

Nina Tomaszewski

Walter Charleton's
The Ephesian Matron / Matrōna Ephesia
Contextual studies, bilingual edition and commentary

BAC

Bochumer
Altertumswissenschaftliches Colloquium

Begründet von
Gerhard Binder und Bernd Effe

Herausgegeben von
Manuel Baumbach, Reinhold F. Gleis,
Claudia Klodt, Theodor Lindken

Band 102

Nina Tomaszewski

Walter Charleton's
The Ephesian Matron / Matrōna Ephesia

Contextual studies, bilingual edition
and commentary

 Wissenschaftlicher Verlag Trier

Tomaszewski, Nina: Walter Charleton's
The Ephesian Matron / Matrona Ephesia.
Contextual studies, bilingual edition
and commentary / Nina Tomaszewski.-
Trier : WVT Wissenschaftlicher Verlag Trier, 2018
(Bochumer Altertumswissenschaftliches Colloquium; Band 102)
Zugl.: Ruhr-Universität Bochum, Diss., 2016
ISBN 978-3-86821-748-3

Umschlaggestaltung: Brigitta Disseldorf

© WVT Wissenschaftlicher Verlag Trier, 2018
ISBN 978-3-86821-748-3

Alle Rechte vorbehalten.
Nachdruck oder Vervielfältigung nur mit
ausdrücklicher Genehmigung des Verlags.

WVT Wissenschaftlicher Verlag Trier
Bergstraße 27, 54295 Trier
Postfach 4005, 54230 Trier
Tel.: (0651) 41503, Fax: (0651) 41504
Internet: <http://www.wvttrier.de>
E-Mail: wvt@wvttrier.de
www.facebook.com/wvttrier

BAC im Internet: [http://www.ruhr-uni-bochum.de/
klass-phil/Projekte/Bac/bac_hp.html#BOCHUM](http://www.ruhr-uni-bochum.de/klass-phil/Projekte/Bac/bac_hp.html#BOCHUM)

To my parents

Acknowledgements

This book is based on my PhD dissertation, which was accepted by the Ruhr-Universität Bochum in 2016 and was subsequently revised for publication.

I embarked on my journey with the widow of Ephesus at the suggestion of Prof. Dr. Reinhold F. Gleis, who introduced me to the world of Neo-Latin texts in general and to Walter Charleton's *The Ephesian Matron* in particular. I would like to express my sincerest thanks to him for supervising this project, through which he guided me patiently with never-failing advice, support and confidence.

Special thanks are also due to my second supervisor, Prof. Dr. Roland Weidle, who kindly lent his English expertise to the interdisciplinary project and provided valuable criticism and advice.

I would also like to express my thanks to the editors for accepting my study into this series (BAC). I am particularly grateful to Prof. Dr. Claudia Klodt for her attentive reading and helpful suggestions.

A warm thank you also goes to Theodor Lindken, whose keen eye saved me from numerous mistakes and who patiently answered my many technical questions about preparing the manuscript for publication.

Further heartfelt thanks are due to a host of colleagues and friends for providing expert advice, fruitful discussions and support in various, much appreciated ways: Arnold Bärtschi, Carola Budnj, Ulisse Cecini, Eva von Contzen, Maik Goth, Barbara Lange, Andreas Lenz, Lorenzo di Maggio, Stephanie Natzel-Gleis, Daniel Pachurka, Heike Rudolph and Jochen Sauer.

I would also like to take this opportunity to acknowledge the many excellent and enthusiastic teachers I had over the years. Thank you especially to Ursula Pysik! It goes without saying that all mistakes are entirely my own.

And finally: I cannot thank my family and friends enough for the love, patience and encouragement with which they supported me over the past years. Thank you all for understanding whenever I needed to withdraw into the seventeenth century, but also for giving me the very best of reasons not to do so every once in a while.

I am especially grateful to my sister, Anke Manthey, for her ready help and calming words at particularly stressful times, to my brother-in-law, Claudius Manthey, for performing some dearly needed computer miracles, and to Florian Batz, Vanessa and Oliver Manz, Sabine Brummert and Kai Arnemann for keeping my spirits up throughout this time.

