

THE PETRONIAN SOCIETY

NEWSLETTER

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NOTICES

"Classics at Oxford," the WWW Home Page of the Faculty of Literae Humaniores of Oxford University and *Echo* lists *The Petronian Society Newsletter* as the "Fun Site of the Month."

James O'Sullivan has for a work in progress a new text of Xenophon's *Ephesiaca* for Teubner.

ICAN 2000

The Third International Conference on the Ancient Novel — ICAN 2000 — is scheduled for Groningen, The Netherlands, 25-30 July 2000, organized by Maaïke Zimmerman and Wytse Keulen. An International Advisory Committee has been appointed. A general letter with information about ICAN 2000 and call for papers will be mailed shortly to all those interested persons. In April the organizers will open a WEB site, the address for which will appear in the general letter. Those people who believe that their names might not be on the mailing list (all persons having attended the Groningen Colloquia are on the mailing list) please contact Maaïke Zimmerman, Rijksuniversiteit Groningen, Faculteit der Letteren, Department of Classics, Oude Boteringstraat 23, 9712 GC Groningen, The Netherlands, or by email to: zimmermn@let.rug.nl.

APA MEETING

The program of the American Philological Association, 27-30 December 1997, meeting in Chicago, presented these lectures on the ancient novel:

- A. Wiesner, "The Body in Pain and the Making of Culture in Petronius' *Satyricon*".
- D. Sailor, "Transformation of *Ingenium* in the *Cena Trimalchionis*".
- J. Ebbeler, "*Nam tam bonae memoriae ut frequenter nomen meum obliviscor*: the Phenomenology of Memory in Petronius' *Satyricon*".
- J. Whelton, "Fortunata's Hand: the Brothel, Prostitutes and the *Cena Trimalchionis*".
- D. McGlathery, "Sexual Spectacle and Linguistic Deception in the Philomela's Daughter Episode of Petronius' *Satyricon*".
- J. Rife, "Death in Apuleius: Some Social-Historical and Literary Considerations".
- E. Finkelpearl, "The Multiformity of Isis and the Unity of Apuleius' *Metamorphoses*".
- T. McCreight, "The 'Fish-trampling' Episode at Apuleius' *Metamorphoses* I.24-25".
- W. Owens, "Apuleius' Tale of Cupid and Psyche: an Expropriated Slave Tale?"
- G. Sandy, "Philosophical Education in Athens in the Second Century A.D."
- J. Alvares, "Heliodorus' *Aithiopika* and the Solution to History".
- S. Schwartz, "Legal Versus Biological Paternity in Chariton's *Chaereas and Callirhoe*".
- Judith Perkins, "Who's Who? Iamblichus *Babyloniaka*".
- J. Berry, "Moral Agency and Cultural Identity in Heliodorus' *Aithiopika*".
- A. Nodar, "Ethopoeia on Papyrus and the Novel: a Suicidal Lover".
- E. Cueva, "Supernatural Indigestion: Cannibalism, Ghosts, and the Ancient Novel".

CAMWS MEETING

The 1998 program of the Classical Association of the Middle West and South, meeting in Charlottesville, 15-18 April, presented these papers on the ancient novel:

- M. Jones, "Theatricality and Interpretation in the *Satyricon* of Petronius".
- G. Schmeling, "Myths of Person and Place: The Search for a Model for the Ancient Novel".
- E. Cueva, "A New Date for Chariton's *Chaereas and Callirhoe*".
- W. Major, "Ethnic Identity and Cultural History in Heliodorus' *Aithiopika*".
- J. Lewis, "The Limits of Observation and the Power of Experience in *Daphnis and Chloe*".
- K. Wang, "The Forms of Prayer in the Ancient Novel".
- T. McCreight, "Evil Sisters and Child-Eating Demons: Psyche's Sisters as *Lamiae*".
- J. Dillery, "Ptolemy I Kheper-ka-Re: the Alexander Romance and Manetho".
- J. Alvares, "The Ideological Dimensions of Chariton's *Chaereas and Callirhoe*: Some Features".

AT IOANNINA

Sixth Panhellenic Symposium on Latin Studies, 11-13 April 1997, organized at Ioannina by the University of Ioannina,

Section of Classical Literature. The subject of the Symposium was: "Life and Culture in the Roman World" (14-212 A.D.). Two papers had to do with Petronius: 1) D. Raios, "Melissa and the Werewolf (Petron. *Sat.* 61-62): the Disguised Political Symbolism of Two Most Different Characters" (Melissa is compared to *principatus Augusti*, the werewolf to *principatus Neronis*). 2) A. Sakellariou: "Petroni Exhortatio ad Ulysses" (The relation of Petronius' poem, fr. Buecheler 37, to: a) Dante, *Inferno*, canto 26; b) A. Tennyson's *Ulysses*; c) C. Cavafy's *Ithaca*; d) a few words about N. Kazantzakis' *Odyssea*). (Sakellariou).

ANCIENT FICTION AND EARLY CHRISTIAN AND JEWISH
NARRATIVE GROUP

SOCIETY OF BIBLICAL LITERATURE

report by Ronald Hock

Two sessions of the Group were held at the annual SBL meeting in San Francisco, November 22-25, 1997. In the first session two recent books on ancient fiction were discussed: Richard Pervo (Seabury-Western Theological Seminary) and Richard Stoneman (Routledge) reviewed Glen Bowersock's *Fiction as History: Nero to Julian* (UC Press, 1994), after which Professor Bowersock (Institute for Advanced Study) responded. Loveday Alexander (University of Sheffield) and Ronald Hock (University of Southern California) reviewed Douglas Edwards's *Religion and Power: Pagans, Jews, and Christians in the Greek East* (Oxford, 1996), after which Professor Edwards (University of Puget Sound) likewise responded.

In the second session the following papers were presented: Chris Shea (Ball State University), "Setting the Stage for Romances: *Ecphrasis* Again;" Richard Pervo, "Rewriting the Bible before it was the Bible: The so-called *Protevangelium* of James in the Windy Cave of Early Christian Fiction;" Tawny Holm (Johns Hopkins University), "Daniel 1-6: A Biblical Story Collection;" and Chaim Milikowsky (Bar Ilan University), "Midrash as Fiction and Midrash as History."

AT GRONINGEN

Zimmerman, M., Schmidt, V., et al., eds., *Aspects of Apuleius' Golden Ass*, vol. 2: *Cupid and Psyche*, will be published in June 1998, and contain original articles on "Aspects of Cupid and Psyche". It is intended to be a companion to the commentary on Cupid and Psyche, on which the Groningen Apuleius research group is now working. The first *Aspects of Apuleius' Golden Ass* was published in 1978 in Groningen by Hijmans and van der Paardt, and was a companion to the "Groningen Commentaries on Apuleius". *Aspects ...*, vol. 2, will contain articles, all in English and written for this volume: S.J. Harrison, "Some Epic Structures in Cupid and Psyche"; P. James, "That Unbearable Lightness of Being: *Levis Amor* in the *Metamorphoses* of Apuleius." K. Dowden, "Cupid and Psyche: a Question of the Vision of Apuleius"; S. Mattiacci, "Neoteric and Elegiac Echoes in the Tale of Cupid and Psyche by Apuleius"; W.S. Smith, "Cupid and Psyche Tale: Mirror of the Novel"; Maeve O'Brien, "For every tatter in its mortal dress: Love, the Soul of her Sisters"; S. Brodersen, "Cupid's Palace — A Roman Villa"; W. Keulen, "*De gavia verbosa et satis calumniosa*"; S. Panayotakis, "Slander and War Imagery in Apuleius' Tale of Cupid and Psyche"; Jan L. de Jong, "Il Pittore a le Volte è pure Poeta: Cupid and Psyche in Italian Renaissance Painting"; H. Pinkster, "The Use of Narrative Tenses in Apuleius' Cupid and Psyche"; Danielle van Mal-Maeder and Maaïke

Zimmerman, "The Many Voices of the Narrator of Cupid and Psyche."

Stelios Panayotakis has been granted a post-doctoral position at the University of Groningen to write a commentary on the *Historia Apollonii Regis Tyri*.

D.K. van Mal-Maeder, *Apulée. Les Métamorphoses, Livre II, 1-20. Introduction, Texte, Traduction et Commentaire* (Dissertation, Groningen 1998).

LECTURES AT THE PETRONIAN SOCIETY — MUNICH SECTION
Niklas Holzberg, Praeses

- 25 June 1997: Maaïke Zimmerman (Groningen), "Mehr Nebel als Nimbus: Die Apollonios-Vita des Philostratos."
24 July 1997: Joan Booth (Swansea), "*Quid Novi*: Problems and Programmatic in Propertius 1.1."
15 December 1997: Rüdiger Kinsky (Bonn), "Irrungen—Wirrungen im Alexanderroman."
12 January 1998: Vincent Hunink (Leiden), "Die geheimnisvolle Frau Pudentilla: Dichtung und Wahrheit bei Apuleius."
26 February 1998: Ruurd Nauta (Groningen), "Martials Epigramme—karnevalistische Dichtung?"

CHICAGO — STANFORD SEMINAR ON HELLENISTIC EGYPT

On 4 April 1998, the University of Chicago: "Narrative Strategies in Greek and Egyptian Prose of the Hellenic Period." The speakers were: H. Thissen, "Homeric Influence on the Inaros-Petubastis Cycle: Fact or Fiction?"; J. Dillery, "Greek and Egyptian Narrative Strategies in Manetho's *Aegyptiaka*"; J. Tait, "Tradition and Innovation in Egyptian and Demotic Narrative"; L. Koenen, "Narrative Strategies in the Potter's Oracle"; I. Rutherford, "Narrative in the Demotic and Greek Novels". Roundtable Discussion with R. Hunter.

