

E.P. Cueva & S. Byrne (edd.), *A Companion to the Ancient Novel*. Blackwell Companions to the Ancient World. Chichester, Wiley Blackwell 2014. Pp. xiii + 612. ISBN 978-1-118-35041-6. £126.

The purpose of this new collection of recent work on the ancient novel, is, in the words of its editors, to assemble 'different perspectives and interpretations on a wide variety of topics in a manageable way to serve as a suitable introduction for readers new to the genre' (p. 1). More experienced readers of the ancient novels are not neglected either, however, since the book also aims to articulate 'the perplexities [of ancient narrative fiction] that have challenged scholars since . . . the nineteenth century' (ibid.). The collection proceeds to achieve these two aims incrementally, beginning with some new surveys of the main authors of the Greek and Roman novel, the fragments, Menippean satire, and early Christian narratives in Part 1 (pp. 11-198), moving on to touch on the issues of genre (Part 2, pp. 199-272) and intertextuality (Part 3, pp. 273-424), and concluding with some special themes and topics (Part 4, pp. 425-597). This is not to say that Parts 1-2 avoid new topics entirely, however, since Graham Anderson's discussion of 'The management of dialogue in ancient fiction', pp. 217-30, for example, considers a new aspect of ancient narrative fiction. Nor do Parts 3-4 entirely eschew the old and familiar – indeed, given the rate of publication in this field, it would be unreasonable to expect otherwise. The reader is warned that there is much recycling of what is already well known in this volume, especially the inevitable plot summaries, but it would be difficult for such a weighty tome as this not to have any new things to say about the ancient novel and related genres, and in this respect it does not disappoint.¹ Perhaps the greatest virtue of the collection is that it brings together the standard introductory information on the ancient novel, for which Gareth Schmeling's *The Novel in the Ancient World* (Leiden 1996 and reissued in 2003) has come to be relied on, and the more sophisticated theoretical approach exemplified by Tim Whitmarsh's *The Cambridge Companion to the Greek and Roman Novel* (Cambridge 2008). In keeping with this blending of old and new, Cueva and Byrne have assembled a good mix of established scholars and fresh voices in the field, with the former rather outweighing the latter, although some established names are absent.

The present volume bears comparison with Schmeling's *Novel in the Ancient World* (hereafter NAW) especially in respect of the chapters on the individual authors (Part I). Graham Anderson provides a well-judged introduction to Chariton in Chapter 1, 'Chariton: individuality and stereotype' (pp. 13-25). He touches lightly on a wide range of topics – plot, narrative, humour, historicity, characterization, sexuality, cultural norms and ethos, ethnicity, readership – and this makes it a rather more accessible entrée to this author than Bryan Reardon's more technical discussion in NAW of Chariton's language and his relative lack of Atticism. Anderson is more restrained than Reardon about the possibility that Chariton was the first of the ancient novels – a topic taken up by James O'Sullivan in his chapter on Xenophon of Ephesus ('Xenophon, *The Ephesian Tales*', pp. 43-61, esp. 51-3). O'Sullivan is in 'no doubt' (p. 52) about the priority of Xenophon, basing his case on the oral character of Xenophon's work with its themes, theme-elements, and formulae that make it less literary than Chariton, and, at the same time, less likely to be an epitome of a longer original. Kytzler in NAW is more cautious on both issues, but O'Sullivan's arguments are cogent and they do indeed show the *Ephesiaca* to be 'a most interesting document, crucial in the history of prose fiction' (p. 53). Jean Alvares' chapter, '*Daphnis and Chloe*: innocence and experience, archetypes and art', pp. 26-42, lacks the elegant clarity of Richard Hunter's exposition in NAW. New readers will also find Alvares' diversions into observations on Achilles Tatius' *Leucippe and Clitophon* and Apuleius' *Metamorphoses* distracting and his discursive and rather unstructured comments are not helped by a complete lack of sub-headings. Nevertheless, this chapter benefits from J. R. Morgan's Aris & Phillips commentary which appeared in 2004 and Edmund Cueva's *Myths of Fiction* (Ann Arbor 2004) and can perhaps be designated a chapter more for the experienced reader than for the uninitiated. By way of

