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NEWSLETTER

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background of Petronius' character, Trimalchio. . . In the second part I will demonstrate how Petronius uses *modern* literary techniques." (p. 49). Images in the *Cena* reflect the underworld and the journey of the characters imitate a *nekyia*.

Schmeling, G., "The *Satyricon*: the Sense of An Ending," *RhM* 134 (1991) 352-377.

Sommariva, Grazia, "La *sapientia* di Quartilla. Una Rilettura di Petr. *Satyr.* 18, 6," *A&R* 35 (1990) 78-88.

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Tuomi, R., *Syntax und Etymologie des lateinischen Verbs masturbari masturbare, mit einem Appendix über mascarpio (Petronius 134.5)*. Turku 1984. 48pp.

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NOTICES

Twelfth Groningen Colloquium on the Novel, 25 October 1991, organized by H. Hofmann at the Rijksuniversiteit. The speakers were M. Woronoff, "L'étranger dans le roman grec"; P. James, "Lucius and Risus: Game for a Laugh"; Maaik Zimmermann, "Narrative Judgement and Reader Response in Apuleius, *Met.* X, 29-34; D. Maeder, "Au seuil des romans grecs: effets de réel et effets de création"; Y. Yatromanolakis, "*Oikos* and Family in the Greek Novel, with Special Reference to Achilles Tatius' *Leucippe and Clitophon*"; G. Sandy, "West Meets East: Western Students in Athens in the Mid-Second Century".

Thirteenth Groningen Colloquium on the Novel, 24 April 1992, organized by H. Hofmann at the Rijksuniversiteit. The speakers were V. Iljuschekkin, "Der griechische Roman als Produkt antiker Massenkultur"; D. Metzler, "The Oriental Obsession: the Achaemenid Colouring of Greek Novels"; M. Reichel, "The Novelistic Element in Xenophon's *Cyropaedia*"; A. Stramaglia, "Supernatural Plots in Graeco-Latin Fiction: Evidence from Papyrus Texts"; C. Connors, "Inscription and Representation in Petronius' Picture Gallery"; W. Smith, "Interlocking of Theme and Meaning in *The Golden Ass*".

From the bulletin *News from Emory*: "Bracht Branham has been finishing his translation of Petronius' *Satyricon* this year [1991]".

CONFERENCES AND PAPERS

Lies and Fiction at Exeter. The colloquium on 'Lies and Fiction in the Ancient World' at Exeter, U.K. in April 1991 attracted 45 participants from 8 countries. The aim was to explore the ancient understanding of the boundaries between fact and fiction, and, in particular, to establish how far 'lying' was distinguished from 'fiction' at different times

and in different genres. The areas covered were Archaic Greek Poetry (E.L. Bowie), Thucydides (John Moles), Plato (Christopher Gill), Ovid (Denis Feeney), the Greek novel (John Morgan), and 'Six types of Mendacity' in Greek and Roman Historiography (T.P. Wiseman); shorter papers included a study of lying narration in Heliodorus' *Aethiopica* by Marília Futre Pinheiro. Discussion at the colloquium was largely lucid, jargon-free and good-humoured; it was felt some progress was made in bringing together issues from different areas and in reappraising stock ideas. Michael Wood (School of English at Exeter) served as a catalyst in this process. A book based on the colloquium is to be published by the University of Exeter Press in 1992 (possibly with a USA co-publisher), edited by Christopher Gill and T.P. Wiseman. Andrew Laird is to supply a paper on Apuleius for the book. (Gill)

Gender and Writing in Hellenistic Narrative. The conference held 15 November 1991 at Rutgers University was sponsored by the Department of Classics. The speakers were Richard Hunter (Pembroke College, Cambridge), "The Flesh Made Word: Gender and Character in Chariton's *Callirhoe*"; respondent, Brigitte Eggers (Rutgers); Patricia Rosenmeyer (Yale University), "Signifying Desire: The Letters of Acontius and Cydippe"; respondent, Eva Stehle (University of Maryland).

The Petronian Society, Munich Section, in conjunction with the continuing Oberseminar, Probleme des antiken Romans, held by Niklas Holzberg at the University of Munich, sponsored a lecture 15 May 1991 by Heinz Hofmann (Rijksuniversiteit Groningen), "Die Flucht des Erzählers. Narrative Strategien in den Ehebruchsgeschichten des *Goldenen Esels*," and a seminar on Petronius 3 July 1991: "Lady Chatterley in Ancient Rome" by J.P. Sullivan.

