

Apuleius Cupid And Psyche Cambridge Greek And Latin Classics Imperial Library

Discussing the use of drama as an intertext in 2nd century Latin author Apuleius' novel, 'The Metamorphoses', in which a young man is turned into a donkey by magic, this book employs a study of the Latin text and comparison with the corpus of dramatic texts from antiquity.

The Fifth International Conference on the Ancient Novel, which was held in Houston, Texas, in the fall of 2015, brought together scholars and students of the ancient novel from all over the world in order to share new and significant developments about this fascinating field of study and its important place in the field of Classical Studies. The essays contained in these two volumes are clear evidence that the ancient novel has become a valuable part of the Classics canon and its scholarly attempts to understand the ancient Graeco-Roman world.

An important contribution to studies in literature and religion, *The Divine Face in Four Writers* traces the influence of Christian and Classical prototypes in ideas and depictions of the divine face, and the centrality of facial expressions in characterization, in the works of William Shakespeare, Fyodor Dostoyevsky, Hermann Hesse, and C.S. Lewis. Maurice Hunt explores both the human yearning to see the divine face from post-Apostolic time to the 20th century, as reflected in religion, myth, and literature by writers such as Augustine, Shakespeare, Hardy and Dostoyevsky, as well as the significance of the hidden divine face in writings by Spenser, Milton, Hesse, and Lewis. A final coda briefly detailing Emmanuel Levinas's system of ethics, based on the human face and its encounters with other faces, allows Hunt to focus on specific moments in the writings of the four major writers discussed that have particular ethical value.

Gefragt wird nach der Einbindung der Religion in das römische Alltagsleben. Ausgangspunkt ist das Isisbuch, das den Leser aus der Innenperspektive eines Kultanhängers detailliert über Feste und Kultalltag informiert. Schwerpunkte der Interpretation sind die Wahrnehmung von Raum und Zeit durch den Erzähler, das Spannungsfeld zwischen religiöser Lehre und gesellschaftlichen Normen sowie der Stellenwert religiöser Exotik, die Apuleius zur Publikumswerbung bewusst kultiviert. Dieselbe Strategie verfolgen römische Iseen mit exotischem Dekor. Die Diskrepanz von Werbung und realem Kultbetrieb verdeutlichen epigraphische und archaologische Befunde: Bei der Gestaltung der prestigereichen Nebenräume (Herbergen, Bader, Speiseraume) wie der Personaltrakte griff man in Iseen und Anlagen anderer Kulte auf dieselben Raumformen zurück, weil diese den Nutzungsbedürfnissen optimal Rechnung trugen. Neu erschlossene Quellen zu Lebensqualität und Selbstverständnis des niederen Kultpersonals stellen die bisher als "typisch orientalisches" bewertete Religiosität des Isisbuchs in die Traditionen römischer Literatur. Ein Anhang dokumentiert mit 386 Lemmata die antike Terminologie zur Sakralarchitektur.

This companion addresses a topic of continuing contemporary relevance, both cultural and literary. Offers both a wide-ranging exploration of the classical novel of antiquity and a wealth of close literary analysis Brings together the most up-to-date international scholarship on the ancient novel, including fresh new academic voices Includes focused chapters on individual

classical authors, such as Petronius, Xenophon and Apuleius, as well as a wide-ranging thematic analysis Addresses perplexing questions concerning authorial expression and readership of the ancient novel form Provides an accomplished introduction to a genre with a rising profile

This book studies one of the few novels from the Roman Empire, Apuleius' *Metamorphoses* or *Golden Ass*. Harrison shows that this work is one of remarkable literary complexity. The volume traces some of the history of the novel's criticism and offers a detailed analysis of its key sections and issues.

This thematic fourth *Supplementum to Ancient Narrative*, entitled *Metaphor and the Ancient Novel*, is a collection of revised versions of papers originally read at the Second Rethymnon International Conference on the Ancient Novel (RICAN 2) under the same title, held at the University of Crete, Rethymnon, on May 19-20, 2003. Though research into metaphor has reached staggering proportions over the past twenty-five years, this is the first volume dedicated entirely to the subject of metaphor in relation to the ancient novel. Not every contributor takes into account theoretical discussions of metaphor, but the usefulness of every single paper lies in the fact that they explore actual texts while sometimes theorists tend to work out of context.

