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NEWSLETTER

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the reliability of Fulgentius as a source." (Taken from Scholars Press advertising blurb.)

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Fedeli, P., "Il gesto negato. Petronio 132,8 e la scelta del silenzio," *Mnemosynum. Studi in onore di A. Ghiselli* (Bologna: Pàtron, 1989) 207-220. "Abbiamo, ora, tutti gli elementi per comprendere pienamente l'operazione compiuta da Petronio col suo 'pastiche' virgiliano. In questo caso il suo vero ipotesto è Virgilio ... Al silenzio eloquente di Didone, che tiene gli occhi fissi a suolo col volto girato altrove, corrisponde il silenzio altrettanto eloquente della *pars corporis* di Encolpio: ma mentre, come si è visto, gli occhi fissi al suolo sono per Didone un segno di superiorità, l'identico atteggiamento della *pars corporis* di Encolpio è un'implicita ammissione di colpevolezza e inferiorità." (pp. 219-220.)

Fedeli, P., "Il romanzo," in *Lo Spazio Letterario di Roma Antica*, ed. G. Cavallo, Vol. 1 (Roma: Salerno Editrice, 1990) 343-373.

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Giardina, G., "Minima Petroniana," *Museum Criticum* 23-24 (1988-89) 323-325. Notes on 38.15, 53.11, 58.5, 63.4, 104.3, 105.7, 109.2, 109.4, 112.9, 118.1, 140.10.

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Kershaw, A., *Petronius. The Bellum Civile in the Manuscripts and Editions, Together with a Critical Thesaurus to the Text*. Dissertation, University of Texas, 1986 [DA 47 (1987) 3419A.]

Kershaw, A., "Petronius 129.8," *Eranos* 88 (1990) 67. Read *Gitoni te nega* with Heinsius or *Gitoni pernega* with Kershaw. Jahn-Bücheler-Courtney read *Gitona* <missionem> roga.

Lebate, M., "Il cadavere di Lica: modelli letterari e istanza narrativa nel *Satyricon* di Petronio," *Taccuino* 8 (1990) 83-89.

Lefèvre, E., "Seneca über Petron? (zu *de Brevitate vitae* 12, 5)," *Pratum Saraviense. Festgabe für Peter Steinmetz*, ed. W. Görler [Palingenesia, Band 30] (Stuttgart: Franz Steiner, 1990) 165-168. Lefèvre finds the words *elegantiae lautitiaaeque fama* from *de Brevitate Vitae* 12.5 significant in conjunction with Tacitus *Ann.* 16.18.2. He also notes that Seneca *Ep.* 122.18 *elegantia cenarum* and the opening sections (2-3) of the same letter are similar to *Ann.* 16.18, and concludes that there is a "feud" of some kind at work between Seneca and Petronius.

Mazzoli, G., "L'oro dell' asino," *Aufidus* 10 (1990) 75-92.

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Pellegrino, C., "Emendationes Petronianae: *Satyr.* 57.7 e 62,12," *Latomus* 49 (1990) 142-147.

Pellegrino, C., "Contributi d' esegesi petroniana: *Satyr.* 47, 2-3 e 50, 3," *Latomus* 49 (1990) 453-457. On *venter mihi non respondit; anathymiasis in cerebrum it*.

Pepe, L., *Sermo Milesius* (Perugia: Università degli Studi di Perugia, 1987) ix + 269 pp. This volume contains some of Pepe's earlier published articles: "Lucio di Patrae o Aristide-Sisenna," pp. 5-59, from *GIF* 16 (1963) 111-142; "Milesie e Sibaritiche al Tempo di Ovidio," pp. 60-76, from *GIF* 11 (1958) 317-326; "Petronio e il 'Porcus Troianus'," pp. 77-87, from *GIF* 1 (1948) 331-336; "Un Motivo Novellistico negli *Amores* di Ovidio," pp. 88-93, from *Studi Classici in Onore di Q. Cataudella III* (Catania 1972) 339-343; "Varietà Petroniane I," pp. 94-103, from *GIF* 2 (1949) 74-79; "Varietà Petroniane II," pp. 104-110, from *GIF* 2 (1949) 269-272; "Varietà Petroniane III," pp. 111-117, from *GIF* 3 (1950) 57-60; "Varietà Petroniane IV," pp. 118-131, from *GIF* 4 (1951) 135-142; "Appunti sulla Lingua di Petronio," pp. 132-145, from *GIF* 12 (1959) 314-321; "Manius e Mania," pp. 146-162, from *GIF* 5 (1952) 109-118; "Sul Monumento Sepolcrale di Trimalchio," pp. 163-176, from *GIF* 10 (1957) 293-300; "Una 'lectio difficilior' in Petronio (71, 10 *trichia*)," pp. 177-190, from *GIF* 17 (1964) 321-328; "Il 'sus senex' in Petronio," pp. 191-196, from *GIF* 18 (1965) 107-110; "Critica del Testo e Narratologia," pp. 197-209, from *Atti del Convegno Internazionale, "La Critica Testuale Greco-Latina Oggi. Metodi e Problemi"*

(Napoli 29-31 Ottobre 1979), (Roma 1981) 269-280; "I predicati di Base nella 'Matrona di Efeso' Petroniana," pp. 210-228, from *MCSN* 3 (1981) 411-424; "Sul *Getsèmani* di Saviane," pp. 229-235, from *Città e Regione* 9 (1983) 138-142; "Petronio," pp. 236-252, from *Dizionario degli Scrittori Greci e Latini* (Milano: 1987) 1605-1618; "Bibliografia," pp. 253-256; "Indice degli Autori Moderni," pp. 257-261; "Indice degli Argomenti," pp. 263-268.

Perutelli, A., "Una proposta di lettura per la scuola. Il cap. xxxvii di Petronio," *Aufidus* 3 (1987) 51-67.

Ravenna, G., "Aspetti del meraviglioso in Petronio," in D. Lanza and O. Longo, ed., *Il meraviglioso e il verosimile tra antichità e medioevo* (Firenze: Olschki, 1989) 187-93.

Richardson, T.W., "Pierre Dupuy, Petronius and B," *RHT* 16 (1986) 319-324. "Paris BN lat. 8790A (Cc. Beck), a recent manuscript containing some passages from Petronius, is quite worthless textually, but its not unmerited obscurity has served to conceal both the efforts of a man not hitherto connected with French scholarship on Petronius and a source for information on B (*Leiden Voss. Lat. Q* 30 + *Bernensis* 357) of potential codicological significance" (p. 319).

Riikonen, H.K., *Menippean Satire as a Literary Genre with Special Reference to Seneca's Apocolocyntosis* (Helsinki: Societas Scientiarum Fennica, 1987). [Commentationes Humanarum Litterarum 83]. The 6 chapters of this book are 1. Introduction, pp. 7-8; 2. Menippus' Greco-Roman Heritage, pp. 9-16; 3. Mikhail Bakhtin on Menippean Satire, pp. 17-31; 4. Northrop Frye on Menippean Satire, pp. 32-40; 5. Seneca's *Apocolocyntosis* as a Menippean Satire pp. 41-50; 6. Conclusions, pp. 51-52. As the titles of the chapters indicate Riikonen's little book is concerned with genre theory, especially in its modern interpretations. An addition to his bibliography should be J. Relihan, "On the Origin of 'Menippean Satire' as the Name of a Literary Genre," *CP* 79 (1981) 226-229. Cf. review by Astbury, *CR* 38 (1988) 417.

Roncali, R., "Matavitatau," *RFIC* 117 (1989) 186-188: *involuta manu*.

Salanitro, M., "La moglie di Trimalchione e un amico di Marziale," *A&R* 35 (1990) 17-25. On Martial 12.30. *siccus, sobrius est Africa: quid ad me?/servum sic ego laudo, non amicum*. "L'amico di Marziale a la moglie di Trimalchione sono di una parsimonia così accentuata da sfiorare l'avarizia. La dote che Ermerote esalta in Fortunata è un retaggio di quell' umile origine contro la quale l' ex schiavo si e accanito con malcelato disprezzo: 'è molto parsimoniosa, avveduta: vedi tant' oro'." (p. 25)

Serbat, G., "Le datif chez Pétrone," *VL* 112 (1988) 2-10. *Sat.* 26.7-63.2. A definition of the syntactic dative as a form in peripheral dependence in a phrase.

Slater, N., "An Echo of *Ars Poetica* 5 in Petronius," *Philologus* 134 (1990) 159-160. *Sat.* 80.9 ... *vultum servatis, amici* is "an echo of the last three words of the opening sentence of the *Ars Poetica* (lines 5) *risum teneatis, amici*."

Soady, A., "Primigeni, crede mihi, quicquid discis, tibi discis," *CB* 64 (1988) 9-13. *Sat.* 45-46 with the description of Echion and his hopes for his son's education is written with an eye on Horace's portrayal of his father (*Sat.* 1.6.85-88). Horace's father had greater expectations than does Echion.

Sommariva, G., "Un epigramma di Petronio presso Hildebert?" *Disecti Membra Poetae. Studi di Poesia latina in frammenti*, a cura di V. Tandoi, Vol. 3 (Foggia: Atlantica Ed., 1988) 120-152. *Anth. Lat.* (Riese 1870 and 1906) #927 and *PLM* of E. Baehrens Vol. 5 (1883) #106.

Verdière, R., "Contribution à l'étude paléographique de l'oeuvre de Catulle, de l'*Halieuticon* et du *Satyricon*," *RPh* 61 (1987) 19-35.

