. Regarding Joyce, who mentions Petronius (albeit at second-hand) in his early (1903–1912) *Commonplace Book* (cf. Luca Crispi’s Commentary in *Genetic Joyce Studies* 9, 2009—online), speaking as one of the many who’s never got far into *Finnegan’s Wake*, I was intrigued to find him evoking the *Satyricon*’s werewolf story, down to the micturition moment.

I subjoin that Joyce’s classics were good enough to enable him to Latinize an old music hall ballad, *Unfortunate Miss Bailey*, into *Balia*: discovered and published by R. J. Schork, *James Joyce Literary Supplement* (Spring, 1991, pp. 6–7—cf. Wes Davis, “*Balia Inventa: The Source for Joyce’s Latin Manuscript*,” *James Joyce Quarterly* 32, 1995, pp. 738–746), it well exemplifies Joyce’s gift for comic neologism.

No surprise to find Petronius included in the delightful new (2014) *Expurgating the Classics: Editing out in Greek and Latin*, edited by Stephen Harrison and the indefatigable Christopher Stray.

They begin by quoting from the Preface to *The New Latin-English-School-Lexicon* (Philadelphia, 1834) by G. R. Crooks & A. J. Shem on “What may be excluded from a school-lexicon?” Their answer includes “for moral reasons, much of the vocabulary of such writers as Martial and Petronius Arbiter.”

Otherwise, just a moment in the sun (pp. 185–187), focusing Heseltine’s Loeb along with a misdating of Warmington’s revised version—1969, not 1930—coupled with Rolfe’s Loeb Suetonius.

Heseltine’s expurgatory apology: “The translator must leave whole passages in the decent obscurity of Latin” (as did W. C. A. Ker in his Loeb Martial—“Of the objectionable epigrams the greater part are indescribably foul”), he is, consciously or not, echoing Gibbon on the empress Theodora: “But her murmurs, her pleasures, and her arts, must be veiled in the obscurity of a learned language.”

This is one way of bowdlerization. Another is simple omission of the offending words. I remember from school reading Virgil’s Third Eclogue in a text that left out verses 9–10 about the saucy Nymphs laughing at what Menalcas got up to *sacello*—

the dirty shrine! The third way (to borrow a piece of contemporary political cant) is discreet softening. Thus in their respective school editions (1925, 1929), E. T. Sage turned *circum-mingere* into “surround,” whilst W. B. Sedgwick (otherwise a first-rate Petronian; cf. R. Browning, *Classical Review* n.s. 1, 1951, 193–94) rendered (or do I mean “rended”?) the “smutty” *laecasin dico* as “to the dickens,” but at least he left the phrase in, though expunging Burmann’s *catillum concatum*, which Martin Smith drily thought “possibly through fear of seeming guilty of bowdlerizing the text most commentators have welcomed a little uncritically.”

Perhaps as punishment for his prudery, Heseltine was left out of the *Dictionary of British Classicists* (2004), and resists Googling. Christopher Stray kindly informs me that he apparently published nothing else, became general secretary to the Medical Council, retired in 1949, died 1952. The best comment on this whole business, however, remains this gem of Vladimir Nabokov, who famously had his own troubles with *Lolita*: “But after all we are not children, not illiterate delinquents, not English public school boys who after a night of homosexual romps have to endure the paradox of reading the Ancients in expurgated versions.”

Petronius predictably gets into Mary Beard’s (also predictably) superlative *Laughter in Ancient Rome: On Joking, Tickling, and Cracking Up* (2014, product of her 2008 Sather Lectures). Perhaps her most striking observation (p. 148) is linking Trimalchio’s passion for serving imitation foods (“bluff and double bluff”) with Elagabalus’ banquets (so the *Historia Augusta*) where the cheese-sparing practice (see also, e.g. Juvenal 5) of serving inferior dishes to inferior guests is seen as a joke “with a more sinister side, that is, it writes in stone (or wood or wax) the inequities of the imperial dinner table.”

Trimalchio, of course, rubbed it in more brutally: *Heri non tam bonum posui, et multo honestiores cenabant*.

Quartilla’s orgy is chosen for the most detailed (pp. 171–172) analysis of dark Petronian humor, with its “mimetic” qualities emphasized (following Panayotakis “and others”—Gerald Sandy, not in her bibliography, deserved a naming), and the whole episode seen as “a subversion of the genre....Petronius is upsetting its very conventions, destabilizing the assumed relationship between actors and audience and hinting at further questions about who exactly is laughing at whom”—getting quite Brechtian here....

Elsewhere, Beard seemingly approves (p. 148) Fellini’s transposition of Apuleius’ Festival of Laughter into his film version, follows (pp. 58, 223 n. 24) J. R. Clarke’s *Looking at Laughter: Humor, Power, and Transgression in Roman Visual Culture, 100 B.C. – A.D. 325*—never be on my reading list with a title like that, and its dates are surely pseudo-precise—notion that Encolpius’ astonishment at the giant dog picture (*Sat.* 29) should be linked to Pompeian *Cave Canem* warning signs as evoking ancient laughter because of “the double-take between illusion and reality.”