John Scott Campbell, "Pisspots and Pumpkins: Three Notes to the *Apocolocyntosis*"; Mark Morford, "The Dual Citizenship of the Roman Stoics"; Jo-Ann Shelton, "Elephants, Pompey, and the Reports of Popular Displeasure in 55 BC"; Daniel R. White, "Seneca and the Empire of Signs"

Bryan Reardon (1928-2009) was one of the most important and influential figures in the revival of scholarly interest in the Greek novel and ancient fiction in the last quarter of the twentieth century. His organisation of the first International Conference on the Ancient Novel (ICAN) at Bangor, North Wales, in 1976 was a landmark in the field and an inspiration to the organisers of subsequent ICANs, from which *Ancient Narrative* itself sprang. As editor of *Collected Ancient Greek Novels* (University of California Press 1989; second edition 2008), he made the Greek novels accessible to a wider readership and won a place for them in university syllabuses across the English-speaking world. This volume contains twenty essays by leading scholars of ancient fiction, who were all pupils, colleagues or close friends of Bryan Reardon, in memory of his scholarship, energy, guidance and humanity. They cover a range of topics including ancient literary theory and the conceptualisation of fiction, discussion of individual novels (Chariton, Longus, Iamblichus, Achilles Tatius, and Apuleius) and novelistic texts (a papyrus fragment of a lost novel, and Philostratus' *Life of Apollonius*), the afterlife of the ancient novel (in a Renaissance commentary on Roman law, in a seventeenth-century essay on the origin of the novel, and in a seventeenth-century series of paintings in a French *château*), and a speculative reconstruction of the morning after the end of Heliodorus' novel. The title of the volume commemorates two of Bryan Reardon's most important books: *Courants littéraires grecs des I^e et III^e siècles après J.-C.* (Paris 1971) and *The Form of Greek Romance* (Princeton 1991); and the photograph of Aphrodisias on the front cover is a tribute to his critical edition of Chariton (2004).

Apuleius: *Cupid and Psyche* Cambridge University Press

An die Seite des *Corpus der Griechischen Christlichen Schriftsteller (GCS)* stellte Adolf von Harnack die Monographienreihe der

Texte und Untersuchungen zur Geschichte der altchristlichen Literatur (TU), die er bereits 1882 begründet hatte und die nunmehr als "Archiv für die ... Ausgabe der älteren christlichen Schriftsteller" diene.

Latin Fiction provides a chronological study of the Roman novel from the Classical period to the Middle Ages, exploring the development of the novel and the continuity of Latin culture. Essays by eminent and international contributors discuss texts including: * Petronius, Satyricon and Cena Trimalchionis * Apuleius, Metamorphose(The Golden Ass) and The Tale of Cupid and Psyche * The History of Apollonius of Tyre * The Trojan tales of Dares Phrygius and Dictys Cretensis * The Latin Alexander * Hagiographic fiction * Medieval interpretations of Cupid and Pysche, Apollonius of Tyre and the Alexander Romance. For any student or scholar of Latin fiction, or literary history, this will definitely be a book to add to your reading list.

Brill's Companion to the Reception of Plutarch offers the first comprehensive analysis of Plutarch's rich reception history from the high Roman Empire, Late Antiquity and Byzantium to the Renaissance, Enlightenment, and the modern era, across various cultures in Europe, America, North Africa, and the Middle East.

The contributions to this volume on the Isis Book reassess current interpretations, highlight aspects of text, language, and style, and develop new lines of approach regarding the interpretation of this fascinating many-layered text, the last book of Apuleius' famous novel.

Representation of myth in the novel, as a poetic, narrative and aesthetic device, is one of the most illuminating issues in the area of ancient religion, for such narratives investigate in various ways fundamental problems that concern all human beings. This volume brings together twenty contributions (six of them to a Roundtable organized by Anton Bierl on myth), originally presented at the Fourth International Conference on the Ancient novel (ICAN IV) held in Lisbon in July 2008. Employing an interdisciplinary approach and putting together different methodological tools (intertextual, psychological, and anthropological), each offers a illuminating investigation of mythical discourse as presented in the text or texts under discussion. The collection as a whole demonstrates the exemplary and transgressive significance of myth and its metaphorical meaning in a genre that to some extent can be considered a modernized and secular form of myth that focuses on the quintessential question of love.

