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NEWSLETTER

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137-160 [*Classical Antiquity* 6 (1987) 184-204]; B.P. Reardon, "Theme, Structure and Narrative in Chariton," 163-188 [*YCS* 27 (1982) 1-27]; B. Effe, "Longus: Towards a History of Bucolic and its Function in the Roman Empire," 189-209 [*Hermes* 110 (1982) 65-84]; L. Cresci, "The Novel of Longus the Sophist and the Pastoral Tradition," 210-242 [*A&R* 26 (1981) 1-25]; B.P. Reardon, "Achilles Tattus and Ego-Narrative," 243-258 [J.R. Morgan, ed., *Greek Fiction: the Greek Novel in Context* (London 1994) 80-96]; J.R. Morgan, "The Story of Knemon in Heliodorus' *Aithiopika*," 259-285 [*JHS* 109 (1989) 99-113]; J. Winkler, "The Mendacity of Kalasiris and the Narrative Strategy of Heliodorus' *Aithiopika*," 286-350 [*YCS* 27 (1982) 93-158]; M. Fusillo, "The Mirror of the Moon: Lucian's *A True Story* — from Satire to Utopia," 351-381 [*Poétique* 19/73 (1988) 109-135]; Bibliography 382-412.

Tandoi, V., "Come entrare a Crotone (Petr. *Satyr.* 117)," in *Scritti di Filologia e di Storia della cultura classica*, vol. 2 (Pisa 1992) 624-632.

Várhelyi, Zsuzsanna, "Representations of the 'Other': the Religion of the Egyptians in the Greek Novel," in *Heorte: Studia in Honorem Johannis Sarkady Septuagenarii*, eds., Zoltán Nemes, György Németh (Debrecen: KLTE, 1997) 89-113 [Történeti Tanulmányok VI: Hungarian Polis Studies 2]. Thanks to William Hansen.

Vielberg, M., "Der Dichter und Erzähler Eumolp — ein unzeitgemäßer Held Petron?" in *Der unzeitgemäße Held in der Weltliteratur*, ed., G. Kaiser. Jenaer Germanistische Forschungen, Bd. 1 (Heidelberg: C. Winter, 1998) 29-45. Thanks to Farouk Grewing, Köln.

Wolff, É., trans., *Histoire du roi Apollonius de Tyr*, présenté, traduit du latin et annoté (Paris: Anatolia, 1996).

Wolff, É., *Le roman grec et latin. Thèmes & études* (Paris: Ellipses, 1997) 120 pp. "Ce livre étudie l'origine du genre romanesque dans l'Antiquité, analyse chacun des romans antiques, dégage leurs constantes et leurs différences — le roman grec est un roman d'amour, ce n'est pas vrai du roman latin —, et montre aussi l'influence déterminante qu'ils ont exercée sur les littératures de l'Europe moderne, au XVII^e siècle notamment" (from the back cover).

Zimmerman, M. et al., eds., *Aspects of Apuleius' Golden Ass*: vol. 2, *Cupid and Psyche* (Groningen: Egbert Forsten, 1998) XII + 236 pp. K. Dowden, "Cupid and Psyche: a Question of the Vision of Apuleius," 1-22; Maeve C. O'Brien, "'For every tatter in its mortal dress': Love, the Soul and her Sisters," 23-34; P. James, "The Unbearable Lightness of Being: *Levis Amor* in the *Metamorphoses* of Apuleius," 35-49; S.J. Harrison, "Some Epic Structures in *Cupid and Psyche*," 51-68; W. Smith, "Cupid and Psyche Tale: Mirror of the Novel," 69-82; Danielle van Mal-Maeder, Maaik Zimmerman, "The Many Voices in *Cupid and Psyche*," 83-102; H. Pinkster, "The Use of Narrative Tenses in 'Apuleius' *Amor and Psyche*," 103-111; S. Brodersen, "Cupid's Palace — a Roman Villa (Apul. *Met.* 5.1)," 113-125; S. Mattiacci, "Neoteric and Elegiac Echoes in the Tale of Cupid and Psyche by Apuleius," 127-149; Stelios Panayotakis, "Slander and Warfare in Apuleius' Tale of Cupid and Psyche," 151-164; Wyte H. Keulen, "A Bird's Chatter: Form and Meaning in Apuleius' *Metamorphoses* 5, 28," 165-188; Jan L. de Jong, "Il pittore a le volte è puro poeta: Cupid and Psyche in Italian Renaissance Painting," 189-215 (13 plates); Bibliography 217-228; General Index 229-236. This volume is a worthy successor to *Aspects of Apuleius' Golden Ass* (1978).