NACHLEBEN

Peter Cochrane, "Picture a World of Fewer Words," *Daily Telegraph* (London), 22 April 1997: "Petronius Arbiter (60 AD) observed that the most important message is the least expected." Niall Slater spotted this quotation attributed to Petronius and wrote to the author of the article, Peter Cochrane who replied to Slater: "This quote came out of some lectures by Prof. Cattermole at Essex University 20 years ago!" Slater discovered that there is no Prof. Cattermole at Essex University today. On other apocryphal quotations from Petronius ("Reorganisation"), see *PSN* 25 (1995) 5, 18. It seems likely that Prof. Cattermole was thinking of something like (55.3): *quod non expectes, ex transverso fit et supra nos Fortuna negotia curat*.

Geert van Keulen, a composer, wrote *Scena* in 1983. It was recorded on record on the label, Composers' Voice, Donemus — Amsterdam (CV 8401), featuring The Large Radio Choir and the Radio Philharmonic Orchestra, conducted by David Porcellijn. *Satyricon* 33 and 36 are sung in Latin.

Leigh-Fermor, Patrick, "Gluttony," in *The Seven Deadly Sins* (New York: William Morrow, 1992) [copyright *Sunday Times*, London, 1962], p. 43: "You only have to read about the vomitoria and Trimalchio's feast in Petronius to get the point."

Peter S. Magnusson, Sollentuna, Sweden, reports that the quotation attributed to Petronius, "We trained hard — but it seemed that every time we were beginning to form up into teams, we would be reorganized. I was to learn later in life that we tend to meet any new situation by reorganizing and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency, and demoralization," has surfaced in Sweden. He found the Swedish version of the quotation in the waiting room at a Swedish hospital. Peter Magnusson's email address is : psm@sics.se. For more on this "quotation" see *PSN* 2.2 (Dec. 1971) 5; 11-12 (1981) 5; 12.2 (1982) 5; 18 (1988) 3; 19 (1989) 3; 24 (1994) 5; 25 (1995) 5, 18.

THE GREEK NOVEL

by B.P. Reardon

As usual, this biennial report aims to be useful rather than original, the more so as for the last two or three years *APh* has been behind the clock. 1994 has still not appeared, and like 1996 will not appear for some time; it may still be news to some readers that 1995 — the first computerized volume — appeared, anomalously, a few weeks ago. Fortunately, many Greek items have already appeared in the general columns of *PSN* 1996 and 1997. They are repeated here for convenience, indicated by * and ** respectively; sometimes more information about them will be found there. The high proportion of such items is due in part to repetition of the many entries from Gareth Schmeling's massive and comprehensive Brill volume, which is certainly worth reporting again here.

The millennium is of course coming, for novelists as well as for ordinary people; and as most will already know from *PSN* or elsewhere, with it is coming ICAN III, aka ICAN 2000. For those who do not yet know, it will be held in Groningen, 25-30 July 2000 — starting, of course, on a Tuesday afternoon in July. Arrangements are in the experienced and abundantly safe hands of Maaïke Zimmerman. An International Advisory Committee has been formed, and a Website will be opened (what would Perry's πρώτος εὑρετής have made of that?). Auspices have been taken, and are propitious: excellent facilities are available, and university, city, and regional government look with favour (and, one hopes, with generosity) on the enterprise. A call for papers will be issued very soon, probably with a deadline in January 1999 for summaries with a view to selection.

COLLECTIONS

- Hansen, W. ed., *Anthology of Ancient Greek Popular Literature*, Bloomington 1998; incl. Alex.-Roman., Xen. Eph., Asinus.
Pecere, O. & Stramaglia, A., edd., *La letteratura di consumo nel mondo greco-latino*. Atti del Convegno Internazionale di Studi, Cassino 14-17 settembre 1994; Univ. di Cassino, 1996. Ephemeral pop lit. of (esp.) the early RE: romance, novella, biography, prosimetrum, mime, pornography, magic, astrology, mirabilia, *et hoc genus omne*. By the company they keep shall ye know them? An excellent idea. V. *infr.* Fusillo, Stramaglia, Dostálová, Merkle, Bartonková, Gallo.
Picone, M. & Zimmermann, B., edd., *Der antike Roman und seine mittelalterliche Rezeption*, Basel/Boston/Berlin 1997. V. *infr.* Zimmermann, Hunter, Weissenberger, Effe.
**Schmeling, Gareth, ed., *The Novel in the Ancient World*, Leiden, Brill 1996, 876 pp., pb possible? Blockbuster if ever

there was one: 30+ articles. Already set out in *PSN* 27 (1997) 4. *V. infr.* ("Schmeling, *Novel*"), everybody and his brother and sister, for the two dozen or so texts relevant here.

CONFERENCE ACTA

- **Hofmann, H. & Zimmerman, M., *Groningen Colloquia on the Novel VII*, Groningen 1996, 151 pp. *V. infr.* (*GCN*) Birchall, Zanetto, Galli.
 — *Groningen Colloquia on the Novel 8*, Groningen 1997, 241 pp. *V. infr.* (*GCN*) Hansen, Harder, Aerts, Carver.
 Hock, R., Perkins, J., edd., *Ancient Fiction and Early Christian Literature*, Scholars Press, Society of Biblical Literature, due Spring 1998.

CONCORDANCE

Beta, S., De Carli, E., Zanetto, G. edd., *Lessico dei romanzieri greci IV*, Hildesheim/ Zürich/NY 1997. Takes account, in an Appendix, of fragments appearing in Stephens/Winkler but not used in earlier volumes. The completion of this critical project, added thus to the mechanical TLG microfiche *KWIC Concordance to the Greek Novelists* and to indices or lexica already existing for some texts (A.T., Long., Xen. Eph.) adds considerably to our capacity to examine the language of the novels and place them in their linguistic and cultural context.

EDITIONS & TRANSLATIONS

V. Chariton (De Sousa, Lendakis, Roncali), *Dares/Dictys* (Yatromanolakis).

NOVEL, GENERAL

- **Alvares, J., "Maps of Travel in the Ancient Novels, and of Other Famous Journeys", in Schmeling, *Novel*, 803-14.
 **Anderson, G., "Popular and Sophisticated in the Ancient Novel", in Schmeling, *Novel*, 107-13.
 Bartonková, D., "Letteratura prosimetrica e narrativa antica", in Pecere/Stramaglia, *La letteratura di consumo*, 251-64.
 **Beck, R., "Mystery Religions, Aretalogy and the Ancient Novel", in Schmeling, *Novel*, 131-50.
 **Billault, A., "Characterization in the Ancient Novel", in Schmeling, *Novel*, 115-29.
 **—— "Peut-on appliquer la notion d'Asianisme à l'analyse de l'esthétique des romans grecs?", *Acta Antiqua* 36 (1995) 107-18. Oui.
 Birchall, J.W., "The Lament as a Rhetorical Feature in the Greek Novel", *GCN VII* 1-17. Cf. *ad* Heliodorus.
 **Bowie, E.L., "The Ancient Readers of the Greek Novels", in Schmeling, *Novel*, 87-106.
 **Branham, R. Bracht, "Inventing the Novel", in A. Mandelkar ed., *Bakhtin in Context: Across the Disciplines*, Evanston 1995 79-87. Originally a paper at *ICAN II*. Bakhtin's conception of the ancient novel.
 Brioso Sánchez, M., "Egipto en la novela griega antigua", *Habis* 23 (1992) 197-215. Wisdom, trickery.
 Cooper, Kate, *The Virgin and the Bride. Idealized Womanhood in Late Antiquity*, Harvard 1996. Ch. 2 discusses "The Ancient Novel"; other chapters also concerned with literature.
 Crismani, Daria, "Filtri, veneni e diagnosi mediche nel romanzo greco", in S. Sconocchio & L. Tonealto edd., *Lingue tecniche del greco e del latino*. Atti del 1° Seminario Internazionale sulla letteratura scientifica e tecnica greca e latina, Trieste, 1993, 182-88. Of more interest to MDs than to PhDs.
 *Doody, M., *The True Story of the Novel*. By a historian of literature; pp.1-172 on ancient novels; mostly descriptive, for non-classicist novelists, but some analysis, esp. in terms of modern literature. A further assault on the bastion of the 18th C. novel. Review by D. Konstan in *PSN* 1997.
 Dostálová, R., "La dissoluzione della storiografia: il 'romanzo storico'". In Pecere/Stramaglia, *La letteratura di consumo*, (v. *supr.*), 167-88.
 **Edwards, D., *Religion and Power. Pagans, Jews and Christians in the Greek East*, New York 1996. Novels, esp. Chariton, as interpreters of social structure.
 Effe, B., "Die Einführung dargestellter Personen im griechischen Liebesroman: ein Beitrag zur narrativen Technik und zu ihrer Evolution", in Picone/Zimmermann, *Der antike Roman* (v. *supr.*), 75-88.
 Fusillo, M., "Il romanzo antico come 'paraletteratura'? Il topos del racconto di ricapitolazione", in Pecere/Stramaglia, *La letteratura di consumo* (v. *supr.*), 47-67.
 *—— "How Novels End: Some Patterns of Closure in Ancient Narrative", in D. Roberts, F. Dunn, D. Fowler edd., *Classical Closure: Reading the End in Greek and Latin Literature*, Princeton 1997.
 **—— "Modern Critical Theories and the Ancient Novel", in Schmeling, *Novel* 277-305.
 Futre Pinheiro, M., "A atracção pelo Egipto na literatura grega", *Humanitas* 47 (1995) 441-68. Hdt. and biography as well as novel.
 **Galli, L., "Meeting again. Some Observations about Petronius *Satyricon* 100 and the Greek Novels", *GCN VII* 33-45.
 Garzón Díaz, J., "El amor en la novela griega", *MHA* 13-14 (1992-93) 43-76 (*Aph* 1993 7180).
 Hägg, T., "Orality, Literacy, and the 'Readership' of the Early Greek Novel", in R. Eriksen, ed., *Contexts of Pre-Novel Narrative*, Berlin/NY 1994, 47-81.
 Hidalgo de la Vega, M.J., "Los oráculos y los sueños - visiones come vehículos de salvación en las novelas greco-romanas", in J. Alvar, C. Blaquez, C. Wagner edd., *Héroes, semidioses y daimones*, Madrid 1992, 175-204 (*Aph* 1992 13901, 1993 7181).
 Hock, R., "The Rhetoric of Romance", in S. Porter ed., *Handbook of Classical Rhetoric in the Hellenistic Period, 330 B.C. - A.D. 400*, Brill 1997, 445-65. General account of rhetorical procedures in novels.
 Holzberg, N., "Romanhafte Erzählprosa in der griechischen Literatur: Hinweis auf Möglichkeiten der Ergänzungslektüre", *Anregung* 39 (1993) 243-54. Utopias, travel- and epistolary texts.
 **—— "Novel-like Works of Extended Prose Fiction II", in Schmeling, *Novel*, 619-53 (1 is Anderson on Lucian, v. *infr.*). Cf. preceding entry: utopias, fantastic travel, "history", fable, rhetoric (Dio Chrysostom, *Hunters*), epistolary (Chion).
 **—— "The Genre: Novels Proper and the Fringe", in Schmeling, *Novel*, 11-28. Sensible discussion of the old question: when is a novel not a novel?
 Hunter, R., response to J.R. Morgan, "Erotika Mathemata..."; v. *infr.* Morgan.
 **John, Renate, "Women in the Ancient Novel", in Schmeling, *Novel*, 151-207.
 *Jouanno, C., "L'oeil fatal. Réflexions sur le rôle du regard dans le

