

Abstracts and Biographies

Reading Longus' *Daphnis and Chloe* and
Achilles Tatius' *Leucippe and Clitophon* in Counterpoint

JEAN ALVARES

Reading the Longus' *Daphnis and Chloe* and Achilles Tatius' *Leucippe and Clitophon* in tandem reveals similar concerns often treated in opposite ways. Some examples: both works raise issues concerning erotic education, the possibility of a better form of love, and value of urban *paideia*. Whereas *D & C*'s rural protagonists must learn to love despite their lack of education, *L & C*'s couple become ideal lovers despite their background. Both begin with a suggestive ecphrasis and have unreliable narrators from whose narrative the knowing reader can construct a more ideal story, which can include themes of social reconciliation and personal salvation. After considering these and other points, I produce readings of these novels to illustrate these points; in particular I describe the stages by which Leucippe and Clitophon become more ideal romantic lovers despite their education.

Jean Alvares, a student Gareth's, received his PhD from the University of Texas in 1993 and is now an associate professor at Montclair State University. He has published primarily on the Greco-Roman novel. He is now working on a book on ideal and utopian themes in the Greco-Roman novels and approaches to the ideal for literary criticism.

Gareth and Me:
A Petronian Pilgrimage
BARRY BALDWIN

In the course of honouring Gareth Schmeling's Petronian scholarship, especially his founding and editing of the *Petronian Society Newsletter*, this essay reconsiders some of the time-honoured, still unresolved questions about

Petronius and the *Satyrical*, notably *Ira Priapi* as the dominant plot motif, the precise point (comporting an analysis of John Lydus' discussion of ancient satire) and personal targets (if any – Trimalchio/Nero loom large here) of the novel, and (last but not least) the identity and date of the author with special reference to the Tacitean obituary and his absence from Suetonius and company. A concomitant bibliographical survey of modern Petronian scholarship underscores both main and subsidiary issues.

Barry Baldwin is Emeritus Professor of Classics, University of Calgary, and Fellow of the Royal Society of Canada. He has lectured and written on Petronius and ancient satire over the last forty years, publishing numerous articles and reviews, including regular contributions to the *Petronian Society Newsletter* from its inaugural issue to the latest.

Very Short Stories:

Lucian's Close Encounters With Some Paintings

ALAIN BILLAULT

As paintings play an important part in *Hercules*, *Herodotus sive Aetion* and *Zeuxis sive Antiochos*, those three texts form a particular group in Lucian's *prolaliai*. Lucian, who is about to perform as a sophist before an audience, describes pictures he happened to see and expresses feelings and ideas he had, and decisions he made as he was watching or remembering them. His encounters with them do not only provide him with opportunities to display his eloquence. He relates them as significant moments in his rhetorical career. They are episodes in his own story. Thus, the three *prolaliai* can be read as fragments of an autobiographical novel featuring Lucian, the artist of language, as the hero.

Alain Billault is Professor of Greek at the University of Paris-Sorbonne. His main fields of research are the Greek novel, the Greek literature of the imperial period, the Hellenistic poetry and the posterity of Greek authors and works after Antiquity. He has published *La création romanesque dans la littérature grecque à l'époque impériale* (Paris 1991), *L'univers de Philostrate* (Brussels 2000), and *Littérature grecque* (Paris 2000).

Viewing and Listening on the Novelist's Page

EWEN BOWIE

The ancient Greek novels are (arguably) texts for private reading, and their (arguably) rhetorically trained authors frequently display their skill in bringing a scene, person or object vividly before the eyes of the reader, a procedure that Greek rhetorical handbooks of the Roman imperial period term *ecphrasis*. Most of these authors also, however, in varying degrees and in different ways, give attention to evoking for their readers the sounds to be imagined as accompanying the actions described.

