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About this Item: University of California Press, United States, Berkeley, 2008. Paperback. Condition: Very Good. Prose fiction, although not always associated with classical antiquity, did in fact flourish in the early Roman Empire, not only in realistic Latin novels but also and indeed principally in the Greek ideal romance of love and adventure to which they are related.

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Collected Ancient Greek Novels by Bryan P. Reardon

Collected Ancient Greek Novels. by B. P. Reardon (Editor), J. R. Morgan (Foreword) July 2008; Second Edition; Paperback \$42.95, £36.00; Courses Ancient Literature; Title Details. Rights: Available worldwide Pages: 848 ISBN: 9780520256552 Trim Size: 6 x 9

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Callirhoe (mid-1st century), Achilles Tatius ' Leucippe and Clitophon (early-2nd century), Longus ' Daphnis and Chloe (2nd century), Xenophon of Ephesus ' Ephesian Tale (late-2nd century), and Heliodorus of Emesa 's Aethiopica (third century).

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Prose fiction, although not always associated with classical antiquity, flourished in the early Roman Empire, not only in realistic Latin novels but also and indeed principally in the Greek ideal romance of love and adventure. Enormously popular in the Renaissance, these stories have been less familiar in later centuries. Translations of the Greek stories were not readily available in English before B.P. Reardon's first appeared in 1989. Nine complete stories are included here as well as ten others, encompassing the whole range of classical themes: romance, travel, adventure, historical fiction, and comic parody. A foreword by J.R. Morgan examines the enormous impact this groundbreaking collection has had on our understanding of classical thought and our concept of the novel.

Here in one convenient volume are the two earliest examples of the ancient Greek novel.

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

This is the fourth volume in the series Studies in Ancient Greek Narrative. The book deals with the narratological concepts of character and characterization and explores the textual devices used for purposes of characterization by ancient Greek authors from Homer to Heliodorus.

Focusing on the period known as the Second Sophistic (an era roughly co-extensive with the second century AD), this Handbook serves the need for a broad and accessible overview. The study of the Second Sophistic is a relative new-comer to the Anglophone field of classics and much of what characterizes it temporally and culturally remains a

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matter of legitimate contestation. The present handbook offers a diversity of scholarly voices that attempt to define, as much as is possible in a single volume, the state of this rapidly developing field. Included are chapters that offer practical guidance on the wide range of valuable textual materials that survive, many of which are useful or even core to inquiries of particularly current interest (e.g. gender studies, cultural history of the body, sociology of literary culture, history of education and intellectualism, history of religion, political theory, history of medicine, cultural linguistics, intersection of the Classical traditions and early Christianity). The Handbook also contains essays devoted to the work of the most significant intellectuals of the period such as Plutarch, Dio Chrysostom, Lucian, Apuleius, the novelists, the Philostrati and Aelius Aristides. In addition to content and bibliographical guidance, however, this volume is designed to help to situate the textual remains within the period and its society, to describe and circumscribe not simply the literary matter but the literary culture and societal context. For that reason, the Handbook devotes considerable space at the front to various contextual essays, and throughout tries to keep the contextual demands in mind. In its scope and in its pluralism of voices this Handbook thus represents a new approach to the Second Sophistic, one that attempts to integrate Greek literature of the Roman period into the wider world of early imperial Greek, Latin, Jewish, and Christian cultural production, and one that keeps a sharp focus on situating these texts within their socio-cultural context.

In *Orality and Literacy in the Demotic Tales*, Jacqueline E. Jay extrapolates from the surviving ancient Egyptian written record hints of a parallel oral tradition, focusing in particular on the corpus of Demotic narrative literature surviving from the Greco-Roman Period.

