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BIBLIOGRAPHY

Adams, J.N., "A Type of Sexual Euphemism in Latin," *Phoenix* 35(1981) 120-128. Among many examples, one from Petronius, 92.9: "A Common form of euphemism is the omission of a sexual word which can be supplied from the context."

Anderson, G., "Trimalchio at Sousa-on-Sea," *AJP* 102(1981) 50-53. Anderson contends that Petronius uses or is in some way influenced by "the material of the *Alexander Romance*, which includes Alexander's reports of his experiences in and around the palace of Darius." Though Pseudo-Callisthenes compiled or wrote his "version" of the *Romance of Alexander* later than the Neronian date for Petronius, Anderson feels that "some branch of the tradition was available in some form to Petronius in the first century A.D. Anderson compares episodes, scenery, and verbal expression of the two works and concludes that Petronius furnishes Trimalchio with material from the tradition of Alexander. "The implications for Trimalchio's household are obvious. It is not just a Neronian villa or palace at some indefinite Campanian town: it is also a Babylon pavillion at Sousa-on-Sea, with its pearly kind perch unseasily on the Peacock throne!"

Billault, A., "Le mythe de Persée et les Éthiopiens," *d'Héliodore: légendes, représentations et fiction littéraire*, REG 94(1981) 63-75. (Sandy)

Booth, A.D., "The Schooling of Slaves," *TAPA* 109 (1979) 11-19. Booth elucidates Martial 10.62. 1-5 and Petronius 58 and 46, all of which concern the education of young slaves. At *Satyricon* 58.8 Hermeros address Giton, not Ascylos, with a wager and riddle. *iam scies patrem tuum mercedes perdidisse* is translated: "You (slave/pet) will know that your father (owner/lover) has wasted his money (on a liberal education)." Hermeros understands the roles of Ascylos and Giton as father/master and son/slave. Booth states that when Hermeros "profers his own training in basic arithmetic and letters as more suited to a *servulus*, the clear sense is that he received it as such (p. 14)." The *capillati* and *chorus delicatae mensae* of Martial (10.62. 2-3) are the household *servuli* who "should be sent to the *ludus litterarius* and the schools of the *calculator* and *notarius* (p. 13)." (Cf. the *capillati* at Sat.27.1; 29.3; 57.9; 63.3; 70.8.). Children, both free and slave, acquired minimum competency in language and mathematics from the *ludi magister*, who intended to make his students employable or to bring his students up to a certain skill level demanded by the father or owner of the student. Hermeros at Sat 58.13, with the words of his *ludi magister*, "*recta domum*," still echoing in his ears, implies that he was educated outside his household at an organized school. Booth feels that Hermeros is portrayed by Petronius as describing "his training against a background of practices and prejudices familiar to the Roman audience (p. 16)." At Sat.46 Echion addresses Agamemnon: *et iam tibi discipulus crescit cicaro meus ... si vixerit, habebis ad latus servulum*. Most translators and commentators take *cicaro* to be an affectionate term for Echion's son. Yet at 71.11 *cicaro* means "a pet slave." The boy's given name is Primigenius. At *Silvae* 5.5.80 Statius "refers to his adoptive pet as primo genitum ..." *Cicaro* at Sat. 46 is probably a term of endearment used by the "pater"/*dominus* Echion for his "*filius*"/*servulus* Primigenius, whom Echion would like to send to Agamemnon to acquire craft literary. Primigenius is not the son of a freedman but the slave

of a freedman, and "the scene is ... a spoof on the fond indulgence of pets, social advancement through education and servile intrusion into liberal learning (p. 17)." Echion was disappointed with Primigenius' *ludi magister* and saw in Agamemnon the class of teacher he wanted for his aspiring *servulus* (Sat.46): *etiam si magister eius sibi placens sit. nec uno loco consistit, sed venit, dem litteras, sed non vult laborare*. Booth believes that there is no need to emend this passage but to read it in the light of current scholarship on education: *nec uno loco consistit* refers to the teacher in a street school (cf. S. Bonner, *Education in Ancient Rome* [London: Methuen, 1977], pp. 116-117); *litteras* should refer to a letter of contract. Booth suggests the translation: "The lad is doing well at school, even though his teacher suits himself. He doesn't stay in one place either, but he has come all the same to get a contract, although he won't fulfil its terms (p. 18)."

Booth, A.D., "Notes on *Satyricon* 58," *CW* 75(1982) 241-243. 58.6: "The recognition of *barbam auream* as *lanugo* is commended by the context." 58.2: "*cepa cirrata* ... Hermeros may compare Giton's down with the wispy roots which straggle from the chin of the otherwise smooth-cheeked onion-bulb."

Braswell, B.K., "Zu Petron 34.4." *Philologus* 125(1981) 152-155. Read: *quales solent habere qui quales* refers to *pusillis utribus*, which are the items of interest. Braswell contends that *Aethiopes capillati* were not the ones *qui harenam in amphitheatro spargunt*; the sentence refers to *pusillis utribus* which were used in *amphitheatro*. "Then entered two longhaired Aethiopsians with small bottles made of skin, the kind of bottles those are accustomed to have who sprinkle sand in the amphitheater" (Astbury)

Burck, E., "Das Bellum Civile Petrons," *Das römische Epos*, herausgegeben von E. Burck. *Grundriss der Literaturgeschichte nach Gattungen*. (Darmstadt: Wissenschaftliche Buchgesellschaft, 1979) pp. 200-207.

