

parmi eux est la difficulté de la question : car d'un côté, comme il est manifeste que certains corps se mêlent aux autres, à peu près tous ceux qui philosophent sur la nature et sur ce qui se produit naturellement vinrent à chercher la cause, mais comme de l'autre côté cela est malaisé à découvrir et que de chacune des causes proposées s'ensuivent certaines difficultés propres ils se sont tournés dans des directions différentes ». J. Groisard fait remarquer qu'il est difficile et incertain de situer chronologiquement le *De mixtione* par rapport aux autres ouvrages d'Alexandre. Il expose la théorie aristotélécienne du mélange qui s'effectue principalement à partir du chapitre I, 10 du *De generatione et corruptione*. Il aborde la question stoïcienne des mélanges, puis les réfutations de la mixtion totale. La tradition du *De Mixtione* est fondée sur neuf manuscrits dont A, le *Marcianus Graecus* 257 (XIII^e -XIV^e s.) et F, le *Riccardianus Graecus* 63 (début du XIV^e s.). Le manuscrit A a engendré tout le reste de la tradition, à l'exception de F qui ne contient que les deux derniers cinquièmes du traité. Le premier travail philologique sur le texte est celui d'Ideler (1836) qui se contente de reproduire le texte de l'édition aldine de 1527, dans lequel il introduisit quelques corrections par conjectures ; en 1886, Apelt propose des conjectures supplémentaires. I. Bruns (1892) s'occupe enfin des manuscrits. Rodier propose en 1893 plusieurs corrections. C'est sur la base de l'édition de Bruns qu'est faite en allemand par Rex (1966) la première traduction dans une langue moderne. En 1971, Montanari consacre une sévère critique à l'édition de Bruns. Todd publiera en 1976 une étude sur le *De mixtione* dont Paul Moraux donnera en 1984 un compte rendu dans lequel il conclut à la nécessité d'une nouvelle édition critique du *De Mixtione*. J. Groisard décrit ensuite les témoins : le *Marcianus Gr.* 257 (p. CXI-CXIX), le *Riccardianus Gr.* 63 (p. CXIX-CXXIX), l'édition aldine (1527) et son modèle, le *Parisinus Graecus* 1848 (R), puis viennent les manuscrits du *scriptorium* de Jean Mauromates : le *Scorialensis* X, 1, 11, le *Vaticanus Graecus* 1302, les *Parisinus Graecus* 2028 et 2450, le *Taurinensis* C I 15, R ; le *Parisinus Graecus* 1848 a servi de modèle à l'édition *princeps* du *De mixtione* qui fera autorité jusqu'à l'édition critique de Bruns en 1892. Après avoir étudié la relation entre A et la tradition récente, J. Groisard étudie la situation de F et à la p. CXC, il propose un stemma du *De mixtione*. Comme il fallait s'y attendre, le philologue fonde l'édition critique sur les manuscrits A et F, en donnant la préférence à A. Les autres témoins ne sont utiles à l'édition que lorsqu'ils apportent des corrections dues à des conjectures. L'ouvrage de J. Groisard a été révisé par Marwan Rashed, autre spécialiste d'Alexandre et éditeur aux Belles Lettres du traité d'Aristote, *De la génération et la corruption* (2005). Simon BYL

Tim WHITMARSH (Ed.), *The Cambridge Companion to the Greek and Roman Novel*. Cambridge, Cambridge University Press, 2008. 1 vol. 15 x 23 cm, xv-392 p., 1 carte. Prix : 55 £ (relié) ; 19.99 £ (broché). ISBN 978-0-521-86590-6 ; -68488-0.

The last couple of decades have witnessed a goldrush towards the ancient novel. Tim Whitmarsh's *Cambridge Companion to the Greek and Roman Novel* addresses a number of themes that have taken centre stage therein: sexuality, cultural identity, religion, readership, intertextuality, corporeality, style and genre among other issues. An impressive cast of well-known scholars (all but one from the UK, the US and