¹ There are some noticeable omissions, such as the fact that Zimmermann's 2012 OCT of Apuleius is not used at all in this collection. It must also be pointed out that some chapters do not offer any references later than Whitmarsh's *Cambridge Companion* in 2008.

contrast, Kathryn Chew's 'Achilles Tatius, sophistic master of novelistic conventions' (pp. 62-75), makes plentiful use of sub-headings and in a brief chapter addresses no less than twenty-five different aspects of this author's work, one of which is a short section on 'Trends in Scholarship' (pp. 65-6). Discussion of the last of the 'big five' novelists, Heliodorus, is provided by Marília P. Futre Pinheiro ('Heliodorus, the *Ethiopian Story*', pp. 76-94), which is noteworthy for its extensive list of references and suggestions for further reading. This chapter complements J.R. Morgan's contribution to *NAW*, which is still useful for his argument for the fourth-century date of Heliodorus.

On the Latin side, Heinz Hoffmann offers an efficient overview of 'Petronius, *Satyricon*' (pp. 96-118) that *inter alia* opts for 'a date of composition in the first half of the second century by an otherwise unknown Petronius (later erroneously identified with the 'Arbiter' in the *Annals*)' (pp. 99-100). This conclusion departs from the traditional Neronian date followed by Schmeling in *NAW* and Baldwin in this compendium (see below), but is based on a number of recent studies cited by Hoffmann, to which Laird (2007) needs to be added.² Paula James supplies 'some eccentric circuits' (p. 130) through 'Apuleius' *The Golden Ass*: the nature of the beast' (pp. 119-32). This chapter, and her later 'Apuleius' *Metamorphoses*: a hybrid text?' (pp. 317-29), are short, lively discussions with the minimum of scholarly apparatus, designed, no doubt, with new readers in mind. Indeed, 'The nature of the beast' gives the reactions of a group of first-readers of Apuleius' novel at the Open University and an account of a dramatic production of the novel at the Globe theatre on London's south bank in 2002. James' second chapter analyses the novel, which is described as 'suffering from interpretation overload' (p. 318), as a hybrid text, grafting new elements onto the existing *Onos* hypotext (for which see also Slater, discussed below). These discussions are markedly different from the standard account of Harrison in *NAW*. Finally, Giovanni Garbugino concludes the section on the Roman novel with a short sketch of the puzzling '*Historia Apollonii Regis Tyri*' (pp. 133-45) in which he points out the use of late Latin linguistics forms and 'Christian tracts' (*sic*, p. 138 – perhaps 'traces' is meant?). The author of this chapter has produced a monograph on Apollonius in 2004 and an edition in 2010 – both in Italian – that supplement the recent work of George Kortekeas (2004 and 2007).

Part II of this volume concerns genre. Marília P. Futre Pinheiro, 'The genre of the novel: a theoretical approach' (pp. 201-16), provides a short but well-referenced account of the difficulties involved in defining the genre of 'novel', 'romance', and related terms, especially as no term existed for them in antiquity (p. 202) and because the chronological span in which they appear is so long. Futre Pinheiro focuses on three defining factors: narrative structure, concern for verisimilitude, and an interest in eroticism (p. 209), but notes that even these basic elements are not found in all prose narratives from ancient Greece and Rome. Graham Anderson looks specifically at 'The management of dialogue in ancient fiction' (pp. 217-30), arguing that the 'sophistic' novels do manage the use of dialogue effectively, while the less sophisticated narratives are more casual in this regard (p. 218). This is an interesting investigation, although it is based on only a small sample of passages from Chariton, Achilles Tatius, Longus, Heliodorus, Petronius, and a few of the fragments. Perhaps there is scope here for a systemic exploration of direct and indirect speech in ancient prose narratives in a doctoral thesis? Koen de Temmerman investigates 'Characterization in the ancient novel' (pp. 231-43), strangely without referring to his Oxford monograph *Crafting Characters: Heroes and Heroines in the Ancient Greek Novel* (2014), which must have been in the pipeline at the time. In this chapter, he touches briefly on ambiguous characters, social control of characters, character development, and techniques of characterization. In '*Liaisons dangereuses*: epistolary novels in antiquity' (pp. 244-56), Timo Glaser surveys the use of letters as novels, ranging widely over pagan and Christian collections of epistles, and including a sixth-century Greek example in which the correspondence between Aristotle and Alexander is used as a *Fürstenspiegel* (p. 254). Lastly, Consuelo Ruiz-Montero analyses 'The life of Aesop [rec. G]: the composition of the text' (pp. 257-71) as an example of a 'fluid text' (p. 257). The chapter lays out the structure of the work, adding a rather dated element to her analysis with the use of the American folklorist, Alan Dundes (p. 265), but noting also the repetition of thematic elements in the narrative that 'give the text a special narrative rhythm' (p. 265).

