

# DOWNLOAD PDF GENERAL INTRODUCTION : LIFE AND WRITINGS OF APULEIUS STEPHEN HARRISON

## Chapter 1 : Bryn Mawr Classical Review

*Information on the life of Apuleius may be recovered from two main sources—his own works, and the writings of Augustine, another writer from North Africa to whom Apuleius' works were clearly.*

Bryn Mawr Classical Review Oxford University Press, The translations are a pleasure to read, and the format of the edition has allowed the editors ample space to convey a useful and well-researched overview of the current scholarship on these understudied texts. *Karthago provinciae nostrae magistra venerabilis, Karthago Africae Musa caelestis, Karthago Camena togatorum*, "Carthage, the respected teacher of our province, Carthage, the heavenly Muse of Africa; Carthage, the inspiration of those who wear the toga! The present publication offers a careful and accurate translation into contemporary English, with full but not overwrought introductions that provide a generous and up-to-date bibliography, as well as commentary in the form of footnotes. They replace the antiquated translations currently available in English by H. Butler Oxford University Press: London, , which had little by way of annotation or commentary and were based on texts that have been superseded by the editions mentioned above. What is more, reference within the old translations was no easy task, since the translators incorporated a minimum of numeration and formatting. They have successfully made a consistent effort to replicate these word effects in English, resisting the prevalent tendency to break longer cola into highly punctuated clauses. In his introduction Hilton defends his approach to the translation: The rhythmical effect of this can quite easily be conveyed in English using -ing, -ent, -ive, and -ous without compromising the meaning A few examples of his successful and original translations are *reverita* Apuleius chooses archaic and neologizing forms especially when they facilitate rhythm and sound play, whereas in English the adoption of such forms would be unacceptable. They felt a fuller level of annotation was needed for the Florida, since at the time of writing there was no commentary widely available in English one has just been published by Hunink: The problematic "False preface" of the DDS, 5 fragments of Apuleian epideictic rhetoric that have been transmitted in the manuscripts as the beginning of the DDS, also receives generous annotation and its own introduction. At the same time as Harrison invites us to understand Apuleius in terms of the Greek Second Sophistic, he also stresses that "Apuleius is fundamentally Roman in cultural identity and in effect a native speaker of Latin. It is crucially important for a true appreciation of Apuleius to realize that he belongs not to an African sub-culture but to the mainstream of Latin culture and literature" 1. He begins by pointing out that the Apology is the only post-Ciceronian forensic speech to have survived in its entirety, noting the diversity of perspectives from which the speech may be read. As rhetoric, the speech functions to disarm the accusations against him; as literature, the speech shows a playful use of language and rhetorical figures, and consistently makes reference to both classical and contemporary literature. As a document, it yields valuable material for the study of for "Roman law, magic, Middle Platonism, and contemporary medical science" Hunink uses a mechanical analysis to address the uneasy relationship between the strict charges the Apology answers and the sort of autobiography and self-representation so much of the work contains: He concludes that, whereas Apuleius might "easily prove his innocence by means of various written documents," the "possible blemishes on his reputation are much more difficult to combat," and that these "digressions" actually "constitute the core of the speech" *ibid.* Hunink concludes that, since "we have no way to establish with any degree of certainty whether and in what form it was delivered" 24 , we should accept that "the entire Apology must become literature. He stresses the importance of the performative element in the composition of the text, and points out that Apuleius claims in the DDS False Preface fragments to be performing *ex tempore* False Preface fragments 1, 3, and 4. Hilton argues that these fragments show important overlaps with the rest of the Apuleian corpus: With regard to the genre of the Florida, Hilton doubts whether a single interpretive category such as the *propemptike lalia* can be applied to such a diverse collection. The Florida fragments also show an interest in philosophical figures and themes, and Apuleius uses these orations to define himself as a philosopher figures: Whatever Apuleius would

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have liked to have been called, Hilton defines him as a sophist in respect to his "bitter rivalry for the favor of influential men" , a critical dimension to the meaning and purpose of these orations. Hilton closes by addressing the important question of the manuscript tradition of the Florida, and the fact that the text in MSS is divided into four books. He concludes that the division into four books shows no thematic arrangement, and is probably the result of the simple use of "four scrolls that were shorter than normal" This question might better have been left open, for it tacitly suggests that the process of excerption itself took place in the age of the scroll rather than the codex, which is an unwarranted assumption. Furthermore, the division of the 23 fragments into four books could well have taken place after the excerption itself. Pecere suggested Sallustius Crispus, whose name appears on the book subscriptions for the *Metamorphoses* and *Apology*, as a likely candidate for the excerptor. Harrison wrote the introductions to the DDS "False Preface" fragments which are translated, however, by Hilton and the DDS itself and provides a concise and effective discussion of the manuscript difficulties associated with these texts. Some argue that the fragments belong with the Florida, and actually constitute its end Moreschini , Beaujeu , some that the fragments belong to the DDS, either entirely Hunink , Sandy or partially Hijmans , only for the fifth fragment. The debate continues to this day but in fact goes back to our oldest manuscript. On page Harrison rejects the notion that they conform: The brief introduction to the False Preface covers only the issue of where the fragments belong: This substantiates his claim on that the DDS is a "lively rhetorical treatment of philosophical commonplaces. The close of the introduction addresses "problems of textual transmission. A convincing structural schema performs the dual function of illuminating the DDS and clarifying what structural elements it seems to have lost in transmission. This Oxford edition will enable more scholars to consider the Apuleian corpus as a whole, and will have the profound effect on Apuleian studies of rectifying something of an imbalance. This will make it possible to embrace the whole Apuleian corpus as an integrated rhetorical system of language and ideas, whose different parts can shed light on each other. Until the publication of this edition, one would have needed access to two out-of-print editions in order to consult an English translation of the works covered here. Hilton in particular is to be complimented on the impressive and enjoyable quality of his prose, but all three translations are careful, accurate, and intelligent renderings of the Latin. If there is a shortcoming to the work from an artistic point of view, it may be that the three translations do not sound like the same author in English. That will in no way compromise its usefulness and importance to the field, and the quality of insightful research that characterizes the work will rightfully guarantee its place as the standard reference translation for years to come. The translation of the phrase from *De Platone* is mine, since none is available in English. Kroll, "Das afrikanische Latein," *Rh. Norden, Die antike Kunstprosa 2 vols: Leipzig* , Lancel, "Y-a-t-il une Africitas? Petersmann, "Gab es ein afrikanisches Latein? Neue Sichten eines alten Problems der lateinischen Sprachwissenschaft," in *B. The Greek texts on the progymnasmata are collected in L. Hermogenes 2nd century, Spengel 2. Even at folio 3v in KBR ninth century, now in the Royal Library of Brussels* , we find an explanatory heading in red ink separating the false preface from the beginning of the *De Deo Socratis*, which reads "Explicit praefatio. Incipit disputatio De Deo Socratis.