International Conference on Roman Baths, 30 March-4 April 1992, Bath, sponsored by the University of Southampton. With all the attention of late given to baths in the *Satyricon*, we might expect a paper at this conference on Petronius.

NEW GROUP

Under the general sponsorship of the Society of Biblical Literature a new group to promote study of "Ancient Fiction and Early Christian/Jewish Literature" has been formed. If anyone is interested in learning more about this group he/she should write Charles Hedrick, Department of Religious Studies, Southwest Missouri State University, Springfield, Missouri 65804, USA.

IN MEMORIAM

William Arrowsmith died at the age of 67, on 22 February 1992, in Brookline, MA; Eugen Dobroiu died in Bucurest, Romania in 1991; Donald Levin died in Houston, Texas in 1991.

GLEANINGS

I. C. Murphy reports that he was alerted to a potentially interesting area of Petronian debate by a book review in the *Journal of Roman Archaeology* 4 (1991). Roger Ling of the History of Art Department at the University of Manchester has contributed a review of Lawrence Richardson's 1988 book, *Pompeii: An Architectural History*. Ling attacks several of Richardson's theories regarding the function of rooms in Pompeian households, particularly his hypothesis of "ladies' dining rooms". Richardson rejected the usual interpretation of several of these as bedrooms and instead thought it more plausible that they were "ladies' dining rooms". He believed that Roman women dined apart from their men, because of passages in Valerius Maximus (*cum viris cubantibus*) and Isidorus which could be construed as meaning that the women sat at table instead of reclining, like the men, on couches. For further support of the idea that the sexes dined separately Richardson also appeals to the banquet scene (*Sat.* 67) where Fortunata is not one of the diners, but has to be called in. Ling (pp. 251-252) points out that this does not imply segregation of the sexes during meals, Habinnas' wife Scintilla already being one of that company. Shortly after Fortunata joins the revellers, Habinnas flings her feet over the couch. J.P. Sullivan, in note 48 (p. 194) in the 1986 revised edition of his translation of the *Satyricon*, observes: "The horse-play here depends on the fact that Roman women usually sat rather than reclined at table".

II. In the 11 November 1991 (pp. 83-110) issue of *The New Yorker* Ved Mehta writes a long and curious account of Jasper Griffin's days at school, at Balliol, and now his career as a don. Into the story are brought discussions of Oxford life, of men reading Greats, of Americans unable to cope with the high level of Oxford education, and of brilliant scholars (Eduard Fraenkel) who were ill before each seminar. Griffin, we are told, attended Fraenkel's seminar on Petronius. Though Fraenkel wrote little on Petronius, he had an enormous influence on Konrad Müller (perhaps the greatest editor Petronius has ever had) and on Müller's 1961 *Satyricon* edition which was dedicated to him: Eduardo Fraenkel/Oxoniensi/Unico Magistro/L.M.

NACHLEBEN

Walker, Susan, "Rome: City and Empire," *British Museum Magazine* 6 (Summer 1991) 3: "In the early Empire it became possible to drink for the first time from cups made of blown glass, which imparted no taste to the drink. 'You will forgive me,' confided Trimalchio, the subject of a brilliant Roman satire on gluttony and social climbing, 'if I tell you that I prefer glass. For one thing, it doesn't smell. And, though it breaks easily, it's so cheap I can easily replace it.'"

C. Murphy contributes three items for the *Nachleben* section.

(1) From *Private Eye* (26 October 1990) and attributed to Anthony Burgess: "I met Alberto Moravia in Treviso a couple of years ago. We dined together and quoted Petronius at each other."

(2) From *The Times* (27 October 1990) a review by Barry Millington of the opera *Satyricon* by Bruno Maderna: "The British premiere of a piece of music theatre by Bruno Maderna on the subject of Petronius's *Satyricon*, after the manner of Fellini, and performed by the Opera Factory, must have seemed like a winning combination. All the greater the pity, then, that *Satyricon* should turn out to be such a dismal failure..."

(3) A while back I went to see a couple of operas by a company called "Opera Restor'd." They specialise in reviving old English operas and this production was first-rate. One of the works, "The Ephesian Matron", was based on the story in Petronius. It was composed in 1769 by Charles Dibdin (1745-1814) to a text by Isaac Bickerstaffe (c 1735 to c 1813). The *New Grove Dictionary of Music and Musicians* states that the work was "written for the Ranelagh Gardens, where for two summers Dibdin was in charge of the music". Later it was "staged at the playhouses, but the sick humour of 'The Ephesian Matron' was not to people's taste and it did not have the success it deserved". Evidently the audiences of 1991 are more appreciative of sick humour, the one I formed part of certainly was!