This paper discusses the different ways of handling sound in Chariton (especially interested in using crowd-noises), Xenophon (perhaps predictably deaf to the possibility of aural phenomena) and Achilles Tatius (notable for his two evocations of citharoedic song). But its main section will compare how sounds are evoked by Longus – who offers a back-drop of cicadas, bird-song and the piping of shepherds, but destroys this idyllic landscape by the mysterious sounds attributed to an angry Pan in 2,25–26 – and by Heliodorus, examining in greatest detail Heliodorus' account of the theoric procession of Aenianes at Delphi (*Aithiopika* 2,35–3,6) where he plays with and deliberately reverses the expectation that a sophistic writer will work towards conveying a visual image rather than an aural impression, and draws attention to his virtuosity in doing so. Within the aural effects of the procession the most important is the hymn to Peleus and Thetis, and the paper concludes from comparison between this and the hymn to Achilles in Philostratus' *Heroicus* that in Book 3 Heliodorus is upstaging Philostratus, to whom he seem to owe the manoeuvre new to the novelists of recreating the sound of hymn.

Ewen Bowie teaches Greek language and literature at Corpus Christi College, Oxford. He has published numerous articles on early Greek elegiac and iambic poetry, Attic Old Comedy, Hellenistic poetry and the Greek literature of the Roman empire. He is currently completing a commentary on Longus' *Daphnis and Chloe*.

Petronius and Maecenas:
Seneca's Calculated Criticism
SHANNON N. BYRNE

Seneca's hatred for Maecenas has yet to be adequately explained. This examination shows that Seneca's hostility best makes sense as concealed contempt for a contemporary and personal rival, not Augustus' long-dead minister. Petronius, Nero's new *arbiter elegantiae*, was in many ways like Maecenas and replaced Seneca in influence shortly after the death of Burrus, precisely the time Seneca starts to lambaste Maecenas. Seneca used a figure from the past to avoid naming the living in keeping with ancient literary polemic. Other men at the time of Nero would have understood the real victim of this abuse, but the point has been lost on subsequent generations of readers who tend to take Seneca's criticism of Maecenas at face value.

Shannon N. Byrne is an Associate Professor of Classics at Xavier University in Cincinnati, Ohio. Her research interests include late republican and early imperial literature, in particular the status of poets and the image of Maecenas as the ideal Roman patron. She has published on Cicero's epic for Caesar, Horace *Odes* 2.12, Tacitus' description of Maecenas and Sallustius Crispus, and Martial's use of Maecenas in his pleas for patronage. She is also managing co-editor of *The Classical Bulletin*.

On the Text of Achilles Tatius
CLAUDIO CONSONNI

A deeper examination of the edition by J.-P. Garnaud was the starting point for this article, which is devoted to issues concerning the critical treatment of Achilles Tatius' text. The first part of it (§§ 1–4) briefly illustrates the sources of Achilles' novel, along with some major problems related to its textual tradition; also, this section aims to elucidate Garnaud's own attitude to them. In the second part (§§ 5–6) a number of individual passages of the novel are discussed to some length, even touching upon topics such as hiatus, Atticism, Achilles' *usus scribendi*, and so on.

Claudio Consonni graduated in 1991 from the University of Milan under Prof. G. Guidorizzi and Prof. G. Zanetto, he currently works as teacher in Latin in an Italian high school. He published an Italian translation of the Lucianic treatises *Somnium*, *Gallus* and [*Asinus*] (Milan 1994) and a translation with a brief commentary of a selection from Aristaenetus' *Love Letters* (Bari 2000). His main interests are focused on late Hellenistic and imperial Greek language, literature, and civilization.