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### Chapter 2 : Introduction to the Writings and Life of Apuleius : Thomas Taylor :

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Transformed into a donkey by magic gone wrong, Lucius undergoes various trials and adventures, and finally regains human form by eating roses sacred to Isis. It occurs within a complex narrative frame, with Lucius recounting the tale as it in turn was told by an old woman to Charite, a bride kidnapped by pirates on her wedding day and held captive in a cave. The youngest and most beautiful was Psyche, whose admirers, neglecting the proper worship of the love goddess Venus, instead prayed and made offerings to her. It was rumored that she was the second coming of Venus, or the daughter of Venus from an unseemly union between the goddess and a mortal. Venus is offended, and commissions Cupid to work her revenge. Cupid is sent to shoot Psyche with an arrow so that she may fall in love with something hideous. He instead scratches himself with his own dart, which makes any living thing fall in love with the first thing it sees. Although her two humanly beautiful sisters have married, the idolized Psyche has yet to find love. Her father suspects that they have incurred the wrath of the gods, and consults the oracle of Apollo. The response is unsettling: Psyche is arrayed in funeral attire, conveyed by a procession to the peak of a rocky crag, and exposed. Marriage and death are merged into a single rite of passage, a "transition to the unknown". The transported girl awakes to find herself at the edge of a cultivated grove lucus. Exploring, she finds a marvelous house with golden columns, a carved ceiling of citrus wood and ivory, silver walls embossed with wild and domesticated animals, and jeweled mosaic floors. A disembodied voice tells her to make herself comfortable, and she is entertained at a feast that serves itself and by singing to an invisible lyre. Although fearful and without sexual experience, she allows herself to be guided to a bedroom, where in the darkness a being she cannot see makes her his wife. She gradually learns to look forward to his visits, though he always departs before sunrise and forbids her to look upon him, and soon she becomes pregnant. Struck with a feverish passion, she spills hot oil from the lamp and wakes him. He flees, and though she tries to pursue, he flies away and leaves her on the bank of a river. There she is discovered by the wilderness god Pan, who recognizes the signs of passion upon her. She acknowledges his divinity numen, then begins to wander the earth looking for her lost love. Amore e Psiche  09 by Giuseppe Crespi: Each sister attempts to offer herself as a replacement by climbing the rocky crag and casting herself upon Zephyr for conveyance, but instead is allowed to fall to a brutal death. Wanderings and trials[ edit ] In the course of her wanderings, Psyche comes upon a temple of Ceres, and inside finds a disorder of grain offerings, garlands, and agricultural implements. Recognizing that the proper cultivation of the gods should not be neglected, she puts everything in good order, prompting a theophany of Ceres herself. Although Psyche prays for her aid, and Ceres acknowledges that she deserves it, the goddess is prohibited from helping her against a fellow goddess. A similar incident occurs at a temple of Juno. Psyche realizes that she must serve Venus herself. Venus revels in having the girl under her power, and turns Psyche over to her two handmaids, Worry and Sadness, to be whipped and tortured. Venus tears her clothes and bashes her head into the ground, and mocks her for conceiving a child in a sham marriage. The goddess then throws before her a great mass of mixed wheat, barley, poppyseed, chickpeas, lentils, and beans, demanding that she sort them into separate heaps by dawn. But when Venus withdraws to attend a wedding feast, a kind ant takes pity on Psyche, and assembles a fleet of insects to accomplish the task. Venus is furious when she returns drunk from the feast, and only tosses Psyche a crust of bread. At this point in the story, it is revealed that Cupid is also in the house of Venus, languishing from his injury. She is to cross a river and fetch golden wool from violent sheep who graze on the other side. These sheep are elsewhere identified as belonging to the Sun. Climbing the cliff from which it issues, she is daunted by the foreboding air of the place and dragons slithering through the rocks, and falls into despair. Jupiter himself takes pity on her, and sends his eagle to battle the dragons and retrieve the water for her. Psyche and the underworld[ edit ] The last trial Venus imposes on Psyche is a quest to the underworld itself. She is to take a box pyxis and obtain in it a dose of the

