

# Abstracts

MICHAEL VON ALBRECHT  
Ovid and the Novel

First, some examples of a possible impact of Ovid on ancient novels are discussed. A negative result is obtained for Apuleius, *Metamorphoses* 2, 4-6, a positive one for some passages in Petronius, which recall Ovid's *Amores* and Tibullus, whereas in Petronius 135, 7-15, both Ovidian (*Metamorphoses*, Book 8) and Callimachean influence is observed. These pages of the paper could have been called "The novel and Ovid." As for the alternative problem (Ovid and the novel as a genre and Ovid's dependence on novels), the author insists on some caveats. Finally, he discusses the possibility of interpreting the *Metamorphoses* as a "novel of education" and of "science fiction."

"Ovid and the Novel" is a broad and extremely complex field of research. The present paper can only give some prolegomena and illustrate some methodological problems through selected passages from Ovid and ancient novels. Questions, therefore, will be more numerous than answers.

CHRISTOPHER NAPPA  
Lucilius & Declamation:  
A Petronian Intertext in Juvenal's First Satire

This essay argues that Juvenal's first satire looks back to the debate on declamation between Encolpius and Agamemnon that stands at the beginning of our text of Petronius' *Satyrica*. Petronius opposes Lucilian frankness and realism to the fantasy world of declamation. In Juvenal's poem, Lucilian frankness and realism are opposed to the fantasy world of tired mythological literature, but, when the speaker mentions his own literary training, he points instead to declamation. Since there is no particular reason to link declamatory training to Lucilius, it is reasonable to assume that Juvenal found this contrast in Petronius' novel.

MICHAEL W. HERREN  
 The *Cosmography* of Aethicus Ister:  
 One More Latin Novel?

We know of only three Latin novels, all containing an erotic element. What about the other types sometimes labelled “novels” – travel fiction (*True Tales*) or sage’s biography (*Life of Apollonius*)? “The *Cosmography* of Aethicus Ister,” a Latin work of the eighth century (!), combines both. Its hero is not a monk on a quest for salvation, but a Greek-speaking Scythian sage who follows the route of Pytheas into the unexplored Hyperborean world, commenting on the arts and mores of the inhabitants. Clearly a forgery, the *Cosmography* is framed as a “found work” discovered by St. Jerome, who professes to be its editor.

ALICIA WALKER  
 Off the Page and Beyond Antiquity:  
 Ancient Romance in Medieval Byzantine Silver

This paper examines the iconographic and ideological debt of a twelfth-century Byzantine gilded-silver censer to ancient romances and reflects upon the reworking of the ancient novel in medieval textual and material traditions. Focusing on the unusual degree of agency afforded to female figures in the iconographic program of the object, I propose that the censer preserves a concept of antiquity as a transgressive sphere in which female agency and control were tantalizingly possible. By moving discussion of the ancient novel beyond the antique world and off the written page, this paper expands our understanding of the dynamic and diffuse impact that the antique romance exerted outside the confines of its own time and format.

WILLEM J. AERTS  
 The Ismenias passage  
 in the Byzantine Alexander Poem

The Byzantine Alexander Poem (BAP) is a unique branch in the tradition of the Alexander Romance. It is a versification of (mostly) the versions A and B. In the story of the devastation of Thebes by Alexander, a singer called Ismenias tries to dissuade him from that intention by referring to Alexan-

der's godly forefathers, who played a role in Thebes' history. But he only aggravates Alexander's irritation. Only version A and BAP contain this episode and the text transmission in both is bad. Sometimes a reconstruction of A is possible with the help of BAP, sometimes the other way around. The Armenian version is the most complete, and is also helpful for a reconstruction of BAP. In this article a number of problematic passages is discussed within the framework of the preparation of a new edition of BAP, with commentary.

NUNZIO BIANCHI  
A neglected testimonium  
on Xenophon of Ephesus: Gregory Pardos

Byzantine testimony on Xenophon of Ephesus' novel is scarce, if not inexistent. The only one testimony, as it is frequently repeated in recent studies, is preserved in the Suda. Yet, there is an important text of the Komnenian period which has largely been neglected by modern scholars. Gregory Pardos (ca. 1070-1156), writer and metropolitan of Corinth (after 1092), in his painstaking commentary on Ps.-Hermogenes' rhetorical treatise *De methodo* adds a brief but detailed mention of the Ephesian novel. Gregory's testimony contains unique and all the more important information about the knowledge and scholarship on the ancient novel in a period of great cultural renewal. Moreover it is noteworthy that the contemporary writer, poet and novelist Theodore Prodromos, which Gregory referred to, could have read and partially imitated the Ephesian novel. This paper aims to analyze a neglected page from Byzantine scholarship in order to examine its value and place in the reception of Xenophon of Ephesus' novel.

CARL P.E. SPRINGER  
Martin Luther and the *Vita Aesopi*

While Martin Luther appreciated Aesop's fables, he was dubious about whether Aesop himself ever existed and suggested that his legendary life was fabricated by certain 'wise people' who believed that the fables would be more effective if they were represented as having been spoken by a fool. At the same time, Luther seemed to take some aspects of the life of Aesop at face value, especially its dramatic account of how 'Aesop was killed for speaking

the truth.’ This paper suggests that Luther could not resist interpreting some of the details in the *Vita Aesopi* in terms of his own historical and personal circumstances.

