

## Abstracts

### *Cupid and Psyche* and the Illumination of the Unseen

GEOFFREY C. BENSON

Colgate University

This essay argues that the problem of envisaging and representing the unseen and invisible is one of the central themes in *Cupid and Psyche*, the longest inserted story in Apuleius' *Metamorphoses* (4,28–6,24). As the essay first shows, Psyche uses different techniques to envisage what she cannot see—her imagination and her vision—and both lead to disaster. The right way to perceive the unseen—to contemplate higher reality with the mind's eye or the intellect—is described elsewhere in Apuleius' corpus (e.g. *De Platone* I,200) but not in *Cupid and Psyche*. This essay thus draws attention to subtle but significant gaps between *Cupid and Psyche* and Apuleius' Platonic texts. I argue that the tale's meanings cannot be easily revealed via the intervention of philosophy, but knowledge of Platonic philosophy helps bring into focus what is special about the tale. In this sense, *Cupid and Psyche* is esoteric: it is not secret scripture for Isis' mystery cult, as Merkelbach contended, but its potential allegorical meanings are still obscured and hidden.

### The Entertaining Function of Magic and Mystical Silence in Apuleius' *Metamorphoses*

LEONARDO COSTANTINI

University of Leeds

This study argues that the presence of magic and mystery silence in Apuleius' *Metamorphoses* is meant to entertain the readership. By adopting an emic approach to magic (i.e. understanding it according to the viewpoint of the source examined), the presence of literary magic and mystical silence in ancient sources and novels will be reconstructed, showing that Apuleius was fully familiar with these two *topoi*, on which he draws in the *Metamorphoses* to amuse his audience as set out in the prologue (*Met.* 1,1,6: 'reader, pay attention: you shall be amused').

## Late Egyptian Literary Tales

SUSAN TOWER HOLLIS

SUNY Empire State College, School for Graduate Studies

This discussion analyzes three late New Kingdom Egyptian tales: ‘The Tale of the Doomed Prince’, ‘The Tale of Two Brothers’, and ‘The Contendings of Horus and Seth’. Following a brief summary of each, the analysis utilizes concepts from modern literary scholarship, cultural anthropology, and folkloristics. Ultimately the discussion concludes that no single approach truly provides an adequate approach to a full understanding these tales. Thus using a creative combination of analytical approaches results in a clearer understanding, still not definitive, of the meaning and purpose of each narrative as well as considering their possible legacy in the Classical world while opening up avenues for further work.

## Olfactoring Ancient Fictions:

Fair and Foul Fragrances in Ancient Novels

DONALD LATEINER

Ohio Wesleyan University

Smell was and is a relatively and unduly neglected, conventionally ‘lower’ sense. The ancient smellscape was more pungent than often deodorized modern spaces of work and play. Odors strongly affect judgments of other people, classes, locales, food and its by-products, and social situations where hierarchy can be invoked, so ancient authors of comedy and prose fiction, especially, offer olfactory data, more often indices of pollution and rejection than purity and beauty (of, e.g., lovely, young virgins). Aristophanes and Plautus, before Achilles Tatios and Petronius, observe and dwell on the aggressively foul and the sexually fragrant. A cursory review of ancient texts, both factual genres (historiography, biography, philosophy, and medicine) and fictional (epic, iambic, and drama), precedes a survey of osmic passages in the Latin and Greek novels. Gender, age, slave/free and rural/urban distinctions (arising from hierarchical expectations, occupations, and personal hygiene) inflect Encolpius and Trimalchio’s, also Lucius’ judgments, positive and negative, in kitchens, dining rooms, and bedroom scenes. Extant Latin fictions refer to odors more than their Greek counterparts. While the early novelists Chariton and Xenophon nearly ignore odors, Tatios describes festival fragrances and compares the body odors of women and young male lovers. Heliodoros, like all the novelists, privileges distant-reportable sight and sound over

smell, but Longos' sensuous pastoral richly offers agreeable and disagreeable sensory moments: picking sweet apples and enjoying aromatic gardens balance goatish herders and dead dolphin stench. Olfactory notes, then, help describe environments, position omniscient and first-person narrators, and provide comic outcomes for anxiety-producing sub-plots.

