

M. ZIMMERMAN and R. van der PAARDT (eds.): *Metamorphic Reflections. Essays presented to Ben Hijmans at his 75th Birthday* 2004. Pp. x + 345. Leuven: Peeters. Paperback, € 70.00
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Review by Wytse Keulen, University of Rostock, email: wytse.keulen@uni-rostock.de

At the opening of the International Conference on the Ancient Novel 2008 in Lisbon, on Monday the 21st of July, Maaïke Zimmerman announced that, one week earlier, Ben Hijmans had passed away. In her speech she commemorated him as “a scholar, a translator, a poet, a painter, and a musician. But, above all, he was a most gentle person”.

About four years earlier, on the 25th of June 2004, a group of colleagues, former students, friends, and relatives had gathered at the lovely small church of Fransum, in the midst of the Groningen countryside, to celebrate Ben Hijmans’ 75th birthday. At this wonderful occasion, *Metamorphic Reflections* was offered to him as a *Festschrift* – as Maaïke Zimmerman points out in the Preface, it was a ‘token of gratitude and friendship’ for Ben Hijmans, whose scholarly curiosity and wide-ranging interests are reflected in the scope and depth of the contributions. I thank the review editor of *Ancient Narrative* for accepting this much-belated review and for giving me the opportunity to publish it in honour and in memory of Ben Hijmans.

Among his many fields of work, ranging from Ancient Greek philosophy to Humanist Latin poetry, two Latin authors have been especially prominent in and long-lasting objects of Ben Hijmans’ study: Ovid and Apuleius, both of whom wrote a work with the title *Metamorphoses*. Therefore, the editors of the volume under review chose ‘metamorphosis’ as an over-arching theme for the *Festschrift*, which contains 22 contributions on Latin prose and poetry, philosophy, art history, literary history, archaeology and iconography, codicology, and the reception of classical literature. The book is beautifully produced and it contains, besides a superb photograph of Hijmans provided by his son Mark, several plates and illustrations, some of them in colour. The cover-design of the book incorporates a colour painting by the librarian of the Classics Department, Michiel Thomas.

The carefully structured volume aptly opens and closes with contributions on *Metamorphoses*, the first article (1) being ‘What Lies Beneath: Fluid Subtexts in Ovid’s *Metamorphoses*’ by Paula James, and the last (22) ‘The Ends of the *Metamorphoses* (Apuleius *Met.* 11.26.4–11.30)’ by Ellen

Finkelpearl. Both articles reveal original aspects about these two ‘metamorphic’ Latin authors as masters of the never-ending story, whose works resist episodic closure and invite readings in terms of thematic fluidity and perpetuity.

Paula James (1) investigates the ‘watery’ subtexts of the episodes of Arethusa and Alpheus (Ov. *Met.* 5.571–641), Salmacis and Hermaphroditus (4.285–388), and Narcissus (3.339–510), showing how these stories interweave, among other ways, through the connections of their protagonists to water, which resurface at key moments in the narrative. Thus, James highlights the role of environment and landscape in the Ovidian narrative through the ‘fluidity factor’, uncovering associations, parallels and contrasts between characters with a watery provenance, whose stories illustrate Ovid’s artful play with the ambiguity of watery places and their corporeal identities. For example, James shows connections between the Narcissus and the Salmacis/Hermaphroditus episodes in terms of the ‘total submersion of self’, with Narcissus reflecting both aspects of the victim (Hermaphroditus), succumbing to the attractions of his ‘pursuer’ by a fateful fixation for/dive into the pool, and of the ‘pursuer’ (Salmacis), as the watery uninhabited landscape reflects the coolness, the detachment, and the general frigidity of Narcissus, who is the son of a river-god and a water-nymph (on the figure of Narcissus see also Rory Egan’s contribution to this volume). In her concluding section, James moves from these obviously watery characters to the story of Pyramus and Thisbe (4.55–166). By exploring the thematic location of this episode in the surrounding narratives, James uncovers further aspects lying beneath the Ovidian narrative, as the episode of this luckless couple, who were transformed into rivers in other versions of the story (which Ovid is likely to have known), turns out to interweave with the surrounding episodes through its implicit and explicit water features.

