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THE NEWSLETTER

The great interest in Petronius over the past few years encouraged the start of this Newsletter. J. P. Sullivan's gentle urging pushed me into making it a reality. It is, however, only the cooperation of the members that will allow it to succeed. Members are invited to contribute to any of the areas covered by the Newsletter: 1. Bibliography of recent works with short, factual comments; 2. Nachleben, divided according to origin of country; 3. Work in Progress, including dissertations; 4. Short Scholarly Notes; 5. Petroniana, suggested readings and list of bad, old ones; 6. Notices, solicitations for information and help. The Newsletter will also serve as an open forum for anyone wishing to address the whole society. Two Newsletters per year are planned now (May and December) and membership in the Petronian Society including the Newsletter is free. All suggestions for improvement of the Newsletter are very welcome. Membership in the Petronian Society is open to anyone with an interest in Petronius and his Satyricon.

BIBLIOGRAPHY

Altamura, D., "T. Petronii arbitri ad Neronem codicilli nuperrime inventi," Varia Latina (September 1960) 85-101. An imaginative reconstruction of the codicilli which Tacitus says (Ann. 16.19) Petronius sent to Nero.

Bastomsky, S., "Petronius, Satyricon 35.4: Some Possible Emendations," Emerita 37 (1969) 367-370. Read: super scorpionem scorpionem marinum, super sagittarium loliginem, super capricornum locustam marinam.

Cabaniss, Allen, Liturgy and Literature: Selected Essays (University, Alabama: University of Alabama Press, 1970). There are four essays of interest here (pp. 72-96; 152-160) to the Petronius scholar; all have appeared in journals previously, but one journal is comparatively inaccessible. The four articles are: "A Footnote to the 'Petronian Question'," CP 49 (1954) 98-102; "The Satyricon and the Christian Oral Tradition," GRBS 3 (1960) 36-39; "The Matron of Ephesus Again: An Analysis," University of Mississippi Studies in English 2 (1961) 41-53; "The Matron of Ephesus: An Identification," University of Mississippi Studies in English 3 (1962) 75-77. Cabaniss contends that the widow of Ephesus did not originate as folklore, but was based on some real event, set first into verse by Phaedrus and then used by Petronius as a vehicle for parody of the Christian resurrection story.

Cameron, A., "Petronius and Plato," CQ 63 (1969) 367-370. In presenting a careful comparison of Habinnas and Alcibiades Cameron illustrates the use of literary allusion in the Satyricon and Petronius' debt to Plato's Symposium.

Catalano, V., "Petronio e il dialetto napoletano," GIF 21 (1969) 87-107. A detailed linguistic discussion and comparison of the language used in the Satyricon and in Naples. The evidence produced by Catalano seems to indicate a date for Petronius no later than 79 and to place the location of the Cena at Naples.

Cizek, E., "A propos de la littérature classique au temps

de Néron," Studi Classici 10 (1968) 147-157. Among the observations Cizek makes in his discussion of the literary revival under Nero is that of the rivalry between Petronius and Seneca. Cizek feels that in Ep. 114.13 (quidam contra, dum nihil nisi tritum et usitatum volunt, in sordes incidunt) he has detected an oblique condemnation of Petronius.

Corbett, P., "More Petroniana," CP 64 (1969) 111-113. In 16.3 read: ego sum ancilla Quartillae, cuius vos sacrum ante in crypta turbastis; in 35.4 read: oculopectam; in 41.10 read: pateram acinae; in 77.4 read: ut scitis, casa adhuc erat, nunc templum est.