- roman grec et byzantin", *PRIS-MA* (Univ. Poitiers) 10 (1994) 149-64. Notably love at first sight.
- "Sur un *topos* romanesque oublié: les scènes de banquet", *REG* 109 (1996) 157-84. Again, both ancient and Byzantine texts. "Metaliterary" dimension.
- **Kuch, H., "A Study on the Margin of the Ancient Novel: 'Barbarians' and Others", in Schmeling, *Novel*, 209-20.
- "Thomas Mann and the Ancient Romance", *Lexis* 14 (1996) 223-30. Mann and Kerényi corresponded on the topic: K.K., *Romandichtung und ... Mythologie etc.*, Zürich 1945.
- *Liviabella Furiani, P., "Romanzi a confronto: dalla Grecia antica al mondo contemporaneo", *GIF* 47 (1995) 325-32. Detailed account of Tatum, *Search*; Konstan, *Sexual Symmetry*; Létoublon, *Lieux communs*.
- "I vecchi e la vecchiaia nei romanzi greci d'amore", in L. Rossetti & O. Bellini ed., *Mente ed esistenza*, Napoli 1993, 87-119. Positive picture — because the period respected human dignity?
- *— "L'aurora della coscienza nelle *Pastorali* di Longo", *QJFP* 12 (1995) 13-36, L. Rossetti & O. Bellini ed., Napoli ESI 1995.
- **MacAlister, S., *Dreams and Suicides. The Greek Novel from Antiquity to the Byzantine Empire*, London/NY 1996. Chs. 1-2 on ancient texts, 3 largely Christian texts, 4-5 Byzantine; synopses in an Appendix. "The social and cultural meanings that lie behind these novels".
- *Merkelbach, R., *Isis Regina - Zeus Sarapis*, Stuttgart 1995. Full treatment, on the basis of the novels, of ritual and history of Greco-Roman religion. M. maintains his position "daß die literarische Gattung des Romans religiösen Ursprung ist". Chs. also on Xen. Eph., A.T., HART, Apuleius.
- Morgan, J.R., "Erotika Mathemata: Greek Romance as Sentimental Education", in A.H. Sommerstein & C. Atherton ed., *Education in Greek Fiction*, Bari 1996, 163-89; with response by R.L. Hunter, 191-205. With the partial exception of *DC*, the novels are not really *Bildungsromane*, a category that exists only as a "myth of optimistic self-assertion and social flux" which dynamic modern society prompts us to create; whereas the Greek texts reflect "a world of hostile contingencies" which the heroes endure passively. Shades of Perry. Worth comment here, in that this view raises again the question of the relation of the Greek novel to its society, discussed recently at length by e.g. MacAlister (*supr.*) and also Konstan (*Sexual Symbolism*, last chapter: the novel "responds symptomatically to the new [social] order by its turning away from the constraints of local society", 231) and — in a different but related way — by Simon Swain in *Hellenism and Empire* (v. *infr.*) ("the answer to the question of the novel's origin lies not in reading it as a reflection of unhappiness...but in seeing it as an outlet for the cultural ideals and formulas of the elite", 109). One way or/and another, the genre is increasingly being seen as central evidence for its times; but v. *infr.*, Sartre. Is this where we came in? Yes; but things have happened since then. By alphabetical coincidence, see the next entry; by bibliothecal insufficiency, I have not been able to do so, but it appears to be aimed at the same target.
- Paulsen, Th., "Wunschträume und Ängste: kaiserzeitliche Gesellschaft und Erotik im Spiegel des antiken Liebesroman", in G. Binder & B. Effe ed., *Liebe und Leidenschaft: historische Aspekte von Erotik und Sexualität*, Trier 1993, 45-62.
- *Perkins, J., *The Suffering Self: Pain and Narrative Representation in the Early Christian Era*, London 1995. Suffering novel heroes and heroines in the context of Christian experience of suffering; a new form of human self-understanding.
- Robiano, P., "Heurs et malheurs du roman grec", *Kentron* (Univ. of Caen) 8 (1992) 45-54. On Fusillo, *Naissance*.
- **Ruiz Montero, C., "The Rise of the Greek Novel", in Schmeling, *Novel* 29-85.
- Said, S., "Oracles et devins dans le roman grec", in J.-G. Heintz ed., *Oracles et prophéties dans l'antiquité*, Paris 1997, 367-403.
- Santini, L., "Il romanzo greco d'amore", in U. Mattioli ed., *Senectus: la vecchiaia nel mondo classico*, Bologna 1995, vol. I, *Grecia*, 425-46. Narratological function of the old: voice of experience, authorised to carry truth. (Calasiris carries truth, no doubt, but keeps it to himself).
- Sartre, M., *L'Asie Mineure et l'Anatolie d'Alexandre à Dioclétien. IVe siècle av. J.-C. / IIIe siècle après J.C.*, Paris 1995. Though marginal here, it does describe the historical background of the whole region and period that saw the rise of the novel; but it is not interested in the literature, which it dismisses with the old charges (of historians especially): "ignorant of the real world", "past-oriented", etc. We must get out there and educate people some more; though some are ineducable.
- **Scarcella, A.M., "Funzione narratologica e connotazione ideologica del cibo nei romanzi greci d'amore", in M. Pierotti ed., *Epigrafi, documenti e ricerche. Studi in memoria di Giovanni Forni*, Perugia, Univ. degli Studi 397-410.
- *— "Gli emarginati sociali e il tema del 'buon cattivo' nei romanzi greci d'amore", *GIF* 47 (1995) 3-25.
- **— "The Social and Economic Structures of the Ancient Novel", in Schmeling, *Novel*, 221-76.
- Schmeling, G.L., "Motivation, Probability and Interpretation in the Ancient Novel", in C. Santini & L. Zurli ed., *Art Narrandi. Scritti di narrativa antica in memoria di Luigi Pepe*, Univ. degli Studi di Perugia 1996, 77-86, ESI Napoli 1996.
- Schmitz, T., *Bildung und Macht. Zur sozialen und politischen Funktion der zweiten Sophistik in der griechischen Welt der Kaiserzeit*, München 1997. The Second Sophistic as a socio-political phenomenon, as legitimation of the ruling class. Closely related to Swain (*infr.*) in its general thesis, but unlike Swain S. specifically sets aside the novels as evidence, because of lack of sources for the history and reception of the genre. This attitude is not in the same category as Sartre's *supr.*, but it seems unduly timid. Can one deduce *nothing* from the existence of fiction?
- Stramaglia, A., "Le voci dei fantasmi", in F. De Martino & A.H. Sommerstein ed., *Lo spettacolo delle voci*, Bari 1995 (2 vols.), I 193-230. Given the orality of ancient literature, voices are important, is the rationale. Refs. to A.T., Iamb., Hld.
- "Tre 'femmes fatales' soprannaturali", in R. Raffelli ed., *Vicende e figure femminili in Grecia e a Roma*, Ancona 1995, 217-26. Marginal to novel, but starts from Stephens/Winkler 173-78 = P. Mich inv. 5, "The Love Drug" (?Antonius Diogenes).
- "Fra 'consumo' e 'impegno': usi didattici dei romanzi greci-latini": V. *infr.* Chariton.
- Swain, S.C.R., *Hellenism and Empire: Language, Classicism and Power in the Greek World A.D. 50-250*, Oxford 1996.

