

## Abstracts

### The Sophist at Play in Court: Apuleius' *Apology* and His Literary Career STEPHEN J. HARRISON

This paper argues that Apuleius is concerned to show himself the master of literary *paideia* both Greek and Latin, both as an author and as a reader, and to promote both his own acquittal and subsequent sophistic career thereby. In this work we find the sophist in court ranging in learned play through the whole field of literature, wittily demonstrating his cultural capital as a key tool in his self-defence.

First, I consider the *Apology* as a kind of self-promoting catalogue of Apuleius' own works. Second, I argue that the *Apology* presents an equally self-praising strategy of demonstrating a wide range of literary learning on the part of its author ('Apuleius' Book Club'). Finally, I consider the forensic role of these features and their roles in the subsequent publication of the speech as a major stage in Apuleius' literary career.

In the original context, the conscious learning of the speech is likely to have been aimed at the elite hearers and particularly at the learned judge, Claudius Maximus, a former tutor of Marcus Aurelius. In the published speech, which I assume was revised and issued later, Apuleius is likely to be using the high profile of his victory amongst the elite of Roman North Africa to promote his future literary and social career in a work which may have been his first major literary achievement.

### Legal Strategy and Learned Display in Apuleius' *Apology* JAMES B. RIVES

In this paper I argue that Apuleius' displays of learning in the *Apology*, far from being gratuitous, are central to his strategy in countering the charge brought against him. The key issue at stake in the trial, for both the prosecution and Apuleius himself, was the claim that Apuleius was a *magus*, which was in essence a claim that he possessed socially suspect knowledge and

used it for socially subversive ends. Accordingly, Apuleius' overall objective in his defense was to demonstrate that his knowledge was instead socially respectable. Although an important part of his strategy was to present himself as a philosopher, a status that at that time was eminently respectable, debates over who counted as a real philosopher meant that this line of argument could get him only so far; he needed to supplement his claim to be a philosopher with something more immediate. He thus put his knowledge on display in forms that were instantly recognizable as safe, familiar, and socially respectable: the standard grammatical forms of the quotation, the list, and the 'problem'. These displays of learning accomplished something that more explicit arguments could not: they shaped the audience's perceptions of him in ways that were both subtle and immediate. By parading his knowledge in such familiar and socially respectable forms, Apuleius was able through his very behavior to disprove the charge that it constituted something sinister and subversive, and hence to refute the accusation that he was a *magus*.

Apuleius *Socrates Africanus*? Apuleius' Defensive Play

WERNER RIESS

This paper seeks to elucidate further Apuleius' construction of his elusive rhetorical persona via his complex relationship to the fictive Socrates as designed mainly by Xenophon and Plato. By associating himself with and dissociating himself from the literary role model, Apuleius skillfully appropriates the polyphonic Socratic tradition and the Greek literary genres of *apologia* and *melete*. In doing so, Apuleius embarks on a highly sophisticated game with the literary tradition. By starring as a Roman Socrates and at the same time rejecting this part ostentatiously, he creates an irresolvable tension that engenders subtle irony on two distinct levels. On a diachronic level, Apuleius plays with the literary persona of the Platonic and Xenophontic Socrates. On a synchronic, literary level, he plays with the genre of *apologia* and *melete*. This twofold Apuleian irony is as "complex" as Socrates' notorious irony and recasts it for purposes alien to Socrates. In Apuleius' hands, irony is not only a powerful weapon of self-defense (like in Socrates' case), but also an intrinsic part of his overarching *paideia* that serves not less as a medium of self-representation than as a defense strategy. The impressive performance of learnedness with its underlying irony was only perceptible to few educated listeners of the local and imperial aristocracy, the

*pepaideumenoi*. Not even the staging of the utmost *paideia* was enough to prove the innocence of the speaker. But it was successful in a different way: Apuleius' refined *paideia* praised its author and bolstered his claim to social prestige and elite status.

Homer in Apuleius' *Apology*  
VINCENT HUNINK

In Apuleius' minor works, notably his *Apology*, we can detect interesting traces of Homer. First, the name of the poet is mentioned and praised several times. More importantly, wherever a Homeric passage is quoted or alluded to, the reference appears to make clever use of the original context as well. The erudite reader who knows Homer's text, must have recognized such associations, which add depth and wit to what the speaker says. There can also be a difference or an outright contrast between the explicit statements and the learned further allusions. In some cases the speaker even seems to undermine the point he is actually making: this is a remarkable rhetorical strategy, which must have produced a strong effect. One may even doubt whether this playful, amusing speech was ever delivered in court at all.