Corbett, P. B., Petronius. Twayne's World Authors Series No. 97. (New York: Twayne Publishers, 1970) 158 pp. A critical analysis of the Satyricon, with a brief sketch of the author's personality and background, together with an account of his influence through the ages. Notes and Bibliography. Petronius mockingly claims indulgence for a refreshingly ingenuous work (novae simplicitatis opus), dealing with the doings of ordinary people. But it would appear that his entertainment was written for a literary coterie at Nero's Court and we may suppose that a preoccupation with popular humor in literary expression was in vogue at the time. To my mind, this vogue has its origin in a patriotic devotion to a popular humorous tradition, evidenced in the cult of mime and fabula Atellana and linked to the satyric genre (genus satyricum), inherited from Greece, which parodies the themes of tragedy and contains farcical and indecent elements reminiscent of satyr choruses. The form of Petronius' work is satura Menippea which, as interpreted by him, may hark back to Diomedes' No. 1 definition derived no doubt from Varro: satura autem dicta l. sive a Satyris, quod similiter in hoc carmine ridiculae res pudendaeque dicuntur, velut quae a Satyris proferuntur et fiunt. --- (Keil, G. L. I., p. 485, 34ff.) Certainly the doings of the Satyricon are ridiculae res pudendaeque, expressed in burlesque and gross caricature. There are of course other, more conventionally 'Menippean' elements in Petronius, literary criticism, folklore, romance, together with critical satire unusually tolerant. But the satyric spirit rather than the satiric predominates and gives to the work its essential character. Satyrica were in vogue and Nero's intimates, led by the Arbiter, no doubt considered themselves Satyricoi, devotees of the satyric genre of popular humor. This aspect I consider fundamental to an understanding of the novitas of Petronius' contribution to literature. (P. B. Corbett)

Dell'Era, A., "Appunti sulla paraipotassi latina: Petronio," RCCM 10 (1968) 210-213. In 38.8 read: sed quomodo dicunt - ego nihil scio, sed audivi - quom Incuboni pilleum rapuisset, et thesaurum invenit; in 47.6 read: credite mihi, anathymiasis si in cerebrum it, et in toto corpore fluctum facit; in 59.2 read: suaviter sit potius, et tu, Hermeros, parce adulescentulo. Sanguen illi fervet, tu melior esto. Semper in hac re qui vincitur, vincit. Et tu, cum esses capo, coco coco, atque cor non habebas.

Dobroiu, E., "Contributions à l'explication de la loterie de Trimâlchion," Analele Universitatii Bucuresti, Seria Stiinta Sociale Filologie 14 (1965) 101-111. Dobroiu interprets the

play on *argentum sceleratum* (56.8) as a silver cruet for spices (*argentum*) with a leg of ham (*sceleratum* - *σκεῆλος*). This then leads the way for *perna supra quam actebula erant posita*. Dobroiu next reads *passares: uva passa, muscarium: mel Atticum*. *Passares* are explained as *passae res, passae uvae*. *Muscarium* is interpreted as honey from hives; such an approach leads easily to *mel Atticum*.

Dobroiu, E., "Muraena et Littera," *Analele Universitatii Bucuresti* 16 (1967) 285-298. In 56.9 (*muraena et littera: murem cura rana alligata fascemque betae*) Dobroiu points out that *muraena* sounds like *mus plus rana* and that *beta* can be seen as the second letter of the alphabet.

Dobroiu, E., "Pour une édition du *Satyricon*," *Studii Clasice* 10 (1968) 159-170. In 42.4: *heu, eheu! utres inflati ambulamus* should be attributed to *Chrysanthus*; *quam diu* (43.6) and *quamdiu* (45.9) should be corrected to *quandius*, and *interdium* (64.13) to *interdus*; in 51.2 read: *admissus erga Caesarem est*; in 56.9 read: *passares*; in 57.10 read: *maiesto*; in 71.12 Dobroiu sets the epitaph of *Trimalchio* into *Saturnians*; in 95.3 read *Manicius* (from *μανικῶς*).

Dobroiu, E., "Pour une édition de *Satyricon* II," *Studii Clasice* 11 (1969) 115-128. Dobroiu first discusses the foods placed on the zodiac dish (35); in 35.6 after *panem* he does not believe there exist a lacuna; in 41.2 read: *omnes bacalesias (nenia)*; in 41.10 read: *poteracium poposcisset*; no lacuna after *ibi et acidum invenies* (56.6); no lacuna after *nisi omnia ist de* (69.9).

Hunt, J. M., "Pétrone, 19.4," *Latomus* 28 (1969) 208. Read: *tres enim erant mulierculae, si quid vellent conari, infirmissimae scilicet; contra nobis, si nihil aliud, virilis sexus esset*.