NACHLEBEN

Turner, Paul, *The Life of Thomas Hardy* (Oxford: Blackwell, 1998). The readers of the *PSN* will be pleasantly surprised to note Hardy's use of material from Longus' *Daphnis and Chloe* in various of his novels. In an earlier age when the word literate always implied a knowledge of the classics Hardy read fairly widely in Greek and Latin literature. Turner's biography should add much fuel to the revival of interest in Hardy.

Maderna, B., *Satyricon, opéra en un act d'après Pétrone*. CD: Éditions Salabert, Paris, 1998.

Thackwray, Robert, *Effective Evaluation of Training and Development in Higher Education* (Sheffield, UK: Universities' and Colleges' Staff Development Agency, 1997) 25, quotes the (in)famous lines from Petronius: "We trained hard, but it seemed that every time we were beginning to form up in teams we would be reorganized ..."

Evans, Patricia, "Can I quote you (whoever you are)?" *The Globe and Mail* (1 May 1998) A24. On the (in)famous lines from Petronius: "We trained hard..." These lines have taken on a life of their own and a Web Site of their own! www.research.att.com/~reads/petronius.html. Thanks to Barry Baldwin, *emeritus non defessus*.

Maderna, Bruno, "Satyricon, un' opera buffa in piena regalo." This *Satyricon* was written in 1973 and the performance in Venice, Italy in October 1998 was reviewed by Paolo Gallarati in *La Stampa*, 10 October 1998; by Michelangelo Zurletti in *La Repubblica*, 18 October 1998. Thanks to Michele Coccia.

NOTICES

MADRID CONFERENCE

Primer Simposio Internacional de Filología Griega, Madrid, Universidad Nacional de Educación a Distancia, Departamento de Filología Clásica, 18-21 February 1998: "El Amor en la Literatura Griega." M. Brioso, "El amor, de la elegía helenística a la novela"; E. Paglialonga, "El amor en la novela griega."

UNIVERSITY OF KENTUCKY NOVEL CONFERENCE

James Francis announces a "Colloquium on the Pre-Modern Novel," 23-24 March 1999, University of Kentucky, Lexington. The speakers on 23 March are: Simon Goldhill, "The Erotic Eye: Cultural Conflict and Empire Society in the 2nd Century"; Steve Nimis, "*In medias res*: Beginning Again in the Middle in the Ancient Novel"; William Hansen, "Pseudo-Documentarism: Musings on Novels Found in Temples and Tombs." On 24 March: Simon Goldhill, "Cultivating a Look: Self-Presentation and the Expertise of Observation"; Jennifer Tunberg, "Neo-Latin Novels as a Genre and Samuel Gott's *Nova Solyma* (London: 1648)."

LECTURES AT THE PETRONIAN SOCIETY — MUNICH SECTION

Niklas Holzberg, Praeses

- 11 May 1998: B.P. Reardon (Lion-sur-Mer), "Heliodorus' *Aethiopia*: La grande illusion?"
 15 June 1998: Karl Galinsky (Austin), "Das Augustische in der Augustischen Kultur."

(lecture schedule shortened because N. Holzberg heeded the Siren voices of Italy and taught at the Venice International University in Winter 1998-99).