The "Riches" of Poverty:  
Literary Games with Poetry in Apuleius' *Laus Paupertatis* (*Apology* 18)  
THOMAS D. MCCREIGHT

Apuleius' "praise of poverty" and his self-depiction as a virtuous but poor philosopher (*Apology* 17–23) contain a wealth of conventional material. These chapters also have a number of significant lexical oddities. Many of the unusual phrases found in chapter 18 are in fact allusions to poetic texts that are also tangentially connected to the subject of poverty. Examination of the original texts and contexts (primarily from Plautus and Vergil) deepens our understanding of Apuleius' peculiar and often humorous manipulation of the inherited material. Apuleius constructs a deeply-layered portrait that combines Greek and Roman material in an impressive display of subtle learning.

*Eloquentia ludens* –  
Apuleius' *Apology* and the Cheerful Side of Standing Trial  
STEFAN TILG

This paper tackles Apuleius' playfulness in the *Apology* from a metaliterary angle: it analyzes a web of references to playful eloquence in the first chapters after the *exordium* and reads these references as an implied stylistic-rhetorical programme that sets the tone for the whole speech. One very important aspect of this programme is its redefinition of eloquence as outspokenness (*e-loquentia*). This strategy gives Apuleius the opportunity to assert his innocence by representing himself exactly as a witty, charming, and playful speaker. It can be shown how Apuleius' programme takes its cue from neoteric poetry and a general outlook on literature and life that is expressed in it. Similar key terms and motifs occur in a number of significant points throughout the speech, which confirms the programmatic nature of the initial discussion of playful eloquence. At the end, it is briefly considered in which way Apuleius' programme might go beyond the immediate purpose of reclaiming his innocence in court, for related ideas can indeed be found in Apuleius' whole oeuvre and a broader strand of entertaining literature, from preneoteric poetry to the Roman novel to the *poetae novelli* of Apuleius' own day.

*Cenatus solis fabulis?* A Symposiastic Reading of Apuleius' Novel  
MAAIKE ZIMMERMAN

The *Metamorphoses*, being a text that was designed to be read in private, or in a small circle, deserves an approach that will differ from the approach of his public speeches that were conceived to address and impress a mass audience. Besides the usual display of erudition and stylistic brilliance known from works like the *De deo Socratis*, the *Apology* and the *Florida*, and which are ubiquitous in the *Metamorphoses* as well, we are entitled to search in this novel also for more intricate patterns. In scholarly studies of the *Metamorphoses*, various such patterns have been presented, and many of them have enhanced our appreciation of Apuleius' novel. This paper presents another angle from which it may be possible to trace a pattern in the multi-colored carpet of Apuleius' *Metamorphoses*.

It will be shown that in many episodes of the *Metamorphoses* allusions to banquets, banquet literature, and various types of symposiastic entertain-

ment work towards evoking a convivial atmosphere. Needless to say, that at other occasions, and in other ways, also allusions will be found to a text which was among the most widely read and re-used in writings and speeches of the Greco-Roman educated elite to which Apuleius belonged: Plato's *Symposium*.

A survey and discussion of the various ways in which all the above mentioned elements together function in the context of Apuleius' novel, will help to decide whether one may, besides the many playful and humorously subversive symposium evocations, also detect a more serious reverberation of Plato's *Symposium*. Finally, this paper offers the possibility of the elite *convivium* as an original venue for the *Metamorphoses*.

#### A Festival of Laughter:

Lucius, Milo and Isis Playing the Game of *Hospitium*

ROBERT E. VANDER POPPEN

In the world of the Second Sophistic, elites forged connections across the Greek and Roman divide traveling across the Empire. The *Metamorphoses* depicts this world as a place of uncertainty for the traveler, in which inns were a dangerous option. The practice of *hospitium* offered an alternative means for facilitating long distance trade and travel. Despite the prominence of *hospitium* as a facilitating factor in the cosmopolitan world of the High Imperial period, little work has been done on either its literary use, or its larger social function. For Apuleius, the ability to play with readers' expectations concerning the practice of *hospitium* is as important to the *Metamorphoses* as is the resonance of the practice in contemporary society. The rules of *hospitium* provide the reader with a set of criteria on which to evaluate the behavior and transformation of Lucius. This paper traces Apuleius' use of *hospitium* relationships as a literary *topos* throughout the *Metamorphoses*. The paper focuses on a pair of *hospitium* relationships employed by Apuleius (the Milo-Lucius relationship and Isis-Lucius relationship). The text of the *Metamorphoses* can be read as a story about a quest for suitable *hospitium*. Apuleius plays with the conventions of *hospitium* in order to drive the readers' perception of Lucius' physical and spiritual journey and transformation. Such a willingness to deconstruct and rearrange the conventions of daily life and relationships are indicative of Apuleius' fluency with Second-Sophistic style.