Finally (p. 264 n. 67), for “full articulation of the plot” of the *Satyricon*, Beard directs readers to Schmeling and Sullivan, without committing herself—at least we are spared *Ira Priapi*. Beyond Petronius, Beard’s delightful volume lives up to both title and sub-title, especially on the *Philogelos* jokebook, where in view of my annotated translation (1983—Beard follows me in translating *scholasticus* as “egg-head”), I must declare a special interest.

Since some American readers may be unaware, I further recommend Beard’s “Blogs,” under the Internet rubric “A Don’s Life”—two collections therefrom have appeared in print. They run the whole gamut of life, from her Classical dealings at Cambridge to (e.g.) knock-off copies of big-name handbags, Turkish tomatoes—you name it. Beard’s is the only “Blog” I read and respond to. She is also ubiquitous on BBC wireless and television—when DOES she sleep?—many of these performances being available on YouTube.

I dare say many Petronians have thrown their original Heseltine away. Apart from what remains in E. H. Warmington’s revised edition (1969), he lives on through Internet reproduction and e-Book. “Googling” him yields little or no personal information (see above), nor did he make the *Dictionary of British Classicists* (2004), but there are many amusing on-line confluences of him with the British politician Michael (“Tarzan”) Heseltine who defenestrated Mrs. Thatcher.

It’s pleasantly instructive to read reviews of Heseltine, especially as they contain matters of text and translation that have not entered the Petronian mainstream, also reflective of the attitudes of that time towards bowdlerization of sexual content. Keith Preston (*Classical Philology* 10.3, 1915, pp. 349–350) betrays his own prudishness with this overall verdict: “Mr. Heseltine’s style is, generally speaking, adequate, and while consistent and thorough in expurgation, he has preserved practically all that is of real value in the *Satyricon*.” Preston otherwise deplores the prose renditions of metrical passages and finds fault with a number of Heseltinian translation items.

Heseltine garnered two separate notices (neither mentioned in Gareth Schmeling’s bibliography) in *Classical Review*. One (29.3, 1915, p. 91) by veteran Petronian bibliographer Stephen Gaselee (*PSN* 38, 2008) commends his “virile and attractive style,” also his “pleasant, straightforward, and readable English,” but finds that “his knowledge of Latin is altogether on a lower plane,” listing “with more than a little reluctance” a number of alleged errors, one being blamed on “the translator’s delicacy,” the nearest Gaselee gets to a comment on Heseltine’s expurgatory zeal. Gaselee alludes to a previous compilation of questionable details by an unnamed critic in *The Cambridge Review* xxxv, p. 263, which I have been unable to track down. Gaselee was preceded in *Classical Review* 28.7, 1914, pp. 253–254, by H. W. Garrod, who kicked off in rhapsodic vein: “This is far and away the best volume in Mr. Loeb’s collection. I should myself be inclined to say that it is the best translation that I know of an ancient author. Every page is full of clever

and telling phrases, and the whole is so wonderfully natural and spirited that one marvels how so much vitality can go hand in hand with such close and excellent scholarship.”

Not a word about Heseltine’s massive bowdlerization, manifest both in minor tonings down and the leaving of entire pages in Gibbon’s “decent obscurity of a learned tongue.”

Apart from some tiddly quibbles, Garrod castigates Heseltine for “one bad mistake and one bad habit.” The mistake is allegedly his rendering of *perfricata fronte* (132.13) as “rubbing my forehead,” which Garrod insists means “here, as elsewhere, ‘behaving in a brazen fashion, bluffing’.” Garrod’s interpretation was taken up in the *Oxford Latin Dictionary* (no sign of it in Lewis & Short); Heseltine’s version was maintained by Warmington, and followed (e.g.) in Ernout’s Budé, Sullivan’s Penguin, and the German version of W. Ehlers concomitant to early Müller—no comment in Schmeling.

The “bad habit” alludes to Heseltine’s equating *sestertium trecentiens* (71.12) with “thirty millions,” denounced by Garrod as “something like 120 times too much,” adding that Mr. Loeb’s ace translator carries his delinquency into all other mentions of sums of money. Again, Heseltine’s version is retained by Warmington, followed by Ehlers, Ernout, Smith, Sullivan, and (with full discussion and parallels) Schmeling.

Most interesting is Garrod’s plausible suggestion of *tuberatum* for the much-emended *liberatum* at 54. 5. Most editors and translators adopt Scheffer’s *vulneratum*. Schmeling adds Sea-taioli’s comment that the *liberatum* of *H* was the result of ditto-graphy from the closely preceding *liberum*.

Garrod’s suggestion has apparently been noticed only by Warmington (who printed *vulneratum*) in his apparatus. Martin Smith preferred and printed Delz’ *livoratum*, feeling that “the context perhaps calls for something less common” than *vulneratum*.

D. T. Benediktson in an article (*Mnemosyne* 43, 1990, pp. 453–454) not in Schmeling’s bibliography, apart from listing other suggested emendations ignored by editors in general, influenced by Marmorale’s detection of a pun on manumission, through the touch of a slave, argues in close linguistic, paleographic, and pronunciatory detail for *libratum*, proposed by G. Alessio, *Hapax legomena ed altre cruces in Petronio* (1967), pp. 354–356 and adopted in C. Pellegrino’s 1975 edition—both listed by Schmeling without any discussion of this suggestion.