This special issue of Ancient Narrative Supplementum 1, entitled 'Space in the Ancient Novel', brings together a collection of revised papers, originally presented at the International conference under the same title organized by the Department of Philology (Division of Classics) of the University of Crete and held in Rethymnon, on May 14-15, 2001. This conference inaugurated what is hoped to become a new series of biennial International meetings on the Ancient Novel (RICAN, Rethymnon International Conferences on the Ancient Novel) which aspires to continue the reputable tradition of the Groningen Colloquia on the Novel, established by Heinz Hofmann and Maaike Zimmerman. Ancient Narrative Supplementum 1 includes two additional contributions by Catherine Connors and Judith Perkins, both originally presented in ICAN 2000 at Groningen in July 25-30, 2000 and included here in revised form, and an article by Stelios Panayotakis, which closely relates to the theme of the Rethymnon conference.

The Metamorphoses or Golden Ass of Apuleius (ca. 170 CE) is a Latin novel written by a native of Madauros in Roman

North Africa, roughly equal to modern Tunisia together with parts of Libya and Algeria. Apuleius' novel is based on the model of a lost Greek novel; it narrates the adventures of a Greek character with a Roman name who spends the bulk of the novel transformed into an animal, traveling from Greece to Rome only to end his adventures in the capital city of the empire as a priest of the Egyptian goddess Isis. Apuleius' *Florida* and *Apology* deal more explicitly with the African provenance and character of their author while also demonstrating his complex interaction with Greek, Roman, and local cultures. Apuleius' philosophical works raise other questions about Greek vs. African and Roman cultural identity. *Apuleius in Africa* addresses the problem of this intricate complex of different identities and its connection to Apuleius' literary production. It especially emphasizes Apuleius' African heritage, a heritage that has for the most part been either downplayed or even deplored by previous scholarship. The contributors include philologists, historians, and experts in material culture; among them are some of the most respected scholars in their fields. The chapters give due attention to all elements of Apuleius' oeuvre, and break new ground both on the interpretation of Apuleius' literary production and on the culture of the Roman Empire in the second century. The volume also includes a modern, sub-Saharan contribution in which "Africa" mainly means Mediterranean Africa.

The present volume comprises most of the papers delivered at RICAN 4 in 2007. The focus is placed on readers and writers in the ancient novel and broadly in ancient fiction, though without ignoring readers and writers of the ancient novel. The papers offer a wide and rich range of perspectives: the reading of novels in antiquity as a process of active engagement with the text (Konstan); the dialogic character, involving writer and reader, of Lucian's *Verae Historiae* (Futre Pinheiro); book divisions in Chariton's *Callirhoe* as prompts guiding the reader towards gradual mastery over the text (Whitmarsh); polypragmosyne (curiosity) in ancient fiction and how it affects the practice of reading novels (Hunter); the intriguing relationship between the writing and reading of inscriptions in ancient fiction (Slater); the tension between public and private in constructing and reading of texts inserted in the novelistic prose (Nimis); the intertextual pedigree of the poet Eumolpus (Smith); Seneca's *Claudius* and Petronius' *Encolpius* as readers of Homer and Virgil and writers of literary scenarios (Paschalis); the ways in which some Greek novels draw the reader's attention to their status as written texts (Bowie); the interfaces between tellers and receivers of stories in Antonius Diogenes (Morgan); the generic components and the putative author of the *Alexander Romance* (Stoneman); *Diktys* as a writer and ways of reading his *Ephemeris* (Dowden); the presence and character of Iliadic intertexts in Apuleius' *Metamorphoses* (Harrison); the contrasting roles of the narrator-translator in Apuleius' *Metamorphoses* and *De deo Socratis* (Fletcher); seriocomic strategies by Roman authors of narrative fiction and fable (Graverini & Keulen); reading as a function for recognizing 'allegorical moments' in the *Metamorphoses* of Apuleius (Zimmerman); active and passive reading as embedded in

Philostratus' *Life of Apollonius*; and the importance of book reading in Augustine's 'novelistic' *Confessions* (Hunink). This edition, the first with a full commentary in English to appear for eighty years, comprises a Latin text with facing translation, an introduction and a commentary.

