# THE PETRONIAN SOCIETY NEWSLETTER

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Brethes, Romain (ed.), Jean-Philippe Guez (ed.), Liza Méry (trans.), Dimitri Kasprzyk (trans.), and Danielle van Mal-Maeder (trans.). *Romans Grecs Et Latins* (Paris: Les Belles Lettres, 2016) lv + 1296 pp. The text contains the following novels: *Callirhoé*, *Éphésiaques*, *Satiricon*, *Leucippé et Clitophon*, *Métamorphoses*, *Daphnis et Chloé*, *Éthiopiques*.

Futre Pinheiro, Marília, David Konstan, and Bruce D. MacQueen. eds. *Cultural Crossroads in the Ancient Novel* (Berlin and Boston: Walter de Gruyter, 2018) x + 397 pp. The volume contains the following essays:

• "Introduction," David Konstan.

#### Mapping the World in the Ancient Novel

- "Sailing from Massalia, or Mapping out the Significance of Encolpius' Travels in the Satyrica," Gottskálk Jensson.
- "Xenophon's 'Round Trip' Geography as Narrative Consistency in the *Ephesiaka*," Andrea Capra.
- "Permeable Worlds in Iamblichus's *Babyloniaka*," Dimitri Kasprzyk.
- "Babylonian Stories and the Ancient Novel: Magi and the Limits of Empire in Iamblichus' *Babyloniaka*," Catherine Connors.
- *"Theama kainon*: Reading Natural History in Achilles Tatius' *Leucippe and Clitophon*," Ashli Jane Elizabeth Baker.

#### The Dialogic Imagination

- "Fortunata and Terentia: A Model for Trimalchio's Wife," Shannon N. Byrne.
- "Elements of Ancient Novel and Novella in Tacitus," Christoph Kugelmeier.
- "A Mirror Carried along a High Road'?: Reflections on (and of) Society in the Greek Novel," Sophie Lalanne.
- "The *Heroikos* of Philostratus: A Novel of Heroes, and More," Francesca Mestre and Pilar Gómez.
- "Springs as a Civilizing Mechanism in *Daphnis and Chloe*," Janelle Peters.
- "Arcadia Revisited: Material Gardens and Virtual Spaces in Longus' *Daphnis and Chloe* and in Roman Landscape Painting," Martina Meyer.

• "Narrating Voyages to Heaven and Hell: Seneca, Apuleius, and Bakhtin's Menippea," H. Christian Blood.

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- "Copyists' Versions and the Readership of the Greek Novel," Manuel Sanz Morales.
- "Clues from the Papyri: Structure and Style of Chariton's Novel," Marina F. A. Martelli.
- "New Evidence for Dating the Discovery at Traù of the Petronian *Cena Trimalchionis*," Nicola Pace.
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- "The First Japanese Translation of *Daphnis & Chloe*," Saiichiro Nakatani.

#### **Boundaries: Geographical and Metaphorical**

- "Refiguring the Animal/Human Divide in Apuleius and Heliodorus," Ellen Finkelpearl.
- "Eros the Cheese Maker: A Food Studies Approach to *Daphnis and Chloe*," Mary Jaeger.
- "Rethinking Landscape in Ancient Fiction: Mountains in Apuleius and Jerome," Jason König.
- "Kangaroo Courts: Displaced Justice in the Roman Novel," John Bodel.

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- "Pity vs. Forgiveness in Pagan and Judaeo-Christian Narratives," David Konstan.
- "The Interaction of Emotions in the Greek Novels," Michael Cummings.
- "A Critique of Curiosity: Magic and Fiction in Apuleius' *Metamorphoses*," Cristiana Sogno.
- "Spectacles of a Dormant Soul: A Reading of Plato's Gyges and Apuleius' Lucius," Vered Leve Kenaan.
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#### Part I: Biographic

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- "The Autobiography of Encolpius: Reading the *Satyr-ica* as the Confessions of the First-Person Narrator," Gareth Schmeling.
- "The Visibility of the Author in the Ancient Novel," Ken Dowden and Amanda Myers.

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- "The Flowers of the Meadow: Intrageneric Intertextuality in Achilles Tatius 1–2," Tim Whitmarsh.

#### Part III: Apologetic

- "The Rhetorical Construction of Heresy in the Church Fathers," Einar Thomassen.
- "Hagiography and Displacement: City Readers, Desert Scenes," Philip Rousseau.
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#### **Savoirs Intertextuels**

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

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### Nachleben

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Booth, Allyson. *Reading The Waste Land from the Bottom Up* (New York, NY: Palgrave Macmillan, 2015) xiv + 273 pp. The book contains this section titled "'And as for the Sibyl, I saw her with my own eyes': Petronius's *Satyricon*'."

Boreczky, Anna. "The Wanderings of *King Apollonius of Tyre* in the Realm of Imagination: Late Medieval Visual Narratives from a Late Antique Perspective; with Fig. 1–15," in *Res Gestae - Res Pictae: Epen-Illustrationen des 13. bis 15. Jahrhunderts: Tagungsband zum gleichnamigen internationalen Kolloquium: Kunsthistorisches Institut der Universität Wien, 27.*  *Februar–1. März 2013*, eds. Costanza Cipollaro and Maria Theisen (Purkersdorf: Verlag Brüder Hollinek, 2014, 124 pp.) 78–91.

Carver, Robert H. F. "English Fiction and the Ancient Novel," in *Prose Fiction in English from the Origins of Print to 1750*, ed. Tom Keymer (Oxford: Oxford University Press, 2017, xxxi + 637 pp.) 123–145.

Giacomozzi, Christian. 2016. "'Mirabile prorsus evenit ostentum': riprese apuleiane nelle 'Vitae' di Romedio BHL 7144 e K." *Hagiographica* 23 (2016) 85–105.

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Manara, Milo, Paweł Biskupski, and Edwin Jędrkiewicz. *Złoty* osioł: luźna adaptacja dzieła "Złoty osioł" Apulejusza (Łódź: Scream, 2016) 56 pp. (an illustrated comic book)

Melhorn-Boe, Lise, and Heliodorus. Look, Don't Touch: A Pop-Up Adaptation of Heliodorus' Aithiopika: Lust, Devious Plots, Intrigue and Much More (Kingston, Ontario: Transformer Press, 2016) 28 pp.

Menze, Martin Antonius. *Heliodors 'klassische' Ekphrase:* Die literarische Visualität der Aithiopika im Vergleich mit ihren Vorläufern bei Homer und Herodot sowie ihrer Rezeption bei Miguel de Cervantes (Münster: Aschendorff, 2017) x + 358 pp.

