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ANNOUNCEMENTS

We regret to announce the deaths of Ettore Paratore and Henry Rowell, fine Petronian scholars.

BIBLIOGRAPHY

Altamura, D. "Proverbia locutionesque populares apud Petronium," *Latinitas* 22 (1974) 181-196. An alphabetical list of many of the strange words or strange usage of words in Petronius' *sermo plebeius*.

Barnes, E. J., "Petronius, Philo, and Stoic Rhetoric," *Latomus* 32 (1973) 787-798. In *Satyricon* 1-2 Barnes sees clear relationships to Philo *de Plantatione* 156, and also cites parallel passages in Longinus, Seneca, and Persius. "I put forward the opinion that Philo, Seneca, Longinus, and Petronius, and Persius and the others too, are drawing upon a broadly based repertoire of general commonplaces that had been part of the arsenal of academic debate from before even the time of Plato, and which by the early Empire had come to form the automatic context of any argument having to do with the past vs. the present, fluctuation in moral customs, evils of education, Demon Rum, and Progress, The Most Important Product" (p. 797).

Coccia, M., *Le interpolazioni in Petronio* (Roma: Edizioni dell'Ateneo, 1973). To be reviewed by J. P. Sullivan.

Duncan-Jones, Richard, "The Use of Prices in the Latin Novel: Petronius," *The Economy of the Roman Empire: Quantitative Study* (Cambridge: Cambridge University Press, 1974) 238-248. "To say that the prices in the *Satyricon* as a whole are subject to fantasy is not in any way to criticize its author. It seems that in general actual circumstances were only reproduced in order that they might be parodied. Any educated Roman writing of his own times would have found no difficulty in inserting figures in his narratives which roughly made sense. The fact that Petronius so often did not do so in a work which shows every sign of being highly polished suggests that the reluctance was deliberate" (p. 248).

Fischer, C., translator, *Satyricon* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1974). 274 pages, DM 15.50. Reprint.

Fredericks, S. C., "Seneca and Petronius: Menippean Satire Under Nero," *Roman Satirists and their Satire* (Park Ridge, New Jersey: Noyes Press, 1974). Book to be reviewed in a later issue.

Henrichs, A., "Pagan Ritual and the Alleged Crimes of the Early Christians: A Reconsideration," *Kyriakon: Festschrift Johannes Quasten*, ed. P. Granfield and J. A. Jungmann (Münster, 1970), vol. I, pp. 18-35. The *Phoenicica* describes pagan rituals similar to those that led to accusations against early Christians. (Sandy)

Henrichs, A., *Die Phoinikika des Lollianos* (Papyrologische Texte und Abhandlungen, 14) (Bonn, 1972). The definitive edition of an example of Greek popular, "sensational" literature. The story appears to be scabrous, involving payment to the hero Androtimus for submitting to his first sexual encounter. It also involves a grotesquely realistic ritual feast at which apparent human sacrifice (*Scheintod*) takes place (cf. the *Quartilla* episode in the *Satyricon*). The papyrus provides an early example (2nd century A.D.) of a romance title, viz. *Phoenicica*. (Sandy)

Hight, G., "Libertino patre natus," *AJP* 94 (1973) 268-281. A sympathetic look at Horace the man, who lived with nobles but never forgot that his father had been a slave. Several references to ex-slaves in the *Satyricon* and their sensitivity to their background.

Hight, G., "Housmaniana," *CW* 67 (1974) 363-368. Housman's marginal notations in L. Friedländer's *Cena Trimalchionis*² (Leipzig 1906). (Sandy)

Keuls, E., "Une cible de la satire: le locus amoenus," *EC* 42 (1974) 265-275. *Satyricon* 131.8 and 127.9, line 6, are

included in this survey of the *topos*, which she sees as retaining vestiges of ritual practice, although she does not apply this thesis to the *Satyricon*. (Sandy)

Morford, Mark, "The Neronian Literary Revolution," *CJ* 68 (1973) 210-215. A short study of the intellectual and spiritual climate at the court of Nero, and how this drew certain elements of excellence out of Seneca, Lucan, and Persius, and inhibited others. Little said of Petronius. It is probably not true, however, that "Petronius, moved like Seneca and Lucan, away from intimate political and literary association with the *princeps* to final disgrace and death" (p. 215). Nero's decision to remove Petronius apparently came as a great surprise to the *arbiter*.