Canada) explore these aspects in ways that fully live up to the expectations aroused by Whitmarsh's announcement of the book's aim and target audiences ("to provide students, scholars and the interested public with a sophisticated yet accessible point of entry into these beguiling texts", p. 1). Indeed, the individual chapters are both instructive and lucid, they are elegantly written and all offer a section containing ample suggestions for further reading. In addition, an "Index of Greek and Roman novelists" at the end of the book briefly discusses individual novels and directs newcomers to the most recent editions, commentaries and/or translations (p. 378-384). – At the same time, the volume will also be of great interest to specialists in the field. Virtually all chapters offer stimulating, original and enriching readings that take into account the most recent scholarly insights. (A few publications that will be of particular interest to readers of chapters 9 and 12 might have appeared when this book was already in print: J. Morgan's chapters in I.J.F. de Jong & R. Nünlist's *Time in Ancient Greek Literature* [Leiden, 2007] and D. Van Mal-Maeder's *La fiction des déclamations* [Leiden, 2007].) Moreover, attention is often drawn (implicitly rather than explicitly) to important avenues for further research. The emphasis on religion as a difficult concept to grasp (Zeitlin, Whitmarsh on p. 12 and 83, Connors on p. 172-173) is just one example. – In his rich and instructive introduction, Whitmarsh raises, among many other things, the important question of whether it makes sense to bundle the ancient texts that we call "novels" (a question taken up in detail by Goldhill, p. 185-200). He clarifies that in this volume this label refers to the five extant, so-called ideal Greek novels, the two Latin novels by Apuleius and Petronius, numerous Greek narratives preserved either in summary or in fragments and, "still within range, but at greater distance" (p. 2), related works such as Lucian's *True Stories*, the two known Greek versions of the *Ass* story, the *Alexander Romance* and the *History of Apollonius*, *King of Tyre*. He motivates this selection by referring to the self-conscious fictionality of these narratives: unlike earlier inventive prose narratives, they "use wholly invented characters (that is to say, not mythical or historical)" (p. 3). In fact, this feature connects most of the narratives dealt with in this book but not all of them. The *Alexander Romance*, for example, is highly fictionalized but nevertheless centres upon a historical figure rather than a wholly invented character. The same is perhaps true for Philostratus' *Life of Apollonius*, which is included in the "Index of Greek and Roman novelists" (p. 383) and touched upon in several instances throughout the book. Of course, the inclusion in this book of such "novelistic biographies" (as they are identified by some) is no problem in itself and resonates with the growing tendency in the field to adopt inclusive views of ancient fiction; but it does raise the question of why other such generic hybrids (such as the *Apocryphal Acts of the Apostles* and the *Life of Aesop*) have not (or only very rarely) been dealt with in the book. – The introduction is followed by eighteen thematic chapters that are distributed over four parts: "Contexts", "The world of the novel", "Form" and "Reception". The first of these discusses different backgrounds associated with the novels: literary milieux (E. Bowie), sexuality and gender (H. Morales), cultural identity (S. Stephens) and social class (T. Whitmarsh). The second part examines themes as they are constructed *within* the novelistic universe: religious experience and expression (F. Zeitlin), geographical spaces and associations between distant places and alien phenomena (J. Romm), the human body and its importance as a site of

literary self-consciousness (J. König), time (from a Bakhtinian perspective; L. Kim) and politics and spectacles as expressions of ideas about civic and political life in the Roman Empire (C. Connors). The third part shifts attention from content(s) to form(s). It explores socio-political issues activated by the concept of genre (S. Goldhill), characteristics of the style of ancient fictional narrative (and of rhetoric as its major determinant; A. Laird), intertextual self-positioning of the novels *vis-à-vis* other genres (J. Morgan & S. Harrison) and the importance of narrative and narrative theory for understanding strategies underlying focalization, narration and (un)trustworthy narration (T. Whitmarsh and S. Bartsch). The final part deals with the reception of ancient novels in later eras, an area that has only recently begun to receive more than occasional attention from classicists. It starts from the much-vexed question of the readership of the novels in Antiquity (with attention being paid also to the depiction of readers *in* the novels; R. Hunter) and further discusses their rewritings in Byzantium (J. Burton), their early translations and editions between 1300 and 1800 (M. Reeve), their influence in 16th- to 20th-century literature (G. Sandy & S. Harrison) and their 19th- and 20th-century receptions in literature, music and cinema (M. Fusillo). Although this part is inevitably selective (some readers might have welcomed, for example, a more detailed account of novelistic material in early Christian writings, which are touched upon at p. 13, 54, 83, 106 and 272), it offers insightful discussion and will act as a useful starting point for both scholars and students approaching this vast field. – Given the considerable heterogeneity of the corpus texts, the organization of the volume around broad themes (rather than, for example, individual novels) surely poses challenges to individual contributors and may at times facilitate uneven coverage of relevant texts. More often than not, however, this structure is meritorious in its ability to offer a wide range of starting points for readers interested in a number of key-debates across the genre. Moreover, several chapters, thematically diverse as they are, are connected by a number of broad strands. Ethnicity (Stephens), sexuality and gender (Morales), class (Whitmarsh), religion (Zeitlin), bodily appearance (König) and genre (Goldhill), for example, are all explored to some extent as notable markers of identity, valorization and/or status. The chapter on ancient readers (Hunter) and the paragraphs on modern, popular literature (Fusillo, p. 329-330) have obvious links with the chapter on class (Whitmarsh). Byzantine novelists (Burton) are shown to have been concerned very much with the same issues of literary self-reflection and meta-literature that are identified in their ancient predecessors (König). And finally, the part on reception, revolving as it does around the importance of ancient novels (and one's understanding of them) for the creation and interpretation of later texts, broadly complements the discussion of genre (Goldhill), which explores the implications of modern conceptions of the novelistic genre for reading the ancient texts. – This volume, in short, is a success. Given the quality, breadth and depth of the discussions, I warmly recommend it as a valuable, rich and inspiring book to both newcomers and specialists in the field.