HEINZ HOFMANN

The *Expositi* of Lorenzo Gambara di Brescia:  
A Sixteenth-Century Adaptation in Latin Hexameters  
of Longus’ *Daphnis and Chloe*

In this paper I first give a survey of the contents of Gambara’s Latin hexameter version of *Daphne and Chloe* in comparison with Longus’ novel, and then discuss Gambara’s alterations of some characters and their names but also central points of the narrative – the erotic scenes, the mythological narratives and other structurally important scenes of the Greek original. Thirdly I discuss some new scenes with which Gambara enriches his poem – epic battle scenes, didactic speeches and a long dinner with singing, dancing and an epithalamium for Daphnis’ and Chloe’s wedding. Finally I try to assess Gambara’s epic version of *Daphnis and Chloe* as a valuable literary work in its own right, and to define its place in the history of the reception of Longus’ novel.

ELIZABETH B. BEARDEN

*Converso Convertida*: Cross-dressed  
Narration and Ekphrastic Interpretation  
in *Leucippe and Clitophon* and *Clareo y Florisea*

In this essay, I examine the influence of Achilles Tatius’ polyvalent ekphrastic technique on Alonso Núñez de Reinoso’s depiction of female narration and crypto-Judaism. I propose that Tatius’ sylleptic ekphraseis coupled with instances of cross-dressing in *Leucippe and Clitophon* can explain its puzzling ending: the first-person narrator could actually be Melite cross-dressed. Tatius’ first Renaissance imitator, the exiled Spanish *converso* Reinoso, instantiates this possible reading of Tatius by making his Melite figure, Isea, the narrator of *Clareo y Florisea*. Both romancers allegorize female narration in ekphraseis that depict Philomela. Reinoso, however, masterfully reprises Tatius’ ekphrasis to elevate female narration and to lament the Second Diaspora.

MICHAEL PASCHALIS

Did Torquato Tasso classify the *Aethiopica* as epic poetry?

There is no evidence for the widespread view that Tasso classified the prose romance of Heliodorus as epic poetry. Though he followed Aristotle's *Poetics* and recognized *imitazione* as the substance of poetry, he also believed that verse was an essential feature of it. This is evident in his definition of poetry as *imitazione fatta in versi*; his treatment of epic poetry as *imitazione ... fatta narrando con altissimo verso*; and his interpretation of passages of the *Poetics*. Tasso seems to have appreciated some qualities of the *Aethiopica*, but nowhere does he call it an epic, or recommend it as the best model for the epic poet, as Julius Caesar Scaliger did.

CARLOS GARCÍA GUAL

The Ancient Novel and the Spanish Novel of the Golden Age

This paper tries to underline the significant influence that the Spanish translations in the Sixteenth Century of *The Golden Ass* of Apuleius and the *Aethiopika* of Heliodorus had on the configuration of paradigmatic modern novels such as the *Lazarillo de Tormes* and Cervantes' *Persiles and Sigismunda*. The Picaresque and the Baroque novel of love and travels show clearly the traces of the ancient narrative models.

RODERICK BEATON

Fielding's *Tom Jones* as a rewriting of the ancient novel:  
the second 'best-kept secret' in English literature?

Fielding's *Tom Jones* (1749), one of the founding texts of the modern English novel, has usually been contrasted to 'romance' and older forms of fiction, from which Fielding claimed to be making a radical break. This paper, following a lead given by Margaret Doody at ICAN II, with reference to Richardson's *Clarissa*, notes formal and structural parallels between *Tom Jones* and the ancient novel, with close reference to *Leucippe and Clitophon*. It is argued that among other more obvious targets for parody, Fielding includes the ancient genre, and in this way his novel represents a radical re-writing of Achilles Tatius.

BO S. SVENSSON

Sigrid Combüchen's modern tale *Parsifal* (1998):  
Time and Narrative compared with Heliodorus' *Aethiopica*

The aim of this study is to compare time and narrative technique of two novelists, Heliodorus, 3rd century author of the novel *Aethiopica*, and Sigrid Combüchen, contemporary Swedish novelist using a dystopian Europe around 2050 as a scenic setting for her novel *Parsifal*. For my comparison I have picked a passage of similar length, where both are using a corresponding situation and the same gender related topic – sex and war. In both stories girls or women are captured and killed by soldiers. Heliodorus aims at entertainment with dramatic tension, thus he applies a rather complex system of focalisations, built upon surprise, i.e. incomplete details of information and ambiguities among a group of people affected by the war. As narrator he is external to the story he is telling, presenting it in the past tense. Similar to Heliodorus Combüchen is the external narrator of her story, but she assembles an ambiguity of a different kind. She adopts a metadiegetic level, a story within the story, to characterize the “voice” (Genette) of a story teller, a retired general, Piscator, who is trying to describe the most shameful incident and a turning point in his military career, related to genocide, in a “confession”, characterized with the psychological term “double-bind”.

AKIHIKO WATANABE

From Moral Reform to Democracy:  
The Ancient Novel in Modern Japan

This article traces the shifting perceptions and presentations of the Greco-Roman novel to be seen in Japanese translations, adaptations and scholarly discussions that have appeared between c. 1880 and 1954. The study also reveals the surprising chronological and generic breadth of the Japanese receptions of the novel under changing socio-historical circumstances.