

## Abstracts and Autobiographical Notes

The Upright Man:  
Favorinus, his Statue, and the Audience that Brought it Low  
ARTEMIS BROD

This article analyzes the performative strategies employed by Favorinus in his *Corinthian Oration*. Previous scholarship has focused on two aspects of this speech: on the ways in which Favorinus agonistically alludes to Corinthian history, thereby challenging the city's authority to dismantle his statue; and second, on his insistence that identity is constructed by *paideia*, a claim that is representative of second century Greek elite culture. I follow the general line of interpretation elaborated in these readings but draw out an aspect of Favorinus' rhetorical strategy that has been overlooked. Inspired by recent feminist critiques of rectitude and straightness, I argue that Favorinus relies on an orientating rhetoric in order to both resurrect his statue and assert his masculinity against imputations of effeminacy.

Artemis Brod is a Visiting Assistant Professor in the Classical Studies department at Indiana University, Bloomington. Currently, she is working on a book project called *As Myself: Recognition and Performance in Greek Imperial Oratory* in which she investigates techniques of self-presentation used by sophists to gain recognition—esthetic and social—from their audiences. More broadly, she is interested in representations of the body and narrative form in second century CE literature. She received her PhD from Stanford University in 2016.

The Real Tools of Magic:  
Pamphile's Macabre Paraphernalia (Apuleius, *Met.* 3,17,4-5)  
LEONARDO COSTANTINI

This study aims to shed new light on the references to the materiality of magic in the description of the witch Pamphile's laboratory at Apul. *Met.* 3,17,4-5.

Through comparing this passage with earlier descriptions of magical paraphernalia in Horace, Lucan, and Petronius and by drawing parallels with non-literary evidence – especially the *Papyri Graecae Magicae* and the *Defixionum Tabellae* – it will be shown how Apuleius borrows from the material culture of magic to provide his readership with an exceptionally realistic and gruesome account.

Leonardo Costantini is a postdoctoral researcher at the Albert-Ludwigs-Universität Freiburg. His research focuses on the textual and literary aspects of Apuleius' *Apologia* and *Metamorphoses*, Petronius' *Satyrica*, and other works of the Second Sophistic and their socio-cultural background, with particular attention to ancient magic. He is currently preparing a new commentary on Apuleius' *Metamorphoses* book III for the GCA series.

Centaurs at the Symposium:  
Two Types of Hybridity in Lucian  
MEGAN HANCOCK

Two dialogues of Lucian are discussed in order to further evaluate the critique of contemporary philosophy that so often pervades the author's satirical works. In Lucian's *Zeuxis* and *Symposium*, the reader is offered two distinct 'versions' of the hybrid animal. In the first instance, the traditionally uncivilised centaur is portrayed as almost human in nature and representative of successful hybridity, while the hybrid philosopher-sophist is a corruption of the ideal form.

Megan Hancock is a PhD candidate at the University of Tasmania, and her research interests are primarily focussed around the figure of Lucian. Her doctoral thesis assesses the role of hybridity throughout Lucian's works, and to demonstrate the means by which this theme informs his critique of the philosophers of the Second Sophistic. She is the 2018 recipient of the Tasmanian Friends of the Australian Archaeological Institute at Athens Greek Scholarship, allowing her to study in Greece in the later part of the year.

Iamblichos' *Babyloniaka*, the Greek Novel and Satire  
NIKOLETTA KANAVOU

Iamblichos' lost novel of love and horror, as we know it from its Byzantine summary and a few manuscript fragments, is firmly footed in the tradition of the Greek

romance, as well as possessing an oriental flair. The present article summarises the similarities of the *Babyloniaka* (2<sup>nd</sup> c. AD) to the extant romances and draws attention to a number of hitherto unnoticed points of contact between this novel and Achilles Tatios' *Leukippe and Kleitophon* (also 2<sup>nd</sup> c. AD). It is then argued that, like Achilles' novel, the *Babyloniaka* plays with humour and parody in the characterisation of its heroes, its erotic ideology and its exaggerated presentation of the horrific and the supernatural.

Nikoletta Kanavou holds a research fellowship of the German Research Foundation (DFG) at the University of Heidelberg. Her most recent publications include an article on the short fragmentary narrative *Panionis* (*Archiv für Papyrusforschung* 64/1, 13-31), as well as a monograph on the fictitious biography of Apollonius of Tyana by Philostratus (*Philostratus' Life of Apollonius of Tyana and its Literary Context*, C.H. Beck 2018).

