

Editors' Introduction

Numerous sessions of ICAN 2008 were devoted to the *Nachleben* of the ancient novel in the ancient and medieval worlds, in the Renaissance, and in early modern and modern literature and culture. The papers presented at ICAN 2008 on reception were at the forefront of scholarship in the field, and stimulated scholarly research on the ancient novel and its influence over the centuries up to modern times, thus enriching not only Classics but also modern languages and literatures, and related fields. The three sections into which this book is divided follow a chronological order. The first category (Receptions in the Ancient and Medieval Worlds), is headed by Michael von Albrecht, who begins his essay "Ovid and the Novel" by stressing the fact that he will not dwell on the figure of Ovid in novels of the modern period, due to the richness and amplitude of the material as well as to numerous methodological problems that such a discussion would create. Instead, he discusses in the first part of his essay the use ancient novelists made of Ovid's text, and in the second part he focuses on the issue of Ovid's potential use of previous novels. He explores the links between the texts of Ovid, Petronius and Apuleius, and addresses some methodological dilemmas such as: "Does the later author enter into an intertextual dialogue with his predecessor or do the parallel passages attest other intentions? Does he play on his readers' knowledge of his predecessor? Or does he refer to common generic traditions (in the case of Ovid: epic, elegy, epigram, didactic poetry etc.)? Or is he even simply using a famous phrase regardless of its original context? Does he intend to parody his predecessor or is he using the famous quotation mainly to establish contact with his readers? Does he consider the scope and perspective of Ovid's text, or does he refer only to the myth as such or even to a given work of art (a sculpture, for instance) which represents a scene known to us from Ovid?". In the second part, despite the fact that many Ovidian texts show an affinity with the novel or related genres, the difficulty of answering questions such as "Are such similarities owing to a direct knowledge of novels? Are they conditioned by common models (e.g. epic)? How does the use of prose sources affect Ovid's style? What is, more generally speaking, the relationship between poetic and prose diction in Ovid as com-

pared to the novelists? “, leads the author to be cautious about establishing a close relationship between the novel and the literary genres treated by Ovid.

In “Lucilius & Declamation: a Petronian Intertext in Juvenal’s First Satire”, Christopher Nappa explores the influence of Petronius’ *Satyrica* 1-5 on Juvenal’s first satire. As the author stresses, “Though Juvenal’s intertextual relationships with his predecessors are a regular topic of scholarly discussion, the influence of Petronius on Juvenal has been more or less ignored, except in the most general terms.” After analyzing the first five chapters of the *Satyrica*, which contain a debate on education between Encolpius, who declaims against declamation, and Agamemnon, who cites parents as the reason for the defects in declamatory training, and who finishes his speech with a poem containing a reference to the “Lucilian low style”, Nappa, following Collignon, Setaioli and Courtney, argues that this must point to a Lucilian reference, or even improvisation, by Encolpius in an earlier, now lost, portion of the novel. So, Nappa claims, “... an antithesis between Lucilian satire and declamatory education underlies this whole section of the work.” In Juvenal’s first satire, that begins with his famous attack on poetry treating tired mythological themes (1.1-14), we find a similar antithesis, disguised by the fact that Juvenal introduces the Petronian antithesis through a denunciation not of declaimers but of poets. However, as the author stresses, “It is crucial to Juvenal’s attack that these poets become as bad and as unoriginal as they are because of their training in declamation.” But the role antithesis plays in each work is hardly evaluated, due either to the contradictory and hypocritical behavior of Encolpius, whose “performance throughout the novel is a rhetorical and poetic tour de force”, or to Juvenal, who “is argued away from his own Lucilian stance by the end of the poem.” Thus, in both Petronius and Juvenal we have a pattern (in each, Lucilian candour and frankness are proposed as a means of combatting the ill-effects of declamatory training), but, in practice, they end up closer to the declaimers, and the poets who learned from them, than to the Lucilian “reality”. To sum up Nappa’s thesis, “ Juvenal found inspiration in Petronius for his speaker’s failed attempt to oppose Lucilian frankness to the fantasies and irrelevancies of declamation.”