Rosen, L., "Another Meeting of the Dead Writers Society," *Los Angeles Times*, Book Review (3 November 1991) 2, refers to F. Scott Fitzgerald's original intent to use the title *Trimalchio at West Egg* for what eventually became *The Great Gatsby*. (Sullivan)

St. Petronius III

On 4 October, the feast day of St. Petronius, I received a photograph of a miraculously lifelike marble statue group (see copy of photograph below) which, it is alleged, comes from the newly unearthed so-called "Treasury of Petronius." The news of the discovery of the so-called "Treasury" has been suppressed by the Soprintendente dell' Antichità di Lazio because of a Sciopero Generale among archaeologists. Agents of the PSN acting on a tip from an usher in a movie theater in Rome showing *Fellini Satyricon*, traveled to Dintorni, a northern suburb of Rome, near the Tomba di Nerone (just south of the point on the Via Cassia where it crosses the Grande Raccordo Anulare). Access to the site was blocked by a fence and two threatening signs: IN RESTAURO and GUASTO. Attempts to date the sculpture by hair styles (Pompeian Style 5 [?]) have so far proved futile. The sculpture group has been connected with the name of Petronius largely on the evidence of an inscription at the base which reads: *Giton et Encolpius*.



In the meantime while we await further details on this discovery, those with an interest in the Petronius family might wish to experiment with a recipe attributed to them:

SCALOPPA DI VITELLO ALLA PETRONIANA

Veal cutlets, Petronio style

4 servings

4 4-ounce veal cutlets

1 egg, beaten

Bread crumbs

4 ounces butter

4 slices Fontina cheese

4 slices prosciutto

2 ounces black truffles

1 ounce grated Parmesan cheese

7 ounces beef broth

7 ounces heavy cream

Salt and white pepper to taste

1. Dip veal cutlets into egg, coat with bread crumbs and fry in butter until golden. Pat dry, and return to pan.

2. Top each veal cutlet with a slice of Fontina and a slice of prosciutto; sprinkle with truffle and a pinch of Parmesan cheese. Add broth, cream, remaining Parmesan cheese, salt and pepper. Cover and cook over low flame for 10 minutes.

3. When Fontina is melted, remove from heat. Drain veal cutlets and transfer to a serving dish. Strain sauce and serve with veal.

NOTES

THE WEREWOLF STORY AS *BULLETINSTIL*

Barry Baldwin
University of Calgary

Eduard Fraenkel long ago ('Eine Form römischer Kriegsbuletins,' *Eranos* 54, 1956, 189-93 = *KL.B.* 2, 69-73) posited the idea of an official Roman style for military reports, its distinguishing features being the object at the beginning of a sentence or clause, the verb at the end, and much asyndeton. He demonstrated this by analysis of some passages from Caesar (see further H. C. Gotoff, 'Towards a Practical Criticism of Caesar's Prose Style,' *ICS* 9.1, 1984, 1-18) and some early inscriptions. Nicholas Horsfall recently ('Stylistic Observations On Two Neglected Subliterary Prose Texts,' *Vir Bonus Discendi Peritus* = Otto Skutsch Festschrift, *Bulletin of the Institute of Classical Studies*, Supplement 51, London, 1988, 53-6) applied Fraenkel's method with conspicuous success to the narrative of the military engineer Nonius Datus (c. AD 150) contained in *CIL* 8.2728 (*ILS* 5795) from Saldæ in Africa (as well as Horsfall, see for English translation, discussion, and bibliography R. MacMullen, 'Roman Imperial Building in the Provinces,' *HSCP* 64, 1959, 215-6, 231, n. 75). Adducing a further range of imperial inscriptions, Horsfall concluded that there was (in his words) widespread and persistent adherence to the stylistic convention of *Bulletinstil*.

Horsfall specifically confined himself to these non-literary texts. Fraenkel detected elements of this *Bulletinstil* in various of Cicero's letters, both serious and comic in tone (see in particular *ad Att.* 4.18.5, regarded by Fraenkel, following the remarks of R. Stark, *Rheinisch. Mus.* 94, 1951, 200, as 'eine hübsche Parodie des alten Militärstils,' a contention rejected in his only notice of the phenomenon by Shackleton Bailey in his Commentary, Cambridge, 1965, 2, 224). On this reckoning, the style was recognisable enough to lend itself to literary imitation and burlesque.