I have more than once quoted in *PSN* this remark by British essayist-literary critic Cyril Connolly: “Though in Petronius we possess a fragmentary Roman Proust, how few have studied him, how little known to generations of boring novelists is the secret of his rapidity of style, of his visual clarity, biting dialogue, intellectual fastidiousness or of the haunting fugacity of the picaresque—that art which keeps characters on the move from waterfront to waterfront, brothel to palace, adventure to adventure.”

Recently, I was browsing through *Tears Before Bedtime* (1987), the first volume of memoirs by Connolly’s second of

three wives, Barbara Skelton, famous *grande horizontal* of the time, model for Pamela Flitton in the *roman fleé* *A Dance To The Music Of Time* by Antony Powell, whose Petronian connections and enthusiasms have also featured in more than one *PSN*. Describing (p. 197) a dinner party at art historian Bernard Berenson’s *I Tatti*, Skelton reports: “C(yril) talked about Petronius and got so excited that he did not eat his food in time and the fruit had to be passed around while he was a course behind. When he had finished, an Italian guest exclaimed, ‘Very interesting!’ ‘Aren’t you proud,’ said Berenson, ‘of having a husband who is as well-informed as he is frivolous?’”

Just been watching Michelangelo Antonioni’s early film “Cronaca di un Amore” (“Story of a Love Affair,” 1950). Near the beginning, a character apologizes to a visitor for receiving him in pajamas, observing, “I get up late like Petronius.” The scriptwriter had obviously read the *Quo Vadis?* novel, whose very first sentence reads “It was nearly midday when Petronius awoke.”

At *Satyricon* 40.4, live birds (*turdi*) fly out from a roasted boar. Neither Martin Smith nor Gareth Schmeling makes much of this spectacle in their commentaries. A desultory riffle through (e.g.) Athenaeus unearthed no parallels. And, found no mention in L. Shero’s otherwise comprehensive “Cena in Roman Satire,” *Class. Philology* 18 (1923), pp. 126–143. Ought we to see it as an extravagantly comic extension of Apicius’ recipe (7.14) for stuffing a *proclaim Hortolanum* with *turdi* and *fidedulae*?

Post-Petronian *Nachleben*, however, abound. Thoughts naturally turn first to the English nursery rhyme’s “Four and twenty blackbirds,” baked in a pie, subsequently singing when the pie was opened. This ditty is usually credited to any one of several 18th-century writers, though some divine allusions to it in Shakespeare’s *Twelfth Night* and Beaumont & Fletcher’s *Bonduca*.

Volitant birds at dinner parties seem a specialty of Tudor England, though not restricted to there. For easy instance, Robert May, *The Accomplish Cook* (1660) says they were a regular routine at Twelfth Night after Christmas banquets, whilst there are several accounts, e.g. Frank Crane’s *Current Opinion* 4 (1890), p. 220, and the *Gentleman’s Magazine* 85 (1815), p. 592, at the funeral feast for Duke Albrecht IV of Bavaria.

Go to YouTube for a comic attempt at this distinctive cuisine by British celebrity chef Heston Blumenthal, owner of (*inter alia*) “The Fat Duck,” also famous for his innovatory triple-cooked chips (British for “French Fries”) and Scotch Eggs, the latter delicacy partly anticipated at *Satyricon* 33.7–8.

In his *Buckley and Mailer* (2015, p.185), describing Truman Capote's (in)famous Black and White Ball, Kevin Schulz dubs it "very arbiter-elegantarium" (*sic*). I suppose this may count as Petronian *Nachleben* of a kind. Perhaps, someone should begin a register of such perverted plaudits....

Addendum to my previous *PSN* 38 (2009), pp. 23–27, essay on Steven Gaselee, courtesy of Michael Cox' biography (1983, p. 169) of M. R. James, which I have just been rather belatedly reading for the first time. It concerns the 1909 competition for Fellowship of King's College Cambridge between Gazelle and (of all people) John Maynard Keynes. Drawing on the account of the first such elected Fellow, Oliffe Richmond (elected for his Propertius dissertation), Cox writes thus: "Keynes beat Stephen Gazelle after an all-day debate by the Electors. 'Gaselee's thesis,' wrote Oliffe Richmond, 'was an outspoken and immensely learned commentary on Petronius, which scared old Whitting and perhaps some others.' Perhaps Monty [sc. M. R. James] was no less scared by Keynes, but if he had to give a casting vote, it was for Keynes and Gazelle was quickly absorbed by Magdalene."

"Old Whitting's" objections may well have been unintelligible to some, since (Cox, p. 60) he had no roof to his mouth, making his speech difficult to understand for some. Gaselee's thesis was his "Materials for an Edition of Petronius," omitted from his own justly celebrated Bibliography, no doubt because it was rejected, a failure perhaps as encouraging to wannabe editors as the more famous one in Oxford "Greats" by A. E. Housman.