Tomaszewski, Nina. *Walter Charleton's* The Ephesian Matron/Matrona Ephesia. *Contextual Studies, Bilingual Edition and Commentary* (Trier: Wissenschaftlicher Verlag, 2018) 648 pp.

Winkler, Martin M. *Classical Literature on Screen: Affinities of Imagination* (Cambridge: Cambridge University Press, 2017) xii + 410 pp. The book contains the essay "'More Striking': Aristotelian Poetics in Achilles Tatius, Heliodorus, and Alfred Hitchcock," 183–213.

Ziolkowski, Theodore. "Petronius the Man in Modern Fiction." *Arion* 23.3 (2016) 57–86.

Zweck, Jordan. *Epistolary Acts: Anglo-Saxon Letters and Early English Media* (Toronto, Buffalo, and London: University of Toronto Press, 2017) x + 223 pp. The book contains the essay "Messengers, Materiality, and Transmission in the Old English *Apollonius of Tyre, Letter of Abgar*, and *Life of St Mary of Egypt*." (page numbers not available)

### Notices

#### A belated congratulations to Prof. Holzberg! "Gründer Niklas Holzberg feiert mit seiner 'Petronian Society' Jubiläum"

http://www.sueddeutsche.de/muenchen/meinewoche-laessig-wie-die-alten-roemer-1.3082209

#### The Afterlife of Apuleius—Conference at the Warburg Institute, University of London, 3–4 March 2016

New Assessments on Apuleian Diffusion

- Robert Carver (Durham): "The Medieval Ass: Reevaluating the Reception of Apuleius in the High Middle Ages."
- Florence Bistagne (Avignon and Institut universitaire de France): "Giovanni Pontano's *Asinus* or the Impossible Dialogue."
- Andrew Laird (Brown and Warwick): "The White Goddess in Mexico: Apuleius' Latin, Spanish, and Nahuatl Legacy in New Spain."

#### Cupid and Psyche through Time (1)

- Julia Gaisser (Bryn Mawr): "How to Tell the Story of Cupid and Psyche."
- Igor Candido (Freie Universität Berlin): "Psyche's Textual Journey from Apuleius to Boccaccio and Petrarch."

#### Workshop on Apuleianism in Renaissance Europe

- Clementina Marsico (Ludwig Boltzmann Institute, Innsbruck): "'He does not speak golden words: he brays'. Apuleius' Style and the Humanistic Lexicography at the Time of Lorenzo Valla."
- Andrea Severi (Bologne): "Philippus Beroaldus the Elder between *grammatica* and *philosophia*: The Comment to Apuleius (1500)."
- Olivier Pédeflous (IRHT Paris): "Apuleianism in Early Renaissance Paris: A Debate."
- Florence Bistagne: Respondent.

#### The Golden Ass and Early Modern Fiction

- Ahuvia Kahane (Royal Holloway London): "Apuleius and the Canon."
- Françoise Lavocat (Sorbonne nouvelle Paris 3 and Institut universitaire de France): "How to Define Fiction. Apuleius as a Case Model (XVI–XVIIth Centuries)."
- Loreto Núñez (Lausanne): "Apuleius' Ass and Cervantes' Dogs in Dialogue."

#### Cupid and Psyche through Time (2)

- Stephen Harrison (Oxford): "An Apuleian Masque: Thomas Heywood's *Love's Mistress* (1638)."
- Regine May (Leeds): "Cupid and Psyche and the Romantic Imagination (Tighe and Keats)."

#### **Desorienting Apuleius**

• Carole Boidin (Paris Ouest Nanterre La Défense): "The Ass goes East: Apuleius and Orientalism."

#### The Classical Association Annual Conference, University of Kent, and Classical Studies, Open University, April 26–29, 2017

Beauty, Madness, Pleasure and Death: Bodily Representations in Greek Novels Panel

#### Convener & Chair: R. Bird (Swansea)

- P. Dennis (Swansea), "Female Pleasure: A Reasonable Expectation within Marriage?"
- J. Hilton (KwaZulu-Natal), "Alexandrian Medicine and Leucippe's μανία (Ach. Tat. 4.9–10, 4.15)."
- C. Jackson (Cambridge), "Describing the Indescribable: Corporeal Characterisation in Chariton's *Callirhoe*."
- S. Trzaskoma (New Hampshire), "Corpus Dilecti: Corpses, Love and Narrative in the Greek Novel."

#### The Classical Association Annual Conference, University of Leicester, April 6–9, 2018

#### Past and Present in Greek Imperial Literature Panel

• Daniel Jolowicz (Cambridge): "Memories of the Roman Republic in the Ancient Greek Novel: The Case of Chariton's *Chaereas and Callirhoe*."

#### (Un)Adorned Bodies Panel

 Joana Fonseca (Coimbra): "The Eye as a Scale: Female Jewellery and Male Power in Petronius' Satyricon."

#### Classical Association of the Middle West and South, 113th Annual Meeting, 2017, April 5–8; Kitchener, Ontario

#### Late Imperial Prose Panel

- Stephen Bay (Brigham Young University): "Tragic Inversion in the Charite Complex of Apuleius' *Metamorphoses*."
- Alison Newman (The Green Vale School): "Thrasyleon: Man or Bear? Transformation through *eo* in Apuleius' *Metamorphoses*."

#### "Second Sophistic" to Imperial Literature Panel

• Aldo Tagliabue (University of Heidelberg, Germany): "Experiencing the Divine in Apuleius' *Cupid and Psyche*."

#### **Undergraduate Panel**

• Nina Raby (The University of New Mexico): "Experiencing Death in Petronius' *Satyricon*: Trimalchio and Failed Ritual."

# Classical Association of the Middle West and South, 114th Annual Meeting, 2018, April 11–14;

### Albuquerque, New Mexico

#### **Greek Novel Panel**

- Silvia Montiglio (The Johns Hopkins University): "Will It End Happily? Suspenseful Episodes in Heliodorus' *Aethiopica*."
- Sara L. Hales (University of Iowa): "Pseudo-Libanius as Novelist?: A Study of *Ekphrasis* 30."

• Dana Spyridakos (University of Iowa): "Technical and Ethical Medicine in Achilles Tatius' *Leucippe and Clitophon*."