Chiara, P. trans., *Petronio Arbitro, Satiricon*. Introduzione di F. Roncoroni (Milan: Mondadori 1980). Revision or re-issue of translation of 1969; 1971. (Astbury)

Coccia, M., "Il Pollice di Ulisse (Petronio 48.7)," *RCCM* 20(1978) 799-804.

Coccia, M., "*Novae simplicitatis opus* (Petronio 132, 15, 2)," *Studi di Poesia Latina in Onore di Antonio Taglia*. *Storia e Lett. Racc. di Studi e Test. CXLI & CXLII*. (Rome Edizioni di Storia e Lett., 1979) 789-799.

Corbato, Carlo, "Tacito, Ann.XVI, 19: Considerazioni sulla Tradizione del *Satyricon* di Petronio," *Φιλολογικὰ Χάρπυιαι*. *Miscellanea di Studi Classici in onore di Eugenio Manni, 6 vols.* (Rome: Georgio Bretschneider, 1980) 563-572.

Cotrozzi, A., "Enotea e il fiume di pianto (Petronio 137; frg. LI Ernout)," *MD* 2(1979) 183-189. Fragment 51 appears to belong to the story of Oenotea in *Satyricon* 137.

Daniel, R.W., "Liberal Education and Semi-Literary in Petronius," *ZPE* 40(1980) 153-159. Discussion of 58.7. Daniel proposes to read: *non didici geometrias, arithmeticas, astrologias, harmonias, sed ...*, with a reference to the four mathematical disciplines which come to be called the *quadrivium*. (Astbury)

D'Arms, J.H., "The 'Typicality' of Trimalchio," *Commerce and Social Standing in Ancient Rome* (Harvard, 1981) 97-120. (See review by Sullivan below)