I reviewed Frederic Raphael's *Satyricon* translation in one of my Petronian Miscellanies. Now I alert those who might otherwise miss it to his memoir, *Up: Cambridge and Beyond* (2015). The reason is that the Cambridge chapters in particular contain much about our late, much-lamented colleague and friend, John Sullivan. Raphael recalls his classical brilliance as undergraduate, his equally impressive beer-consumption, his Liverpudlian background and how this was obtruded or submerged according to circumstances and company, and the unfortunate breach with the equally celebrated Peter Green over an unfavorable review of his Petronius book in the *Times Literary Supplement*, unfortunate because Green had not been the—as was in those days—anonymous critic. The non-Sullivan sections also abound with classical anecdotes and scholarly reports, my favorite being the scene with a Professor Anderson, Raphael's coach in Latin Verse Composition. When Anderson queried a turn of phrase, Raphael proudly responded that it was his own, only to be slapped down with the rejoinder, "We don't do that": only pastiche was licit. This constantly entertaining memoir—more volumes look destined to appear—is available on Kindle. As Green, Raphael is a versatile scribe, with frequent classical publications to his credit, best known in the outer world for his Oscar-winning script for the Julie Christie

picture *Darling*, and many other scenarios, including work with the likes of Stanley Kubrick.

THAT spoof Petronian quotation—You All Know The One—has re-surfaced in Dot Wordsworth's weekly column on language in the *Spectator* (January 2, 2016), attributed by her to Charlton Ogburn Jnr in a 1957 essay on jungle warfare. Many websites locate this more precisely as "Merrill's Marauders: The Truth about an Incredible Adventure," *Harpers* (January 1957). These also say that Petronius' name was added in a footnote. One website, apparently reproducing a document, interestingly dates the Arbiter to 210 BC. Ogburn also gets the credit on Wikipedia's Petronius notice. If correct—other attributions still float about the internet—it refutes John Sullivan's old notion (*PSN*, May 1981) that it was pinned up to a British army notice board in 1945 Germany "by some disgruntled solider of a literary bent."

Augier-Grimau, Johana. *Théâtre et théâtralité dans le Satyricon: la quête d'un nouveau genre.*

Dissertation. Université Paris-Sorbonne, 2014.

The present study reexamines on the concept of theatricality often used about the *Satyricon* to try to specify appearances and methods. For behind the visible simplicity of the term and the everyday acceptance of its use in relation to this work, there hides a plurality of processes. The theatricality of the *Satyricon* takes on three forms. It defines itself spontaneously as the re-Use of codes particular to the funny dramatic genres from which Petronius borrows situations, themes and linguistic processes. This first theatricality is complicated by its anchoring in a directed narrative universe, whose concerns it shares with those of the satiric genre. The falling back on theatrical elements outlines an excessive and inauthentic society, and thus sees itself filtered by the decadent world *topos*. And it is exactly because in the world of the *Satyricon* the traditional values are null and void that classical literature is obsolete. The way is then opens to the third theatricality, intrinsically connected to parody. It is mainly carried by the voice of the narrator, to whom the excessive practice of declamation entailed a systematic projection to a fictional otherworld. The fracture existing from now on between reality and its perception has a double consequence: on the one hand all the situations of everyday life can be reduced to representations of literary reference scenes; on the other hand it deconstructs the traditional literature through clichés. This theatricality allows Petronius to renew literature and to lay the foundations for the novelistic genre.

Bentley, Gillian G. *Post-classical Performance Culture and the Ancient Greek Novel.*

Dissertation. King's College, London, 2014.

Scholars have focused mainly on the sophisticated and specifically literary elements of the novel, revealing a staggering

amount of intertextual traffic between the novels and canonical authors from Homer to Herodotus to Plato to Menander. While this (very successful) endeavour has raised the value of the novels' 'cultural capital', it has generally neglected another important aspect of the genre—the so-called 'low', 'sub-literary' influences on the novels. No work of art exists in a cultural vacuum—as work on intertextuality has shown, novelists like Achilles Tatius and Chariton were familiar with not only Homer and Plato but with contemporary intellectual culture. It seems more than possible that their knowledge would have extended beyond the textual and into the performance culture of the time. The principle concern of my thesis is the question of why the novel is so performative and theatrical. I explore the performance culture influences on three ancient Greek novels—the *Callirhoe of Chariton* of Aphrodisias, *Leucippe and Clitophon* of Achilles Tatius, and the *Aethiopica* of Heliodorus. Each novel makes use of 'theatre' metaphorically but also practically and narratologically. The impact of performance culture extends beyond the influence of scripted literary dramatic texts and engages with the broader forms of performance from mime and pantomime to public speaking. I demonstrate that 'sub-literary' performance serves as vibrant, important dialogic partner for the novels, a voice to be heard among the medley of other 'languages' (Bahktin's heteroglossia), if we but listen. By no means do I reveal any uncontaminated evidence for mime or pantomime within the novels, but multiply filtered reflections of popular performance traditions.

I suggest that the novel authors composed with performance models in mind or with a sustained, explicit dialectic with performative intertexts.

Burrows, Don. M. *The Art of Deception: Longus and the Ancient Novel*.

Dissertation. University of Minnesota, 2014.

Prior to the rise of the novel in the early imperial period, prose had been reserved for serious works of history, philosophy, or rhetoric. When authors began to create their own stories based on neither traditional history nor established myth, but merely the concocted scenarios of their own imaginations, they nevertheless initially mimicked the genre of historiography, often imbuing their novels with historical veneers or other authenticating devices. This often left the reader in a quandary as to what parts of the text were to be believed, and eventually, the deception of the reader, so as to maintain suspense through the withholding of vital information, became a mainstay of the genre that remains even today.