Social Commentary in the *Metamorphoses*: Apuleius' Play with Satire  
ELIZABETH M. GREENE

This paper seeks to strengthen the notion that Apuleius' *Metamorphoses* reflects some form of social reality by considering literary strategies used to include social commentary within the novel. I will look at satire – a genre with the express purpose to criticize social vices – as an influence in the reformulation of the ass story for a Latin audience. It is shown that the *Metamorphoses* takes a moralizing stance and provides social criticism more readily than the *Satyrica*, a work that has been regularly aligned with satire in the past. This investigation builds on recent arguments that have associated the novel generally with the satirical tradition and by making a direct comparison to themes and language in the satires of Juvenal. It becomes clear that Apuleius may have intentionally included satirical themes in his fictional premise in order to safely project criticism of the contemporary world. Themes such as the notion that nobility is gained by virtue rather than birth, condemnation of the greedy and debauched, and the role of fortune in one's life are shown to aid Apuleius in criticizing common vices. Apuleius as a social satirist uses the rhetorical skill and play with genre that defines the tradition of Second Sophistic literature, in order to provide a satirical view on vice and virtue. His inclusion of satirical elements corroborates the contention that we can indeed find some form of social reality in the novel.

Playing with Elegy:  
Tales of Lovers in Books 1 and 2 of Apuleius' *Metamorphoses*  
AMANDA G. MATHIS

In the prologue to the *Metamorphoses*, Apuleius indicates that his novel will be a literary game, involving changes of voice and style in a manner best described as that of a “circus rider” (*desultoriae scientiae stilo*, *Met.* 1,1). His overt bid for the reader's attention at the beginning of the work (*lector intende*, *Met.* 1,1) alerts his audience to the highly allusive nature of the text, and hints that, in order to “be delighted” (*laetaberis*, *Met.* 1,1), one must pay attention to the interweavings of language, style, and, allusion within the narrative. In this complex interplay of styles and genres, a direct relationship between Apuleius' narrative and the language and conventions of Latin love elegy can be distinguished. The elegiac figures of the lover (*amator*), the mistress (*domina*), and the witch (*saga*) appear numerous times within the

Metamorphoses and are often combined or conflated to create a sort of literary “who’s who” game within the text of the novel. An examination of the manipulation of elegiac roles within the narrative reveals a high degree of literary self-consciousness and gives a glimpse of the author at play with the inherited literary tradition.

*Vigilans Somniabar:*

Some Narrative Uses of Dreams in Apuleius’ *Metamorphoses*

DAVID P. C. CARLISLE

The dreams in the *Metamorphoses*, however bizarre they may appear, have real significance for the waking world. The exact relationship of dreams to waking reality, as others have observed, is made ambiguous. This paper argues that this ambiguity has the effect of diverting incredulity from the author to his source of authority. Apuleius is thus able to present the most extraordinary event of all, the revelation of Isis and Lucius’ conversion to her religion, in such a way that the narrative is protected from disbelief: since it is entirely directed and confirmed by a series of dreams, the possibility is left of interpreting it as a real event or as a fantasy. Two important effects result: 1) any skeptical reader’s incredulity, which is inevitable, is directed towards the authority of dreams, rather than the authority of the narrator; 2) the suggestion is subtly made that the story—especially since stories are closely related to dreams in this novel—, no matter its relation to the real world, may still have real counsel for the reader.

Apuleian Ecphraseis: Depiction at Play

NIALL W. SLATER

In the *Golden Ass* Apuleius tests the limits of ecphrastic description within his larger play with the roles of narrator and readers. His treatment of a previous fiction (the Greek *Onos*) resembles the *melete*’s inflection of history, re-writing and fundamentally re-imagining earlier narrative. Two ecphraseis of exploration that open books of the novel demonstrate his innovation. In the voice of the narrator Lucius, the traditional city ecphrasis becomes in Book 2 a fevered description of *not* seeing through the manipulation of both scale and the process of vision. In Book 5 the internal narrator of the Cupid and Psyche tale plays even more marked games with scale and point of view

in her yearningly eager description of Cupid's palace. Through sharply differing games with the erotics of vision, these characterized narrators invite a characterized audience response, allowing readers to participate in the novel's play of fictions.

## List of Contributors

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