- Delz, J., "Atrox stilus (zu Petron 4,3)," *ZPE* 42(1981) 66-70. Delz proposes to read *utroque stilo*, with a reference to the double function of the stilus both to write and to erase (Astbury)
- Delz, J., "Drei Konjekturen zum Petronext," *MH* 38(1981) 62-63. (1)4.1: for *ambitioni donant* read *ambitione obruunt*, comparing Cicero *de orat.* 1.94. (2) 22.3: for *diductam* read *delectam*, (3)104.4: for *expaviit* read *expavit*. (Astbury)
- Donnini, Mauro, "Apul. Met. X, 2-12: Analogie e Varianti di un racconto," *MCSN* 3(1981) 145-160. A study of the motif of the insane love of the stepmother for her stepson (usually referred to as the "Pothiphar's Wife Motif," Stith Thompson, K2111) in Apuleius' *Metamorphoses 10*, Euripides' *Hippolytus*, Seneca's *Phaedra* and *Helioidorus* 1.
- Dowden, K., "Eleven Notes on the Text of Apuleius' *Metamorphoses*," *CQ* 30(1980) 218-226.
- Edmunds, L., "Ancient Roman and Modern American Food: A Comparative Sketch of Two Semiological Systems," *Comparative Civilizations Bulletin* 9(1980) 52-69. Of special interest to scholars studying the kinds of food Trimalchio serves his guests.
- Fedeli, Paolo, "Il Tema del Labirinto nel *Satyricon* di Petronio," *MCSN* 3(1981) 161-174. A structuralistic analysis of the labyrinth motif in the *Satyricon* and its relationship to the whole novel.
- Fröhlike, F.M., "Petron 104.5: Ein antiker Sakralbrauch?" *PhM* 123(1980) 355-358. Fröhlike argues that the reason no parallel has been found for the superstition concerning the cutting of nails and hair on board ship is that it has no basis in reality but has been invented by Petronius for the purposes of his narrative. (Astbury)
- Fuentes, M. Cruz García, "Las categorías primarias de la gramática de los cuentos populares del *Satiricón*," *Faventia* 1(1979) 17-25. A structural analysis of several tales from the *Satyricon* according to the model developed by Tzvetan Todorov's for his work on the *Decameron*.
- Gabba, E. "True History and False History in Classical Antiquity," *JRS* 71(1981) 50-62. In the course of demonstrating that Thucydides and Polybius were exceptional as historians and that, rather, legends and paradoxography were the norm for historians, Gabba twice (pp. 53 and 55) emphasizes that the ancient novel, with its links to local histories and its proliferation of fantastic adventures, developed in the intellectual climate that regarded history as fable. (Sandy)
- Gagliardi, D., "Una nota petroniana (*Satyr.* 92, 9-11) *vichiana* 8(1979) 200-202. Eumolpus harks back to an earlier age by working echoes of Cicero into his speech.
- Giardina, G., "Note a Petronio," *Mcr* 13-14 (1978-1979) 387-388. Five critical notes.
- Grant, Michael, *Greek and Latin Authors, 800 B.C.- A.D.1000* (New York: Wilson, 1980). Separate entries for Achilles Tatius, Apuleius, Chariton, Heliodorus, Longus, Petronius, Xenophon of Ephesus. A short biography of each author and a few comments on the author's work; brief bibliography.
- Guaiglianone, A., "Nerone Cantautore," *AFLM* 10(1977) 91-134. Nero would rather have been a poet than emperor; he effects new styles and some changes and turns from Rome toward Greece.
- Heberlein, F., *Pluthygieia: Zur Gegenwelt bei Aristophanes* (Frankfurt: Haag-Herchen, 1980) 70: *automatum* at Sat. 50.1 and Aristophanes' *Acharnenses*.
- Herren, M., "The Etymology of Vulgar Latin *matus* (*mattus* and *matare* (*mattare*)," *CP* 76(1981) 286-292. Argues that *matus*/*mattus* both derive from **macio*, "make moist", whereas *matare*/*mattare* come directly from *mactare*, "slay". Petronius has *matus* at 41.12 and *matavi* at 62.9. (Astbury)
- Lamberton, R.D., *Homer the Theologian: the Iliad and the Odyssey as Read by the Neoplatonists of Late Antiquity*, 2 vols. (Yale Dissertation, 1979). Cf. *Dissertation Abstracts* 40(1980) 5852-5853A. Chapter 3 of Vol. 1 deals with "traces of Homer-interpretation in Heliodorus' *Ethiopia*." (Sandy)
- Massaro, Matteo, "La Redazione Fedriana della *Matrona di Efeso*," *MCSN* 3(1981) 217-237. A careful study of Phaedrus' *fabula* of the "Widow and the Soldier" with many references to the *Satyricon*. Petronius is of secondary importance in this work.
- Meraklis, M., trans., *Petroniou Satyricon* (Athens: Gnose, 1981). Introduction, pp. 7-10; translation, pp. 11-208; notes, pp. 209-217. Greek translation only. A new edition of the 1970 translation (Athens: Keimena); see the Petronian Society *Newsletter*, June 1978, under the name K. Michael. (Sakellariou)
- Millar, F., "The World of the *Golden Ass*," *JRS* 71(1981) 63-75. The *Golden Ass* as source for political and social customs of the time. (Sandy)
- Müller, C.W., "Die Witve von Ephesus — Petrons Novelle und die 'Milesiaka' des Aristides," *Antike und Abendland* 26 (1980) 103-121. Müller speaks of "Milesian Tales" and of the Greek novels and how these are related to the *Satyricon*. A full bibliography of the Widow of Ephesus is provided. Müller is keenly interested in comparing Petronius' *Novelle* of the widow with the one found in Phaedrus (Appendix Perottina 15), comparing both to Milesian tales, and establishing a relative chronology. In comparing Petronius' version with Phaedrus', Müller offers detailed analyses of the functions of all the characters (plus Petronius' *Erzähler*) and explains why Petronius' story can be termed a novel and why Phaedrus' is inferior art. Petronius' use of Vergil's tragedy of Anna-Dido-Aeneas becomes a parody, when Petronius has life-at-any-cost triumph over an heroic death. The story of the Widow of Ephesus is a "paradoxical symbol of the victory of life over death" and corresponds as a part to the whole, in that the *Satyricon* is a novel for the living, a "Lust am Leben". As the soldier turns the suicidal widow toward life, so the widow will turn the suicidal soldier toward life; as the *Cena* begins with Trimalchio and death, so it concludes with a trumpet blast recalling all to a return to life.
- Müller, C.W., "Der griechische Roman," *Neues Handbuch der Literaturwissenschaft: Griechische Literatur*, herausgegeben von Ernst Vogt (Wiesbaden: Akademische Verlagsgesellschaft Athenaion, 1981) 377-412. Müller divides his work into the following sections: Ursprungsprobleme, Die Einheit der Gattung, Der antike Romanleser, Das Einzelwerk, Literaturhinweise, Anmerkungen. There are 8 plates.
- Newton, R.M., "Trimalchio's Hellish Bath," *CJ* 77(1982)315-319. Trimalchio's guests are invited to his house and bath but Petronius invites them to a parody a Aeneas' *Katabasismotif* in Vergil.
- van der Paardt, R.Th., "The Unmasked 'I': Apuleius *Met.* XI. 27," *Mnemosyne* 34(1981) 96-106. How and why has Lucius of Corinth become Lucius of Madauros in Book 11? (1) *lapsus calami*, (2) corrupt mss. and (3) intentional blending of author and character. After surveying scholarly views on these three solutions, van der Paardt opts for No. 3: an instance of "referential humor"; to Apuleius is promised *gloria studiorum* (cf. 4.32 and 2.12). (Sandy)
- Pantoja, M. Rodriguez, "El Moretum. Estudio lingüístico y literario," *Habis* 8(1977) 117-148. Questions whether or not the style of parody resembles Petronius.
- Parca, Maryline, "Deux récits milésiens chez Pétrone (*Satyricon* 85-87 et 111-112). Une étude comparative," *RBPHH* 59(1981) 91-106. After an account of Aristides' *Milesiaca* Parca compares Petronius' handling of the "Pergamene Boy" and the "Matron of Ephesus". (Astbury)
- Pecere, O., "Pers. 5, 76 sq. e Petron. 44, 13," *SIFC* 51 (1979) 131-145. At Sat. 44.13 read: *sed quare? non habemus aedilem*
- Pepe, Luigi, "Critica del Testo e Narratologia," *La Critica Testuale Greco-Latina, Oggi: Metodi e Problemi*. Atti del Convegno Internazionale [Napoli, 29-31 Ottobre 1979]. Ed. by Enrico Flores (Edizioni dell'Ateneo: Roma, 1980) pp. 269-280. Pepe defends the reading at Sat. 111.13: *nemo invitus audit, cum cogitur aut cibum sumere aut vivere* because it develops the *sententia* and is an essential element in the *fabula*. At 77.4 Pepe reads *hospitium hospites capit* (without Scheffer's *M* or Heinsius' *C*) and translates it as: "quando uno ha gustato l'accoglienza e il lusso del mio *hospitium*, non se ne vorrebbe più andare." *Capere* does not mean "to hold" so and so many people" but something like "to soothe, to attract."
- Pepe, Luigi, "I Predicati di Base nella *Matrona di Efeso* Petroniana," *MCSN* 3(1981) 411-424. Structuralistic view of the success of the *Matrona Ephesi* story in the *Satyricon*. Analogies made to other women in ancient prose fiction.
- Richardson, T. Wade, "The Sacred Geese of Priapus? (*Satyricon* 136.4f.)," *MH* 37(1980) 98-103. Discusses the arguments for and against *sacri*, concluding that it should be deleted as an explanatory gloss. (Astbury)
- Rindi, Cristina, "Lo scenario urbano del *Satyricon*," *Maia* 32(1980) 115-134. A discussion of the physical (rather than the *sittengeschichtlich*) aspects of the urban setting of the *Satyricon* in the *Graeca urbs* and in Croton. In contrast to the brief and often picturesque *ekphrasēis* on the city in Greek novels, Petronius offers a carefully drawn picture of the urban scene. (Astbury)
- Ruas, Miguel, trans., *Satyricon* (Rio de Janeiro: Tecnoprint, 1976). One presumes this is a reprint or revision of the 1970 edition. (Astbury)

