lessen the indispensability of this latest instalment in one of scholarship's most heroic enterprises.

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A THIRD-CENTURY CHRISTIAN NOVEL

M. VIELBERG: *Klemens in den pseudoklementinischen Rekognitionen: Studien zur literarischen Form des spätantiken Romans*. Pp. 236. Berlin: Akademie Verlag, 2000. Cased, DM 149. ISBN: 3-05-003492-0.

The *Recognitions* is a Christian novel composed in Greek probably in the early third century. Only fragments of it survive, the bulk of them in a Latin translation by Rufinus. The hero and narrator of the novel is one Clemens, who is probably intended to be identified with the Clement of Rome (traditionally the second successor of St Peter), to whom a number of letters are also attributed. It begins with the separation of the protagonist, his brothers, and his parents, and recounts their physical and spiritual travels, which end in their reunion (hence the title) and conversion to Christianity. Since Vielberg's book is a collection of shorter studies rather than a monograph, it will be better to discuss the chapters individually, before assessing it as a whole.

V. begins by giving an account of the problem of working out the relationship between the different textual data that we have. This is in itself an achievement. There is a second recension of the text, entitled *Homilies*, of which fragments survive in Greek. There are also fragments of the *Recognitions* in Latin, Greek, and Syriac, as well as whole and fragmentary epitomes of the work in Arabic, Armenian, and Georgian. V. returns to the relationship between the *Homilies* and the *Recognitions* in his conclusion, and finds that it consists in a set of essentially insoluble problems. The second study examines the text's representation of Clement, arguing that it uses detailed descriptions of the actions of the protagonist to present him as the spiritual successor of Peter. In his third chapter V. compares the novel's descriptions of Peter (who is Clement's teacher) and Simon Magus, and argues that the language used by the latter to describe himself is to be understood as a (blasphemous) claim to some kind of divine status. V. fourthly analyses the way the novel presents 'pagan culture and Christian education', and concludes that it stands in a similar tradition to the apologists and Clement of Alexandria in treating Christianity as in some sense the fulfilment of, rather than absolutely antithetical to, classical culture. V.'s fifth chapter is concerned with the structure of the work, particularly the ways it echoes the structure of the better known Greek novels. In the final chapter before his conclusion, V. examines the question of the genre of the work, and compares it with ancient works of fiction that are not normally classified as novels (namely the *Historia Apollonii regis Tyri*, Xenophon's *Cyropaedia*, and Philostratus' *Vita Apollonii*).

Although the *Recognitions* is not a good work of literature, it is one of the more interesting and neglected cultural artefacts of the High Empire. V.'s real achievement is to have established a basis on which further scholarly discussion can be conducted. His orderly account of the different recensions of the text and the complex relationships between them will prove especially useful. This is the case not only because the ancient material is difficult, but also because the older studies whose conclusions V. uses are not easily available. His account of the work in its contemporary context is strong, and he comments insightfully on the way the novel's focus on charismatic individuals reflects

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religious developments common to Christianity and paganism in late antiquity. But he pays less attention to the rôle of the *Recognitions* in the development of Christian fiction: the novel represents an intermediate stage between the various apostolic *Acts* composed in the second century, and the saints' lives whose popularity expanded so quickly in the fourth. V.'s work would make a good basis for investigating this development. Another starting point for further analysis is V.'s account of the novel's representation of the relationship between pagan culture and Christian education. It might now be asked not only what part fiction played in representing Christian analyses of classical culture, but what kind of rôle fiction had in the propagation of the Christian culture which was developing in the third and fourth centuries.

This book is interesting, suggestive, and fills an obvious gap in recent scholarship. Nobody interested in the ancient novel or pre-Constantinian Christianity should overlook it.

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THE LAST 'GRONINGEN COLLOQUIUM'

H. Hofmann, M. Zimmerman (edd.): *Groningen Colloquia on the Novel. Volume IX*. Pp. xi + 240. Groningen: Egbert Forsten, 1998. Paper. ISBN: 90-6980-122-1.

This is the last of the series of *Groningen Colloquia on the Novel* before its metamorphosis into the electronic journal *Ancient Narrative* following the major conference on the ancient novel held at Groningen in 2000. Its twelve papers are typical of the series as a whole: the innovative and the traditional, the central and the peripheral, the broadly sweeping and the painstakingly detailed rub shoulders in these pages; and space is found for young and unfamiliar scholars, as well as a few of the usual suspects.

Some recurrent concerns are manifest, notably the theatre, theatricality, and the novel's intertextual relationships with specific dramatic texts. Sophie Couraud Lalanne's 'Théatralité et dramatisation rituelle dans le roman grec' interprets theatrical presentation as highlighting scenes which constitute the novel plot as a rite of passage, particularly associated (in contrast to real initiation rituals) with the female characters. Jim Pletcher in 'Euripides in Heliodoros' *Aithiopika* 7–8' (deriving from a fine but unpublished St Andrews thesis) plots the complex intertextuality of the Arsake episode. Regine May's 'Köche und Parasit. Elemente der Komödie in den *Metamorphosen* des Apuleius' examines Apuleius' use and playful inversion of stock characters from the comic stage in the penultimate book of his novel, while Vincent Hunink ('Comedy in Apuleius' *Apology*'), accepting that there is some judicial reality behind the speech, analyses Apuleius' use of comic stereotypes and clichés as part of his rhetorical armoury.

A cluster of papers on early Christian 'fiction' comes from across the frontier between classics and theology, and suggests that scholars on both sides of the divide still have much to teach each other. Pieter Lalleman ('The Canonical and Apocryphal Acts of the Apostles') resists Richard Pervo's classification of *Acts* as fiction, and traces the continuities between the Luke-Acts and the more novelistic New Testament apocrypha. Ton Hilhorst ('Erotic Elements in the *Shepherd* of Hermas') identifies three motifs whose incompatibility with their context seems to betray an origin in romance. The widest ranging and most provocative of these papers is Jan Bremmer's

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