Conducted with formidable erudition in the literature of the period considered as evidence for socio-political history — so much for Sartre and Schmitz *supr.* — this study constitutes a major broadside in the perennial and troubled question of the situation and state of Greece in the Roman Empire. Concerned to establish "the cultural-political identity the Greek elite now adopted" (6), it rejects the thesis of a more or less homogeneous Greco-Roman upper class and elite culture. Linguistic purism and 'classicism', concern to maintain Greek *paideia*, are crucial features of the "assertion of Greekness in the form that was possible under Roman control" (412). In this reading, the novel is evidence of a major kind: ch. 4 is devoted to "The Greek Novel and Greek Identity"; "the expression of the new sexual ethics of the period, especially the accent on progress towards marital love, in the distinctive literature of the period, the Greek novel, is complemented there by a conscious or subconscious valorization of the world of the past, from which Greeks derived their power, and the worth of the city, on which they based their civilized existence" (413) (and *v. supr.* in this section, Morgan). It would hardly be possible to get farther from Rohde.

Zimmermann, B., "Die Symphonie der Texte. Zur Intertextualität in griechischen Liebesroman", in Picone/Zimmermann, *Der antike Roman*, 3-13.

ACHILLES TATIUS

Anderson, G., "Perspectives on Achilles Tatius", in *ANRW* II 34.3 (1997) 2278-2299. Joins the series of excellent monographs — far above the erratic general level of *ANRW* — on the novels. A. has his go at elucidating A.T. ("still not taken seriously enough ... cleverly tasteless", 2279). "Encolpius was precisely the sort of reader who would have found Achilles both acceptable and enjoyable" (2295). Is that a compliment?

Conca, F., "Note al testo di Achille Tazio", *Acme* 48 (1995) 133-38. There is still room for a fundamental examination of the ms. tradition.

*Cueva, E.P., "Anth. Pal. 14.34 and Achilles Tatius 2.14", *GRBS* 35 (1994) 281-86. A.T. text corrupt.

Harrison, S.J., "Dulce et Decorum: Horace Odes 3.2.13", *RhM* 136 (1993) 91-93. Cf. A.T. 3.22.1 for motif of dying for a friend; supports traditional text and interpretation.

Mignona, E., "Narrativa greca e mimo: il romanzo di Achille Tazio", *SIFC* 14 (1996) 232-42. Mime-frame reworked into novel structure by A.T.; several mimes have elements of *LC*.

Nimis, S., "Memory and Description in the Ancient Novel", *Arethusa* 31 (1998) 99-122. On ecphrasis; despite title, entirely on A.T.

Pena, A.N., "Aspectos da criação literária no romance den Aquiles Tácio, Leucipe e Clitofonte", *Euphrosyne* 23 (1995) 199-209 (résumé in French). For A.T., ecphrasis is a link with tradition and a development of novel-structure.

**Plepelits, K., "Achilles Tatius", in Schmeling, *Novel* 387-416.

AESOP

Hägg, T., "A Professor and his Slave: Conventions and Values in the *Life of Aesop*", in P. Bilde et al. edd., *Studies in Hellenistic Civilization VIII: Conventional Values of the Hellenistic Greeks*, Univ. of Aarhus, Aarhus, 1997.

Merkle, S., "Fable, Anecdote and Novella in the *Vita Aesopi*: the

Ingredients of a Popular Biography", in Pecere/Stramaglia, *La letteratura di consumo*, 209-34.

ALEXANDER-ROMANCE

Gallo, I., "Biografie di consumo: il Romanzo di Alessandro e la Vita del filosofo Secondo", in Pecere/Stramaglia, *La letteratura di consumo* 235-49.

*Jouanno, C., "Le roman d'Alexandre ou l'enfance d'un héros", in D. Auger ed., *Enfants et enfance dans les mythologies*, Paris 1995 269-89. Not a realistic figure but an archetypal motif.

*— "L héros et la mort. Epopée, Métaphysique et Morale dans le *Roman d'Alexandre* du Pseudo-Callisthène", *PRIS-MA* 10 (1993) 197-205.

*Stoneman, R., "Naked Philosophers: the Brahmins in the Alexander Historians and the Alexander Romance", *JHS* 115 (1995) 99-114.

**— "The Metamorphosis of the Alexander Romance", in Schmeling, *Novel* 601-12.

CHARITON

Alvares, J., "Chariton's Erotic History", *AJP* 118 (1997) 613-29. His history is purposeful, not mere titillation. Rather exaggerated?

— *The Journey of Observation in Chariton's Chaereas and Callirhoe*, diss. UT Austin 1993.

Brioso Sánchez, M., "Sobre Carítón 7.6.2 y 6.7 y sus lagunas", *Habis* 22 (1991) 263-272. Text.

**Cueva, E., "Plutarch's Ariadne in Chariton's *Chaereas and Callirhoe*", *AJP* 117 (1996) 473-84. Chariton uses Plut. *Theseus* in comparing Callirhoe to Ariadne at 1.6.2? That would help to date Chariton; but there are holes in the argument.

**De Sousa e Silva, Maria del Fátima, *Chariton: Quereas e Callirhoe*, Lisbon 1996. Trans., introd., nn.

**Edwards, D., *Religion and Power etc.*; v. Novel, General.

Hansen, W., "Idealization as a Process in Ancient Greek Story-Formation", *SO* 72 (1997) 118-20. A comic tradition from Sybaris about luxury re-used seriously about Callirhoe, 2.2.2 (Call.'s bath).

**Hedrick, C., "Representing Prayer in Mark and Chariton's *Chaereas and Callirhoe*", *Perspectives in Religious Studies* 22 (1995) 239-57.

Hock, R., "An Extraordinary Friend in Chariton's *Callirhoe*: the Importance of Friendship in the Greek Romances", in J.T. Fitzgerald ed., *Greco-Roman Perspectives on Friendship*, Atlanta 1997.

Junod, E. & Kaestli, J.-D., *Acta Iohannis*, Turnhout 1983 516-20; echoes of *Call.*? Cf. Lalleman *infr.*

Kaimio, Maarit, "How to Manage in the Male World: the Strategies of the Heroine in Chariton's Novel", *Acta Antiqua* 36 (1995) 119-32.

— "How to Enjoy a Greek Novel: Chariton guiding his audience", *Arctos* 30 (1996) 49-73.

Lalleman, P.J., "Classical Echoes (Callimachus, Chariton) in the *Acta Iohannis*?", *ZPE* 116 (1997) 66. Cf. Junod/Kaestli *supr.*

Laplace, M.M.J., "Le roman de Chariton et la tradition de l'éloquence et de la rhétorique: constitution d'un discours politique", *RhM* 140 (1997) 38-71. Attempt to define the genre of *Call.* in rhetorical terms, as an "éloge" of a city, two young people, Aphrodite. It is true that the only literary

DARES/DICTYS

- category available in antiquity into which the novels could be fitted is the ἐπιδεικτικὸς λόγος - that catch-all term - and that there are many rhetorical elements in this product of the ὑπογραφεύς of a ῥήτωρ. But this is overdone; L. is flogging a willing enough but half-dead horse.
- *Lendakis, V., Χαρίτωνος Ἀφροδισιέως Χαίρεας καὶ Καλλιρρόη (sic), Athens (presumably), Τὸ Ροδακίὸ 1995. Μετάφραση στὰ νέα ἑλληνικὰ. Brief postscript.
- Liviabella Furiani, P., "Bellezza e felicità nel romanzo di Caritone", in C. Santini & L. Zucchi edd., *Ars Narrandi: scritti di narrativa antica in memoria di Luigi Pepe*, Napoli 1996, 113-31.
- Mignogna, E., "Cimone e Calliroe (sic): un 'romanzo' nel romanzo. Intertestualità e valenza strutturale di ps.-Eschine Epist. 10", *Maia* 48.3 (1966) 315-26. Not our Callirhoe, but the lady notoriously occurs frequently in antiquity, usually in liquid form - just where/why did Char. pick up the name? is a matter that could have some significance for his story (and date). But here is at least a prose narrative, perhaps "Milesian"; v. Holzberg, *Briefroman* 17-22, Cataudella, *Novella* 247-49. The story of a maiden-ceremony, with invocation "Scamander, take my virginity"; the enterprising Cimon pretends to be the river and does just that. M. discusses the literary qualities of the story.
- **Reardon, B.P., "Chariton", in Schmeling, *Novel*, 309-35. General study.
- Roncali, Renata, *Caritone di Afrodizia: il romanzo di Calliroe*, Milano 1996. Trans., introd., nn. Uses Molinié text.
- Slings, S.R., review of Goold, Loeb Chariton, *Mn* 50 (1997). Detailed and valuable textual comments; the Dutch tradition in the text of Chariton continues.
- Stramaglia, A., "PLitPalauRib 37: elenco di trisillabi (con una menzione del romanziere Caritone?)", *ZPE* 114 (1996) 147-50. A list of "school vocabulary" of trisyllabic words, with some familiar proper names; the name "Chariton" appears. Is it our Chariton? See the following article...
- "Fra 'consumo' e 'impegno': usi didattici dei romanzi greci-latini", in Pecere/Stramaglia, *La letteratura di consumo*, 97-166. Includes discussion of possibility that 'Chariton' (preceding entry) is our Chariton; S. thinks it the most plausible hypothesis. If so, it would add to the scarce testimonia about novelists, and in particular would reinforce the thesis that Chariton was well-known (cf. Philostratus' contempt — if our Chariton is its target — and the late date of the Theban codex, and the Persius reference — if that is to Chariton's Callirhoe). If not, coincidences seem to be coinciding rather often. The papyrus is probably 2nd C. A.D. S.'s article is unlikely to be a best-seller, but could suggest that *Call.* was.
- Weissenberger, M., "Der 'Götterapparat' im Roman des Chariton", in Picone/ Zimmermann, *Der antike Roman*, 49-73.