Hunt, J. M., "Petronius 76.9," *Latomus* 28 (1969) 696. Read: *postquam coepi plus habere quam tota patria mea habet, manum de tabula sustuli et coepi per libertos faenerare*.

Killeen, J. F., "Eating People is Right: Petronius 141 and a Topos," *Hermes* 97 (1969) 381-384. Killeen writes of the motif of cannibalism in *Sat.* 141 and proposes several sources of which Petronius might or might not have been aware: Herodotus 3.99, discussions of cannibalism by sophists, Cynic politeia, and folklore.

Killeen, J. F., "Petronius 9.8," *Hermes* 97 (1969) 127-128. "Non taces," inquit, "gladiator obscene, quem de ruina harena dimisit?" Killeen reads this in the following way: "qui, propter ruinam rerum domesticarum gladiator factus, ex harena venisti."

Müller, K. and Ehler, W., ed. *Petronius, Satyricon*, (München 1965). Reviewed by: P. Corbett, *CP* 64 (1969) 253-256.

Pepe, L., "La Novella in Petronio," *Per una Storia della Narrativa Latina* (Napoli 1967) 218-230. The frame-narratives are discussed, and a few words are added about *Milesia*. Each of the *Rahmenerzählungen* are discussed in detail, and the following remark seems to summarize Professor Pepe's attitude toward novelle in the *Satyricon* (p. 219): "Nella novella petroniana il fatto narrato e accompagnato soltanto da quei particolari che contribuiscono a mettere in risalto lo svolgimento della vicenda e i caratteri dei personaggi, senza intrusioni estranee che turbino la limpida linea narrativa."

Rankin, H. D., "Some Themes of Concealment and Pretence in Petronius' *Satyricon*," *Latomus* 28 (1969) 99-119. Many of the episodes in the *Satyricon* involve scenes of concealment, voyeurism, and pretence. These scenes viewed together with those that take place after dark reflect Petronius' love for both working and playing at night. Secret meetings of special interest groups were always viewed with suspicion by Romans; Petronius seems to revel in them.

Sage, E. T., and Gilleland, B. B., *Petronius: The Satyricon* (New York: Appleton-Century-Crofts, 1969). This is a slightly re-worked edition of Sage's 1929 book. Misprints in

the text are corrected, notes are added to sections like *Sat.* 16-26, and the bibliography is updated. Few if any of the developments in Petronian scholarship since 1929 are used.

Sandy, G., "Satire in the *Satyricon*," *AJP* 90 (1969) 293-303. The major obstacle to regarding the *Satyricon* as satirical (in the broad sense of the term) is its obvious lack of moral indignation. Sandy attempts to show how the work is both unmoral and satirical, arguing that Petronius uses the logical device known as *reductio ad absurdum*. It is argued that a principal object of Petronius' satire is artificiality (both literary and as reflected in modes of behavior) and self-delusion, which intervene between individuals and reality. (G. Sandy)

Schmeling, G., "An *Exclusus Amator* in a Poem Attributed to Petronius," *GIF* 21 (1969) 325-327. An analysis of Fragment 38 (Ernout) of Petronius shows that Petronius knew and used the *exclusus amator* motif.

Schmeling, G., "The Literary Use of Names in Petronius' *Satyricon*," *RSC* 17 (1969) 5-10. A close count of names in the *Satyricon* shows that 77% of them are Greek, that frequently the names are significant, and that many are found in Roman comedy. Names are chosen to entertain, whether subtly or rather broadly. Petronius seizes upon each name and tries, as every literary opportunist does, to use it to his own best advantage.

Schmeling, G., "Petronian Scholarship Since 1957," *CW* 62 (1969) 157-164. This is a review of all scholarship on Petronius since Schnur's 1957 review.

Schmeling, G., "Petronian Scholarship Since 1957: An Addendum," *CW* 62 (1969) 352-353. Additions and new bibliographical material are presented here as a supplement to the earlier Survey.

Schmeling, G., "Petronius: Satirist, Moralizer, Epicurean, Artist," *CB* 45 (1969) 49-50; 64. In support of Sullivan's premise that Petronius writes as an artist, evidence is offered from *Satyricon* 16-26. Petronius is a literary opportunist dealing with each situation in a way in which he can extract the most humor, satire, and parody.