#### **Roman Novel Panel**

- Eva Noller (University of Heidelberg): "Between *videre* and *videri*: Gaze, Narrator, and Narration in Apuleius' *Metamorphoses*."
- Evelyn Adkins (Kenyon College): "Feminine Discourse in Apuleius' *Metamorphoses*."
- Benjamin John (University of New Mexico): "Reincarnation, Re-reading, and Transcendence in Apuleius' *Metamorphoses*."
- Bruce Louden (University of Texas, El Paso): "Lucretius and the *Golden Ass*."
- Robert K. Morley (University of Iowa): "Equestrians and Social Status in Petronius' *Satyricon*."

#### Society of Biblical Literature, 2016 Annual Meeting, San Antonio, TX, 11/19/2016 to 11/22/2016

#### Ancient Fiction and Early Christian and Jewish Narrative Panel

#### Theme: Critical Theory and Ancient Narrative pt. 1

- Angela Standhartinger (Philipps-Universität Marburg): "Intersections of Gender, Status, Ethnos and Religion in the Jewish Novel *Joseph and Aseneth*."
- Eric M. Vanden (Eykel, Ferrum College): "Virginity, the Temple Veil, and their Demise: A Hypothetical Reader's Perspective on Mary's Work in the *Protevangelium* of James."
- Sara Ronis (Harvard University): "Taming the Other: The Magical Arab in Rabbinic Literature."
- DisSheldon Steen, Florida State University: "The Blair Martyr Project: *The Passion of Perpetua* and Found Footage Horror."

#### Ancient Fiction and Early Christian and Jewish Narrative Theme: Critical Theory and Ancient Narrative pt. 2

- Christy Cobb (Wingate University): "Rereading Rhoda: Bakhtin's Carnival in Acts 12."
- Paulo Nogueira (Universidade Metodista de São Paulo – Brasil): "The Monstrous and the Human Borders: Grotesque Characters and Plots in the Acts of Phillip."
- Andrew R. Guffey (McCormick Theological Seminary): "What is an Apocalyptic Author? The Book of Revelation as Pseudepigraphon."
- Aldo Tagliabue (Heidelberg University): "A Call for an Ancient 'Narratology of the Divine'? Sequential and Spatial form in Pontius' *Life of Cyprian.*"
- Scott S. Elliott (Adrian College): "The Lettered Self."

# Ancient Fiction and Early Christian and Jewish Narrative Panel

• Richard I. Pervo (Saint Paul, Minnesota): "The Horror of Babylon: Iamblichus' *Babyloniaka* and Christian Apocrypha."

- Danny Praet (Universiteit Gent): "A Novelistic Job: *The Passion of Eustathius, The Testament of Job* and the Ancient Novel."
- Malka Z. Simkovich (Catholic Theological Union): "Don't Make Me Laugh: The Absence of Humor in Early Christian and Jewish Rewritten Texts."
- Stephen M. Bay (Brigham Young University): "Inversion of the Novelistic *Scheintod* in Early Christian Martyrdoms."
- Allison Gray (University of Chicago): "Reading Life after Death: *bios, thanatos,* and Scriptural Interpretation in Gregory of Nyssa."

### Society of Biblical Literature, 2017 Annual Meeting, Boston, MA, 11/18/2017 to 11/21/2017

# Ancient Fiction and Early Christian and Jewish Narrative Panel

#### Theme: Nature in Ancient Narrative

- Jackie Wyse-Rhodes (Bluffton University): "The Natural World as Exemplar in the Testament of *Naphtali*."
- Blake Leyerle (University of Notre Dame): "Tertullian's Chameleon."
- John C. Poirier (Independent Scholar): "Apicultural Keys to *Joseph and Aseneth*: An Argument for the Priority of the Shorter Text."
- Eric M. Vanden Eykel (Ferrum College): "'Then Suddenly, Everything Resumed Its Course': The Suspension of Time in the *Protevangelium* of James Reconsidered."

#### Ancient Fiction and Early Christian and Jewish Narrative Theme: *Joseph and Aseneth*

- Jill Hicks-Keeton (University of Oklahoma): "Historicizing Fiction: Is Joseph and Aseneth Jewish or Gentile?"
- Angela Standhartinger (Philipps-Universität Marburg): "You are What and With Whom You Eat: Meals in *Joseph and Aseneth* and its Literary Context."
- Eric Crégheur (Université d'Ottawa): "The Coptic Version of the Sermon *In pulcherrimum Iosephum* Attributed to Ephrem the Syrian."
- Andrew Knight-Messenger (McMaster University): "Spare Your Brothers and Do Them No Harm': Aseneth's Merciful Response to Violence in *Joseph and Aseneth*."
- R. Gillian Glass (University of British Columbia): "Aseneth's Fairy-Godfather."

### Ancient Fiction and Early Christian and Jewish Narrative Panel

- Jared Ludlow (Brigham Young University): "Didactic First-Person Characterization in *The Testaments of the Twelve Patriarchs.*"
- Sheila Briggs (University of Southern California): "Real and Fictional Martyrdoms."

- Tyler Smith (University of Ottawa): "The Conflict of Emotions in *Joseph and Aseneth* and the Greek Novel."
- Kasper Bro Larsen (Aarhus University): "The Morphology of the Hospitality Scene in Ancient Literature."

### Society of Biblical Literature, 2018 Annual Meeting, Denver, CO, 11/17/2018 to 11/20/2018

Speech and Talk 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: Narratological Dimensions of Speech**

This panel examines the narratological dimensions of speech in ancient narratives. What role, for example, does dialogue play in plot, focalization, or characterization? Does speech (direct or indirect discourse) emphasize narrative themes, create irony, increase suspense, etc.? How are different speech modes (e.g., highly stylized public speech versus everyday talk) employed in a given narrative.

- Ilaria L. E. Ramelli (Angelicum; Catholic Univ; Erfurt MWK; Oxford Univ.): "Speech in the *Dialogue* of Adamantius and the Dialogues of Origen."
- Sarah E. G. Fein (Brandeis University): "Mother Zion 'Speaking Her Truth' in Biblical Poetry."
- Patricia Duncan (Texas Christian University): "Speech, Characterization, and Intertextuality in the Pseudo-Clementine Novel."
- Blake Leyerle (University of Notre Dame): "The Voices of Others in Egeria's Pilgrim Narrative."
- Douglas Estes (South University, Columbia): "Narrative Dialogue, Institutional Discourse and the Opponents of Jesus in the Gospel of John."