The *Cosmography* of Aethicus Ister, an early eighth-century forgery, allegedly written in the first person by a pagan “philosopher” named Aethicus, probably cannot be labeled a novel *stricto sensu*, but is an extensive piece of travel fiction, pseudo-biography and *Philosophenroman*. The text is presented as an epitome made by St. Jerome, who claims to have expurgated passages that were too fantastic to be believed, or ran contrary to Christian

doctrine. In "The *Cosmography* of Aethicus Ister: One More Latin Novel?", Michael W. Herren claims that the work is "a *double* forgery. A fictitious redactor claims to be editing the work of a fictitious author." After examining the sources, date and milieu of Aethicus' *Cosmography*, Herren analyses the nature and the salient features of the work, whose largest portion is given over to a *periplous*, in which the exploits of Aethicus dominate. He observes that "Greek voyage tales are notorious for mixing real places and peoples with fictional ones, and the *Cosmography* adheres to the pattern." Aethicus' itinerary follows a large part of the route of Pythias of Massalia, and is peopled with the likes of Alexander the Great, the heroes of Greek mythology, and the early Roman kings. Herren stresses the hybrid nature of the work, dissecting the *Cosmography* (an imaginative *jeu d'esprit*) as a complex and interactive text, where motifs from earlier literary genres (the sophistic novel, the sage's biography, *periplous*, and dialogue), paganism and Christianity, fictional geography and paradoxography, reality and imagination, fact and fiction, mythical and biblical paraphernalia, parody and seriousness blend together and intertwine. Herren concludes that "It is difficult to draw conclusions about the overall purpose and message of the *Cosmography*. A work that appears to start out as a scholastic parody metamorphoses into a kind of apocalypse envisioning the collapse of the Greek (Christian) world in the face of attacks from East and West... Aethicus, while decrying the collapse of Greek civilization, portrays himself and his family as victims of Greek (disguised as Roman) oppression and describes the devastation of his homeland."

The ancient novel enjoys a well-known afterlife in medieval Byzantine literature, but its impact on middle Byzantine art has been less extensively explored. In "Off the Page and Beyond Antiquity: Ancient Romance in Medieval Byzantine Silver", Alicia Walker moves in this new direction. She examines the iconographic and ideological debt of a twelfth-century Byzantine silver-gilt censer (a pavilion-shaped container used for burning incense that is now preserved in the Treasury of the Basilica of San Marco in Venice) to ancient romances and tackles the complex and fascinating relations between literature, society, ideology, and art, exploring romance themes in middle Byzantine artistic production. Focusing on the unusual degree of agency afforded to female figures in the iconographic program of the object, she addresses the Byzantine twelfth-century novel, *Hysmine and Hysminias* by Eustathios (or Eumathios) Makrembolites, and argues for the interweaving of romance conventions and the visual tradition. According to Walker, eroticizing elements, such as gender, sexuality and gardens (a favorite *topos*

in the medieval Greek novels according to Littlewood and Barber), coexist in both the design of the San Marco censer and in the medieval Greek novels. As Walker states, "In the profoundly patriarchal, even misogynist culture of medieval Byzantium, women wielded power rarely, in limited situations, and to a minimal degree. Yet the imaginary realm of the novel offered leeway for alternative female types, who operated outside the normal proscriptions of Byzantine society." However, this does not mean that the Byzantine novel and its iconographic analogue subvert Byzantine conventions of sexual power dynamics. On the contrary, the ethical concern for exemplary behavior and the potential circulation of moralizing values between secular and sacred objects and texts continues the late antique culture of *paideia* and consistently realigns the medieval novels and their visual reflections with Byzantine social norms. Walker concludes that "This perspective raises appreciation for the object's highly interactive nature. Rather than a mere decoration, it invited the viewer's active engagement with its iconographic program and the narratives it recalled."