² A. Laird, 'The true nature of the *Satyricon*?', in M. Paschalis, S. Frangoulidis, S. Harrison & M. Zimmerman (edd.), *The Greek and the Roman Novel: Parallel Readings* (Groningen 2007) 151-67.

The second half of the volume moves on from description to analysis. Part III begins with a chapter on Apuleius – a writer who has in the past been given far more attention than is afforded to him in this collection. Stavros Frangoulidis looks at ‘Reception of strangers in Apuleius’ *Metamorphoses*: the examples of Hypata and Cenchreae’ (pp. 275-87) from the perspective of the ‘ritual friendship’ of the contrasting communities of Hypata and Cenchreae these contrasting communities (p. 276) within the broader framework of G. Herman’s Cambridge monograph on this subject (1986). Luca Graverini traces the changes in the portrayal of literary heroes from Homeric epic to the novel in ‘From the epic to the novelistic hero: some patterns of a metamorphosis’ (pp. 288-99). Such changes have already been noted within the genre of epic poetry – Apollonius’ Jason is no Achilles – but here the focus is on ‘gender shifts’ (the emotional reactions of women are compared to that of Achilles on hearing of the death of Patroclus, for example – a recurring motif in the novels) and on the parodic ‘mythomany’ (p. 296, if there can be such a word in English) of Charite in the *Metamorphoses*. The Judiths Hallett and Hindermann revisit a ‘long-standing research project’ (p. 300) – the relationship between ‘Roman elegy and Roman novel’ (pp. 300-16). Here the authors argue that Petronius offers a ‘resistant reading’ of earlier elegiac texts and that Apuleius makes use of love elegy at both the start and the end of his novel to present ‘another type of love to be broad spectrum of relationships between the sexes that he presents in the *Metamorphoses*’ (p. 309). To these chapters should be added Stefan Tilg’s argument, ‘The poetics of old wives’ tales, or Apuleius and the philosophical novel’ (pp. 552-69), that the old woman narrator of the ‘Cupid and Psyche’ tale ‘mirrors the author’s poetics and his upgrading of the novelistic genre’ (p. 566). For Tilg, the fact that an old woman is the narrator of this famous inset tale is not an accident; she is closely associated with the prologue to the novel and she signals various approaches to the Psyche story – that it is comic, serio-comic, or that there is a ‘significant philosophical dimension to the old woman narrator’ (p. 564).

Two broader and more diffuse studies follow. Françoise Létoublon considers a single aspect of the intertextuality between epic and the novels in ‘The magnetic stone of love: Greek novel and poetry’ (pp. 330-51). The chapter begins with a discussion of the use of myths in the ancient novels, such as myth of Syrinx in the ‘ordalic judgements’ (p. 332) at the end of *Leucippe and Clitophon*, and proceeds to consider other ‘metaphors of love’ (p. 333), such as athleticism and piracy, and ‘ritual idioms’ (p. 335) in the relationships of the lovers, such as the inclusion of Anacreon’s poem about a bee stinging Eros, before it finally arrives at a discussion of the magnetic stone of the title (quoting rather redundantly a long passage from Plato’s *Ion* on p. 340 and listing six pages of ‘Further Readings’, pp. 345-51). The same author teams up with Marco Genre in the next chapter, ‘“Respect these breasts and pity me”: Greek novel and theater’ (pp. 352-70), to explore the influence of New Comedy and drama generally on the ancient novels. There is also a rather inconclusive survey of ‘Poems in Petronius’ *Satyricon*’ by Aldo Setaioli (pp. 371-83) that unavoidably rehearses material already discussed by the authors of the numerous monographs on the subject listed on p. 372, and by Hofmann in this same volume (pp. 109-11), without any cross-referencing that I could detect. These chapters both start with remarks on the influence of Homer on the later novels and this topic is taken further by Giuseppe Zanetto in his chapter, ‘Greek novel and Greek archaic literature’ (pp. 400-10). Firmer editorial intervention could easily have eliminated this rather gratuitous overlap and the overall page length of the book could have been reduced, especially as this literary relationship has been extensively discussed elsewhere. The reader approaches the topic of ‘*Ekphrasis* in the ancient novel’ (pp. 411-23), by Angela Holzmeister with a similar feeling of surfeit, but here the discussion does take a somewhat novel theoretical turn with the argument that *ekphrasis* is the hero of the novels (pp. 418-20) and further nuances Whitmarsh’s recent observations on this rhetorical device.³ Niall Slater’s ‘Various asses’ (pp. 384-99) stands out from these rather reiterative studies by virtue of his analysis of *P. Oxy. 4762* recently published by Obbink.⁴ Slater believes that this fragment ‘seems sure to provide both entertainment and material for scholarly speculation for years to come’ (p. 395), but much discussion has already taken recently place about its relationship to other ass narratives. For Slater, however, the papyrus

