
This book contains twenty-four articles out of ninety papers given at the 1989 Dartmouth Conference on the Ancient Novel (ICAN II). Thus it is a kind of Proceedings but published with more editorial care than most of these collections. The articles cover many fields, such as the question of typifying texts like Chariton’s (is ‘novel’ the right name?), developments, readership, *realia*, reception and place in literary history, but none deals with linguistic aspects.

The volume opens with an essay of the late John Winkler exploring ancient romances not simply as love stories, but as love-leading-to-marriage stories. It is gracefully light and betrays excellent knowledge and insight. After this essay comes *Genre of Genre* by Daniel L. Selden, a piece of 12 pages of text and 13 of notes in small print! Selden rightly questions the search for the ancient novel, putting forward implications of such a question. His solution is: rhetorical figure of *syllepsis* constitutes a kind of master trope according to which we should read ancient fiction. This ‘formula’ means that novels are constructed with the help of different codes which are present alongside one another without one reinforcing or interfering with the other. This kind of literary zeugma he thinks the central narrative device of ancient fiction. Selden employs the term *syllepsis* in a very loose way, his appeal to ancient theory is unconvincing and the search for one central narrative device too optimistic. Nevertheless, his views ask for elaboration. In Suzanne MacAlister’s *Ancient and Contemporary in Byzantine novels* application of a modern theory of prose, in this case Bakhtin’s, does not bring more insight than traditional method already had. Margaret A. Doody compares Heliodorus’ novel with the *Wanderer*, a novel published in 1814 in five volumes by Frances Burney. Direct influence from Heliodorus cannot be proven and therefore the comparison is too narrow, even when Richardson’s *Clarissa* (1747-8) is being taken into account, and the title *Heliodorus rewritten* suggests too much.

Geoffrey Arnott discusses Longus’ knowledge of natural history, which, he argues, is mostly accurate but not always backed up by personal experience; in *The City in the Greek Novel* Suzanne Saïd concludes that the city remains a stereotype, and James Romm intelligently compares Antonius Diogenes, Rabelais and Cervantes on the point of *voyages imaginaires*. Brigit Egger’s *Women and Marriage in the*
Greek Novels is an instructive discussion of the status of married women in Hellenistic and imperial Greek private law, matrimonial customs of classical law and distortions thereof in the Greek novels. This paper has connections with Winkler’s initial essay and with the three final ones on the question of the intended public of the novels. Susan Stephens and Ewen Bowie tackle this problem for the Greek world, Ken Dowden for Roman readers of Apuleius’ Golden Ass. All three conclude that there is no specific segment of readers, such as women or young people, for which these books were written, but the intended public is the educated people in general. These conclusions are becoming common as is shown in similar papers by other scholars.

This search for the ancient novel has not brought about a solution to the old questions: ‘What is a novel?’, ‘was there in Antiquity something which we are allowed to call by this name?’. If one takes Winkler’s characterisation of ‘love-leading-to-marriage’ as typical one should speak of ‘romance’, as he does, but at the same time exclude works such as Ephemeris of Dictys Cretensis and Petronius’ Trimalchio, but they are discussed in this volume. On the other hand, prose fiction is too wide a notion though it admits Lucian’s Verae historiae. The problem is not solved. In another modern collection, Greek Fiction, the sub-title adds: “The Greek Novel in context” and the arrangement of the papers is such that the love romances are separated from chapters on their context and other traditions. Greek novels are first and foremost the classical five of Chariton etc., love romances. Starting from these one may add, put alongside, contrast others, but when doing so one should specify what is under discussion. The term ‘novel’ is convenient, no more than that.

Indexes of names and works are not supplied. This is to be regretted for e.g. Selden has something interesting on Joseph and Asenath, a story with novelistic motifs from the first century A.D. or B.C., for which see Will’s paper in Greek Fiction.

In this review I have referred to other collections on this subject. Every year now new ones are published. The interest in this kind of later literature is growing, a fact one enjoys very much. Is it not time for a bibliographie raisonnée in Lustrum?

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