Schnur, H. C., trans., *Petron, Satyricon: Ein römischer Schelmenroman* (Stuttgart 1968). Reviewed by: G. Schmeling, *CW* 62 (1969) 361.

Scobie, A., *Aspects of the Ancient Romance and its Heritage: Essays on Apuleius, Petronius, and the Greek Romances* (Meisenheim am Glan: Anton Hain, 1969). 113 pp. This book contains 7 essays of which the first is devoted to a discussion of the possible reasons for the failure of the ancient romance to develop beyond a rudimentary stage. In the second part of the opening essay the activities of the *fabulator*, *aretalogus*, and *circulator* are discussed. The second essay contains an examination of the generic components of the *Golden Ass*: Wonder Romance, *Milesiae*, Paradoxography, and the theory and function of *admiratio* in Apuleius' work is also examined in detail. The third essay, "The Portrayal of Character in the *Golden Ass*," is limited to an analysis of the portrayal of *Lucius* and *Fotis* in relation to their prototypes *Loukios* and *Palaistra* in the Pseudo-Lucianic *Onos*. The fourth essay briefly examines the genre and intention of Petronius' *Satyricon* and supports Heinze's parody theory. The fifth essay contains a discussion of the extent to which Petronius and Apuleius may have influenced the birth and growth of the Spanish picaresque novels of the 16th and 17th centuries. The two final essays (appendices) deal with Xenophon of Ephesus III, II, 1-4 and the export of Greek women to India, and there is a brief comparison of Petronius and Apuleius as novelists. (from the publisher)

Stücker, Chr. *Humor bei Petron* (Diss. Erlangen 1969). Die Arbeit untersucht anhand von Einzelstellen Motive und Techniken, die für den Humor Petrons im weitesten Sinne des Wortes bezeichnend sind. Der 1. Teil versucht zu zei-

gen, wie Petron erhabene literarische Genera (Griechischer Roman, Idylle, Epos und Rhetorik) als komischen Kontrast in die niedrige Wirklichkeit des Romangeschehens stellt und so einerseits seine literarische Versiertheit beweist, andererseits aber auch das Pathos dieser Aussageweisen als hohl und unrealistisch entlarvt. Nach einem Überblick über die Wortspiele im Satyricon werden verschiedene Aspekte der Gestalt des Trimalchio behandelt (Trimalchio als "Herr Neureich," Trimalchio Maecenatianus, Trimalchio als 'insolens' und 'inaequalis', Trimalchios Verhältnis zu seinen Mitmenschen und zum Tod): bei aller karikierender Übertreibung ist Trimalchio doch eine glaubhafte Figur, die von Petron mit grossem Einfühlungsvermögen, vielleicht sogar mit geheimer Sympathie gezeichnet wird. Petron vermittelt dem Leser Einsicht in die soziale Bedingtheit von Trimalchios Verhalten, der sich vom Sklaven zum Grossgrundbesitzer emporgearbeitet hat und seine Herkunft doch immer wieder durch seine Geschmacks- und Bildungsfehler verrät. Die Haltung Petrons Trimalchio und dem 'populus minutus' gegenüber enthält Verständnis und Sympathie und damit Elemente von Humor. Der letzte Teil der Arbeit stellt die Figuren Enkolps und Gitions dar und erörtert die Probleme, die mit der Erzählweise Petrons (= Ich-Erzählung Enkolps) verbunden sind. Trotz aller Schwierigkeiten lassen sich 2 Grundthemen Petrons zeigen, die im Satyricon in den verschiedensten Brechungen wiederzufinden sind: die Macht des Geldes und die Vergänglichkeit aller Dinge. Petrons Werk spiegelt die starken Spannungen wider, in denen sein Autor lebte: Übernahme und Weiterführung literarische Formen bei gleichzeitiger Negierung ihrer Verbindlichkeit, Verachtung und Bewunderung des ungebildeten Volkes, Sehnsucht nach menschlicher Bindung und Zweifel an der Dauer menschlicher Gefühle, Lebenswille und Kenntnis der Unumgänglichkeit des Todes. Die Tatsache, dass Petron in dieser geistigen Situation nicht resigniert, sondern das Satyricon, dieses Buch voller Lachen über die Menschen und Einsicht in die Bedingtheit des menschlichen Verhaltens, schreibt, zeugt dafür, dass als Petrons Grundhaltung weniger Ironie als vielmehr lebensbejahender Humor zu betrachten ist, dass Petrons Ironie nur ein Werkzeug seines Humors ist. (C. Stöcker)