The next two essays are connected with the reception of the Ancient Novel in Byzantine literature. "The Ismenias Passage in the Byzantine Alexander Poem" by Willem J. Aerts revolves around the reception of the Alexander Romance in the Byzantine world, particularly in the 14th century Byzantine Alexander Poem (BAP), that is a versification of the original prose narratives, (mostly) versions A and B. Aerts focuses on the episode devoted to Alexander the Great's expedition against Thebes, which is a poem recited by a famous musician, Ismenias, who tries desperately to prevent Alexander from his destructive plans by suggesting that he cannot destroy a city that was protected by so many of his godly ancestors. According to Aerts, the song of Ismenias is "a *corpus alienum* in the story of the destruction of Thebes by Alexander", and it "was originally a literary exercise, a *progymnasma*, on the theme of both the foundation and the destruction of Thebes being set to musical accompaniment." The transmission of the Ismenias passage in both the ms. A of the Alexander Romance and in the BAP poses many problems (most of them due to innumerable lacunae and to the fragmentary character of this part of ms. A), but Aerts informs us that the present discussion and attempt to reconstruct the text of a number of problematic passages should be envisaged within the framework of the preparation of a new edition of BAP, with commentary, which he is preparing. According to him, the method employed by the author – a method by which the text of the source is generally maintained as much as possible – gives the opportunity to identify which source in particular served as a basis for his composition. In a

number of cases, the author of BAP manipulated his source in order to present his own vision. However, Aerts stresses that the Romance is often helpful to repair the text of the Poem, and conversely, the Poem can be used to reconstruct what was written in ms. A of the Romance. In some cases, help can be supplied from the Armenian translation, that has preserved the best and most complete transmission of the Ismenias passage, as well as from the Syriac and Latin versions.

The next paper throws light on the survival and the circulation of the *Ephesiaca* in Byzantium. In "A Neglected Testimonium on Xenophon of Ephesus: Gregory Pardos", Nunzio Bianchi analyzes Gregory Pardos' commentary on Ps.-Hermogenes' rhetorical treatise *De Methodo*, an important but neglected text of the Komnenian period, that contains a brief but detailed mention of Xenophon's novel. As Bianchi states, "Byzantine testimony on Xenophon of Ephesus is scarce, if not non-existent." According to the *communis opinio*, only one testimony is preserved in the *Suda* (10th century), which mentions the novelist Xenophon with other *historikoi* with the same name and authors of *erotica* as well. In the case of Achilles Tatius, Gregory Pardos (ca. 1070-1156), writer and metropolitan of Corinth, is included among the *testimonia* regarding the novelist, but the reference to Xenophon of Ephesus has been omitted, which might have contributed to concealing this testimony, and to creating the false perception that Gregory limited himself to mentioning only Achilles Tatius' novel. The brief but detailed mention of the Ephesian novel by Gregory Pardos as well as his references to other writers of novels such as Achilles Tatius reinforce the value and place of this testimony in the frame of the vigorous Komnenian revival of the early novel and of the flourishing of Byzantine novels. As Bianchi notes, "This narrative genre increasingly attracted the interest of the educated upper social classes. They were in a position to appreciate not just the amorous and adventurous plot, but also to grasp the *doctrina* underlying many of these texts, which could well be used for scholastic purposes." Bianchi is also able to demonstrate that the contemporary writer, poet and novelist Theodore Prodromos also read the *Ephesiaka*, and that his work can be read in the light of a significant case of imitation. This raises the question of whether the current form in which we read the *Ephesiaka* is or is not an abbreviated form of the original. "In any case, apart from the type of text they read, what is more important to highlight is that a knowledge of the *Ephesiaca* on the part of both Theodore and Gregory would be valid proof that this novel was in circulation during the Komnenian age."

