

Abstracts

Utopian Themes in Three Greek Romances

JEAN ALVARES

The ancient Greek romances are ideal in more than their protagonists' wealth, high status, beauty, exceptional love and the happy ending they eventually find. Here is a preliminary theorization and overview of a wider explication of the romances' ideal themes. Three approaches are drawn upon to provide examples for such a project: the myth-thematic approach, as exemplified by the work of Northrop Frye, and those of the Marxist critics Fredric Jameson and Ernst Bloch. Myth-thematic criticism highlights those ideal and persistent patterns the ideal romances share with profound myths such as that of Demeter and Kore or with eschatological discourses as well as with medieval and later romances. Jameson and Bloch consider that utopian dimensions exist in all artistic works, if only in disguised and displaced forms. Their approaches help the critic delineate a romance's ideologies (which necessarily employ ideal themes) and its complex 'political unconscious', which, as in Chariton's romance, can provide some serious images of a superior political life. Such an expanded understanding of the ancient romance's ideal dimensions can provide a fruitful source of new insights for scholars and will assist those who wish to teach the romances in the broader contexts of later western literature, art and the processes of historical and cultural change.

Il mimo tra 'consumo' e 'letteratura': *Charition* e *Moicheutria*

MARIO ANDREASSI

Il contributo prende in esame i mimi del *Charition* e della *Moicheutria* e si propone di dimostrare che questa produzione popolare non esclude il recupero e la rielaborazione di temi tradizionalmente letterari. L'epica e la tragedia (nel caso del *Charition*), il mimo ellenistico e il romanzo (per la *Moicheu-*

tria) si rivelano i generi dai quali i due mimi sembrano in varia misura dipendere e/o ricollegarsi: attraverso un'analisi comparativa si riescono a isolare i temi che legano le *pièces* mimiche al repertorio letterario e a verificare quali meccanismi intervengono nella ripresa dei modelli. La distinzione tra *letteratura alta* e *letteratura bassa* appare, alla luce di questo esame, parziale e poco efficace; sarà da preferire, invece, un più flessibile approccio critico, che consenta di cogliere l'eterogeneo processo osmotico lungo il quale si evolve la metamorfosi del patrimonio letterario.

The chronology of the earlier Greek novels since B.E. Perry:
revisions and precisions
EWEN BOWIE

This paper revisits the problem of the chronology of the earlier Greek novels. For Perry (whose hypotheses were formed by 1951 although only published in 1967), Reardon (1969), Papanikolaou (1973) and Dihle (1978), Chariton and the author(s) of *Ninus* and of *Metiochos* and *Parthenope* were writing in the first century BC, and thus to be read (especially in Reardon's view) in the context of late Hellenistic society. This paper bases its arguments on:

- (a) The linguistic features of *Ninus* and *Metiochos* and *Parthenope*, which do not support the early dating given to both by Dihle (when discussing the latter in 1978) any more than the early date for Chariton can survive the arguments of Ruiz Montero (1991) and Hernandez Lara (1994), scholars whose lexical work offers a more sophisticated theoretical framework than that of Papanikolaou.
- (b) On a more rigorous examination of the *terminus ante quem* given by the papyrus of *Ninus*.
- (c) On the *terminus ante quem* offered by the ostrakon (first identified as bearing a text of *Metiochos* and *Parthenope* in 1977).
- (d) On references in Chariton, Xenophon of Ephesus and *Ninus* to events of the period 37 – 66 A.D.
- (e) On points of shared concern between the sculpture of Aphrodisias ca. 50 AD and the *Ninus* romance.

It proposes that:

- (i) all four works were probably written ca. 50–70 A.D.
- (ii) Chariton's romance was probably written earlier than the *Ninus*.
- (iii) three were probably written in Aphrodisias and the fourth in relatively nearby Ephesus.
- (iv) the genre should be seen as having initially had only a local vogue.

A second section of the paper adduces arguments for dating Antonius Diogenes between A.D. 100 and 130 and Achilles Tatius around A.D. 140 – 150.

The final section of the paper briefly assesses the implications for this dating of the first burst of extended Greek prose fiction not in the Hellenistic period but in the high Roman empire, between A.D. 50 and A.D. 70, taking account of recent work on the nature of the Hellenistic city and of the culture of the Greek cities in the Roman empire respectively.

From the Marginals to the Center:
Olga Freidenberg's Works on the Greek Novel
NINA V. BRAGINSKAIA

A survey of the ideas and writings of Olga Freidenberg, who was the first one (in early 1920s in Russia) to draw the comparison between pagan erotic novels and both Apocryphal Acts and Canonical Acts and Gospels. She defined a narrative genre standing behind them all as 'Acts and Passions' of a hero. Earlier than anyone in Europe she came to the conclusion that the 'Greek' novel was Oriental in its origin, that the plots of its different narratives exhibit a retentive archetypal pattern which turned out to be a remake of the *legomenon* which can be traced back to the *dromenon* of the fertility cults.

The *Table of contents* of Freidenberg's book on the origin of Greek novel and a chapter from it, which scrutinizes the names of the characters in the *Acts of Paul and Thecla* accompany the survey.

The *Satyrিকা* of Petronius as a Roman Palimpsest
GOTTSKÁLK T. JENSSON

This paper argues that Petronius wrote his fictional narrative in the common Roman manner of transforming a pre-existing Greek text. The hypotext, now lost, of his palimpsest bore the same Greek title, *Saturiká*. The argument is constructed in three main stages. Firstly, a reconstruction of the lost opening episode set in Massilia explains both the narrative *persona* of Encolpius and the logic of the story; secondly, a survey of 19th century scholarship shows the ideologically motivated reception of the author, Petronius, in the image of an ‘original’ writer of realistic fiction; and thirdly, some problematic *loci* in the extant text of the Latin *Satyrিকা* are revisited to show the usefulness of the hypothesis as a tool for improving our understanding of this fragmentary text.