Next (2), Rudi van der Paardt (‘Four portraits of Actaeon’) makes a fluid transition from the previous contribution through a detailed discussion of Ovidian narrative, in particular the story of Actaeon (3.138–252), in which the watery features highlighted by James are reflected in the description of Diana’s bathing (163–72) that ends with a catalogue of nymphs, most of them bearing Greek names connected with water. Van der Paardt discusses four portraits of Actaeon, showing that the Ovidian narrative talent deeply influenced both ancient literature (Apuleius’ *Met.* 2.4–5) and modern Dutch literature (Simon Vestdijk, who wrote a poem ‘Aktaion’ and a novel ‘Aktaion onder de sterren’). Jan Pieter Guépin (3), in ‘Is there a Night Side to Greek Religion? In defence of festivity’, offers a critical analysis combined

with an impressive overview of a range of scholarly approaches to Greek religion in the past, some of which still influence scholars of the present. Guépin points out, among other things, that the gap between philologists and ‘allegorists’ – those who endeavour to see an overview and look for deeper truths – is rooted in antiquity itself, illustrated by the gap between philological study (Aristarchus) and allegorical explanation (Theagenes of Regium) of Homer.

The following two contributions are in honour of Hijmans as a poetic translator of Greek and Latin literature; among his translations in Dutch are Ovid’s *Metamorphoses* and Euripides’ *Ion*.¹ The reviewer, by the way, has fond memories of his first years as a student, when he participated in a performance of the *Ion* in the translation by Hijmans, who also directed the play with his contagious enthusiasm. John Gahan (4) discusses translations of Ovid, Seneca, and Aeschylus by the English poet Ted Hughes (1930–1998), and Hero Hokwerda (5) offers his original Dutch translations of five poems by the Modern Greek poet K. P. Kavafis (1863–1933), preceded by an introductory note which explains the selection and theme of these five poems, which are based on Roman historical subject matter. Ted Hughes was not a classical scholar but a critically acclaimed poet, who created wonderful new poems rather than accurate translations. According to Gahan, it is Hughes’ greatest accomplishment that with his versions of Ovid, Seneca, and Aeschylus he strives to equal the beauty of the original language while simultaneously compelling modern readers to discover the ancient writers anew.

A neat transition to the next two contributions, both of which involve the theme of metamorphosis in the visual arts, is provided by Marietje D’Hane Scheltema, who is, like Hijmans, a well-known translator of Greek and Latin literature, especially known for her Dutch version of Ovid’s *Metamorphoses*. In her contribution (6), D’Hane Scheltema compares Troy and the Dutch city of Rotterdam (bombed out in the Second World War) as two ‘destroyed towns’, illustrating this fascinating parallelism through the impact of the respective destructions on the visual arts, especially sculpture. D’Hane Scheltema discusses in particular the famous Laocoon group from antiquity (see the plates on p. 101) and two works made by the Russian sculptor Ossip Zadkine, a bronze statue of Laocoon (1936), and his masterpiece ‘La Ville Détruite’, which was inspired by his experiences while passing through Rotterdam by train in 1946, and represents a kind of ‘metamorphosis’ of his

¹ Hijmans, B. L. 1991. *Euripides, Ion: Spel der vergissingen*, Groningen: Styx; Hijmans, B. L. 1997. *Ovidius, Spiegel der verandering: Scènes uit de Metamorfozen*, Groningen: Historische Uitgeverij; (forthcoming) *Spiegel der Verandering*, Groningen.

earlier statue of Laocoon (the plates on p. 104 illustrate the correspondences between the two works). Henk van Os, in 'Image Worship and Metamorphosis' (7), illustrates the tension between Christian theories forbidding the worship of images and the Christian practice of venerating images by a case of 'metamorphosis in art': when in 1650 a new Madonna statue was ordered in a small village in an area now located in eastern Belgium, this statue was created in such a way that it contained the old, dilapidated medieval statue of Mary, which was worshipped for its numinous power and beneficial effect (the statue was believed to have saved the village from an epidemic).