Koen DE TEMMERMAN

Michael PASCHALIS & Stelios PANAYOTAKIS (Ed.), *The Construction of the Real and the Ideal in the Ancient Novel*. Groningen, Barkhuis, 2013. 1 vol. 17,5 x 24,5 cm, XVI-312 p., ill. (ANCIENT NARRATIVE SUPPL., 17). Prix : 84,80 €. ISBN 978-9-491-43125-8.

This volume of the *Ancient Narrative Supplementum* series brings together thirteen of the fifteen papers presented at the fifth Rethymnon International Conference on the Ancient Novel (RICAN), held at the University of Crete in May 2009. All but one of the contributions focus on the construction of the real and the ideal in the traditional corpus of the Greek and Roman novel, often in conjunction with other classical works. – In *The Political Economy of Romance in Late Period Egypt* (p. 1-40), Daniel Selden does not confine himself to the traditional corpus of the novel. His paper deals with prose fiction within the field of Egyptian cultural production and covers a time span from the 6th century BC to the 7th century AD. Selden examines four texts that were either written in Egypt or widely read there (the Old Aramaic *Life of Ahiqar*, the Bentresh Stele in Ptolemaic hieroglyphs, Chariton's *Callirhoe* and the Coptic *Kambyses Romance*). He argues that each of these fictions reflects the increasingly marginalized position of Egypt within the Levantine-Mediterranean world system. Selden's contribution complements the picture of the ancient novels in interesting ways, particularly by encompassing a subject matter that scholars of the novel are probably less acquainted with. The extensive bibliography of 11 pages is helpful. In *But there is a difference in the ends... Brigands and Teleology in the Ancient Novel* (p. 41-59), Ken Dowden deals with the presence of brigands in ideal fiction. After providing an overview of the terminology of brigandage with a view to defining his subject, Dowden discusses both individual brigands as well as brigand groups in the different novels. He contends that brigands in the novels are not just entertainment: they also constitute a counterpoint to civilized or ideal society. Froma Zeitlin's paper *Landscapes and Portraits: Signs of the Uncanny and Illusions of the Real* (p. 60-87) treats the power of ekphrastic descriptions to blur boundaries between reality and illusion. Zeitlin discusses garden descriptions in Achilles Tatius and portraiture in Heliodorus to illustrate this "illusion of breaking the frame": the boundary that separates the viewer from the object is breached. She underpins her thesis by providing illustrations of frescoes that have come down to us. Tim Whitmarsh handles ekphrastic descriptions as well in both Achilles Tatius and Heliodorus in his contribution *The Erotics of mimēsis: Gendered Aesthetics in Greek Theory and Fiction* (p. 275-292). Drawing on the mimetic theory of Dionysius of Halicarnassus, Whitmarsh argues that women in the Greek novels should be understood both as objects of the gaze and as embodiments of the genre's creativity. Gianpiero Rosati, in *The Loves of the Gods: Literature as Construction of a Space of Pleasure* (p. 89-103), focuses on instances of divine love and how these divine paradigms both legitimize and stimulate human desire in the ancient novel. Mythological tales as paradigms for humans, more specifically young and inexperienced lovers, are also discussed by Françoise Létoublon in her contribution *Mythological Paradigms in the Greek Novels* (p. 127-145). In *Comedy in Heliodorus' Aithiopika* (p. 105-126), Margaret Doody tackles the construction of comicality in Heliodorus' novel through the use of dissonances. By exploring the possibilities of anachronisms, among others, Heliodorus