Pack, R., "Trimalchio's Game (Petronius 33)," *CP* 69 (1974) 214-215. Pack suggests that in *Sat.* 33, we should read: *interim dum ille omnium <tesserariorum> dicta inter lusum consumit*. "While he used the words of all dice throwers in his game. . ."

Parsons, P., ed., *Oxyrhynchus Papyri*, vol. 42 (1974). No. 3012: "Narrative about Iolaus." Cf. *BICS* 18 (1971) 53ff. (Sandy)

Rossi, L.E., "Qui te primus 'deuro de' fecit (Petron. 58.7)," *SIFC* 45 (1973) 29-45. An intelligent examination of the whole range of problems surrounding *deuro de* in *Sat.* 58.7, from those of manuscript readings to those of interpretation.

Sandy, G., "Recent Scholarship on the Prose Fiction of Classical Antiquity," *CW* 67 (1974) 321-359. A few items on Petronius are included. (Sandy)

Sullivan, J. P., "On Translating Petronius," *Neronians and Flavians: Silver Latin I*, ed. D. R. Dudley (London: Routledge, 1972) 155-188. To be reviewed by William Nethercut.

NACHLEBEN

Shrake, Edwin, *Peter Arbiter* (Austin, Texas: Encino Press, 1973).

WORK IN PROGRESS

Runte, H. R., "The *Matron of Ephesus*: The Growth of the Story in the *Roman des sept sages de Rome*." His wife is working on the *motif of the Matrone d'Ephèse* in France.

Sandy, G., "Apuleius' *Metamorphoses* and the Ancient Novel," in *Aufstieg und Niedergang der römischen Welt*, ed. H. Temporini, vol. 2. Petronius is frequently considered as a foil to both Apuleius and the Greek love-romances. (Sandy)

Coffey, M., *Roman Satire*. The *Satyricon* is the subject of the tenth chapter of a forthcoming general study, in which Menippean Satire is treated separately in the third and final part of the book. *Roman Satire* will be published by Methuen in the summer of 1975. (Coffey)

Michele Coccia, *Le Interpolazioni in Petronio, Quaderni della Rivista di Cultura classica e medioevale* 13 (Rome, 1973), pp. 140.L.2, 800.

review by

J. P. Sullivan

The provenance of this book was a seminar held by the late Ettore Paratore in the academic year 1962-63 in Rome to discuss the new text edited by Konrad Mueller which appeared in 1961. Dr. Coccia, along with various other Italian scholars, whom he acknowledges in the Preface, participated in the dis-