Vine, B., "†*fericulusta mel*† *habuit praxim* (Petr. 39.4)," *Glotta* 67 (1989) 127-133. Read *sicut ille fericulus tam el <egantem> habuit taxim*. The article by Vine has this summary at the outset, p. 127: "Despite Müller and Smith (who print *fer[i]culus*, Trimalchio's *fericulus* may well be correct; note *fericulum* (beside *fericulum*), securely attested in the MS traditions of Seneca, Columella, and Valerius Maximus, as well as the *praefericulum* recorded by Festus (P.F. 293. 11 L). The sequence *-ta mel* requires emendation, but previous solutions account satisfactorily neither for the transmitted text nor for the context of Trimalchio's utterance. Worth considering is the possibility that the text is sound as it reads, but with a short lacuna (as often in H), which necessarily follows *mel*; this in turn implies a segmentation *tam el <...>*, which is best restored as *tam el <egantem>*: note the extraordinary frequency of non-correlative *tam* in Petronius (as observed by Petersmann), and the fact that the only other attestation of *elegans* in the *Satyricon* involves the same construction (*tam elegantes strophas*, 60.1)."

Wistrand, E., "Five Critical Notes," *Vir bonus discendi peritus. Studies in Celebration of Otto Skutsch's Eightieth Birthday*, ed. N. Horsfall (Bulletin of the Institute of Classical Studies, Supplement LI, London, 1988) 162-165.

PAPERS PRESENTED

Edwards, D., "Surviving the Web of Roman Power: Religion and Politics in the Acts of the Apostles, Josephus, and Chariton's *Chaereas and Callirhoe*," at an international colloquium entitled "Images of Empire: The Roman Empire in Jewish, Christian and Greco-Roman Sources" and held at the University of Sheffield, 26-28 March 1990. To be published in 1991 with Sheffield Academic Press.

Edwards, D., "Religious Symbols in Socio-political and Narrative Contexts: Chariton's Greek Novel and his City Aphrodisias," Ancient History Seminar, Institute of Classical Studies, London, 24 May 1990. To be published in the *Journal of the American Academy of Religion* in 1991 or 1992.

Edwards, D., "The Interplay between Religion, Politics, and Entertainment in the Graeco-Roman World: Archaeological and Literary Evidence," 16th International Conference for the Association of the History of Religion, Rome, 3-8 September 1990.

Jones, F.M.A., "Realism in Petronius," Society for the Promotion of Roman Studies, Glasgow, 3 November 1990. (C. Murphy)

Zanker, P., "Bourgeois Self-Representation in Roman Portraits," M.V. Taylor Memorial Lecture, Roman Society, 20 March 1990. In the later Republic and in the 1st century A.D. prosperous but politically obscure Romans represented themselves on funerary monuments, etc. in their role as citizens. Thus they were always clad in the toga and there were no references to their professions or recreations. In contrast, from the 2nd century onward, there was a decided movement towards showing them in their shops, dining, dressed up as mythological characters, etc. This report was sent by Christopher Murphy who observes that "Perhaps, given the date of his creation, Trimalchio's preferences reflect a transitional phase in this shift in style".

Nimis, S., "Chariton's Use of Epic and History," at the 87th annual meeting of the Classical Association of the Middle West and South, Hamilton, Ontario, Canada, 4-6 April 1991.

Leach, E., "Thoughts on the Roman Tomb of the Haterii Provoked by Paul Veyne's 'Vie de Trimalcion'," at the same conference as Nimis' paper above.

NOTICES

Tenth Groningen Colloquium on the Novel, 26 October 1990, organized by H. Hofmann at the Rijksuniversiteit. The speakers were W.G. Arnott, "Natural History and Realism in Longos' *Daphnis and Chloe*"; F.M.A. Jones, "Petronian Realism"; P. Mudry, "Le rôle du médecin dans le roman antique"; C. Schlam, "Apuleius: Folktale and Literary Narrative"; D. Schenkeveld, "Narrators and Focalizers"; J.P. Sullivan, "Lady Chatterley in the Roman Novel".

Eleventh Groningen Colloquium on the Novel, 26 April 1991, organized by H. Hofmann at the Rijksuniversiteit. The speakers will be H. Kuch, "Zur Gattungsgeschichte und Gattungstheorie des antiken Romans"; C. Lara, "Style and Literary Context in Chariton of Aphrodisias"; S. Döpp, "'Leben und Tod' in Petrons *Satyricon*"; S. Ryle, "*Periergia* and

curiositas in Greek and Latin Thought"; M. Zimmermann, "Narrative Judgement and Reader Response: the Description of a Pantomine Dance in Apuleius, *Metamorphoses* X, 29-34"; U. Junk, "Narrative Struktur und ödipaler Konflikt in der *Historia Apollonii Regis Tyri*".

"Lies and Fiction in the Ancient World: Exploring the borderlines between lying and fictionality in the literature of ancient Greece and Rome," a Colloquium at University of Exeter, Department of Classics, 26-28 April 1991. Speakers include E. Bowie on archaic Greek literature; D. Feeney on Ovid; C. Gill on Plato; J. Moles on Greek historiography; J. Morgan on the Greek novel; P. Wiseman on Roman historiography.

"Fiction as History from Nero to Julian," the Sather Classical Lectures 1991, to be delivered by Glen Bowersock at the University of California, Berkeley, on six successive Wednesday evenings beginning 9 October.

SEMINAR ON POST-CLASSICAL PROSE NARRATIVE IN ITS SOCIAL CONTEXT report by Brigitte Egger

I am happy to report that a panel at the 1990 APA meeting at San Francisco on *Post-classical Prose Narrative in its Social Context* was held with great success - despite its late hour (Sunday afternoon) and warm sunshine outside. Encouraged by the immense response to the International Conference on the Ancient Novel II at Dartmouth College in July 1989 (known as 'ICAN 2' to insiders), which attested to the increasing importance of post-classical fictional prose narrative within classical studies, we endeavored to present the topic to the wider audience of the APA. The speaker included Peter Habermehl (Freie Universität Berlin), Judith Perkins (Saint Joseph College), James Romm (Bard College) and Brigitte Egger (Rutgers). Richard Pervo (Seabury-Western Theological Seminary) and B.P. Reardon (UC Irvine) acted as respondents.

The session featured an aspect not emphasized at the Dartmouth conference, the interrelation between Christian and non-Christian forms of narrative with respect to their contemporary audiences. We wanted to promote the discussion of whether, and if so, in what ways, Christian and secular texts of the first centuries C.E. belong to the same socio-literary spectrum and ought to be considered together. The papers encompassed representatives of four different types of prose fiction popular during the Early Empire: the genres of ideal love romance, adventure novel (in a pagan

and a Christian version), and autobiographical narrative (possibly non-fiction).

The four contributions shared a related methodological perspective of audience-oriented interpretation, with the goal of encouraging new understandings of the narrative--also on a comparative basis. This approach holds that every work inscribes within itself its 'implied audience' (W. Iser), which may be uncovered by a critical discussion of textual features. While the literary dependency of Christian 'novels' upon pagan prose fiction has long been debated, our concentration on their audiences attempted to throw new light on their appeal, relationship and readerships. James Romm in his "Alexander as Anti-Hero: the late Antique Romance Tradition", showed how the image of the hero in the Alexander Romance provides insights into the tastes and anxieties of the late antique fiction-reading audience, and how its distortions of history reflect attempts to make his Bios fit for their concerns. The protagonist of this "latter-day epic" proves an unheroic, "diminutive Alexander," who steps down the social, political and moral ladder, frequently into a humble position; he fails to achieve, and even finds himself subjected to powerful and domineering female figures. Romm's analysis demonstrated that though this man of middling stature bears traits of the folk-tale trickster, he has also more in common with the 'weak' male protagonists of the 'ideal' Greek Big Five, as well as with comic characters like the hapless Lucius of the *Golden Ass*, than hitherto suspected.

Judith Perkins in her paper, "The Social World of the Acts of Peter," examined, within its communal and political context, a second-century novel about the Apostle Peter. She read this piece of apocryphal Christian literature, surely not aimed at a sophisticated audience, as projecting sympathy for the underclass and the interests of a politically and socially alienated group. By evaluating the attitudes and judgments inscribed in this fictive text for its "authorial" audience, she conveyed a sense of the subversive views of the real readers of the story and located it in its political determination. Criticising and ridiculing the ruling classes and their achievements, the narrative (which survived protected by the double disguise of religion and fictionality) endorses a rejection of pagan culture and defiantly constructs an alternate social structure in the Christian community.

Peter Habermehl in his contribution, "Perpetua and the Egyptian: a Mythological Reading of the *Passio Sanctarum Perpetuae et Felicitatis*," offered a new interpretation of another Christian narrative, written around 200. The self-portrayal of the African martyr Perpetua in her (probably authentic) prison diary as well as the ancient editor's narrative of her death establish the protagonist as an ideal even among martyrs; in doing so, they exemplify and

redefine the meaning of martyrdom. The text, meant for cultic reading at the annual commemoration of the martyr's "birthday", formulates the hopes and addresses the anxieties of the Christian community and especially its female members. In interpreting an experience of collective importance, the *Passio* helps to comprehend and communicate reality, functioning actually as a myth.

Brigitte Egger in her paper, "Chariton and His Female Audience," addressed questions of the ambivalent relationship between the construct of femininity proposed by the oldest extant Greek "ideal" romance and its women readers. These are invited to identify with the female protagonist through dialectical modes of narration. The novel's internal audience explicitly includes women, and focal fantasies pointing to the privileging and at the same time isolation of a specific view of the feminine can be read as appealing to female participation. The specific combination of female erotic centrality (achieved mainly by the narrative gaze and the exclusive fixation of male characters on female eroticism) and social disempowerment focuses and redirects women's fantasies onto the erotic, thus defusing them. A comparison with the novel's central subtext, the *Iliad*, underlined this analysis.