The essays in the next section, "Renaissance and Early Modern Receptions", treat different authors from different epochs. Carl Springer's piece "Martin Luther and the *Vita Aesopi*" investigates Martin Luther's interpretation of the *Vita Aesopi* in the preface he wrote for his uncompleted German edition of the fables. "Luther's name has traditionally been associated with indifference if not outright hostility to classical scholarship". However, Springer argues that Martin Luther (1483-1546) was not only an ardent admirer of Virgil, Cicero and Aesop's fables, assigning them a place second only to the Bible and insisting that they be read in Lutheran schools, but was also quite interested in the question of who their author might have been as well as in some of the details of his life. Springer notes that the preface reveals Luther, at the one hand, at his most sceptical with regard to the historical value of the traditional life of Aesop. He expresses serious reservations about whether there ever "was a man on earth named Aesop" and doubts that one author could have created so many wise fables. He says that Luther agrees with Quintilian that the fables were unlikely to have been authored by someone who was unlettered. Instead, he makes an argument for multiple authorship through a process of accretion that might have lasted for centuries, conjecturing that some fables might have actually been composed by Christian authors. Springer stresses Luther's claims that the story of Aesop, usually identified as a clever slave, must have been fabricated by "many wise people over time" who believed that the truth of the fables would be more effective if they were represented as having been uttered by a fool. But, later in his preface, Luther offers us a reading of the dramatic account of how Aesop met his end at the hands of the priests of Delphi which seems to contradict his previous skepticism about the historical reliability of his *Vita*. Springer suggests that this ambivalence or apparent confusion on Luther's part may be explained by a special affinity or identification on the part of the church reformer, "who persisted in his dangerous efforts to declare the truth to a well established and hostile ecclesiastical institution" with the "paradoxical fool, whether fictional or not, who tells the truth and then must suffer as a result."

The next paper represents a step forward in the history of the reception of Longus' novel. In "The *Expositi* of Lorenzo Gambarà di Brescia: A Sixteenth-Century Adaptation in Latin Hexameters of Longus' *Daphnis and Chloe*" Heinz Hofmann discusses the virtually unknown adaptation of Longus' novel into Latin hexameters, which was published for the first time in Naples in 1574. The author, Lorenzo Gambarà, was born towards the end of the 15th century in Brescia and died in Rome in 1586 where he had spent most of his life in the service of Cardinal Alessandro Farnese and Pope Gre-

gory XIII; another of his patrons was Anthony Perrenot of Granvelle, who was between 1570 and 1575 Viceroy of Naples. He was a prolific poet and translator of Greek lyric poetry and is known as author of the first Neo-Latin poem on the four voyages of Christopher Columbus (*De navigatione Christophori Columbi libri IV*, Rome, 1581) and of a new type of pastoral poetry, the *Eclogae Nauticae* (Basel, 1555, Rome, 1566).

As Hofmann states, "The history of the reception of the Greek novel is characterized by the fact that in several cases a translation in Latin or vernacular precedes the first edition of the Greek text." Accordingly, he provides the summary of the publication history of *Daphnis and Chloe* and the early translations, adaptations and editions that preceded the *editio princeps* of the Greek text of Longus' pastoral novel, the *Iuntina* published by Raffaele Colombani in Florence in 1598. Next, he offers us a discussion of Gambara's Latin version, dedicated to his patron Perrenot, "which seems to be a kind of 'chaste' answer" to Annibale Caro's Italian translation. In what follows, Hofmann gives a survey of the structure and contents of the four books of the *Expositi* in comparison with Longus' novel. He stresses that, rather than following strictly the development of the main events of Longus' novel, Gambara (as one would expect of a Catholic priest and member of the Roman Curia) has made important changes, removing all erotic passages and all explicit and implicit discourse on sexuality, transferring other passages to another context or enriching his poem with new scenes that do not occur in the Greek original, and whose features and conventions he borrowed from Greek and Roman literature (epic, didactic or bucolic poetry). Gambara's rather free adaptation of Longus' novel shows us that, independently of historical periods and social or religious circumstances, translation and/or adaptation is always re-creation.

The next paper centers on Alonso Núñez de Reinoso's imitation of Achilles Tatius' *Leucippe and Clitophon*. Reinoso was a Jewish exile, a Spanish *converso*, who was brought up and lived in Portugal, in Coimbra, and probably ended his days in Italy. His novel, *Historia de los amores de Clareo y Florisea y de los Trabajos de la sin ventura Isea*, was reminiscent of the Portuguese poet and prose writer Bernardim Ribeiro's sentimental novel *Menina e Moça (A Child and a Girl)*, of which he was an enthusiastic fan. Reinoso also proclaimed his admiration for Sá de Miranda, whose works were a model and source of inspiration for many of his poetical compositions. In "*Converso Convertida: Cross-dressed Narration and Ekphrastic Interpretation in Leucippe and Clitophon and Clareo y Florisea*", Elizabeth Bearden argues that Núñez de Reinoso's choice to give his romance a female