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beauty of Proserpina , queen of the underworld. Venus claims her own beauty has faded through tending her ailing son, and she needs this remedy in order to attend the theatre of the gods theatrum deorum. Charon rows Psyche past a dead man in the water and the old weavers on shore Once again despairing of her task, Psyche climbs a tower, planning to throw herself off. The tower, however, suddenly breaks into speech, and advises her to travel to Lacedaemon , Greece, and to seek out the place called Taenarus , where she will find the entrance to the underworld. The tower offers instructions for navigating the underworld: The airway of Dis is there, and through the yawning gates the pathless route is revealed. Once you cross the threshold, you are committed to the unswerving course that takes you to the very Regia of Orcus. The speaking tower warns her to maintain silence as she passes by several ominous figures: These, the tower warns, will seek to divert her by pleading for her help: The cakes are treats for distracting Cerberus , the three-headed watchdog of Orcus, and the two coins for Charon the ferryman , so she can make a return trip. She finds nothing inside but an "infernal and Stygian sleep," which sends her into a deep and unmoving torpor. Cupid and Psyche 40 by Anthony van Dyck: When he finds Psyche, he draws the sleep from her face and replaces it in the box, then pricks her with an arrow that does no harm. He lifts her into the air, and takes her to present the box to Venus. Jupiter has Mercury convene an assembly of the gods in the theater of heaven, where he makes a public statement of approval, warns Venus to back off, and gives Psyche ambrosia , the drink of immortality, [15] so the couple can be united in marriage as equals. Their union, he says, will redeem Cupid from his history of provoking adultery and sordid liaisons. With its happy marriage and resolution of conflicts, the tale ends in the manner of classic comedy [17] or Greek romances such as Daphnis and Chloe. With the wedding of Peleus and Thetis , this is the most common setting for a " Feast of the Gods " scene in art. Apuleius describes the scene in terms of a festive Roman dinner party cena. Cupid, now a husband, reclines in the place of honor the "top" couch and embraces Psyche in his lap. Jupiter and Juno situate themselves likewise, and all the other gods are arranged in order. Liber , the Roman god of wine, serves the rest of the company. Vulcan , the god of fire, cooks the food; the Horae "Seasons" or "Hours" adorn, or more literally "empurple," everything with roses and other flowers; the Graces suffuse the setting with the scent of balsam , and the Muses with melodic singing. Apollo sings to his lyre , and Venus takes the starring role in dancing at the wedding, with the Muses as her chorus girls, a satyr blowing the aulos tibia in Latin , and a young Pan expressing himself through the pan pipes fistula. The wedding provides closure for the narrative structure as well as for the love story: As early as , Giovanni Sabadino degli Arienti made the banquet central to his now-lost Cupid and Psyche cycle at the Villa Belriguardo , near Ferrara. The painting reflects the Rococo taste for pastels, fluid delicacy, and amorous scenarios infused with youth and beauty. In late antiquity , Martianus Capella 5th century refashions it as an allegory about the fall of the human soul. In the version of Martianus, sexual love draws Psyche into the material world that is subject to death: In the Gnostic text On the Origin of the World , the first rose is created from the blood of Psyche when she loses her virginity to Cupid. It was known to Latin writers such as Augustine of Hippo , Macrobius , Sidonius Apollinaris , Martianus Capella, and Fulgentius, but toward the end of the 6th century lapsed into obscurity and survived what was formerly known as the " Dark Ages " through perhaps a single manuscript. Mannerist painters were intensely drawn to the scene. The cycle took the divinization of Psyche as the centerpiece of the ceiling, and was a vehicle for the Neoplatonism the queen brought with her from France. In the aftermath of the French Revolution , the myth became a vehicle for the refashioning of the self. In writing about the Portland Vase , which was obtained by the British Museum around , Erasmus Darwin speculated that the myth of Cupid and Psyche was part of the Eleusinian cycle. With his interest in natural philosophy , Darwin saw the butterfly as an apt emblem of the soul because it began as an earthbound caterpillar, "died" into the pupal stage , and was then resurrected as a beautiful winged creature. Shackerley Marmion wrote a verse version called Cupid and Psyche , and La Fontaine a mixed prose and verse romance Blake , who mentions his admiration for Apuleius in his notes, combines the myth with the spiritual quest expressed through the eroticism of the Song of Solomon , with Solomon and the Shulamite as a parallel couple. A Narrative Poem in Twelve Measures ; Sylvia Townsend Warner transferred the story to

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Victorian England in her novel *The True Heart*, though few readers made the connection till she pointed it out herself. Lewis narrated by a sister of Psyche; and the poem "Psyche: Johnson made use of the story in his book *She*: Adlington seems not to have been interested in a Neoplatonic reading, but his translation consistently suppresses the sensuality of the original. Motifs from Apuleius occur in several fairy tales, including *Cinderella* and *Rumpelstiltskin*, in versions collected by folklorists trained in the classical tradition, such as Charles Perrault and the Grimm brothers. Like *Cinderella*, Psyche has two envious sisters who compete with her for the most desirable male. She cannot bring herself to kill the Prince, however. *Till We Have Faces* is C. To create these tableaux, costumed performers "froze" in poses before a background copied meticulously from the original and enlarged within a giant picture frame. Nudity was feigned by flesh-colored bodystockings that negotiated standards of realism, good taste, and morality. The play takes a feminist approach in diverging from the original myth, giving Psyche more agency. *Reimagining the Meaning of Sisterhood* by Christine Downing, [66] who uses myth as a medium for psychology. James Hillman made the story the basis for his critique of scientific psychology, *The Myth of Analysis: Three Essays in Archetypal Psychology*. Carol Gilligan uses the story as the basis for much of her analysis of love and relationships in *The Birth of Pleasure Knopf*, *Fine and decorative arts*[ edit ] The story of Cupid and Psyche is depicted in a wide range of visual media. Psyche is often represented with butterfly wings, and the butterfly is her frequent attribute and a symbol of the soul, though the literary Cupid and Psyche never says that she has or acquires wings. Rings bearing their likeness, several of which come from Roman Britain, may have served an amuletic purpose. On sarcophagi, the couple often seem to represent an allegory of love overcoming death. Psyche is invoked with "Providence" Pronoia at the beginning of the so-called Mithras Liturgy. Other depictions surviving from antiquity include a 2nd-century papyrus illustration possibly of the tale, [77] and a ceiling fresco at Trier executed during the reign of Constantine I.

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### Chapter 3 : Metaphor and the Ancient Novel, Groningen | Michael Paschalis - calendrierdelascience.com

*General introduction: life and writings of Apuleius / Stephen Harrison --Apology / introduction, Vincent Hunink ; translation, Vincent Hunink --Florida / introduction, John Hilton ; translation, John Hilton --False preface to On the god of Socrates / introduction, Stephen Harrison ; translation, John Hilton --On the god of Socrates.*

Harrison has probably collected the best essays written on the Roman novel. Kuch cited under General Overviews is fascinating, and Merkelbach cited under Apuleius: Folklore and the Supernatural is often referred to but likely seldom read. Perry can be considered one of the foundational books for the reawakened or, perhaps, discovery of the study of the ancient novel in modern times. Much is owed to Ben E. Perry and this wonderful book. Schmeling, a reprint of the text and its bibliography, is one of the most complete and extensive collections on the ancient novel currently available. The index is quite superb. Whitmarsh cited under General Overviews gives a view of the current and future state of research on the novel. Scobie and Tatum are essential reading. There are very many introductory works on the ancient novel. It is true that the bibliography in Perry is somewhat dated, but it is still useful. Masters of Roman prose from Cato to Apuleius: These are brief but good introductions. Studies on Greek and Roman history and literature. Oxford readings in the Roman novel. Oxford and New York: All the essays in this collection had been published elsewhere. The Latin novel in context. London and New York: A literary-historical account of their origins. Berkeley and Los Angeles: Much is owed to this great man and this wonderful book. The novel in the ancient world. Aspects of the ancient romance and its heritage: Essays on Apuleius, Petronius, and the Greek romances. The search for the ancient novel. The entries that follow cover various themes found in the three novels and can serve as outlines to some major arguments concerning this genre, such as the relationship between fact and fiction, theories on romance and the novel, humor, religion, origins of the genre, and sex. The study of the novel has become very popular over the last half-century. The Groningen Colloquia on the Novel, the four International Conferences on the Ancient Novel, and the journal Ancient Narrative have all produced selections of essays. Throughout this period collections have been published that are not, for the most part, associated with conferences. Ancient novelists at play. The romance of the novel. Journal of Roman Studies The novel in Antiquity. Love in the ancient novel and related genres. Untersuchungen zur literarischen Kommunikation und Gattungsgeschichte. This is a good book to have. The ancient novel and beyond. Leiden, The Netherlands, and Boston: Satyricon as a Model-Experimental Novel. Picone, Michelangelo, and Bernhard Zimmermann, eds. Der antike Roman und seine mittelalterliche Rezeption. Basel, Switzerland, and Boston: The Cambridge companion to the Greek and Roman novel. Cambridge, UK, and New York: Reference Resources There are three websites dedicated to the ancient novel. The site hosted by Montclair State University and managed by Jean Alvares is the online compilation of bibliographical references that were originally published in the Petronian Society Newsletter PSN. The latter publication, which deals with all things pertaining to the ancient novel and ancient narrative, was founded in by Gareth Schmeling, who managed and edited the newsletter until Ancient Narrative AN was founded as the premier online journal for all things that concern the ancient novel and expanded the original focus of PSN. AN and PSN are still published. Since Volume 10 the journal has been open-access. It was last updated in July of Cueva assumed the editorship. Volumes 1 and 26 can be found online at a website maintained by Jean Alvares. The newsletter covers all aspects of ancient narrative and includes articles, books, conference proceedings, dissertations, book reviews, Nachleben, and other items related to ancient narrative. Bibliographies Bibliographies for this genre were not common until Perry cited under Introductory Works gave legitimacy to what was once considered a fringe literary field. Schmeling set the standard for work on Petronius, and Schlam and Finkelppearl for Apuleius. Cueva continues the bibliographical compilation in the age of the Internet. Petronian Society Newsletter The scope of the bibliography encompasses all ancient narratives and not just work on the canonical Greek and Roman novels. Other volumes are also available online. Ein forschungs-geschichtliches Nachwort zur 4. Auflage K.

