
THE PETRONIAN SOCIETY NEWSLETTER

Editor:

GARETH SCHMELING
Department of Classics
University of Florida
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Associate Editors:

Raymond Astbury
B.P. Reardon
Gerald Sandy
J.P. Sullivan

Adams, J.N., "Four Notes on the Latin Sexual Language: *CIL* 4.8898; Persius, 4.36; Martial, 11.104.17; Petronius, 21.2," *Liverpool Classical Monthly* 7.6 (1982) 86-88. "extortis . . . clunibus must mean 'with his own (viz. the *cinaedus*') clunes twisted apart.'" (Sandy)

Adams, J.N., *The Latin Sexual Vocabulary* (London: Duckworth, 1982). A clinical examination of the erotic or sexual words and expressions used in Latin literature. Adams provides also the important Greek vocabulary. Petronius is cited somewhat more often than is Apuleius, but usually in sections entitled "Metaphors" or "Euphemisms". To be reviewed later.

Arrowsmith, W., "Petronius," *Ancient Writers: Greece and Rome*, ed. by T. James Luce (New York: Scribner's, 1982) 2 vols., pp. 833-853. Pages 833 to 837 (Sections I-III) of this essay correspond to pages V-XI of Arrowsmith's 1957 translation of the *Satyricon*, Mentor books edition; and pages 837-852 (Section IV) correspond to Arrowsmith's "Luxury and Death in the *Satyricon*," *Arion* 5 (1966) 304-331; the bibliography on pages 852-3 is new. This essay is a virtual reprint of the two earlier Arrowsmith essays. Arrowsmith does not bother even to re-warm or re-word his old work. The reader, shelling out over \$100 for the two volumes, does not get his money's worth in the Arrowsmith essay.

Baldwin, B., "Seneca and Petronius," *Acta Classica* 24 (1981) 133-140. Baldwin cautions against attempts to find parodies or barbs pointed at Seneca in Petronius' *Satyricon*. The general outlooks of the two writers might not have been all that dissimilar. "Reconstructing the various nuances of influence and the jockeying for position at Nero's court is a pastime akin to contemporary China-watching from wall posters . . ." (p. 139)

Beck, Roger, "The *Satyricon*: Satire, Narrator, and Antecedents," *MH* 39 (1982) 206-214. In this latest essay Beck again analyzes the subtleties surrounding the manner in which narrator and author deliver the *Satyricon* to the reader. "Whether the *Satyricon* is a satire and if so what it satirizes, are perennial questions. What is less noticed, however, is that these questions hinge on the problem of the novel's narrator . . . The author had dedicated his role as satirist to a narrator who shows himself so implicated in the action and as manifestly a partaker in all the inadequacies and delusions of the characters that the author's standpoint and hence the whole satiric thrust of the words have become elusive . . . Encolpius who interacts with Trimalchio, Eumolpus, et al., who speaks aloud or ponders sometimes in verse on his experiences and situations, is not the narrator. The narrator is rather the one who shapes the naive and chaotic progress and the pretentious and self-deluded sentiments of his younger self into a sophisticated narrative." After defining the various levels within the narrator, Beck asks the question: "from where did Petronius get his highly sophisticated persona of the satire narrator?" In brief Beck feels that Petronius' narrator owes something to Varro, Horace, and the elegists, to developments in Latin (not Greek) literature.

erste Autorenlektüre," *Der Altsprachliche Unterricht* 25.4 (1982) 4-22. (Stöcker)

Booth, A.D., "Allusion to the *Circulator* by Persius and Horace," *G&R* 27 (1980) 166-169. Discussion and definition of *circulator* with a passing reference to *Satyricon* 68.6f.

Booth, A.D., "Some Suspect Schoolmasters," *Florilegium* 3 (1981) 1-20. On page 11 Booth writes: "And to underline this antithesis between craft-literacy and liberal education, reckoned to begin with the study of *grammaticae*, it is worthwhile to examine a passage from the *Satyricon*. At 58.7 Hermeros avers: *non didici geometrias, critica et alogias menias, sed lapidarias litteras scio* . . . So here *critica et alogias menias* describes liberal letters and *lapidarias litteras* servile letters, while *geometrias*, a branch of liberal mathematics, contrasts with craft arithmetic. Thus Hermeros boasts that he has not so much as scratched the surface of culture." (CF. Note 53 and an opposing view to that of R.W. Daniel, "Liberal Education and Semiliteracy in Petronius," *ZPE* 40 (1980) 153-159.

Booth, A., "Sur le sens obscènes de *sedere* dans Martial 11.99," *Glotta* 58 (1980) 278-279. Booth suggests that *sedes* in Martial 11.99 refers to anal copulation, and cites Petronius 140.7 as a parallel.

