

# Abstracts and Autobiographical Notes

The *Acts of John*, the *Acts of Andrew* and the Greek Novel

JAN N. BREMMER

Since the 1930s, it has been observed that the Greek novel and the Christian *Apocryphal Acts of the Apostles (AAA)* display a series of similarities. This is not surprising, as the earlier *AAA* all belong to about the same period of time as the latest novels, except for Heliodorus, and derive from Asia Minor, the same area in which most of the surviving novels seem to have originated. Consequently, some of the similarities may well have been determined by the fact that the authors of the novel and the *AAA* lived in the same world. Yet there are clearly also scenes and motifs, which the *AAA* derived from the novel. In this contribution, I note the impact of the novel on the *Acts of John* and the *Acts of Andrew* and identify an influence from Chariton, Xenophon's *Ephesiaca* and Achilles Tatius despite the fact that the novel ends in the reunion of the couple, who will enter now a happily married life with plenty of sex, whereas the couples in the *AAA* ideally end up in a chaste Platonic relationship. The surprising influence of the novel on the *AAA* may well be explained from a similar intended readership, that is, well educated higher-class women.

Jan N. Bremmer is Emeritus Professor of Religious Studies at the University of Groningen. He mainly works on Greek, Roman and Early Christian religion and its historiography in modern times. His most recent publications include *Initiation into the Mysteries of the Ancient World* (2014), *Maidens, Magic and Martyrs in Early Christianity: Collected Essays I* (2017), *The World of Greek Religion and Mythology: Collected Essays II* (2019), and, as co-editor, *The Materiality of Magic* (2014), *The Ascension of Isaiah* (2016), *Figures of Ezra* (2018), *Marginality, Media, and Mutations of Religious Authority in the History of Christianity* (2019), and *The Protevangelium of James* (2020).

Considerazioni sull'auto-rappresentazione di Trimalchione:  
gli affreschi della *porticus* e il monumento funebre

CLAUDIA CONESE

This article addresses some issues relating to the life of Trimalchio, the well-known freedman of Petronius' *Satyricon*. In particular, it focuses on the modalities of self-representation of the freedman through two ekphrasis, the one painted in the frescoes of the *porticus*, and the other represented by the monumental complex of his tomb. The two descriptions are interpreted not only in the light of literary references, both internal and external to the Petronian novel, but also trying to find precise archaeological counterparts that would help to insert literary fiction in a realistic context. From the comparison with the literary and archaeological data some details emerge that highlight the complex and multifaceted Trimalchio's desire for self-representation, which denotes a deep and lucid consciousness of himself and of his own condition beyond the well-known cliché of the rich upstart.

Claudia Conese is a PhD in Latin Literature at the Universities of Florence and Geneva and post-doc at the University of Florence. Her research deals with philological and literary criticism of Augustan poetry and Petronius. She recently published: "Maenius absentem Novium cum carperet" (Horace, "Satires" 1.3.21): Characters, Places, Monuments', *Hermathena*, 193, 2012; 'Properzio 4.4: topografia di un mito', *Prometheus*, 44, 1, 2018; 'La tabula terebinthina di Trimalchione', *Materiali e discussioni per l'analisi dei testi classici*, 83, 2, 2019.

Sobre el concepto de ficción bizantina

TOMÁS FERNÁNDEZ

Este artículo propone una nueva perspectiva sobre la ficción bizantina en el período bizantino temprano y parte del medio (hasta el s. X-XI), poniendo el acento en la narratividad antes que en la ficcionalidad de los textos. Metodológicamente, combina la narratología según el modelo de Monika Fludernik, más apto para textos bizantinos que el de Gérard Genette, con la poética histórica y tipológico-comparativa de Eleazar Meletinskij. Su disparador inmediato es un artículo del profesor Anthony Kaldellis, en el que se acepta irrestrictamente la validez de la antítesis ficción / no ficción para Bizancio.

Tomás Fernández is researcher at Universidad de Buenos Aires (UBA) – Conicet, and Professor of Greek Language and Literature at UBA. He published a critical edition of a portion of an important Byzantine anthology (*Florilegium Coislinianum A*, Brepols 2018) and some forty articles and chapters on textual criticism, Byzantine encyclopedism and hagiography, and classical and medieval narrative.