This dissertation investigates the beginnings of prose fiction in the ancient world, focusing especially on how the genre of the novel, or the romance, became intricately associated with the rhetorical practice of narrative deceit. All five extant Greek novels and both extant Latin novels are examined, as well as authors contemporary with their works, such as Lucian, and the rhetorical handbooks used to train all literate authors and soph-

ists of the time, the progymnasmata. Finally, it briefly examines the ancient romances' contribution to the long literary legacy of the novel.

Ciocani, Vichi. *Virginity and Representation in the Greek Novel and Early Greek Poetry*.

Dissertation. University of Toronto, 2013.

The question asked by this thesis is twofold: first, what is the relevance and purpose of the generic prominence of the motif of *παρθενία* in the Greek novels of the first centuries A.D., and secondly, what is the broader significance of female virginity in ancient Greek literature. In order to answer this double question, the first part of the thesis examines in detail a number of literary texts from Early Greek Literature in which the theme of *παρθενία* is a central concern. Thus, a close reading of Homer's *Odyssey* reveals the crucial role played by *παρθενία* in mapping imaginary spaces such as Scheria. A close reading of Sappho sheds light on the sense of continuation that exists between a girl's premarital stage and her wedding and marriage, which will prompt a definition of Greek marriage as "the symbolic preservation of *παρθενία*." In contrast, by focusing on unsuccessful, distorted weddings and marriages, Greek tragedy nonetheless upholds the necessity of a smooth, unbroken transition between virginity and the wedded state in order that a successful marriage be possible. The chapter on Aeschylus' *Suppliants* focuses on the incomprehensibility of the concept of *παρθενία* from a non-Greek point of view, that of the pre-Greek daughters of Danaus and their suitors. The second half of the thesis moves forward five centuries and examines the generic relevance of *παρθενία* in the Greek novels. Most of these novels (including fragments) are interested in this theme, which appears to be associated with the double affiliation of the novels to fictional literature (generically in verse) and referential literature (generically in prose). Moreover, these novels stress the continuity between the premarital stage and marriage, as the discordant accounts of Lycaenion and the main narrator at the end of Longus' novel about the effect of the wedding on the *παρθένο* imply. The final chapters devoted to Longus, Achilles Tatius, and Heliodorus highlight the complex connections between the virginity of the female protagonist, the descriptions of nature or created objects, the interest in the text as artifact and the auctorial distancing.

Dolinšek, Valerija. *Recepcija Ženske V Romanu Ahileja Tatija Levkipa in Klejtofont in Heliodorjevih Etiopskih Zgodbah: Diplomsko Delo*.

Dissertation. University of Ljubljana, 2015.

V mojem diplomskem delu sem raziskovala vlogo ženske v antinem grskem ljubezenskem romanu. Osredotocila sem se na dva romana, in sicer na delo Ahileja Tatija Levkipa in Klejtofont ter na Heliodorjev roman Etiopske zgodbe. Zanimalo me je, kaksne so bile zgodovinske okoliscine nastanka teh romanov in njune recepcije. Raziskala sem, kaksno je bilo zivljenje resnicnih grskih žensk v helenizmu, kar mi je pomagalo pri

razumevanju vloge zenske v romanu. Zenska zavzema v romanu osrednjo vlogo, pomembne pa so tudi zenske v stranskih vlogah. Protagonistko krasijo mocna osebnost, inteligenca, devilstvo ter zvestoba, s katerimi zasenci moske like v romanu. Zenska grskega ljubezenskega romana je odlocna in aktivna zenska, ki ne pozna strahu. The focus of this thesis is the role of women in Greek romance novels. I focused specifically on the main characters in novels *Leucippe and Clitophon* (by Achilles Tatius) and *Aithiopika* (by Heliodoros). I wanted to know what historical circumstances influenced the creation of the novel and its perception. I explored the life of women in ancient Greece in Hellenistic period which helped me understand the role of women in romance novels. Women are main characters in the novel but we can't overlook the importance of women in supporting roles either. The main characteristics of main woman character are strong personality, intelligence, virginity and loyalty with which she casts a shadow on male protagonists in the story. She is a strong active woman that knows no fear.

Duarte, Adriane da Silva, and Sano, Lucia. *Sendo homem: a guerra no romance grego*.

Dissertation. Biblioteca Digitais de Teses e Dissertações da USP, 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 Heliodoros, 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.

Fischer, Bettina I. *Narrative Strategies in the Gospel According to Luke: a Bakhtinian Exploration*.

Dissertation. University of Cape Town, Faculty of Humanities Classical Studies, 2014.

Using the theory of the twentieth century Russian literary scholar and linguist, Mikhail Bakhtin, this thesis has set out to explore narrative strategy in the Gospel of Luke, the aim being to consider how this would affect a generic reading, and what implications this would have in assessing the discourse of this text. Bakhtin classifies early Christian writings as part of the Menippea, a collective name for a body of parodying-travestying literature of the Graeco-Roman period. In contrast to the classical genres of the mainstream, epic, love-poetry and tragedy, Bakhtin rates Menippean texts as being essentially dialogic, engaged in exploring ideas of life and death from the perspective of a carnivalistic view of the world. He uses the genre of the Greek Romance, seen by him as a forerunner of the European novel, to demonstrate some of his theory. Having selected the Romance, *Chaereas and Callirhoe*, by Chariton, as a comparative text to the Gospel of Luke, both texts are explored in terms of the Bakhtinian concepts of chronotope, carnival, and intertextuality.

