



Introduction

This sixth *AN Supplementum*, *Lectiones Scrupulosae* ('Scrupulous Readings'),¹ is a *Festschrift* in honour of Maaïke Zimmerman offered to her by a group of Apuleian scholars on the occasion of her sixty-fifth birthday. It is a volume focused on the text of Apuleius' *Metamorphoses* that offers Maaïke and all other *lectores scrupulosi* ('scrupulous readers') of Apuleius' novel a collection of studies that shed new light on certain aspects of text and interpretation. Moreover, since Maaïke Zimmerman is currently working on a new critical edition of Apuleius' *Metamorphoses* for the *Oxford Classical Texts* series, an additional motivation for this volume was the presentation of a collection of original papers providing material on a number of passages for Maaïke to ponder and take into consideration as she reviews the text.

Everything proceeds from the text: a textual issue can open the door to a broader approach, including, for example, discussions of literary interpretation, linguistics, or style. Hence, one of the themes of the volume is to show connections between problems of textual criticism and larger interpretative issues (e.g. Bitel, Finkelppearl, McCreight, Keulen). Maaïke herself is expert at this kind of 'explication du texte'. Within the broad spectrum between 'text' and 'interpretation', the contributions to this volume present different approaches and choices, varying from a traditional, purely 'textual' approach to one that is largely interpretative and seeks to explain the multi-layered texture of Apuleius' narrative in the light of certain metaphors, images, or expressions. Some articles offer new conjectures and readings of vexed passages (Harrison, Plaza), support unjustly neglected conjectures (McCreight, Schmeling and Montiglio), or propose to banish certain passages or phrases

¹ The title of the present volume derives from a famous passage in the *Metamorphoses* (9,30) in which the 'scrupulous reader' of the text is explicitly addressed: *sed forsitan lector scrupulosus reprehendens narratum meum sic argumentaberis: 'unde autem tu, astutule asine, intra terminos pistrini contentus, quid secreto, ut adfirmas, mulieres gesserint, scire potuisti?'* 'But perhaps being a reader keen on precision you will object to my tale and argue as follows: "but how could you, you clever ass, while pent up inside the mill's confines, know what the women had been up to – in private, as you affirm?"'

once and for all from the center of the text to a peripheral exile in the *apparatus criticus*, as a footnote in the history of the text's reception (Bitel, Hunink). Other contributions focus on the 'authorship' of the *Metamorphoses* (Tatum) or the vicissitudes of the Apuleian text in the hands of Medieval and Renaissance readers (Hunink, May). Through their contributions to *Lectio-nes Scrupulosae*, the authors of this *AN Supplementum* not only honour Maaïke as a text-editor or commentator, but also pay tribute to her other scholarly output, such as her work on *Cupid and Psyche* (Hijmans), on Apuleius and Roman Satire or the Greek Ass Tale (e.g. Dowden, Graverini, Plaza, Panayotakis), on the reader's role in the Prologue and on Apuleian ecphrasis (Keulen, van Mal-Maeder), or on space symbolism in the *Metamorphoses* (James and O'Brien). But all contributors in this volume also send Maaïke the same message of friendship and gratitude that can be summarized as follows: *Lector, intende: laetaberis*.

Maaïke's achievements in furthering research on the Ancient Novel, or, to be more correct, on Ancient Narrative, have a far wider reach than the numerous books and articles she has written and edited. In the volume's first article, Bryan Reardon, who was the first organiser of an *International Conference on the Ancient Novel* (Bangor, 1976), testifies to this in detail. In his special tribute to Maaïke, who organised the third *ICAN* in 2000, Reardon places her past, present, and future accomplishments in the larger picture of Ancient Novel Studies, and explains her present important role in this field against the background of the great development of scholarship on Ancient Fiction since Perry published *The Ancient Romances* in 1967. In the second article, *ICAN* II (Dartmouth 1989)-organiser James Tatum seizes Maaïke's projected edition of the *Metamorphoses* as an opportunity to present an entirely new theory about the 'hidden' authorship of this work. In this spirited contribution, Tatum enriches our reading of the text by an original application of Pierre Menard's technique of 'the deliberate anachronism and the erroneous attribution'.