## Ancient Fiction and Early Christian and Jewish Narrative Panel

#### Theme: The Greek Novel

- Tyler Smith (Université d'Ottawa): "Monologicallyand Dialogically-Sustained Discrepant Awareness in *Joseph and Aseneth* and the Greek Novel."
- Christopher Brenna (Saint Mary's University of Minnesota): "Beauty out of Place: Recognition Scenes in *Joseph and Aseneth, Daphnis and Chloe*, and the *Aethiopica.*"
- Amanda Brobst-Renaud (Valparaiso University): "In Their Own Words: Prosopopoiia, Rhetoric, and Characterization in Chariton's *Chaereas et Callirhoe*."
- John N. Genter (Baylor University): "*Nomina Omina*: The Function of Significant Names in the Greek Novels and in Matthew's Gospel."
- Daniel B. Glover (Baylor University): "Left For Dead: *Scheintod* in the Greco-Roman Novels and Acts."

# Ancient Fiction and Early Christian and Jewish Narrative Panel

#### **Theme: Early Christian Fiction**

- Timothy P. Hein (University of Edinburgh): "Birth Pains: What can (Re)producing Jesus' Birth Narrative (Re)produce?"
- Jenna C. Kokot (Boston College): "Fires, Lions, and Trials: The Danielic Court-Tales and the Structure of the *Acts of Thecla*."
- Matthew Wade Ferguson (University of California-Irvine): "Staging *Bios*: A Diegetic and Mimetic Analysis of Speech in the Gospels within the Biographical Tradition."
- Maria Sturesson (Lunds Universitet): "The White Robe: Angels, Appearances and Resurrection Speech in Gospel Narrative."

# Society for Classical Studies, San Francisco, January 5–8, 2017

#### **Ethnicity and Identity Panel**

• Emilio Carlo Maria Capettini (Princeton University): "Ethnicity and Genealogy in Heliodorus' *Aethiopica*: Theagenes Reconsidered."

#### The Philosophical Life Panel

- Gil H. Renberg (Hillsdale College): "From Philosopher to Miracle-Worker: Seeking the Roots of Apuleius's Post-Mortem Transformation."
- Thomas D. McCreight (Loyola University Maryland): "The Novelist and Philosopher as Biographer: Traces of the Biographical in Apuleius."

### [Tr]an[s]tiquity: Theorizing Gender Diversity in Ancient Contexts Panel

• Barbara A. Blythe (Wheaton College): "Gender Ambiguity and Cult Practice in the Roman Novel."

### Society for Classical Studies, Boston, January 4–7, 2018

#### The Body and its Travails Panel

• Robert L. Cioffi (Bard College): "Writing the Unmentionable: *Ekphrasis*, Identity, and the Phoenix in Achilles Tatius."

## Deterritorializing Classics: Deleuze, Guattari, and their Philological Discontents Panel

 Assaf Krebs (Tel Aviv University/Shenkar College of Art, Design, and Engineering): "Minority and Becoming: Deleuze, Guattari, and the Case of Apuleius' *Metamorphoses*."

#### **Slavery and Sexuality in Antiquity Panel**

• William Owens (Ohio University): "Psyche Ancilla: Apuleius's Cupid and Psyche Tale as an Ancient Slave Narrative."

#### **Style and Rhetoric Panel**

• Aldo Tagliabue (University of Notre Dame): "Cupid's Palace in Apuleius's *Metamorphoses*: An Unnoticed Reenactment of the Prologue's 'Poetics of Seduction'."

### **Obituaries**

#### Richard Ivan Pervo

May 11, 1942 – May 20, 2017 https://www.sbl-site.org/assets/pdfs/Pervo-Obituary-SBL.pdf

### Reviews, Articles, and Dissertations<sup>1</sup>

#### Brant, Laura Leola. Apuleian Women and Genre.

Dissertation. Indiana University, 2016.

Recently, there has been an increased amount of scholarly attention paid to the literature of Apuleius, a Roman North African writing in the latter part of the 2nd Century CE, and to his interaction with the works of other classical authors, particularly in his novel, the Metamorphoses. These studies on the Metamorphoses have shown that Apuleius drew upon a variety of ancient works in the construction of his novel, often through the employment of generic tropes. Moreover, Apuleius often drew upon multiple, sometimes seemingly conflicting, genres within individual episodes of the larger novel. No study, however, has considered the interplay of generic tropes across the whole of the Metamorphoses and the larger thematic role this process might play. My dissertation, "Apuleian Women and Genre," attempts to do this. Building upon prior scholarly work, I examine episodes within the Metamorphoses in which Apuleius employs common literary tropes from different genres to create expectations about each episode's plotline and characters and then to dispel those expectations. By examining these episodes and showing their interconnectivity, I argue that Apuleius engages in a systematic and systemic process which emphasizes to the audience the mutability of literary narratives and the novel genre as a whole, as well as highlights his skill in manipulating literary forms. In essence, then, this process is a literary expression of the titular theme of the novel-metamorphosis. Furthermore, the examination of these episodes reveals that female characters play an integral role in this process. Female figures usually precipitate the changes that happen to other characters and to the episodic plotlines and their own characterizations often radically transform. Thus, I conclude by speculating that Apuleius' selection of female characters as the medium for metamorphosis was a consequence of Apuleius' sociohistorical context. As the Roman Empire developed,

<sup>&</sup>lt;sup>1</sup> The summaries of the dissertations are from the data supplied by *Pro Quest* or *WorldCat*.

women's societal roles changed. In particular, well-to-do women, imitating women of the imperial family, adopted a more visible, public role in their local communities. I argue that Apuleius was aware of the evolving sense of identity felt and expressed by women and that this awareness suggested to him women's particular suitability as figures of metamorphosis.

#### Burnett, Lee. Satur(n+alic+i)a Regna: *The Neronian Grotesque and the* Satires of Seneca, Persius, and *Petronius*.

#### Dissertation. Bryn Mawr College, 2017.

Persius, Petronius, and Seneca are often seen as "satirizing" Nero. It's common to read satire as moral critique, and who better to criticize than (Suetonius and Tacitus' construction of) Nero? But looking at the satire from a non-classical perspective, that of Bakhtin's grotesque, leads to an interesting conclusion. These three satirists are in sync with the festive and aesthetic values of the Neronian court. Neronian era satire isn't "satirizing" Neronian culture; it's participating in it.