As consul and proconsul (following the usual author equation), Petronius will have read many such reports as those itemised by Fraenkel and Horsfall; so must many of his *Satyricon* audience. This *Bulletinstil* must have been a tempting target for good-natured literary take-off (compare the innumerable modern equivalents, from Heller's *Catch 22* to such popular TV series as *Bilko*, *M.A.S.H.*, and *Dad's Army*). Niceros' narrative (*Sat.* 62) of his encounter with a werewolf seems a prime specimen (in context, it is pertinent to emphasise that the lycanthrope himself was a *miles fortis tamquam Orcus*).

Within the space of one page and seven lines of Müller's text (3rd ed., Munich, 1983), we get the following plethora of objects followed by verbs: *omnia vestimenta posuit; vestimenta tollerem; gladium strinxit; umbras cecidi; animam ebullivi;*

villam intravit; sanguinem misit; collum traiecit; domum fugi; domum veni; collum curabat. There is a good deal of asyndeton also. Apart from *autem*, there are no copulatives or particles in the first three sentences. Perhaps the most striking example is the dramatic later sequence (62.10) *in larvam intravi, paene animam ebullivi, sudor mihi per bifurcum volabat, oculi mortui, vix umquam refectus sum.*

This is all very similar to the way in which Nonius Datus tells his tale: *profectus sum et inter vias latrones sum passus. nudus saucius evasi cum meis. Saldas veni. Clementem procuratorem conveni. ad montem me perduxit ube (sic) cuniculum dubii operis flebant quasi relinquendus habebatur...* (text in Horsfall 55-6). Additional characteristics of the soldier-engineer's style isolated by Horsfall are verbal repetition and avoidance of variation of vocabulary. These are also manifest in the narrative of Niceros, for easy instance such iterations as *veniat/venimus/pervenirem/venisses/veni/inveni/veni; facere/factus est/facio/factus est/lapidea facta sunt/lapidea vestimenta erant facta; fugit/fugi/fugi.* Horsfall says of Nonius Datus that "he employs repetition as a means to guide the reader through the part of his exposition that might otherwise be hardest to visualise;" in Petronius, this principle is best exemplified by repetition of the horripilatory *vestimenta lapidea facta sunt/lapidea vestimenta erant facta*, a phenomenon outside the bounds of most readers' experience.

Recognition of this *Bulletinstil* may further be helpful in regard to several particular textual items in the werewolf story. Asyndeton and the often consequent assonance which it achieves might preserve the phrase *ad scruta scita* against those (e.g. George, Smith, Sullivan) who wish to delete *scita* as a gloss - here one should not forget *per scutum per ocream egi aginavi* in the previous sentence. It is ironic that (of all people) Fraenkel should have neglected such stylistic factors when formulating his notorious theory of widespread Carolingian interpolation in the text of Petronius (cf. J.P. Sullivan, 'Interpolations in Petronius,' *PCPS* 202, 1976, 90-122; B. Baldwin, 'Editing Petronius: Methods and Examples,' *AC* 31, 1988, 37-50). It may also tip the scale in favour of G.R. Watson's *matavi tetavi* solution (*CP* 60, 1965, 118) - one of many contenders - to the notorious *matauitatau* at 62.9. The positioning of the comic verb *apoculamus* near the beginning of the story (62.3), in a sentence devoid of copulatives, may betoken parody of the opening to a regular military report, e.g. Nonius Datus' own *profectus sum* (British readers will recall the music hall policeman's comic routine in which his report invariably begins with something like "I was proceeding in a northerly direction when..."). Finally, the idiosyncrasies of military Latin (cf. Horsfall 56, also the index of Latin words in R. Fink, *Roman Military Records on Papyrus*, Case Western Reserve University, 1971) may provoke two distinctive usages: *coepi* with the infinitive in place of the perfect tense, described by Smith (on *Sat.* 27.1) as particularly common in Petronius (it may

be added that this occurs four times in the werewolf saga), and (62.2) *persuadeo* with the accusative, also on show at *Sat.* 46.2 (the first extant examples according to Smith), where we may have some sort of regular "action formula" common in reports since in the Petronian cases *te persuadeo* (the first a real present, the second an historic one) is followed respectively by *ut venias* and *ut veniat*.