Latinising the Novel.

Scholarship since Perry on Greek ‘models’ and Roman (re-)creations
MAAIKE ZIMMERMAN

It is well known that behind many of the Roman novelistic texts stand Greek models. To mention only the most obvious ones, the *Golden Ass* or *Metamorphoses* of Apuleius, composed in the 2nd century AD, is based on a Greek model, written not much earlier. Recently even a fresh case has been made for the opinion that Petronius’ *Satyrিকা* might be considered an adaptation of a comic Greek novel. Although the dispute has not been settled, there are strong indications that at some stage in the genesis of the Latin novel *Historia Apollonii regis Tyri*, transmitted to us in late-antique versions, an earlier, now lost Greek text plays a role. Also Latin ‘translations’ of the Greek *Alexander romance* are known, e.g. the one by Julius Valerius (4th cent. AD). More examples could be added.

In this paper I will take a fresh look at the ways in which Latin novelists handled the Greek models which inspired them. It will be shown that this process is best described as a process of re-creation rather than adaptation. The result more often than not is a new and original text, at the background of which Latin literary predecessors stand on a more than equal footing with the Greek ‘palimpsest’. The thoroughly Roman feel of these new creations is

partly effected by means of an intricate intertextual dialogue with preceding Roman literary texts, especially epic, mainly Vergil, but also his successors. Other Roman literary texts are involved as well; for instance it will be shown that Roman Satire often not only contributes to the characterization of the *personae* of prime and secondary narrators, but also lends a special atmosphere to whole episodes of these Roman novelistic texts. In this connection I will also demonstrate that, especially in the case of the narrating "I" of some Latin novels, the Roman authors have deepened and complicated the issue of the speaking "I", a phenomenon which may be explained by specific developments of the enunciating "I" in Latin literature.

Perry 1967 discussed the handling of Greek models by Roman novelistic authors in terms of the use of 'sources' which were then 'enlarged' and/or 'contaminated' by the Latin authors, the result being described as more or less successful patchwork. Since Perry a number of studies have, through various approaches, helped to establish the insight that the Roman novels have their own, intrinsic literary value. The independent handling of Greek predecessors by Latin novelists will be discussed against the background of the long tradition of translation and adaptation of Greek originals for Roman readers, and the novelists' position within that tradition will be investigated. Latin novelists were also in a position to fully exploit the heritage of Latin literature including its richly developed art of entertaining a sophisticated intertextual dialogue with literary predecessors. Thus, in this paper a complex and intriguing picture of the relationship of the Latin novels with Greek models will emerge, a relationship which cannot be subsumed under the heading of adaptation or 'contamination' of sources.

Constructing Apuleius: The Emergence of a Literary Artist

STEPHEN HARRISON

This paper aims to be both a contribution to the history of scholarship and a stimulus to further research. In it I seek to follow some key themes in Apuleian scholarship, and to show how these themes and their treatments are necessarily affected by contemporary prejudices, which change over time as scholarship develops. In particular, I try to trace the emergence of the modern consensus that Apuleius is a careful literary artist, and that the *Metamorphoses* is a novel worthy of study and a complex and highly allusive literary

text, a view which has come into being almost entirely during the twentieth century.

The few Roman verdicts on the literary quality and importance of the ancient novels are negative, usually on the grounds that these texts are too frivolous in content to join the serious canon of literature. This early marginalisation is partly revised in the Renaissance, where the allegorical interpretation of Apuleius' *Metamorphoses* (along with that of other novels) could be argued to confer the deep intellectual significance which seemed to be lacking on the surface, and where some at least admired Apuleius' Latinity, though it was also in the Renaissance that the then derogatory concept of 'African Latin' came into being. From the early modern period to the nineteenth century Apuleius was largely viewed as post-classical, inferior and decadent, whether or not he was also classified as 'African'.

Consequently, in the first half of the twentieth century Apuleius was widely viewed as a second-rate compiler of little literary talent or originality, even by those who did most work on his literary and narrative technique (e.g. Rudolf Helm or Ben Edwin Perry). However, since the 1960's a different consensus has emerged which sees Apuleius as a high-grade literary artist whose capacity for allusive reworking of intertexts and for narrative complexity matches that of traditionally admired 'classical' authors, and his *Metamorphoses* as a major and intensely textured work of Latin literature.

This paper looks at this development in Apuleian scholarship, especially on the *Metamorphoses*, and at its larger ideological explanations (e.g. 'canonical' prejudice against 'marginal' and 'late' authors and genres, more 'liberal' modern approaches, especially literary theory, and the search for a wider range of texts to study), and assesses the prospects for research at the start of the twenty-first century.

Tale of Aristomenes: Declamation in a Platonic Mode
WARREN S. SMITH AND BAYNARD WOODS

This paper suggests sources for Apuleius' Tale of Aristomenes. The many legal references in the tale are consistent with its close resemblance to plots outlined by Cicero in *De Inventione* and *De Divinatione*; in both plots one of two travelers is murdered in an inn. This plot is then embellished by a story of two murderous witches, as found in Greek folktale, who in Apuleius'

version murderously attack the two travellers. The story is further enriched by the addition of Platonic touches starting with the portrait of “Socrates” whose character both mirrors and contrasts with the famous Athenian philosopher.