This book is dedicated to my parents, Brunhild Tomaszewski, who I very much wish could be here and could have shared the journey with me as well, and Gerd Tomaszewski, who gave me more practical and moral support than I

Acknowledgements

can possibly do justice here. I keep saying it because I believe it: I would not have begun or finished this book without your support. Thank you for all your help and thank you for giving me the confidence that I could do it.

July 2017
Nina Tomaszewski

Table of contents

I Contextual studies	13*
1. The Widow of Ephesus through the ages	16*
2. Charleton's adaptation of the story	25*
2.1. The plot/structure	26*
2.2. Charleton and Epicurus	30*
2.3. Charleton and Hobbes	46*
2.4. Charleton and the Platonic Ladies	55*
2.5. Charleton and misogyny/the women controversy	65*
2.6. Judging the matron	70*
2.7. Irony in <i>The Ephesian Matron</i>	75*
2.8. Evaluation	82*
3. Biographical sketch	84*
3.1. Early life and education	85*
3.2. Politics, (medical) career and intellectual development	87*
3.3. Private life and personal appearance	92*
3.4. Friends and patrons – Charleton's 'network'	94*
3.5. Last years and death	102*
3.6. Contemporary judgements	104*
3.6.1. Public criticism	104*
3.6.2. Public support	109*
4. Aspects of language and translation	113*
4.1. Charleton and the inkhorn controversy/translator's note	113*
4.2. The Latin translation	118*
4.2.1. Spelling and punctuation	120*
4.2.2. Vocabulary	126*
4.2.3. Morphology	134*
4.2.4. Syntax	136*
4.2.4.1. General observations	136*
4.2.4.2. Harris's syntax in relation to Charleton's	144*
4.2.4.2.1. Long or hypotactic sentences	144*
4.2.4.2.2. Syntactically parallel translations?	151*
4.2.4.2.3. Minor changes	154*
4.2.4.2.4. Participle constructions	159*
4.2.4.2.5. Passive and active voice	164*
4.2.4.2.6. Tense and mood	167*

Table of contents

4.2.5. Rendition of the sense	169*
4.2.5.1. Additions and omissions	170*
4.2.5.2. Changes	178*
4.2.6. Style and quality of the translation	185*
4.2.6.1. Literal or free?	185*
4.2.6.2. Rhetorical devices	192*
4.2.6.3. Erroneous translations	200*
4.2.6.4. Elegant translations	204*
4.2.7. Conclusion	207*
5. The publication of Charleton's text	209*
5.1. <i>The Ephesian Matron's</i> anonymity	209*
5.2. Charleton and <i>The Cimmerian Matron</i>	211*
6. The edition	217*
6.1. The extant editions	217*
6.2. Additional (lost) editions	222*
6.3. Reconstruction of the stemma	226*
6.4. Remarks on this edition	228*
6.5. Sigla	230*
II Text	1
1. Title page	1
2. Letter / Epistola	4
3. The Ephesian Matron / <i>Matrona Ephesia</i>	12
III Commentary	90
1. Title page	90
2. Letter / Epistola	102
3. The Ephesian Matron / <i>Matrona Ephesia</i>	140
Bibliography	386
1. Primary texts	386
1.1. Charleton	386
1.1.1. <i>The Ephesian Matron</i>	386
1.1.2. Other printed works	386
1.2. Other sources	389
2. Secondary texts	397
3. Abbreviations	409

Table of contents

4. Bibliographical appendix: Charleton's (Latin) textual sources	410
4.1. Juvenal	410
4.2. Lucian	411
4.3. Petronius	414
4.4. Seneca	415

I Contextual studies

A lady from Ephesus, renowned for her demureness/chastity (*puclitita*), loses her husband. Grief-stricken, she stays in his vault, intending to starve to death. As no one can dissuade her from this plan, she spends days in the vault only accompanied by her maid. It so happens that some thieves are crucified close to the vault and a soldier is dispatched to guard the bodies to ensure that they cannot be buried properly. At night, the soldier sees a light in the vault, hears the widow's wails and comes to investigate. Seeing the beautiful mourning woman, he offers what food and wine he has and tries to console her. At first, the widow rejects his efforts, but her maid is more amenable and, fortified by food and drink, tries to persuade her lady to live. Finally, the widow first allows herself to eat some food and then, again swayed by the joint efforts of the soldier and the maid, to sleep with the man. They continue their affair for three nights in secret. Meanwhile, one of the now unguarded bodies is removed from the cross. The next morning, the soldier, upon discovering the result of his neglected duty, in desperation and fear of punishment decides to commit suicide. To prevent the loss of her lover so shortly after she lost her husband the widow offers the soldier to use her husband's body and fix it to the cross to fill the empty space.