SAT. 57.11: IN INGENUUM NASCI

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La préposition *in* qui a l'air d'être une ditto-graphie a été damnée par Bücheler. Nous voudrions quand même défendre la tradition manuscrite par le raisonnement suivant: l'expression *in ingenuo nasci* peut se traduire comme "naître dans un endroit (= "dans une famille") libre. Dans ce cas, la terminaison *-um* qui est réellement attestée dans le texte est explicable comme manifestation d'une prononciation hypercorrecte de la part du personnage qui parle. *Ingenuo* est correct, mais c'est aussi la forme qu'il emploie toujours: c'est la forme qui lui est familière mais qu'il soupçonne d'incorrection ne connaissant pas les règles syntaxiques ni les paradigmes. Il sait qu'une terminaison *-um* existe, car il l'a vue formée par les *lapidariae litterae* (*Sat.* 58.7). Il croit se trouver en bonne compagnie, et il prononce cette terminaison.

Nous soutenons, par conséquent, que la tradition manuscrite est défendable.

THE NOVEL IN THE CLASSROOM: Teaching the Ancient Romance

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Now that we have *Collected Ancient Greek Novels*, what can we do with it? I have twice had the opportunity to teach the ancient romance at the University of Illinois, and offer here some observations about methods and results; I invite other reader of this *Newsletter* to do the same. No doubt many of you have even more experience at this than I; what makes me bold enough to come before you with this is the fact that so many courses are now possible that we can hardly duplicate each other, and our various experiences shall be of benefit to us all. Perhaps the greatest problem is to rein in the desire to teach more than the volume includes. Romance, like satire, tends to be the horse which when mounted charges off in all direction at once. When I told one of my colleagues about including the *Alexander Romance* in my course, he added that, "of course," I would want to include Augustine's *Confessions* (origin of modern introspective novel)

and the *Historia Augusta* (further examples of historical fiction). Few will fault me for dismissing the suggestion, but I am guilty of some willful expansion of material of my own.

The first course was taught as *Origins of Western Literature: Ancient Fiction and its Modern Descendants* (cross listed in Classical Civilization and Comparative Literature). Its audience was a group of fifteen freshmen and sophomores in the University's Honors Program, and consisted of reading, discussion, and the writing of seven brief "position papers;" no secondary literature was required. I organized the course around four genres: romance, picaresque, Menippean satire, and Utopian fiction. I found that questions of genre are good for discussion, but that the comparison and evaluation of small details, and arguing from details to larger conclusions about structures, ran rather against the grain of rhetoric courses. I found that I had to wean my students away from brief papers with lengthy introductions and Platonic, global conclusions, to brief, Aristotelian papers that argued up from careful observation. This experiment was eventually successful (I had to give them a two-page paper of my own, whether *Apollonius* is a romance, as an example) and the students were enthusiastic both about the material and about the technicalities of literary classification.

For the first eight week we kept to the ideal romance, indicating that it came in various flavors. We read Longus (pastoral), Leucippe and Clitophon (comic), Heliodorus (serious), *Apollonius King of Tyre* and the fragments of Iamblichus, Sidney's *Old Arcadia*, and finally Chariton, labelled "historical." At two week intervals, various brief papers were due: summarize the "real" action of *Daphnis and Chloe*; does the end of *Lecippe and Clitophon* satisfy your expectations? list the similarities and differences between either *Apollonius* or Iamblichus and the other romances read so far, and argue whether the work belongs in the genre as you now know it. Most ambitious was the last: a comparison of the Thermuthis story in Sidney's *Second Eclogues* with Cnemon's story in the first book of Heliodorus, with a consideration of what these differences reveal about the differences between the two romances as a whole.

In the remaining seven weeks we considered the other genres. For picaresque fiction, we read pseudo-Lucian's *Ass*, Apuleius' *The Golden Ass*, and *Lazarillo de Tormes*. For Menippean satire: Petronius' *Satyricon*, *Iolaus*, and the Alice books; for Utopian fiction: Antonius Diogenes, Lucian's *True Story* and *Gulliver's Travels*. Paper topics here were: give the similarities and differences as narrators among Lucius in the *Golden Ass*, Encolpius in the *Satyricon*, and Lazarillo, and consider whether the differences in narrator can account for a distinction in genre among the three works; argue for or against the proposition that *Through the Looking Glass* is utopian fiction. The final exam was based on an old chestnut: students read the beginning of *Robinson Crusoe* (up to but not including the

Journal) and prepared for the following essay: giving as many specific details as you can from all of the ancient fictions that you know, describe just how *Robinson Crusoe* differs from ancient fiction. A couple of key passages from the beginning of the book were presented as the starting point of the essay. The two students who elected to write a term paper in place of the final exam both did very decent work with Lewis Carroll.