CTESIAS

- Auberge, Janick, "Ctésias romancier", *AC* 64 (1995) 57-73. Study of novelistic elements. C. may not be a good historian, but he is on the way to being a novelist.
- Anderson, M.J., "The σωφροσύνη of Persinna and the Romantic Strategy of Heliodorus' *Aethiopica*", *CPh* 92 (1997) 303-22. Hld.'s "narrative engineering".
- Baumbach, M., "Die Meroe-Episode in Heliodors' *Aithiopika*", *RhM* 140 (1997) 333-41. More unravelling of the narrative.
- Birchall, J., "The Lament as a Rhetorical Feature in the Greek Novel", *GCN VII* (1996) 1-17. In the novel in general, but esp. in Hld., who uses it to advance his plot. Narrative technique.
- *Heliodoros Aithiopika I: a Commentary with Prolegomena*, diss. London 1996. The prolegomena in particular extend beyond Book I.
- Bowie, E.L., "Names and a Gem: Aspects of Allusion in Heliodorus' *Aethiopica*", in D. Innes, H. Hines & C. Pelling edd., *Ethics and Rhetoric. Classical Essays for Donald Russell on his Seventy-Fifth Birthday*, Oxford 1995. Names of characters alluding to other literature, Charicleia's amethyst alluding to *Daphnis and Chloe*.
- Chew, K., *Novel Techniques: Motivation and Causation in the Ancient Novels with Special Reference to Heliodoros' Aithiopika*, diss. UCLA 1994, DA 55 (1994-95) 3499A.
- Dowden, K. "Heliodoros: Serious Intentions", *CQ* 46 (1996) 267-85. *Eth.* is not, *pace* Winkler, essentially a display of clever narrative technique; it does have "depths, which cannot be omitted from our understanding of the novel." (267).
- Futre Pinheiro, M., "Time and Narrative Technique in Heliodorus' *Aethiopica*", *ANRW* II 34.4 (1998) 3148-3173.
- Hilton, J., "Theagenes, Chariclea and the Ἐναγισμός of Neoptolemus at Delphi", in R. Faber & B. Seidensticker edd., *Worte, Bilder, Töne. Studien zur Antike und Antikrezeption: Bernhard Kytzler zu Ehren*, Würzburg 1996, 187-95. Its function in the plot.
- Keul-Deutscher, M., "Heliodorstudien I. Die Schönheit in den *'Aithiopika'*", *RhM* 139 (1996) 319-33. Idealizing and ethical aspects of the concept. Continued in:
- "Heliodorstudien II. Die Liebe in den *'Aithiopika'*", *RhM* 140 (1997) 341-62. Spiritual tendency of concept; deeper than in Xen., A.T., Char.
- **Laplace, M.M.J., "L'emblème esthétique des *Ethiopiennes* d'Héliodore: une bague d'ambre au chaton d'améthyste gravée", in (ed?), *Poésie et lyrique antiques*, Lille 1996, 179-202.
- **Liviabella Furiani, P., "La comunicazione non verbale nelle *Etiopiche* di Eliodoro", in M. Pierotti ed., *Epigrafi., documenti e ricerche. Studi in memoria di Giovanni Forni*, Napoli 1992, 299-340.
- Monte Cala, J.G., "En torno a la 'impostura dramática' en la novela griega: comentario a una éfrasis de espectáculo en Heliodoro", *Habis* 23 (1997) 217-35. 7.6.1-7.8.2; interpretation.

- **Morgan, J.R., "Heliodoros", in Schmeling, *Novel*, 417-56.
- *Paulsen, T., "Die *Aithiopika* als Roman für alle. Zur Kommunikation Heliodors mit Lesern unterschiedlichen Bildungsniveaux", in G. Binder & K. Ehlich edd., *Kommunikation durch Zeichnung und Wort*, Trier 1995, 351-64.
- Rutherford, I., "Kalasiris and Setne Khamwas: a Greek Novel and some Egyptian models", *ZPE* 117 (1997). Possible derivation of *Eth.* from Egyptian material.
- Scarcella, A.M., "La folla d'Etiopia e le bévues d'Elidoro", in C. Santini & L. Zurli edd., *Ars Narrandi. Scritti di narrativa antica in memoria di Luigi Pepe*, Perugia 1996, 87-95.
- Tantillo, I., *La prima orazione di Giuliano a Costanzo*, Roma 1997. Incl. comment on date of Hld., siege of Nisibis etc. pp. 301-11 n.168 ad 27b-28d, 22, 10-60. Likely that Hld. is using Julian, but could be the other way round.

HISTORIA APOLLONII REGIS TYRI

- Janka, M., "Die Fassungen RA und RB der *Historia Apollonii regis Tyri* im Vergleich", *RhM* 140 (1997) 168-87.
- *Merkelbach, R., "Der Überlieferungstyp *Epitome Aucta* und die *Historia Apollonii*", *ZPE* 108 (1995) 7-14.
- **Robins, W., *Ancient Romance and Medieval Literary Genres: Apollonius of Tyre*, diss. Princeton 1995
- ** — "Latin Literature's Greek Romance", *MD* 1995 207-15. Evokes Greek romance but reflects late Latin world; ideological implications.
- **Schmeling, G.L., "Apollonius of Tyre: Last of the Troublesome Latin Novels", *ANRW* II 34.4 (1998) 3270-3291.
- "*Historia Apollonii Regis Tyri*" in Schmeling, *Novel* 517-51.

LONGUS

- Anderson, G., "The Origins of Daphnis: Virgil's Eclogues and the Ancient Near East", *Proc. Virgil Soc.* 21 (1993) 65-79. Sumerian Dumuzi-cycle, as in A.'s *Ancient Fiction*; he is proselytizing among the Virgilians.
- **Billault, A., "Le temps du loisir dans *Daphnis et Chloé*", in J.-M. André, J. Dangel & P. Demont edd., *Les loisirs et l'héritage de la culture classique*, Bruxelles 1996, 162-69.
- ** — "La nature dans *Daphnis et Chloé*", *REG* 109 (1996) 506-26.
- Fernández García, A., "El genitivo absoluto en el *Dafnis y Cloe* de Longo", in J. Zaragoza & A. González Senmarti edd., *Homenatge a Josep Alsina*, vol. 1, Tarragona 1992, 55-58. Wide range of uses, some tendency to take over principal sense function of sentence; Greek language developing.
- García Gual, C., "La originalidad de Longo o el tiempo del amor en *Dafnis y Cloe*", in R.M. Aguilar et al. edd., *Χάρις διδασκαλίας. Studia in honorem Ludovici Aegidii. Homenaje a Luis Gil*, Madrid 1994, 465-76.
- **Hunter, R., "Longus", in Schmeling, *Novel*, 361-86.
- "Longus and Plato", in Picone/Zimmermann, *Der antike Roman*, 15-28.
- Morgan, J.R., "Longus, 'Daphnis and Chloe': a Bibliographical Survey, 1950-1995", *ANRW* II 34.3 (1997), 2208-2276. Excellent. M. tells me that he submitted this to *ANRW* in 1992, headed "...1950-1992"; *ANRW* held up publication, as usual, and changed the heading to "...1995", without telling

him. So any stones about items missing in the bibliography should be thrown not at M. but at *ANRW*. Readers will hardly be surprised at this further example of that publication's irresponsibility. The delay itself is minor compared to other misdemeanours in the record of this egregious enterprise (e.g. 20 years' delay in publication in one case; in another, to my own knowledge, failure to publish at all a solicited and accepted article, announced in *ANRW* itself and then simply dropped, without any indication to the author, or even the courtesy of a reply to correspondence). But it is simple dishonesty to misrepresent others in order to cover up one's own incompetence.

- Scarcella, A.M., "Problemi finanziari (contabilità e bilanci) nel romanzo di Longo", *GIF* 48 (1996) 93-98. The economic aspect of *DC*.
- **Wouters, A., "Longos' 'Daphnis und Chloe' — ein anspruchsvoller Roman für einen anspruchsvollen Leser", *Anregung* 42 (1996) 1-14. Expansion of 1995 *Hermeneus* article in Flemish (*PSN* 1996 p. 9).
- Zanetto, G., "Textual criticism of Longus and *Lessico dei romanzieri greci*", *GCN VII* (1996) 19-32. Passages examined in light of *Lessico*.

LUCIAN

- **Anderson, G., "Lucian's *Verae Historiae*", in Schmeling, *Novel*, 555-61.
- **Rütten, U., *Phantasie und Lachkultur: Lukians "Wahre Geschichten"*, Tübingen 1997. The dissertation of a Monacensis. For the Lucianist more than the novelist: thorough and sensible discussion of *VH* in relation to main trends of Lucianic scholarship (Bompaire, Hall, Anderson, Jones e.g.: focus adjusted). *VH* not really a novel, though it uses elements of *Reiseroman*. Summary by author, *PSN* 1997.

XENOPHON EPHESIUS

- Alvares, J., "The Drama of Hippothous in Xenophon of Ephesus' *Ephesiaca*", *CJ* 90 (1995) 393-404.
- Artés Hernández, J.A., "La Efesiaca de Jenofonte de Éfeso y los Hechos Apócrifos de Pedro y Pablo: estudio lingüística", *Minerva* 10 (1996) 51-57.
- **Kytzler, B., "Xenophon of Ephesus", in Schmeling, *Novel*, 336-60.
- Turasiewicz, R., "Zum Stil des Romanciers Xenophon von Ephesus", *Grazer Beiträge* 21 (1995) 175-88. Not purely a linguistic study; X.'s manner too. No major change brought about by any supposed epitomator.