In 'Apollo's Sn(e)aky Tongue(s)', Ben Hijmans offers a series of observations on the passage in *Cupid and Psyche* where the Milesian god Apollo presents his oracle in the Latin language, being mindful of the Roman author of this Milesian tale (*Met.* 4,32). His survey comments on the 'Milesian' genre (see also Ken Dowden's contribution) and on oracles in verse form; more generally, he focuses on parallels with other authors who move Greek material into Latin, especially Ovid in his *Metamorphoses*.

Gareth Schmeling and Silvia Montiglio ('Riding the Waves of Passion') study the image of the wave in the *Metamorphoses*, focusing on the kind of undulating movements that reflect the original figure, such as waving hair, waving dresses, and waving bodies. Their exploration of the erotic aspects of the image supports the interpretation of a continuity between Lucius' earlier erotic fascination and his later religious experience, for it draws attention to significant parallels between Lucius' erotic enjoyment of female beauty and his contemplation of Isis in an initiatory context. Including a textual aspect in their investigation, Schmeling and Montiglio (note 8) champion Lipsius' *inornatus ornatus* in the description of Fotis' hair in *Met.* 2,9 (where F, the sole authoritative MS, reads *inordinatus ornatus*).

Ken Dowden explores a number of Platonic resonances in the *Metamorphoses* (a recurring theme in this volume: see also the contributions by Plaza, Graverini, Keulen, James and O'Brien). Dowden focuses on the Platonic background of the dialogue form, which he also connects with Apuleius' debt to Roman satire (for a comparable approach see Luca Graverini's contribution). After discussing some structural parallels to Plato's *Symposium*, Dowden pays special attention to the role of the feminine in the *Metamorphoses* against the background of Diotima's authoritative role in the *Symposium*.

In connection with the recent critical edition of the *Metamorphoses* (2003) by Martos (also discussed by Hunink in this volume) and Maaike's projected Oxford edition, Stephen Harrison focuses on some problems and principles of textual criticism. First, Harrison examines the influence of a syntactical feature called 'asyndeton bimembre' on the constitution of the text, offering both a list of passages where editors have already supplemented a connective and a number of cases for which Harrison proposes to apply similar easy corrections to the transmitted text. With a conspectus of examples collected to corroborate such corrections, Harrison demonstrates that syndetic pairs are a frequent feature of Apuleian style in the *Metamorphoses*. The second part of the article proposes a number of conjectures in a variety of passages, some of them first offered here by Harrison himself.

Maria Plaza brings to the fore an Apuleian device that forms one of the recurrent topics of this volume (see also Graverini, Panayotakis, McCreight), the device of 'narrative instantiation', the 'turning into flesh' of words and expressions. Plaza takes us through a number of multi-faceted examples in which the two-dimensional quality of *saying* something (e.g. proverbial ex-

pressions, intra- and inter-textual allusions) is turned into the three-dimensional quality of *showing* something in the fictional world of the *Metamorphoses*. The inflated wineskins (*Met.* 3,9,9), for example, transform the original image from a traditional proverbial expression for ‘men’ into the actual ‘human beings’ who are slaughtered by Lucius – and then turn out in fact to be real wineskins. Plaza concludes her article with a textual emendation that corresponds with the connective patterns between words and narrative reality discussed in her article.

In a similar approach, Luca Graverini focuses on one particular example of ‘narrative instantiation’ where the traditional expression ‘old wives’ tale’ (*anilis fabula*) is converted into fictional reality. Thus, the robbers’ old maidservant, the narratrix of *Cupid and Psyche*, ‘concretises’ an expression which has its roots in Platonic dialogues, and is frequently used as a weapon in literary polemic to censure works and genres considered useless and devoid of any ‘higher’ purpose. Moreover, Graverini traces the expression’s recurrence in both satire and narrative prose, where authors adopt it to refer to *their own* work or its parts. Graverini argues that the expression functions as a sort of trademark that underscores the seriocomic nature of a literary work. Thus, the old maidservant’s tale in Apuleius, though presented as a mere diversion, raises the issue of a deeper meaning that a *lector scrupulosus* should investigate. The same is true, Graverini argues, of the novel as a whole: in its peculiar blend of comic and serious elements it shows its main ‘satiric’ quality.