This is the first volume dedicated to the topic of characterisation in Apuleius' *Metamorphoses*, the Latin novel from the second century CE. The subject has not been ignored in recent scholarship on individual characters in the work, but the lack of an earlier general overview of the topic reflects the general history of scholarship on the *Metamorphoses*. Literature on Apuleius' novel until the 1960s centred around the issue of his general literary quality, and some key scholars held distinctly low estimates of Apuleius' talents. Since 1970, most critics have seen Apuleius as a conscious and effective literary artist, and this is reflected in the emergence of this volume. The volume's contributors are a distinguished collection of international scholars, many of whom have worked together on the long-established Groningen Commentaries on Apuleius, a project which is currently coming to completion. No ideological line has been imposed, and contributors have been free to offer their thoughts on how the text of the novel presents particular characters, including divine ones. The volume covers the whole of the novel and all the significant characters, and will constitute a substantial contribution to the interpretation of the most important Latin novel to survive complete from the ancient world.

A Handbook to the Reception of Classical Mythology presents a collection of essays that explore a wide variety of aspects of Greek and Roman myths and their critical reception from antiquity to the present day. Reveals the importance of mythography to the survival, dissemination, and popularization of classical myth from the ancient world to the present day Features chronologically organized essays that address different sets of myths that were important in each historical era, along with their thematic relevance Features chronologically organized essays that address different sets of myths that were important in each historical era, along with their thematic relevance Offers a series of carefully selected in-depth readings, including both popular and less well-known examples

Is *Cupid and Psyche* a romance, a folktale, a Platonic allegory of the nature of the soul, a Jungian tale of individuation, or an archetypal dream? This volume provides Joel Relihan's lively translation of this best known section of Apuleius' *Golden Ass*, some useful and illustrative parallels, and an engaging discussion of what to make of this classic story. Ellen D. Finkelpearl's *Metamorphosis of Language in Apuleius* studies the use of literary allusion by the Roman author Apuleius, in his second century C.E. novel the *Metamorphoses*, popularly known as *The Golden Ass*. Apuleius' work is enticing yet frustrating because of its enigmatic mixture of the comic and serious; a young man is transformed into a donkey, but eventually finds salvation with the goddess Isis. Finkelpearl's book represents the first attempt to place Apuleius' allusive practices within a consideration of the development of the ancient novel. When Apuleius wrote his

Metamorphoses, the novel--indeed the very concept of fiction in prose--was new. This study argues that Apuleius' repeated allusions to earlier Latin authors such as Vergil, Ovid, and Seneca represent an exploration on his part of the relationship between the novel and more established genres of the era. Apuleius' struggle with this tradition, Finkelppearl maintains, parallels the protagonist's move from an acceptance of the dominance of traditional forms to a sense of arrival and self-discovery. An introductory chapter includes general discussion of the theory and practice of allusion. Finkelppearl then revisits the issues of parody in Apuleius. She also includes discussion of Apuleius' use of Vergil's Sinon, the Charite episode in relation to Apuleius' African origins, and the stepmother episode. Finally a new reading of Isis is offered, which emphasizes her associations with writing and matches the multiformity of the goddess with the novel's many voices. This book will be of interest to scholars of literature and the origins of the novel, multiculturalism, and classical literature. Ellen D. Finkelppearl is Associate Professor of Classics at Scripps College, Claremont, California.

Apuleius' tale of Cupid and Psyche has been popular since it was first written in the second century CE as part of his Latin novel Metamorphoses. Often treated as a standalone text, Cupid and Psyche has given rise to treatments in the last 400 years as diverse as plays, masques, operas, poems, paintings and novels, with a range of diverse approaches to the text. Apuleius' story of the love between the mortal princess Psyche (or "Soul") and the god of Love has fascinated recipients as varied as Romantic poets, psychoanalysts, children's books authors, neo-Platonist philosophers and Disney film producers. These readers themselves produced their own responses to and versions of the story. This volume is the first broad consideration of the reception of C&P in Europe since 1600 and an adventurous interdisciplinary undertaking. It is the first study to focus primarily on material in English, though it also ranges widely across literary genres in Italian, French and German, encompassing poetry, drama and opera as well as prose fiction and art history, studied by an international team of established and young scholars. Detailed studies of single works and of whole genres make this book relevant for students of Classics, English, Art History, opera and modern film.