The next two articles are contributions on manuscripts and Latin philosophical texts from the Low Countries by two Groningen colleagues of Ben Hijmans, the late medievalist Jos Hermans and the Renaissance Latinist Fokke Akkerman. Remembering his earliest activities at Groningen University, which he shared with Ben Hijmans, and which combined Frisia, text transmission and Carolingian manuscripts, Hermans (8) focuses on two early Carolingian manuscripts containing the text of Aulus Gellius' *Noctes Atticae*, which include Greek words and sentences. The main manuscript under consideration (Fulda, about 836 A.D.) is in the possession of the Provincial Library of Frisia at Leeuwarden, which provides an additional personal link with Ben Hijmans, since his father, also a classicist, had been for many years the librarian to the so-called Buma Bibliotheek, a fine collection with an emphasis on Classics connected with the Provincial Library of Frisia. The Frisian codex exemplifies typical procedures of 'producing' a codex, which Hermans illustrates in particular by the way the scribe reproduces Greek words. In reminiscence of a teaching activity involving Latin philosophy jointly undertaken with Ben Hijmans in 1978–1979, Fokke Akkerman (9) discusses and elucidates six text passages from Spinoza's *Tractatus theologico-politicus* (1670) and *Tractatus politicus* (1677) that deal with his concept of democracy, passages which, according to Akkerman, could perfectly serve as reading texts in class today.

The following contributions by Rory Egan and Maeve O'Brien combine two different aspects of Ben Hijmans' wide-ranging erudition, linking Greek philosophy (Plato) to the Ovidian Narcissus (Egan) and the Apuleian Thelyphron (O'Brien).² In 'Narcissus Transformed: Rationalized Myth in Plato's *Phaedrus*', Egan (10) detects parallels between the narrative patterns of the Ovidian Narcissus-narrative and Plato's *Phaedrus*, especially in the collocation of self-knowledge, self-love, repudiation of the love of others, auditory or echoic reciprocity, and specular reciprocity (cf. especially *Phaedr.*

² See Hijmans, B. L. jr. 1987. 'Apuleius, Philosophus Platonicus', *ANRW* 2.36.1, 395–475.

255A1–E4). An important shared element in these two ‘versions’ of the narrative is the convergence of the theme of self-knowledge and the medium that transmits this theme, myth, which evokes the issue of rationalising myth. The parallelism between the Narcissus-narratives (by Ovid and other ancient authors) on the one hand and the *Phaedrus* on the other is reinforced by several correspondences in the respective *locus amoenus* settings (see also Paula James’ contribution to this volume) and by shared lexical features. According to Egan, these parallels corroborate the existence of a pre-Platonic tradition of the Narcissus-myth or a ‘Narcissoid myth’, upon which both Plato and Ovid could draw. Starting from the question why Thelyphron is called thus (‘Thelyphron the ‘Weak-minded’ or What’s in a Name?’), Maeve O’Brien (11) compares this enigmatic character to Platonic portraits of sophists and sophistic discourse. At dizzying speed, O’Brien enumerates multiple connections between the Apuleian description of Thelyphron and Plato’s dialogue *Sophist*, for example the art of conjuring, magic, the performance of ‘a sophist in disguise’, and comparisons to Orpheus (cf. *Met.* 2.26). O’Brien concludes her article, which I found not always easy to follow, by relating Thelyphron’s ‘significant name’ to an Aristophanic passage (*Eccles.* 111–13) that associates verbal power with ‘unmanly’ characters like the ‘weak-minded’ sophist Thelyphron.³

The following two contributions focus on rhetorical genres and aspects. Vincent Hunink’s article ‘The *Persona* in Apuleius’ *Florida*’ (12) deals with the speaker’s self-presentation in Apuleius’ rhetorical works,⁴ focussing in particular on the roles (*personae*) and images of the ‘I’ in the *Florida*. Thus, Hunink discusses various elements that emerge in the self-portrait of the speaker, such as the image of the religious worshipper, the versatile literary artist, and the ‘V.I.P.’ from Roman Africa who converses with the powerful and is a benefactor to his home region. In his concluding section, Hunink links the Apuleian persona from the *Florida* to the image of the author that can be observed in his other works, where the local, African element seems less pronounced (but cf. *Met.* 11.27 *Madaurensis*). Hunink persuasively suggests that the Apuleian persona conveys “an expression of a growing local self-consciousness of countries distant from Rome and Athens”. Danielle van Mal-Maeder’s contribution (13) opens with a passage from Quintilian

³ The seminal study on Apuleian significant names remains: Hijmans, B. L. 1978. ‘Significant Names and their Function in Apuleius’ *Metamorphoses*’, in: B. L. Hijmans jr., R. Th. Van der Paardt (eds.), *Aspects of Apuleius’ Golden Ass. A Collection of Original Papers*, Groningen: Bouma’s Boekhuis, 107–122.

