

Abstracts and Autobiographical Notes

Unity and Parody, or how to read a Menippean Satire:
On Martianus' *De nuptiis Philologiae et Mercurii*
JULIETA CARDIGNI

The present paper aims to propose the study of Martianus Capella's *De nuptiis Philologiae et Mercurii* from a literary perspective, combining Theory of Genres and Functionalist Discourse Analysis. In order to disarticulate previous opinions on the work—which reduce menippean molds to a minimum, considering *De nuptiis* a didactic text—we state two main categories that work as axes in our interpretation: the unity of the work, and the presence of parody as the dominant register and unifying bond. In this framework, *De nuptiis* is no longer a failed encyclopedia, but a perfect Menippean satire.

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The Disputes between Appion and Clement in the Pseudo-Clementine *Homilies*:
A Narrative and Rhetorical Approach to the Structure of *Hom. 6*
BENJAMIN DE VOS

First and foremost, this contribution offers (1) a structural and rhetorical reading of the debates on the third day between Clement and Appion in the Pseudo-Clementine *Homilies* (*Hom. 6*) and shows that there is a well-considered rhetorical ring

structure in their disputes. Connected with this first point (2), the suggested reading will unravel how Clement and Appion use and manipulate their sophisticated rhetoric, linked to this particular structure. This is well worth considering since these debates deal with Greek *paideia*, which means culture and above all education, of which rhetorical education forms part. The rhetorical features will be displayed as a fine product of the rhetorical and even sophistic background in Late Antiquity. Clement, moreover, will present himself as a master in rhetoric against Appion, who is presented as a sophist and grammarian in the novel. Finally (3), the focus on the narrative structure of and the rhetorical dynamics in *Hom. 6.* will contribute to a better understanding of these disputes between Appion and Clement (*Hom. 4-6*) and their function in the novel generally.

Benjamin De Vos is a member of the Assisting Academic Staff (100%) of the Department of Philosophy and Moral Sciences of Ghent University. He has an interdisciplinary Phd-project in Greek and Latin Literary Studies, and Philosophy. This project deals with the reception of Sophistic and Platonic philosophy in the late ancient, Christian Pseudo-Clementine novel. Another article by Benjamin De Vos about this novel has been published this year in *Vigiliae Christianae: 'The Role of the Homilistic Disputes with Appion (Hom. 4-6)'*.

Duped by an ass:
Revisiting the chronology of Apuleius' *Metamorphoses*
ENLLI LEWIS

In this paper I intend to revisit the established chronology of the *Metamorphoses*. I will be arguing that an ellipsis of nearly a year occurs following Charite's wedding at 7.14, a period presumed to span merely a few weeks heretofore in Apuleian studies. Prompted by this discovery, I will conduct a re-evaluation of how Lucius handles time within his narrative by comparing this ellipsis with similar instances of temporal distortion in the novel. I will conclude by claiming that this ellipsis is a version of a temporal *topos* familiar from Greek romance novels, which further serves to strengthen the analogies between Lucius' initiation and the weddings of Charite and Psyche. Both the theoretical approach and terminology employed in this paper draw primarily from Gérard Genette's *Narrative Discourse* (1980) and Mieke Bal's *Narratology* ([1985]2009). I will be following the scholarly edition by Robertson ([1940-1945]1985-1992), but will also note any discrepancies between scholars which are relevant to my argument.

Enlli Lewis is a recent Classics graduate from Clare College, Cambridge University. Her main areas of interest include the implementation of narratology within classics, the ancient novel, and the literature of the Roman Empire. This is her first publication.