In a comparative approach to the ‘narrative instantiation’ of figurative speech, Stelios Panayotakis takes us through an intriguing series of erotic and violent connotations found in certain gestures, and also through some Greek and Latin proverbial expressions involving ‘ears’. Thus, he elucidates a passage in the final chapter of the Greek *Ass*-story (*Onos* 56), where he proposes an emendation that exemplifies the device of a figurative expression becoming literal. For the literal meaning in the Greek passage, Panayotakis finds an intriguing parallel in Apuleius’ version of the *Ass*-story, but, significantly, not at its closure. As Panayotakis argues, Apuleius’ possible transposition of narrative material from the conclusion of his Greek source affects the question of the ‘enigma’ of the last book of the *Metamorphoses*.

In a substantial contribution on Apuleius’ use of words and expressions from medical language in *Cupid and Psyche*, Thomas McCreight offers a richly illustrated exploration of the Apuleian tendency to concretize the

metaphorical, with particular focus on his narrative adaptation of medical jargon. McCreight's survey demonstrates not only how allusions to medicine are central to understanding the characterisation of Psyche's sisters, who behave like lustful, envious, and greedy doctors, but also how they enrich and colour the literary texture of the narrative as a whole, and connect episodes more tightly than had previously been acknowledged. Moreover, against this medical background, McCreight makes a detailed case for accepting the reading *deterentes* in *Met.* 5,11. The medical thread in the *Metamorphoses* also provides a link with Apuleius' use of another 'diagnostic' method, physiognomy, which forms the topic of Keulen's contribution. Focusing on Byrrhaena's gaze at Lucius' physiognomy (*Met.* 2,2), Keulen discusses ancient approaches to physiognomics as a method for detecting a person's character or destiny and hence as a tool for exercising social control. Two words from Lucius' portrayal that editors have found problematic guide Keulen's reading of Lucius' appearance into an exploration of the notions of the 'norm' or 'rule' (*amussis*) and the 'curse' (*execrabiliter*). Placing the passage in the context of the Antonine tendency to 'measure' intellectuals and their writings, Keulen concludes with a metaliterary interpretation of 'reading' Lucius' multi-faceted physiognomy.

Ellen Finkelpearl explores Apuleius' tendency to erase traditional boundaries such as those between life and death, human and divine, human and animal. On a linguistic level, she illustrates the Apuleian fluidity and collapse of distinctions and categories with a survey of his creative use of language by and about animals. Connecting her investigation with a number of passages that have raised textual problems, Finkelpearl shows that a careful consideration of Apuleius' imaginative use of animal language presents important groundwork for the establishing of the text. Anton Bitel takes a different approach in his linking of a textual problem on a micro-level to interpretative topics on a macro-level. He takes Castiglioni's supplement <*Aristomenes sum*> in 1,5,3 as a starting-point for a discussion of the enigmatic way Apuleian characters introduce themselves throughout the *Metamorphoses*. Bitel argues that the Apuleian narrative consciously questions and problematises the identities of narrators – especially its chief narrator (*quis ille?*) – and he views this play with mysterious identities in the context of the hermeneutic ambiguity of Apuleius' *Metamorphoses* as a whole. In short, Bitel proposes that any new edition of this work should revert to the

text of the principal manuscript F, and that Castiglioni's supplement should be relegated to the *apparatus criticus*.