The Bible was the essence of virtually every aspect of the life of the early churches. The *Oxford Handbook of Early Christian Biblical Interpretation* explores a wide array of themes related to the reception, canonization, interpretation, uses, and legacies of the Bible in early Christianity. Each section contains overviews and cutting-edge scholarship that expands understanding of the field. Part One examines the material text transmitted, translated, and invested with authority, and the very conceptualization of sacred Scripture as God's word for the church. Part Two looks at the culture and disciplines or science of interpretation in representative exegetical traditions. Part Three addresses the diverse literary and non-literary modes of interpretation, while Part Four canvasses the communal background and foreground of early Christian interpretation, where the Bible was paramount in shaping normative Christian identity. Part Five assesses the determinative role of the Bible in major developments and theological controversies in the life of the churches. Part Six returns to interpretation proper and samples how certain abiding motifs from within scriptural revelation were treated by major

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Christian expositors. The overall history of biblical interpretation has itself now become the subject of a growing scholarship and the final part skilfully examines how early Christian exegesis was retrieved and critically evaluated in later periods of church history. Taken together, the chapters provide nuanced paths of introduction for students and scholars from a wide spectrum of academic fields, including classics, biblical studies, the general history of interpretation, the social and cultural history of late ancient and early medieval Christianity, historical theology, and systematic and contextual theology. Readers will be oriented to the major resources for, and issues in, the critical study of early Christian biblical interpretation.

The present volume contains revised versions of most of the papers that were delivered at RICAN 7, which was held in Rethymnon, Crete, on 27-28 May 2013. The focus of the conference was on the portrayal and function of male and female slaves and their masters/mistresses in the ancient novel and related texts; the complex relationship between these social categories raises questions about slavery and freedom, gender and identity, stability of the self and social mobility, social control and social death. The papers offer a wide and rich range of perspectives: enslavement of elite women in Chariton's *Callirhoe* and Stoic ideas of moral slavery in Dio Chrysostom (Hilton); reversal of social status and techniques of (self-)characterization in Chariton (De Temmerman); the interaction between implicit and explicit narratives of slavery in Chariton and its effect on the readers of the novel (Owens); the narratological, structural and symbolic centrality of slavery in Xenophon's *Ephesiaka* (Trzaskoma); the socio-historical dimensions of slavery and the prominent discourse on despotism in Iamblichus' *Babyloniaka* (Dowden); the balance between historical accuracy and fiction in the representation of slavery in Achilles Tatius (Billault); animals, human slaves and elite masters, and the presence of Rome in Longus' *Daphnis and Chloe* (Bowie); the distribution of slaves on the geographical, cultural and moral maps drawn in Heliodorus' *Aithiopika* (Montiglio); slave women and their relationships to their mistresses as positive and negative paradigms of love in Heliodorus' *Aithiopika* (Morgan and Repath); the freedman's world as a self-perpetuating and closed universe in Petronius' *Satyrica* (Bodel); beauty, slavery and the destabilization of societal norms and authority figures in Petronius' *Satyrica* (Panayotakis); the interaction between Roman comedy and elegy in the representation of the relationship of Lucius and Photis in Apuleius' *Metamorphoses* (May); a comparative analysis of the semantics and function of slavery-related terms in pseudo-Lucian's *Onos* and Apuleius' *Metamorphoses* (Paschalis); enslaved and free storytelling in the *Life of Aesop* and the history and evolution of the ancient fable tradition (Lefkowitz).

The oldest European novels were written in ancient Greek during the first few centuries of the Common Era. Despite the gold rush towards these novels in the last two decades and the resurgence of interest in

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representations of character in literary studies, and Classical studies in particular, no volume has yet been devoted to exploring character and characterization in the ancient Greek novels. This study analyses the characterization of the protagonists in the five extant, so-called 'ideal' Greek novels (those of Chariton, Xenophon of Ephesus, Achilles Tatius, Longus, and Heliodorus). De Temmerman offers close readings of techniques of characterization used in each novel and combines modern—mainly, but not exclusively, structuralist—narratology and ancient rhetoric. He argues that three conceptual couples central to ancient theory of character, typification/individuation, idealistic/realistic characterization, and static/dynamic character, construct character in these narratives more ambiguously, more elusively, and in more complex ways than has so far been realized. Throughout the different chapters, it also becomes clear how intimately presentations of character are intertwined with self-portrayal and performance of the self.

William Allan's Very Short Introduction provides a concise and lively guide to the major authors, genres, and periods of classical literature. Drawing upon a wealth of material, he reveals just what makes the 'classics' such masterpieces and why they continue to influence and fascinate today.

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