Colton, R., "Martial 3.82 and Petronius' *Cena Trimalchionis*," *Res Publica Litterarum* 5.1 (1982) 77-83. After analyzing the similarities between the descriptions of Trimalchio and Zoilus, Colton concludes that Martial borrowed elements of his invective against Zoilus from the *Cena*.

Combat-Farnoux, Bernard, *Mercure Romain* (Rome: École Française de Rome, 1980) 353-354 and 445-447 on the *Satyricon*.

Corbato, C., "Tacito, *Ann.* XVI 19: Considerazioni sulla Tradizione del *Satyricon* di Petronio," *Φιλολογικά Χρόνια. Miscellanea di Studi Classici in Onore di Eugenio Manni*, ed. M.J. Fontana et al., Vol. 2 (Rome: Georgio di Bretschneider, 1980) 565-572. Corbato analyzes Tacitus' description of Petronius and concludes that it fits well the author of the *Satyricon*. Of particular concern to Corbato is to establish why Petronius and the *Satyricon* are not cited for so many years after A.D. 66. The *Satyricon*, says Corbato, was written by Petronius for his closest friends and not for Nero; the *Satyricon* was unknown to Nero, and, while the emperor was alive, it was thought best not to show it to him. The text of the *Satyricon* remained in Petronius' house because for years after Nero's death the name of Petronius was associated too closely with that of the singing emperor. Tacitus' account of Petronius demonstrates the close ties between the name of Petronius and that of Nero. Only when the hatred of Nero (and Domitian) began to fade, did the novel of Petronius come to public attention.

Cosci, P., "Quartilla e l'iniziazione ai misteri di Priapo (*Satyricon* 20, 4)," *MD* 4 (1980) 199-201. The act of tying the hands and feet of the young offenders with cords has certain common elements with ritual tying of initiates and with tying the hands and feet of the dead.

Daniel, R., "Liberal Education and Semiliteracy in Petronius," *ZPE* 40 (1980) 153-159. Daniel is interested at first in *Satyricon* 58.7 and suggests the following reading: *non didici geometrias, arithmeticas, astrologias, harmonias, sed lapidarias litteras scio*. This he drives from H: *non didici geometrias, arithmetica(s), et astrologias, harmonias, sed*. This is a clever solution, but, in view of Petronius' handling of such characters, it is probably too clever by half. Petronius would see to it that Hermeros missed or confused at least several ingredients of the quadrivium. And why does Daniel contend that Hermeros chooses the studies of the quadrivium? Because "Hermeros, like most Romans, regarded the mathematical disciplines as particularly useless. Hardly any Romans studied higher mathematics." Daniel goes on to describe Hermeros as someone who "did not read books. Furthermore, the implication of *lapidarias litteras scio* is that he could read and write only with difficulty. He was, then, a semi-literate ... First, semi-literacy was no obstacle to his becoming a success in business. Second, it was nothing to be ashamed of ... Perhaps when Hermeros says that he knows block letters (*lapidarias litteras*), he is not referring just to his ability to read inscriptions... Hermeros might rather mean that... he could just manage to write his name and few other words in clumsy block letters. This suits the context well, for the chief use to which Hermeros would have put his knowledge of letters was the subscribing of business documents." (Cf. A.D. Booth, "Some Suspect Schoolmasters," *Florilegium* 3 (1981), Note 53, for an opposing view to Daniel's on *Satyricon* 58.7.)

Edmunds, L., "The Latin Invitation-Poem: What Is It? Where Did It Come From?" *AJP* 103 (1982) 184-188. Edmunds defines the Latin invitation poem as tripartite in structure, invitation proper, menu, entertainment (based on Catullus 13, Horace *Epist.* 1.5, Martial 5.78, 10.48, 11.52), and contends that the invitation to Agamemnon at *Satyricon* 46.2 does not imitate "the tone of the invitation poem... Rather, we see... the conventions of Roman social life upon which the invitation poem rests." Edmunds also observes that Trimalchio at 39.2 "is no more imitating or mimicking a literary convention than the freedman (at 46.2)... Petronius has here given us a glimpse of the social convention, albeit handled with characteristic ineptitude by Trimalchio, on which the literary convention rests."

Fedeli, P., "Petronio: il viaggio, il labirinto," *MD* 6 (1981) 91-117. This is an expanded version of a paper delivered at the Convegno Internazionale: Letterature Classiche e Narratologia (Selva di Fasano, 6-8 October 1980) and published in *Materiali e Contributi per la Storia della Narrativa Greco-Latina* 3 (1981) 161-174. Fedeli analyzes the episodes on board the ship of Lichas (*Sat.* 99ff), details related about Trimalchio (34ff.), and the labyrinthian nature of Trimalchio's house 70ff., 27ff.), and applies to them the structuralist theories of Propp and Barthes. Fedeli contends that whole, large segments of the *Satyricon* can be laid out as though they were themselves labyrinths or parts of labyrinths, and that the basic structure of a story, or of the *Satyricon*, is a labyrinth.