In the middle of the course the students demanded to write their own romances. I yielded, and as a fifth paper asked for an outline of one (though some gave me ten pages of synopsis). The premise was *An Alexandrian Tale*: Panthia and Callidorus are the children of rich merchants of Alexandria, and are betrothed soon after their birth. We discussed how the plot would differ from other plots, and how it would require, as each of the Greek romances exemplifies, the pursuit of unique thematic interests. The outcome may illustrate the difficulties that even clever and diligent readers can have in identifying what a romance is. Some common flaws: too much reliance on magic, love potions, and truth potions; amnesia; psychopathic villains; not enough local color, or general ignorance of where Alexandria is; too much sentimentality (people deciding to step aside; trials of people who have really done nothing wrong--so and so was seized and put on trial--or who have done something not all that serious); true love that breaks an evil spell; single combat to win the girl (a device played down in Heliodorus); a marriage left unconsummated for no very good reason; modern romantic ideas of conducting a love affair (one man tries to entice the heroine to sleep with him by taking her to various romantic Mediterranean beaches); not enough attention paid to how the story is narrated, or to who the narrator is; gods participating blatantly (in fulfillment of an old vision, a jackal appears to a newly married couple and announces itself to be Anubis); too many pirate gangs for the actual effect intended; people learn of things, of the fates of others, without our knowing how they learned them; some scenes of carnage and slaughter on the order of the end of *Hamlet*. Some less common eccentricities: a hero who decides to settle down with his homosexual lover instead; a lost heroine who returns and is recognized early on, forcing her, the hero, and the girl he is about to marry all to consult different witches for a resolution of these amatory problems, making the bulk of it a romantic, Shakespearean comedy; an *Arabian Nights* tale of a battle between our hero and a magician who revivifies his soldiers; a storm on the Nile leading to shipwreck; a hero in mourning at age four; someone forgetting that he was betrothed.

Some surprises: *Daphnis and Chloe* was not much in evidence, though appearing here and there; Chariton and Heliodorus were to the fore; the story of Charite and Tlepolemus from Apuleius was a popular model; popular too was *Apollonius, King of Tyre*, with one story being the search of a reunited couple for her father; the *Odyssey* itself figured in a

few stories, though we had not read it; some used frame stories, one told by a woman to her daughter, another told by the hero's best friend; there was frequently a comic touch; many stories had good minor characters and subplots; I read some nice flashbacks, and revelations of true identity or real motivation for an act that came as a genuine surprise; Sidney appeared in a few places, once in parodied form as two buddies help each other to commit horrible acts of amatory outrage, pseudonyms and all.

In general, this was an enjoyable exercise and I would do it again. I offered many suggestions and criticisms, and allowed a rewrite for any who wanted it; at least the second time through the assignment offered a good opportunity to learn what romance was about. Other pleasant discoveries I made while teaching this course: students do find the material honestly fascinating; they can read and enjoy the *Old Arcadia*; the presence of the more modern, chivalric romance with its sublime and profane loves illumines the rather different nature of the ancient romance. A discovery particularly distressing to the readers of this *Newsletter* is that my students found Petronius to be the hardest text to deal with, not because of its matter (though quite a few were rather surprised by what they found) but because of its fragmentary nature and its generic peculiarities. A generic approach to ancient fiction does allow a student some appreciation of the idiosyncrasies of the Latin texts, but is hard to teach fragments. Many of the ancient texts peripheral to standard Greek romance, but which teach so much about the genre's possibilities (such as Antonius Diogenes and Iamblichus) perhaps need to be more lectured about than read and discussed at the undergraduate level.

The second class was an upper-level course designed for a mixed group of undergraduates and graduates, classicists, historians, and medievalists: *Ancient Romance and the (Medieval) Alexander Romance*. The course was taught entirely in translation, though graduate students were encouraged to coordinate translations and readings in the original; a mid-term paper and a 15-20 page research paper were required; student reports on books and articles were heard throughout the semester. The most important peculiarity of this course was not the interest in Alexander but the division of the students into two groups (dubbed Heliodorans and Alexandrians), the two overlapping in their readings at some points and diverging at others. Student reports concerning texts not read in common kept the other half informed about what it was up to. I hoped in this way to foster a cooperation among students whose different backgrounds and interests would normally keep them from taking the same class.