Ruiz-Montero, Consuelo, "El Analisis del Relato en las Novela Griega," *MCSN* 3(1981) 311-329. Structuralistic analysis of the five Greek novels.

Sakellariou, A., "Some Petronian Passages and Modern Greek," *Parnassos* 24(1982) 49-53. Expressions from the *Satyricon* which seem to survive in modern Greek: 43.8 *noveram hominem olim oliorum*; 38.1 *lacte gallinaceum*; 44.14 *sed si nos coleos haberemus*; 42.2 *frigori laecasin dico*; 51.5 *hoc facto putabat se coleum Jovis tenere*; 53.12 *reliqua, animalia, acroamata, tricas meras esse*. (in Greek)

Sakellariou, A., "Interpretations of Petronius," *Festschrift for Georgiou Kourmoule* (Athens, 1982) 1-4. Notes on 3.4; 5.15-16; 19.3; 26.7; 29.3; 33.5; 37.4; 41.11; 42.5; 45.6; 46.3; 53.3; 57.8; 61.6; 63.2; 64.13; 73.4; 135.8. (in Greek)

Salles, Catherine, "Assem para et accipe auream fabulam: Quelques remarques sur la littérature populaire et le répertoire des conteurs publics dans le monde romain," *Latomus* 40(1981) 3-20.

Scarella, Antonio, "Metastasi Narratologica del Dato Storico nel Romanzo Erotico Greco," *MCSN* 3(1981) 341-367. Scarcella in this article brings to bear the approaches of structuralism to the study of the five Greek novels. Since it is almost impossible to date these novel with any amount of certainty, Scarcella tries to make some kind of historical sense out of them and attempts to relate this historical sense to the literary product as a whole. Special emphasis is given to Chariton and to the *Bukoioi* in Achilles Tattius, Xenophon of Ephesus, Heliodorus, and Lollianus. In a way this article is a continuation of Scarcella's earlier work.

Schmeling, G., "The Authority of the Author: From Muse to Aesthetics," *MCSN* 3(1981) 368-377. Using Booth's *The Rhetoric of Fiction* as a point of departure, Schmeling discusses the works of ancient prose fiction and tries to discover on what authority the various authors base their narratives.

Schnur, H., trans. *Petron Satyricon. Ein römischer Schelmenroman* (Stuttgart: Philipp Reclam), 1975. Originally published in 1968; 1973. (Astbury)

Soady, Ana Victoria, *Petronius' Satyricon as Evidence for Doctrines of Taste in the Age of Nero* (Dissertation, McMaster University, 1979). *Dissertation Abstracts* 41(1980) 1578-9A. (Astbury)

Soverini, P., "Note di Lettura alle Due 'Milesie' Petroniane," *Euphrosyne* n.s. 10(1980) 97-105. Studied ambiguity in two passages of the *Sat.* at 87.1 and 87.8, which may be seen in their literal or in an erotic sense. Soverini adds three notes on 112.6 *fatata*; 111.3 *traho*; 111.10 *primum ... deinde*.

Symposium Apuleianum Groningianum, ed. B.L. Hijams Jr. and V. Schmidt (Groningen: Privately Printed in Offset, 1981). 173 pp. G.N. Sandy, "Interpolated Narratives in Apuleius: Listeners and Readers," pp. 4-17; R.Th. van der Paardt, "The Story of Mr. 'Overbold' as specimen historiae (on Apul. *Met.* VIII 1-14)," pp. 19-28; B.L. Hijams, Jr., "Boccaccio's Amor and Psyche," pp. 30-45; L. Callebat, "La prose d'Apulée dans le *De Magia*: éléments d'interprétation," pp. 47-68; V. Schmidt, "Die Dea Syria und Isis in Apuleius' *Metamorphoses*," pp. 70-76; J. Beaujeu, "Les dieux d'Apulée," pp. 78-95; J. Tatum, "Xenophon's *Cyropaedia* and the Rise of the Novel," pp. 97-113; C. Schlam, "Man and Animal in the *Metamorphoses* of Apuleius," pp. 115-142; C. Harrauer, "Lector intende: laetaberis (Zur Textstruktur der *Metamorphosen* des Apuleius)," pp. 144-155; K. Dowden, "Psyche and the Gnostics," pp. 157-164; R. Th. van der Paardt, "Summary and Look-ahead," pp. 166-173.