Robbers, Matrons, and the Roman Identity  
of Haemus' Tale in Apul. *Met.* 7,5–8

SILVIA MATTIACCI  
Università di Siena

This paper focuses on the tale invented by the false robber Haemus in Apul. *Met.* 7,5–8. Based as it is on the opposition between the periphery and the center of the Empire (*aula Caesaris*), between robbers on the one hand and court functionaries, soldiers, and matrons on the other, this tale offers an interesting example of Roman and imperial perspective inside Apuleius' novel, which criticism has not yet highlighted enough. In particular this paper explores the topographic details (esp. *litus Actiacum*), the characterization of Haemus' antagonist, the virile matron Plotina, and the way in which geographical setting and the construction of this female figure turn out to be mutually functional.

Magic and Continuity in Apuleius:  
Isis from Witchcraft to Mystery Cults

REGINE MAY  
University of Leeds

Lucius' devotion to Isis in Apuleius' *Metamorphoses* 11 is not a break from his previous interest in magic, but its natural continuation. Other novelistic Isiac priests, e.g. Apuleius' Zatchlas and Heliodorus' Calasiris, display this crucial link between low magic and high Isiac mystery by combining two types of magical mysteries in their person—venerable priests of Isis are also legitimately able to perform the kind of baser magic expressed in sorcery and necromancy. Conflation of the language of magic and mysterium, indicating similarities of ideas, also occurs in *Greek Magical Papyri*. It would be possible for an Isis priest, such as Lucius at the end of the novel, to be practicing both, yet he himself does not realize this.

‘Seeing the Truth’: Some Remarks  
on Color(s) and Meaning in Apuleius’ *Golden Ass*  
PAOLA FRANCESCA MORETTI  
Università degli Studi di Milano

Some passages of Apuleius’ *Golden Ass* are analyzed, where colors feature as a sign inviting the reader to go beyond appearance (2,2,7–9; 4,2), or color oxymora point to paradoxical aspects of reality (9,12,3–4; 11,3–4). In line with the Roman discourse on color and with Apuleius’ own stylistic contrivance, color terms, when subjected to attentive scrutiny by the *scrupolosus lector*, either hint at or unfold the ambiguity—and possible failure—of visual perception in an unceasingly changing reality, and hence call on the reader to go relentlessly beyond the surface of things and words.

Human and Animal Touch  
in Apuleius’ *Golden Ass*  
TIMOTHY M. O’SULLIVAN  
Trinity University

This article examines the role that the sense of touch plays in Apuleius’ *Golden Ass*. Of particular interest to Apuleius is the distinction between active and passive touch. Being the recipient of violent touch is a frequent experience of Lucius-as-ass, though it is also something he has a great deal of familiarity with as a human. Although the saving power of Isis at the end of the novel clearly rescues Lucius from the world of violent touch, this article argues that the novel is more interested in the immaterial contact encouraged by literary activity rather than any specifically religious or philosophical salvation.

Non-Retaliatio in the *Acts of Philip*  
JUDITH PERKINS  
University of Saint Joseph

The fictive Apocryphal *Acts* of the Apostles typically end with the apostle’s martyrdom, an ending that the texts affirm as a sign of the apostle’s and his community’s commitment to their Christian identity. The proliferating saints’ *Lives*—the *Acts*’ literary descendants—continued this valorization of martyrdom for centuries. Recently, ‘predatory’ martyrs, those who inflict violence on others as they

die for their cause, and the long record of interreligious violence raise questions about this model. Is the kind of zeal and commitment unto death reflected in the martyrs' actions inherently dangerous for social polities? This paper argues that sections of the fourth-century apocryphal *Acts of Philip (Aph)*, reflect this concern and in response promote a stance of non-retaliation for inflicted injuries, no matter how harsh and unjust. The *Aph* itself appears involved in a fourth-century ecclesiastical conflict. In this period, the bishop Amphilochius was censuring Christians in rural Lycaonia for practices very like those of the *Aph*'s community—living in mixed-gender egalitarian groups, practicing sexual asceticism, and abstaining from meat and wine.

Phlegon's Marvels in Context

VALENTINA POPESCU

University of California, Davis

This paper will argue that Phlegon's collection of marvels reflects the contemporary aesthetics and discourse in which the ancient novel flourishes. The initial episode, the story of Philinnion, presents similarities with the early Greek novel and may have been used programmatically to illustrate the generic ambiguity of the collection that focuses on human *paradoxa*, is often self-referential, and uses narrative as context and vehicle for marvel.