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The ancient novel at the end of the century: Scholarship since the Dartmouth conference. Quite detailed and comprehensive. Presses Universitaires de France. Recent scholarship on the prose fiction of Classical Antiquity. Petronian scholarship since This work is notable for its thoroughness. Anyone interested in Petronius should consult this book. A bibliography of Petronius Edited by Hildegard Temporini and Wolfgang Haase, Bilancio critico e nuove proposte. Apuleius Apuleius was born in Madauros sometime in the mids CE, into a wealthy family. He was well educated at Carthage and Athens, where he received the title philosophus Platonicus. He then proceeded to travel throughout the empire. In Alexandria he married a woman by the name of Pudentilla, a wealthy widow. He was consequentially accused of witchcraft in the arrangement of the marriage and had to stand trial and was most likely acquitted. This part of his life can be found in his Apologia. Additional works commonly ascribed to Apuleius include De deo Socratis there is no question that Apuleius wrote this work , De mundo, De Platone, and Asclepius. Other works ascribed to him have been lost. The most famous of his works is his Metamorphoses, which Harrison dates to CE. Folklore and the Supernatural ; Harrison presents a masterful analysis; Sandy puts the novel in context; and anything by Maaïke Zimmerman is worth its weight in gold Zimmerman and Van der Paardt A wide variety of selections of essays and collections has been published on Apuleius. This article is limited to those works that specifically deal with the Metamorphoses. Some offer new approaches to understanding the man and his work, social implications, and possible influences Harrison , cited under Intertextuality. Gill, Christopher, and T. Lies and fiction in the ancient world. Le Metamorfosi di Apuleio. The bibliography on Apuleius pp. Hilton, and Vincent J. Van der Paardt, eds. Kahane, Ahuvia, and Andrew Laird, eds. This book and its contents should not be overlooked. The Greek world of Apuleius: Apuleius and the Second Sophistic. Leiden, The Netherlands, and New York:

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### Chapter 4 : Apuleius : rhetorical works (Book, ) [calendrierdelascience.com]

*Stephen J. Harrison, J. L. Hilton, A New Work by Apuleius: The Lost Third Book of the De Platone GENERAL INTRODUCTION: LIFE AND WRITINGS OF APULEIUS;*

In lieu of an abstract, here is a brief excerpt of the content: American Journal of Philology Oxford University Press, Apuleius of Madauros, as this book reminds us, was no one-trick burro. Indeed he was always eager to reveal just how many tricks he had in store. Polymath and poet, Platonist and philologue, writer, rhetor, raconteur, and Wortjongleur in two tough tongues, he was also he reminds us a globe trotter, a snapper-up of historical trifles, a connoisseur of cults and maven of mysteries, a public performer, a popular idol, a grateful pal to the great and powerful, and the toast of the coast of northern Africa—all these boasts of omniscient cultivation just part of the pose and professional program of the second-century sophist We certainly can use the reminder. In North America at any rate, the works of Apuleius—The Golden Ass, of course, apart—have slipped into something close to deep background even the Latin texts are hard to come by, the skids greased, I suspect, both by the substantial difficulties in knowing just how to take in these strange and showy products and by the booming attention deservedly [End Page ] paid to The Golden Ass itself. But there remain Apuleians dedicated to changing all that. Especially over the last dozen years or so, a new generation of scholars has been preparing a new store of editions, commentaries, and critical assessments that, even if they do not permanently refix our gaze, should at least allow these works to be more widely accessible to the literary and cultural historians and students of rhetoric and Middle Platonism whose interest in Apuleius and his manifold contexts has surged. Translation seems the logical next step. Vincent Hunink, John Hilton, and Stephen Harrison, respectively; Harrison also edited the volume and provided its general introduction. Each work is accompanied by an informative literary-historical introduction and substantial explanatory notes, most useful to the philologically experienced. The book has two contrasting ambitions for the translations it contains. On the one hand, it presents them in a familiar OUP manner as matter for the archives, things to be consulted, not read. All the visual rhetoric of documentary publication is here: On the other hand, there are the statements of the translators themselves, which assert a different status for the works they are translating. Hunink puts it most directly in his introduction to the Apology: It is also a useful source of knowledge in a wide range of areas. But there is more to it: Literary masterpieces, of course, are there to be read, not simply consulted; and these works in particular—masterpieces or not—chafe at archival treatment. Ultimately, at issue are not only their status but also You are not currently authenticated. View freely available titles:

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## Chapter 5 : Stephen Harrison, General Introduction: Life and Writings of Apuleius - PhilPapers

*These rhetorical texts by Apuleius, second-century Latin writer and author of the famous novel Metamorphoses or Golden Ass, have not been translated into English since They are some of the very few Latin speeches surviving from their century, and constitute important evidence for Latin and.*