narrator constitutes a reading of *Leucippe and Clitophon* that can explain the problematic ending of Achilles Tatius' novel: the framing narrator of *Leucippe and Clitophon* is actually Melite cross-dressed. Bearden argues for the viability of this interpretation through an examination of cross-dressing and the polyvalent ekphrastic reworkings of the Philomela myth as they are received and augmented in *Clareo and Florisea*. There are thus two major threads in her argument: first, Núñez de Reinoso's romance represents a celebration and revival of Achilles' disguised female narrative agency, and second, Reinoso provides insights into the plight of Jews who were exiled from Spain. Relying on examples of ekphrastic obsession with gender ambiguity, Bearden stresses that both Achilles and Núñez de Reinoso provide their female narrators with unstable gender roles in the narrative, and both problematize the role of female narration through polyvalent ekphrastic passages describing painted and embroidered representations of the Philomela myth, representations that (she argues) allegorize the role of female narrators in both works, and, in the case of Núñez de Reinoso, are an example of a Renaissance author's masterful reworking of ancient ekphrastic and generic modes to fit his own pressing cultural concerns.

One of the numerous debates that took place in the second half of the Cinquecento was the debate over prose and verse. The next essay discusses the commonly accepted opinion of Torquato Tasso's categorization of Heliodorus' *Aethiopica* as "Epic Poetry". In "Did Torquato Tasso Classify the *Aethiopica* as Epic Poetry?" Michael Paschalis judges that "the *Aethiopica* did not carry the authority and did not combine the necessary requirements to be proposed by Tasso as the best model for the epic poet or to be considered epic poetry." According to Paschalis, Tasso did not share the view of some of his contemporaries that there can be poetry without verse. So, he refutes the opinions of those who, like Alban Forcione and twenty-four years later Walter Stephens, claim that Tasso was the *first* critic who classified the *Aethiopica* as a heroic poem. The basic assumption on which this claim was founded was that metre was not important for Tasso who, in Forcione's words, "remained consistent with his acceptance of Aristotle's principle that imitation and not metre is the distinguishing feature between poetry and nonpoetry." Paschalis' main sources are four passages that occur in the *Letters* and in Tasso's theoretical work, the *Discorsi dell' poema eroico* (1594). After discussing and interpreting these four passages, Paschalis concludes that, first, although Tasso seems to appreciate some qualities of the *Aethiopica*, he does not call it an (epic) poem or Heliodorus an (epic) poet, and second, that, according to Tasso's view concerning poetry and verse, the

distinguishing feature of poetry is *verse form*. Paschalis stresses also that, in the quarrel over verse that took place in the second half of the Cinquecento, Tasso clearly and unequivocally sided with the critics who believed verse to be an indispensable feature of poetry. A second issue of Paschalis' paper is the appropriateness of love as an epic topic and Tasso's references to the *Aethiopica* in this context. As Paschalis stresses, his works, and above all the revised *Discorsi*, in which he provides a long and determined defense of this *topos*, reflect Tasso's reaction to the increasing pressure exercised by the exponents of the Counter-Reformation and in particular by the "revisori" of the *Gerusalemme Liberata*. A third issue concerns the reasons for Tasso's attraction to Charicleia's birth. Paschalis argues that the case of Charicleia, born white because her Ethiopian mother conceived her before a painting of white Andromeda represented in the moment of her rescue by Perseus, constitutes an element of "la Maraviglia" ("il maraviglioso", Aristotle's *to thaumaston*), an integral part of Tasso's definition of epic poetry.