First I show there is a more balanced picture of the emperor, but scholars on Neronian era satire default to a questionable narrative with Nero as monster and fool and the satirists satirizing him through veiled references. Instead, I propose that Nero and his satirists are creating a new aesthetic based on grotesque principles rather than classical ones. The grotesque's symbolism of renewal suggests a renewal of the principate and the arts. I suggest that satire was the ideal vehicle for the literary embodiment of the grotesque aesthetic.

The *Apocolocyntosis* is prototypical of Neronian grotesque satire: its portrayal of Claudius' grotesque body, its interest in the lower registers of language, its debasement of Julio-Claudian traditions, and its celebration of Saturnalia. In the *Apocolocyntosis* Nero's promise of renewal of the principate and literature is represented as a Saturnalian return to the *Saturnia regna* of Augustus.

Persius continued this grotesque literary revolution. Judging Persius by the classical aesthetic leads to conclusions about his poetry's lack of beauty that point to criticism of Nero. I argue Persius is in tune with the Neronian program, and his emphasis is on the grotesque revival of post-Augustan literature through his grotesque *iuncturae acres* and debasement of Horace.

Petronius' *Cena Trimalchionis* too has been read as a satire on the Neronian age. I argue it is meant to be read as grotesque and Saturnalian; the negative commentary of its heroes serving as elite foil to the festive, freedman culture and to Trimalchio, the feast's *Saturnalius Rex*, constantly parodying elite culture. Part of that parody is a grotesque debasement of Augustan literature, principally through Trimalchio's parallels to Maecenas.

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

# Capettini, Emilio Carlo Maria. *An Improbable Symphony: Genealogy, Paternity, and Identity in Heliodorus'* Aethiopica.

Dissertation. Princeton University, 2016.

In recent years, Heliodorus' Aethiopica has attracted the attention of scholars interested in the cultural politics of the third and fourth centuries CE because of the hybridity of its female protagonist, Charicleia, a fair-skinned Ethiopian who, unaware of her true lineage, grows up in Delphi as the quintessential Greek pepaideumenē. Unsurprisingly, her story has been read as an example of the negotiation, transformation, or contestation of Greek ethnic and cultural identity during the Imperial period. Little attention has been paid, however, to Heliodorus' presentation of the dynamics whereby personal identity is formed. In this dissertation, by pairing a careful examination of the Aethiopica's literary texture and narrative sophistication with recent research on the ontological, social, and experiential dimensions of the self in antiquity, I show that the exploration of the dynamics of selfhood is one of Heliodorus' central concerns.

In the first two chapters, I argue that the genealogies devised by Heliodorus for his two protagonists, far from being decorative elements, play an essential part in the definition of their identity and immanent traits. In the third chapter, I focus on the *Aethiopica*'s presentation of biological and foster fatherhood and on the influence that this latter type of intersubjective relation exerts on the articulation of the protagonists' selves. Heliodorus, I argue, gives prominence to a model of kinship predicated not on birth but on what the anthropologist Marshall Sahlins has recently called "mutuality of being." The fourth chapter examines how the experience of traveling from Greece to Ethiopia affects the protagonists' perception of their own identity and establishment of their own agency in the world. In the fifth and final chapter, I show that the stable identities that Charicleia and Theagenes acquire in Ethiopia do not efface but

rather subsume the identities with which they experimented during their adventures. The complex interaction of genealogical inheritance, parental influence, and lived experience in the delineation of Charicleia's and Theagenes' characters shows, I contend, that the *Aethiopica* is a fascinating document not only of the cultural politics of the Imperial period but also of the development of the ancient reflection on selfhood.

#### Cobb, Christy. Slave-Girls Speaking Truth: Slavery and Gender in Luke-Acts and Other Ancient Narratives.

Dissertation. Drew University, 2016.

This dissertation focuses on three female slaves-characters found in Luke 22, Acts 12, and Acts 16. Using Bakhtinian theory, feminist hermeneutics, and Kristeva's intertextuality, I analyze these characters and argue they are "truth-tellers." I suggest that Luke's female slaves function in a unique way within the narrative, as outsiders to the action of the main plot, because of their gender and status. As outsiders, the slave-girls are in a position to see what other characters do not, truth that illuminates aspects of Lukan discipleship and the apostolic message. The first slave-girl that I explore is found in Luke 22, within the narrative of Peter's denial. As an unnamed slave she is an outsider to the other characters in the story, yet, she is the first to recognize Peter and question him concerning his relationship to Jesus. Ultimately, the narrative juxtaposes the themes of truth and deception through her gaze, outsidedness, position in the light of the fire, and her perceptive statement. The second slave, Rhoda, comically enters the carnivalesque scene found in Acts 12 disguised in the trope of the servus currens. I argue that Rhoda functions in an ambivalent way-humorously as a servus currens and seriously as a truth-teller. The third and final slave-girl disrupts the narrative of Acts 16 with her loud voice and perseverant following of Paul and Silas. This female slave is often juxtaposed with Lydia, who is the "positive" example while the slave is Luke's "negative" example. My analysis overturns this juxtaposition, as I show that the slave-girl's outsidedness allows her to speak truth, while Lydia's insidedness limits her participation in the narrative. Together, these three slaves interrupt the narrative of Luke-Acts with their hierarchal reversals and words of truth. They each come into contact with free male apostles, Peter and Paul; their words disrupt the representations of the apostles. Their positionality enable them to see truth and the shifts of focalization that occur in the narrative highlight their words. In this way, these three slavegirls are sites of hidden truth, and their voices and roles are vital to the narrative of Luke-Acts.

### D'Alconzo, Nicolo. *Works of Art in Ancient Greek Novels*.

Dissertation. Swansea University, 2015.

This thesis is a study on the use of works of art in Greek novels, based on the idea that the novelists understood it as one of the main features of their job. I recognise a coherent pattern whereby works of art are closely connected to protagonists and plot, which started already with first-century novels and continued throughout. Chapter One explores rhetorical theory of ekphrasis in order to provide technical information on it as well as to reassess the notion that descriptions of paintings in novels were entirely dependent on rhetoric. Chapter Two starts the analysis of the feature of works of art in the genre by examining Chariton and Xenophon of Ephesus, and by making some considerations on the Ninus romance as well. It shows that works of had a relevant role before the introduction of ekphrasis of paintings, and also that novelists showed a tendency to employ, and innovate on, the ideas of their predecessors. Through close textual analysis of the relevant passages. Chapter Three details how Achilles Tatius composed the ekphraseis of paintings from literary as well as figurative models, and shows how he explored their potential by experimenting on the connection between description and narration. In an appendix, it also examines a possible connection between Achilles Tatius and Lucian. I see Achilles Tatius' descriptions as a prelude to the reflection on the nature of ekphrasis of paintings that can be found in Longus, mostly in the prologue of his novel. Chapter Four is dedicated to this, and connects it to the development of ekphrasis of paintings as an autonomous genre in the third century. Finally, Chapter Five considers Heliodorus as the recipient of this tradition, by looking closely at how he used the story of the birth of his heroine, who is born from a painting, to talk about the birth of his novel. The novelists became progressively aware that art was the expedient through which they could talk about the nature of their work.