Fox, Jennifer Mary. *Reading Slavery and Agency in the Ancient Novel: Contexts and Receptions*.

Dissertation. University of Notre Dame, 2014.

This project examines the reading of enslaved characters in Greek and Latin Roman era novels. It is not concerned with 'what' ancient Romans thought about slavery but it is vitally concerned with 'which' ancient Romans thought about individual slavery and 'how' they did so. This project reads fictional representations of slavery as 'Novels of Ordeal' in which enslaved characters must struggle to show agency by maintaining gendered honor and demonstrating virtue. It addresses this problem by examining mythical, historical, religious, political, and philosophical backgrounds to the novel through the lens of literary theory, comparative slavery, colonial, and gender studies. It fixes the novels within their cultural contexts as products of Roman Africa and the East by identifying near contemporary 'real readers'. It compares those readers' receptions of the texts with 'our' own historically conditioned reception. The effects of the legacy of African American slavery, the long literary history of the 'Captivity' genre, psychoanalysis, and post-modern literary theories are examined as powerful influences on current academic reception of the novels. The dissertation concludes that the novels must be read in response to the imperial Roman project of cultural and religious syncretism but also as an integral part of the World Literature of slavery in dialog with African American, Byzantine, Spanish, and Middle Eastern studies.

Holzmeister, Angela E. *Masculinities in the Ancient Greek Novels*.

Dissertation. University of California, Santa Barbara, 2014.

This doctoral thesis investigates masculinity in the five major Greek novels: Chariton's *Callirhoe*, Xenophon of Ephesus's *Anthia and Habrocomes*, Longus's *Daphnis and Chloe*, Achilles Tatius's *Leucippe and Clitophon*, and Heliodorus's *Aethiopica*. I argue that the novels are symptomatic of the periods in which they were produced, and that they express contemporary cultural concerns regarding masculinity. My study approach masculinity as a concept revealed less through conscious self-representation than influences and conventions. I examine masculinity in the novels by focusing on the social processes and institutions by which male characters must establish, defend, and express their (culturally normative and elite) masculinity. The individual chapters—on friendship, violence, and self-transformation—show how the novels represent masculinity not only as an achievement (rather than a given), but also as an identity to be expressed and recognized through the characterization, actions, and relationships of the male characters. This thesis contributes uniquely to the ongoing discussion on masculinity in the Greek novels and, more generally, in the Imperial period in its investigation that goes beyond explicit references to gendered behavior and occupations to examine the actions and relationships of the novels' male characters that expose the conventions by which elite masculinity must be recognized.

Novikov, Kadri. *Leucippe and Clitophon by Achilles Tatius: Rhetorical Figures, Narrative Tempo and Genres in the Greek Novel*.

Dissertation. Tartu University, 2014.

Doktoritöö uurib ühe vanakreeka romaaniautori, Achilleus Tatiuse stiili tema teose Leukippe ja Kleitophon põhal, keskendudes narratiivi tempole, erinevatele žanritele ja retoorilistele väljendusvahenditele, mida autor jutustamisel kasutab. Selleks on terves romaanis lähtuvalt jutuaia ning jutustamise aja suhetest analüüsitud seitsme tempokuhtumise tüübi kasutust ja esinemist. Teisalt on iga tekstilõigu vormist, funktsioonist ja sisust lähtuvalt eristatud romaanis kümme žanri, mis omakorda jaotuvad alajänriteks. Jutustamise tempo juhtumise tüüpide ja žanrite vastastikkuseid suhteid ja koosmõjusid jälgides võib järeldada, et teatud (ala)žanre esitatakse kiiremates tempotüüpides ja teatud (ala)žanre aeglasemates, kusjuures Achilleus Tatiuse eelistab oma romaanis selliseid (ala)žanre, mida esitatakse pigem aeglasemas tempos (kirjeldused, arutlused, mitmesugused kõned jne.). Võrdluseks on esitatud samalaadne analüüs u 10 sajandit hilisema bütsantsi romaaniautori Eustathius Makrembolitese teosest Hysmine ja Hysminias, mille jutustamise tempo on pisut kiirem ja autor keskendub rohkem sündmustiku edasiandmisele. Analüüsitud on ka seda, millistes teose osades esinevad kiirema tempoga tekstilõigud ja millistes pigem aeglasemad ning kus erinevate tempotüüpide vaheldumine on sagedasem (enamasti kiirema sündmuste

arengu või dialoogide puhul), kus harvem (ehk esinevad pikemad lõigud ühes ja samas tempotüübis või žanris). Töö viimane ja pikim osa keskendub aga retooriliste väljendusvahendite uurimisele lähtuvalt nii iga tekstilõigu tempokuhtumise tüübist kui (ala)žanrist. Selleks on analüüsitud Tatiuse romaani esimest kahte raamatut, lisaks mõningaid lõike teose keskpaigast ja lõpuosast. Analüüsi tulemusena selgus, et väljendusvahendite valik sõltub rohkem žanrist kui jutustamise tempost ning võib märgata teatud kombinatsioone tempo, žanri ning retooriliste figuuride vahel. Samuti võib välja tuua igale žanrile iseloomulikud figuurid, kusjuures ka ühe žanri alajänrites on väljendusvahendite kasutus sageli pisut erinev. Tempotüüpidest võib kõige suuremat mõju märgata nõ. 0-tasandil (jutustamise- ja jutuaeg on võrdne), mis on teoses levinuim ja mida kasutatakse eelkõige tegelaste otsekõnede esitamiseks.