⁴ Thus, the article pays homage to another fundamental study: Hijmans, B. L. 1994. ‘Apuleius Orator: “Pro se de Magia” and “Florida”’, *ANRW* 2.34.2, 1708–84.

(*Inst.* 10.1.125–31) that testifies to Seneca's influence (in particular his tragedies) on Roman school boys who studied rhetoric by practising declamation.⁵ Starting from this ancient testimony, Danielle van Mal-Maeder elucidates two examples from the Pseudo-Quintilianic declamations as reflections of the influence of Senecan tragedy on the declamatory genre.⁶

The next pair of articles connects Latin literature with Roman history and iconography, one written by Ben Hijmans' son Steven, the other by Marianne Kleibrink, Ben Hijmans' wife. Contesting earlier positivistic interpretations (especially Mommsen's) of Horace's *Carmen Saeculare*, Steven Hijmans (14) elucidates the symbolic associations of Sol and Luna in Horace's poem from an iconographic perspective. Being Apollo and Diana in their astral guise, Sol and Luna are cosmic deities, who symbolise eternity, representing, on the one hand, her stability, and on the other hand, within this stability, her inherently mutable and fluctuating nature. Hijmans juxtaposes Horace's hymn to Apollo and Diana with the *Ludi Saeculares* in terms of contrast: whereas the Augustan celebration commemorated the passing of the old and the arrival of the new *saeculum*, Horace's Paeon celebrated the eternal continuity of *saecula*. I found this a particularly engaging contribution, as its multidisciplinary approach admirably uncovers how literature, religion, and history intersect.

The theme of metamorphosis emerges again in Marianne Kleibrink's richly illustrated paper (15), which reviews stories of metamorphosis as they are represented in ancient engraved gem images. In Greek representations from the 4th century B.C. onwards, the motif of Zeus transformed into an animal is particularly used for representations of rape (Zeus in the shape of an eagle raping Ganymede; Zeus, in the shape of a swan, raping Leda). The function of metamorphosis in this iconography may have been a 'distancing' of the god from the scene, and a placing of the image within a realm of fantasy. Kleibrink sets the ambivalence of the Greek bird iconography (the eagle could be Zeus/Jupiter himself or the supreme god's bird and attribute) against particular representations of the god riding the eagle; in Roman imperial art, such iconography is used in a political way, to symbolise the emperor's transformation into a god (for 'imperial deifying images' see figures 8 and 9 on p. 240 f.). Under influence of the increasingly eschatological and

⁵ A solution to the textual problem in Quint. *Inst.* 10.1.129 was offered in: Hijmans, B. L. 1971. 'Lucubratiuncula lusoria', *Mnemosyne* 24, 400–401.

⁶ For a more comprehensive study of the intertextual relations between the declamation and poetic and fictional genres see now van Mal-Maeder, D. 2007. *La fiction des déclamations*, Leiden / Boston: Brill.

symbolical connotations of the iconography in Roman (especially imperial) times, the sexual and 'realistic' elements in the Ganymede/eagle representations vanished. In conclusion, Kleibrink tentatively suggests a link between Ovid's emphasis on the ambivalent identity of gods, human beings, animals and plants, and the tendency in Roman iconography to transform mythological material into useful symbolic icons.

Two Canadian colleagues of Ben Hijmans take us to Greece, Hugh Mason to Lesbos, and John Wortley to Boeotia. Hugh Mason (16), whose earlier publications on Lesbian topography are well-known,⁷ first investigates the question whether the fruit mentioned by Sappho (frgs. 2 and 105a) and by Longus (*Daphnis and Chloe*, e.g. 3.33.4) can be legitimately identified with apples, which he proves to be the case; second, he collects compelling evidence suggesting that the region around Ayiassos, on the eastern slopes of Lesbos' Mt. Olympos, was a likely setting for Sappho's poem (fr. 105a). John Wortley (17) traces the history of Boeotia and in particular Thebes in late antiquity and the middle ages; the testimony of Rabbi Benjamin of Tudela (1160) shows that, in spite of an initial decline after the fourth century A.D., Boeotia and Thebes by the twelfth century were thriving and holding their place in international commerce through the silk industry; this prosperity continued in the period in which Boeotia was ruled by the Franks (1204–1311). Wortley concludes his contribution with a discussion of hagiographic traditions for the legend of Saint Luke the Evangelist, which report his death and burial in Thebes. In a similar topographical approach as Mason's, Wortley suggests that an old cemetery to the south-east of the Kadmeia might provide a link to the legend of Luke, as it is about 540 metres ('3 stades') from the Kadmeia, which would confirm the location where in the legend Luke is said to have assembled the people and then died (cf. the quotation on p. 260).