Fini, Carla, "Nota a Petronio 77,4," *RCCM* 23 (1981) 149-153. Fini proposes to read: *porticus marmoratis indutos duos*.

Gagliardi, D., "Petronio e Plauto (in margine a *Satyr.* 130, 1-6)," *MD* 6 (1981) 189-192. After pointing out that little or nothing has been done on the influence of comedy on Petronius, Gagliardi shows how indebted Petronius is to Plautus by giving verbal parallels from the letter of Encolpius (130) and plays of Plautus.

Goodyear, F., "Petronius," *The Cambridge History of Classical Literature II: Latin Literature*, ed. E.J. Kenney and W.V. Clausen (Cambridge: Cambridge University Press, 1982) 636-638. Florence Nightingale's well known dictum about hospitals that "the very first requirement is that they should do no harm," also applies to scholars of literature. Goodyear does little or no harm. But then, it would have been difficult to do much harm in the four whole pages devoted to Petronius. Goodyear is cautious about everything, and almost every statement is qualified: "a strict historian (Goodyear himself?) may still suspend judgement." He is, however, basically sympathetic to Petronius ("No Latin writer excites more lively interest.") and correct in observing that many problems (and most of the scholarly ink) with the *Satyricon* would disappear if the text were complete (and based on a few good manuscripts). I would question Goodyear's statement that "the *Satyricon* (are) a natural development of Varro's satire" and that "he may have taken the prosimetric form of his novel

from Varro's *Saturae Menippeae*". Characters in the novel display a clinical *cacoethes canendi* and in very natural ways describe themselves by their poetry. The structure of the prose novel does not demand poetry, and the poetry does not determine the genre of structure.

Perhaps the *Satyricon* has no stemma; Goodyear insists that it does; "for his theme, Petronius' obligation is principally to romance... for the form adopted, partially perhaps to Varro, while all debts to other genres are incidental." A little later in Goodyear's brief essay we find him wondering "whether the theme of Priapus' hostility ran from beginning to end..." Is the theme of Priapus' hostility the same one Petronius got from romance?

Goodyear concludes with a paragraph on the *Satyricon's* *Nachleben* and bemoans its tenuous influence on English letters. He is correct for the period before 1660; after the Restoration the influence of Petronius is truly amazing.

Hutchinson, A.D., "Petronius and Lucan," *Liverpool Classical Monthly* 7 (1982) 46-47.

Lynch, J.P., "The Language and Character of Echion the Raggpicker: Petronius, *Satyricon* 45-46," *Helios* 9.1 (1981-82) 29-46. "My contention is that Echion's language, while it may sporadically exemplify Vulgar Latin, is not simply a *locus classicus* of everyday uneducated conversation. Rather, Echion's speech represents a more mixed and exotic linguistic species. In several instances, when Echion does use non-standard forms consistent with Vulgar Latin, these 'vulgarisms' appear not as continuous natural speech-patterns but rather as isolated and accidental intrusions in highly 'artificial' contexts - contexts in which Echion is aspiring to speak in a more educated manner... Some of these lapses, far from indicating the true *Volksprache*, are in fact hyper-vulgarisms - solecisms which carry to an extreme the tendencies of popular speech. In addition, hyperurbanism, a related type of linguistic anomaly, characterizes Echion's speech - the phenomenon in which a speaker or writer... overreaches in an attempt to conform to the prestige standard." (Pp. 30-31)

Mayer, R., "Neronian Classicism," *AJP* 103 (1982) 305-318. "Neronian writers rediscovered Horace, and in imitating his genres raised him up to the status of a classic, in which later ages confirmed him. But for this timely interest, Horace might have sunk without a trace." In his survey of Neronian writers Mayer includes Petronius and in particular Eumolpus: "For example, the character of Eumolpus... needs reassessment. So far as the plot of the novel is concerned Eumolpus is morally deplorable. But the value of his literary views, as set out at 118, has been hotly debated... One opinion is that Petronius intends this degraded rhetorician to be an example of threadbare traditionalism. But Eumolpus quotes Horace, and requires a knowledge of his poetry. We have seen that Horace was not, up to now, much referred to, and that he is in fact the principal beneficiary of the Neronian renaissance. By praising Horace, Eumolpus shows himself to be in the vanguard of current taste; so too his praise of Homer and Virgil, and his sense of their values as models, again indicates modern critical views. Moreover, he does not praise Alexandrian authors (he links to Homer the lyric poets), nor for instance their Roman adherents, Catullus or Varro. It may therefore be the case that Eumolpus is after all only a mouthpiece at this point for Petronius' own views..."

van der Paardt, R. Th., "Tot welk genre behoort Petronius' *Satyricon*?" *Hermeneus* 58.2 (1982) 67-81. (Sandy)

Pellegrino, C., "Il problema dell'anima tra scienza e ironia: *Satyr.* 47, 6," *Bollettino dei Classici* s.III 2 (1981) 221-231.