FRAGMENTS

- **Alpers, K., "Zwischen Athen, Abdera und Samos. Fragmente eines unbekannteren Romans aus der Zeit der Zweiten Sophistik", in M. Billerbeck & J. Schamp edd., *Kainotomia: die Erneuerung der griechischen Tradition. Colloquium Pavlos Tzermias (4.XI.1995)*, Universitätsverlag Freiburg Schweiz 1996, 19-55. 40 fragments, embedded in the 9th C. *Etymologicum Genuinum*, may be from a novel: of a new kind, but possible echoes of Petronius, *Iolaus* (βίβλιον), Longus (some exx. in *PSN* 1997 1). Some fragments, already

known, were earlier listed as *comica adespota* (and emended to fit metrically). The action, set in the classical period, is irrecoverable: people (incl. one Protagoras) sail from Athens to Abdera and Samos; letters are involved. The language atticizes. Like so many such uncertain texts, fascinating and infuriating; but like them, does suggest a hinterland of forgettable — or at least forgotten — “*Trivalliteratur*” such as has existed in every civilization and exists today.

Bartonková, D., “Le osservazioni sul prosimetrum nei romanzi greci e latini”, *SPFB* 42 (1993) 141-50. On fragments studied by Stramaglia: prosimetrum of popular origin? Reciprocal influence between Latin and Greek.

Kussl, R., “Ninos-Roman”, in M. Capasso ed., *Bicentenario della morte di Antonio Piaggio. Raccolta di Studi*, Università degli Studi di Lecce, Papyrologia Lupiensia 5, Congedio Editore, n.d. but very recent, 143-204. Massive and magisterial; text, very detailed commentary. No-one can complain that the fragments are disregarded or inadequately discussed these days: as well as this, and a considerable amount of work on individual texts, as overall studies there are K.’s own 1991 *Papyrusfragmente*, Stephens/Winkler, López Martínez, Morgan *infr.*

Morgan, J.R., “On the Fringes of the Canon: Work on the Fragments of Ancient Greek Fiction 1936-94”, *ANRW* II 34.4 (1998) 3292-3390. Likewise massive and magisterial: *ANRW* got this one very much right, in getting M. to do it; and no misrepresentation, *v. supr.* Longus, Morgan. Note the beginning date: just post-Zimmerman, post-Rattenbury, so we have temporally complete coverage. Full bibliography and detailed critical analysis. Includes Antonius Diogenes and Iamblichus (they might have been left out as epitomes rather than fragments).

Ruiz Montero, C., “La novela de Nino y los comienzos del género”, in *Las letras Griegas bajo el imperio*, details not available except Libros Pórtico 1996, 135-50.

**Stephens, S., “Fragments of Lost Novels”, in Schmeling, *Novel*, 655-83.

CHRISTIAN NOVEL

*Alexander, Loveday, , “Narrative Maps: Reflections on the Toponymy of Acts”, in M.D. Carroll et al. ed., *The Bible in Human Society: Essays in Honour of John Rogerson, Journal for the Study of the Old Testament, Suppl. Series 200*, Sheffield 1995, 17-48 + maps. Illustrated by Char. and Xen.Eph.; “seductive...combination of romance and veracity”, 45.

*—— “‘In Journeying Often’: Voyaging in the Acts of the Apostles and in Greek Romance”, in C. M. Tuckett ed., *Luke’s Literary Achievement: Collected Essays, Journal for the Study of the New Testament, Suppl. Series 116*, Sheffield 1995, 17-39 + maps. “Luke structures his narrative in such a way that his hero is presented as ‘invading’ Greek cultural territory”, 38.

—— “‘Better to Marry than to Burn’: St. Paul and the Greek Novel”. Probably out by now, SBL. Draws on Char. and Xen. Eph.: “Paul seems to be to a surprising extent on the same wavelength as the novels and their readers”.

Hansen, Dirk, “Die Metamorphose des Heiligen. Clemens und die Clementina”, *GCN VIII* (1997) 119-29. Written expressly as counterpart to pagan novels; parallels with esp. Hld. occur at important points in the plot and function as ‘stage direction’.

Lalleman, P.J., *v. supr.* Chariton.

Perkins, J., *v. supr.* Novel, General.

**Pervo, R., “The Ancient Novel Becomes Christian”, in Schmeling, *Novel*, 685-711.

**Szepešy, T., “Les Actes des Apôtres Apocryphes et le roman antique”, *Acta Antiqua* 36 (1995) 133-61. ‘Romanesque’ rather than ‘romans’; sticks to structure of canonical Acts. Christian ‘romans’ exist (*Ps.-Clem.*), but do not follow AAA pattern.

JEWISH NOVEL

Marinčič, M., “Die Symbolik im Buch Tobit und der Achikar-Roman”, in *Živa Antika* 45 (1995) 199-212. Distant relevance to Aesop; this is the fringe of the fringe.

NACHLEBEN

Carver, R., “‘Sugared Invention’ or ‘Mongrel Tragi-Comedy’: Sir Philip Sidney and the Ancient Novel”, *GCN VIII* (1997) 197-226. Sidney rewrote his *Arcadia*. The first version was ‘Apuleian’, the second ‘Heliodorean’, to make it more edifying and explore possibilities of narrative and characterization; this constitutes comparative criticism.

Ferrini, M.F., “Il romanzo di Longo e la traduzione di Jacques Amyot: il problema del testo seguito”, *GIF* 47 (1995) 77-100.

**Futre Pinheiro, M., “The Nachleben of the Novel in Iberian Literature in the Sixteenth Century”, in Schmeling, *Novel*, 775-99.

Hardin, R.F., “A Romance for Young Ladies: George Thornley’s translation of *Daphnis and Chloe*”, *CML* 15 (1994) 45-56. “Restoration-eve libertinism is culturally the other face of puritan prudishness”, 56. Comparison with Turner’s Penguin.

**Sandy, G.N., “The Heritage of the Ancient Greek Novel in France and Britain”, in Schmeling, *Novel*, 735-73.

FORTHCOMING

Georgiadou, A. & Larmour, D.H.J., *Lucian’s Science-Fiction Novel ‘True History’. Interpretive Essays and Commentary, Mn Suppl.* (Spring 1998).

—— “Lucian’s ‘Verae Historiae’ as Philosophical Parody”, *H. Hofmann, H. & Zimmerman, M., Groningen Colloquia on the Novel IX*, June 98. Articles by S. Courand-Lalanne (theatricality), J.A. Pletcher (Hld.), S.J. Harrison (Milesian tales), A. Stramaglia (supernatural in papyri), J.N. Bremmer (*Apocryphal Acts*), P.J. Lalleman (*Apocryphal* and canonical Acts), A. Hilhorst (*Hermas*), B. van Zijl-Smit (Candaules); titles in general Bibliography in this issue.

Hunter, R. ed., *Studies in Heliodorus, PCPhS Supp.* 21 (1998), “available May 1998”. 1998 Laurence Seminar at Cambridge. Topics: narrative technique (E.L. Bowie, P. Hardie, R. Hunter, J.R. Morgan); cultural context (J. Hilton, T. Whitmarsh); reception (P. Agapitos [Byz.], C. Bertoni, M. Fusillo [17th C.], D. Selden [modern black consciousness]).

Mignogna, E., “Calliroe e lo Scamandro”, *v. ead.*, Chariton; in Stramaglia, *Ἐρωσ, infr.*

Stramaglia, A. ed., *Ἐρωσ. Antiche trame d’amore*, Bari, announced for 1998. Short prose narratives on novel-ish topics.

— ed., *Res inauditae, incredulae. Storie di fantasma nel mondo greco-latino*, Bari, announced for 1998. *Noch einmal* the fringe; it grows and grows.

Swain, S. ed., *Oxford Readings in the Greek Novel*, OUP, cf. companion volume by S.J. Harrison ed. on Roman Novel. Articles by: Swain, Reardon, Fusillo, Said, Egger, Hägg, Effe, Cresci, Morgan, Winkler.

NOTES

SAT. 52.1-3: A CORRECTION

by Niall W. Slater

In a note entitled "From *Harena* to *Cena*: Trimalchio's *Capis* (Sat. 52.1-3)," *CQ* 44 (1994) 549-551, I argued that the *Satyricon's* reader was meant to recognize the figures of Daedalus and Pasiphae on Trimalchio's *capis* in part because the image was fresh in the public's visual memory from the performance of a *pyrrhica* on this theme at Nero's *Ludi Maximi* of A.D. 57. Although he does not relate it to context, the recognition of the figures should be attributed to Otto Jahn who in his *Archäologische Beiträge* (Berlin: G. Reimer, 1847) made the following statement in a discussion of representations of the Pasiphae story: "Aehnlich [i.e., as a Pasiphae representation] hat man sich auch wohl das Relief zu denken, von dem der ergötzliche Kunstkenner Trimalchio beim Petronius (Sat. 52) berichtet: *Habeo capidem, quam reliquit ppatronorum meus, ubi Daedalus Niobam in equum Troianum includit.*" This brief notice was cited by Karl Scherling, *RE* XVIII.4, 2077c, s.v. Pasiphae, and J.K. Papadopoulos, *LMC* VII.1, p. 194, s.v. Pasiphae, although it never seems to have entered into literary discussions.

It may also be possible on the basis of the visual record to suggest one reason why Trimalchio mistook a cow for a horse. Scenes of Daedalus, Pasiphae, and the wooden cow are not uncommon in Roman art. The cow is often shown as constructed on a wooden platform with wheels, as in a painting at Pompeii from the House of the Vettii, VI.15.1 (DAI photo 31.1762). The much larger Trojan horse is also regularly portrayed on a wheeled platform. The mistake is still laughable and suggests some crudity of workmanship in the relief on the cup.