The thesis studies the style of Achilles Tatius—one of the authors of ancient Greek novels—in his work *Leucippe and Clitophon*, concentrating on the narrative tempo, different genres and rhetorical figures he uses in his narration. For this purpose the whole novel is divided into sections belonging into seven types of narrative tempo-management on the one hand (regarding the correlation between story time and narrating time in a section), and into 10 genres and 21 sub-genres on the other hand (regarding the form, function and content of a section). Observing the interrelations between these two aspects we can see that certain (sub-) genres are presented in slower and certain (sub-)genres in quicker types of narrative tempo-management, whereas Achilles Tatius prefers to use these (sub-)genres, which are presented in slower types (descriptions, contemplations, various speeches). A similar analysis of the Byzantine novel *Hysmine and Hysminias* by Eustathius Makrembolites is presented for comparison. The analysis reveals that the narrative tempo in the novel of Eustathius is slightly quicker and he focuses more on presenting the plot. The thesis studies also, in which parts of these novels the narrative tempo is quicker, in which parts slower, and observes, where the alternation of different types of narrative tempo-management and/or (sub-)genres is more frequent (usually when the plot develops quicker or dialogues occur). The last and longest chapter of this thesis analyzes the use of rhetorical figures in separate sections both according to the type of narrative tempo-management and according to the (sub-)genre. For that purpose the first two books are analyzed as a whole, in addition some sections from the middle and end of the novel. The analysis revealed, that the use of rhetorical figures depends primarily on the genre of a section and certain combinations of the genre, narrative tempo-management type and rhetorical figures can be noticed. Certain figures are characteristic to each genre, whereas the choice and frequency of rhetorical figures in sub-genres of one genre usually differ slightly. Regarding the types of narrative tempo-management the largest influence may be noticed in the type of 0-level (where the story-time and narrating time are equal), which is the dominant type in the novel used primarily for presenting the direct speech of characters.

Porter, Amber. *Empathy and Compassion in the Medicine and Literature of the First and Second Centuries AD*.

Dissertation. University of Calgary, 2014.

This dissertation examines the emotions of empathy and compassion in the first and second centuries AD of the Greco-Roman world. It focuses on the medical texts of the period, but also explores the other genres of the ancient Greek novel and moral philosophy. Despite lacking a specific word for it, the first and second-century Greeks and Romans understood and expressed empathy in their writings. Compassion, on the other hand, does have a vocabulary. The terms which are used to express it often conform to traditional Greek definitions; however, many instances also show that it has widened its application as well. There also appears to be a significant amount of 'cross-chatter' between some of the literature in this era. The medical writer Aretaeus demonstrates a high level of empathy and compassion towards his patients and their families. A contextual and philological analysis of each passage exhibiting these emotions serves to highlight and evaluate Aretaeus' empathy and compassion and the conditions that elicit these manifestations of emotion in his text. Soranus and Rufus, two other contemporary medical writers, show an acknowledgement and awareness of patients' emotions, beliefs and attitudes as well. They also exhibit compassion within the construct of the patient-physician relationship. Two other physicians, Caelius Aurelianus and Scribonius Largus, take compassion to a new level, using the terms *misericordia* and *humanitas*, which serve to connect with the emotion of compassion and the concept of medical ethics. Plutarch, a moral philosopher, and the novelists, Achilles Tatius and Chariton, exhibit this 'cross-chatter' between genres of the period. Plutarch's *Moralia* shows his compassionate concern with the moral implications of breeding and slaughtering animals. Chariton's *Chaereas and Callirhoe* contains many references to the concept of *φιλανθρωπία* as an expression of mercy, compassion, benevolence and humanity. Achilles Tactius' *Leucippe and Clitophon* explores the power one's suffering has to affect another through empathy and compassion. Finally, Aretaeus' ability to 'feel' his way into organs and diseases through personification demonstrates his empathy. Taken all together, this suggests that a permeability of genres appears to have occurred in this era whereby empathy and compassion became a common concern.

Romieux-Brun, Élodie. *Cléo dans les romans grecs: l'histoire chez Chariton et Héliodore*.

Dissertation. Université Paris-Sorbonne, 2014.