The early translations of Apuleius, Lucian and Heliodorus broadened the horizons of the Spanish novel of the Golden Age. Picaresque and love-adventure(s) novels were born at that time, clearly influenced by Greek and Roman authors. Carlos García Gual begins his essay, "The Ancient Novel and the Spanish Novel of the Golden Age", by analysing the influence of Diego López de Cortegana's translation of Apuleius's *The Golden Ass* (1513) on the new-born picaresque novel. It was Filippo Beroaldo's commented edition, published in Bologna in 1500, that López de Cortegana, canon of Seville Cathedral and secretary of the Sevillian Inquisitional court, had available for his translation. The traces of Apuleian influence can be found in a few characteristics of *Lazarillo de Tormes*, the first picaresque tale close to the Latin novel, as well as in its continuations: the basic pattern of the narrator and protagonist as a dogsbody of many masters, a low realistic social atmosphere and a caustic sense of humour. The contemporaneous circulation of Apuleius' novel with some texts of Lucian of Samosata – an author widely read in the mid-sixteenth century, thanks to Erasmus – and in particular the tale of the *Ass* traditionally attributed to him, is also taken into account by García Gual, who emphasizes the echoes of the influence of Lucian and Apuleius in Cervantes' *El Coloquio de los Perros* and in Baltasar Gracián's *Agudeza y Arte de Ingenio (The Mind's Wit and Art)* (1642). Heliodorus and Achilles Tatius' translations and influence are also dealt with in this paper. Heliodorus' *Aethiopica* was a very prestigious text among contemporary writers, and the genre of the "Byzantine" novel, i.e., a narrative of love and adventure which imitates the Greek model, was highly esteemed

by scholars and moralists. As García Gual states, the *Aethiopica* or *Theagenes and Chariclea* had a lasting influence on the late sixteenth and early seventeenth centuries. Its influence is clear in some of Cervantes' works, particularly in *Los Trabajos de Persiles y Sigismunda* (1617), which tries to rival Heliodorus' novel. In that epoch, Achilles Tatius too was known and translated, but he was much less important. Although pastoral novels were very abundant in the epoch (e.g. the famous *Diana*, by Jorge de Montemor, a Portuguese writer, born in Montemor-o-Velho, on the banks of the river Mondego, who wrote his work in Castilian and adopted a Castilian version of his name, Jorge de Montemayor), Longus' *Daphnis and Chloe* did not influence Spanish literature up to the end of the nineteenth century, perhaps on account of censorship.

In the next paper, one of the defining texts of the eighteenth century English literary realism, Fielding's *Tom Jones*, is shown to be a parodic re-writing of the ancient novel, with particular reference to *Leukippe and Clitophon*. In "Fielding's *Tom Jones* as a Rewriting of the Ancient Novel: the Second 'Best-Kept Secret' in English literature", Roderick Beaton begins by establishing a theoretical framework for his study in Margaret Doody's demonstration that Samuel Richardson's *Clarissa* has a self-conscious relationship to Heliodorus, and in Bakhtin's theory of the 'chronotope'. He argues that "in order to be understood in its full historical development, the history of the *modern* novel has to be seen as beginning not with Richardson and Fielding in the eighteenth century, nor with *Don Quixote* at the beginning of the seventeenth, nor even with the medieval romance in the twelfth century, but with the Greek novels of antiquity." Based on this assumption, Beaton undertakes a close reading of the structure of *Tom Jones* in order to uncover "Fielding's artful manipulation and modification of the ancient Greek tradition." He examines specific allusions to the ancient novel (even though treated ironically or parodied), and particularly to Achilles Tatius, in Fielding's text: "sexual symmetry", the journeys of the hero and heroine as a form of ordeal, love as "quest", the hero's vow of chastity, the three-part structure which corresponds closely to that of *Leukippe and Clitophon*, the role of Fortune and Providence, the theme of *Scheintod*, tests of the lovers' constancy, exotic characters or apparent "marvels", the *ekphrasis* of the main characters. According to Beaton, the theoretical framework provided by Bakhtin's theory of the chronotope makes possible a reading of a text, often taken as originary for the modern 'realist' novel, as simultaneously a subtle and self-conscious response to and critique of the earliest precursors of the genre in ancient fiction. And he concludes that "*Tom Jones*, according

to this reading, represents not a radical break but a measurable shift in poetics along a scale that can be calibrated in historical time."

