COURSE CALENDAR DESCRIPTION

The prose romance and novel of the later Greek and Roman world in the context of the social, intellectual, and cultural life of this era.

CONTACT INFORMATION

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TEXTS (available through Acadia Bookstore)

- *Greek Fiction: Callithoe, Daphnis & Chloe* (H.Morales, Penguin Classics)
- *Achilles Tatus, Leucippe and Clitophon* (H. Morales, Whitmarsh translation, Oxford World Classics)
- *Petronius, Satyricon* (H.Morales, Sullivan translation, Penquin Classics)
- *Apuleius, The Golden Ass*, (Kenney translation, Penquin Classics)
ASSIGNMENT INFORMATION

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<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
<th>Details</th>
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<tr>
<td>Class Journal</td>
<td>10%</td>
<td>(best 20 of 23) 500 Word entries discussing material covered in class, to be posted within 36 hours after the end of class. Entries less than 500 words may be graded at half-value.</td>
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<td>Reading Quizzes</td>
<td>30%</td>
<td>(best 30/33 multiple choice) 15 minutes&lt;br&gt;5% Sept 11 (T) Daphnis &amp; Chloe&lt;br&gt;5% Sept 25 (T) Chaereas &amp; Callirhoe&lt;br&gt;5% Oct 9 (T) Leucippe &amp; Clitophon&lt;br&gt;5% Oct 30 (T) Satyricon&lt;br&gt;5% Nov 6 (T) Golden Ass 1-4&lt;br&gt;5% Nov 20 (T) Golden Ass 5-11</td>
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<td>Midterm</td>
<td>20%</td>
<td>October 23 (T) Midterm Prep Review October 18 (Th)</td>
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<td>2500 Word Research Paper</td>
<td>20%</td>
<td>Due: December 4&lt;br&gt;Topics &amp; Sources proposals due November 8&lt;br&gt;Late papers NOT ACCEPTED after December 11&lt;br&gt;Late penalty: loss of grade step (e.g. B+ to B)</td>
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COURSE OVERVIEW

The ancient novel arises among educated Greeks (pepaideumenoi) living in Asia Minor under Roman rule in the intellectual period known as the ‘Second Sophistic’, around 50-250 CE. The ancient Greek novel marks the appearance of a new literary genre offering readers an idealized world of erotic fantasy in which young lovers of godlike beauty destined to be together triumph over the cruel vicissitudes of fortune.

After introducing ourselves to the historical context of the ancient Greek novel, we shall begin with a close reading of the most artful (and shortest) of the Greek novels, the pastoral love story of Daphnis and Chloe by Longus, which provides us with a typography of the ancient novel, combining the basic elements of love and adventure within the context of the Platonic doctrine of love. As such, Daphnis & Chloe provides the best introduction to the deeper structures of the ancient Greek novel.

The earliest surviving Greek novel is the romance of Chaereas and Callirhoe by Chariton of Aphrodisias. The simplest and most straightforward of the novels, it provides the opportunity of identifying the basic elements, themes and structure of Greek prose romance.

With their emphasis on ideal lovers, Daphnis & Chloe and Chaereas and Callirhoe are often viewed together as ‘idealist’ novels. But in its literary sophistication, Daphnis & Chloe is
also paired with other novels as *Leucippe and Clitophon* as ‘sophistic’, especially as containing set pieces of rhetoric (*ekphrasis*, *epideixis*, etc).

After the midterm, we conclude our study of the ancient Greek novel with *Leucippe and Clitophon* by Achilles Tatius, a much more sophisticated work than *Chaereas and Callirhoe*, which many scholars take to parody the romance genre.

The satric strain of *Leucippe and Clitophon*—as well as its inclusion of a positive account of a same-sex relationship—provides a suitable transition to our first Roman novel, *Satyricon* by Petronius.

Petronius lived in Rome under the reign of the Emperor Nero, and he once held the office of Nero's ‘Arbiter of Taste’. Originally of epic length, only some rather long fragments have survived, which the Italian maestro of cinema, Federico Fellini wove together into his crowning achievement. We shall look at a few scenes from Fellini’s *Satyricon* by way of introducing ourselves to the novel.

Unlike the idealized world of Greek romances, *Satyricon* is a wicked satire of the reality of Roman life depicted as ruled by the base and often brutal sexual passions that terrorize the lovers of the Greek novel. As we have it, *Satyricon* depicts the sexual odyssey of a young homosexual student, Encolpius, cursed with impotency for offending the Roman god Priapus (basically the god of sexual arousal, represented by the erect phallus), and of his search for a cure.

A conspicuous target of satire in *Satyricon* are the idealist and sophistic elements of the Greek novels, and the role of rhetoric in the age of the Second Sophistic generally. The Roman critique of the Greek prose romance tradition continues in the only complete Roman novel to survive antiquity, and certainly the greatest of the ancient novels, *The Golden Ass* of Apuleius.

In *Satyricon*, we most often find ourselves in the company of those enslaved to their sexual passions. *The Golden Ass* by Apuleius is the tale of another young student, Lucius, whose sexual passions lead him into the life of slavery by way of his magical metamorphosis into an ass! *The Golden Ass* is perhaps the greatest literary work to survive the ancient world after the epics of Homer and Virgil. In the middle of the novel, the philosophical allegory of Cupid and Psyche is told by an old hag in a robbers cave to the kind of ideal lover of the Greek novel. In the end, Lucius finds spiritual redemption and restoration to human form at the hands of Isis, the Greco-Roman-Egyptian goddess, of whom Apuleius was himself a priest.

We shall conclude by considering the extent to which *The Golden Ass* presents itself as a critique of the ancient novel and its audience and how that may be best understood: as a sophistic parody or a Platonic remedy.