BOSTON AREA ROMAN STUDIES CONFERENCE

Ann Vasaly announces a conference on 23 April 1999 at Boston University. The speakers are: Vasily Rudich, "Paideia in Persius and Petronius"; Nancy Shumate, "The *Satyricon* and the Question of Authenticity"; John Bodel, "*Liber esto*: Free(d) Speech at the Banquet of Trimalchio (Pet. 41-46)."

APULEIUS COLLOQUIUM

York University held a conference, "Pinning the Tale: Apuleius' *Golden Ass* in its Cultural Context," on 24 April 1999. The speakers were Ewen Bowie, Elaine Fantham, Ellen Finkelpearl, James River, Gerald Sandy. The conference is intended to coincide with the Canadian Opera Company's new production of *The Golden Ass*, an opera with libretto by Robertson Davis and music by Randolph Peters.

APA MEETING, 27-30 DECEMBER 1998

WASHINGTON, DC

S. McGill, "The Literary Lives of a Scheintod: Clitophon and Leucippe 5.7 and Greek Epigram"; L. Kim, "The 'Trouble' with Kalasiris: Authority, Duplicity & Self-Presentation in Heliodorus"; J. Alvares, "Eros and the Reformation of Love and Society in Longus' *Daphnis and Chloe*"; D. Larmour, "Lucian's *True History*: Allegories of Reading"; S. Trzaskoma, "Longus, Thucydides and their Mytilenian Debates"; K. Olson, "Slave Narrative in Apuleius' *Metamorphoses*"; E. Cueva, "Art and Myth and Cupid and Psyche"; G. Jensson, "The Milesian Tale: Short Story on Novel?"

PSN AND THE WEB

If anyone wishes to add items to Jean Alvares bibliography for the ancient novel, first go to <http://www.uky.edu/ArtsSciences/Classics/novelform.html> and check the list. If the items are not listed there, then go to <http://130.68.50.69.591/bisearch.html> and add to bibliography. The password is Petron.

Panayotakis, Costas is working on a revised version of P. Dinnage's translation of the *Satyricon* with Introduction and Notes. To be published by Wordsworth's Classics in summer/fall.

Hopwood, K., "Trimalchio's Life and Society." Lecture, 25 November 1998, at Taunton's College, Southampton.

Keulen, Wytse, is preparing a commentary in English on Apuleius *Met.* 1 as a doctoral dissertation at the University of Groningen.

REVIEWS

William Hansen, ed, *Anthology of Ancient Greek Popular Literature*.
Bloomington: Indiana, 1998. xxix + 349, \$18.95 (paper) \$39.95
(cloth)

Review by Richard I. Pervo
University of Minnesota

Hansen, Professor of Classical Studies and Folklore at Indiana, has produced what one hopes for in an anthology, for this volume can be used as a textbook yet is of benefit for the scholar, has clear, well-written, and well-formed introductions that avoid eccentricity while noting different viewpoints, and provides a representative selection of mostly complete works. These are: *An Ephesian Tale*, *The Acts of Paul and Thecla*, *Secundus the Silent Philosopher*, the *Onos*, *The Aesop Romance*, *The Alexander Romance*, selections from Phlegon's *Marvels* (on which see Hansen's translation with commentary: *Phlegon of Tralles' Book of Marvels* [Exeter: University of Exeter Press, 1996]), excerpts from the *Collectio Augustana* of fables, about one-fifth of the jokes in the *Philogelos*, *The Oracles of Astrampsychus*, and c. forty epitaphs. A number of the non-fiction items appear in translation for the first time, whereas the novels come from extant versions, only one of which (M. Hadas's rendition of Xenophon of Ephesus) will elicit scholarly frowns. (Hansen uses Daly's *Aesop*. Readers of the *PSN* may be interested to know that a more accurate translation based upon a superior text may be found in L. Wills, *The Quest of the Historical Gospel* [London: Routledge, 1997], 181-215.)