This, in a nutshell, is the story of the widow of Ephesus as told by Petronius in the *Satyricon* (111-112). The little episode has received an unusual amount of interest and has been retold by numerous authors over time. Indeed, there is no doubt that it is "one of those tales which men – especially men – never seem to tire of".¹ Almost equally untiring are the discussions which the story has engendered. These mainly revolve around two questions: The first question concerns the source of the story. (Is it a true story? A Milesian story? An old folk tale from Hinduism?²) With regard to this question suffice it to say that while Petronius is generally assumed not to have been the inventor of the story, his version as one of the oldest extant examples holds a special position of influence on the development of the story and may be used as a point of reference. The second question concerns the meaning or moral of the story and the author's intentions in telling it. This has been a rather interesting issue from day one as it is especially difficult to answer in the case of Petronius: The narrator of the story in the *Satyricon*, the poet Eumolpus, first remarks on female inconstancy (*levitas*) and the insanity to which women may be driven by lust, neglecting all familial obligations. Then – to prove his notions – he introduces

¹ URE (1956): p. 1.

² See RASTIER (1971): p. 1025.

the story as an account of a true event that occurred in his own lifetime. Nevertheless, his presentation of the story is at least ambiguous and he concludes the story without adding a clear judgement or opinion. In fact, the ending itself is somewhat open as the audience is left with the remark that the next day people wondered how a body could have ascended the cross. No mention is made of how things played out in the end. Instead, the reader is presented with the very different reactions of Eumolpus' audience: a group of sailors laugh, a young woman, Tryphaena, blushes and snuggles her face into her lover Giton's neck, while the ship-owner Lichas angrily complains that the governor should have returned the body to the vault and crucified the widow instead. The reactions of the audience described in the *Satyricon* differ as much among themselves as they do in real life.³ Consequently, there is a colourful array of suggestions as to the sense of the story and Petronius' intentions: Is it a parody on the resurrection of Christ? A parody on the fourth book of the *Aeneid*? Is it an attack on women in general? Is it criticism of a general moral decline in society (as the breaking of taboos is not unanimously condemned by the audience), or are universal standards of behaviour called in question by the suspicious absence of a clear moral judgement? Is it simply a well-told frivolous and saucy tale without a deeper meaning, or does it illustrate the triumph of love, nature and life over death? The curiously high number of adaptations of the tale is generally attributed to the fact that Petronius – by not committing to a judgement – left the story open and flexible enough for scores of writers after him to change it according to their own ideas and age, especially with regard to the moral of the tale.⁴

While it certainly is flexible and open to several interpretations, there is one aspect which the story always includes (and which may have been responsible for keeping the motif alive for so long): the allure of breaking the norms regarding death and sexuality.⁵ Depending on context and representation, the story can be used in an affirming, negating or relativising way. E.g., when it is used as a medieval *exemplum*, the story is intended to affirm the norms by stereotypically illustrating vices through the widow's misconduct.⁶ While the plot itself certainly lends itself to being used for misogynistic attacks on female inconstancy and wickedness, it may just as well be employed to subvert or criticise social norms.⁷ The story, quite simply, "can be pushed in any one of several directions according to the teller's fancy and can be made to seem cyn-

³ See RASTIER (1971): p. 1027.

⁴ See e.g. URE (1956): p. 2, or HUBER (1990a): pp. 195f.: "Da er sich eindeutiger Aussagen enthält, bleibt sein Text offen – offen auch für eine Fülle von Interpretationen und Bearbeitungen".

⁵ See HUBER (1990a): p. 193.

⁶ See HUBER (1990a): pp. 193f.

⁷ See HUBER (1990a): p. 194.