Salgado, Ofelia, *Imagineria Estructural en el Satiricon de Petronio Arbitro* (Dissertation, Universidad Nacional del Sur, Argentina, 1981).

Sandy, G., "Classical Forerunners of the Theory and Practice of Prose Romance in France: Studies in the Narrative Form of Minor French Romances of the Sixteenth and Seventeenth Centuries," *Antike und Abendland* 28 (1982) 169-191. "It is an established fact that in the sixteenth century France replaced Italy as the pre-eminent centre of Greek studies. It is much less known that in the sixteenth and seventeenth centuries France played the principal rôle in the appreciation and diffusion of the Greek fictional narratives that were only then becoming available... The obvious starting point for consideration of this innovative literary activity on French soil is Jacques Amyot's vernacular translation of Heliodorus' *Aethiopia*, published in 1547... Before turning to the French progeny of Heliodorus above all and other ancient novelists,

I shall be reviewing the contribution to the theory of the romance by Amyot." (p. 169) [See also G. Sandy, "Ancient Prose Fiction and Minor Early English Novels," *A&A* 25 (1979) 41-55.]

Skulsky, Harold, *Metamorphosis: The Mind in Exile* (Cambridge: Harvard, 1981). Skulsky devotes the first three of ten chapters to literary works of antiquity: "Circe and Odysseus: Metamorphosis as Enchantment"; "Ovid's Epic: Metamorphosis as Metaphysical Doubt"; "The Golden Ass: Metamorphosis as Satire and Mystery". Our interest here is focused on the third chapter: "We are to understand that magic is not alone in threatening human beings with disfigurements of shape and conduct; being well-to-do and being badly off can do similar damage without spells and caldrons, and violent passion can leave its victims quite unrecognizable. This universalizing of bizarre transformation seems to reduce human life to absurdity, but the hero blunders into a transformation that allows him to transcend its absurdity by an act at once of criticism and compassion — by seeing that absurdity whole, and seeing through it to an unsuspected ground of kinship among its victims..." (pp. 81-8)

Pétrone. Satyricon. Traduc. de Laurent Tailhade, introd., bibliogr., révision et notes explicatives par Françoise Desbordes (Paris: Flammarion, 1981). Pp. 275. (Collection Garnier-Flammarion, 357. This is a reprint of the 1921 Tailhade edition (*S&S* 474), but the notes of Desbordes are new and extensive.

Tatum, J., "Apuleius," *Ancient Writers: Greece & Rome*, ed. T. James Luce (New York: Scribner's, 1982) 2 vols., pp. 1099-1116. "The Golden Ass has a happy ending, but it is not the happy ending so typical of the Greek novels. It is one contrived by a novelist with a pronounced philosophical detachment about the human comedy. This is one ancient novel — in fact, the only one — that attempts to make a universal statement... We read him because of *The Golden Ass*, a work of prime importance to many later writers of fiction..." (p. 1114)

Walsh, P.G., "Apuleius," *The Cambridge History of Classical Literature II: Latin Literature*, ed. E.J. Kenney and W.V. Clausen (Cambridge: Cambridge University Press, 1982) 774-786. The last essay in this volume is entrusted to the capable hands of P.G. Walsh, who makes observations on Apuleius by using all the extant works of the African philosopher. Walsh calls the *Metamorphoses* "a fable with a religious moral... the unhealthy curiosity for knowledge through magic is central; the proper way to attain knowledge of God and the cosmos, to bridge the chasm between the human and the divine, is not by magic but by the healthy curiosity of study and meditation..." And how does Walsh explain that difficult eleventh book of the *Metamorphoses*? "The explicit account of the Isaic theology, ritual and observance, is a teaching exercise, a recommendation of the Egyptian religion to a Roman audience. It is legitimate to speculate that it is occasioned by the meteoric growth of contemporary Christianity in North Africa as attested in the writings of Tertullian."

The Cambridge History, a monumental tome, closes with an "Epilogue" also by Walsh, who, finally, tells us why the book has been published: "The primary aim of any literary history is to foster a deeper appreciation of the creative writing which it describes; to define the qualities of the works themselves must be its main concern."

Wilmi, Arto, "Linguistische Bemerkungen zu den Gräzismen in Petrons *Cena Trimalchionis*," *Arctos* 15 (1981) 125-130.

ANNOUNCEMENTS

Fragments of Ancient Greek Novels

John Winkler and Susan Stephens are preparing an edition, with translation and commentary, of the *Fragments of Ancient Greek Novels (FAGN)*. The aim is both to provide a convenient collection for the specialist and a survey of the flotsam of ancient narrative for students of modern literature. For the former, the need to replace the collections of Lavagnini and Zimmermann has long been obvious, not only to provide more reliably edited texts but to include the wealth of recent discoveries. The papyri will be newly inspected, and full bibliographies will be provided. For the general reader, translations of all Greek texts will be included. The commentary will focus on judicious indications of possible lines of reconstruction, referring to comparative motifs, themes, characters, language and plots.