The last section, 'Modern Perspectives', comprises two essays on the novel's modern receptions. Bo S. Svensson, in "Sigrid Combüchen's Modern Tale *Parsifal* (1998): Time and Narrative Compared with Heliodorus' *Aethiopica*", uses a narratological approach to illustrate some features which are common to Heliodorus and Combüchen, a contemporary Swedish writer, born in 1943. His analysis addresses time as a narrative category and an important factor in both Heliodorus' *Aethiopica* and Combüchen's *Parsifal*. Time in narrative can be viewed under three headings: duration, frequency, and order. As a starting point for his analysis, Svensson compares the cave episode in the *Aethiopica* with a parallel episode in *Parsifal*. Despite the differences between the two narrative situations (in the *Aethiopica* the narrator's status is in Gérard Genette's terminology extradiegetic-heterodiegetic, which means that he does not participate in the story he tells, whereas in the *Piscator* he is intradiegetic-homodiegetic, because he takes part in it as a protagonist-narrator), there are some common features: the high frequency of *repeating* narrative, i.e. a narratological device that consists in narrating the same thing with a large number of variations in point of view (frequency), the rhythm of the narrative (i.e., the art of suspending or accelerating time) and the use of descriptive pauses and ellipsis (duration), and the use of metadiegetic layers, with a network of secondary narratives superposed on the primary level. We may find in Combüchen other parallels to Heliodorus' narrative technique: she also renounces normal chronological order, plunging the reader *in medias res* and incorporating devices to convey a vision of the future through a sophisticated use of prolepses. The *Aethiopica*'s and *Parsifal*'s narrators also look backwards, using analepses, to unfold the linear structure of the narrative, and their masterly use of literary skill allows them to play with narrative puzzles, where time can be suspended and conquered, in retrospect and in advance. The technique of withholding or postponing information to keep the audience in constant suspense and amazement is also a narrative strategy that is explored in both novels. This strategy is interpreted as part of Combüchen's game of secrets, leading towards the enigma of the Grail. In the *Aethiopica*, the manipulation of the reader's attention helps to increase the dramatic tension and the surprise factor which are indispensable tools in the narrative game.

Akihiko Watanabe's essay, "From Moral Reform to Democracy: the Ancient Novel in Modern Japan" reveals the wide chronological and disciplinary breadth of the Japanese reception of the ancient novel as well as

shifting perceptions of the genre as interpreted and represented within the dramatic national history of modern Japan under changing socio-historical circumstances, from the late 19th to the mid 20th century. As Watanabe states, one of the first works of Western literature to appear in Japanese translation was Apuleius' *Metamorphoses*, appearing decades before any of the more canonical classics (1887). The translator was Morita Shiken, who emphasized the ethical and humane aspects of the story (his retelling may be read as a vehicle of reform), and some editions of his translation bear the subtitle *Educational, Reformatory Novel* (*Kyōiku kairyō shōsetsu*). Shiken's translation also inspired *The Holy Man of Mount Kōya* (*Kōya Hijiri*), by Izumi Kyōka, a classic of modern Japanese literature, which exhibits an uncanny number of parallels with Apuleius' romance. The translations of Apuleius and Longus which appeared in the early 20th century show that the Greco-Roman novel became part of the cultural and intellectual Westernization of Japan. The Cupid and Psyche episode in Apuleius as retold by Paul Carus was translated in 1901 by Tozawa Koya under commission from the U.S. educated psychologist Motora Yūjirō, whose appended modernist sociological interpretation points out the importance of harmonious union between love and human nature for the healthy development of Japanese society. Selected episodes from Apuleius were again translated in a privately distributed edition of 1925, which also contains a heavily censored translation of Longus from a French source. The 1940s pave the way to a period of militant nationalism and of increasingly antagonistic relationship with the West. It is precisely in this period, however, that the rise of the scholarly reception of the novel in Japan took place, and an increasing number of scholarly translations and extended discussions of the genre, based on solid knowledge of Greek and Latin, appeared, such as Kure Shigeichi's translation of Cupid and Psyche (1940), Iwasaki Ryōzō's *Cena Trimalchionis* (1941), and articles on the Greco-Roman novel by the folklorist Sasaki Ri (1943, 1944). In the post-war democracy, the liberal atmosphere turned out to be favourable for the reception of the ideal Greek novel. Kure published the first Japanese book devoted to the Greek novel in 1945, and he also translated Longus in 1948. This translation inspired *Shiosai* or *The Sound of Waves* by Yukio Mishima, a renowned novel with an underlying ideology "symbolizing the rebirth of pure, uncontaminated Japan through the chaste love of a young couple".

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