Who's the Woman on the Bull?:
Achilles Tatius 1,4,3
EDMUND P. CUEVA

In sections 1,1,2–13 of his *Leucippe and Clitophon* Achilles Tatius has the unidentified author of the novel describe a painting on which is depicted synoptically the story of Europa. The passage begins with ὄρω γραφὴν ἀνακειμένην γῆς ἅμα καὶ θαλάσσης, Εὐρώπης ἢ γραφή ('I saw a picture hanging up which was a landscape and a seascape in one. The painting was of Europa'). In section 1,4,2–3 the hero of the novel, Clitophon, relates to the unidentified author that he once fell in love at first sight with a maiden whom he describes as follows: ὡς δὲ ἐπέτεινα τοὺς ὀφθαλμοὺς ἐπ' αὐτήν, ἐν ἀριστερᾷ παρθένος ἐκφαίνεται μοι, καὶ καταστράπεται μου τοὺς ὀφθαλμοὺς τῷ προσώπῳ. τοιαύτην εἶδον ἐγὼ ποτε ἐπὶ ταύρῳ γεγραμμένην Εὐρώπην. The phrase τοιαύτην εἶδον ἐγὼ ποτε ἐπὶ ταύρῳ γεγραμμένην Εὐρώπην is the focus of this essay, in particular the word Εὐρώπην, since some manuscripts, translations, and commentaries show a different reading (Σελήνην). The parallel between the drawing in 1,1,2–13 and the simile in 1,4,3 would make sense, since the narrative includes references to two women astride bulls. The problems that I address in this paper are 1) the discrepancy between the manuscripts, all but one of which have Σελήνην instead of Εὐρώπην, and 2) the choices made by the translators of the novel, who are almost evenly divided in their preference for Σελήνην or Εὐρώπην. The resolution to the variant readings is found in a close examination of the character of the heroine, Leucippe, who undergoes a transformation from a normal individual in the beginning of the novel to a witch, or follower of Selene, by the end of the story.

Edmund P. Cueva is an Associate Professor of Classics at Xavier University in Cincinnati, Ohio. His research interests include the ancient novel and classical mythology. He is managing co-editor of *The Classical Bulletin* and the incoming editor of *The Petronian Society Newsletter*.

Utopia and Utopias:
a Study on a Literary Genre in Antiquity
MARÍLIA P. FUTRE PINHEIRO

This study aims to analyze utopia as a literary genre in post-classical Greek literature. In Part I we have defined the concepts of utopia and utopianism. In Part II we have established the main features and *topoi* of utopia. As a literary genre, we define utopia as a fictional and intrinsically dialectic entity, which holds antithetical elements: on one side, rationalism, on the other a mythical and poetic vision of the world. Part III is dedicated to the analysis of the two fictional texts which are traditionally considered utopian (Euhemerus' and Iambulus' accounts as described by Diodorus Siculus), as well as the description of Meroe in Heliodorus' *Aethiopica*. Our aim is to ascertain to what extent they fit into the general normative presuppositions that define utopia's literary model. Through the comparison of the above mentioned texts, we conclude that utopian literature illustrates the duality inherent to the human nature, which is akin to imagination and reason, dream and reality.

Marília P. Futre Pinheiro is Professor of Greek Language and Literature in the University of Lisbon (Portugal). Her main areas of research are the Greek novel, Comparative Literature and the Classical Tradition. Relevant publications: *Estruturas Técnico-Narrativas nas Etiópicas de Heliodoro* (PhD diss., 1987); 'Time and Narrative Technique in Heliodorus' *Aethiopica*' in *ANRW*, 1998; 'The *Nachleben* of the Ancient Novel in Iberian Literature in the Sixteenth Century' in *The Novel in the Ancient World*, 1996; 'Calasiris' Story and its Narrative Significance in Heliodorus' *Aethiopica*', in *Groningen Colloquia on the Novel IV*, 1991; 'Fonctions du Surnaturel dans les *Éthiopiennes* d'Héliodore' in *BAGB*, 1991; 'Aspects de la problématique sociale et économique dans le roman d'Héliodore' in *Piccolo Mondo Antico*, 1989; 'Humour Strategies in the Ancient Greek Novel' in *Laughter*

Down the Centuries, 1997; 'The Language of Silence in the Ancient Greek Novel' in *The Language of Silence*, 2001. She is the editor of the Portuguese translations of the Ancient Greek Novels.