Trost, P., "Glossen zu Petron," *LF* 103(1980) 10-14.

Walsh, P.G., "Apuleius and Plutarch," in *Neoplatonism and Early Christian Thought: Essays in Honour of A.H. Armstrong* (London, 1981), Chapter 2, pp. 20-32. "(Apuleius) is the earnest and engaged amateur who like Plutarch sought to exploit the doctrines of Plato to shore up popular piety and popular confidence in the beneficence of a transcendent deity." (Sandy)

Zurli, Lorian, "Il Modello Attanziale di una Novella Apuleiana," *MCSN* 3(1981) 397-410. Structuralistic approach to the Potiphar's Wife Motif in Apuleius *Meta.* 10.

THE GREEK NOVEL

by B.P. Reardon

(This report does not claim to be complete. In particular, the *Proceedings* of various Academies have not been examined systematically.)

I. GENERAL

An Alphabetical Keyword-in-Context Concordance to the Greek Novelists, TLG Publications No. 8. In microfiche, \$35. Covers Achilles Tattius, Chariton, Heliodorus, Longus, Xenophon Ephesius. Available from Thesaurus Linguae Graecae, University of California, Irvine, Ca. 92717. See below, ad Conca, F.

Anderson, Graham, *Eros Sophistes: Ancient Novelists at Play*, APA (American Classical Studies 9), Scholars Press, 1982, pp. 199. "I have tried to explore the various ways in which novelists diversified [the stereotyped sentimental] plot with charm, wit, humour, or even outright burlesque" (p. vii). Anderson examines all the Greek and Latin texts, and fragments.

Hägg, Tomas, *Den Antika Romanen*, Uppsala, Bokförlaget Carmina, 1980, 367 pp. In Swedish; see below for forthcoming translation and details. The Swedish version is lavishly produced and illustrated.

Molinié, G., *Du roman grec au roman baroque: un art majeur du genre narratif en France sous Louis XIII*, c. 450 pp., announced by Université de Toulouse-le-Mirail, Service des Publications, 56 rue du Taur, 31000 Toulouse, France, price quoted as 120 F (to be sent with order). Narrative and rhetorical technique in several ancient and European romances.

Conca, F., De Carli, E., Zanetto, G., "Lessico dei romanzi greci: saggio di lemmatizzazione", *Quaderni Urbinati di Cultura Classica* n.s. 8(1981) (vol. 37 of continuous series) 117-32, = ἄβατος - ἀήτης. The first 150 lemmata of a work in progress; see below for details.

Cataudella, Q., "Vite di santi e romanzo", in *Letterature comparate: problemi e metodo*, Studi in onore de Ettore Paratore, Bologna 1981, 931-952. Motifs shared by *Lives of Saints* (not the "Christian romances" such as *Ps.Clem.*) and the erotic romances.

Loicq-Berger, M.-P., "Pour une lecture des romans grecs", *Les Etudes Classiques* 48 (1980) 23-42. Generalities about the genre: ancient, Byzantine, European to 16th-17th C.

II. AUTHORS

Achilles Tattius

Guida, A., "Nuovi testimoni di Longo e Achille Tazio", *Prometheus* 7.1 (1981) 1-10. In a 15th C. ms. written by Demetrius Trivolis and now in Czechoslovakia (Olomouc 1.6.9).

Laplace, M., "Achille Tattius, Leucippé et Clitophon IV.5.6: un locus desperatus?", *RPh* 54(1980) 327-30. The crocodile.

Laplace, M., "Sur un lieu commun d'Achille Tattius", *REG* 93 (1980) 516-519. Text at 1.2.2.6-8 Vilborg.

Chariton

Billault, A., "Aspects du roman de Chariton", *L'Information Littéraire* 33(1981) 205-211. Interpretative essay.

Browne, G.M., "Ad Charitonem 1.3.7", *AJP* 102 (1981) 321. Corruption, possible Menandrian verse (Blake 5.21-2, Budé 55. 11-13).

Laplace, M., "Les légendes troyennes dans le 'Roman' de Chariton, Chairéas et Callirhoé", *REG* 93(1980) 83-125. Especially the resemblance between Callirhoe's and Helen's situation and adventures; Callirhoe as Aphrodite mother of Aeneas.

Reardon, B.P., "Theme, Structure and Narrative in Chariton", *YCS* 27(1982) 1-27. General interpretation.

Heliodorus

Billault, A., "Le mythe de Persée et les *Ethiopiennes* d'Heliodore: légendes, représentations et fiction littéraire", *REG* 94(1981) 63-75. The myth, evoked to explain Charicleia's colour, is more than an occasion for an ephrasis; developed in the manner of the imperial period, it is the matrix of the whole story.