Anybody interested in the papers and the issue of the cultural proximity of Christian- and non-Christian texts, or in joining an integrating debate of Christian and non-Christian "popular" narratives within the cultural setting of prose fiction of the Early Empire, of the functions of post-classical types of fiction within their literary and social environment, and of critical narratological methodologies, is invited to contact the organizer or the individual speakers.

WORK IN PROGRESS

Boroughs, R.J.C., "Eumolpus and the Life of the Professional Poet in the Early Empire: Historical and Literary Approaches to Characterization in the *Satyricon* of Petronius." Ph.D. Dissertation, Pembroke College, Cambridge.

Hudson, Nicola, "Food in Roman Satire." Ph.D. Dissertation, Leicester University.

Walter, A., "Vision and Eroticism in the Roman Novel" (provisional title). Ph.D. Dissertation, University of North Carolina.

SPECIAL ANNOUNCEMENT

Prof. Holzberg has asked me to bring to your notice something which might be of general interest here. Every semester, i.e. from November to February and May to July, he holds a weekly colloquium at the University of Munich on the ancient novel. The participants are in the main graduate

students who have either completed or are still working on their theses or essays on a variety of problems connected with the ancient novel. These young scholars would no doubt greatly benefit from any contributions made by colleagues working on similar themes or simply from the opportunity to exchange ideas with new faces from outside. This is therefore an open invitation to all who happen to be in or near Munich on a Wednesday evening from 7-9 o'clock during term time and would care to join them.

Prof. Holzberg also reports the formation of the Munich Section of the Petronian Society. Like IBM, BMW, Glaxo, Bayer, Holiday Inn, and other successful giants, the Petronian Society is pleased to break the news of its expansion via franchizing. (A personal note: Prof. Holzberg's family has expanded with the birth of a son, Daniel, who will eventually take the helm of the Munich Section of the Society.) Below is a photo of the cover of the first publication of the Munich Section and a note of explanation.

AUSWAHLBIBLIOGRAPHIE ZU

PHAEDRUS



1990
PETRONIAN SOCIETY
MUNICH SECTION

HINWEISE FÜR DIE BENUTZUNG

Bei der vorliegenden Auswahlbibliographie zu Phaedrus handelt es sich um ein provisorisches Arbeitsinstrument für die regelmässigen Kolloquien einer Gruppe von Freunden des antiken Romans an der Universität München, die sich inoffiziell "Petronian Society Munich Section" nennt. Die Beschäftigung mit Phaedrus steht im Zusammenhang mit einer demnächst beginnenden Diskussionsreihe über den Äsop-Roman.

NACHLEBEN

In October 1990 at London's Drill Hall the Opera Factory gave the British premier of Bruno Maderna's *Satyricon*, a "music-theatre piece" first performed in 1973 but neglected since Maderna's death also in 1973. Maderna, an avant-garde Italian composer had selected 16 sequences from the *Satyricon* but had not arranged a definitive version and had arranged no particular order. From an article by Hugh Canning, "Inside the Factory that Fuels an Opera Revolution," *The Sunday Times*, 28 October 1990, p. 7.14-7.16, Notice sent in by B. Baldwin.

Monteilhet, H., *Neropolis* (Paris: Julliard 1984), trans. by C. Robinson (London: Penguin 1988) pp. 764. Learned historical novel of the time of Nero. The cast includes Nero, Poppaea, Tigellinus, Faenius Rufus, Seneca, assorted Christians and Jews, bit-part for Petronius. Like the U.S. Cavalry, the Christians win in the end; the bad guys in the guise of pagans die and go to hell.

Paratore, E., "Il tema della Matrona d' Efeso nell' Esopo Toscano," *RCCM* 30 (1988) 109-122.

Sheehan, Ronan, "The Death of Petronius," in *Boy with an Injured Eye* (Dingle, County Kerry, 1983) 83-94. This is a short story based on Tacitus' account. (Astbury)

SAINT PETRONIUS II

[In reply to a notice in *PSN* 20 (1990) 13]

From Richard Pervo

"As one of the (probably) few members of clergy and church historians receiving the *Newsletter*, I am moved to shed light on St. Petronius. Rome has canonized three, all 5th century. The one in question was Bishop of Bologna from c.430 to 450 at the latest. He *may* have been the son of a Praetorian Prefect in Gaul (Petronius, 402-408). Bishop Petronius was an early pilgrim to the Holy Land and modeled his Bolognan erections upon the Constantian structures in Jerusalem. As urban planner the model of the city is his attribute. The Bishop's closest links to the *Satyricon* may be that the late 12th century lives are probably more fictitious than the piece attributed to the Arbiter. Should the Petronian Society wish to adopt him as its patron: 1. This function would have to be shared with the Bishop of Bologna. Ask for subsidy? 2. His date is 4 October. Since that is also the Feast of St. Francis of Assisi, it will be difficult to achieve widespread recognition. Perhaps it is worth the effort. (Life in *Acta Sanctorum* Oct II (1768), 442-470, with critical introduction.)" Professor Pervo later sent a tape recording "Baroque Organ Music

from San Petronio", which surely is *audial* proof of San Petronio's existence.

From Oskar Raith

Oskar Raith reports that "there are two saints of this name in the *Martyrologium Romanum*, their days being September 6 and October 4," and remembers that many years ago he "read a long, long Latin hymn in Sapphic meters *ad Sanctum Petronium Bononiensem episcopum et martyrum*". Raith adds an anecdote about a 16th-17th century Classics scholar in northern Germany who read in an old book *asservari Bononiae usque nunc integrum Petronium*. The scholar sold everything he owned to raise enough money to travel to Bologna. Upon his arrival at the *duomo*, he found the shrine of San Petronio with all his bones still preserved.

From Barry Baldwin

With regard to Gareth Schmeling's query (*PSN* 20, 1990, p. 13). St. Petronius of Bologna was bishop there from c. 432 to his death sometime before 450. He was probably the son of the Petronius who was *praefectus praetorio* in Gaul in the years 402-8. His cult got going in the 12th century, thanks to the publication of a *Life* and the discovery of his relics in 1141; his feast is celebrated on October 4. St. Petronius receives a notice in the *Oxford Dictionary of the Christian Church*², ed. F.L. Cross & E.A. Livingston, 1983, pp. 1076-7; cf. volume 2 of *The Prosopography of the Later Roman Empire* (Cambridge, 1980), ed. J.R. Martindale, p. 863. Petronii were thick on the ground at this time, especially in Gaul. Our saint's father had a distinguished official career, and was also notable for his secular learning. Another literary Petronius was the lawyer friend of Sidonius Apollinaris. A Petronius was *praefectus annonae* at Rome in (probably) the 5th century, whilst another one, a senator, is named on a seat in the Colosseum. Less salubrious may have been the Petronius present at the *Collatio* at Carthage in June 411, for he might have been an *agens in rebus*. In addition to the *PLRE* notices, see R.W. Mathisen, *Ecclesiastical Factionalism and Religious Controversy in Fifth-Century Gaul* (Washington, DC, 1989) for pertinent Petronii, including the saint's father.

From Christopher Murphy

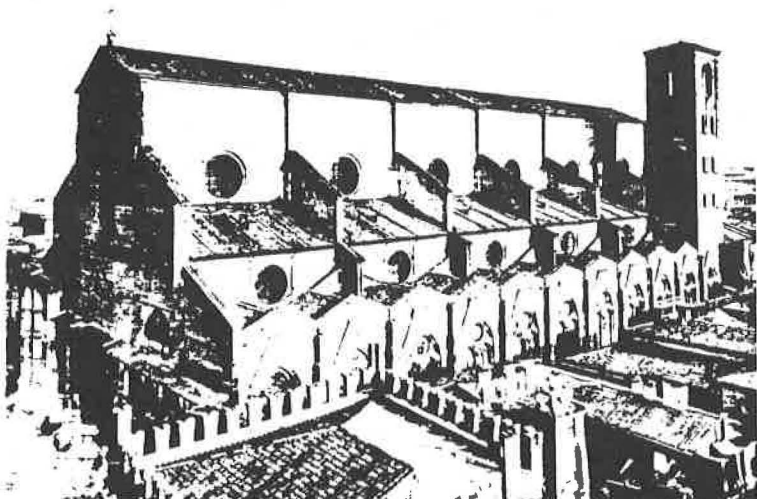
"I can throw some light on the apparent canonization of Petronius reported by B.P. Reardon. I enclose a copy of the entry on him from *Butler's Lives of the Saints*, Vol. 4, published in London by

Burns and Oates in 1956. *The Book of Saints* (London, published by A. & C. Black, 1921) even mentions a *second* St. Petronius, who was a 5th century Bishop of Verona, 'described as the wonder of his time and country, on account of his piety, learning and eloquence'. Alas, my hopes of a reference to a 1st century St. Petronius were not fulfilled! As a consolation I intend to follow the example of the *Historia Augusta*, which asserts that the Emperor Tacitus was descendant of the great historian, and believe that the Arbiter of Elegance was at least an ancestor of these saints."

From B.P. Reardon

An authorized brochure on the Basilica di San Petronio which contains a picture and thus gives visual proof of San Petronio's existence.

La Basilica di S. Petronio in Bologna BREVE GUIDA TURISTICA



asservari Bononiae usque nunc integrum Petronium

THE GREEK NOVEL

By B.P. Reardon

As usual, this report is not intended to be a complete account of everything that has appeared since the last one. Items that have now appeared in *APH* are mostly omitted, although there are exceptions, for one reason or another. Some items are repeated from earlier reports in *PSN*. Thanks again to Brigitte Egger for information about several European publications. Some articles may prove elusive; I could help with the few here asterisked, but have not seen everything listed.