This is the endorsed publication from OCR and Bloomsbury for the Latin A-Level (Group 2) prescription of Apuleius' Metamorphoses V, giving full Latin text, commentary and vocabulary for sections 11–24. A detailed introduction covers the prescribed text to be read in English, placing the work in its Roman literary context. Apuleius is considered one of the great Latin stylists. The tale of Cupid and Psyche, a story set within the larger narrative of his novel, the Metamorphoses, follows the romance of the god of love, Cupid, and his mortal lover, Psyche, brought to disaster by the wiles of Psyche's wicked sisters and the anger of Venus, but eventually reconciled. It is both an adventure story, and an allegory for the relationship between the soul and desire. The OCR selection contains some of the most hauntingly beautiful Latin prose which has come down to us and gives an unparalleled insight into the relationship between philosophy, religion, and art under the high empire. Resources are available on the Companion Website www.bloomsbury.com/ocr-editions-2019-2021

This book is a response to the literary pleasures and scholarly problems of reading the texts of Apuleius, most famous for his novel

Metamorphoses or Golden Ass. Living in second-century North Africa, Apuleius was more than an author of fiction; he was a consummate orator and professional intellectual, Platonist philosopher, extraordinary stylist, relentless self-promoter, and versatile author of a remarkably diverse body of work, much of which is lost to us. This book is written for those able to read Apuleius in Latin, and Apuleian works are accordingly quoted without translation (although where they exist suitable translations have been indicated). In this book Dr Harrison has provided a literary handbook to all the works of Apuleius as well as the Metamorphoses, and has set his works against their intellectual background: not only Apuleius' career as a performing intellectual, a sophist, in second-century Roman North Africa, but also the larger contemporary framework of the Greek Second Sophistic. While focusing primarily on the texts as literature and literary-historical, the book also deals with Apuleius' works of didactic philosophy and his consequent connection with Middle Platonism.

Eleni Pachoumi looks at the concepts of the divine in the Greek magical papyri by way of a careful and detailed analysis of ritual practices and spells. Her aim is to uncover the underlying religious, philosophical and mystical parallelisms and influences on the Greek magical papyri. She starts by examining the religious and philosophical concept of the personal daimon and the union of the individual with his personal daimon through the magico-theurgic ritual of systasis. She then goes on to analyze the religious concept of paredros as the divine "assistant" and the various relationships between paredros, the divine and the individual. To round off, she studies the concept of the divine through the manifold religious and philosophical assimilations mainly between Greek, Egyptian, Hellenized gods and divine abstract concepts of Jewish origins.

Intertextualität spielt für die Deutung von Apuleius' Metamorphosen eine zentrale Rolle. In dieser Arbeit wird gezeigt, dass Apuleius bei der Schilderung von Liebesbeziehungen den elegischen Diskurs aufgreift, indem er seinen Protagonisten Lucius und die Sklavin Photis als elegisches Liebespaar darstellt. Bedeutsam ist, dass sich in Lucius' Verhältnis zur Göttin Isis ebenfalls typisch elegische Verhaltensweisen feststellen lassen. Lucius inszeniert die Göttin als puella und domina und unterwirft sich ihrem Willen. Eine Interpretation der Metamorphosen vor dem Hintergrund von Ovids Ars amatoria soll daher nicht nur zeigen, dass die in der römischen Elegie entwickelten Liebeskonzepte über die Gattungsgrenzen hinweg in einem Roman des 2. Jahrhunderts n. Chr. rezipiert wurden, sondern auch Argumente gegen eine eindimensional ernsthaft-religiöse Deutung des Isis-Buches liefern.

Despite the growing interest in Apuleius' Apologia or Pro se de magia, a speech he delivered in AD 158/159 to defend himself against the charge of being a magus, the only comprehensive study on this speech and magic to date is that by Adam Abt (1908). The aim of this volume is to shed new light on the extent to which Apuleius' speech reveals his own knowledge of magic, and on the implications of the dangerous allegations brought against Apuleius. By analysing the Apologia sequentially, the author does not only reassess Abt's analysis but proposes a new reconstruction of the prosecution's case, arguing that it is heavily distorted by Apuleius. Since ancient magic is the main topic of this speech, an extensive discussion of the topic is provided, offering a new semantic taxonomy of magus and its cognates. Finally, this volume also explores Apuleius' forensic techniques and the Platonic ideology underpinning his speech. It is proposed that a Platonising reasoning – distinguishing between higher and lower concepts – lies at the core of Apuleius' rhetorical strategy, and that Apuleius aims to charm the judge, the audience and, ultimately, his readers with the irresistible power of his arguments.