Billault, A., "La vieille femme incarnation du mal: sortilèges macabres chez Horace (*Satires* 1.8), Héliodore (*Ethiopiennes* 6.12-15) et Ronsard (*Odes* 2.22)", in *Mythe et Personification: Travaux et Mémoires*, Actes du Colloque du Grand Palais (Paris) 7-8 mai 1977, Paris, Les Belles Lettres 1980, pp. 32-37. Comparative study.

Dilke, O.A.W., "Heliodorus and the Colour Problem", *Parola del Passato* 193(1980) 264-71. The colour in question is Charicleia's; but "in the ancient adventure novel the happy ending is *de rigueur*; Hld.'s ending is one in which blacks and whites live happily together" (p. 271).

Maroth, M., "Le siège de Nisibe en 350 ap. J.-Ch. d'après des sources syriennes", *Acta Antiqua Academiae Scientiarum Hungaricae* 27(1979) 239-43. Noch einmal the date of Heliodorus ... Julian's account of the siege of Nisibis is not historically accurate, says M., when compared with Syrian sources (biographies of Aphrem = Ephraim), on which Theodoretus probably based his account. This would knock the bottom out of Colonna's original (1950) argument and leave the way open after all for reminiscence of Hld. in Julian - hence, for a 3rd C. Hld. Back to Square One?

Sandy, G.N., *Heliodorus*, Boston 1982, Twayne's World Author Series 647. With McCulloh's *Longus*, Corbett's *Petronius*, Schmeling's *Chariton* and now *Xenophon of Ephesus* (see below), this very useful series of general accounts of ancient novelists comes within sight of completeness.

Winkler, J.J., "The Mendacity of Calasiris and the Narrative Strategy of Heliodorus' *Ethiopia*", *YCS* 27 (1982) 93-158. Analysis of structure and aims of this complex story. Winkler has edited this volume of *YCS* which is devoted to late Greek literature in general (cf. on Chariton above, Reardon).

Longus

Guida, A.: see above, on Achilles Tatius.

Viellefond, J.-R., "D'un manuscrit de Longus qu'on croyait perdu", *RPh* 54(1980) 27-36. Ms. B of Longus is Vat. 1348 as suggested by Dalmeyda (article of identical title in *RPh* 1930 151-54), not a lost ms. as e.g. Schönberger says. The evidence is a recent "donation Courier" to the Bibliothèque Nationale; this is an episode of Courier's involvement with Longus.

Viellefond, J.-R., "Longus, Annibal Caro et Paul-Louis Courier", *Prometheus* 6.3(1980) 274-82. A Renaissance translation and its fortunes.

Xenophon Ephesus

Schmeling, G., *Xenophon of Ephesus*, Boston 1980, Twayne's World Author Series 613, 187 pp. (cf. above on Heliodorus, Sandy).

III. FRAGMENTS

Phoenicica

Jones, C.P., "Apuleius' *Metamorphoses* and Lollianus' *Phoinikika*", *Phoenix* 34(1980) 243-54. Similarities in incidents and language (cf. Sandy, *AJP* 100 [1979] 367-76 for parallels with Petronius and Achilles Tatius) suggest a literary connection, and Grand Guignol rather than mystery-religion. Lollianus may have been the sophist P. Hordeonius Lollianus after all, *pace* Henrichs. See following entry.

Winkler, J.J., "Lollianus and the Desperadoes", *JHS* 100 (1980) 155-81. See previous entry: Jones and Winkler saw the same parallels independently. Winkler examines fully the narrative technique visible in incidents in *Phoen.*, Apuleius, and Greek novels (Innocent Victim vs. Cut-Throat Gang), also rejects *Phoen.* as mystery-text, and examines Dio Cassius's Bucoli of A.D. 171-2 as a source of sensational fiction. See Parsons (below) for an approving assessment of Jones' and Winkler's contribution to the *Phoenicica*.

Sesonchosis

West, S., *PCOxy* 47.3319 (1980, 11-19); a new fragment. There is, after all, a whiff of romance in this story; and some similarity to *Ninus*, as well as the Alexander-romance.

Luppe, W., "Das neue Bruchstück aus dem Sesongosis-Romans", *ZPE* 41(1981) 63-66.

Tinouphis

Haslam, M.W., "Narrative about Tinouphis in Prosimetrum", in P. Turner, = *Papyri Greek and Egyptian...in honour of Eric Gardner Turner*, London 1981 (British Academy/Egypt Exploration Society: Graeco-Roman Memoirs No. 68), 8, 35-45. A new name. *Iolaus* a decade ago; now another intriguing intrigue in similar form. The form suggests Menippean satire, but "to me it smacks of nothing so much as the Greek romances" (p. 39). A magus called Tinouphis (Egyptian?), one Magoas (Persian?), and one Sosias (Greek) are somehow involved in "a marvellous deliverance from torture or execution" (p. 38), in which 'a single *plinthos* was the prophet's saviour; an adulteress seems to be in the cast. As in *Iolaus*, there are distinctive metrical features - of Hellenistic invention, Haslam suggests, but borrowed by Plautus; here too, then, as in *Iolaus*, there is an apparent connection between Greek and Latin literature of a somewhat sensational kind. More dim Hellenistic shapes in the prehistory of romance? See next entry.

Iolaus/Phoenicica/Tinouphis

Parsons, P.J., "Ancient Greek Romances", in *London Review of Books*, 20 Aug.-2 Sept. 1981, 13-14. Brilliant sketch of ancient romances and modern controversies; the recent fragments are put in their (non-mysterious) place.