In the next pair of articles, two British experts on Apuleius contribute papers that trace Petronian and Apuleian influence in the Victorian Age (Stephen Harrison) and measure the 'designedness' of Apuleius' novel (Ken Dowden). Pointing to earlier studies that deal with Apuleius' *Nachleben* in nineteenth century English and Dutch literature,⁸ Harrison (18) focuses on the two most important Victorian historical novels set in the Roman Empire,

⁷ Mason, H. J. 1979. 'Longus and the Topography of Lesbos', *TAPA* 109, 149–163; Mason, H. J. 1993. 'Mytilene and Methymna: quarrels, borders, and topography,' *EMC* 37, 225–250.

⁸ Both were published in 1978 in *Aspects of Apuleius' Golden Ass*, edited by Ben Hijmans and Rudi van der Paardt (see above, n. 3): E. J. Brzenk, 'Apuleius, Pater, and the Bildungsroman', 231–238; E. Visser, 'Louis Couperus and Apuleius', 239–246.

Lord Lytton's *The Last Days of Pompeii* (1834) and Walter Pater's *Marius the Epicurean* (1885). Harrison discusses various passages from Lytton's novel that seem drawn from the *Satyricon*, such as the elaborate description of a host's entrance hall as the prelude to a dinner (Book 1, Chapter 3; cf. *Sat.* 29), or the ostentatious banquet itself. Apuleian allusions in Lytton's novel include reminiscences of the story of Cupid and Psyche, two of which interestingly occur in a scene of initiation in the cult of Isis (Book 1, Chapter 8). Harrison views the allusions to Psyche (Book 5, Chapter 9; Book 5, Chapter the Last) in the context of a "pattern in the novel by which the pagan philosophical and religious elements in Apuleius' work are systematically Christianised" (p. 271). For Lytton, Petronius and Apuleius "represent the lost world of pagan decadence buried by the eruption of Vesuvius and the irruption of Christianity" (p. 272). In Pater's *Marius the Epicurean*, set in the Rome of Marcus Aurelius, the protagonist Marius is taken by Apuleius' novel because of its elaborate, 'dainty' style (similar to Pater's own style), its taste for the bizarre and the macabre, and its major inserted tale, the episode of Cupid and Psyche, which Marius interprets as an allegory. Other Apuleian allusions include the description of the spring festival of Isis in Chapter 6 (alluding to the *Navigium Isidis* in Apuleius' Book 11).

Ken Dowden's fascinating paper (19) looks into statistic methodology as a means of studying the *Golden Ass* scientifically. For example: measuring the length of its individual books in VPL (Virtual Papyrus Lines, based on the average length of 35.75 characters), Dowden demonstrates that the *Golden Ass* is in the same league as Virgilian and post-Virgilian epic, which confirms the work's 'poetic prose' features. Average book length in Apuleius (869) is comparable to the Second Sophistic novels by Longus (834) and Achilles Tatius (754); books in Chariton, on the other hand, are more slender (660), and Xenophon even more so (469), possibly because of abridgement (a possibility confirmed by its extreme deviation figure in book length, see p. 294). Admitting that this is to a large extent a question of judgment and 'feel', Dowden tentatively suggests a division into two books (15 and 16) in Petronius' *Cena Trimalchionis*, persuasively arguing for a break at *Satyricon* 47, 8. Using standard deviation figures (reflecting variation in length of individual books) to measure the 'designedness' of the *Golden Ass*, Dowden observes that the design of the 'bulging' books 9 and 10 (both are considerably longer than the other books) may reflect Apuleius' attempt to keep the material of the Greek ass story within 10 books. This would also reveal an intended scope for the work as a whole, with the Isis-Book conceived from the start as a generically different unit.