# Dragin, Alexandra. *Re-enchanting Aphrodite: The Feminine and Erotic Wisdom in Myth*.

Dissertation. Pacifica Graduate Institute, 2016.

This dissertation explores problems of cultural fragmentation, meaninglessness, and oppression—effects of humanity's profound disenchantment with life and love—as they are situated in ruptures between the masculine and feminine. Using a classical Jungian and feminist approach, along with archetypal literary criticism that emphasizes the symbolic, metaphorical nature of myths, the study demonstrates the ways that revaluing Aphrodite, the ancient Greek goddess of erotic and spiritual love, can infuse our relationships to Self, Other, the divine, and our natural environments with new vitality.

The study begins by examining our Western cultural inheritance of the erotic ideal from Greek philosophy, a tradition that subordinates embodied love and its mythic wisdom to an absolute, transcendent logos. Identifying the ways that this hierarchical model of love perpetuates patriarchal domination, the study calls for a paradigmatic shift to Aphroditic love, a resacralization of sensuality and the feminine soul as a means for healing the wasteland we inhabit on the earthly, psychological and spiritual planes.

Apuleius's *The Golden Ass* and the myth of Psyche and Eros reveal the human soul as a gift from Aphrodite, one that teaches the significance of beauty and pleasure as links between earthly and spiritual mysteries. Several myths centered on romantic love demonstrate how Aphrodite's archetypal energy initiates

the individuation process, evoking radical subjectivity and relational independence on the path to spiritual wholeness. An investigation of the myth of Isis and Osiris, as well as metaphysical and romantic poetry, demonstrate how Aphrodite transforms our relationships to death in her alchemical role as *soror mystica*. A consideration of Aphroditic love in the mysticism of monotheistic religions demonstrates a new vision of the divine that unites the immanent and transcendent in a sacred marriage. Finally, a study of intersubjectivity and phenomenology in the Navajo creation myth illustrates how Aphrodite links us to nature and all living beings through a bond of love.

This dissertation suggests that a re-enchantment of Aphrodite offers us the possibilities for creating a new heart-centered myth, grounded in embodied intelligent love, compassion, and passion.

#### Duncan, Patricia Ann. Novel Hermeneutics: Gospel Exegesis in the Pseudo-Clementine Homilies.

Dissertation. The University of Chicago, 2014.

This dissertation presents a literary analysis of the early fourthcentury C.E. Greek novel known as the Pseudo-Clementine Homilies. While the history of scholarship on the novel has often focused upon the identification of literary layers and sources within the text, a sustained argument is mounted for the coherence of the extant novel, in both its narrative framing and through its many philosophical discourses. Of key importance is the consideration of how the novel unfolds before the reader, radically destabilizing other literature, including the Scriptures, and simultaneously training the reader for further reading as an initiate of certain "mysteries" about the nature of the world and the history of salvation. Purporting to contain the autobiography of Clement of Rome, one of the early successors of the Apostle Peter as Bishop of Rome, the novel develops the eyewitness authority of Peter in order to construct a revised history of early Christianity, eschewing any significant differences between the followers of Jesus and the followers of Moses. The narrative genre offers distinctive resources for the creative exegesis of the words and deeds of Jesus, and the novel as a whole uses them to cut strongly against the grain of the canonical narratives about the life of Jesus, the gospels of the New Testament.

## Elder, Nicholas A. *The Media Matrix of Early Jewish and Christian Literature.*

#### Dissertation. Marquette University, 2018.

This study compares two seemingly dissimilar ancient texts, the Gospel of Mark and Joseph and Aseneth. The former is a product of the nascent Jesus movement and influenced by the Greco-Roman  $\beta ioi$  ("Lives"). It details the life, ministry, death, and resurrection of a wandering Galilean. The latter is a Hellenistic Jewish narrative influenced by Jewish novellas and Greek romances. It expands the laconic account of Joseph's marriage to Aseneth in Genesis 41 into a full-blown love story that promotes the romantic, theological, and ethical incentives

of spurning idols and converting to Judaism. Generically, theologically, and concerning content the two texts are quite different.

Nonetheless, Mark and Joseph and Aseneth exhibit a number of remarkable affinities. As to language and style, both are paratactically structured and contain few long, complex periods. They are repetitive with respect to words, clauses, sentences, and pericopes. Each employs a similar proportion of active to passive voice verbs, as well as present and imperfect to aorist tenses. They are similar in length, and the direction of each narrative dramatically shifts at its midway point. Both are intertextually echoic, evoking Jewish Scriptures metonymically rather than by direct citation. And each has a multiform textual tradition that went unprotected from dramatic revisions by later authors and editors.

I argue that Mark and Joseph and Aseneth are similar in these respects because of their medium and mode of composition. Each was composed via dictation. They are what I will call "textualized oral narratives." As such they represent one instantiation of the complex relationship between orality and textuality in early Judaism and Christianity. This thesis is argued on the basis of modern sociolinguistic studies that compare oral and written narratives, considerations of ancient media culture, and the linguistic and metalinguistic characteristics of the texts themselves.

### Jaeger, Stephanie. *The Subversion of Isis: Plutarch's* De Iside et Osiride.

MA, Thesis. California State University, Fullerton, 2017.

This study analyzes the manner in which Plutarch constructs the feminine principle in the form of Isis in his text, De Iside et Osiride, by using a feminist and gender approach. The essay begins with an analysis of the text and explores the influence of Plato's Timaeus to show how Middle Platonic constructions of gender are used to subvert the power of the goddess Isis, thus rendering her inferior to her husband, the god Osiris. Following this, a group of related texts by Plutarch are explicated to show that his ideals of women are consistent for the metaphysical plane and the Roman Greek social sphere. Finally, Plutarch's text is compared with contemporary texts that describe the worship of Isis including Apuleius' Metamorphoses, Diodorus Siculus, and aretalogies and hymns to this goddess to show that it is primarily in Plutarch and Apuleius that Isis' power has been subverted, while in the other sources it is unlimited or unaffected by her gender.