This anthology contains two general types of material: fictional and "practical." In the general introduction Hansen takes up the issue of definition. Rejecting qualitative, quantitative (H. observes that S. Stephens's counting of papyri implies, if valid, its opposite: the most popular ancient writings were Homer and the Jewish and Christian scriptures), and sociological approaches, he opts for aesthetic criteria. Chief among these is the primacy of content over form. In sum: "The popular aesthetic, as expressed in literature, manifests itself typically as easy to read, continually engaging and replete with action and sensation." (xvii). Other characteristic features are unknown authorship, textual fluidity, and "nonorganic" composition. This last is probably the most debatable, as scholars keep discovering structure in many popular works long believed to lack it.

The benefits of this volume for the specialist interested in non-sophistic novels are three-fold. One is the valuable discussion of that elusive adjective "popular." Another is Hansen's apt deployment of comparative material and methods. Finally, the juxtaposition of fictional and practical helps to illuminate the cultural environment of those who read popular fiction. The questions posed in *The Oracles of Astrampsychus*, for example, provide enough motifs for the construction of a typical action-packed novel.

Louis Callebaut, *Languages du roman latin*. Spudasmata Bd. 71
(Hildesheim: Georg Olms, 1998) 301 pp., DM 98.

The first part of this book (17-218) is a collection of nine previously published articles: "Les *Satyrica* de Pétrone et l'Âne d'or d'Apulée sont-ils des Romains?," *Euphrosyne* 20 (1992) 149-164 (17-33); "Structures narratives et modes de représentation dans les *Satyrica* de Pétrone," *REL* 52 (1974) 281-303 (35-55); "Langages

des *Satyrica* de Pétrone," *Biblos* 68 (1992 [not 1998]) 1-11 (57-67); "Fabula de nobis narratur: Esthétique et éthique dans les *Satyrica* de Pétrone," in *Studia Philologica Varia in Honorem O. García de la Fuente* (Madrid: Universidad Europea de Madrid, 1994) 179-185 (69-76); "Nihil impossibile arbitror: Diversité et cohérence de l'oeuvre d'Apulée," in *Filologia et Forme Letterarie, Studi Offerte à Francesco della Corte* (Urbino: Acti Grafiche Editoriali, 1983) Vol. 4, 105-122 [not 187] (77-93); "La prose des Métamorphoses: Génèse et spécificité," in *Aspects of Apuleius' Golden Ass*, eds. B.L. Hijmans, R. van der Paardt (Groningen: Bouma's Boekhuis, 1978) 167-187 (95-122); "Formes et modes d'expression dans le *Métamorphoses* d'Apulée," *ANRW* II 34.2 (1994) 1616-1664 (123-179); "L'archaïsme dans les *Metamorphoses* d'Apulée," *REL* 42 (1964) 346-361 (181-194); "La prosa d'Apulée dans le *De Magia*," *WS* 18 (1984) 143-167 (195-218) The second part of this book is a collection of seven critical readings (one of the *Satyrica*, six of the *Metamorphoses*) each with text, translation and critical reading: "Neutralisation d'un récit: *Satyrica* 22" (223-232); "Lectures d'un prologue: *Metamorphoses* 1,1" (233-244); "Langage narratif et langage scénique: *Métamorphoses* 4,3" (245-253); "Ironie et fantastique: *Métamorphoses* 3,24" (255-260); "Préciosité et maniérisme: *Métamorphoses* 5,22" (261-265); "Langage du Baroque: *Métamorphoses* 2,4" (267-272); "La style 'sublime': *Métamorphoses* 11,1" (273-283); Index (287-301).

A welcome collection of essays gathered from diverse sources, by a senior scholar of the Roman novel.

NOTES

ACHILLES TATIUS AND HELIODORUS: SOME 1998 PARALLELS
by Martin M. Winkler

This note describes a recent literary parallel to Achilles Tattius' *Leucippe and Clitophon* and two factual parallels to Heliodorus' *Ethiopian Story*.

1.