No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner. I am also most grateful to their anonymous referee, who pointed out a number of ways of improving the volume. I would also like to express my warm thanks to the contributors, with all of whom I have had the pleasure to collaborate closely outside this volume for some years, in most cases within the context of the Groningen Commentaries on Apuleius project, and to those who aided the editorial process: I am especially grateful to Luca Graverini, who in addition to his efficiency as contributor also gave generous help in the matter of formatting. The current volume cites the text of the Metamorphoses from the excellent recent Oxford Classical Text by Maaïke Zimmerman. Both editor and contributors would like to take the opportunity to thank Maaïke for all that she has done for them and for the study of Apuleius in general in her leadership of the Groningen Apuleius group and in her editorship of Ancient Narrative. He has edited a thematic issue on the ancient novel with Stephen J. Harrison, and a volume on Latin genre with Theodore D. Papanghelis and Stephen J. Harrison, both published in the Trends in Classics series Walter de Gruyter. He has written a number of articles on Roman comedy, the Latin novel and Senecan tragedy. Finally, he is the author of the following books: Metzler, ; and Witches, Isis and Narrative: He has published widely on the ancient novel. His monograph on Apuleius has been translated into English by Benjamin T. Parallel Readings Barkhuis, [joint ed. Receptions of the Ancient Novels [2 vols] Groningen, [joint ed. Futre Pinheiro], Expurgating the Classics: Editing Out in Latin and Greek Bloomsbury, [joint ed. OUP, [joint ed. Encounters, Interactions and Transformations de Gruyter, [joint ed. Wytse Keulen currently teaches Latin at the University of Rostock. His most recent publication is a monograph on Aulus Gellius, elucidating the Noctes Atticae in the context of Antonine literary culture and Roman intellectual traditions Gellius the Satirist: The Isis Book Leiden, Brill. He has been the organiser of an international commentary project on the Isis book of Apuleius; this commentary appears in the series Groningen Commentaries on Apuleius. She directs a research centre on ancient declamation and its reception. She is the author of Apuleius and Drama: Her translation of and commentary on Apuleius, Metamorphoses Book 1 appeared with Aris and Phillips in. She has published extensively on Apuleius and is the author of a commentary on a section of the Metamorphoses La novella di Carite e Tlepolemo. Napoli, and of an Italian translation of the novel with an essay on its interpretation Apuleio, Le Metamorfosi, Milano, ; in she published Ad I usum lectoris. Stelios Panayotakis is Associate Professor in Classics at the University of Crete, Rethymnon, and a member of the Groningen Commentaries on Apuleius group, as well as of the team project on writing a commentary on Book 11 of the Metamorphoses. Costas Panayotakis teaches Latin language and literature at the University of Glasgow, where he is currently a Reader. He has published extensively on Petronius, including a monograph entitled Theatrum Arbitri: Theatrical Elements in the Satyricon of Petronius Brill, , and on popular comedy especially mime in the Roman Republic. His most recent book is a critical edition with translation and detailed commentary of the fragments of the mimographer Laberius Decimus Laberius: The Fragments, CUP, He is also a member of the Groningen Commentaries on Apuleius group. The earlier prejudice which viewed the output of Apuleius as late and decadent is one which is generally discredited in modern ancient novel studies: Some concession was made to this even in the work of B. In his key book The Roman Novel published three years later, P. Walsh brought into broader critical play what had been evident to close Apuleian commentators since the Renaissance, namely that the complexity of the characters in the Metamorphoses depended not only on psychological realism but also on the skilful manipulation of literary models. Other work along the same lines is to be found

in the journal *Ancient Narrative*, founded in , and in its important series of *Supplementa* which largely publish the proceedings of significant conferences. Another important development was the growing appreciation of the sophistication of Apuleian narrative technique in general. Pioneering work was done here in North America, e. Tatum , Smith , both reprinted in Harrison , and the elegant treatment of the whole novel in Tatum , as well as in the UK and continental Europe, e. Wlosok , van der Paardt , both again reprinted in Harrison , some elements in Hijmans and van der Paardt , Alpers and Dowden . It is to this brilliant book that much of modern literary scholarship on the *Metamorphoses* owes its impetus; though it does not touch the episode of Cupid and Psyche, its exploration of the character of Lucius as both dupe and true initiate has been highly influential. Most of the more important work on characterisation in the *Metamorphoses* is discussed in the chapters that follow, but I shall here pick out some of the more significant trends and treatments. In the s epic imitation in Apuleius became a major topic of scholarship, especially in the work of Ellen Finkelpearl , , mostly on Vergil and Stavros Frangoulidis e. Frangoulidis on the *Odyssey* and Frangoulidis on the *Aeneid*. The *Odyssey* has remained an important intertext in the analysis of the characters of the *Metamorphoses*, as shown e. Likewise the *Aeneid* has proved a continuing focus of interest as a source for Apuleian motifs and characters: Shumate , Harrison , and Graverini . This was based on the assumption of a learned readership which would recognise and interpret these allusions to the central texts of an elite education in the Roman Empire. Other literary genres have also been seen as contributing to characters in the *Metamorphoses*: The last-named scholar has provided in his book the most explicit challenge to the now conventional assessment of Apuleian characterisation as the building up of a coherent psychological figure through literary allusion, arguing rather that the impact of the characters in the *Metamorphoses* derives from their deliberately improvisatory and inconsistent character [for a response see May ]. This could be seen as specially relevant to drama with its brief time limits, complete reliance on character-speech, and general lack of narrative opportunities for character-building. The modern study of Greek tragic characterisation, however, has plausibly questioned this, stressing individual coherence and realism [see e. The study of characterisation has been linked with the recent interest in the ancient analysis of emotion and identity, especially in Gill , which interestingly suggested that in ancient Greek culture a modern-style conception of oneself as an autonomous subjective individual was in tension with a more objective view of oneself as an actor within a community and within a dialogic framework of larger values. This provides some argument for cultural difference in the matter of ideas about characterisation, but does not preclude the search for a rich and plausible psychological and intertextual approach to the construction of literary figures. For example, if character is thought of as represented through mode of speech, all the human characters in the *Metamorphoses* talk in much the same way, even the anonymous and presumably uneducated old woman who is the official narrator of the tale of Cupid and Psyche: Another key question surrounds the figure of Lucius: The chapters on Lucius here focus on attempting to present him as a coherently framed literary character, but this of course is not the only possible approach. In the area of the ancient novel more generally, the traditional view used to be that such narratives presented stock characters of little intrinsic psychological interest. This has been well deconstructed for the Greek novel in an important recent book by De Temmerman . In the first full study of character and characterisation in the Greek novels as a whole, he argues that the ancient theory of character recognised three opposing pairs of elements: For the essays in the current volume 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. The first section naturally concerns the protagonist Lucius, in the three states that he passes through in the novel: The key inserted narrative of Cupid and Psyche receives its own chapter Panayotakis and Panayotakis, Chapter 8 , as do the gods van Mal-Maeder, Chapter 9: Books are naturally the main opportunity for readers of the novel to assess Lucius as a human character before Book 11, where he returns from animal to human state and enters the cult of Isis. Issues of identity The presentation of the narrative of the *Metamorphoses* as a first-person experience allows considerable flexibility in the characterisation of its narrating protagonist. Indeed, the text begins with a famous prologue where the identity of the speaker is notoriously unclear:

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Apuleius the author, an external prologue-speaker and the physical book have all been proposed as possible speakers of this opening section, as well as Lucius himself. Clearly we are dealing with a deliberately teasing postponed revelation of crucial information; Lucius is not the only character whose naming is tantalisingly postponed, for the identity of Charite, the narratee of the tale of Cupid and Psyche in 4. Apart from his links with the family of Plutarch, already noted as immediately revealed at 1. These names point on the surface to an elite Greek origin and perhaps some links with the Roman gens Salvia: Daphnis, Charicles, Cleitophon, or Theagenes in having a single name in the Greek fashion; on the other hand, that name is identical with a ubiquitous Latin praenomen. The novel seems to sit uneasily between these two frameworks of nomenclature: Bowersock, Mason. Lucius in *Metamorphoses* Books 5 Lucius is addressed as such in the *Metamorphoses* even in the most formal situations see the honorific *Luci domine* at 3. Lucius would be a very unlikely cognomen for a Greek incorporating his natal name into the *tria nomina*. Likewise, though Lucius is Greek in origin and presumably delivers his speech of self-defence in Hypata in Greek 3. The character of Lucius seems carefully poised between the worlds of Greece and Rome, perhaps to elicit interest in the widest possible set of readers Romanised Greeks as well as Romans. Byrrhaena suggests that her relative and foster-sister Salvia made a socially distinguished marriage *clarissimas nuptias*, 2. His learning and birth are flattered in a wheedling speech by the slave-girl Photis at 3. We might plausibly see these as trite and self-important mythological and textual references, as if he is anxious to tell us what he has recently learnt. But the best evidence of his education is the persuasive and highly inventive forensic oration of Ciceronian character which he produces when required to at the mock trial in Book 3 3. Elite education is one of the resemblances between the fictional character Lucius and the real-life author Apuleius, which have often been noted;13 the issue must be confronted by all readers of the novel given the spectacular apparent merging of Lucius and Apuleius at Lucius in *Metamorphoses* Books 7 Empire N. The Festival of Laughter in Book 3 seems especially aimed at reflecting the life of Apuleius through events that befall Lucius: Like many modern novelists, Apuleius seems to be adapting elements of his own life and experience in order to make the characterisation of his first-person protagonist more realistic and effective, and to set him in his own contemporary cultural background. Lucius – a non-model reader? Very soon after Lucius appears unambiguously in the text as a character, we find him interacting with two unnamed travelling companions, whom he finds arguing about the veracity of an unidentified story one has just told the other 1. And he who had spoken first said: Then I said, with some confidence in my words: This passage presents the reader of the novel with some key questions: Though he denies it, his attitude to strange stories reflects his general *curiositas*, a quality which gets him into trouble in the narrative through his desire to observe magic at close quarters. *Sed ego huic et credo hercules et gratas gratias memini, quod lepidae fabulae festiuitate nos auocavit, asperam denique ac prolixam uiam sine labore ac taedio euasi.* But I believe this man, by Hercules, and bear him grateful thanks, because he has distracted us by the amusement of his witty story, and I have in the end emerged from a rough and lengthy journey without effort or tedium.

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## Chapter 6 : Roman Novel (Classics) - calendrierdelascience.com

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Apologie, Florida en De Deo Socratis. De Engelse vertaling van de Apologie, met inleiding en aantekeningen, is door mij gemaakt, de Florida door John Hilton, en De Deo Socratis door Steven Harrison, die ook de algemene inleiding verzorgde. Het werk aan de Engelse Apology is mede gebaseerd op mijn Nederlandse vertaling Toverkunsten uit Van deze versie zijn bijvoorbeeld de alinea-indeling en tussenkopjes als uitgangspunt genomen. Verder berust de vertaling ook op wetenschappelijke onderzoek naar de Latijnse tekst, zoals dat gestalte kreeg in mijn editie met commentaar uit Het boek is gruwelijk duur, vanwege het uitgavebeleid van Oxford University Press. Vertalers hebben daarop helaas geen invloed! Hopelijk komt er over enige tijd een paperback, die dan betaalbaar zal zijn. Inmiddels is er een tweede druk dec. I will start with what you heard being said at the outset, this allegedly powerful argument for the suspicion of magic: So which of these two points can make one suspect magic? The fact that fishermen tried to catch fish for me? Of course, this task should have been entrusted to embroiderers and carpenters! The activity of each craft ought to have been exchanged, if I had wanted to avoid your false claims: Or was the ordering of small fish, in your eyes, a matter of magic because it involved money? Surely, if I had wanted to have them for a banquet, I would have tried to get them free! Why do you not also indict me for many other things as well? For I have often obtained wine, vegetables, fruit, and bread in exchange for money! This way you condemn all grocers to hunger. For who will dare to buy from them, once it has been established that all eatables acquired for payment are not served at dinner but serve magical purposes? So no trace of suspicion is left, neither in the fact that fishermen were given the prospect of a reward to do what they are used to do, to catch fish, nor in the existence of a price for merchandise. Besides, they have not adduced fishermen to give evidence, since none existed. Nor have they indicated the level of the price, to avoid ridicule if the amount they mentioned was only small, and disbelief if it was too large. So, I repeat, if there is no trace of suspicion here, let Aemilianus answer me by what evident sign he has been led to his accusation of magic. I will not deny it. But let me ask you this: No more, I would think, than if I sought to acquire hares, boars, or fattened fowls. Or do only fish possess something that is hidden from others but known to magicians? If you know what this is, then surely you are a magician! But if you do not, you will have to admit that you accuse me of something you do not yourself know. Are you really so unfamiliar with literature and even with popular tales, that you can not even fabricate these things in a plausible way? For how would it be possible to kindle a fire of love with an inert and cold fish, or with anything at all that is found in the sea? Unless it happens that you have been led to this lie because Venus is said to have emerged from the sea! The translations are a pleasure to read, and the format of the edition has allowed the editors ample space to convey a useful and well-researched overview of the current scholarship on these understudied texts. The present publication offers a careful and accurate translation into contemporary English, with full but not overwrought introductions that provide a generous and up-to-date bibliography, as well as commentary in the form of footnotes. They replace the antiquated translations currently available in English by H. Butler Oxford University Press Oxford, , reprinted and the anonymous translator of the Bohn Classical Library series George Bell and Sons London, , which had little by way of annotation or commentary and were based on texts that have been superseded by the editions mentioned above. What is more, reference within the old translations was no easy task, since the translators incorporated a minimum of numeration and formatting. They have successfully made a consistent effort to replicate these word effects in English, resisting the prevalent tendency to break longer cola into highly punctuated clauses. In his introduction Hilton defends his approach to the translation "In Florida The rhythmical effect of this can quite easily be conveyed in English using -ing, -ent, -ive, and -ous without compromising the meaning A few examples of his successful and original translations are reverita Apuleius chooses archaic and neologizing forms especially when they facilitate rhythm and sound play, whereas in English the adoption of such forms

