

Abstracts

Apollo's Oracle in Euripides' *Ion*
Ambiguous Identities in Fifth-Century Athens

JULIA KINDT

This article contributes to our understanding of Greco-Roman narrative a case study of how traditional and authoritative narratives were challenged during the late fifth century BC. It looks at Euripides' *Ion* as an example of an author who both embraces and deconstructs the narrative construction of identity as difference. Through the conscious inversion of the norms and conventions of the oracular discourse Euripides unmasks the underlying principles that guide human knowledge, interpretation, and the establishment of meaning. The *Ion* challenges the Greek imagination of the gods as providing an alternative vantage point to determine the place of humanity in the world. The article thus traces an important stage in the development of Greek thought and literature, a stage during which some members of the elite questioned the capacity of Greek religion to provide a narrative that enables humanity to "make sense" of the world. The *Ion* ultimately allows an ironic reading of the gods' impact on humanity, which depicts religion (including the oracles) as driven by the same ideological contradictions as human society: Euripides' account depicts religion as both a powerful means of orientation and as a human construct with very little divine about it.

Julia Kindt received her Ph.D. from the University of Cambridge in 2003. She has recently taken up a position as Lecturer in the Department of Classics and Ancient History at the University of Sydney, Australia. Previously she has taught at the University of Chicago. Her research and teaching interests include Herodotus, historiography (ancient and modern), and ancient Greek religion (see most recently: Kindt, J. (2006) "Delphic Oracle Stories and the Beginning of Historiography: Herodotus' Croesus Logos" *Classical Philology* 101, 34–51).

Maecenas and Petronius' Trimalchio Maecenatianus
SHANNON N. BYRNE

In filling out his portrait of Trimalchio, Petronius parodied Seneca's hostile portrait of Maecenas as found in the *Epistles*, thereby amusing his immediate Neronian audience with allusions to recent Senecan imagery. Hence, both Seneca's Maecenas and Trimalchio share among other things a desire for bizarre dress, fondness for eunuchs, fear of death, and a shaky marriage. However, once Petronius decided to enhance his freedman host with qualities Seneca had criticized, he would have had access to a wealth of information about Maecenas that Seneca did not see fit to mention but which his sophisticated audience would have known. Hence, both Trimalchio and Maecenas avoid high honor, build massive homes, share an interest in wine, own vast estates and countless slaves, and write bad poetry. In filling out Trimalchio with more Maecenas-like qualities than Seneca had mentioned, Petronius gave his audience more to think about and smile at.

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, literary patronage, and the image of Maecenas as ideal patron. She has published on Cicero's epic for Caesar, Horace *Odes* 2.12, Tacitus' description of Maecenas and Salustius Crispus, and Martial's use of Maecenas in his pleas for patronage. She is co-editor of *The Classical Bulletin* and book review editor for the *Petronian Society Newsletter*.

The Sublime and the Bovine: Petronius' *Satyricon*
and Gustave Flaubert's *Madame Bovary*
NIKOLAI ENDRES

Madame Bovary has been compared to the great classics of world literature, past and present. In his epistolary correspondence, Flaubert mentions several excited references to Petronius and the *Satyricon*; we also know that the adolescent Flaubert's favorite figure was the Emperor Nero, whom he admired for his 'aesthetic cruelty.' In light of Flaubert's enthusiasm, it seems strange that a study of Petronius' legacy is virtually absent from *Madame Bovary* criticism. I want to fill this gap by suggesting Petronian *points d'appui* for Flaubert's use of reality and ideality, the sublime and the bovine

(with special emphasis on Menippean satire), fragmentation and consumption, food and drink, sex and religion. Once again, the literature of the Early Empire amazes by its modernity.

Nikolai Endres, Ph.D. Comparative Literature from UNC Chapel Hill, is an associate professor at Western Kentucky University. He teaches Great Books, classics, mythology, critical theory, and gay and lesbian studies. He has published on Plato, Petronius, Oscar Wilde, André Gide, E. M. Forster, Mary Renault, and Gore Vidal. He is working on a study of Platonic love as a homoerotic code in gay novels, as well as an investigation of Petronius' *Nachleben* in modern literature, especially in F. Scott Fitzgerald's *The Great Gatsby*. Recently he has also become interested in the myth and music of Richard Wagner.

Narcissistic Fraud in the Ancient World:
Lucian's Account of Alexander of Abonuteichos and the Cult of Glycon

STEPHEN A. KENT

Based upon Lucian of Samosata's account of Alexander of Abonuteichos, who is the founder of the Glycon cult in second century Asia Minor, I argue that Alexander likely is a malignant narcissist. I construct this argument by summarizing Alexander's behaviours, and then showing how those behaviours seemingly relate to modern psychiatric descriptions of narcissists. As such, Alexander's behaviours have parallels with several modern cult leaders. Moreover, Alexander's attempts to kill his critics suggests that he is a particular type of narcissist—a malignant narcissist—making him a dangerous and vengeful personality.

Stephen A. Kent, PhD, is a Professor of Sociology and Adjunct Professor of Religious Studies, University of Alberta (Canada), specializing in the study of 'cults' and alternative religions. He has published articles in numerous sociology and religious studies journals on a variety of topics, including Valentinian Gnosticism, ancient Hindu philosophy, Mahayana Buddhism, Puritanism, Quakerism, fundamentalist Mormon polygamy, and new religions.

Callisthenes in Achilles Tatius' *Leucippe And Cleitophon*:
Double Jeopardy?

IAN REPATH

Achilles Tatius seemingly has two characters with the name Callisthenes; this is unparalleled in the Greek novel genre. A comparison reveals multiple similarities between episodes and situations involving or connected with the two, and although the second is only named once, the involvement of both with bandits and abduction encourages the reader to link them. The second Callisthenes is mentioned (but not named) for the second and only other time immediately before Sostratus' speech on the amazing conversion of the first Callisthenes. This juxtaposition problematises what Sostratus says, which itself is open to doubt in several ways. The possibility that we have only the one Callisthenes is left open. The questions of identity and narratorial reliability raised contribute to the sense of unease at the novel's infamously rapid and anti-climactic ending.

Ian Repath is lecturer in Classics at Swansea University. He works and has published on second sophistic prose fiction, especially the Greek novel, names and allusions in fiction, the Roman novel, literary aspects of Plato, and ancient physiognomy. He is a founding member of KYKNOS, the Swansea, Lampeter, and Exeter Centre for Research in Ancient Narrative Literatures.