The Light in Troy (Petr. 89):  
Imitation of Archaic (and Modern) Tragedy  
and Discovery of Virgil's New Epic

TIZIANA RAGNO

University of Foggia

Petronius' *Troiae Halosis* (Petr. 89) reveals specific tragic qualities starting crucially with the meter (*senarius*). These features can be traced back not only to the literary sources of the Neronian age (namely, Seneca) but also to some sources of the archaic period (in particular, Ennius). At the same time, specific epic characteristics, that are congruent with the subject of the poem, can be noted. This paper aims to analyze the main elements of this crossing over of the tragic and epic genres; moreover, we will speculate that this combination uncovers Petronius' intention to meditate—in meta-literary terms—on the *Aeneid*, which is the main model of his poem.

Language and Style in Antonius Diogenes:  
Atticism and the Second Sophistic  
HELENA SCHMEDT  
Goethe-Universität Frankfurt am Main

The analysis of Antonius Diogenes' style and language sheds some light on his relation to the two major stylistic and intellectual trends of his time, Atticism and Second Sophistic. Antonius Diogenes positions himself in a confident and independent relationship to both movements, creating a prose idiom of his own. Regarding rhetorical Atticism, Antonius Diogenes seems restrained in his use of tropes. He does not avoid repeating the plain term for a certain action or matter instead of using remote synonyms. The resulting plain and clear style can be considered Atticising. Examples of Sophistic style are found in the fragments in the form of antitheses and *sententiae*. More characteristically Roman-imperial tendencies such as a discourse on *πολυμαθία* can also be extracted from Photius' epitome. Photius furthermore allows us a glimpse of other (potentially) Sophistic themes, such as Alexander the Great or magic.

*Fabulae*, Humanity, and Fortune:  
Towards a Reading of Apuleius' *Metamorphoses*  
NADIA SCIPPACERCOLA  
Università degli Studi di Napoli Federico II

On the basis of the inset stories to be interpreted as being significant for several reasons for the main story, whereon they are grafted at various levels, and on the contribution brought about by drawing comparisons with the Λούκιος ἢ ὄνος, and by exploiting a cross-section of Apuleius' psychology, which the *De magia* presents, we shall pursue a course through the text of the *Metamorphoses* with an exegetic and lexical bias. The extraordinary existential experiences lived through by Lucius the ass clearly show the power wielded by Fortune in a world populated by a humanity that is tangentially deviant towards the dark shades of witchcraft, wickedness, and lechery. The only way out, *rebus sic stantibus*, is to live a life devoted to the highest deities.

## Social Reproduction among Petronius' Freedmen

MARILYN B. SKINNER

The University of Arizona

This essay examines the strategies of social reproduction employed by Petronius' freedmen to give their communal network of relations continuity. In contrast to Paul Veyne, who observed that their social progress was blocked, and John Bodel, who noted that their investment in successors merely duplicates their own experience, it contends that their practice of fostering slave *alumni* to take their places in the economic structure is a rational and farsighted means of guaranteeing remembrance after death. Pierre Bourdieu's model of social reproduction, which assigns education a primary role in replicating power structures across generations, may help us to understand the goals of Petronius' freedmen.

Speech Acts and Genre Games in the *Protagoras Romance*

NIALL W. SLATER

Emory University

The fragments of the *Protagoras Romance*, identified and named by Klaus Alpers in 1996, give evidence of more than a romance plot involving travel and erotic adventures. Close analysis of speech acts and dramatic settings in these fragments suggests the lost work blended elements known from the standard Greek novels with playfully reworked material from the comic stage and may have employed a historical setting. Embedded letters, direct dialogue, and references to symposiastic practices show affinities with comedy, while references to sexual matters and potential or actual violence are closer to the world of Petronius, yielding a rich generic mixture.

*The Historia Apollonii Regis Tyri*

and the Transformation of Civic Power in the Late Empire

BENJAMIN WHEATON

Centre for Medieval Studies, University of Toronto

This paper argues that the formation of an imperial polity is an important theme of the *Historia Apollonii regis Tyri*. The narrative develops in ways that mimic and celebrate the political conditions of the Late Empire, ending up with an absolute monarch who tightly controls the formerly independent cities encountered in

the novel. The *Historia Apollonii* thus reveals a pro-centralizing message that lauds the shift from cities being governed by the local aristocracy to their rule by the emperor himself through direct appointees, with the local aristocracy being siphoned off to the major imperial capitals and the immanent presence of the new locus of absolute authority, the emperor.