Here too I organized along literary rather than sociological lines; I presented as a working hypothesis that the various types of romance can all be seen as reflections of different aspects of the *Odyssey*, now viewed as the ultimate ancestor of ancient

prose fiction. The epic was read first, at a leisurely pace, to allow for appreciation of its use of doubles, death and rebirth imagery, wanderings, trials, homecoming, recognitions, and reunions. In the first five weeks the two groups also read in common Chariton and the *Alexander Romance*. We were able to acquire Stoneman's *The Greek Alexander Romance* (Harmondsworth 1991) after the course began; its introductory and supplementary materials made it invaluable. For the next two weeks, the groups diverged: Heliodorans read Longus and Xenophon of Ephesus; Alexandrians read Leo of Naples and the later Latin reworkings of the Alexander material, available in the translation of Dennis M. Kratz, *The Romance of Alexander* (New York 1991). Mid-term papers were comparisons of various aspects of the romance to the *Odyssey*.

For the next three weeks, the readings of the two groups converged: Heliodorus, *Apollonius King of Tyre*, and Lucian's *True Story*. The parallels between Alexander and Charicleia proved fascinating, and the Odyssean nature of Alexander's journeys was much illumined by the latter two works. The two groups parted ways again for the following three weeks: the Heliodorans tackled Roman fiction (Petronius and Apuleius); Alexandrians dealt with the twelfth-century *Alexandreis* of Walter of Chatillon, available in the frustrating translation of R. Telfryn Pritchard (Toronto 1986); and consulted Quintus Curtius Rufus (the main historical source for Walter's critical account). For the last two weeks Achilles Tatius, Iamblichus, and Antonius Diogenes were read in common.

Dividing the class into two groups had its problems. Representatives for a particular text would present its form and peculiarities, and those who had not read it would ask questions. Final paper topics were determined by the middle of the semester, and the expectation was that everyone would have an eye out for illustrative material in texts that the other group had read. In practice, the graduates students more than the undergraduates were able to benefit from this procedure, and medievalists more than classicists. I should have imposed strict expectations on the presentation of material that one half of the class had not read; many found the profusion of detail confusing (especially the proper names). But there were two distinct advantages. First, the course appealed to a wider range of students than the Greek romance pure and simple would have. The medievalists found the material fascinating and useful, and I got two excellent final papers from them, one on the Alexander material in Gower's *Confessio Amantis*, the other on the Jewish treatment of Alexander from Josephus through the twelfth century. Second, I found that the constant presence of Alexander greatly improved the discussion of the standard romances, though I am afraid that many of the undergraduates found the wealth of Alexander material tangential to their interests. Chariton affords a good example. Chariton, I suspect, is

absent from Frye's *Secular Scripture* (a book I found very useful for organizing both of my classes) not because of oversight, but because it does not follow his pattern of descent and ascent: it has a much more lateral movement. Callirhoe is passed from the lawless Theron to the polite Dionysius to the all-powerful Artaxerxes; when Chaereas conquers Artaxerxes he conquers the world and returns home, and one may say that in a medieval sense he then sacramentalizes his love and his marriage. Alexander is similar: despite all his ambition and effort he cannot transcend the world but can only circumscribe it and then return to his ancestral home (Egypt) to die; he is like an Odysseus, but frustrated by the immortality that is just out of his reach.

I would probably not teach a course with a split syllabus again, but I am convinced that the material in *Collected Ancient Greek Novels* is valuable not only as Classical literature but also as an entrée into other fascinating worlds of fiction. The material cries out to be expanded. Consequently, it would be desirable to have companion volumes: *Collected Byzantine Romances*, for examples, would address specifically Greek traditions. *Collected Latin Fictions* could give a convenient home to new translations of Petronius and Apuleius, and Dares and Dictys; and make accessible Julius Valerius' *Alexander* and its *Epitome*, and the *Clementine Recognitions* (which I should be glad to translate). *Collected Judaeo-Christian Romances* could become a project of the Consultation of Ancient Fiction and Early Christian/Jewish Narrative, a part of the Society of Biblical Literature; Brigitte Cazelles' *The Lady as Saint: A Collection of French Hagiographic Romances of the Thirteenth Century* (Philadelphia 1991) is already a useful text. And a volume of *Renaissance Latin Satyricons* would be particularly congenial to the interests and talents of members of the Petronian Society, as these are unquestionably of great importance for the creation of English Renaissance fiction. Reardon's collection is an invaluable teaching tool for the history of Western fiction, but we should not be content to rest on its laurels.