Divine Authority in 'Cupid and Psyche':
Apuleius *Metamorphoses* 6,23–24
STEPHEN HARRISON

This paper considers the presentation of the divine council and associated marriage-scene which forms the climax of the long inserted tale of Cupid and Psyche in Apuleius' novel the *Metamorphoses* or *Golden Ass*. It looks at the relation of Apuleius' presentation of his divine council to literary models, especially in the Roman epic tradition, and the ambiguous and amusing presentation of Jupiter in the scene. The marriage-scene is likewise examined in connection with its manipulation of literary sources such as the marriage of Peleus and Thetis as narrated in Catullus 64, and in its evocation of common images from ancient art. These detailed analyses are then employed to suggest a serio-comic interpretation of the scene, of the Cupid and Psyche tale as a whole, and consequently of the whole novel of which the tale forms a *mise en abyme* or parallel miniaturisation.

Stephen Harrison is Fellow and Tutor in Classics at Corpus Christi College, Oxford and Professor of Classical Languages and Literature in the University of Oxford. He has collaborated in the Groningen Commentaries on Apuleius (in the Cupid and Psyche volume, *GCA* 2004) and has written widely on the Roman novel; he is editor of *Oxford Readings in the Roman Novel* (Oxford, 1999) and author of *Apuleius: A Latin Sophist* (Oxford, 2000).

The 'Aura Of Lesbos' and the Opening of *Daphnis and Chloe*
HUGH MASON

'Lesbos,' the setting of Longus' *Daphnis and Chloe*, was a 'place of the imagination' as significant as the 'Thebes' of Athenian tragedy, as can be seen from Catullus' use in poem 51 of the pseudonym *Lesbia* for his lover, about whom Havelock claimed in 1967 that the 'aura of Lesbos was round

her head.' This 'aura' recalls the island's position as the place where poetry and music have been most at home. The same 'aura' informs the portrayal of the island in *King Apollonius of Tyre* (33–47), in the appreciation by the citizens of Mytilene of Tarsia's lyre-playing, education, and singing, qualities which enable her to escape degradation in the brothel and lead to her integration with her father.

Hugh Mason is Associate Professor of Classics at the University of Toronto. Besides ancient novels, he is interested in the history and culture of Lesbos. Publications include 'Fabula Graecanica,' *Aspects of Apuleius' Golden Ass*, 1–15 (Groningen 1978); 'Longus and the Topography of Lesbos,' *TAPA* 109: 149–163; 'Romance in a limestone landscape,' *CP* 90: 263–266; 'Chaireas and Chariton and New Comedy,' *CB* 78: 21–27; 'Winter on Lesbos; Imagination and Reality,' *Mouseion* 3,3: 285–294.

Eumolpus' *Pro Encolpio* and Lichas' *In Encolpium*: Petr. *Sat.* 107

COSTAS PANAYOTAKIS

This paper offers a close reading of one of the less studied scenes in Petronius' novel: the debate between the poetaster Eumolpus and the captain Lichas during the 'trial' of Encolpius and Giton, who pose as shorn and branded fugitives on board Lichas' ship. I argue that (1) the careful structure and composition of this episode suggests that the narrator Encolpius was well aware of the rhetorical and literary conventions of the sources he was exploiting when re-shaping this episode of his past; and (2) although certain points in this debate are similar to motifs frequently and effectively employed in Ciceronian speeches, Eumolpus and Lichas may be viewed as amateurs involved in a rhetorical *controversia* of the type studied by the Elder Seneca and used by the Younger Seneca in the plot of some of his plays. But more important than the portrayal of Eumolpus as a 'hopeless Cicero' or an unskilled student of rhetoric is the way in which the trial-scene in Petronius 'disintegrates' from a pair of equally long speeches to a pair of uneven arguments and then to mere slapstick and blows. This is characteristic of the way in which Petronius constructs his text and elicits humour: several literary sources are exploited for the composition of a single, multi-layered episode, whose plot eventually crumbles and falls to pieces.

Dr Costas Panayotakis is Senior Lecturer in Classics at the University of Glasgow, Scotland, where he has been teaching since 1993. He is the author of *Theatrum Arbitri: Theatrical Elements in the Satyrca of Petronius* (Leiden 1995), and of annotated translations into Modern Greek of Publilius, and of selected plays of Plautus and Terence. He is currently working on a commentary on the fragments of the mimographer Decimus Laberius.