Achilles Tattius' adventure and mystery novel is noteworthy for the brazenness with which he sets up and describes the gruesome death of his heroine (3.15), in full view of eyewitnesses and followed by the dismemberment of her body, at a point when little more than a quarter of the whole story has been told — only to bring her back to life immediately afterwards. Achilles kills off Leucippe for a second time (5.7), again before witnesses and with another resurrection following in due course; for good measure, she is later reported murdered for a third time (7.3). But as any reader, ancient or modern, will have suspected at this point in the story, this is a false report. Leucippe remains unharmed throughout and, by story's end, can enjoy a well-deserved happy ending with Clitophon, the novel's hero and narrator.

A comparable fate, if without a romantic happy ending, awaits Sarah Blundy, the heroine of Iain Pears's historical mystery *An Instance of the Fingerpost* (1998; the title is a quotation from Francis Bacon). The novel, set at Oxford in the 1660s, is primarily indebted to Umberto Eco's *The Name of the Rose* (1980; English translation, 1983) and, for its narrative structure, to Akira Kurosawa's film *Rashomon* (1950). Pears gives us four narrators who relate the same events from their different perspectives and reveal to the reader different and mutually exclusive pieces of information. All four describe the heroine's execution by public hanging; the report by the first narrator includes a detailed

description of the corpse's dismemberment for the sake of anatomical research. At this stage we are a little more than a quarter into the narrative, which comprises almost 700 pages. It is only toward the end of the last narrator's story, after we have ourselves witnessed, as it were, Sarah's hanging three times in previous accounts, that we find out what, presumably, really happened. She has survived her execution, and the dismemberment turns out to have been an elaborate piece of deception. In good narrative fashion as instanced by Achilles Tatius' and other ancient novels, some of this borders on the incredible or far-fetched. Pears even outdoes Achilles Tatius when he eventually associates his heroine with the supernatural and, indeed, the divine.

Pears presents an absorbing piece of literate entertainment with an intricate plot, recreating a historical time and place apparently as accurately as readers would expect from a mystery novel today. Unfortunately, the reader's illusion of being transported back to the past is broken by a number of verbal anachronisms — characters using words or phrases which sound distinctly familiar to our ears today — and by mistakes and numerous typographical errors in the book's Latin quotations. The most embarrassing of the latter appears prominently in the citations to quotations from Bacon's *Novum Organum*, which serve as epigraphs to the individual narrators' stories.

2.

The plot of Heliodorus' novel starts when Persinna, queen of Ethiopia and wife of King Hydaspes, gives birth to her daughter Chariclea, the story's eventual heroine. Chariclea is the white child of black parents. This unusual circumstance may have been acceptably explained to ancient readers by the process of mental imprinting which is given as its reason in the text (4.8): Persinna had been looking at an image of Andromeda, a white woman, at the moment of conception. But modern readers might balk at the physiological improbability of this (even if they are familiar with the exhaustive and fascinating history of the "Andromeda Effect" from antiquity to the present as provided by M.D. Reeve, "Conception," *PCPhS* 215 (1989) 81-112) and might, as a result, refuse the suspension of disbelief usually necessary for the enjoyment of adventure or mystery fiction.

They need, however, not doubt the biological possibility of black parents producing a white child and doing so even more than once. This very phenomenon occurred in 1996 and 1998 in England and was duly reported in *The Times* of London (10 April 1998; p. 8) under the punning headline "Lightening strikes twice for black pair."

Carlton and Cynthia Golding (or Goulding; not even the venerable *Times* is safe from typographical errors these days) first had a black son, then a white son "born with blond curly hair," and, eighteen months later, a white daughter. Despite her earlier experience, the mother seems to have felt the same way her fictional precursor Persinna must have felt: "I just couldn't believe my eyes when she was born."

But not to worry. The father is quoted as stating that "he had had a white great-grandmother" among his Jamaican ancestors. No less an authority than Richard Dawkins, Oxford University's Professor of the Public Understanding of Science, has the explanation: "Each individual gets half their genes from their parents, a quarter from their grandparents, an eighth from the great-grandparents, and so on," making this "a possible, but extremely unlikely, occurrence."