FORTHCOMING

Quite a crop, some in the immediate future at time of writing, some in the medium distance and worth mentioning at this stage

BOOKS

Anderson, Graham: announced by *id.* in *Eros Sophistes*, see above: "a book shortly to be published by Croom Helm, provisionally entitled *Ancient Fiction*" (p.199). Includes new evidence for the Oriental origin of the Greek novel.

Conca, F., etc. (see above, *General*), *Lessico dei romanzi greci...* The three scholars are preparing a Greek Romance Lexicon; the first volume (α - γ) is completed and publication is hoped for in 1983 or 1984 (Ateneo & Bizzarri, Rome). The article listed above is a specimen. Will cover Ach. Tat., Chariton, Hld., Longus, Xen. Eph., and (in final edition) Iamblichus.

Hägg, T., *The Novel in Antiquity*. See *id.* *Den Antika Romanen*, above. Hägg has completed his own translation, to be published by Blackwell in the fairly near future; negotiations are in hand for publication in the U.S.A. by UC Press. A description and analytical account of all ancient novels - ideal, comic, "fringe" texts, hagiographical texts - and

their *Nachleben* in the Middle Ages and Renaissance. In origin a work of "popular scholarship", this much-needed book is superlatively well done; it is both very readable and thoroughly scholarly (*ars est celare artem*), sympathetic to its topic, critical in approach, and authoritative. An admirably-judged study, which will be valuable to others besides classicists.

Reardon, B.P., ed., *The Complete Greek Novels* in translation, UC Press. All translations are new: Achilles Tatius (J.J. Winkler), Chariton (B.P. Reardon), Heliodorus (J.R. Morgan), Longus (C.J. Gill), *Lucian True Story* (B.P. Reardon), [Lucian] *Lucius sive Onos* (J.P. Sullivan), Xenophon Ephesius (Graham Anderson), fragments (G.N. Sandy); other texts may be added. In progress; some distance in the future, but readers may wish to know of the prospect. One volume, like the comparable French (Pléiade, Grimal, 1958) and Italian (Cataudella, 1958) collections. Intended to be accessible in price; together with available versions of the Latin novels, and with Hägg's book, it should at last make it possible to teach the ancient novel without scraping around for out-of-print texts.

Reardon, B.P., *The Idea of Romance*. In a UC Press series, *Eidos: Studies in Classical Kinds*, ed. T.G. Rosenmeyer, covering several genres (titles provisional). An analysis of the form of romance; not a handbook.

Reeve, M.D., Teubner edition of Longus.

ARTICLES

Green, Peter, "Longus, Antiphon, and the Topography of Lesbos", *JHS* 1982. A response to H.J. Mason in *TAPhA* 109(1979) (149-63). Longus' geography is realistic, but the estate is not where Mason says.

Morgan, J.R., "History, Romance, and realism in the *Aithiopika* of Heliodoros", *Classical Antiquity* (formerly *California Studies in Classical Antiquity*) 1.2(1982). General study of the nature of the novel.

Sandy, G.N., "Philosophical décor and characterization in Heliodorus' *Aethiopica*", *TAPhA* 112(1982).

Sandy, G.N., article on French romances in *Antike und Abendland*.

NACHLEBEN

Views from a Window: Conversations with Gore Vidal (Secaucus, N.J.: Lyle Stuart, 1980). "The British saw Myra's relationship to world literature — that my origins are in Petronius and Apuleius, two writers no American journalist has ever read." (p. 173). "My own chain of literary genealogy would be something like this: Petronius, Juvenal, Apuleius — then Shakespeare — then Peacock, Meredith, James Proust," (p. 188) (Sandy)

Berger, Günter, "Galanterie und Hofsatire: Petron und seine Übersetzer in Ancien Regime," *Komparatistische Hefte* (Universität Bayreuth) 4(1981) 19-31.

THE PERSISTENCE OF A MYTH: PSEUDO-PETRONIUS STRIKES AGAIN

'We trained hard-but it seemed that every time we were beginning to form up into teams, we would be reorganised. I was to learn later in life that we tend to meet any new situations by reorganising-and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency and demoralisation.'

The above quotation from Caius Petronius in AD66, is rather too apt as far as the health service is concerned. Having overcome the major upheaval of reorganisation in 1974, we are now faced with a similar experience next year. Whilst this restructuring may not be as extensive as 1974 (with no additional services having to be absorbed by the NHS) it will again be a complex financial operation and will involve extensive changes in the way in which financial services are provided and financial control is exercised....

From Bill Healing, "Financial Arrangements," *Public Finance and Accountability* (August 1981) p. 13. (See also the *Petronian Society Newsletter* [May 1981] p. 5 and [December 1971] p.5.) (Sullivan)

ANNOUNCEMENTS

Molinié, George, *Du Roman Grec au Roman Baroque: Un Art Majeur du Genre Narratif en France sous Louis XIII* (Toulouse: Université de Toulouse-Le Mirail, 1982 (?). Approximately 450 pages, 120 FF.

The Société Internationale d'Études Néroniennes announces the Third International Colloquium, 5-7 June 1982, La Villa Monastero, Varenna, Lake Como, Italy. Themes of the conference will be: (1) *Aspiration bucolique et vie urbaine à l'époque de Néron* (2) *L'urbanisme hellénistique et la Nova Urbs néronienne* (3) *Inclinatio imperii à l'époque de Néron*.