#### Mazurek, Lindsey A. Globalizing the Sculptural Landscapes of the Sarapis and Isis Cults in Hellenistic and Roman Greece.

Dissertation. Duke University, 2016.

"Globalizing the Sculptural Landscape of Isis and Sarapis Cults in Roman Greece," asks questions of cross-cultural exchange and viewership of sculptural assemblages set up in sanctuaries to the Egyptian gods. Focusing on cognitive dissonance, cultural imagining, and manipulations of time and space, I theorize ancient globalization as a set of loosely related

processes that shifted a community's connections with place. My case studies range from the 3rd century BCE to the 2nd century CE, including sanctuaries at Rhodes, Thessaloniki, Dion, Marathon, Gortyna, and Delos. At these sites, devotees combined mainstream Greco-Roman sculptures, Egyptian imports, and locally produced imitations of Egyptian artifacts. In the last case, local sculptors represented Egyptian subjects with Greco-Roman naturalistic styles, creating an exoticized visual ideal that had both local and global resonance. My dissertation argues that the sculptural assemblages set up in Egyptian sanctuaries allowed each community to construct complex narratives about the nature of the Egyptian gods. Further, these images participated in a form of globalization that motivated local communities to adopt foreign gods and reinterpret them to suit local needs.

I begin my dissertation by examining how Isis and Sarapis were represented in Greece. My first chapter focuses on single statues of Egyptian gods, describing their iconographies and stylistic tendencies through examples from Corinth and Gortyna. By comparing Greek examples with images of Sarapis, Isis, and Harpokrates from around the Mediterranean, I demonstrate that Greek communities relied on globally available visual tropes rather than creating site or region-specific interpretations. In the next section, I examine what other sources viewers drew upon to inform their experiences of Egyptian sculpture. In Chapter 3, I survey the textual evidence for Isiac cult practice in Greece as a way to reconstruct devotees' expectations of sculptures in sanctuary contexts. At the core of this analysis are Apuleius' Metamorphoses and Plutarch's De Iside et Osiride, which offer a Greek perspective on the cult's theology. These literary works rely on a tradition of aretalogical inscriptions-long hymns produced from roughly the late 4th century B.C.E. into the 4th century C.E. that describe the expansive syncretistic powers of Isis, Sarapis, and Harpokrates. This chapter argues that the textual evidence suggests that devotees may have expected their images to be especially miraculous and likely to intervene on their behalf, particularly when involved in ritual activity inside the sanctuary.

In the final two chapters, I consider sculptural programs and ritual activity in concert with sanctuary architecture. My fourth chapter focuses on sanctuaries where large amounts of sculpture were found in underground water crypts: Thessaloniki and Rhodes. These groups of statues can be connected to a particular sanctuary space, but their precise display contexts are not known. By reading these images together, I argue that local communities used these globally available images to construct new interpretations of these gods, ones that explored the complex intersections of Egyptian, Greek, and Roman identities in a globalized Mediterranean. My final chapter explores the Egyptian sanctuary at Marathon, a site where exceptional preservation allows us to study how viewers would have experienced images in architectural space. Using the Isiac visuality established in Chapter 3, I reconstruct the viewer's experience, arguing that the patron, Herodes Atticus, intended his viewer to inform his experience with the complex theology of Middle Platonism and prevailing elite attitudes about Roman imperialism.

Throughout my dissertation, I diverge from traditional approaches to culture change that center on the concepts of Romanization and identity. In order to access local experiences of globalization, I examine viewership on a micro-scale. I argue that viewers brought their concerns about culture change into dialogue with elements of cult, social status, art, and text to create new interpretations of Roman sculpture sensitive to the challenges of a highly connected Mediterranean world. In turn, these transcultural perspectives motivated Isiac devotees to create assemblages that combined elements from multiple cultures. These expansive attitudes also inspired Isiac devotees to commission exoticized images that brought together disparate cultures and styles in an eclectic manner that mirrored the haphazard way that travel brought change to the Mediterranean world. My dissertation thus offers a more theoretically rigorous way of modeling culture change in antiquity that recognizes local communities' agency in producing their cultural landscapes, reconciling some of the problems of scale that have plagued earlier approaches to provincial Roman art.

These case studies demonstrate that cultural anxieties played a key role in how viewers experienced artistic imagery in the Hellenistic and Roman Mediterranean. This dissertation thus offers a new component in our understanding of ancient visuality, and, in turn, a better way to analyze how local communities dealt with the rise of connectivity and globalization.

#### Myers, Amanda Dawn. Self-Reflexivity and Metafiction in Achilles Tatius' Leukippe and Kleitophon.

Dissertation. University of Birmingham, 2016.

This thesis examines the self-reflexive and metafictional aspects of Achilles Tatius' Leukippe and Kleitophon. The aim is to map this self-reflexivity by examining the intricacy of its narrative structure, revealing the self-consciousness of the text, and thereby comment on the visibility of the author. Achilles Tatius is a notably difficult text. It presents a narrative of complexity, while appearing superficial. Scholars have recognised this complexity, but have yet to produce a clear analysis of how the text functions as a complete work. Through the discourse provided by the theory of 'metafiction', this complexity is able to be diagnosed and explored to its completion. It is only through the totality of the text that a complete understanding of Achilles' novel becomes possible. In examining the text by book-pairs, a comprehensive and intelligent structure emerges, revealing a highly conscious text through its awareness of its own fictive structure. The consequence of providing a comprehensive analysis is that many of these insights cannot be explored to the extent they deserve, as more research remains to be done.

### Newman, Alison Baker.

**Uses of eo in Apuleius' Metamorphoses.** MA Thesis. University of Georgia, 2016.

Apuleius structures his novel the *Metamorphoses* as a frame narrative containing many embedded stories. These stories often seem disparate and are frequently unrelated to the events of the frame narrative. Apuleius uses the verb *eo* and its compounds often in the novel, word choice which is unusual in the second century CE. By examining the uses of this verb with particular attention to the thematic contexts in which *eo* appears, it is clear that he employs it for more than just simple physical movement. *Eo* thematically connects seemingly unrelated stories through similar uses, and it frequently appears in situations that involve metamorphosis. In the final book of the novel, several *eo* compounds display different nuances of meaning. *Eo* thus acts as a linguistic marker of metamorphosis, demonstrating transformation on the level of the text itself.

## Oliver, Jennifer Helen. Queer World-Making in Petronius' Satyrica.

Dissertation. University of Toronto, 2016.