Actually, it is not all that unlikely an occurrence, at least not in England. An independent newspaper recently reported in a

syndicated column *another* case in which a black couple had not two but three white children (*Washington City Paper*, 18 September 1998; p. 19). The parents, Dickson and Cynthia Unoarumhi of South London, believe they hold the world record in this, and apparently the people from the *Guinness Book of World Records* think so, too: they will inaugurate such a category with the Unoarumhis in 1999. Possible biological reasons advanced in their case are genetic regression and a parent's carrying a pigment-changing or an albino gene.

If only Heliodorus could have known....

SAUNDRA SCHWARTZ, *COURTROOM SCENES IN ANCIENT GREEK NOVELS*. PH.D. DISSERTATION, COLUMBIA UNIVERSITY, 1998. ADVISOR SUZANNE SAID.

summary by Sandra Schwartz

The trial scene was a favorite topos of the ancient Greek novels. Chariton, Xenophon of Ephesus, Longus, Achilles Tatius, and Heliodorus each include at least one scene which features a verbal dispute between two parties, occasioned by an alleged or actual misdeed, judged by a official, witnessed by an audience, and entailing punishment or reward. Classical *polis*, imperial city, barbarian court, and philosophical utopia provide backdrops for trials.

This study is concerned with the correspondence of legal realia in the novels to the world of the novels' authors and readers. As my starting point, I examine how trials function within the narrative framework of individual novels and consider the influences and parallels from other literary genres. Legal scenarios and juridical procedures in the novels are then compared with nonliterary evidence for ancient law, primarily from classical Athens and imperial Rome. Despite their realistic settings the novels reflect a pastiche of legal details drawn from a (sometimes) nostalgic vision of the independent *polis*, as well as from contemporary legal practices of the Roman empire. The trial scenes in the novels do not shed much light on the way in which the Greek cities reconciled their laws with the law of their Roman masters: rather, they reflect an interest in trials as displays of the sufferings and triumphs of the rich and beautiful. These scenes are artifacts of a world imagined by a cultured elite which lived during a time when law provided the pretext for dramatic and savage spectacles.

Chapter 1 surveys modern scholarship on legal realia in the novels and defines the trial scene. In Chariton, the Syracusan trials of Chaereas and Theron are a study in moral contrast (chapter 2); the Babylonian trials (chapter 3) fully develop the trial as an extended drama in the court of a foreign king. Xenophon's trial of Habrocomes by the prefect of Egypt is contrasted with scenes of punishment in the household (chapter 4). Consistent with his pastoral vision, Longus features a trial for a pedestrian case of property damage (chapter 5). The pair of trials in Achilles Tatius is a sophisticated play on the issue of adultery and murder, two typically novelistic crimes (chapter 6). The trials of Cnemon and his father in Heliodorus provide ample material for comparison to the law of Athens (chapter 7). Trials in the courts of the Persian satrap and of the Ethiopian king form and ideological and moral contrast of ideal rulers (chapter 8). Chapter 9 presents an overview of crime, procedure, magistrates, and punishment. A conclusion (chapter 10) follows, and an appendix summarizes modern debate on the chronology of the Greek novels.