REVIEWS

Brigitte M. Egger, *Women in the Greek Novel: Constructing the Feminine* (Dissertation, University of California-Irvine, 1990) pp. 402 [Dissertation Abstracts Order No. 9022306].

review by

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This recent dissertation, directed by B.P. Reardon, is certainly the most thorough, and very likely the most able, study of the characterization of

women in the major ancient Greek romantic novels. Egger's close reading of the primary texts in the light of both traditional and modern critical methods, together with a thorough familiarity with the secondary material, makes this thesis useful to all interested in ancient fiction. Following a century of mostly disparaging comments about women as an authorial audience for ancient romances there is now an investigation of how women (and men) might have read the portrayals of female characters in the Greek novels.

Egger does not find in the novels any general fantasy of female empowerment. She concludes that they depict "emotional gynocentrism, but practical androcentrism" (365). In so far as they have a social outlook, it is reactionary, for the conditions under which women live in the novels correspond more to classical than to Greco-Roman circumstances.

The "Reader Response" criticism of Jaus and Iser, which focuses upon the text and gives heed to historical factors, provides a means for identifying questions that the original texts answered. After determining the historical existence of female readers (on the question of literacy see now also William V. Harris, *Ancient Literacy*. [Cambridge, Mass.: Harvard, 1989], who takes a rather minimalist view), Egger turns to a detailed analysis of the roles of fictional women.

There are four major roles: protagonists, antagonists, confidants, and mothers. The heroines radiate sexual power they are not to employ. With the important exception of threats to chastity, these women (mostly girls by our lights, but limited life expectancy in antiquity thrust pubescents into adult roles) are passive and silent. "Bad" women, on the other hand, do express themselves assertively in sexual and other matters.

Ancient friendship was largely a male bonding activity. Unlike the men, who live a public life with many friends, the heroines, who are sheltered even when traveling, have no real women friends other than slaves, as jealousy characterizes relations between free women. Mothers, and older free women in general, are almost invisible. To be important women had better be sexually interesting. Readers who rejected these views would have found the novels disappointing.

Egger then reviews these characters as types, including the Greek woman, her feral foreign counterpart, slaves (who step, more or less out of drama), and older women, before proceeding to compare female and male roles and types in the realm of sexual strategy. The ancient works do not pursue the question of why women might find the weaker and less self-reliant "new heroes" of their genre attractive. As has long been noted, if not condoned, the women are usually stronger and more resourceful than their male counterparts. Male rivals serve to show how enchanting the heroines are. Kings fall at their feet, but they remain chaste and loyal. Such episodes allow female readers to imagine themselves as erotically omnipotent without

any sense of guilt. The social world basically lacks women. In the emotional world women rule.

Egger's detailed study of the fictive social world illuminates the degree to which the novels stress domestic containment. When women leave the home bad things can happen. In novels they always do. The general message is that while women like admiration, they should stay inside. (Egger suggest [275 n.1] that if home life gets too dull, one can always read a novel. By all means, but, after reading, let them bury it in the sands of upper Egypt, far from pirate lairs). As adventure stories for girls, then, the novels don't work, for the wide world is too dangerous. Conservative social values are reinforced, with emotional power as compensation for women. Readers of the novels, who would include men no less than women, particularly as the genre became more sophistic and sophisticated, evidently took consolation in affirmation of the social order. The audience is invited to fantasize about an invincible female erotic power which is at the same time highly chaste and greatly restricted.

Her own favorite characters are Dionysios (Chariton) and Melite (Achilles Tatius). In this judgment she will not lack modern support, a fact that may reveal something about the skills of those novelists and does expose some of our difficulties in reading ancient novels.

This summary does not do justice to Egger's insight and depth. She does not overlook the exceptions to her generalizations, and her comments about the novels of Longus, Heliodorus, and Achilles are astute. These anomalies do, however, sometimes threaten to make the generic standard merely Chariton and his possible imitator, Xenophon.

Egger's findings lend support to P. Veyne's contention that marital love became a norm in the period 100 BCE to 100 CE. In her picture of the novels' social world the women's sphere remains the *oikos*, which is now the realm of romantic emotion. She rebuffs any suggestion of the attractions of rape and other sado-masochistic fantasies, a view that governs a number of her judgments. Yet in repressive societies such themes enable one both to enjoy and to rebuff sexual feelings. When Egger shows how Charicleia (Heliodorus) can function in public by rejecting her sexuality, she gives a negative portrayal of what much early Christian literature happily celebrates. Denial of sexuality opens doors. The choices are archaic seclusion tempered by emotional sanctions or being sexless.

Despite its wealth of detail and the occasional repetition engendered by firm adherence to the formal model, this thesis reads well. The bibliography is copious. Brigitte Egger's contribution to this subject is likely to remain a standard for some time and merits prompt publication.