³ T. Whitmarsh, ‘Written on the Body: Ekphrasis, Perception and Deception in Heliodorus’ *Aithiopika*, *Ramus* 31 (2002) 111-125, at 111.

⁴ D. Obbink, ‘4762: Narrative romance’, in N. Gonis, J.D. Thomas & R. Hatzilambrou (edd.), *Oxyrhynchus Papyri* (London 2006) Vol. 70, 22-29.

raises the possibility of a 'textual network' (p. 396) of such stories from which Apuleius selected elements that evoke a narrative context familiar to ancient readers.

Part IV begins with a characteristically magpieish discussion of 'Miscellanea Petroniana: a Petronian enthusiast's thoughts and reviews' (pp. 427-40) by Barry Baldwin. The author's erudition is apparent throughout this chapter and his earlier one, 'Hell-bent, heaven-sent: from skyman to pumpkin' (pp. 159-79) on Menippean satire, which oddly has both snippet quotes both before and after it. Baldwin's scholarship and love of rare words (such as 'turpilucricupidinous' (p. 160), 'borborological' (p. 429), 'ukases' (p. 435), and so on) is evident throughout his discussions, but his Petronius chapter is really a collection of notes, written in a rather colloquial style, recording allusions to, translations of, and textual criticism on the *Satyricon*. Both chapters provide much interesting information, but no sustained argument is constructed in either. Instead Baldwin sceptically demolishes trendy theories such as the recently fashionable late first century or second century date for Petronius (pp. 433-5, Baldwin prefers the traditional Neronian date).⁵ However, I would not take up Baldwin's own invitation to a potential critic and state: '*Baldwinus est delendus!*' (p. 438).

If all this were not enough, a further ten chapters remain. Anton Bierl, 'Love, myth, and ritual: The mythic dimension and adolescence in Longus' *Daphnis and Chloe*' (pp. 441-55), goes over ground already covered by Alvares in this volume (both discuss the myths in the novel), focussing particularly on the novel as an example of 'the modern myths of a new imperial age' (p. 441) and concluding that 'Longus employs all the tools of renaturalization and remythologization to confer a finish of idealism on the novel that he deconstructs at the same time' (p. 452). Remarkably, neither Alvares nor Bierl appear to be aware of each other's work, although they cover very similar terrain. Ellen Finkelpearl, 'Gender in the Ancient Novel' (pp. 456-72), explores 'female centrality and agency' (p. 457) in the novels, but notes the importance of the question of the readership of the novels for assessing female agency within them. There is room for an entire monograph here, but in general Finkelpearl adopts a 'progressive' approach in which all the novels are shown to be trying out various constructions of gender (p. 467). The issue of gender roles is taken further by Sophie Lalanne in the next chapter, 'Education as construction of gender roles in the Greek novels' (pp. 473-89), which investigates the novels as account of rites of passage. Concluding the discussion of gender, John Makowski in 'Greek love in the Greek novel' (pp. 490-501), demonstrates how Xenophon, Achilles Tatius, and Longus treat homoerotic love with 'great complexity, variety, and sophistication' (p. 498).