AINEIAS TAKTIKOS AND ACHILLES TATIUS

by Wolfgang Hübner

The article "Apopudobalia ('Αποπουδοβαλία)" in *Der neue Pauly* I (1996), 895, written by M. Meier is a pleasant joke, which provoked another example for the statement that "The History of Petronian scholarship is many times more [...] hilarious, than the *Satyricon* itself" (K.F.C. Rose, *The Petronian Inquisition: an Autoda-fe*, Arion 5, 1966, 275). B.P. Reardon and G. Schmeling take Meier's article picking up "six serious mistakes" seriously in a short note in: *The Petronian Society Newsletter*, vol. 28 nos. 1 & 2 (May 1998), 14. The title "Misdating in *Der Neue Pauly*" already manifests the main mistake and refers to the novelist Achilles Tattius. Meier had invented the "Gymnastika des Achilleus Taktikos". The authors criticise that Achilles Tattius ("name simply misspelled") has been misdated to the 4th century B.C. instead of 2nd century A.D. They do not recognize that the German scholar combined deliberately¹ the Greek writer of strategical matter, Aineias Taktikos (4th century B.C.: see ultimately A. Schürmann, *Metzler Lexikon antiker Autoren*, Stuttgart-Weimar 1997, 9f.) and the better known novelist Achilles Tattius (2nd century A.D.) substituting Achilleus, the πρόμαχος of the Greeks in the homeric *Iliad*, to Αλκείας whose namesake was praised by Virgil as the legendary founder of Rome. By this joke he combined physical power with strategical tactics translating the realm of war into that of 'Αποπουδοβαλία.

after individual as utterly contemptible. What can I worship? Not my own body soiled by my traffic in it. Not any religion I've ever heard of it is beyond my conception ever ever ever to regard a man as higher than a frog, as less repulsive ... So I worship woman, and in this nightmare city, in this nightmare life, Lily was always beautiful ... I don't want to worship anything but beauty. I don't care about purity or uprightness, but I must have beauty. And you came blundering along and kidnapped my lovely girl ... and all the time I can only see a clumsy frog' [cf. Sat. 77.6].

'But what has all this to do with Petronius? There's nothing in that romance particularly complimentary to women,' Michael argued.

'It's the nightmare effect of it that I adore,' Sylvia exclaimed. 'It's the sensation of being hopelessly plunged into a maze of streets from which there's no escape. I was plunged just like that into London. It is gloriously and sometimes horribly mad, and that's all I want in my reading now. I want to be given the sensation of other people having been mad before me ... years ago in a nightmare. Besides, think of the truth, the truth of a work of art that seems ignorant of goodness. Not one moderately decent person all through.'

(Pp. 800-801 of the *Penguin Modern Classics* reprint, Hammondsworth, 1983. This chapter, by the way, is entitled "The Gate of Horn." Emphasis added.)

Sylvia's critical perspective is not without enduring interest. There is a hint of J.P. Sullivan here, as well as the existentialist "nightmare" view.

¹ Whereas another confusion has not been intended by G.L. Schmeling — J.H. Stuckey, *A Bibliography of Petronius*, Leiden 1977 (Mnemosyne suppl. 39), 218 s.v. "Heinse (Heinsius), ed. & tr.": here the famous Dutch Latinist Nicolaas Heinsius (1620-1681) has been confused with the German poet Johann Jakob Wilhelm Heinse (1746-1803).

PETRONIUS

by Richard I. Pervo

Compton MacKenzie (1883-1972) wrote more than ninety books, only one of which, *Sinister Street*, created a bit of a sensation. This *Bildungsroman* is remembered, if at all, in the U.S. as a major influence upon Scott Fitzgerald's *This Side of Paradise*. Published in 1913, *Sinister Street* tells the story of Michael Fane, the illegitimate son of an upper-class Englishman. It is a fascinating portrait of the Edwardian age produced before it crashed in utter ruin. Ruins there are, however, for Fane falls in love with Lily, a beautiful girl of lower-class origins. After the usual vicissitudes he determines to do the right thing by her, as a kind of alternative to a religious vocation. Lily eventually flees his rehabilitation and attention. A quest through the dregs of society leads, in due course, to her discovery — as the partner of another woman, Sylvia, with whom he has a desperate conversation.

'Have you ever read Petronius?' she asked suddenly.

'Yes, but what an extraordinary girl you are — have you ever read Petronius?'

'It's the only book in which anyone in my position with my brains could behold herself. Oh, it is such a nightmare. And life is a nightmare too. After all, what is life for me? Strange doors in strange houses. Strange men and strange intimacies. Scenes incredibly grotesque and incredibly beastly. The secret vileness of human nature flung at me. Man revealing himself through individual