CONFERENCE ACTA

Groningen Colloquia on the Novel (GCN) vols. 2 and 3 are now out, both edited by the organiser, H. Hofmann, published at Groningen by Egbert Forsten, and available in the U.S. from John Benjamin. Vol. 2 (1989, pp. 165) contains papers from the 3rd and 4th Colloquia (1987), vol. 3 (1990, pp. 166) from the 5th, 6th and 7th (1988-89). Papers most relevant to this report are listed separately later; in addition to them, the volumes contain articles on the Latin texts and their *Nachleben*. This valuable ongoing enterprise goes from strength to strength; "the two colloquia in 1991 are already fully booked," we are told, "and offers of papers for 1992 are flowing in constantly." Scholars will heartily echo the editor's hope that publication of the *Colloquia*, which is made possible by the Rijksuniversiteit of Groningen and the publisher, "can keep pace with that ever-growing demand."

The Ancient Novel: Classical Paradigms and Modern Perspectives, edd. James Tatum and Gail M. Vernazza, Dartmouth College, Hanover (NH) 1990, pp. 172. The Proceedings of the 1989 Dartmouth-NEH International Conference on the Ancient Novel, known more briefly as ICAN II (sequel to the 1976 Bangor ICAN). Modelled on the Bangor meeting's *Acta*, the 1977 *Erotica Antiqua*, but much more splendidly produced, this volume contains the program, abstracts of 90 papers, and addresses of participants. Copies are available from Prof. James Tatum, Department of Classics, 307 Reed Hall, Dartmouth College, Hanover, NH 03755, U.S.A. Please send payment with order, by check in \$US or money order in \$US: rates, U.S.A. domestic (printed matter) \$10; foreign (surface, printed matter) \$11; foreign (air mail) \$14 (these charges are for costs, handling and postage). It is not possible to list these abstracts individually in this report; over 50 would certainly qualify under the Greek rubric. The rest are on (a) the Latin texts, (b) - many of them - the fortunes of the genre in Byzantium, the Renaissance, or later, or (c) theoretical questions arising (cf. the title of the conference). Quite a number of the papers are appearing (or have already appeared) in full in journals; and a selection is to be published by Johns Hopkins Press, perhaps in 1992. These are all very welcome concrete products of an occasion that participants - there were some 120 of them - will agree was in any case a great success simply as a meeting; as somebody said, "you were meeting your bibliography in the street". James Tatum has spent and still is spending a great deal of time and effort on all of this; and, quite as important as time and effort, thought - as witnessed by the whole intellectual shape of the meeting, as well as by its conduct before, during and after. And, with him, the indefatigable and incorrig-

ibly good-natured Gail Vernazza; it couldn't possibly have been as easy as it seemed to execute all of that, but she made it painless for the patient. The two of them should be thanked publicly, and are thanked here; they were, indeed, and most capably, after the Conference dinner, by Alain Billault, whose impromptu remarks apparently went unrecorded, and are passed over rapidly and modestly by Tatum in the *Acta*. I am sure several scores of satisfied customers will endorse his and these remarks. - The differences between the 1976 meeting and this one are interesting and encouraging. The landscape has changed in some respects, and is more thickly populated; cf. the growth and success of the Groningen enterprise, which began as a project on Apuleius in 1973 and took on its present extended form in 1986. Signs of the times? How should we read these signs?

Corpus Christi College, Oxford, held a weekly seminar on the novel in Michaelmas (Autumn) term 1990, reports E.L. Bowie; no details available, except that it too was well attended throughout.

TRANSLATIONS, LITERARY HISTORY, COLLECTIONS, CONCORDANCE

- (a) Reardon, B.P., ed., *Collected Ancient Greek Novels*, Berkeley and LA 1989, pp. 287, cloth \$75, pb \$24.95. Announced as forthcoming in *PSN* 19 (89) 6, where all details will be found, it forthcame just in time for ICAN II; ten years to the day in gestation, and somewhat elephantine in size and - in its initial cloth binding - price as well; fortunately, pressure generated at ICAN II speeded up the paperback. The volume has sold much better than UC Press expected; I could have told them so, in fact did. Both pb and (*mirabile dictu*) cloth editions have been reprinted. I confidently await overtures from Hollywood, and am open to suggestions for casting.

See also *infr.*, Novel, General, Scarcella, for some less recent translations; and Ach. Tat., Yatomanolakes.

- (b) Dihle, A., *Die griechische und lateinische Literatur der Kaiserzeit. Von Augustus bis Justinian*, Munich, Beck, 1989, pp. 651. One can only be grateful for so comprehensive an account of imperial literature; Russell's remark (*Antonine Literature*, v. *infr.*, Preface) that "the period... badly needs a comprehensive view, embracing both Greek and Latin" must have been in press when D.'s book appeared. And one can only be impressed by the chalcenic achievement of ordering and presenting so massive a body

of material. It has the advantage of a unified view, like the Cambridge histories. Inevitably, it has corresponding shortcomings; *non omnia possumus omnes*, and its proportions and the treatment of individual topics, being just as personal, may raise specialist eyebrows. Prose fiction, apart from Petronius and the Alexander Romance, does not receive very much detailed discussion, and some disputed issues none at all: Chariton is put in the 1st C. B.C. (cf. Papanikolaou, whose Doktorvater D. was, and D. himself in *WJA* [1978] 47-55), and *Ephesiaca* is described as an epitome, as if these were established facts; *Iolaus* is not mentioned, despite the possible link with Petronius and comic romance. For such purposes, one is better served by Bowie in *CHCL* I, even by Lesky, allowing for his date. That said, however, this is certainly a reliable, balanced treatment, if rather cursory and old-fashioned (no harm in that, perhaps, in a literary history, which should stay clear of the ephemeral). If ICAN II was concerned with the subsequent fortunes of the genre - its "vertical context", as it were - this old historicist is simply glad to see its lateral, "contemporary" literary context so fully set out. An English translation is forthcoming, and that is good news too, for teaching needs as well as scholarly convenience.

- (c) Janni, P. ed., *Il romanzo greco. Guida storica e critica*, Rome and Bari, Laterza, 1987. Collection of previously published articles, in Italian trans.: Rohde (on Hld.), Calderini (*Elementi costitutivi*), Lavagnini (*Origini*, various), Weinreich (Hld.), Hägg (*Rinascita del romanzo greco*), Ruiz Montero (*L'analisi del racconto...*). Good introduction (Janni). Selection a bit unbalanced, perhaps; not as useful as Gärtner's *Beiträge* (*PSN* 16 [1986] 11).

Liviabella Furiani, P. and Scarcella, A.M. ed., *Piccolo mondo antico. Le donne, gli amori, i costumi, il mondo reale nel romanzo antico*, Università di Perugia, Edizioni Scientifiche Italiane, 1989, pp. 253. A set of papers (v. *infr.*), "una serie di *flashes* su aspetti di singoli romanzi antichi"; with 30 + pp. of useful post-1970 (i.e. post-Sandy CW 1974) bibliography.

Russell, D.A., ed., *Antonine Literature*, Oxford 1990, may perhaps just squeeze in as lateral context (cf. Dihle *supr.*). An Oxford seminar (Hilary Term = Winter 1988) organized by R. in his final year at Oxford. Speakers selected their own topics, so not systematic, and not a history. Only one paper on the novel, Apuleius at that (Kenney on Psyche); the others are Russell on (1) bilingualism (2) Aristides; Pell-

ing on truth/fiction in Plutarch's *Lives* (cf. Forthcoming, Exeter); Bowie (E.L.) on Greek poetry; Anderson on the Second Sophistic; Nesselrath on Lucian; Trapp on Plato's *Phaedrus* in the 2nd C.

- (d) Conca, F., De Carli, E., Zanetti, G., *Lessico dei romanieri greci II* (Δ - I) Hildesheim and Zurich and NY, Olms/Weidemann, 1989. The next instalment.

NOVEL, GENERAL

Bartsch, Shadi, *Decoding the Ancient Novel. The Reader and the Role of Description in Heliodorus and Achilles Tatius*, Princeton, 1989. Review by Sandy in *PSN* 20 (1990) 7-8.

Billault, A., *La création romanesque dans la littérature grecque à l'époque impériale*, Paris (P.U.F.) 1991. A revised version of B.'s 1987 Paris thesis: general study.

Billault, A., "L'inspiration des 'Εκφράσεις d'oeuvres d'art chez les romanciers grecs," *Rhetorica* 8 (1990) 153-60. A different approach from Bartsch.

Cancik, H., "Erwin Rohde - ein Philolog der Bismarckzeit," in W. Doerr ed., *Semper apertus. Sechshundert Jahre Ruprecht-Karls-Universität Heidelberg 1386-1986*, Berlin and Heidelberg, Springer, 1986, 436-505. A biographical account of R. which throws light on his attitudes; *Der gr. Roman* is discussed on pp. 451-56.

Egger, Brigitte: the Ph.D. thesis listed in *PSN* 20 (1990) 2 as "Women as Protagonists in the Ancient Greek Novel," UC Irvine 1989, was ultimately filed at Ann Arbor as "Women in the Greek Novel: Constructing the Feminine," 1990. (See elsewhere in this issue for a 1990 APA panel organized by Brigitte Egger and Judith Perkins on narrative prose fiction). See review below.

Fusillo, M., *Il romanzo greco. Polifonia ed eros*. Venezia 1989, pp. 252. *PSN* 20 (1990) 2, cf. Scarcella, *GIF* 41 (1989) (v. *infr.* this section). Narratological analysis: interplay of literary motifs and love-theme.

id., "Le conflit des émotions: un topos du roman grec érotique," *MH* 47 (1990) 201-21. Developed from the above: dramatic qualities of Gk. novel concentrated in emotional conflicts resolved by *eros*.