The perspective broadens in Claudio Moreschini's, 'Latin culture in the second century AD' (pp. 502-21), and Judith Perkins, 'Reimagining community in Christian fictions' (pp. 535-51). These contributions both set the novels in the wider context of the complex literary world of the early centuries of the Roman Empire. Moreschini's overview is supported by Peter von Möllendorff, 'Mimetic *paideia* in Lucian's *True History*' (pp. 522-34), which ensures that Lucian, an author of great importance for the understanding of narrative fiction in the second century, and his conceptualization of Greek *paideia* receive some critical attention in this volume. Perkins' valuable chapter gives an insightful account of how Apuleius and early Christian authors articulate a sense of altruistic civic community in the context of the economic conditions under which they lived.

The volume concludes with only two 'reception'-oriented studies. Martin Winkler, 'Achilles Tatius and Heliodorus: Between Aristotle and Hitchcock' (pp. 571-83), considers the cinematic qualities of these two novelists, while Maria Pia Pattoni, 'Longus' *Daphnis and Chloe*: Literary transmission and reception' (pp. 584-97), traces some of the later uses of this pastoral romance, concluding with an account of a twentieth-century Japanese novel that plays with motifs from Longus. The present compendium would have had better overall balance had reception been given more space at the expense of the redundancies noted above.

The editors of this collection have adopted a *laissez faire* policy with regard to the layout of the individual chapters of the book. For example, instead of having one consolidated list of references at the end of the volume, each chapter comes with its own. This has the advantage of allowing the reader to gauge easily the weight of scholarship adduced by each contributor; some authors are weighed down by

⁵ Here too some cross-reference to Hofmann's discussion was needed (pp. 99-100).

the heavy burden of authority, while others travel very lightly indeed. A similar variation can be found in the section devoted to 'Further Reading': one chapter has over six pages of such recommendations, while another has none at all; some provide a bare enumeration, while others enter into a narrative discourse on the available literature, yet others do both.⁶ It is easy to see at once that this hands-off editorial approach has some serious disadvantages, however. Clearly, the number of pages could have been considerably reduced and the price of the book could consequently have been made slightly more affordable if the references had been consolidated. Errors could also have been eliminated: for example, Erwin Rohde's foundational study, *Der griechische Roman und seine Vorläufer*, is referred to often, mostly *honoris causa*, but sometimes his name is given as 'Rhode' (pp. 29, 41, 92),⁷ various editions are cited ranging from the first to the fifth (a reprint rather than an edition) rather than the definitive third (1914), and sometimes the title is misspelled (*Verläufer*, p. 422). The omission of references from the author's individual lists might also have been diminished (for example, Anderson 2000 does not appear in his list of references although it is cited in the chapter – presumably this citation refers to his *Fairytale in the Ancient World*).

The editorial introduction is very slight, amounting to little more than brief abstracts of all the contributions. This does have the advantage of reducing the overall length of this brobdingnagian compendium, of course.

One additional feature of the present book that calls for comment is that all chapters are in English, regardless of whether the contributors are first-language speakers of this language or not. At least one chapter has been translated into English by someone other than the author. While this has doubtless been done for commercial reasons, and while monoglot Anglophone readers will welcome it, it does come at the cost of intelligibility in places. It is also noteworthy that most quotations are given in English only, although a few contributors also include the Greek text, and others gloss only parts of the quotation with the original language. Occasionally, the transliteration of Greek words is somewhat loose (so *veon onta*, p. 166, *tragodeo* for τραγωδέω, p. 353) and there are a number of errors in representing Greek text (e.g. εἶδος for εἶδος on p. 206, ἐν ἱστορίας εἶδει for ἐν ἱστορίας εἶδει on p. 209, and the missing epsilon on p. 455).⁸

⁶ Similar variation occurs in respect of sub-headings: some chapters contain many, others none at all.

⁷ Note also the misspelling of Kerényi as Kerénui (pp. 31, 40).

⁸ See also the Greek of Xenophon's *Ephesiaca* 2.1.3, garbled on p. 356, and various curious typos such as 'Athanassaakis' (p. 174), 'Trimlachio' (p. 174), 'another softly maiden' on p. 361, singular for plural of 'protagonist' on p. 355, and 'Gymnosophistes' p. 358.