STUPID MADE-UP STUFF

by Raymond Astbury

The quintet of novels *A Staircase in Surrey* by J.I.M. Stewart (who also wrote as Michael Innes) was published between 1974 and 1978. The first, *The Gaudy*, tells of the events surrounding the return of the narrator, Duncan Pattullo, to his Oxford college for an annual celebration; in the second, *Young Pattullo*, he recalls his experiences as an undergraduate; and in the remaining three (*A Memorial Service*, *The Madonna of the Astrolabe* and *Full Term*) he describes his experiences on returning to the college in middle life as a Fellow.

The passage which follows comes from *Full Term*. Arnold Lempriere, an elderly don with failing eyesight, has an undergraduate come round to read to him.

'The lad Lusby,' Lempriere said. He's coming to read aloud uncommonly well. Improves with practice.' Lempriere paused virtuously, as if his only object in allowing himself to be read to was an honest endeavour after Peter's better education. 'Intellectually immature, but not a hopeless proposition by any means.'

'What are you making him read to you now, Arnold?'

'Suetonius.'

'Good Lord! In Latin?'

'Neither of us would be quite up to that, Dunkie.' Lempriere chuckled happily at this admission: 'First class translation by a young fellow called Robert Graves. I remember him very clearly.'

'Doesn't Lusby find Suetonius rather shocking?'

'Of course he does. Part of the idea. Broaden the mind and extend the sympathies.'

'Extend them to Nero and Vitellius?'

'We tried the *Satyricon*.' Lempriere had ignored my question. 'But we found it dull. I clearly remember, come to think of it, finding the *Satyricon* dull long ago. Stupid made-up stuff. *The Twelve Caesars* is another matter. Full of fun. And good clean fun, some of it. Or a little of it. Do you remember the emperor who had elephants trained to walk the tight-rope? Domitian, I think it was. No, probably it wasn't Domitian. Anyway, Lusby and I found it uncommonly funny.'

WILLIAM DUNKIN AND PETRONIUS

by Raymond Astbury

William Dunkin, who was born in about 1709 and died in 1765, was educated at Trinity College, Dublin; he was ordained in 1735 and earned his living as a schoolmaster; for the last twenty years of his life he was headmaster of Portora Royal School in Enniskillen. He was also a poet — Swift, of whom he was a protégé, described him as 'a gentleman of much wit and the best English as well as Latin poet in this kingdom' (for more about him see Edwin Cannan's article in *DNB* VI. 203).

In Volume 2 of his *Select Poetical Works* (Dublin 1770) are to be found four items of Petronian interest. The first is 'The Ephesian Matron, from Petronius Arbiter, A Poem in Two Books' (pp. 411-444). Book I has 305 lines, Book II 472 of rhyming octosyllabic couplets, so it is a considerably expanded version — as he admits in the opening lines.

Ye modest matrons of the times,
Forgive the freedom of my rhimes;
I tell a tale, which, if erroneous,
You must attribute to Petronius;
The guiltless muse can safely plead,
I only sing what he has said,
What he has said — unless, by chance,
I add a little circumstance, quite new,
Which might however have been true.

The expansion is mainly achieved by giving long speeches to the matron and the soldier. The chief differences are: 1) in Petronius the soldier at first only attempts to dissuade the widow from her intention to die, whereas in Dunkin he claims to have lost his own wife recently and proceeds immediately with his assault on her virtue; 2) Dunkin adds the gruesome detail that the corpse the soldier was guarding had only one eye:

For that, quoth she, you need not care,
My husband then has one to spare.
She said, and, raising up the body,
The face disfigur'd with an odd eye,
Then hung it in the robber's stead,
And took the swordsman in her bed.

and 3) at the end Dunkin adds an 'application' of the story which interprets it as religious satire:

The widow, and her maid had been
But Nuns, that went to pray unseen.

The man, who happen'd to caress
her
Was but a frier — her confessor.

The second item is 'Petronius, 1744' (p. 445), two six line stanzas on a politician who tries to maintain a balance between both political factions. Why he should give him the name Petronius is unclear.

Third we have 'A Satire, In Imitation of Petronius Arbiter' (pp. 486-487), seven quatrains which are based on the poem of Eumolpus in *Sat.* 83.10. Dunkin adds further examples, such as the physician, the divine, etc., and contrasts them, not with the plight of poets, but with virtue in general:

While honesty, and wit are known
by rags,
And wisdom has but eyes to see
her woes.

Finally we have 'On Dreams, A Fragment From The Same' (pp. 488-490), forty lines in heroic couplets based on fr. 30. Again the extra length is achieved by adding further examples, like the divine and the parish clerk. Here, as a sample, is the opening:

Delusive dreams, which through the fancy rove,
Are not the real messengers of Jove,
but creatures of the brain; for, when
the limbs
Are lull'd to rest, imagination
swims:
Our active minds in visionary play
At night re-act the business of the
day.

SWINBURNE AND PETRONIUS
by Raymond Astbury

Evelyn Waugh, *Rossetti, His Life and Works* p. 163: In 1866 'Swinburne included in some article a contemptuous reference to David Gray, a young man of literary aspirations who had died in London after failing to make his name famous. Now Robert Buchanan had come to London with Gray, and, as his only friend, leapt to arms in defence of his reputation. The defence, as is customary in controversy of this kind, took the form of an attack upon Swinburne. In one article he compared him to Giton in the *Satyricon* of Petronius,' If we have any Swinburne fans among the readership one of them may be able to come up with more precise details.

MISDATING IN *DER NEUE PAULY*
by B.P. Reardon and G. Schmeling

Mischa Meier (Bochum) who writes the article "Apopudobalia" 'Αποπουδοβαλία in *Der Neue Pauly: Enzyklopädie der Antike* (Stuttgart 1996) I 895, makes six serious mistakes in a short article. Meier does not recognize Achilles Taktikos as the novelist Achilles Tattius (name simply misspelled); though the novel deals with homosexuality, it is not usually referred to as *Gymnastika*; no one (not even a seriously deranged classicist) would date Achilles Tattius to the 4th century B.C. (responsible classicists date him to the late 2nd century A.D.); frag. 3 is really not a fragment but a papyrus fragment; Meier seems ignorant of one of the most famous ball games in antiquity in the *Hist. Ap. Reg. Tyr.* 13, marvelously misunderstood by H. Gillmeister, *Stad.* 7, 1981, 19-51; finally no citation of frescoes from Vindolanda in the heart of north country ball games. For the proper introduction

of controversial items into the Classics bibliography, we point Meier to the succinct yet magisterial "Monica," by Rudolf Schweik (Strelsau) in *Erotica Antica*, ed. B.P. Reardon (Bangor 1977) 173-178.

GOTTSKALK T. JENSSON, *THE RECOLLECTONS OF ENCOLPIUS: A READING OF THE SATYRICA AS GRECO-ROMAN EROTIC FICTION.*

PH.D. DISSERTATION, UNIVERSITY OF TORONTO 1997
summary by Gottskalk T. Jenson

While nineteenth century scholars debated whether the *Satyrica* as a whole belonged to a generic tradition (Bürger, Heinze) or was without precedent in ancient literary history (Mommsen, Rohde), twentieth century Petronian scholarship has mostly taken for granted that the author was a unique innovator and his work consequently a "synthetic" (Rosenblüth) composition. Among the unfortunate consequences of this assumption have been excessive emphasis on authorial intention and numerous studies of parts of the work, taken out of the larger context, which have exacerbated the already severe state of fragmentation in which the modern reader finds the *Satyrica*.

This dissertation attempts to counteract this latest trend in the reception-history of the *Satyrica* by employing a variety of old, modified and new methods of reading, to recover the larger context of the story told by Encolpius. The Introduction elucidates the theoretical premises which allow a reading of the text as the autobiography of Encolpius, albeit fictional. From Jack Winkler is taken the sense of textual integrity and awareness of the influence exerted by the "comparison text" (the other text(s) used to decode the meaning of the text under scrutiny). From P. Lejeune derives the recognition of our inability to tell the difference between autobiography and the classical autobiographical novel based on internal textual evidence (and without reading the author's name on the cover page). In the context of the story, the narrator is just as real as the protagonist. Accordingly, the proper name and identity of Encolpius provide the organizing principle of the *Satyrica*.

In Chapter One, an amalgam of Genettian narratology and ancient rhetorical theory of narrative impersonation (*narratio in personis*) is employed for the analysis of the narrative form of the *Satyrica*. By this means we are able to present a reading of the text as mimetic and "spoken-to-be-heard" (as opposed to "written-to-be-read") involving multiple impersonations of characters many of whom become subordinate narrators in the process. Rather than building on the unprovable thesis of a first historical performance at the imperial court, the implied audience to Encolpius' narration is reconstructed from textual references to the ideal second person. This internal audience is found to be morally and socially superior to Encolpius, who accordingly must assume an inoffensive posture and undercut the satire, delivering it obliquely in poetic passages and through impersonated characters. (In Chapter Five, Encolpius' communicative strategy and satiric message are analyzed in detail.) It is also argued that Encolpius' discourse obeys the rules of Menippean prosimetry, which is well suited for fictional narrative, because the prose, being equated with "plain talk" the ideal vehicle for Cynic common sense, is central to the medley, while various incorporated passages of *Kunstsprache* appear in contrast to convey mostly poetic distortions and scholarly dogma. The performative mode of the *Satyrica* is also invoked to account for the *mimetismo* in the *Cena*, given that

other known attempts to reproduce speech mannerism in ancient literature all derive from theatrical texts.