Grottanelli, C., "The Ancient Novel and Biblical Narrative," *QUCC* 27 (1987) 7-34. *PSN* 20 (1990) 2 (Pervo), *APh* (1988) 6665: development of ancient fiction in Near Eastern context (accepts Anderson's thesis in *Ancient Fiction*); interesting similarities in structure between e.g. the Joseph story (*Genesis* 37) and Chariton

(*Scheintod*, and consequences).

Konstan, D., "La rappresentazione dei rapporti erotici nel romanzo greco", *MD* 19 (1987) 9-27. *PSN* 19 (1989) 2. Thoughts on nature of love.

Kuch, H., "Die 'Barbaren' und der antike Roman," *Das Altertum* 35 (1989) 80-86.

Kudlien, F., "Kindesaussetzung im antiken roman: ein Thema zwischen Fiktionalität und Lebenswirklichkeit," *GCN* 2 (v. *supr.*) 25-44. The picture given by the novels is quite close to reality.

Liviabella Furiani, P., "Di donna in donna. Elementi 'femministi' nel romanzo greco d'amore," *Piccolo mondo antico* (v. *supr.*) 43-106.

Machler, H., "Symptome der Liebe im Roman und in der griechischen Anthologie," *GCN* 3 (v. *supr.*) 1-12. In some texts (e.g. Chariton) Hellenistic clichés serve the purpose; in others (*Met. & Parth.*, Ach. Tat., Hld.) there is more real psychology.

Scarcella, A.M., "Cronaca dell'amore e degli amori nelle storie d'amore," *Piccolo mondo antico* (v. *supr.*) 151-96. Analysis of love in the novels. Heroes and heroines are timid about, even fearful of, physical love; this is in fact realistic, for a period when physical love is increasingly suspect.

id., "Leggere i romanzi greci: testo, contesto, pretesti," *GIF* 41 (1989) 93-104. Review article; full accounts of four books, viz. (1) Fusillo, *Il romanzo greco* (v. *supr.*); (2) M. Futre Pinheiro, "Estruturas técnico-narrativas nas *Ètiopicas* de Heliodoro" (diss. Lisbon 1987; *PSN* 18 [1988] = 19 [1989] 5); (3) H. Kuch, *Der antike Roman*, Berlin 1989 (9 articles; *PSN* 19 [1989] 4); (4) *GCN* 1 (cf. *supr.*; *PSN* 19 [1989] 4, 6). A most conscientious and useful piece. S. identifies two current "critical" trends in novel-studies: socio-economic analysis of their cultural and ideological context - rather familiar Marxism - and structuralist semiological analysis of narratives. Though not concerned here with traditional philological and literary-historical work (which is not dead yet), S. does allow that he prefers Vieillefond's new Budé Longus - "conservatrice e scrupolosissima" - to Reeve's BT, which he finds "alle volte un po' corruva" (!) (perhaps he just means that the apparatus is fun to read?).

id., "Il tradurre romanzi (e il romanzo del tradurre)," *GIF* 40 (1988) 113-21. Review article on several recent translations: *Storie d'amore antiche*, Bari 1987, vols. I-II (v. *supr.*); Hld., *Ètiopiche*, ed. A. Colonna, tr. F. Bevilacqua, Turin 1987 (updated intro., some textual discussion; Hld. still dated in 4th C.); Longus, *Dafni e Cloe*, tr. L. Migotto, Pordenone 1987 (Dalmeyda's text printed); *Pastorales de Dafnis y Cloe*, tr. L. Rojas Álvarez, Mexico (*sic*) 1981;

- Chariton, *Kallirhoe*, tr. C. Lucke and K.-H. Schäfer, Leipzig 1985 (this is more than a translation; many good textual suggestions are made, and the notes are valuable).
- Wiersma, S., "The Ancient Greek Novel and its Heroines: a Formal Paradox," *Mnemosyne* 43 (1990) 109-23. "I discuss some aspects of the dominant role played by the heroines...they probably acted within the bounds of familiar and socially acceptable female behaviour."
- Williamson, Margaret, "The Greek Romance," in J. Radford ed., *The Progress of Romance: the Politics of Popular Fiction*, London 1986, 23-45. It is worth while listing, even a little late, this lively popular account, in a comparative context. Better informed than most non-specialist accounts (although a few corners are cut), it is more clear-eyed and balanced than some specialist accounts, and worth reading for that and some felicitous comments ("Nothing can disguise the difficulty presented to an author by the requirement that plot and lovers alike should progress inexorably from A to A").

ACHILLES TATIUS

- Bartsch, Shadi, v. *supr.*
- Harrison, S.J., "Two Notes on Achilles Tatius," *Philologus* 133 (1989) 153-54. Interpretation and text.
- Kany, R., "Dionysos Prottrygaios. Pagane und christliche Spuren eines antiken Weinfestes," *JbAC* 31 (1988) 5-23. Elucidation of a Dionysus-festival that figures in Ach. Tat. 2.2-3.
- Most, G.W., "The Stranger's Stratagem: Self-disclosure and Self-sufficiency in Greek Culture," *JHS* 109 (1989) 114-33. Extended mention in *PSN* 20 (1990) 3. A.T.'s failure to close his frame is explained as the product of a convention which confined autobiography (here in the form of ego-narrative) to tales of woe - whereas a novel must end happily. The article is only secondarily about A.T., primarily about "a fundamental tension within Greek culture between self-sufficiency and self-disclosure" (129), which helps explain the scarcity of autobiography. An interesting thesis; but will it equally explain the scarcity of extant autobiography in Latin (until St. Augustine)?
- Rojas Álvarez, L., "Realismo erótico en Aquile Tacio," *Nova Tellus* 7 (1989) 81-90. Exposition of instances.
- Yatromanolakes, Y., Modern Greek trans., with extensive introduction and commentary, Athens 1990; set out in full elsewhere in this issue.

ALEXANDER ROMANCE

- Burstein, S.M., "SEG 33.802 and the Alexander Romance," *ZPE* 77 (1989) 275-76 + Plate. Suggests a substantial modification to the standard (since Merkelbach's *Die Quellen...*) theory that ps.-Callisthenes, about A.D. 300, fused a historical source and a *Briefroman*: the letters may have been in the narrative account earlier.
- *Garcia Gual, C., "Eléments mythiques et biographie romanesque: la *Vie d' Alexandre* du Pseudo-Callisthène," in C. Calame ed., *Métamorphoses du mythe en Grèce antique*, Religions en Perspectives 4, Geneva, Labor et Fides, 1988, 128-38. Especially his birth and death (*APh* 1988 122).

CHARITON

- Billault, A., "De l' histoire au roman: Hermocrate de Syracuse," *REG* 102 (1989) 540-48. B. sketches the historical Hermocrates (Thuc., but also Xen., Diodorus, Timaeus/Polybius, Plut.) and the fictional use made of him by Plato (*Timaeus*, *Critias*) and Chariton - both of whom stylize him, make little real use of him, but lean on him as an idealized figure "whose mere presence in their fables gives them a ring of authority." One wonders how much Chariton knew of this tradition, other than Thuc., but that does not invalidate B.'s acute observation about his technique. A line worth pursuing.
- Edwards, D.R., "Acts of the Apostles and Chariton's *Chaereas and Callirhoe*," diss. Boston Univ. 1987; those who look for this at *DA* 47 (1987) 4415A, as *APh*. 1988 bids them, would do better to look at 4414A (note: *DAI*, not *DA*). Does Chariton illuminate *Luke-Acts*? Yes, in useful degree. Some of the secular side of this appeared earlier: *PSN* 16 (1986) 12; and cf. *id.*, "Acts of the Apostles and the Graeco-Roman World: Narrative Communication in Social Context," Society of Biblical Literature 1989 Seminar Papers 28, ed. D.J. Hall, Scholars Press, Atlanta (?1990) 362-77, which expands on this material.
- Molinié, G., the 2nd ed., of M.'s Budé Chariton, revised in some respects by A. Billault, appeared in 1989.
- Ruiz Montero, C., "Caritón de Afrodísias y el mundo real," *Piccolo mondo antico* (v. *supr.*) 107-49. Notoriously, there is nothing concrete to tell us the date of Chariton's real world, but the socio-economic picture and "social morality" (145) in his novel fit the period of Trajan well; sociopsychological realism?

CHION OF HERACLEA

Ussher, R.G., "Love letters, Novel, Alciphron and 'Chion'," *Hermathena* 143 (1987) 99-106. Aficionados of Chion, used to starvation diet, will welcome this brief discussion of the *technique* of the *Letters* ("a thoroughgoing paraphrase might well induce a tedium at variance with the interest evoked by their skilful presentation"). They follow rules of epistolary form, as those of Alciphron do not.

DARES, DICTYS CRETENSIS

(If *Alex.* and *HART* can figure here, so can these two, who - like Chion, not usually Top of the Pops - have evoked substantial interest recently; they go conveniently together).

- (1) Bornmann, F., "Note su Darete Frigie," in S. Boldrini *et al.* edd., *Filologia e forme letterarie* (= Festschrift della Corte), Urbino (Univ. Urbino), Quattro Venti, 1988, I. 391-95.
Schetter, W., "Dares und Dracontius über die Vorgeschichte des Trojanischen Krieges," *Hermes* 115 (1987) 211-31.
- (2) Merkle, S., *Die Ephemeris belli Troiani des Diktys von Kreta*, Frankfurt, Berne, NY, Paris, Peter Lang, 1989, pp. 323 (diss. Munich 1988). A very thorough, impressive rehabilitating study: literary-historical *Voraussetzungen*, narrative technique, aims and date: Greek original prob. 2nd C. A.D., Latin trans. (Septimius) 4th C.; antipathy to Rome, moralizing tendency; summary 287-91.
id., "Artless and Abrupt? Bemerkungen zur 'Ephemeris belli Troiani' des Diktys von Kreta," *GCN* 3 (v. *supr.*) 79-90. Cf. previous entry, and also M.'s paper at ICAN II (*Acta* 104-105).
Timpanaro, S., "Sulla composizione e la tecnica narrativa dell' *Ephemeris* di Ditti-Settimio," in S. Boldrini (v. *supr.*, Dares, Bornmann) IV 169-215. Any more for D.'s narrative technique?