We have excluded papyrus fragments of works whose text has survived in manuscript tradition (Achilles Tatius, Chariton) and, for a similar reason, the Greek Diktys. The focus of our work is not papyrus as such but novels recovered in fragmentary form. On the other hand we have included material concerning Alexander, which adds appreciably to our knowledge of that family, the Alexander novels, and the Greek translation of an Egyptian myth, Tefnut. The last is not a Greek novel, but arguments about its relation to Greek fiction and about the religious cast of ancient narrative generally are lively enough to warrant its inclusion for readers to make their own judgment on the issues.

The inclusion of a general audience among the intended readers of the book leads to certain features which go well beyond the schemes of Lavagnini and Zimmermann. In addition to the twenty major works of which papyrus fragments survive and 21 smaller bits which might be novels, four other kinds of text will be provided. (1) Photios' summaries of Antonios Diogenes and lamblichos, with the papyrus fragments of A.D. and Habrich's (Teubner) fragments of lamblichos. (2) Papyrus fragments of novelistic drama. (3) A small collection of references to lost novels and novella collections. (4) An anthology of novelistic narrative in extant authors.

This last section is an original feature which requires further comment. It used to be thought that we knew what the Greek novels were and that the only doubtful question was their origin. The past decade's discoveries have shown, however, that the range of novelistic material was much greater than had been imagined, in particular that the neat distinction between Greek-'idealistic' and Latin-'realistic' fiction did not hold. Recent literary criticism also suggests that the uniformity or the 'idealistic' novels has been greatly overestimated and that, by focusing first on certain similarities of plot, critics have often missed the extraordinary differences among the surviving novels. Now that wholly unexpected Greek novels are turning up in some quantity, we must beware of setting up new categories too hastily, particularly in a work of reference. The premise of current interpretation should be that a particular Greek novel might turn out to be almost anything, and that the limits of 'anything' are roughly determined by the very wide field of ancient Greek narrative, in whatever genre it may occur. The underlying argument behind this anthology is that to understand the fragments we need a wide acquaintance with the repertoire of story-lines, plots and situations of all narrative.

To this end, our anthology will include two types of stories: (a) The important precedents so often cited in discussions of the development of Greek fiction: Xenophon's Pantheia, Kallimachos' Akontios & Kydippe, Chares' Zariadres & Odatis. This is more for the benefit of non-classicists, who often have trouble finding their way around our section of the library. (b) A selection of excellent but little-known stories from the by-ways of classical literature: from Xanthos of Sardis, Konon, Hyginos, the *Life of Aisop*, Ktesias, Ailian, Josephus, the epistolographers, Servius, Proklos, and many others. There is no question, of course, of being exhaustive, but rather of indicating by careful selection the enormous range and interest of ancient Greek story-telling.

FAGN is designed to fill in as completely as possible the shadowy areas around the extant Greek novels, and is thus complementary to B.P. Reardon's new collection of the *Ancient Greek Novels in Translation*. An outline of the exact content of *FAGN* is available on request from the authors (Department of Classics, Stanford University, Stanford, CA 94305, USA). We would be very glad to receive comments on the particulars of the project, especially any favorite stories which readers might suggest for the anthology.

The University of Nebraska Press announces that it has undertaken the project to publish an English translation of Erwin Rohde's *Der griechische Roman*. Publication date is probably about three years from now.

Sinclair, Brent, "Encolpius and Asianism" (*Satyricon* 2.7)," in a *Festschrift* for Carl Trahman. Sinclair believes that Encolpius' remarks on Asianism at 2.7 came from the beginning of Cicero's *Brutus*.

Müller, K. and Ehlers, W. editors. *Petronius: Satyricon*. Latin and German. Third Edition, Revised (Munich: Heimeran Verlag, 1982). Announcement seen.

PAPERS READ

Mc Ginty, Isabel, "The Virgin as Hero: The Role of Leucippe in Achilles Tatius' Romance," paper delivered at the annual meeting of the American Philological Association held in Philadelphia, 28-30 December 1982. "At conflict here is the model of heroine as innocent *versus* the woman a bit impatient in waiting for fortune to find her. Complicating the image is the hero of unheroic stature whom fortune has found, but who has foiled his own fulfillment. Some simple pleasure in bed is enough to satisfy him. There is a pedestrian familiarity about Achilles Tatius' characters. But set up as they are against their mythic antecedents, the result is a total avoidance of the tragic and a reexploration of the comic. Achilles Tatius' theme emerges as a celebration of the patient female as rescuing hero."