The Logic of Inconsistency: Apollonius of Tyre
and the Thirty-Days' Period of Grace
STELIOS PANAYOTAKIS

Narrative inconsistencies and lack of motivation in the Late Latin *Apollonius of Tyre* are usually seen as indications of either an artless or an incomplete narrative. In this article I argue that narrative sequence and motivation are rather influenced both by the quasi-oral nature of this text and its late antique literary models, including martyr-acts. Problems in the plot of *Apollonius of Tyre* should be considered as evidence of the striking polyphony of this Late Latin narrative and of the creative rewriting of the story.

Stelios Panayotakis is Senior Research Fellow in Classics at the University of Ghent. His research interests include Greek and Latin fiction and riddles. He is co-author of the commentary on Apuleius' Tale of Cupid and Psyche (Groningen, 2004), and is currently preparing for publication a commentary on the anonymous *Story of Apollonius, king of Tyre*.

The Ancient Novel at the Time of Perry
BRYAN REARDON

The honorand of the present volume, Gareth Schmeling, has played a major part in developments arising from Perry's authoritative study *The Ancient Romances* (1967). This paper discusses Perry's approach to the problems inherited from Rohde's magisterial *Der griechische Roman* of 1876, and evaluates his contribution to interpretation of the genre. It analyses Perry's work and attempts to indicate both the advances it inspired and problems that Perry himself created. *The Ancient Romances* constituted a major reas-

assessment of the novel and stimulated interest in it; subsequent approaches to its study are considered.

Bryan Reardon taught in Canada, U.K., U.S.A, France; retired in 1994. Principal publications: *Courants littéraires grecs des IIe et IIIe siècles après J.-C.*, Paris 1971; *Collected Ancient Greek Novels*, Berkeley – Los Angeles 1989 (ed.); *The Form of Greek Romance*, Princeton 1991; Chariton, *Callirhoe*, Leipzig 2004 (Teubner). He organized the first ICAN (Bangor, Wales) 1976.

Two Renaissance Readers of Apuleius:
Filippo Beroaldo and Henri de Mesmes

GERALD SANDY

Part I attempts to give an impression of the lasting impact of Filippo Beroaldo's commentary on Apuleian scholarship by focusing on a few examples of his philological acumen and interpretative powers, which have persisted in shaping our understanding of Apuleius' *Golden Ass* for more than 500 years. Part II focuses on the kinds of linguistic details that Henri de Mesmes, a member of the sixteenth-century *bourgeoisie du savoir*, thought worthy of note.

Gerald Sandy is currently professor emeritus of classics, University of British Columbia. He has published books, book chapters, and articles on Apuleius, Petronius, Heliodorus, fragments of ancient Greek novelists, and the reception of ancient Greek novels. In recent years his research has focused on Hellenism in France in the first third of the sixteenth century.

The Poem at Petronius, *Sat.* 137,9

ALDO SETAIOLI

The poem at Petr. *Sat.* 137,9, the last to appear in the Oenothea episode, develops the theme of the omnipotence of money and, along with the prose narrative, provides a sobering assessment of the situation, in contrast with the literary idealization apparent in the previous verse intermezzos. It is cast

in the form of a ‘Priamel’ listing the traditional lifestyles, which, however, appear to be made possible by money alone. Gold is more powerful than Jupiter himself – the tongue-in-cheek allusion to the mythological seduction of Danae and the final picture of the supreme god boxed up in the rich man’s money-chest actually border on the sacrilegious, like other poems in the Croton part of the *Satyrice*.

Petronius adroitly weaves a fine literary web, in which themes taken from comedy and diatribe converge with a travesty and reversal of motifs from Alexandrian and Roman poetry, just as he conflates mythology and situations from everyday life.

A final paragraph tackles textual and interpretive problems connected with specific points of the poem.

Professor Aldo Setaioli was born in Florence, Italy, on Feb. 10, 1941. He graduated in classics from the University of Florence in June 1966 with a dissertation on the allegorical interpretations of Virgil. Immediately after he was hired as an assistant professor for Latin Literature in the same university. In 1969 he was given charge of a chair for Latin Language and Literature at the University of Bologna, where he taught until 1976. In that year he attained full professorship and was transferred to the University of Perugia, where he successively held the chairs for Latin Grammar and for Latin Language and Literature. He retired on November 1, 2002 for reasons of health, though later he completely recovered.