HELIODORUS

Bartsch, Shadi, v. *supr.*
Brioso Sánchez, M., "Heliodoro 6.5-11 y la crisis del 'amigo' en la novela," *Habis* 18-19 (1987-88) 101-107. Complexity in Hld. (Apparently one of a series on the theme of the amigo, cf. *Mi-nerva* 1 [1987] 61-74).

- Bruneau, Ph., "Deliaca VII," *BCH* 112 (1988) 569-82. #53 on Hld. 1.22.2 and Delos as seen in imperial literature, acc. *APh* 1988 9413.
- Bucher, L., "Rhodopis, Héliodore et les Perses," in M. Piérart and O. Curty edd., *Historia testis* (Festschrift Zawadzki), Fribourg (Suisse) 1989, 159-66.
- Colonna, A., "La variatio in Eliodoro," *Paideia* 42 (1987) 224-25. Rattenbury normalizes Hld.'s language too much.
- Futre Pinheiro, M., "Aspects de la problématique sociale et économique dans le roman d' Héliodore," *Piccolo mondo antico* (v. *supr.*) 15-42. Examination of ethnic and racial groups, economic activities and status.
- *Johne, R., "Vergleich und Analogie bei Frauengestalten in der Neuen Komödie und im antiken Roman," *WZRoStock* G Reihe 37 (1988) 2, 12-15. Menander and Hld.; similarity of plot, but Hld.'s heroine is much more active and "tragic" than passive and "comic".
- Letoublon, F., "Surimpression: Sophocle entre Homère et Héliodore," *IL* 42 (1990) 3-6. Reminiscences in Hld. of the chariot race in Soph. *El.* and *Il.* 23 (but correct L.'s refs to Hld.: the race is in 4.1-4).
- Levin, D.N., "Dormitant commentatores Heliodori," *LCM* 15 (1990) 29. Hld. 5.33.4 may reflect Tibullus 5.37 f. I doubt very much whether Hld. would invent a Greek hexameter ending - $\pi\rho\delta\varsigma$ $\delta\acute{\alpha}\kappa\rho\nu\omicron\nu$ $\omicron\tilde{\iota}\nu\omicron\varsigma$ - in order to recall an expression spread over the two halves of a Latin pentameter. What Rattenbury meant is what Greek verse does this phrase in Hld. recall?
- Morgan, J.R., "The Story of Knemon in Heliodoros' *Aithiopika*," *JHS* 109 (1989) 99-113. *PSN* 2 (1990) 3. The novella has its place in the elaborate structure of *Eth.*
- id.*, "A Sense of the Ending: the Conclusion of Heliodoros' *Aithiopika*," *TAPA* 119 (1989) 299-320. "The *Aithiopika* primarily as a piece of narrative engineering... the plot reaches its expected conclusion after all, but by an unforeseen path... This is in fact a classic closed ending..."
- id.*, "Two giraffes emended," *CQ* 38 (1988) 267-69. Do you know how giraffes move?
- Reeve, M.D., "Conception," *PCPhS* 215 (1988) 81-112. On the "Andromeda effect" (R.'s term): Charicleia ought to be black but is white; readers of this know why. R.'s fascinating article discusses beliefs in the matter from antiquity to last week's *Sunday Sport - Americane, National Enquirer* - and from the South Sea Islands to Cambridgeshire (where, it is true, strange things can happen: strong men have cried like babes, bydam, - Rupert Brooke informs us - to hear what happened at Babraham).

- Sijpesteijn, P.J., "Heliodorus, *Aethiopica* IX.22.3," *Mnemosyne* 43 (1990) 156-58. A reply to Cauderlier, *REG* 101 (1988) 181 ff.: about the Nilometer, highly technical.
- West, M.L., "Ringing Welkins," *CQ* 40 (1990) 286-87. W., an unaccustomed visitor to these parts, offers an emendation at 9.17.1.

HISTORIA APOLLONII REGIS TYRI

- Archibald, E., "Deep clerks she dumbs." The Learned Heroine in *Apollonius of Tyre* and *Pericles*," *Comparative Drama* 22 (1988-89) 289-303. *PSN* 20 (1990) 1. What is this learning doing in the story?
- ead., "Fathers and Kings in *Apollonius of Tyre*," in *Paper presented to Joyce Reynolds...*, Cambridge, Cambridge Philological Society, 1989, 2-40; *PSN* 20 (1990) 1. Historical models for the Antiochus of *HART*.
- Holzberg, N., "The *Historia Apollonii regis Tyri* and the *Odyssey*," *GCH* 3 (v. *supr.*) 91-101, cf. *ICAN* II *Acta* 103-104: "new ways of solving the riddles posed by the *Historia* may be found by attempting to establish structural and thematic links between the original novel and its own literary sources...comparison with the *Odyssey* has revealed substantial evidence in favour of the theory revived by Kortekaas, namely that the *Historia* is an epitome."
- id., "Die 'Historia Apollonii Regis Tyri' und die 'Odyssee'. Hinweis auf einen möglichen Schulautor," *Anregung* 35 (1989) 363-75.
- Hunt, J.M., "Apolloniana," *HSCP* 92 (1989) 405-12.
- Schmeling, G., "Manners and Morality in the 'Historia Apollonii regis Tyri'," *Piccolo mondo antico* (v. *supr.*) 197-215. *HART* is underestimated; though its language is not impressive, the story is based on sound observation of human psychology, and is a mine of information about manners and morality.
- id., Teubner text, Leipzig 1989. Sets out three redactions.

LONGUS

- Bretzigheimer, G., "Die Komik in Longos' Hirtenroman 'Daphnis und Chloe'," *Gymnasium* 95 (1988) 515-55. Systematic analysis of sources of humor (e.g. irony, paradox, play of context).
- McCail, R.C., "Did Constantine of Sicily read *Daphnis and Chloe*?" *Byzantion* 58 (1988) 119-22. A possible trace of the Byzantine tradition of L.
- Winkler, J.J., "The Education of Chloe: Hidden Injuries of Sex," in W.'s *The Constraints of Desire*, NY and London, Routledge, 1990, ch. 4,

= 101-26. "My central topic in this chapter is the inherent violence of the cultural system discovered by Daphnis and Chloe as a necessary supplement to their untutored impulses... and the unequal impact of that violence (103)... I find it hard to determine whether the well-concealed Longus had a fundamentally patriarchal attitude to Chloe... But the larger methodological issue is whether readers should simply be trying to reproduce the author's meaning (if he had one)... The ambiguities and contradictions within the sexual ideology of *D & C*... afford us an opportunity to become resisting readers in the complex guerilla fighting of cultural studies and an occasion to struggle against the tacit, conventional, and violent embrace in which we are held by the past" (126).

- *Wouters, A., "The EIKONEΣ in Longus' *Daphnis and Chloe* IV 39,2: 'Beglaubigungsapparat'?", in *Opes Atticae. Miscellanea philologica et historica* R. Bogaert et H. Van Looy oblata, ed. M. Geerart, Brugge-Dordrecht, 1990, 465-79.
- Zeitlin, Froma, "The Poetics of Eros: Nature, Art and Imitation in Longus' *Daphnis and Chloe*," in D.M. Halperin, J.J. Winkler and Froma I. Zeitlin edd., *Before Sexuality: the Construction of Erotic Experience in the Ancient Greek World*, Princeton 1990, 417-64. Study of generic cross-fertilization in L., and of the theory and aesthetics of eros as revealed esp. in the proem and the descriptions of the contrasted gardens of Philetas (pastoral) and Dionysophanes (cultured).

LUCIAN/PS.-LUCIAN

- Fusillo, M., "Le miroir de la lune. L' Histoire vraie de Lucien: de la satire à l' utopie," *Poétique* 73 (Feb. 88) 109-35.
- Ruiz Montero, C., "Comentario a un pasaje de la novela del *Asno*: *Asno* 6," *Estudios Románicos* (Univ. de Murcia) 5 (1987-89) I 259-63. Interpretation.
- Scarcella, A.M., "Mythe et ironie. Les 'vraies histoires' de Lucien," in F. Jouan and B. Deforge edd., *Peuples et pays mythiques*, Paris 1988 (v. *APh* 1988 3216 for fuller details).

XENOPHON EPHESIUS

- Brioso Sánchez, M., "¿Una incongruencia narrativa en Jenofonte de Éfeso?," in Carmen Codoñer et al. edd., *Giner-Stephanion*, Salamanca (Univ. de Salamanca) 1988, 79-82.

FRAGMENTS

- Bartonková, D., "Ein prosimetrisches Fragment über Tinouphis," *SPFB* E 33 (1988) 41-45 (in Czech, résumé in German: *APh* 1988 3505).
- Browne, G.M., "Notes on Literary Papyri," *ZPE* 76 (1989) 239-40. #1 is on the text of *Phoen.* B1 recto 14.
- Hägg, T., "Hermes and the Invention of the Lyre: an Unorthodox Version," *SO* 64 (1989) 36-73. The 11th C. Persian verse-romance *Vāmiq and Ādhrā*, which is based on *Metiochus and Parthenope* (*PSN* 15 [1984] 5; 16 [1986] 12-13; 19 [1989] 6, s.n. Utas), gives an unorthodox version of the Hermes myth, which H. analyses. One result of the analysis is to throw some light on *M & P*: the episode shows a rationalizing attitude to mythology, like that of Metiochus debunking eros ("a movement of the mind born of beauty and increased by familiarity"); suggests, by its treatment of the myth, a resemblance to A. T.; and confirms, by its attempt to create a historical atmosphere, a resemblance to Chariton already noted. A further piece of fundamental research on this work on the part of H. Expect further discussion in Stephens and Winkler (v. *infr.*, Forthcoming).