Sullivan, J. P., "Petronius, Seneca, and Lucan: A Neronian Literary Feud?", TAPA 99 (1968) 453-467. In addition to an intimate circle of friends (Tigellinus and Silius) around Nero, there was a literary circle including Seneca, Lucan, and Petronius. In this latter circle Sullivan finds evidence of a literary feud. Petronius (118ff.) attacks Lucan's Pharsalia; Petronius (88; 115.8-9; 125.4; 85ff.) writes a pastiche of Senecan prose; Petronius in the Cena criticizes Senecan philosophy; Petronius parodies Senecan themes; Seneca (Ep. 122) strikes at Petronius; Seneca (Anth. Lat. 396ff.) apparently attacks Petronius.

Sullivan, J. P., The Satyricon of Petronius: A Literary Study (London and Bloomington 1968). Reviewed by: P. Corbett, CP 65 (1970) 53-55; F. Zeitlin, CW 62 (1968) 142; E. H. Kelly, Satire Newsletter (Spring 1969) 83-87.

Verdière, R., "Jeu de mots chez Pétrone," GIF 20 (1967) 309-312. In 129.5-7 Verdière reads: medius [fidius] iam peristi. Medius is interpreted as penis, and Priapea 78 is cited for comparison.

NACHLEBEN

ENGLAND and AMERICA. Julian Mitchell, The Undiscovered Country (London: Constable, 1968; New York: Grove, 1969). In the first half of this novel Mitchell discusses his quasi-homosexual relationship with Charles Humphries; the second half is given out as if it were a novel written by Humphries and published by Mitchell. It is this second part, entitled The New Satyricon, which is of concern for us. Mitch-

ell discusses the connections of The New Satyricon with the old (pp. 174-5): "I don't want to go into details of The Satyricon, because they are not important to Charles' modern version. There is no direct correspondence of scenes or characters between the two books... But the general shapes and themes are the same, and it was presumably these which drew Charles to use the fragmentary classic as his model."

The Satyricon, based on the Writings of Petronius, Book and Lyrics by Tom Hendry, Music by Stanley Silverman. Perhaps the hit of the 1969 season at Stratford, Ontario, was The Satyricon, written especially for this festival. The time is first century A.D., the style burlesque, and the mood pre-depression 1929 America. All of Petronius' characters are there in one conglomeration; the emperor's sister puts in an appearance; all the action takes place at the party of Trimalchio, who is known also as Daddy Moolah. From the Program: "It was quite a party at Trimalchio's. You know the sort of party -- we've all been to them -- where the big difference between the wives and the call-girls present is that the latter are better-dressed, better-mannered and less obnoxious than the former; where the Mafia rubs shoulders with the money-ocracy; where anything goes, and if you don't like it friend, why there's the door; the kind of party Hugh Hefner dreamed about as a child." Reviewed in Journal of Canadian Studies 4 (1969) 3.

Ireland, John, Overture Satyricon, recorded on the Lyrita label (Burnham, Buckinghamshire, England) by Sir Adrian Boult and the London Philharmonic (Lyrita SRCS. 32). This note from the jacket of the record: "Both of John Ireland's overtures are comedies -- at least in the sense that Ben Jonson used the word when he wrote of: -- 'Persons, such as Comedy would choose When she would show an image of the times And sport with human follies, not with crimes'.