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would be unacceptable. They felt a fuller level of annotation was needed for the Florida, since at the time of writing there was no commentary widely available in English one has just been published by Hunink Brill, The problematic "False preface" of the DDS, 5 fragments of Apuleian epideictic rhetoric that have been transmitted in the manuscripts as the beginning of the DDS, also receives generous annotation and its own introduction. At the same time as Harrison invites us to understand Apuleius in terms of the Greek Second Sophistic, he also stresses that "Apuleius is fundamentally Roman in cultural identity and in effect a native speaker of Latin. It is crucially important for a true appreciation of Apuleius to realize that he belongs not to an African sub-culture but to the mainstream of Latin culture and literature" 1. He begins by pointing out that the Apology is the only post-Ciceronian forensic speech to have survived in its entirety, noting the diversity of perspectives from which the speech may be read. As rhetoric, the speech functions to disarm the accusations against him; as literature, the speech shows a playful use of language and rhetorical figures, and consistently makes reference to both classical and contemporary literature. As a document, it yields valuable material for the study of for "Roman law, magic, Middle Platonism, and contemporary medical science" Hunink uses a mechanical analysis to address the uneasy relationship between the strict charges the Apology answers and the sort of autobiography and self-representation so much of the work contains "Technically speaking, section may be said to be extra causam, since it is not directly related to the legal issues to be judged" He concludes that, whereas Apuleius might "easily prove his innocence by means of various written documents," the "possible blemishes on his reputation are much more difficult to combat," and that these "digressions" actually "constitute the core of the speech" *ibid.* Hunink concludes that, since "we have no way to establish with any degree of certainty whether and in what form it was delivered" 24 , we should accept that "the entire Apology must become literature. He stresses the importance of the performative element in the composition of the text, and points out that Apuleius claims in the DDS False Preface fragments to be performing *ex tempore* False Preface fragments 1, 3, and 4. With regard to the genre of the Florida, Hilton doubts whether a single interpretive category such as the propemptike lalia can be applied to such a diverse collection. The Florida fragments also show an interest in philosophical figures and themes, and Apuleius uses these orations to define himself as a philosopher figures Socrates [fr. Whatever Apuleius would have liked to have been called, Hilton defines him as a sophist in respect to his "bitter rivalry for the favor of influential men" , a critical dimension to the meaning and purpose of these orations. Hilton closes by addressing the important question of the manuscript tradition of the Florida, and the fact that the text in MSS is divided into four books. He concludes that the division into four books shows no thematic arrangement, and is probably the result of the simple use of "four scrolls that were shorter than normal" This question might better have been left open, for it tacitly suggests that the process of excerption itself took place in the age of the scroll rather than the codex, which is an unwarranted assumption. Furthermore, the division of the 23 fragments into four books could well have taken place after the excerption itself. Pecere suggested Sallustius Crispus, whose name appears on the book subscriptions for the Metamorphoses and Apology, as a likely candidate for the excerptor. Harrison wrote the introductions to the DDS "False Preface" fragments which are translated, however, by Hilton and the DDS itself and provides a concise and effective discussion of the manuscript difficulties associated with these texts. Some argue that the fragments belong with the Florida, and actually constitute its end Moreschini , Beaujeu , some that the fragments belong to the DDS, either entirely Hunink , Sandy or partially Hijmans , only for the fifth fragment. The debate continues to this day but in fact goes back to our oldest manuscript. On page Harrison rejects the notion that they conform "The content The brief introduction to the False Preface covers only the issue of where the fragments belong interpretation of the fragments is deferred to the footnotes of the translation. This substantiates his claim on that the DDS is a "lively rhetorical treatment of philosophical commonplaces. The close of the introduction addresses "problems of textual transmission. A convincing structural schema performs the dual function of illuminating the DDS and clarifying what structural elements it seems to have lost in transmission. This Oxford edition will enable more scholars to consider the Apuleian corpus as a whole, and will have the profound effect on Apuleian studies of rectifying something of an

