

Abstracts

HUGH J. MASON
Charikleia at the Mauritshuis

Bloemaert's painting, of *Theagenes and Chariclea*, commissioned for Amalia, the wife of Prince Frederik Hendrik of Orange (1584-1647), portrays a scene from the *Aithiopika* of Heliodoros, 4.4. It is a "history" painting, the equivalent in art of an historical *exemplum* in rhetoric, illustrating a human quality of interest to the artist or his patron. History paintings came into fashion in the 16th century, just when the ancient novels were becoming known in Western Europe, and the *Aithiopika* became a popular source for history paintings. I argue that the topic of the painting was suggested to the Prince by his secretary, Constantijn Huygens (1596-1687); that the painting commemorates the Prince's marriage to Amalia; and that the Prince or his secretary saw in the *Aithiopika*'s account of a royal marriage achieved despite incredible difficulties, a comparison to the unusual circumstances of their wedding.

FAUSTINA C.W. DOUFIKAR-AERTS
Susanna and her Sisters. The Virtuous Lady Motif in Sacred Tradition
and its Representation in Art, Secular Writing and Popular Narrative

The Biblical Story of Susanna and the Elders has always appealed to the imagination of audiences. It became a favorite subject of iconography from early Christianity, a.o. in medieval illuminated Bibles and later it became a popular theme in the representations of painters like Rembrandt, Tintoretto, and Van Orley.

In the past century research and criticism, predominantly from the field of theology, literature and gender studies, concentrated on the origin and relationship of the Susanna story in the Septuagint and Theodotion.

So far, little attention has been paid to other testimonies of 'Susanna' in a non-biblical context, as preserved in the traditions of the Samaritans,

Shi'ite and Sunnite Muslims, Copts and Ethiopian Jews, which were handed down in Arabic and Ge'ez. This paper focuses on these particular traditions. Investigation of the novelistic character of the Susanna story reveals that the conditions, such as the dramatic turns and an appealing plot are essential for the heroine's survival, literally as well as literarily.

GERALD SANDY

Apuleius, Beroaldo and the Development
of the (Early) Modern Classical Commentary

To rephrase the well known statement of the grammarian Terentianus Maurus, *Pro captu commentatoris habent sua fata libelli*. Apuleius' *Golden Ass* became widely known in western Europe through the medium of Beroaldo's commentary (1500). He did not, however, "almost single-handedly establish the rules for writing commentaries," as his colleague Codro Urceo at the University of Bologna claimed. As Beroaldo himself recognised, he was working within a well established mediaeval tradition. Beroaldo was not even the first humanist of his generation to produce a commentary on a classical Latin author, as Beroaldo himself acknowledges. To what, then, can we attribute the success of Beroaldo's commentary on the *Golden Ass*? One of his remarkable achievements was to produce publications that simultaneously met the demands of scholars (*docti*), the educated public (*studiosi*) and students (*scholastici*), so much so that the younger Henri Éstienne pays tribute to Beroaldo (and Calderini) as the teacher of his generation. As the teacher of his age Beroaldo had a wealth of erudition and insight to offer to his hundreds of students each day in 1500, and we today would be well advised to take some of his lessons to heart.

FERRUCCIO BERTINI

The *Golden Ass* and its *Nachleben*
in the Middle Ages and in the Renaissance

After a brief reference to the Homeric Ulysses in Dante, this paper defines the meaning of the word *curiositas* using these words of Plutarch's *De curiositate*: "Curiosity, that is the longing for knowing other people's troubles, is a malady of the mind, a disease which seems to be lacking in neither envy nor malice." The offence of the young protagonist of Apuleius'

Metamorphoses is *curiositas*, in particular for magic. The paper ends with a discussion of Boccaccio's adaptations from the ninth book of *Metamorphoses*.

MICHELE RAK

From word to image:

notes on the Renaissance reception of Apuleius's *Metamorphoses*

The tale of Cupid and Psyche from Apuleius' *Golden Ass* entered Renaissance Europe about 1338. Since the beginning of Italian humanism the myth has been interpreted as a universal symbol of love. In European artistic representation it is perceived as a symbolic icon and as portraying philosophical dichotomies such as the body and soul, the different types of beauty, the consequences of envy, and 'the queen of the court'. In early modern Europe the myth circulated through printed editions, translations, literary adaptations, and paintings – from *Hypnerotomachia Poliphili* to M.M. Boiardo and Agnolo Firenzuola, from Jacopo Sellaio to Raphael and the *Palazzo Te* in Mantua frescoed by Giulio Romano.

BEATRICE BAKHOUCHE

Martianus Capella's *De nuptiis Philologiae et Mercurii*
or the Subversion of the Latin Novel

In the *Weddings of Philologia and Mercury* by Martianus Capella, the use of the novel is the pretext for a work which focuses on the academic disciplines. The novel is subverted and used as an attractive package for a common handbook. I intend to study all transgressions committed by the author: the frontiers are blurred between humanity and divinity, between microcosm and macrocosm, within the framework of a very cryptic construction. The result is polyphony within a work which intends to reflect an entirety. I will try to show that the novel aims at reflecting a whole – be it cosmic, academic or literary.

CHRISTIANE REITZ & LORENZ WINKLER-HORAČEK
 Love on a wallpaper: Apuleius in the boudoir

A French scenic wallpaper, first produced in 1815, and a commercial success up to the first half of the 20th cent., depicts the story of Cupid and Psyche. It consists of a sequence of 12 images. Both the literary background, esp. Apuleius, and Jean de La Fontaine's *Conte en prose* (1669), and the iconographical background are of importance for the interpretation: The visual narrative draws on preceding literary versions of the myth, but also on ancient sculpture and motifs which receive a symbolic or allusive significance in their new narrative context. The wallpapers provide an interesting example to analyse the different narrative strategies of both media, text and image.