From 1973 to 1982 he was a member, and subsequently head, of the editorial staff of the philological journal *Studi Italiani di Filologia Classica*, then edited by Professor Alessandro Ronconi. At present he is a member of the ‘Consejo Asesor’ of the Spanish philological journal *Cuadernos de Filología Clásica. Estudios Latinos* published by the Universidad Complutense of Madrid.

His scientific interests span the fields of both Latin and Greek literature. In particular he devoted his attention to such writers as Seneca and other Stoics, Virgil, Horace, Servius, Macrobius, Petronius, as well as several others. He has also studied the beliefs on afterlife in philosophy and religion at Rome and in Greek and Roman late antiquity.

His publications include seven books and over 130 papers – some of which are extensive – published in philological journals in Italy and abroad, including several in foreign languages. He has also edited two miscellaneous

books and published translations of books and papers into and from foreign languages. He has often lectured at conferences or as an invited guest in Europe and in America, in Italian, English, Spanish, French, and German.

Priapus and the Shipwreck (Petronius, *Satyricon* 100–114)

NIALL W. SLATER

As both archaeology and the literary tradition show, the Romans connected Priapus with ships and sailors. Details of the shipwreck episode in Petronius's *Satyricon* (100–114) suggest that Encolpius and Giton both function here as figures for Priapus himself, and their disguises foreshadow the destruction of the ship. The ship's captain, Lichas, fears that the fugitives' self-disfigurement, especially the shaving of their heads, embodies an offense against the ship. Given a potential identification of Encolpius and Giton with Priapus, a Roman reader might see a particular offense against this deity.

Niall W. Slater is Samuel Candler Dobbs Professor of Latin and Greek at Emory University. His interests focus on the ancient theatre and prose fiction. His books include *Plautus in Performance*, *Reading Petronius* and *Spectator Politics: Metatheatre and Performance in Aristophanes*. Currently he is writing a book on Euripides' *Alcestitis*.

Awe and Opposition: the Ambivalent Presence
of Lucretius in Apuleius' *Metamorphoses*

MAAIKE ZIMMERMAN

Apuleius shared the admiration for Lucretius with elder contemporaries like Fronto and Gellius. While the enthusiasm of both Fronto and Gellius for the poet Lucretius was motivated by the search for surprising word choice and remarkable diction, Apuleius' reading of *De Rerum Natura* went deeper. His admiration of the sublime poetry of Lucretius is combined with a critical attitude towards the philosophical message of Lucretius' poem. As others have shown, many literary allusions to Lucretius in Apuleius' *De deo Socratis* occur in a context in which Apuleius is opposed to the philosophical message of the Epicurean poet.

Allusions to Lucretius in Apuleius' *Metamorphoses* have not been studied systematically. In this essay some striking examples are presented. It is argued that in many of the numerous Lucretian allusions in his novel Apuleius often is engaged in a subtle discussion with the much admired poet.

Maaïke Zimmerman (emerita university teacher and researcher in classics at the University of Groningen) has since 1992 led the research group project *Groningen Commentaries on Apuleius (GCA)*, which was concluded in 2004 with the publication of the seventh volume in the series issued (from 1977 onward) by that research team: *Apuleius Metamorphoses IV.28–35, V, and VI.1–24: The Tale of Cupid & Psyche. Introduction, Text and Commentary* (Groningen: Forsten 2004). Her own publications include a commentary on Apuleius *Met.* Book X in the series of *GCA*. She is at present preparing a text edition of Apuleius' *Metamorphoses* for the *Oxford Classical Texts*. She also is editor in chief of *Ancient Narrative*. This journal was founded by Gareth Schmeling and Maaïke Zimmerman in 2000, in cooperation with Roelf Barkhuis, publisher, and Alex Klugkist, University Librarian of the Rijksuniversiteit Groningen.