Anthia and Habrocomes in Full Bloom:  
A Literary Onomastic Analysis of Erotic  
*Andreia* and Lasting Beauty in Xenophon's *Ephesiaca*  
JOHN GENTER

Ancient readers were highly attuned to etymologically and allusively significant character names, which helped shape their experience and understanding of narratives in a variety of ways. Authors frequently exploited that fact in their compositions. This paper capitalizes on that state of affairs by utilizing a literarily attuned onomastic analysis to explore two themes in Xenophon's *Ephesiaca*. Specifically, I argue that Xenophon deploys several character names in interpretively important and sometimes sophisticated ways to serve the construction of themes relating to erotic *andreia* and lasting beauty. Regarding erotic *andreia*, this study largely supplements and corroborates conclusions that have been emerging in recent scholarship and offers a few fresh proposals for consideration. Xenophon's interest in lasting beauty has not received much attention in contemporary scholarship outside of David Konstan's *Sexual Symmetry*. The results of this study suggest that the theme deserves further examination. I offer a brief sketch, informed by onomastic analysis, of where the theme occurs and why it matters in the story Xenophon is telling.

John Genter is a teacher of record and doctoral candidate in the Department of Religion at Baylor University. In a previous publication (2019), he explored the use of significant names in Matthew's Gospel. His dissertation offers a narrative-critical analysis of the parable discourse in Matthew 13 informed by concepts and conventions at home in early Jewish apocalyptic literature.

Novellas for Diverting Jewish Urban Businessmen or Channels of  
Priestly Knowledge: Redefining Judean Short Stories of Hellenistic Times

SYLVIE HONIGMAN

The Jewish literary production of Hellenistic and early imperial times includes a substantial number of short narratives displaying novelistic features. Most of these texts are in Greek, with novelistic trends also appearing in Hebrew and Aramaic works (Esther, Daniel). While this stylistic shift is undeniable, the present article questions the social and cultural implications that a number of scholars seek to read into it. Because of their shared stylistic innovations, these works are often treated as a homogeneous group, regardless of whether or not they were eventually included in the biblical canon (the Septuagint), and contrasted with the traditional narrative genres represented in the Hebrew biblical corpus. The transition to the novelistic is further taken to indicate a shift in the social context in which these works were produced, and correlatively, in their social function. Thus, in contrast with the earlier narrative literature written by temple scribes, these early novels supposedly emerged in the urban environment, where they catered to the tastes of a wider segment of the Jewish population. Furthermore, it is alleged that like their Greek counterparts, the Jewish novels had no institutionalized social use but were performed or read purely for entertainment, explaining the prominent thematization of eroticism, chastity, and marriage.

In contrast with this approach, it is argued that when it comes to works that were eventually canonized, the issue of the social environment in which they were produced and that of their social function need to be decoupled from style and tone. To bolster this stance, the discussion draws extensively on a comparison with the social context in which the contemporary Demotic literature was produced, which is archaeologically documented, and on a comparison with Demotic texts themselves in both form and content. As a starting point, it is noted that the model associating novelization and urbanization crystallized at a time when indigenous temples—not least the one in Jerusalem—were held as bastions of conservatism, and it was speculated that that Hellenization in Judea was promoted by new, secular elites. Since then, this assumption has been proven wrong. Both in Egypt and Judea, the indigenous elites who manned the royal administrations were fielded from among the local temple personnel, meaning that the temple literati were familiar with their own traditions and Greek literature alike.

On this basis, it is argued that the novelization of the works was first and foremost a matter of the reception of Greek literature by temple literati. Given that most if not all the narrative texts were aimed for oral performance, those were eager to borrow any literary devices that would make the stories livelier. In terms of their

social function, however, these novelized works were no different from pre-Hellenistic narrative genres. Like their Demotic counterparts, biblical narratives provided a tool for exploring virtually all the aspects of knowledge that were of interest to their authors and audience, including the nature of the relationship between human beings and deity, history, law, prophecy, political, social, and religious matters. Their diverting tone assisted in the inculcation knowledge. In this way, the reappraisal of the biblical narratives as serious literature proposed in this article goes much further than simply stressing their connections with sapiential literature.

Sylvie Honigman is professor of ancient history at Tel Aviv University. She has published numerous studies on the history and literature of Judea in Hellenistic times and on the Jews in Greco-Roman Egypt.

Parthenope's novel:

*P. Berol. 7927 + 9588 + 21179*, II column revisited

MARÍA PAZ LÓPEZ MARTÍNEZ & CONSUELO RUIZ-MONTERO

Our aim is to provide a new edition with translation and commentary of the second column of *P. Berol. 7927 + 9588 + 21179*, corresponding to the so-called *Parthenope's Novel*. The first column was also edited by us in *The Journal of Juristic Papyrology* 28(2016), pp. 235–50. The original, perhaps one of the first Greek novels, produced a long and complex tradition with versions in prose and verse and a Christian martyrology, and was translated into different languages (Greek, Arab, Persian and Coptic). Although our text is badly preserved and difficult to read, we offer new proposals of reading that allow a better understanding of the novel and its rich literary context.