MASSIMO FUSILLO
 Petronius and the Contemporary Novel:
 Between New Picaresque and Queer Aesthetics

The paper aims at defining Petronius' contemporary reception, and especially its profound consonance with the manifold transformations of the twentieth-century experimental novel. The analysis involves two significant trends: the so-called 'new picaresque' (especially Céline), which recalls the non-teleological organisation of the *Satyrica*; and the postmodern aesthetics of the camp (especially Arbasino), which concerns the ironic re-use of a popular, consumerist literature.

NIKOLAI ENDRES
 Petronius in West Egg:
The Satyricon and *The Great Gatsby*

F. Scott Fitzgerald's *The Great Gatsby* was originally entitled *Trimalchio* or *Trimalchio in West Egg*; even in the final text one explicit reference to the *Satyricon* remains: 'It was when curiosity about Gatsby was at its highest that the lights in his house failed to go on one Saturday night – and, as obscurely as it had begun, his career as Trimalchio was over.' Most critics have focused on Trimalchio's vulgarity and Jay Gatsby's ostentation, while I am more interested in the two narrators, Nick Carraway and Encolpius, and *their* desire for great theatricality. Petronius' Niceros, who may have given Nick

his name, tells the story of a werewolf, that ultimate shape-shifting, theatrical human beast, which reappears in Fitzgerald's Mr. Wolfshiem, the wearer of finest human teeth on his sleeves, fixer of the World Series, and creator of *Gatsby*. But who is ultimately great in the *Satyricon* and in *Gatsby*? I end by applying Gian Biagio Conte's thesis about Petronius (*The Hidden Author*) to Fitzgerald, the self-confessed failure in his private life who aspired to giddy heights in his noble fiction: The Great Fitzgerald.

NIALL W. SLATER

'His Career as Trimalchio': Petronian Character
and Narrative in Fitzgerald's Great American Novel

In revising the novel he once called *Trimalchio in West Egg* into *The Great Gatsby*, F. Scott Fitzgerald significantly transformed both his portrayal of Gatsby as profligate host and the novel's narrative structure, showing in the process a significant Petronian influence on time and character in the novel. Although what the Encolpius-like narrator Nick Carraway labels Gatsby's "career as Trimalchio" remains, Carraway's perspective changes and grows with his deepened appreciation of Gatsby's self-fashioning. Fitzgerald's re-ordering and re-structuring of narrative time from *Trimalchio* to *Gatsby* shows a more clearly Petronian chronotope at work in the former yet still powerful beneath the surface of the latter.

JON SOLOMON

Psyche, Callirhoë and Operatic Heroines
Derived from Ancient Novels

Though opera owes its existence largely to Greek studies in the late Renaissance and several thousand operas are derived from Greco-Roman myth and history, very few operas derive from ancient novels. The works described here include Francesco Cavalli's version of *Amore inamorato*, written by Giovanni Fusconi, Giovanni Lordano, and Pietro Michele; Henry Desmarest's score for Joseph-François Douché de Vancy's libretto of *Théagène et Cariclée*; Mattia Verazi's adaptation of *Calliroe* set by Sacchini, Rust, Myslivecek, Alessandri, and Nasolini; Verdi's *Aida*; Pierre Laujon's *Daphnis et Chloé* set by Joseph Bodin de Boismortier; and Charles Dibdin's *The Ephesian Matron, or The Widow's Tears*.

SIMONE BETA

Le dieu Pan fait pan pan pan de son pied de chèvre:
Daphnis and Chloe on the stage at the end of the nineteenth century

In 1860 Offenbach composed a comic operetta based on Longus' novel. In 1885 F. Le Borne composed a 'drame pastoral' performed in Brussels; in 1897 and 1899 Paris hosted the 'pastorale en un acte' by H. Busser and the 'comédie lyrique en trois actes' by C. Maréchal. In 1894 A. Casirola set into music a parody where the turning point of the novel – Daphnis and Chloe's discovery of sex – becomes a funny farce. Through the analysis of these librettos, the paper throws new light upon the appeal of this Greek novel at the end of the nineteenth century.

TIZIANA RAGNO

Widows on the operatic stage:
The 'Ephesian Matron' as a dramatic character
in twentieth-century German musical theatre (esp. 1928-1952)

This paper focuses on some operatic adaptations of the 'Widow of Ephesus' tale, expressly shaped after the Petronian source. A preliminary survey, related to the reception of the novella, shows that all the operatic transpositions of this story (with only a few exceptions) are produced from the 1930s onwards; furthermore, many of these are geographically concentrated in Germany. We will investigate them by adopting a comparative approach, in order to point out the strategies used to 'rewrite' the ancient source (Petr. 111-112).

STEPHEN HARRISON

Apuleius On the Radio: Louis MacNeice's BBC Dramatisations

This paper looks at two unpublished radio plays by the poet Louis Macneice derived from Apuleius' *Metamorphoses* – *The Golden Ass* and *Cupid and Psyche*, first broadcast in 1944, of which the scripts are preserved in the BBC archives. It considers the different treatments of Apuleius in the two pieces, owed at least partly to their different scale, and the strategies of selection and modification applied by Macneice to Apuleius, as well as the plays' use of the resources of broadcasting (such as sound effects) to en-

hance the narrative. It also sets these pieces against the broader background of Macneice's use of classical texts in his poetry and in his work for radio.