NACHLEBEN

- Archibald, E., "Apollonius of Tyre in Vernacular Literature: Romance or Exemplum?," *GCN* 3 (v. *supr.*) 123-37. How was the story read? Either way - or straight; it "could be fleshed out...in several different directions...over the centuries the story of Apollonius remained in some unspecified but profound way very satisfying and indeed restorative." Cf. Kortekaas *infr.*
- Barber, G., *Daphnis and Chloe: the markets and metamorphoses of an unknown bestseller*, London, The British Library, 1989, pp. 86. The text is the Panizzi lectures of 1988 (*PSN* 19 [1989] 3, under *Nachleben*). Like Reeve's *Conceptions* (*supr.*, Hld.), a fascinating journey in cultural history: 500 editions, translations etc. of *D & C* in the 500 years since the first modern reference to it - Politian in 1489; and all the "side-effects" in the arts - Diaghilev and Ravel, Maillol, etc. The three chapters are: (1) "From Primavera to Fête champêtre", (2) "From libertine luxury to academic scandal" (the famous *tache d'encre* made by Courier in 1809 on the priceless ms. Conventi Soppressi 627); and (3) "Capitalist and Marxist pastoral - from Chagall to Cuba" (Engels mentions Longus, and 10,000 copies of a Spanish translation were issued in Cuba in 1969). "Sparkling lectures", says Lord Quinton in the Preface: indeed they are.

*Berger, G., "Rhetorik und Leserlenkung in der Aithiopika-Epitome des Martin Crusius," in S.P. Revard, F. Rädle, M.A. di Cesare edd., *Acta Conventus NeoLatini Guelpherbytani* (Proceedings of the Sixth International Congress of NeoLatin Studies, Wolfenbüttel 1985), Binghampton, NY 1988, 481-90. How a 16th C. humanist tried to sell Hld. to his contemporaries: by privileging - if I may borrow a term - his edifying qualities; not by narratological analysis.

Kortekaas, G.A.A., "The Latin Adaptations of the 'Historia Apollonii Regis Tyri' in the Middle Ages and the Renaissance," *GCN* 3 (v. *supr.*) 103-22. Five versions, including one in 1578 by a certain Iacobus Falckenburgius called *Britannia, sive de Apollonica humilitatis, virtutis et honoris porta*: Apollonius' wanderings symbolizing Falckenburgius' own; his *humilitas* and *virtus* are finally rewarded with *honor* when he passes through the *porta* of Elizabeth's England to a land *pace religioneque beatissimam* (!, as K. says). Cf. Archibald *supr.*; all things to all men indeed.

Mason, H.J., "The Literature of Classical Lesbos and the Fiction of Stratis Myrivilis," *CML* 9 (1989) 347-57. Use of Longus (among others) in a modern Lesbian novelist (*D & C* certainly inspires particular pride in students from Lesbos, who are apt to insist on the realism and modernity of the pastoral picture).

FORTHCOMING

- Attridge, H., ed., collection of translations of apocryphal *Acts*, Polebridge Press ?1991 (information from R. Pervo).
- MacQueen, Bruce, *Myth, Rhetoric and Fiction: a Reading of Longus' Daphnis and Chloe*, Univ. of Nebraska Press, \$35.00, ISBN 0-8032-3137-7. This has just appeared.
- Reardon, B.P., *The Form of Greek Romance*, Princeton, announced for April 1991, \$29.95, ISBN 0-691-06838-0. General survey of characteristics, starting from analysis of Chariton. This has been even longer in the works than the volume of translations. STOP PRESS: now out.
- Stephens, S.A. and Winkler, J.J., edd., *Ancient Greek Novels: the Fragments*. Introduction, text, translation, commentary. Princeton, planned for 1991. This is a completely new edition, not a collection of existing texts; a substantial new contribution to this major field, and an important event.
- Tatum, J., ed.; v. *supr.*, Conference Acta, *The Ancient Novel etc.*, for a projected volume of ICAN II papers.

- Ecole Normale Supérieure, Paris: the *Acta* of the school's 1987 conference on the novel, delayed for technical reasons, is said to be on its way.
- University of Exeter: the Department of Classics plans a conference on "Lies and Fiction in the Ancient World." When is a lie not a lie? When it's fiction? A highly fashionable topic, and an important one. Ewen Bowie (archaic Gk. lit.), John Moles (Gk. historiogr.), Christopher Gill (Plato), Peter Wiseman (Roman historiogr.), Dennis Feeney (Ovid), and John Morgan (Gk. novel) are scheduled to play Truth or Consequences. April 26-28; if this appears in time, call 0392-264201, FAX 0392-263108. Your Dean will happily pay all expenses. Cretans encouraged to apply.
- Garnaud, J. P., ed. and trans., *Achille Tatius, Le roman de Leucippé et Clitophon*. Budé text, May 1991.
- Hägg, T., *The Novel in Antiquity*, to appear in paperback format from University of California Press in Winter 1991-92.

IN MEMORIAM

Wilhelm Ehlers, translator of the *Satyricon* in the Tusculum Series (Konrad Müller edited the Latin text), died on 29 December 1989. Sympathies are extended to his widow, Barbara.

J. J. Winkler died on 25 April 1990. He was best known for his *Auctor & Actor. A Narratological Reading of Apuleius's Golden Ass* (Berkeley: University of California Press, 1985), and for editing *The Constraints of Desire* (London: Routledge, 1990), *Before Sexuality: the Construction of Erotic Experience in the Ancient Greek World* (Princeton, 1990), and *Ancient Greek Novels: the Fragments* (Princeton, 1991 [?]). He added excitement and a welcomed irreverence to the study of ancient prose fiction.

NOTES

[In the PSN 20 (1990) 9 B. Baldwin asked for information about a book entitled *Petron* by Hugh Sykes Davies. A reply is printed below.]

Hugh Sykes Davies: *PETRON*
by J. P. Sullivan

Hugh Sykes Davies (1909-1984) was a British novelist and critic, who for most of his life, apart from war service, was a Fellow and Director of Studies in English at St. John's College, Cambridge, where, as an undergraduate, I got to know him as well as any undergraduate gets to know a don not

directly concerned with his field.

During the thirties Davies became very interested in Surrealism, on which he co-authored a critical book with that title in 1936. The main fruit of this interest, however, was his novel *Petron* (London: J. M. Dent, 1935), which appeared, obviously to Henry Miller's delight, in 1935. He wrote other novels, including a science fiction novel, as well as critical volumes on various Victorian authors including Trollope and Browning.

Since *Petron* has not been reprinted and is rather difficult to get hold of, a brief notice of its style and plot may be of interest to some readers.

The work is not very long, consisting of a mere 79 pages. It is the narrative, with many asides to the reader, of a phantasmagorical journey to no particular destination by the strange and somewhat masochistic hero Petron. In the course of his travels he encounters, among other things, a self-mutilating hedger, Protean mountain giants, murderous bandits, and a toadstool that turns underfoot into a self-destructive idiot. He comes to a city where a dreadful crime of passion has taken place, for which he eventually accepts the responsibility himself.

A series of poetic musings or anecdotes, not unlike the fables of Borges and Italo Svevo, interrupt the plot at this point, which however then tapers off with a last glimpse of Petron climbing a high rugged mountain.

Davies warns us not to look for meanings in the novel, which is essentially a long prose poem in very rich allusive language, redolent of Poe, Borel, Sue, and various *fin-de-siècle* authors. It has echoes of Rilke, *Alice in Wonderland*, and even Rabelais, and a modern reader, if he resists the temptation to see the work as inspired by hashish, since LSD was not available at the time, may see its modern analogues in the films of Peter Greenaway. (Davies himself alludes to Disney's *Silly Symphonies* as a model.) As for its classical connections, one detects a hint of Apuleius in the scene with the robbers, and the motifs of the aimless journey, the strange possessed city, and some of the landscape descriptions, along with the name of the hero, unavoidably remind us of Petronius.

An excerpt will convey something of the flavor:

At this point in his travels, Petron decided to take auguries and omens for his future ... His next informant attempted prognostication by corn laid before tethered birds just out of reach, but this led to nothing. Another set slugs on a chessboard and argued from their movements victory and

defeat, equally; a third observed the love-making of the horse-fly; another for a small sum eviscerated himself, and expounded the markings of his own liver. But all was in vain, and after thanking them for their well-meant attempts, Petron decided to take his own auguries for himself...

All in all, if taken slowly, the work is well worth reading, and Henry Miller's praise is well deserved.

Buecheler Anticipated
by Allan Kershaw

quae sensum trahat. hoc sterile ac male nobile lignum
olim perturbant sensum conieci, nunc quae secum trahit

So Buecheler at v. 30 of *Satyricon* 119 (*Bellum Civile*). He seems not to have known that *secum* had already been proposed by J. A. Amar, 'T. Petronii Arbitri Carmen de Bello Civili' in *M. Ann. Lucani Pharsalia Recognovit, Et Ad Burmanniani Textus Fidem Emendavit...* (Paris 1822), which is, as far as the text is concerned, perhaps the strangest edition of the poem ever to appear. Again at v. 150

sed glacie concreta rigens hiemisque pruinis
ingens tentavi

Buecheler was anticipated by Amar. These emendations may have appeared in the latter's edition of 1816, a volume which I have not seen, a copy of which, too frail to xerox, is owned by the University of Chicago Library.