Les références à l'Histoire sont très présentes dans le *Roman de Chairéas et Callirhoé* de Chariton (i^{er} siècle ap. J.-C.) et dans les *Éthiopiennes* d'Héliodore (iv^e siècle ap. J.-C.). Elles sont exprimées selon des modalités très variées. Les intrigues se déroulent à l'époque classique. Elles font allusion à un grand nombre d'épisodes et de personnages historiques. Les jeux

d'intertextualité avec Hérodote et de Thucydide sont nombreux. Ces procédés font écho à des pratiques d'écriture courantes chez les orateurs. La souplesse de la forme romanesque, qui n'est pas encore codifiée, permet de mettre en scène une représentation du passé riche et innovante. Les démarches des deux romanciers sont différentes. Le *Roman de Chairéas et Callirhoé* met en scène une grande diversité de références au passé, donnant à lire un condensé de l'Histoire grecque de l'époque classique à Alexandre. Les jeux d'intertextualité avec l'œuvre de Thucydide suggèrent une réflexion sur la transformation de l'Athènes classique. Les échos à différents personnages historiques reflètent l'évolution des valeurs morales de l'époque classique à l'époque impériale. Se dessine ainsi, à travers les références historiques, une réflexion sur l'exercice du pouvoir, en lien avec les écrits des orateurs. Les *Éthiopiennes* présentent des jeux d'intertextualité très élaborés avec les *Histoires* d'Hérodote. À travers ces échos, le romancier affirme la profonde innovation que constitue le genre romanesque. Les références à l'Histoire dessinent les contours d'un univers romanesque original, qui trouve sa place entre Histoire et légende. Elles expriment des enjeux politiques et moraux présents chez les orateurs.

Weiner, Jeffrey Neil. *Amazement and the Experience of Transformation in the Romances of Cervantes and Shakespeare*.

Dissertation. University Of California, Berkeley, 2015.

This dissertation explores the use of amazement as a transformative experience capable of reframing traumatic memory in the romances of Cervantes and Shakespeare. Romance offers a structure to mobilize emotion and fantasy to deal with traumatic events. Focusing on the experience of amazement and its effect on literary content and form allows the critic to see the connections between romance and tragedy, and specifically between Renaissance romance and ancient tragedy, comedy, and romance. The three parts of this project provide a reading of amazement that is historically grounded in the period between 1550 and 1640. Although modern psychoanalytic theory and trauma studies are engaged in a limited way, the methodology of the thesis is to use the explicit, detailed, and ancient traditions available to Cervantes and Shakespeare as interpretive tools. Renaissance literary theory, popular romance models, and early modern psychology all focus on the dynamic between the fantasy and emotions to demonstrate how amazement responds to trauma.

Part I begins by analyzing ancient tragedy and romance to show how genre limits or makes possible the management of painful events, and how amazement is the central experience marking these limits and possibilities. Then it synthesizes Renaissance literary theory of the Aristotelian and the Neoplatonic schools, and the other strains of thinking those schools subsume. This synthesis focuses on the various treatments of the role of amazement in the process of transformation. Neoplatonism offers the possibility for transformation from a de-based state in an imperfect world to an exalted position in a

world remade. Part I concludes by showing how early modern psychoanalysis, which also draws on literary tragedy and romance for its conclusions, presents a model of amazement as breaking down the psyche and causing depression and anxiety through its effects on the fantasy.

Part II examines Cervantes' use of different kinds of amazement to turn around the tragic experience of slavery into a story of hope in *El trato de Argel*, *Los baños de Argel*, and "The Captive's Tale" in *Don Quixote Part I*. Cervantes portrays the impossibility of completely erasing trauma and the limited, but still significant, success of romance in containing it. This section hinges on the idea of the *trato*, a form of torture in Algeria a punishment in which the hands were tied behind the back, the body lifted up into the air, and then allowed to fall to the ground, so that the bones were dislocated from the shoulders. The word also meant double-dealing and referred to any kind of commercial bargaining. Thus, the first play, *El trato*, depicts a typical Renaissance chaos of love in which lovers long for those who spurn them, but the plot of deliverance literally cashes in on the love of a Moorish couple for their Spanish slaves. There are two strands to this play: stories of martyrdom, torture, and butchery balanced by a comical love plot.

Part III demonstrates how the feminine becomes the focal point for the emotional oscillation between amazement as terror and amazement as wonder. *Pericles*, *Cymbeline*, and *The Winter's Tale* manipulate three feminine archetypes: the evil queen, the sacrificed maiden, and the redeemer to forge a pathway for redemption. The sacrificed maiden Polyxena from Seneca's *The Trojan Women*, which the chapter proves was a direct influence on Shakespeare, is the central character in this pattern of redemption. This chapter also demonstrates the classical influences of Apuleius and Heliodorus on Shakespeare's treatment of the various kinds of amazement, his employment of legal themes, and his use of feminine archetypes to dramatize how the male protagonists' amazement as terror can be transformed into amazement as wonder.

This dissertation contributes to the body of work on early modern amazement by including the full range of emotions from terror to wonder that constitute amazement. The range of literary texts allows for a concrete connection between romance and tragedy, centered on affect. Because amazement is cognitive and emotional, aesthetic and psychological, so the study of it must necessarily be interdisciplinary. The intent of the project is to study romance as a mode, rather than as a grab bag of motifs and dramatic devices on which we can impose a theological or philosophical pattern. Rather, the affective aim of these stories is directly related to the limitations and possibilities of literary form. What comes across as episodic or meandering is actually the attempt to provide a structure for the rapprochement of the subject and the dreams and nightmares caused by trauma. The argument demonstrates the interplay between literary form and psychological healing. (Abstract shortened by UMI.)