Mizera, Suzanne, "Pirates and Virgins: Story Patterns in Ritual and Romance," paper read at the annual meeting of the APA, Philadelphia, 28-30 December 1982. Although Mizera makes no references to the ancient novels, she works her way through materials, elements of which are found in almost every ancient novel. The rich storehouse of ingredients (motifs), so dear to the hearts of the ancient novelists in love with stories of pirates and virgins, is plundered frequently by Euripides for his *Helen* and for *Iphigeneia at Tauris*. Mizera offers evidence to those who see in late Greek drama the seeds of the novel.

Richardson, T. Wade, "A New Renaissance Petronius Manuscript: Indiana, Notre Dame 58(I)," paper read at the annual meeting of the APA, Philadelphia, 28-30 December 1982. (See *Newsletter* [May 1981] p.6).

The program for the annual meeting of the Classical Association of the Middle West and South, 7-9 April 1983, Columbus, Ohio, contains the following items of interest: Brent Sinclair, "Encolpius and Asianism (*Satyricon* 2.7)"; Theodore Klein, "*Caninam linguam comedi*: An Aramaim in Petronius"; Karl Rosen, "From Petronius to the Picaresque"; Niall Slater, "Against Interpretation: Petronius' Satire of Art Criticism"; John Makowski, "*Oratio Soluta* in Seneca and Petronius".

REVIEWS

Society in Ancient Rome: Selections from Juvenal, Petronius, Martial, Tacitus, Seneca and Pliny. Translated and edited by Michael Massey (Cambridge University Press, 1982) Pp. 108, \$4.95, paperback.

review by J.P. Sullivan

This is obviously a very useful teaching book for schools and courses in Roman Civilization. A clear map of the Roman Empire is followed by a sensible introduction to Roman imperial society, concentrating necessarily on selected themes: life in the city; dining out; Roman women; and Roman slavery, a set of priorities that might well have been reversed, but, given the potential readership of the book, one must accept this as Lucretian honey smeared round a sometimes distasteful cup of harsh realities. These are clearly pointed out in the introduction, which stresses the breakdown of the clumsy Republican machinery of politics and the absolute necessity to control the armed forces. Perhaps a few references to modern instances of this phenomenon, for instance, in South America might have been welcome, if only to emphasize the relevance of the study of classics to the twentieth century.

All of the translations, which are mainly in prose, are commendably modern, frank, and lively. For our purposes,

I shall concentrate on Petronius. Massey has naturally chosen the *Cena* to illustrate a part of life under the Empire. This translation, in my opinion, is excellent. Reasonable liberties, in the interests of modernity, are taken; the Latin economy of style is mildly inflated; but it is worth while comparing this version with that of William Arrowsmith, also intended to be highly readable (in the American mode). Massey's advantage is that he knows his Latin and his colloquial English, and has kept up, unobtrusively, with the literature on Petronius. (He is perhaps not quite as convinced as I am that *Titus* rather than *Gaius* was the *praenomen* of our author.) I particularly liked his description of Fortunata:

He's so well-heeled, he has no idea how much he has, but this bitch takes care of everything, even things you wouldn't think of. She's stone-cold sober and full of bright ideas, but she's got a sharp tongue and she's a real nagger in bed. If she likes you, you're in; if she dislikes you, she'll hate your guts.

The translations of the verse are not as successful as the prose, being somewhat artsy-craftsy. An example (c. 34, Trimalchio's comments on life) is:

What a miserable thing is a man!
So let's enjoy life while we can;
We'll all be like this,
At the touch of Death's kiss,
Our lives finished before they began.

Massey has lost his normally sensitive ear for language here. The translation of a *bad* Latin poem should indeed display the poverty of the original, but it should be bad in a latinate way and Swinburnian touches of Death's kisses won't quite do, even in limerick form. Despite these minor reservations, one may safely say that the book as a whole will prove most useful in the teaching of classical civilization courses, and it contains some valuable insights on how to translate Petronius into a modern idiom.

NOTES

"Manuscript Notes and Corrections to Schmeling-Stuckley, *A Bibliography of Petronius*."

by T. Wade Richardson

- | | | |
|-------|-------------------|--|
| p. 40 | Vind ₃ | 15c, contains 0. |
| p. 41 | Cc | contains fragments from L, sometimes highly altered, taken from p2. The date is probably 1605 (see p. 100). The Ms. was written by and belonged to Pierre Dupuy and not Hendrik van der Putten, as stated by C. Beck (<i>Mss...</i> , p. 11). |
| | Th | should read 7647; contains florilegia. |
| | M ₂ | Mazarinaeus 3865; contains selections from L and the Fragments. |
| | At ₁ | Atrebatensis 64(65) is the correct citation. |
| p. 42 | M ₂ | contains L. All four passages (not readings) which Beck, p. 40, deemed to rest on the authority of this codex alone occur in L (Leid. Scal. 61) too, which Beck had. |
| | M ₁ | the date is 15c; 1488 is a strong possibility, which the scribe likely mistakenly rendered as 1408 in letters. The other closely related German BC Mss., Dresdensis 141 (1489) and Holmensis Va 23a (1488), give a perfect fit. |
| | Voss ₁ | contains fragments from O and the Fragments (frgs. 29, 30); the ninth-century date probably correct. |