Argues that invisibility is a central motif in Apuleius' Metamorphoses, presenting a new interpretation of this Latin masterpiece.

Die Arbeit untersucht mit den Mitteln der Intertextualitätsforschung die Rezeptionsgeschichte von Lukrezens »De rerum natura«. In ihrem Mittelpunkt steht die Analyse vor allem der wörtlichen Lukrezitate und Erwähnungen des Lukrez in lateinischer Prosa in der Zeit zwischen

ca. 50 v. und 310 n. Chr. Die Untersuchung nimmt ihren Ausgang vom ersten überlieferten Urteil über Lukrez bei Cicero, behandelt anschließend die Dokumente der Lukrezrezeption in der spätrepublikanisch-augusteischen und der frühkaiserzeitlichen Literatur und analysiert dann die Rolle des Lukrez in der Zeit des so genannten Archaismus. Abschließend wird die umfangreiche christliche Rezeption des Lukrez in vorkonstantinischer Zeit, vor allem bei den christlichen Apologeten Arnobius und Laktanz in den Blick genommen.

Der Goldene Esel des Apuleius (ca. 125-170 n. Chr.) ist der einzige Roman in lateinischer Sprache, den wir vollständig besitzen, und einer der ältesten Texte seiner Art in der europäischen Literatur. Der Ich-Erzähler Lucius schildert die spannenden Abenteuer, die er, nach einer Liebesnacht in einen Esel verwandelt, auf einer Reise in Griechenland bis zu seiner Rückverwandlung erlebt. In seinen Bericht sind mehrere erotische Geschichten eingelegt, darunter der berühmte Mythos von Amor und Psyche. Als ein bedeutendes Werk der Weltliteratur hat der Roman seit Beginn der Neuzeit Erzählprosa und Kunst immer wieder stark beeinflusst.

This sixth AN Supplementum, *Lectiones Scrupulosae* ('Scrupulous Readings'), is a Festschrift in honour of Maaïke Zimmerman offered to her by a group of Apuleian scholars on the occasion of her sixty-fifth birthday. It is a volume focused on the text of Apuleius' *Metamorphoses* that offers Maaïke and all other *lectores scrupulosi* ('scrupulous readers') of Apuleius' novel a collection of studies that shed new light on certain aspects of text and interpretation. Moreover, since Maaïke Zimmerman is currently working on a new critical edition of Apuleius' *Metamorphoses* for the Oxford Classical Texts series, an additional motivation for this volume was the presentation of a collection of original papers providing material on a number of passages for Maaïke to ponder and take into consideration as she reviews the text. Everything proceeds from the text: a textual issue can open the door to a broader approach, including, for example, discussions of literary interpretation, linguistics, or style. Hence, one of the themes of the volume is to show connections between problems of textual criticism and larger interpretative issues (e.g. Bitel, Finkelpearl, McCreight, Keulen). Maaïke herself is expert at this kind of 'explication du texte'. Within the broad spectrum between 'text' and 'interpretation', the contributions to this volume present different approaches and choices, varying from a traditional, purely 'textual' approach to one that is largely interpretative and seeks to explain the multi-layered texture of Apuleius' narrative in the light of certain metaphors, images, or expressions. Some articles offer new conjectures and readings of vexed passages (Harrison, Plaza), support unjustly neglected conjectures (McCreight, Schmeling and Montiglio), or propose to banish certain passages or phrases once and for all from the center of the text to a peripheral exile in the apparatus criticus, as a footnote in the history of the text's reception (Bitel, Hunink). Other contributions focus on the 'authorship' of the *Metamorphoses* (Tatum) or the vicissitudes of the Apuleian text in the hands of Medieval and Renaissance readers (Hunink, May). Through their contributions to *Lectiones Scrupulosae*, the authors of this AN Supplementum not only honour Maaïke as a text-editor or commentator, but also pay tribute to her other scholarly output, such as her work on *Cupid and Psyche* (Hijmans), on Apuleius and Roman Satire or the Greek Ass Tale (e.g. Dowden, Graverini, Plaza, Panayotakis), on the reader's role in the Prologue and on Apuleian ecphrasis (Keulen, van Mal-Maeder), or on space symbolism in the *Metamorphoses* (James and O'Brien). But all contributors in this volume also send Maaïke the same message of friendship and gratitude that can be summarized as follows: *Lector, intende: laetaberis.*