The last book of Apuleius' *Metamorphoses* also forms the subject of the last three papers of the volume. Turning to archaeological evidence from the site where Apuleius' ass regains its human shape, Hector Williams (20) analyses representations of ships on five fourth-century glass panels from Kenchreai, the eastern seaport of Corinth, which were possibly intended to decorate the walls of a corridor leading to a temple-complex of Isis, the patron goddess of sailors. The Sun and the Moon (also discussed by Steven Hijmans in this volume) return in the important article by Roger Beck (21) on the relation between time and space in the Isis-Book. Applying the Bakhtinian concept of 'chronotope' to Lucius' journey towards and arrival at Rome (*Met.* 11.26), Beck uncovers various significant spatio-temporal connections related to the Sun. First, the periphrastic indication of the passing of a year (*ecce transcurso signifero circulo Sol magnus annum compleuerat*) can be read as a Platonic reference to the cosmic chronotope, defined by the orbit of the luminaries on which all earthly and human chronotopes ultimately depend (for the cosmic dimension cf. also 11.22 *sacerdotem praecipuum diuino quodam stellarum consortio ... mihi coniunctum*). Then, following Merkelbach, Beck explains the specific date of Lucius' arrival in Rome (*uespera quam dies insequabatur Iduum Decembrium*) as the 'base date' from which we will be led first by the abovementioned passage of a year, and secondly by the accumulation of days until Lucius' initiation into the mysteries of Osiris on the birthday of the Sun (December 24th/25th; *Met.* 11.26–28). Moreover, the specific calendar date evokes calendar time itself, referring to the authority of Augustus' horologium (see the plate on p. 314), which shared the Campus Martius with the Isaeum Campense (11.26 *de templi situ sumpto nomine Campensis*). Pointing to the Isiac and Egyptian associations of sundials and time-telling, Beck shows that Lucius/Apuleius playfully weaves together three essential themes: Egypt, Rome, and the Sun. While Lucius is increasingly metamorphing into the 'man from Madauros', the narrative is characterised by an increasing 'solarisation', as it draws toward its end, leading to Lucius' initiation into the mysteries of the consort of Isis-Luna, Osiris, whose epithet *inuictus* reminds us of the universality of the Sun (*Sol Inuictus*).

Epilogues seem to be a recognised feature of ancient fiction (e.g. *Ephesiaca*; *Daphnis and Chloe*). Apuleius' story of Cupid and Psyche contains a short coda too, announcing the birth of their daughter Voluptas (*Met.* 6.24). Along similar lines, Ellen Finkelpearl (22) suggests a reading of *Met.* 11.27–30 in terms of a window into Lucius' future life. His further initiations testify to his continuing devotion to his saviour deities, and may be compared

to the ‘embedded epilogue’ of *Daphnis and Chloe* (4.39), emphasising how they pass down the worship of Pan and the nymphs to their children. With Lucius’ epilogue, Apuleius playfully deviates from the ending one would expect (for example ‘marriage’, or ‘birth’, like in *Cupid and Psyche*), thus highlighting the difference between Lucius’ former secular life and his new religious life.⁹ Observing three moments of closure, Finkelppearl thematically and formally relates Apuleius’ reluctance to end his novel to the chaotic nature of his whole work. Moreover, verbal and thematic connections between Prologue and Epilogue reveal their ‘separate’ status, introducing shifting ego-identities, mystifying autobiographical allusions, and authorial play with beginning and ending. Countering satirical interpretations of the Isis-Book (e.g. Winkler, Harrison), Finkelppearl points out that they base their most compelling arguments on what happens in the Epilogue, one year after the Isiac portion of the book (1–26); the repeated ‘*ecce*’s in the Epilogue, Finkelppearl argues, indicate narrative trickery and literary evasiveness rather than a satire of gullibility and belief, and reflect deeper thematic patterns of continuity and rebirth in Apuleius’ novel.

This stimulating article appositely concludes an impressive collection of essays dedicated to a doyen of Apuleian study, whose memorable personality and wide erudition inspired the rich content of *Metamorphic Reflections*, which will continue to inspire present and future scholars.

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