cussions of the radical theory of extensive interpolations in our text of Petronius. He takes into account the second edition produced by Mueller in 1965 in collaboration with W. Ehlers. In a note to his Preface the author apologizes for the bibliographical incompleteness of the work, which was due to circumstances not in his control. The reader should, therefore, be warned that many of the textual articles based on Mueller's pioneer theory and practice have not been taken account of, particularly if the work appeared after 1966. The body of the book consists of discussions, sometimes lengthy, sometimes quite brief, of the various passages in which Mueller detected interpolations. Coccia's viewpoint is extremely conservative and his hand was considerably strengthened by the retraction in Mueller's second edition of many postulated interpolations. His concluding summary (p. 121) adequately recaptures the spirit of the work. He claims that his investigations have shown that few of the interpolations detected in our Petronian text by Mueller, by his predecessors, or by those who agree with Mueller's basic premise, are based on any real degree of certainty. (He does not discuss them all, by any means.) Although he admits the possibility that there are foreign elements introduced into the text of Petronius (for who could doubt this to some degree?), nevertheless he disagrees strongly with Mueller's thesis that they can be attributed to the systematic work of one particular copyist in the Carolingian era. Some scholars will perhaps share Coccia's doubts about Mueller's theory of the Carolingian interpolator. Arguably, there are several types of interpolations in Petronius' text as we have it, perhaps as many as five basic, possibly overlapping, types (excluding possible verse interpolations); and there may well be more interpolations than Mueller postulated even in his first edition. Scribal interpolations are easily determined: they are generally due to dittography. Ascriptive interpolations are the most obvious of all; these consist of names and phrases attributing fragments of dialogue to a given speaker, sometimes with an indication of its circumstances, its subject or the addressee. These, no doubt, were prompted by the desire of some copyist, editor, or annotator to give some guidance to the reader in his progress through the mutilated text. The moot question is whether these attributions are based on lost manuscript evidence, perhaps an originally longer text from which the scribe was excerpting, or whether they are all the product of simple guesswork. More hypothetical are the supplemental interpolations. These postulated interpolations consist of fairly short insertions of a word, a phrase, or a clause, to help the reader understand what is happening or to make a sentence easier to apprehend. Often the word or phrase is apparently repeated from a nearby context, but it may also be some simpler locution. These are among the interpolations which give Petronius' text the appearance of repetitiveness and inelegance. The tell-tale *scilicet* or *id est* frequently alerts the reader, or at least the reader sympathetic to the interpolation theory, to the fact that what he is now reading may not be genuine Petronius. Connective interpolations are intended to bring together various characters and episodes; perhaps, again, to provide a more coherent and intelligible narrative. Their commonest form is a relative clause, occasionally preceded by a demonstrative. Possibly the most important set of interpolations may be described as *explanatory* interpolations. These are the most likely to affect our view of Petronius' style; of his tolerance for strange words and locutions; and of his repetitiousness and lack of balance. These vary from a word or two explaining, or stressing, the obvious to wrong-headed connections and interpretations of the narrative. The warning signs are, again, *scilicet*, *id est*, relative pronouns, and correlative adjectives. The connective interpretations were designed to bring together, rightly or wrongly, various characters and episodes. In this they are similar to the ascriptive interpolations. It would seem as though an attempt were being made to provide a more coherent and intelligible narrative by anchoring pieces of dialogue to feasible speakers and by identifying figures who occur in one episode with figures appearing in others. Sometimes these guesses are reasonable, sometimes unlikely. It may well be that they emanate from the same hand that supplied the supplemental and explanatory glosses. If they can be defended, however, M. Coccia defends them. My main criticism of Coccia's book are these: (1) the regrettable inability to take note of important textual published work after Mueller's second edition; (2) the pervasiveness of *petitio principii*: one cannot defend suspected interpolations which begin with *id est*, *scilicet* or a relative clause by quoting other passages with the same characteristics; (3) the reluctance to discuss all the passages which Mueller suggested were interpolated: this throws doubt on the conclusion (mentioned above) that few of the interpolations are postulated on a firm basis of certainty. Although Coccia's discussions

of individual passages are replete with parallel passages and references, his examination of them is rarely thorough or focussed. Coccia displays conservatism in every case where a passage can be defended, whatever the cost to our sense of Petronius' style and Latinity. It is a sorry sentence that he cannot defend against the demands of *ratio et res ipsa*. Conservatism is a constant force in classical studies. The danger in this case is that if we accept too many interpolations as genuine Petronius (particularly in the *Cena*) we will unconsciously come to regard Petronius' language, style, and art as considerably different from Neronian, indeed Latin, norms. This may lead us to accept scribal corruptions as anomalies to be defended and explained wherever possible. Hence more conservative texts and commentaries and a view of Petronius as a sloppy, repetitious and *recherché* writer. Because there is an obvious admixture of so-called "Vulgar Latin" in Petronius' depiction of Trimalchio's circle, editors should not therefore accept any linguistic (or textual) oddity whatever. Paradoxically, if we accept Coccia's approach, the conservative textual critic becomes the highly permissive Latinist, accepting the linguistically unlikely because he believes it is textually sound.