This dissertation is a reading of certain aspects of Petronius' Satyrica in light of contemporary queer theory, where "queer" is understood broadly as "non-normative". This non-normativity encompasses gender and sexuality as well as other vectors of positionality, in particular class. A popular reading of the Satyrica contends that its characters are figures of derision, and that their "lowly" escapades should be viewed over the narrator's head, from the implied perspective of a "hidden author". The dissertation challenges this interpretation by reading from the perspective of the characters themselves rather than that of a superior figure of elite normativity, arguing that they are in the process of creating new queer worlds. Key queer theoretical texts informing the dissertation's approach include Edelman's No Future, Butler's Gender Trouble, and Halberstam's The Queer Art of Failure. The first two chapters explore the queer parody and reformulation by Petronian characters of two key aristocratic Roman institutions, fraternity and marriage. The first chapter examines how the central characters, Encolpius, Ascyltos, and Giton, appropriate sublime Roman fraternity in order to forge new forms of kinship in the absence of natal family, while the second focusses on the Pannychis episode, the marriage of Trimalchio and Fortunata, and the Wife of Ephesus, substantiating the myriad ways in which these episodes challenge normative conceptions of marriage and elite (reproductive) futurity. The second pair of chapters reads the Croton episode as a microcosm of the text as a whole, focusing on its paradoxical combination of biological non-reproductivity and creative fertility, as instantiated by the struggle of the younger generation to adapt to a world where biological reproduction no longer carries world-building force and normative social relations have been blighted. The fourth chapter presents a close reading of the Circe episode in light of theoretical literature positioning masochism as a mode of eroticism that privileges non-phallic means of generating pleasure. It suggests that Encolpius' "failed" relationship with Circe exhibits a queer, masochistic aesthetic, to the side of the phallocentric impotence plot: as elsewhere, failure is productive, not paralyzing.

#### Smith, Tyler James. *The Fourth Gospel and the Construction of Minds in Ancient Historiography, Biography, Romance, and Drama.*

Dissertation. Yale University, 2016.

Human readers instinctively attribute "minds" to characters in narratives. Those instincts are shaped both by our capacity to theorize the minds of other people and, in narrative contexts, our attention to generic patterns for representing minds. This dissertation examines patterns for representing minds in four ancient genres to which the Fourth Gospel has been compared-historiography, biography, the Greek novel, and classical drama-in order to demonstrate the potential and the limits of emphasizing one or a combination of these generic relationships in studying "characterization" in the Fourth Gospel. Its contribution to Johannine studies lies chiefly in offering a genre-oriented framework for analyzing the Fourth Gospel's language of belief, disbelief, love, hate, recognition, misrecognition, perception, misperception, understanding, misunderstanding, knowledge, ignorance, desire, and motivation. The dissertation lays a foundation for future investigations of genreguided patterns for representing minds.

# **Todd, Helen Elizabeth.** *Rewriting the Egyptian River: The Nile in Hellenistic and Imperial Greek Literature.* Dissertation. University of Oxford, 2015.

This thesis explores Hellenistic and imperial Greek texts that represent or discuss the river Nile. The thesis makes an original contribution to scholarship by examining such texts in the light of the history of Greek discourse about the Nile and in the context of social, political and cultural changes, and takes account of relevant ancient Egyptian texts. I begin with an introduction that provides a survey of earlier scholarship about the Nile in Greek literature, before identifying three themes central to the thesis: the relationship between Greek and Egyptian texts, the tension between rationalism and divinity, and the interplay between power and literature. I then highlight both the cultural significance of rivers in classical Greek culture, and the polyvalence of the river Nile and its inundation in ancient Egyptian religion and literature. Chapter 1 examines the significance of Diodorus Siculus' representation of the Nile at the beginning of his universal history; it argues that the river's prominence constructs Egypt as a primeval landscape that allows the historian access to the distant past. The Nile is also seen to be useful to the historian as a conceptual parallel for his historiographical project. Whereas Diodorus begins his universal history with the Nile, Strabo closes his universal geography with Egypt; the second chapter demonstrates how Strabo incorporates the Nile into his vision of the new Roman world. Chapter 3 presents a diachronic study of Greek discourse concerning the two major Nilotic problems, the cause of the annual inundation and the location of the sources. It examines first the construction of the debates, and second the transformation of that tradition in Aelius Aristides' Egyptian Oration. The functions of the Nile in Greek praise-poetry are the subject of chapter 4; it is shown that the Nile and its benefactions are used by poets to lay claim to political, religious or cultural authority, and to situate Egypt

within an expanding oikoumene. The fifth and final chapter turns to Greek narrative fictions from the imperial period. The chapter demonstrates that the Nile is more familiar than exotic in these texts. It is shown that Xenophon of Ephesus and Achilles Tatius play with the trope of 'novelty' in this very familiar literary landscape, while Heliodorus articulates a more profound disruption of the expected Egyptian tropes, and ultimately replaces Egypt with Ethiopia as a new Nilotic environment.

#### Ulrich, Jeffrey P. Platonic Reflections in Apuleius.

Dissertation. University of Pennsylvania, 2016.

Apuleius is often considered to be a Latin sophist, a master of narratological and hermeneutic games, with no particular philosophical agenda. But complexity and playfulness are not necessarily synonymous with intellectual or moral emptiness. Indeed, Apuleius' self-proclaimed Platonism links him to a figure whose very choice of medium, the dialogue, always plays philosophical games with the reader. This dissertation shows that Apuleius engages with Plato on a deeper level than has previously been thought, framing both his own texts and those of Plato in terms of a high-stakes choice to the reader in the spirit of the 'choice of Heracles'. I focus on Apuleius' use of the mirror trope-a trope he inherits from Plato but refracts through the Roman literary tradition. I argue that when Lucius looks into mirrors in the Metamorphoses, such as the mirroring water of Byrrhena's atrium or the catoptric hair of the maid-servant Photis, Apuleius invites the reader into a complex game of identification and criticism. Lucius' specular contemplation, though he attempts to fashion it after idealized Platonic mirroring encounters, begins to appear more like the delusional mirror-gazing of Ovid's Narcissus or Seneca's Hostius Quadra upon further analysis. Readers, who have been tricked into participating in a shared voyeurism with Lucius, are compelled to see themselves at the same time as they see Lucius in the mirror. At that moment, the reader is put into a kind of Platonic bind, whereby he or she is forced to choose whether or not to continue following Lucius into voyeuristic delusion.