María Paz López Martínez studied Classical Philology at the Universidad Complutense de Madrid. She is Senior Lecturer of Greek Philology at the Universidad de Alicante. In 1993 she defended her PhD thesis (*Fragmentos papiáceos de novela Griega*, published in 1998). Her main field of research are the papyri of lost Greek novels. She has also worked on Herculaneum papyri and she has been Coordinator of a research project about Philodemus of Gadara. She has published several articles and chapters of collective books about other specific topics including Synesius, Hypatia, Greek tragedy and classical reception. She has translated ancient Greek theatre into Spanish and all her versions have been staged. She is currently co-editing a volume focused on *The Reality of Women in the Universe of the Ancient Novel* (John Benjamins, Amsterdam 2021) and she is also preparing

a new critical edition of the papyrological fragments of lost Greek novels for the *Bibliotheca Teubneriana (Eroticorum graecorum fragmenta in papyris membranisve reperta)*.

Consuelo Ruiz-Montero studied Classical Philology at the Universidad Autónoma de Barcelona and holds a PhD from the Universidad de Salamanca (1979). She is currently Professor of Greek Philology at the Universidad de Murcia. Her research interests include Greek rhetoric, *koine* Greek, and the Greek novel, her main field of research, on which she has published two books (*La estructura de la novela griega. Análisis funcional*, Salamanca 1988, and *La novela griega*, Madrid 2006), and many chapters and articles on the different aspects of the genre. In the last years she is specially focused on the study of the papyri of the Greek novel. Currently she is also very interested in the circulation of the texts in the Roman Empire, and she is the editor of *Aspects of Orality and Greek Literature in the Roman Empire*, Cambridge Scholars Publishing 2019.

Seneca, *Apokolokyntosis* and *fritilli*

ATTILIO MASTROCINQUE

The title of the *Apokolokyntosis* includes clues suggesting an identification of Claudius with a *fritillus*, a box for throwing dice. The *fritillus* was also deemed the king of *Saturnalia* while Claudius was also described as a *Saturnalicus rex*. On the other hand, archaeological evidence allows us to identify the *fritilli* with terracotta small objects whose form is similar to that of pumpkin flowers. Therefore it seems to be reasonable to recognize a transformation of the emperor into the flower rather than the fruit of pumpkin.

A. Mastrocinque is full professor of Roman history and coordinator of a doctorate in Archaeology, History and Art History in the University of Verona, he also carried out archaeological research in Lucania and Tarquinia.

Nommer les personnages perses dans le roman grec :  
les choix de Chariton, *Callirhoé*, et d'Héliodore, les *Éthiopiennes*

PATRICK ROBIANO

This paper deals with the naming of Persian characters in two Greek novels, Chariton's *Callirhoe* and Heliodorus' *Aithiopika*. It is an attempt to consider how each

novelist chooses Persian names. If Persian names are well-known, they give an impression of historical reality ; if they are new, they induce readers to look for their meaning. The part played by homonymy and intertextuality is pivotal. In Heliodorus, complexity is very great : Ethiopian characters have Persian names, as if Ethiopians were in fact Persians, that is to say descendants from the hero Perseus, who is also the ancestor of Persian people through his son Perses. It is significant that the queen of Ethiopia is called Persinna. Ethnic identities are therefore to be redefined.

Patrick Robiano is a member of the PLH-CRATA at the University of Toulouse Jean Jaurès and a contributor to the *Dictionnaire des Philosophes antiques* (CNRS). He is a specialist in the Greek Literature of the Roman Empire, particularly the Greek novels and the *corpus Philostrateum*.

Worm Food: Towards a Typology of Worm  
and Lice Disease-Descriptions in Graeco-Roman Narratives

CHRISTOPHER B. ZEICHMANN

Two disease-descriptions featured in ancient literature (skolekosis and phthiriasis) have long been interpreted as evidence of medical illness, but this paper argues that they should be understood as strictly literary phenomena; they do not describe any diseases that occurred in the ancient Mediterranean world. The lack of correspondence between narrative literature and ancient medical writings controverts the dominant scholarly assumption that these diseases had some basis in history/medicine. Instead, this paper argues that four relatively distinct conceptions of skolekosis and phthiriasis were at play in ancient literature, despite their shared use of worms and lice. With a clearer understanding of this typology, we are better positioned to understand the normative function of narratives depicting skolekosis and phthiriasis.

Christopher B. Zeichmann is a sessional lecturer at Emmanuel College in the University of Toronto and at Ryerson University. His first monograph, *The Roman Army and the New Testament*, was published by Lexington/Fortress Academic in 2018.