Petronius and Allen Tate
by J.P. Sullivan

- Barb contains most of O.
p. 43 T contains an L text ceasing at 80.9.
Ml 160 is the correct number.
Bel contains O.
B contains part of O.
d contains part of L.
p. 44 E the date is 15c.
p. 49 2. the 1499 edition (Venetiana) exhibits a number of differences from the 1482 edition.
3. the 1500 Busch BC edition given for the University of Texas Library cannot be found. I have traced a further copy to Florence, Bibl. Naz. Cent. (call no. M 3363.1). Unfortunately it too cannot be produced. The authorities believe it to be among flood-damaged material awaiting re-identification.
4. the copy of the 1508 Busch BC given for the Bayerische Staatsbibliothek, Munich, is no longer extant - a *Kriegsverlust*.
6. the 1520 Paris edition not properly described as a reproduction of 1. and 2. It is based on 1. but with changes; it is less close to 2.

We sometimes forget how pervasive is the literary influence of Petronius in the twentieth century. Of course we know of T.S. Eliot's epigraph to *The Waste Land*, Scott Fitzgerald's modelling of *Gatsby* on Trimalchio, W.B. Yeats's reference to Petronius, and so on. But who of our readers picked up on Allen Tate's satiric poem "To a Romantic Novelist"? A harsh satire and the title gives the plot, but interestingly it is Petronius who is taken as the *arbiter*, the moral standard used to condemn the writers of such fiction. The last lines are worth quoting for their impact:

I think Petronius
Would not have let you in
(With Mencken and Hergesheimer)
In that smugly cankerous
Incertitude of taste.
Scan the popular stench
With wit: the actor rehearses
To the flattered arbiter.
And what's the bother about sin?
It doesn't matter so
Whether a woman's unchaste.
Talk to Trimalchio.

A List of New or Unexamined Petronius Manuscripts.

- Group II (O-Class): Indiana, Notre Dame 58, XVc., Fols. 1-61v.
Group IV (Florilegia): Arras Bibl. Mun. 821 (512), XIVc., Fol. 77v.
Dublin, Trin. Coll. E.V. 20, XVc., Fol. 110, 152-153.
Madrid, Bibl. de Pal. II 1258, XVc., Fols. 86v-88.
Paris, Bibl. Nat. *lat.* 4908, XIVc., Fol. IV.
Vatican, *Ottob. lat.* 1640, XVc., Fol. IV.
Group V (Bellum): Naples, Gerol. X, 19, XVc., Fols. 96-99v.
Stockholm, Kungl. Bibl. Va23a, XVc., Fols. 1-6v.
Group VI (Matrona): Lucca, Stat. 1432, XIVc., 8v-10.
Group VII (Disiecta): Cambridge, Univ. Libr. Ff. 35, XIIc., Fol. 101v.
Florence, Medic. Gadd. 90 super 25, XIIIc., Fol. 99v.
Florence, Moren. 256, XVIIc., Fol. IV.
Florence, Ricc. 153, XVc., Fol. 135.
Florence, Ricc. 907, XVc., Fol. 183.
Prague, Metr. Kap. 1535, XVc, Fly.
Group VIII (Fragmenta): Florence, Naz. Magl. I, 43, XVIc., Fol. 5.
Florence, Ricc. 893, XVc. Fol. 78.
Vatican, *Ottob. lat.* 1935, XII-XIIIc., Fols. 55-55v.

A Biographical Note

by Christoph Stöcker

Petronio Arbitro, translated by G.A. Cibotto: a paperback edition of this book has been mentioned in *PSNL* 9.2 and briefly reviewed by Astbury in *PSNL* 10.2. I discovered a copy of the first edition in a Roman bookstall and bought it for its illustrations. The bibliographical details are: *Petronio Arbitro, Satiricon*, Introduzione e versione italiana di G.A. Cibotto, Tavole di Fabrizio Clerici, Roma 1963. The publisher (Canesi, Via Montanelli 11, Roma) brought out two versions of this large (28 by 38 cm) book: a cloth-bound edition in one volume; 700 numbered copies, of which I purchased no. 674; a plastic-bound edition in 2 volumes; 1000 copies, of which I saw a shabby copy in Rome. About the Latin text and the Italian translation I cannot say more than Astbury, but permit me a few words about the illustrations: Clerici seems not to have known the *Satiricon* too well, for his beautiful monochrome paintings only seldomly depict scenes one can identify in the text. Except for the scene of the geese of Priapus (chap. 136/137) the artist has loosely associated his impressions of the characters shown in the *Satiricon* with his visions of satyrs, witches, etc. Clerici's illustrations of Petronius are the only ones in color I know of [Norman Lindsay (Bibl. No. 225, 321, 350 - steel engravings) and Werner Klemke (Bibl. No. 552, 556 and a 3rd reprint dated 1973 which is to be added to the Bibliography - linol cuts?) are in black and white and keep closely to the text of the *Satiricon*.] and deserve to be judged on their artistic value more than on their value as illustrations of a given text.