Classical Association of the Middle West and South, meeting in Atlanta, Georgia, 15-17 April 1982. Among the many papers read, three are of interest to readers of this *Newsletter*: Rick Newton, "Trimachio in the Underworld"; Cristina Nielson, "Parody as Paideia: Apuleius' Literary Technique in the *Metamorphoses*"; James Svendsen, "To See or Not To See: Sight, Spectacle and Scopophilia in Apuleius' *The Golden Ass*".



REVIEWS

D'ARMS ON TRIMALCHIO: A REPORT BY

J.P. Sullivan

John H. D'Arms has just produced a book for the Harvard University Press (1981) entitled *Commerce and Social Standing in Ancient Rome*, which will be of interest to readers of the *Newsletter*. The predominant theme of the book is the interaction of aristocratic attitudes and commercial realities in Roman society, so naturally there are several discussions of problems relating to Petronius. I shall epitomize these *seriatim*.

- (1) p. 75: D'Arms records the "attractive suggestion" that the Scaurus of *Sat.* 77.5 was one of the consular M. Aemilii Scauri rather than the Pompeian magistrate put forward by R. Duncan-Jones in "Scaurus at the House of Trimalchio," *Latomus* 32 (1973) 364 ff. On whether that aristocratic line had not already died out D'Arms does not elaborate nor does he discuss at all the epigraphically attested Scaurus the Campanian manufacturer of *garum*, although he is familiar with Ponsich and Tarradell, *Garum et industries antiquae de salais dans la Méditerranée occidentale* (Paris, 1965).
- (2) Pp. 97-120 (Chapter 5) are devoted to a dissection of 'The "Typicality" of Trimalchio,' in which he naturally relies heavily on P. Veyne. D'Arms reviews the theses of other economic historians such as Rostovtzeff, MacMullen and Finley, and propounds his own view that Trimalchio's autobiography is not incompatible with "simultaneous participation in both commercial and agricultural activity" (p. 101). This D'Arms favors for his basic thesis that Roman *negotia* were widely diversified, and Trimalchio's business dealings were not dissimilar, even if he did move from one activity to another, largely to rise above the more undignified aspects of his multifarious ways of making money.
- (3) D'Arms accepts the identification of Trimalchio's town with Puteoli, and, more importantly, has stressed the evidence of its connection with the *gens Petroniana* in *CIL* x, 1873; 1888; 8178, a further indication of the validity of Rose's arguments for T. Petronius Niger as the author of the *Satyricon*.
- (4) The author goes on to analyze Trimalchio's epitaph. He is particularly acute on Trimalchio's refusal to accept or seek membership of various *decuriae* in Rome and links this with his choice of the agnomen *Maecenatianus*. The title was deliberately chosen, not because Maecenas adopted a notoriously profligate life-style, but because his defenders stressed that his *otium* was *honestum*, devoted to literature or the making of more money or both. Trimalchio disavows the literary possibility in saying on his tomb: *nec unquam philosophum audivit*.
- (5) D'Arms next discusses (pp. 117 ff.) Trimalchio's pretended estates. (One might disagree with his interpretation of *fabulae* as "far-fetched tales.") Despite the novelist's hyperbole, Trimalchio is not untypical of the money-makers of the time, whether freedman or free. He had, as they say on Wall Street, a diversified portfolio, that is all and we need not therefore make him out to be simply aping his social betters, but just going one better than most of them.
- (6) Chapter Six discusses the Freedmen of Puteoli and Ostia in their socio-economic context under the early empire and provides useful insights into the background of the *Cena*.

In sum, D'Arms book is a useful ancillary to the study of the *Cena*.

C. *Petronii Satyricon*, delvis bearbejdet udvalg, inledning, gloser og supplerende tekster ved Rolf Hesse. 6. udgave 2. oplag. Kobenhavn: Akademisk Forlag 1978. Pp. 48

review by

Raymond Astbury

Presumably intended for use in schools the work has a foreword (p. 3), introduction (5-6), and notes on the glossary (7) before coming to its presentation of four sections from the *Satyricon*. Three of these are selected and adapted versions of Chaps. 1-7 ('Cur Adulescentes in Scholis Stulti Fiunt?') (8-11), Chaps. 26-36, 52-3, 41, 47-50, 61-2 ('Cena Trimalchionis') (12-15), Chaps. 111-112 ('Matrona Ephesia Pudicissima') (36-43) - to the latter is added a Latin text of Phaedrus' version (p. 45). All these have a Latin text with a vocabulary on the facing page. The other section is Chaps. 71-72, 74 ('Trimalchios Testamento') (pp. 26-31) - here we have the Latin text unadapted with a summary of the omitted portion, and a facing translation and a vocabulary below the text. This section also includes the text of eight funerary inscriptions with notes (pp. 32-35) and drawings and photographs of five more funerary inscriptions with notes (pp. 46-48). Also included are a plan of a Roman house and of a private bath (p. 11) and of a *triclinium* (p. 17), taken from an English book and, curiously, preserving the English labelling. Drawings on pp. 15, 19 and 42 complete the work, though I cannot see what value they have, either artistic or didactic. Presumably Danish schoolteachers will find this a fairly useful book though the selections seem to me a little strange.