Chariton's Demosthenes
by Allan Kershaw

Early in his novel (1.3.1) Chariton borrows the famous words of Demosthenes, 'Εσπέρα μὲν γὰρ ἦν, ἦκε δ' ἀγγέλων τις (*de Corona* 169), omitting γὰρ. This is not, I suggest, a creative omission but an error, and it would be a simple matter to supply the missing word were it not for the fact that in the final book (8.1.5) Chariton again writes 'Εσπέρα μὲν ἦν. It is unlikely that the novelist had a faulty Demosthenes (in which case we should add the suitably bracketed particle to his text); it is highly likely that he was working from memory. It is often the case that the more familiar the words the less reliable the memory.

REVIEWS

Walter Stolz, *Petrone Satyricon und François Nodot: Ein Beitrag zur Geschichte literarischer Fälschungen* (Franz Steiner Verlag, Stuttgart, 1987)
pp. 117, DM 46, -.

review by
Wade Richardson

Most Petronians, I would hazard, have been far too busy researching the legitimate fragments with all their puzzles not to turn away in relief and gratitude from something so obviously marginal as an exploded eighteenth-century forgery. Comes now Walter Stolz with a full-length bio-bibliographical study of François Nodot and the whole affair that is virtually required reading. First, the record needs correcting. The supplementary material was composed in about 1673, some fifteen years before its pretended discovery, entirely for private amusement and without intent to deceive, and Nodot was neither the original composer nor promoter of the deception. Second, the investigation turns up interesting and useful detail on intellectual and publishing history within seventeenth-century France, a less free era than our own, as it struggled with the peculiar problems of scholarship and public morality that the Petronius text raised, and solved them with deceit and anonymity.

The inspiration both innocently to "expand" the *Satyricon* and then to pass off a deceased scholar's *jeu d'esprit* as genuine Petronius, known today as the Nodot forgery (though better called "hoax", since no faked physical evidence was ever produced), was of course the discovery and publication of the *Codex Tragiensis* (1664ff.). The lively debate over its authenticity (which was really only conclusively decided in the next decade, when the manuscript itself was produced and put on display), fanned an interest in Petronius not only among scholars but also among the *société polie* of the France of Louis XIV. And yet the addition to the risqué classic did little to improve the mutilated text. Clearly, the public was ready for a more reader-friendly version, and, as it happened, one came to hand. It had a Latin text to absorb the *literati*, and the general public were put on side with the almost simultaneous production of polished translations (some of the first in the vernaculars), satisfactorily titillating and complete. The true scholars were indignant or skeptical, of course, but it hardly mattered. Nodot stuck by his story and the material took on a value of its own. Not even Burmann's best efforts availed to keep it out of the Bipontine Edition a hundred years later.

Stolz's monograph consists of three richly-documented chapters, conclusion and appendices. Chapter 1 sets the scene and details the publication history from its extremely murky and evasive beginnings, showing how Nodot achieved recognition and a measure of respectability by a subsidiary ploy: translating an expurgated version (1694), the only one to carry his name. The main problem facing the hoaxer was to neutralize the large disadvantage of being unable ever to produce an actual *codex* like the Trau manuscript, and to put in its stead a story of discovery and acquisition. In the event, its patent obfuscations and dead-ends, together with the unbelievability of the text's now perfect state, for all the alleged difficulty of the manuscript, only served to increase suspicion among those who cared (Leibniz, Burmann). The other chance lay in shifting the debate to matters of style and content, on which there could be no final word. Of course the composer of the supplements had seen to it that the imitations should be as typical as possible, but there were anachronisms, not to mention gallicisms, and an overall speciousness and poverty of imagination. It didn't matter. As long as there was doubt, the publishers and the public remained content with their Petronius in this guise: he was backed by a solid Latin text, and an elegant French and then English translation not without their admirers.

Chapter 2 steps back to an account of Nodot's career as "negotiiis militaribus occupatissimus", in an effort to define "wer dieser Monsieur Nodot eigentlich war". Though this is a reasonable and perhaps required approach, what Nodot seems to have been is nothing more than a rather dull soldier. For those constructing a psychological profile, that indeed may be the point. One acquaintance is cited as finding him "un homme dur, vif & sans beaucoup de délicatesse, peu propre par conséquent à coudre du Latin avec celui de Pétrone". This leads to the question of whether Nodot himself had the considerable Latin ability required to create the supplements, the topic of Stolz's Chapter 3 dénouement: Nodot, man of letters.

The sarcastic opinion of Peter Burmann in his Praefatio (1709) shows us what to expect: "exortus est ante viginti fere annos ferox quidam miles Gallus, qui cum nullum fere bonarum literarum usum haberet, reliquos universi Orbis eruditores aequae desipientes, & tam crassi palati credidit, ut impune illos, pro deliciis Petronianis, insulsis escis apposis deciperet". Neither Burmann nor others knew if the hoaxer was Nodot or someone else, but Nodot, with his defences and his publishing connections, was the implicit creator and proper target. Stolz's extremely thorough investigation of Nodot's literary output and its background and circumstances turns up, among other forgettable sallies, a

few mediocre poems written to win the admiration of society beauties, and a sonnet to the death of Christ. There seems to be nothing in Latin. He clearly had no familiarity with it, and we can be definite that the "Nodot forgeries" would have been quite beyond him.

Who, then, was responsible for the supplements and how did they come to be associated with François Nodot? Evidence in the scholarly writings of contemporaries points to their equivalency with the Petronius scholarship of Pierre Linage, who is said not only to have completed the lacunae but to have translated the (resultant) *Satyricon* into French. It appears that a copy of this material came into the hands of Nicolas Chorier, advocate, scholar and voluptuary, who had got into trouble earlier over the publication of the pornographic reminiscences of a Spanish lady. Chorier, much in need of cash, encountered Nodot in Grenoble and apparently both sold Nodot the text of Linage (not necessarily knowing it as a fabrication) and coached him on how to present the "finding" most effectively to the scholarly world and get it published, with the strict adjuration to leave him (Chorier) out of it, for obvious reasons. Hence the cock-and-bull story by Nodot recounting how he became aware of and acquired the text. A moot question is how much Chorier told Nodot about the origin of the supplements. The latter may have thought that he was receiving a copy of genuine material, thus becoming the unwitting point-man for Chorier (who died in 1692, amid publication of the earliest editions) in a hoax.

A good bit of Stolz's ground was covered by Pétrequin (1869), and the present author now seeks to bring fuller documentation and a wider cast of characters to bear on the complex and obscure questions of knowledge and complicity. It is a timely service, and we should refer henceforth to "the Nodot forgery" with appropriate qualification. A final point. To his credit Stolz makes no claims for benefits to Petronian scholarship. It is true, of course, that Petronius reached a wider public in several lands via the more readable "full" *Satyricon*, but the scholars could quite easily have done without a hoax to sharpen their skills. The person who gained the most was the hitherto obscure Monsieur Nodot.

Achilleos Alexandreos Tatiou, Leucippe kai Kleitophon.
Introduction, Text, Translation [into modern Greek],
and Commentary by Yorgis Yatromanolakes (Athens:
The Goulandris - Horn Foundation, 1990) 775 pp.

review by
A. Sakellariou

This is the first translation of this novel into modern Greek. The introduction, after the prologue, has the following chapters:

- The life of Achilles Tatius (pp. 19-38).
- This novel ("Leucippe") and the ancient Greek novel (pp. 39-65).
- Argument and narrative material in "Leucippe" (pp. 66-85).
- Narrative technique, structure and subject of "Leucippe" (pp. 86-148).
- Language and Style (pp. 149-173).
- The tradition of the text (pp. 174-180).
- Translations of "Leucippe" (pp. 181-183).
- Nachleben (pp. 184-192).

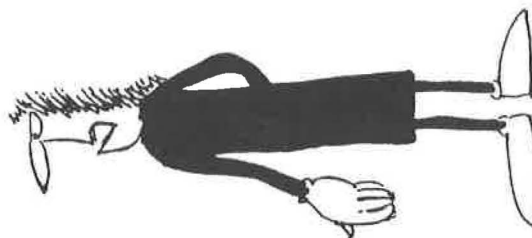
In pp. 194-561 we read the text and the translation. The editor follows, as far as the text is concerned, the edition by Vilborg, Stockholm 1955, but the Greek edition doesn't give us the "apparatus criticus". He says (p. 180) that he gives us (in the Commentary) the reasons why in a lot of passages he doesn't follow Vilborg's textual readings.

The Commentary is divided into two parts: a general one (pp. 565-567), where the editor speaks about the commentaries he has used, and a detailed one on the 8 parts of the novel (pp. 569-716).

After the Commentary there are the Appendices, I and II. In the first Appendix the editor examines the terminology concerning the ancient Greek novel (pp. 719-734). He presents the "European terminology" of the narrative species (novel, romance) and the Greek one (drama, historia, diegema, mythistoria). The last one (mythistoria) is accepted by Ad. Coraes also.

Appendix II refers to the Vita of the Saints and Martyrs Galaction and Episteme. This Vita appears in two versions (Patrologia Graeca, vol. 116, and Acta Sanctorum mensis Novembri, edited by H. Delehyae). The editor of "Leucippe" examines in a few pages the similarities between the Novel and the Vita.

In pp. 749-759 we have a selective bibliography on "Leucippe". The whole edition closes with the Indices: a) of Names (pp. 761-6), b) passages from "Leucippe" in the introduction (pp. 767-771), c) of Subjects discussed (p. 772).



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