Petronius and Morris West

by Christoph Stöcker

For the last 1900 years Petronius has managed to impress himself on peoples' minds, and often the *elegantiae arbiter* and the figures in his work have been mixed up. Another proof of this can be found in Morris West's *The Salamander* (1973). Bruno Manzini, the hero, relates how "Uncle Freddie", one of his mother's friends, introduces him to life (London: Coronet Books, 1981) [p. 139]:

A lot of people hated him. Even Mamma hated him sometimes, because he could be very malicious. But I loved him..He opened a new world to me. He took me down the Tiber in a row-boat. He read my first Latin and Greek with me. He showed me how to dig for shards and seals on Testaccio. He would sit with me on a tumbled pillar in the Forum and make me close my eyes and see the Vestals garlanded with flowers and the augurs telling the future from the flight of birds, and Petronius walking proud and elegant among the orators...One day, he said to me, "When you grow up, young fellow, you must be an elegant man, else I shall be miserably disappointed in you. ~ Look out there. That's your city. You must impose yourself on it as Petronius did, with brains and good taste and a talent for mockery. You must learn from it, too. Learn the art of survival and being reborn every day. When you have your first woman, let her be a Roman, all fire and fury, tears and tenderness. This is a rogue's city. Learn to be a rogue, too, if you must, but for God's sake be a rogue with style."

Strange! I remember that as if it were yesterday. I didn't know anything about style, of course. So, I asked him what it was. He pointed up to the sky and said: "Look up there. See the swifts, how they fly, riding the winds as if they owned the whole heavens. Now, look over there. See that poor dumb donkey hauling the wine-cart. He's a useful creature. We couldn't live without him. But which would you rather be, the swift or the donkey?...The swift, of course! That's style, young fellow. That's style...".

This passage shows that Uncle Freddie in many respects had a very clear notion of Petronius and his attitude toward life, particularly in the beautiful comparison "swifts = style", even though we know from Tacitus that Petronius was quite willing to bear a donkey's burden, if necessary. The description of Petronius as a rogue, however, seems to indicate, that author and I-narrator have been confused: Encolpius, and more so Ascyltus (but not Petronius) can be called rogues trying to impose themselves on a city. The idea of Petronius "walking...among the orators" seems to arise directly from the first chapters of the *Satyricon*, which Morris West vaguely remembered when writing this passage.

Manzini mentions Petronius a second time when, at the climax of the novel, he chooses a formal dinner to reveal the conspiracy against Italian democracy. He prepares his guests for this important event with the following words (pp. 272f.):

...Have you ever thought of this, my friends: right through our history, dinners have been important occasions. That's strange, because we are not gross feeders, like the Germans, nor big drinkers like the French. We enjoy the food and we enjoy the wine and we enjoy the company of beautiful women, of whom there are so many here tonight. But the fact is, we do make history at meal-times. There was Trimalchio's supper. You all remember that: very gross, very disgusting, even when dignified by the art of the great Petronius. Then, there was the fatal supper of the Tolomei and the Salimbeni, which those of you here who are privileged to be Tuscans will remember. That one ended in murder. But I assure you all, dear friends, there will be no murder here tonight. Then, there were the *cenacoli* of the Blessed Catherine of Siena, where souls were elevated by spiritual discourse and bodies were mortified by a very restricted diet.

Unfortunately Manzini does not give us any clue how far "history" was made at Trimalchio's supper, nor does Morris West. Obviously the *Cena* came to the author's mind as one of the famous dinner-parties to be quoted by an Italian speaker with classical education. But even though no history was made at the *Cena*, its description as "very gross, very disgusting" can be accepted as a general but true judgment on Trimalchio's supper.

Thus both allusions to Petronius show distortions, as far as details are concerned, but also bear witness to the impact Petronius has had on Morris West.

Petronius' NACHLEBEN Again: A Note
by J.P. Sullivan

In the book review section of the *Los Angeles Times* (Sunday, September 19, 1982) we find an interesting attribution to Petronius in a review of *Wedding Album: Customs and Lore Through the Ages*, by Alice Lea Mast Tasman. The reviewer writes: 'Long before Petronius claimed "The girl who lies on a lawful bed knows no fear," weddings were a proper custom.' This is clearly a version of line 8 of Fragment XXXV: *nil metuit licito fusa puella toro*. The fragment is almost certainly not from the pen of the author of the *Satyricon*, but it is good to know that even the *spuria* of Petronius can be enlisted for such good causes as matrimonial bliss and attacks on military reorganization.

"The Satyricon."



Fortunata