NERONIANS AND FLAVIANS: Silver Latin I

Edited by D. R. Dudley, with T. A. Dorey (Routledge and Kegan Paul: London and Boston, 1972). Pp. xiii, 277.

review by

William Nethercut

This is the first of two volumes on the Latin literature of the Silver Age which appear in the series "Greek and Latin Studies, Classical Literature and its Influence." There are eight papers of which two apiece are devoted to Seneca and Lucan, with the others given to Persius, Petronius, Statius, and Martial. The essays range from a detailed and rather difficult discussion of Persius to a light and pleasant appreciation of Martial, and they include interesting examinations of Lucan's changing attitudes toward the Caesars, the conspicuous contradiction between Seneca's philosophic professions and his pragmatic behavior politically, and of the artistic purpose of Statius' *Thebaid*. There are general studies on the tenets of Stoicism and Seneca's philosophy, and the *Nachleben* Lucan has enjoyed in English literature. The article on Petronius is by J. P. Sullivan, "On Translating Petronius" (155-183). John Ferguson starts off with one of the best accounts in the book, "Seneca the Man" (1-23). He sets in starkest conflict Seneca's noble words and public actions. The philosopher was rare, if not unique, in taking meals with his slaves, yet he did not oppose the mass execution of slaves which followed the murder of Peditius Secundus in A. D. 61; he condemned flattery, but curried favor at court and covered up for Nero; he wrote and presented the justification for Nero's murder of Agrippina; he preached moderation and amassed a fortune. Ferguson integrates these contradictions by referring to the lives of a recent Archbishop of Canterbury and Prime Minister of Nigeria. The first was an ambitious man who could honestly acknowledge his moral frailty, speaking privately with his own heart, but who could also return, thus refreshed, to enjoy the very material benefits of his political position. The second was a good and kind man who, like Seneca with Agrippina's murder, made a decisive compromise in a career which was already compromised. We should not doubt Seneca's sincerity toward the good; but his own awareness of his own soul's order may have allowed a degree of detachment toward the actual lives of his associates. H. M. Currie follows with "Seneca as Philosopher" (24-61). This is a useful survey of Stoic philosophy with emphasis given to Seneca's special coloring of it. Seneca eschewed the dialectic and logic of his predecessors and sought sound, practical advice for life's vicissitudes. Where the early Stoics favored absolute moral imperatives, he demonstrates a humane, understanding spirit. He allows the existence of a rational and also irrational element in man (the Stoics originally did not), but still wants control by a trained judgment. He did not believe that women were naturally less educable, and wished that his father had allowed his mother to pursue philosophic studies. The second paper is good, but it does not tell us so much about the whole Seneca. O. A. W. Dilke, "Lucan's Political Views and the Caesars" (62-82), argues that we can detect change toward Julius Caesar within the *Pharsalia*. Lucan is balanced in his presentation of Pompey and Julius in Book 1. *Furor* is applied to civil war. But in Book 2. 439, *furor* is transferred to Caesar himself. From Book 7 onward increasing vilification of Julius parallels a greater idealization of Pompey. Augustus is not flattered