Theatricality and self-fashioning:
Reading Apollonius' dramatic performance
in *Historia Apollonii Regis Tyri* chapter 16
REGINE MAY

Apollonius' performance of lyre-playing, comedy and pantomime in *Hist. Apoll.* 16 symbolises his status, past and hopes for the future. Not merely an emulation of Nero's dramatic performances, it uniquely includes comedy. Apollonius' lack of masks invites the association of his roles with his own life. Especially the unusual comedy performance, possibly intertextually linked to Diphilus and Plautus' *Rudens*, allows for his identification as a young man who lost everything in a shipwreck but hopes for an improvement of his fortunes and possibly a love affair. Apollonius' symposium clothes lend themselves to this kind of identification between role and actor, and his consummate performance suggests that there is a somewhat understated erotic attraction between him and the king's daughter. The mix of Greek and Roman attitudes to dramatic performances by noblemen seems to suggest our text may have a Greek background but is directed at Roman readers.

Regine May is Associate Professor in Latin Language and Literature at the University of Leeds and the author of three books on Apuleius: *Apuleius and Drama. The Ass on Stage* (Oxford: OUP 2006), *Apuleius. Metamorphoses Book 1. With an Introduction, Translation and Notes* (Oxford: Aris & Phillips 2013), and *Apuleius. The Story of Cupid and Psyche. With Translation, Introduction and Notes* (Manchester: Astrotalkpublications 2019). She has also written numerous articles on drama, women and characterisation in the novels, especially Apuleius. *Cupid and Psyche. The Reception of Apuleius' Love Story since 1600*, edited together with S.J. Harrison, has just been submitted to de Gruyter for their Trends in Classics: Pathways of Reception series.

Euanthes and the World of Rhetoric
in Achilles Tatius' *Leucippe and Cleitophon*

KATHERINE A. MCHUGH

Within *Leucippe and Cleitophon*, Achilles Tatius inserts three extremely detailed *ekphraseis* of paintings, all of which stand out amongst the many other descriptive passages in the novel. This paper explores the rhetorical background of the author's use of *ekphrasis*, and focuses in particular on the artist 'Euanthes' who is named at 3,6,3 as the painter of the images of Andromeda and Prometheus. It seeks to prove that Euanthes is entirely a construction of the author and that the name is representative of the world of rhetoric prominent in much of the literature of the 2nd Century AD. The rhetorical nature of the other *ekphraseis* of paintings in *Leucippe and Cleitophon* is also explored in order to support the interpretation of Euanthes as being part of an author's in-joke with his educated readers.

Katherine McHugh has just completed an MScR in Classics from the University of Edinburgh, expected to graduate in November 2019. Her dissertation is entitled *Homer's 'Odyssey' and Parody in Lucian's 'Verae Historiae'*, and focusses on the *Odyssey* as a structural and narratological template for the *Verae Historiae*.

The sanctuary of Delphi in Heliodorus' *Aethiopica*:
Between material culture and intertextuality

CECILIA NOBILI

Divine and religious elements are an important part of Greek novels. For this reason, my paper aims to investigate the description of the sanctuary of Delphi in Heliodorus' *Aethiopica* by comparing it with other literary and material sources, in order to distinguish literary elements from ones more closely related to the historical reality of the Imperial age. The paper argues that Heliodorus' reconstruction of the sanctuary is in line with contemporary material evidence, except for some aspects based on literary sources. Authors of the Classical era, such as Euripides and Pindar, are fruitfully placed alongside authors closer to Heliodorus' age, such as Plutarch and Philostratus. This overlap reflects the discrepancy between the dramatic date of the novel (4th century BC), to which Heliodorus consistently tries to keep throughout the novel with the aid of his Classical sources, and the date of composition of the novel (4th century AD), which places it in the context of the 'hellenization' and 'paganization' promoted by Emperor Julian.

The result is a dynamic and realistic reconstruction of Delphi that brings the idealized portrait of Classical Greece and its authors to life.

Cecilia Nobili is Research Fellow in Greek Literature at the Università degli Studi di Milano. Her research concerns archaic poetry (epic and lyric), agonistic epigrams, local traditions and Greek novel. Her publications include the books *L'Inno omerico a Ermes e le tradizioni local* (Milano 2011), and *Corone di gloria. Epigrammi agonistici ed epinici dal VII al IV sec. a.C.* (Alessandria 2016).