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imbalance. This will make it possible to embrace the whole Apuleian corpus as an integrated rhetorical system of language and ideas, whose different parts can shed light on each other. Until the publication of this edition, one would have needed access to two out-of-print editions in order to consult an English translation of the works covered here. Hilton in particular is to be complimented on the impressive and enjoyable quality of his prose, but all three translations are careful, accurate, and intelligent renderings of the Latin. If there is a shortcoming to the work from an artistic point of view, it may be that the three translations do not sound like the same author in English. That will in no way compromise its usefulness and importance to the field, and the quality of insightful research that characterizes the work will rightfully guarantee its place as the standard reference translation for years to come. The translation of the phrase from *De Platone* is mine, since none is available in English. Kroll, "Das afrikanische Latein," *Rh. Norden, Die antike Kunstprosa 2 vols Leipzig*, Lancel, "Y-a-t-il une Africitas? Petersmann, "Gab es ein afrikanisches Latein? Neue Sichten eines alten Problems der lateinischen Sprachwissenschaft," in *B. The Greek texts on the progymnasmata* are collected in *L. Even at folio 3v in KBR ninth century*, now in the Royal Library of Brussels, we find an explanatory heading in red ink separating the false preface from the beginning of the *De Deo Socratis*, which reads "Explicit praefatio. Incipit disputatio De Deo Socratis. It also contains information about subscribing and unsubscribing from the service. The above review may also be found directly at the BMCR website: *American Journal of Philology* Indeed he was always eager to reveal just how many tricks he had in store. Polymath and poet, Platonist and philologue, writer, rhetor, raconteur, and Wortjongleur in two tough tongues, he was also he reminds us a globe trotter, a snapper-up of historical trifles, a connoisseur of cults and maven of mysteries, a public performer, a popular idol, a grateful pal to the great and powerful, and the toast of the coast of northern Africa. Call these boasts of omniscient cultivation just part of the pose and professional program of the second-century sophist. We certainly can use the reminder. In North America at any rate, the works of Apuleius. The Golden Ass, of course, apart. Have slipped into something close to deep background even the Latin texts are hard to come by, the skids greased, I suspect, both by the substantial difficulties in knowing just how to take in these strange and showy products and by the booming attention deservedly paid to The Golden Ass itself. But there remain Apuleians dedicated to changing all that. Especially over the last dozen years or so, a new generation of scholars has been preparing a new store of editions, commentaries, and critical assessments that, even if they do not permanently refix our gaze, should at least allow these works to be more widely accessible to the literary and cultural historians and students of rhetoric and Middle Platonism whose interest in Apuleius and his manifold contexts has surged. Translation seems the logical next step. Vincent Hunink, John Hilton, and Stephen Harrison, respectively; Harrison also edited the volume and provided its general introduction. Each work is accompanied by an informative literary-historical introduction and substantial explanatory notes, most useful to the philologically experienced. The book has two contrasting ambitions for the translations it contains. On the one hand, it presents them in a familiar OUP manner as matter for the archives, things to be consulted, not read.

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## Chapter 7 : Severan Culture : Stephen Harrison :

*translated and annotated by Stephen Harrison, John Hilton, and Vincent Hunink ; edited by Stephen Harrison. imprint Oxford [England] ; New York: Oxford University Press,*

Barkhuis Publishing Printed by: 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 some- times theorists tend to work out of context. In the first paper of this volume Helen Morales argues that some ancient Greek novels Chariton, Achilles Tatius and Heliodorus display a special relationship to metaphor in the sense that they dramatize the operations of metaphor as characterized by Aristotle and other ancient writers. Just as the notions of place, exchange and foreignness are central to ancient characteri- zations of metaphor Aristotle and Cicero , in an analogous way these Greek novels dramatize relations between home and abroad, displacement and ex- change, and similar notions. But the idea of equating novels with mystery rites as Merkelbach did is to be rejected in favor of an ana- logical and typological relationship. The relationship between these tellings would be a metaphorical one, meta- phor working in different directions. Callirhoe is a celebrity because Chariton has written her in that role: Schmeling shows that Callirhoe derives her celebrity features from Helen of Troy, who was the first celebrity in the western tradition. Michael Paschalis draws attention to the portrayal of the narrator as a hunter in the prologue of Daphnis and Chloe and investigates the signifi- cance of this metaphor in terms of the devising of the subject-matter and of the composition of Daphnis and Chloe. With regard to the former, it is Theocritean and especially Virgil- ian bucolic that receives the closest attention. The relation between Town and Country constitutes a fundamental interpretative angle throughout. Ewen Bowie offers a survey of metaphors in Daphnis and Chloe, divided into four groups. The first group comprises symptoms and concomitants of desire and a subcategory that treats a social aspect of desire. The second group includes anthropomorphisation of the inanimate and anthropomorphi- sation of animals. Next come metaphors that concern literary and meta- literary activity and the fourth group is dedicated to the world of learning. There is also an appendix with instances of metaphor that do not fall into these categories. In his view this is an open metaphor that provokes a series of questions about its nature and opens limitless possibilities of interpretation; these could be reduced only by con- sidering the larger contexts in which metaphoricity operates. Heliodorus acknowledges a multilingual world but one in which Greek is the dominant language. Not knowing Greek amounts pro- grammatically to complete mutual incomprehension between cultures; knowledge of Greek promotes all sorts of communication, including con- cealed or pre-arranged communication for protection from unfriendly envi- ronments; partial or minimal knowledge of Greek is accompanied by gestures; and refusing to speak Greek may be intended to display non-Greek cultural superiority. The relationship between cultural identity and language turns out, however, to be a complex question: In the Cena Trimalchio voices his distrust of philosophers and their assump- tions about naming and metaphor through his famous puns that show names to be in flux and constantly open to change. Stavros Frangoulidis argues that the metaphor of death and rebirth of Aristomenes in Apul. She distinguishes two kinds of mimicking: Paula James finds parallels with characters in the novel. Psyche would represent the parrot model: He shows how the story is carried forward by re-presentations of things that have already been presented, how the narrative foregrounds the problem of the relationship between an image and its object, and how in visual representations different eyes make different inferences from what they see. It is an allegory that re- oriented English romance in a political direction and created a fashion for political romance writing in the period of the Civil War. Catherine Connors explains how Barclay uses classical mythology and classical models as vehicles for alluding to the world-shaping conflicts of Catholic against Protestant and Christian against Moslem. Central to her reading of the novel is the familiar metaphor in which the bodily integrity of a woman stands for the integrity of a political entity. We would like to thank a number of individuals for their help in the or- ganization of RICAN 2 and the publication of the present volume of proceed- ings: Special

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thanks must also go to the University administration, and especially to the former vice-Rector Nikos Siafakas, for the financial support that enabled us to cover the cost of accommodation and meals. The publication of this volume was made possible by a grant from the Jowett Copyright Trustees, Balliol College, Oxford, to whom warm thanks are due. The conference organizers are also grateful to the co-editor, Professor Stephen Harrison for his valuable editing job, to the publisher, Dr Roelf Barkhuis, for all his help in the production of the volume, and to the editor of Ancient Narrative, Dr Maaïke Zimmerman, for her kindness in hosting the conference announcements in the News rubric of the journal and for accepting this volume for publication in its Supplementa series.

### Chapter 8 : Apuleius: Rhetorical Works - Apuleius [Lucius Apuleius Madaurensis] - Oxford Scholarly Edition

*The General Introduction is a precis of Harrison's important monograph and surveys the evidence for Apuleius' vita (most of which is to be found in the Apology and Florida), presenting his intellectual career and literary activity through his surviving works, fragments, and notices of lost works.*

### Chapter 9 : Apuleius : rhetorical works in SearchWorks catalog

*Instead H. sees the hero's initiation into the Egyptian cult as part of Apuleius' humorous and satirical attitude to gullibility amongst other human failings. In short, Lucius continues to behave like an ass. Introduction. H. begins by deftly tracing the reception of Apuleius' Metamorphoses and its changing fortunes in the twentieth century.*