Satyricon is the title of a book by Rome's Petronius Arbiter, who was a companion of Nero and apparently assisted him in his licentious pleasures. The score is dedicated to 'Julian and Anna' (a curious but charming wedding present to the present writer and his wife) and is prefaced by Petronius's words 'I... am resolved to be as good as my Word, being so met to our Desires; not only to improve our learning, but to be merry, and put life into our Discourse with pleasanter Tales.' The middle section of the overture is a beautiful clarinet solo written for that great artist Frederick Thurston, for whom Ireland also wrote his clarinet sonata. (Julian Herbage)

Petronius, New York Unexpurgated: An Amoral Guide for the Jaded, Tired, Evil, Non-conforming, Corrupt, Condemned and the Curious - Humans and Otherwise - to the Underground Manhattan (New York: Matrix House, 1968; Grove Press, 1969). The title is self-explanatory.

ITALY. Since first reading about it in The New York Times (July 14, 1968) many have been eager to see Federico Fellini's production of the Satyricon. The Saturday Review (July 12, 1969) devoted four pages to a discussion of the production and Life Magazine (August 15, 1969) showed some of the scenes and costumes. It is hoped that there will be a review of it here in the December 1970 Newsletter. The following reviews of the movie have also been noted: Alpert, H., "The Fellinicon," Saturday Review (March 14, 1970) 42-44. Canby, V., "Screen: Surreal Epic Beyond the Sea," New York Times (March 12, 1970) C 48. Morgenstern, J., "Roman Carnival," Newsweek Magazine (March 23, 1970) 102. Rolin, B., "Fellini: He Shoots Dreams on Film," Look Magazine (March 10, 1970) 48-53. "Rome, B. C., A. F.," Time Magazine (March 16, 1970) 76-81. Then also a review of Polidoro's Satyricon movie (Italy): Friendly, A., "Other' Italian Satyricon now out of Court and on the Screen," New York Times (March 12, 1970) C 48.

WORK IN PROGRESS

D. Altamura. A Glossarium of all problem words in the Satyricon.

Barry Baldwin. A short note in CQ supporting the Sullivan-Rose textual emendations on Trimalchio's zodiac dish.

Barnes, E. J., The Poems of Petronius (Diss. Toronto, in progress). This study applies specific criteria of study to the poems within Petronius's novel. The Satyricon reveals several different levels of intent. The poems are first approached individually in ten chapters (cc. 5, 55.6, 109.9-10, 89, 119-124, 134.12, 133.3, and 132.15 take up one chapter each). Their metre, theme, and style receive initial attention (without parroting Stubbe), so that their nature may be understood. An appreciation is gained of the wide variety of styles found. Then the study turns to a consideration of each poem's purpose. Pride of place is given to the function of the poems within their context and as the expression of the specific characters uttering them. They are seen as integral means used by Petronius to develop his characters and his artistic aim. Theories are then weighed which concern each poem's possible relevance beyond the novel, as means employed by Petronius to imitate, satirize, parody, or lampoon contemporary writers and practices in the rhetorical schools, or other currents in the arts. All other poems are handled before Encolpius's poem on his veracity (132.15). Thus a method is developed which enables us to see that this much-discussed passage is not an intrusion by the author into his story. A concluding chapter extracts certain principles which appear to influence Petronius's choice of when to insert a poem, and how to use it to achieve diverse ends. It is seen that Petronius has turned along a new path, that he is not merely the slave of an established form, the Menippean satire. (E. J. Barnes)

Emanuele Castorina. A book.

M. Coccia. A monograph dealing with the whole range of MSS difficulties of the Satyricon; written in opposition to Müller's text.

E. Courtney. Textual notes on the Satyricon to appear in BICS (1970).

Dobroiu, E. (1) Allusions à l'empereur Tibère dans le Satiricon (2) Pour une édition du Satiricon - III^e serie.

Hight, G. A review of Fellini's Satyricon for Horizon.

Floyd Morland. A dissertation (Berkeley) concerning the manner in which poetry is set structurally into the Satyricon.

Carlo Pellegrino. A new edition of the Satyricon.

Oskar Raith. (1) a critical edition of the Satyricon to appear after 1973 for Teubner of Leipzig (2) a study of some of the references of Petronius to Philodemus (3) Veri docus Epicurus (zu Petr. 132.15.7) and (4) Unschuldsbeteuerung und Sündenbekenntnis im Gebet des Enkolp an Priap (Petr. 133.3).