Tra fonti erudite e lettori ordinari:  
una traduzione seicentesca del *Satyricon*

CORINNA ONELLI

The paper presents a 17<sup>th</sup>-century translation of the *Satyricon* into Italian transmitted in manuscript. The translation is anonymous and presumably was intended for the illegal market of clandestine manuscripts. Material evidence shows that the translation actually circulated across time and among popular readers. The comparison between the Italian translation and 16<sup>th</sup> – and 17<sup>th</sup> editions of Petronius has revealed that the translator started his work on the obsolete text of the *excerpta brevia* (that is, the *Satyricon* as published before 1575) and then shifted to the *excerpta longiora* tradition, likely using the *Satyricon* edition published in 1601 (reprinted in 1608). Such a mixture of source texts proves the translator's total lack of philological accuracy. In addition, he made several translation errors. However, surprisingly enough, the Italian translation underpins an excellent work of textual criticism on Petronius' text. The suggested explanation is that the translator or a later reviser emended the translation following a highly specialised commentary. Some translation errors, in fact, can be explained only as critical indications that have been completely misunderstood. The paper concludes putting in relation the success of the *Satyricon* among 17<sup>th</sup>-century popular readers with its reception as a subversive parody of the Greek novel and its traditional values.

I have a PhD in Italian Studies (2006) from the Università RomaTre of Rome. Currently, I am a Marie Curie Research Fellow at the EHESS in Paris. My recent research interests are focused on the Early Modern Period; more specifically, on the translation and receptions of Classics and the circulation of heterodox texts. I am working at the research project *Popular readers and clandestine literature: the case of an early modern translation of Petronius' Satyricon into Italian (17th C.)* funded by Marie Skłodowska-Curie Actions, and, more broadly, I am exploring the 17<sup>th</sup>-c. success of the *Satyricon* and its reception as a novel and as a satire. Affiliation: Post-doctoral Research Fellow at the Centre des Recherches Historiques of the EHESS in Paris (research group: Grihl – Groupe de Recherches Interdisciplinaires sur l'Histoire du Littéraire).

Relevant publications:

'La retorica dell'esperimento: per una rilettura delle *Esperienze intorno alla generazione degl'insetti* di Francesco Redi (1668)', *Italian Studies* (2017), 72, 1, 41-56.

Bartolomeo Beverini (1629-1686) e una versione inedita della *Metafisica* di Aristotele', in L. Bianchi, J. Krayer and S. Gilson (eds), *Vernacular Aristotelianism in Italy from the Fourteenth to Seventeenth Century*, London, The Warburg Institute, 2016, 183-208.

'Freedom and censorship: Petronius' *Satyricon* in seventeenth-century Italy', *Classical Receptions Journal* (2014), 6. 1, 104-130.

'*Con oscurità mutando in nomi: Napoli epicurea nei Successi di Eumolpione* (1678)', *California Italian Studies* (2012), 3. 1, <https://escholarship.org/uc/item/2tr7x1nd>.

The early modern transmission  
of the ancient Greek romances: a bibliographic survey  
KIRSTEN RICQUIER

This contribution offers a new, critical bibliography of translations and editions of the five extant Greek romances in the early modern era, from the beginning of printing to the eighteenth century. By consulting catalogues of libraries, digitalised copies, and secondary literature, I expand, update and correct earlier bibliographies. I identify alleged editions and include creative treatments of the texts as well as incomplete versions. As an interpretation of my survey, I give an overview of broad, changing tendencies throughout the era and filter the dispersion over Europe in a wider area and period than was available so far, in order to get a more complete picture of their distribution. Furthermore, I point to some peculiar

(tendencies in) combinations, among the lemmata themselves, as well as with other stories.

Kirsten Ricquier studied Classical Philology at Ghent University (Belgium). She is currently a researcher at this institution funded by the European Research Council Starting Grant *Novel Saints* under the supervision of Professor Koen De Temmerman. Her research concerns the afterlife of ancient prose fiction in medieval Greek hagiography and the early modern era, the classical tradition (particularly in the long 18<sup>th</sup> century), and genre theory.

### St. Paul's Letters and Classical Culture

WARREN S. SMITH

Paul in his Letters drew on conventions that would have been familiar to anyone receiving a rudimentary Greek education. The persona used at the end of Romans 1 to denounce the sinners in contemporary culture is based on the *alazon* or boastful man familiar from satire and the diatribe philosophical style of Bion, Seneca, and later Epictetus. The persona in Romans 7 who prays to be delivered from “this body of death” goes back to Greek tragedy and can be paralleled in the tragic tone of such poets as Ovid and Catullus. The beautiful hymn to love in I Corinthians 13 goes back to Socrates’ speech in Plato’s *Symposium* and also owes much to the pattern for an encomium used in Aristotle’s *Rhetoric* and followed by Isocrates and Cicero. Paul’s discussion of “the Married and Unmarried Man” in I Corinthians 7 and “The Weak Man” in Romans 14 are consistent with stereotypes introduced by Aristotle and Theophrastus and found on stage in comedies such as “The Bad Tempered Man.” All these passages are based on cultural commonplaces that would have made Paul’s arguments come alive to a Greek speaking audience.

Warren S. Smith is a retired Professor of Classics at the University of New Mexico. Among his books is *Satiric Advice on Women and Marriage from Plautus to Chaucer* (Michigan, 2005). His articles on Apuleius and the New Testament have appeared before in *Ancient Narrative*. His church service includes teaching stints in the Philippines and Kenya, and weekly visits to a prison in Los Lunas, N.M.