Paidea, the yearning for, and display of knowledge, reached its height as a cultural concept in the works of the Second Sophistic,

an elite literary and philosophical movement seeking to ape the style and achievements of the 5th and 4th centuries BC. A crucial element in the display of paidea was an ability to mix the witty and playful with the serious and instructive. The Second Sophistic is known as a Greek phenomenon, but these essays ask how the Latin author Apuleius fitted into this framework, and created a distinctively Latin expression of paidea, focusing on the elements of playfulness at its heart.

Ancient Narrative Supplementum 8 is the first volume to be dedicated entirely to parallel readings of the Greek and the Roman novel. As a rule, publications taking a comprehensive look at the ancient novel treat the Greek and the Roman novels independently of each other, or at most discuss standard thematic categories. It is intriguing that a sharp distinction between the Greek and the Latin novels should have ever existed and that it should be tacitly maintained at the present time. Of the three surviving Latin novels, Apuleius' *Metamorphoses* has a Greek model, Petronius' *Satyricon* bears distinct traces of Greekness, and the *Historia Apollonii* strongly resembles the Greek ideal novel, especially Xenophon's *Ephesiaca*. The discovery of new papyrus fragments of Greek fiction (Lollian's *Phoinikika*, the *Iolaos* and the *Tinouphis* fragments) has shown that low-life, comic, and sensational features are not the exclusive province of the Latin novel. Recent chronological revisions have squeezed the dates of the earliest Greek novels into the period between 41 and 75 A. D., thus envisaging the birth of the Greek novel and that of the Roman *Satyricon* as contemporary or near-contemporary events. The need to re-examine the relations between the two main traditions of the ancient novel in the context of a unified Greco-Roman tradition emerges today as more urgent than ever. The portrayal on the cover page of this volume of Echo and Narcissus, of self-reflection and reduplication of sound, symbolizes a pictorial challenge to look at the dialectics of the Greek and the Latin novels and appreciate their intimate relationship. The parallel readings of the present volume explore various issues in Greco-Roman fiction: political accommodation in coming-of-age novels, the language and practice of magic, narratives of failure, textual considerations and narrative meaning, hidden authors, proposals and criteria for dating, the access to knowledge, plot structures, religion and narrative, the fortunes of Athenian Hellenism, vision and narrative, attitudes towards Roman imperial rule, and the motif of the stolen cup.

For most of us there are many masters and varied causes for intellectual peregrinations. For the editors of this volume, for many scholars of the ancient novel, and for an uncounted number of students of Classics and the Humanities, Gareth Lon Schmeling is a master and motivator of our scholarly and academic careers, especially of our forays into the ancient novel. And above all Gareth is a true friend. This volume of essays is a small, and, we hope, representative offering of our thanks to Gareth for his contributions to the study of the ancient novel in particular and Classics in general, for his guidance and support in our own endeavors, and for his own special humanity.

This is the first attempt since that of Paul Vallette in 1908 to place the Latin writer Apuleius in the context of the (Greek) Second Sophistic. It also paints a larger picture of the character of belles-lettres, rhetoric, Middle Platonism, education, translation and the writing of novels during the Roman Imperial period.

The volume focuses on the various representations of the Beyond in later Antiquity, a period of intense interaction and competition

between various religious traditions and ideals of education. The concepts and images clustering around the Beyond form a crucial focal point for understanding the dynamics of religion and education in later Antiquity. Although Christianity gradually supersedes the pagan traditions, the literary representations of the Beyond derived from classical literature and transmitted through the texts read at school show a remarkable persistence: they influence Christian late antique writers and are still alive in medieval literature of the East and West. A specifically Christian Beyond develops only gradually, and coexists subsequently with pagan ideas, which in turn vary according to the respective literary and philosophical contexts. Thus, the various conceptualisations of the great existential unknown, serves here as a point of reference for mirroring the changes and continuities in Imperial and Late Antique religion, education, and culture, and opening up further perspectives into the Medieval world.

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