Two contributions on the Eleventh Book take up discussions that the authors have had in the past with the dedicatee of this book about the interpretation of Apuleius' text. Paula James and Maeve O'Brien focus on Lucius' baldness at the end of the novel as a 'counter-humiliation strategy' that illustrates his redemption in terms of identity and social status. The starting-point of their interpretation is the 'textual conundrum' posed by the word *dignitas* (cf. *Met.* 3,11; 11,15). They explore the ramifications and connotations of this word in the story of Lucius' loss and recovery of his internal and external self. Danielle van Mal-Maeder focuses on a different aspect of Book Eleven, discussing the abundance of descriptions (e.g. of religious festivals and processions) in relation to their describer. According to Van Mal-Maeder, the descriptions not only reflect Lucius' blissful feelings and personal predilection for visual spectacles, but also display his education. After a survey of definitions of 'description', Van Mal-Maeder points out that the narrative in the eleventh book reveals the actorial point of view of the young *scholasticus* Lucius, who brings into practice the device of 'description' (*ekphrasis*) from the preparatory exercises called *progymnasmata* from his days as a student – one of the traditional topics of such exercises in *ekphrasis* was religious festivals.

The last two articles examine the way in which a *lector scrupulosus* from the Middle Ages and the Renaissance respectively dealt with the text of the *Metamorphoses*. Vincent Hunink makes his contribution to the controversy about the so-called *spurcum additamentum* ('filthy addition'), a section of 81 words with a pornographic content that is transmitted by the MSS in *Met.* 10,21, a passage also thoroughly commented upon by Maaïke Zimmerman in one of the Appendices of her commentary (*GCA* 2000). Although she and the *communis opinio* maintain that this debated section is an addition written not by Apuleius but by a medieval author who was familiar with Apuleian style, the debate has recently been re-opened by Ephraim Lytle (2003). Lytle reaffirms that the passage is genuinely Apuleian, concluding with Winkler (1985, 192–193) that to exclude it from the narrative means to 'castrate the text at its most graphic moment.' Hunink counters Lytle's arguments on textual, stylistic, and thematic grounds, and concludes his article with an appendix offering text and translation of the *spurcum additamentum* both in Lytle's and his own version. Regine May concentrates on the marginal notes

in MS Harley 4838 by Coluccio Salutati, a Renaissance scholar whose work has influenced the reception of the text of the *Metamorphoses* in the Renaissance and beyond. In these marginalia, written in his own hand, Salutati puts the *Metamorphoses*' prologue into iambic senarii. All other editions in which the prologue is rendered in verse go back to Salutati's marginalia, in which he also describes Apuleius as a comic writer. May concludes that Salutati, an avid collector of ancient manuscripts, should also be included in the list of important literary critics of Apuleius from the Renaissance. Other marginalia in MS Harley 4838 can be traced back to Sozomeno of Pistoia, on whom May adds an appendix.

Some of the articles in this volume follow the edition of Helm, quoting standard book and chapter numbers, sometimes followed by Helm's page and line numbers (e.g. *Met.* 10,2: 237,1); others follow Robertson's division of the chapters into paragraphs (e.g. *Met.* 10,2,1). While this variety of quotation in the articles underlines the need for a new critical edition of the *Metamorphoses* that combines an excellent quality of the text with a unified method of citation, we ourselves decided for a unity in quotation regarding the Index Locorum, where all Apuleian passages are entered according to Robertson's paragraph system.

The editors thank all authors for offering this joint tribute to Maaïke. We offer special thanks to Dr. Atze Keulen for compiling the Index Locorum, and to Dr. Thomas McCreight for revising the English of various sections. We thank both of these 'fellow-editors', moreover, for their detailed and critical proofreading and their valuable suggestions. We also thank Dr. Luca Graverini and Dr. Stephen Harrison for additional comments. Kees Zimmerman kindly provided the photograph of Maaïke Zimmerman. The publication of this volume was made possible by a grant from the Groningen University Library: warm thanks are due to the Chief Librarian Dr. Alex Klugkist. Finally, this volume could not have been produced without the professional and personal dedication of its publisher, Dr. Roelf Barkhuis, to whom we express our heartfelt gratitude.

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