Since the *Satyrica* is cast in the form of "recollections", in Chapters Two to Four, a renewed effort is made at reconstructing the fragmentary story told by Encolpius, an exiled Greek scapegoat from Massilia. The current lack of interest in the larger form of the work, correlated with a strong tendency to trivialize the importance of internal allusions, can be blamed on a nineteenth century misreading of certain crucial external fragments. Once successfully related to the extant text, however, these fragments improve considerably our knowledge of the plot in the missing early parts of the story. Perhaps the most startling discovery is that Encolpius' travelogue seems to be a parody of the μῦθοι Μασσαλιωτικοί (Aelius Aristides) for which his independent Greek city was famous. These were the Phaeacian Tales of the self-proclaimed Atlantic seafarers Pytheas (claimed to have found Thule) and Euthymenes (claimed to have discovered the sources of the Nile). However, rather than taking a trip to the fabulous edges of the world, Encolpius goes to the heart of civilization to face monstrosities of no less fabulous proportions. This movement inwards to the ordinary (and prosaic) and away from the mythical (and poetic) agrees with the popular philosophy of the Cynics who ridiculed scholars for studying in detail the errors of Odysseus while being ignorant of their own.

In conclusion, Chapter Six attempts to revise the position occupied by the *Satyrica* in modern narratives of Greco-Roman literary history. First, we re-examine the arguments of *fin de siècle* philologist Karl Bürger, whose historically eclipsed thesis is vindicated by subsequently discovered Egyptian papyri. Bürger argued that Petronius had not invented the narrative form of the *Satyrica* but wrote in a Hellenistic tradition of erotic travelogues, with shorter inserted stories, founded in the Μιλησιακά of Aristides (2nd cent. BC). We add to Bürger's arguments an analysis of the cultural and linguistic layering in the *Satyrica* to demonstrate how easily the Roman top layer (Encolpius' unrealistic fluency in Latin and perfect knowledge of Roman letters) peels off, as it were, from the underlying Greek foundation (a native Massaliote, educated in his Greek home city, telling a story with mostly Greek characters moving in a predominantly Greek environment). Inconsistencies such as these are difficult to explain if Auerbach was right and Petronius wrote like a modern author of realistic novels, but are easily accounted for if our author produced in the *Satyrica* a Latin palimpsest, a remaking with changes and additions of an otherwise unknown prosimetric Σατυρικά. Finally, it is suggested that the *Satyrica* be classified among other "Milesian" fictions in Roman literature, beginning with Sisenna's *Milesiarum libri* (a version of Aristides' Μιλησιακά) and culminating in the *Metamorphoses* of Apuleius (based on the Greek Μεταμορφώσεις).

DOUGLAS R. EDWARDS, *RELIGION & POWER*.
PAGANS, JEWS, AND CHRISTIANS IN THE GREEK EAST.
 OXFORD: NEW YORK, 1996, 234 PP.

review by Kathryn Chew

The purpose of Edwards' book is to examine how pagans, Jews and Christians negotiated power through "religious symbolic discourse" in the period from roughly 70 to 117 CE in the Greek East. E. looks at how these groups positioned themselves with respect to the Romans by appealing to the authority of their own traditions, by engaging their divinity (divinities) politically with Rome and Rome's deified emperors, by associating their

divinity's (divinities') spatial domain with Rome, by identifying special persons who mediated divine power and by asserting their divinity's (divinities') continued participation in the world order to come. E. addresses these groups' power on several levels: locally, regionally, imperially and cosmically (i.e. universally under the tacit providence of a deity). In this very well documented work E. adduces epigraphic, numismatic, archaeological, documentary, artistic and literary evidence to support his assertions, and thus turns his attention to local elites from the three groups, on the grounds that elites would have been the commissioners or audiences for these artifacts. To focus the general points he makes, E. employs three particular authors roughly from this period who he argues reflect elite perspectives: Chariton the "pagan" novelist, Josephus the Jewish historian and Luke the Christian evangelist. E. also designates the city of Aphrodisias in Caria as a typical locus for religious interaction.

This is an ambitious undertaking of a complex subject and it is to the author's credit that he adheres to the Hellenistic ideal of λεπτότης in keeping the text's length to just over 150 pages. The potential hazards and pitfalls of this project are many; E. is well aware of the tricky ground he treads and announces his intent to paint this study with wide brush strokes. Nevertheless, these are large issues he engages, and while his study is structured as beautifully as a Roman villa, some of his definitions are problematic.

For instance, how clearly were Christians and Jews defined among themselves from 70 to 117 CE? E. holds to the traditional position that distinctions between Jews and Christians arose after the destruction of the Temple at Jerusalem in 70 CE. Some biblical scholars (e.g. Mack and Bowers), however, are now revising this viewpoint in favor of a later date for this split, perhaps after the Bar Cochba revolt in 135 CE — and likewise for the date of the writings attributed to Luke (traditionally ca 70 CE). Could "pagan" be considered a religious system in the same way Judaism and Christianity were? The term "pagan" is defined by negation, and this categorization associates quite disparate groups on the basis of their lack of faith in the Judeo-Christian god. E. admits as much, but points out that no better word has surfaced. Furthermore, it is questionable whether "pagans" had communities of believers in the same way that Jews and Christians did and could thus be considered a "group." "Power" is also a bristly term, and E. takes it in its broadest implications — the ability to "get what one wants," which is certainly painting with a loaded brush, perhaps here a roller. Later in the discussion, however, E. is much more specific regarding power; religious groups want guarantees of stability, security, and continuity for the future. There are other issues as well — the date and place of Chariton are debatable (Goold notes the inscription at Aphrodisias without comment), and Josephus whom E. calls "an ideal choice" for his study clearly reflects his own pro-Roman biases in his writings. Despite these concerns, E.'s methodology allows him to establish a structure for analyzing this general period (perhaps he could be more generous with dates) with clear and reasonable results that indicate a similarity in purpose and action among the various religions. This project is valuable both for the historical patterns it discerns and for the dialogue between classical and religious studies it promotes.

E. argues that the Flavio-Trajanic period ushered in opportunities for renegotiations of power, especially for religious groups. The bourgeois Flavians sought political continuity with the aristocratic Julio-Claudians by appealing to Roman traditions; thus this new regime also recognized other groups with strong

traditions. E. emphasizes how conscious the study's main groups were of Rome and that Rome and her emperors were the referant of every action taken by these religious communities. Each group saw the Romans in some way fulfilling the will of their own deity (deities). For instance, Josephus portrays the Jews' defeat at the hands of the Romans as a result of God's anger against their people and not as a result of Roman superiority. Accordingly, these groups attempted to associate their deity (deities) in some way with Rome—politically, legally or socially. These groups also tried to establish and connect the geographic domain of their deity (deities) both with Rome and with the world at large. For instance, Chariton lauds the universal power of Aphrodite, as did reliefs in the Sebasteion at Aphrodisias, and cult statues from this temple have been found all over the Roman empire. Religious groups also enhanced their prestige through their local elites who participated in both religious and social arenas. Thus for local elites religion became a vehicle not only for enhancing their own afterlives but also for enhancing their group's power in the present and into the future. E. concludes by asserting that religion helped people to construe their world and "helped structure the networks of power that shaped or informed the relationships between pagans, Jews and Christians in the Greek East."

What I found most fascinating in this study was how deeply aware of Rome these religious groups were and how thoroughly this consciousness informed their motivations. E.'s notions that power is "getting what one wants" implies a "from whom" — and in the world, that agent was Rome. This indeed sets up a nice segue for the discussion of religion in the Roman empire after the second century.

SARAH RUDEN, *TOWARD A TYPOLOGY OF HUMOR IN THE SATYRICON OF PETRONIUS.*

DISS., HARVARD UNIVERSITY, 1993.

summary by Sarah Ruden

This study explores humor in Petronius through the use of broad rhetorical categorizations, which are relevant to questions concerning the sources, the genre and the original form of the *Satyricon*. The basic methods of investigation are *Quellenforschung* and demonstration, via modern parallels, of what particular comic effects are important in the work and how they are achieved. The text of the dissertation thus resembles a commentary—but a commentary handled in a synthetic way, so as to describe the general character of the humor in an episode or scene, and so as to make clear some overall patterns.

The dissertation is divided into two main long chapters, the first dealing with the plot and action of the extant story, the second with verbal humor. Petronius' narrative is constructed differently in each of the major sections of the surviving text. In the opening misadventures, stage farce apparently has a strong influence. Many scenes resemble scenes of Roman comedy or mime, and of the offshoots of these in other literature. The second section of the narrative, containing the orgy with Quartilla and the *cena Trimalchionis*, combines features of farce with exposition that is much more naturalistic. The adventures of Encolpius with Eumolpus and others after the *cena* give rise to a sort of "hyper-complex farce." The typical twists and surprises of farce are multiplied with the multiplication of the number of tricksters and dupes, and with the extension of farcical plot through more time and space than a Roman stage play could depict. Finally, the Croton episode employs both farce and continuous parody; the send-up of previous literature here plays an unusually strong role:

parody, instead of other purposes, underlies the events of most scenes. The plot takes on an even more *ad hoc*, artificial quality than previously, the story becoming, in a humorously defiant way, more or less a vehicle for commentary on other literature. The impression of experimentation that these several approaches create supports the theory that the *Satyricon* is a novel, and one of the first novels. Other traditions of the novel testify that this is a genre that, particularly in its early stages, ingests other genres in a playfully unsystematic way.

In his language humor, Petronius shows a similar free-wheeling versatility. In the *cena*, characters use crude and vulgar language for lofty topics, as was probably the case in Roman mime and other sub-literary genres, and certainly in Herodas and the Iolaus fragment. Outside the *cena*, characters gloss over their ridiculous and contemptible situations with language drawn from epic, tragedy, history and oratory—a tactic familiar from Roman comedy and satire. Petronius' parody tends to be of one genre at a time, so that one set of verbal motifs follows another, scene by scene, resulting in a sort of playful defiance of the readers' expectations of presentation, similar to the defiance of expectations of plot. Like plot, character and style as expressed by language are less important than the humorous incorporation of elements of literary tradition.