Gerald Sandy. Aspects of the Art of Story-Telling. This paper is a collection and discussion of parallel devices used to motivate and to frame stories within stories (Rahmenerzählungen) in a wide variety of authors: Homer, Greek romance, Apuleius, Petronius, Lucian, Vergil, Ovid, Plato, with excursions into more recent European literature (Chaucer, Boccaccio, Cervantes). Examples are limited to instances of interpolated stories, that are told by dramatized narrators, e. g. Niceros' account of the werewolf in the Satyricon.

Martin Smith. The Clarendon Press has recently agreed to publish the commentary on the Cena Trimalchionis which I am preparing. This work will be intended primarily for the use of undergraduates. Realien will be dealt with in reasonable detail, not because such a commentary should become a general handbook on classical antiquities but because only through a knowledge of the

material background can the student hope to appreciate fully the literary qualities of the episode. Linguistic notes will similarly cater for the reader who requires help in evaluating the relations between language and characterisation rather than for those who see the Cena mainly as a source-book for Vulgar Latin. In these and other topics I shall be trying not to indulge in the misleading kind of selectiveness which would make my point of view seem inevitable to the tiro while failing to satisfy the more knowledgeable reader. Members of the Petronian Society will scarcely have to be persuaded of the need for a modern commentary for undergraduates. In the last few years much work has been done which deserves to be taken into a commentary, even if it means omitting some of the wilder contributions from the past which have become rather too familiar. A commentary in English is particularly necessary since Sedgwick expressly wrote his edition for a different audience (See his preface: "As the aim of this book is to make the Cena as widely available as possible, the notes are rather full, so that it may be read at a fairly early stage, as well as in sixth forms"). The undergraduate of to-day may have to confess to a less secure grounding in classics than the schoolboy of 1925, but he deserves a commentary appropriate to his age. (Martin Smith)

J. H. Stuckey and G. Schmeling. A three volume work on Petronius: (1) Bibliography (1971); (2) Allusion Book to Petronius in English Literature; (3) Petronius in England and America.

J. P. Sullivan. A critical text and commentary of the Satyricon for the American Philological Association (197?); a large critical edition for Brill (197?).

P. G. Walsh. A book entitled The Roman Novel, divided between the Satyricon and the Golden Ass. To appear in fall 1970.

E. H. Warmington. A new Loeb edition of Petronius.

PETRONIANA

The following list of suggested readings is from C. Stöcker. 9, 2 expressit recte L (cf. E. E. Burriss CP 36, 1941, 275), extersit editores.

16, 1 ostium ... exsonuit impulsum <et vox muliebris rogavit 'quis hic est?'> cum et ipsi ergo pallidi rogaremus quis esset ...

32, 2 pallio enim coccineo adrasum exeruerat (cf. Petr. 114, 10; Thes. 5, 1855, 35 sqq.; excluserat H, incluserat ltp, inclusus erat Memm. mr) caput ...

35, 1 <hanc> laudationem ferculum est insecutum ...

41, 9 ... coepimus <nos ingurgitare> (cf. Luk. Philosuedes 39 ἐνεφοροῦντο; invitare H) convivarum sermon <ibus>

49, 7 hic debet servus esse nequissimus; alioquin (aliquis H) oblivisceretur porcum exinterare.

54, 1 cum maxime haec dicente eo <puer audacius quid conaretur, in cervices petauristarii cecidit, unde in lectum> (in lectum suppl. Buecheler) Trimalchionis delapsus est.

58, 7 et <isti> (cf. 58, 2) qui te primus 'deuro de' fecit.

82, 2 efferatoque <animo> recte suppl. Fraenkel.

82, 5, 3 divitis haec avidi (cf: Ov. Am. 3, 7, 50; Thes. 2, 1424, 31 sqq.; magni codd.; miseri Buecheler; alii aliter) facies erit.

88, 9 exorat recte codd., exornat editores.

93, 4 ... verba, quae formam eius egregie decebant, <adiexit> (cf. 11, 4; 17, 2; 64, 13; Thes. 1, 671, 10 sqq.)

115, 16 excussit <✱> (exemplum desidentis videtur excidisse).

135, 3 Oenothea mensam veterem posuit in medio altari <aque> [quam] vivis implevit carbonibus ...