by domino in 1.639 (cum domino pax ista venit), and 4.821 ff. express the Stoic opposition to dynastic succession. Nero is viewed favorably in 1.33-37, 45-59. Dilke does not think, as many have, that Lucan is being sarcastic or ironic. He seems to be influenced more by the proem to Georgics 1 than by Seneca's flattery of Claudius in the Consolatio ad Polybium: Lucan might join with Calpurnius in expecting the new princeps who favored the arts to bring in a real turn toward the better. The poet would not have violated the genre he had chosen by starting with an exaggerated skit (notwithstanding the implication of the Berne scholia). Dilke continues with another paper, "Lucan and English Literature" (83-112). The works on Lucan's Nachleben have largely ignored his influence in England. References to Lucan may be identified in Joseph of Exeter's De Bello Troiano (1185 A. D.); Chaucer has four passages which name Lucan. Lydgate's Fall of Princes derives much of what it contains about Pompey indirectly from Lucan. Skelton's Garland of Laurel gives Lucan passing mention. Thomas Hughes in The Misfortunes of Arthur purloined whole sections from Seneca's tragedies and from Lucan (1588). Marlowe translated Book 1 in 1593 and published this in 1600. Samuel Daniel, "the English Lucan", modeled the opening of his Defence of Ryme on Lucan's first book. Drayton, in Barons Warres, Kyd in Cornelia, Sir William Alexander in The Tragedie of Julius Caesar, Fletcher and Massinger in The False One, Ben Jonson in Cataline and again in Sejanus, John Marston in The Wonder of Women, Or the Tragedie of Sophonisba, all reveal their debt to Lucan. Sir Arthur Gorges and Thomas May translated Lucan during a high period of his popularity (1614). Sir John Beaumont in Bosworth Field (1629) and May in The Tragedie of Cleopatra Queen of Aegypt and in Julia Agrippina (1639) borrow from Lucan. Milton in line 48 of his juvenile poem on Guy Fawkes' Day recalls Lucan, and "Lycidas" may come from Lucan 3.636-646, not from pastoral poetry. Paradise Lost finds the Pharsalia under contribution in many places. Dilke concludes by recounting the reactions of more contemporary poets and scholars to Lucan, Shelley, Macaulay (1835), Housman (edition 1926), and Robert Graves (translation, 1956). Persius is a complicated author. A major problem is to decide just who is speaking what, and why. Sarah Grimes, "Structure in the Satires of Persius" (113-154), treats Satires 1 and 6, 2 and 3. Close students of this poet will find just her analysis of the sudden changes in address so confusing in 3 and 1 (2 and 6 are more simple), but the complexity of the problem seems to have required a manner of description which is difficult to report in specific, simple language. Perhaps her view on 1 and 3 is best summarized by the following: "The ambiguity, the lack of distinction, serves the same function . . . it allows the poem a dramatic structure while avoiding an interpersonal situation which would be discordant with the basic individualism of the poem's material and the main character's attitude." (140). Persius' persona manipulates imagined adversaries or conversation-companions so quickly that we can not pin him down, but were we able to do this, the Satires would not be as brisk and vigorous as they are. Grimes is good on bringing out the contrasts in technique between the works she treats: Satire 1 is different from 6 in that the first is dramatic, the second tranquil and coherent (the epistolary form taken from Horace and others); but 1 and 6 are alike in that they use a frame to create a situation and this frame then contains the narrative. Satire 2, by contrast, allows the fictional situation to develop itself apart from any framing. And while Satire 3 is more like 1 than either 2 or 6 in its dramatic arrangement, it is more hopeful, less jerky and artistically violent. A. J. Gossage, "Statius" (184-235), covers all of this poet's work and provides an interesting examination of Statius' attitudes toward the politics of his period. The longest part (189-207) looks at the Thebaid and makes the argument that Statius did not write it to divert himself or to "escape" from the times, but to explore, as an "engaged" citizen, the suffering caused by discord in the ruling family of a nation. The experience was close to the hearts of his own contemporaries. A. G. Carrington's "Martial" (236-270) is an entertaining consideration of the whole range of epigrams Martial produced, with some lively comparisons offered from English literature. A paper which newcomers to Latin studies will want to read for a broad sense of what the epigram can do. J. P. Sullivan (above) reviews the arrangement of episodes in the Satyricon, the evidence for Petronius as its author at the court of Nero, the now well-known discussion of Petronius' literary opportunism (that he is an artist aiming to entertain, not a moralist with a message). He then goes into the implications of the Satyricon's diversity for the distinct levels of accent and tone which the translator must respect (171-181). We are given a most enjoyable opportunity to set Sullivan's own

translation beside that of his talented colleague, William Arrowsmith. Arrowsmith is racier, more peppy on some occasions: he wanted Petronius to wash the ashes of Campania off his face and learn the Twist. Sullivan has tried to preserve the sparseness of Petronius' simple prose, but he has also brought out by contrast the unique colors of such display pieces as the Troiae Halosis, the Bellum Civile, and the rhetorically florid discourse on the evanescence of human aspirations (Sat. 115. 12-14). Sullivan describes how he and Arrowsmith hit independently on Pound's Cantos as an antecedent with appropriate resonances for the modern English audience, as they sought to convey how Petronius harks back to Lucan and Vergil in the poetic insets just mentioned. We are rich to have two such different, and rewarding, translations.

Edwin Shrake, Peter Arbiter, A Novel
Austin, Texas: Encino Press, 1973. \$7.95

review by

Gareth Schmeling

This is the second novel (the first being Julian Mitchell's The Undiscovered Country, New York: Grove Press, 1969) in recent years to be based on the Satyricon of Petronius. Mitchell's novel is a very loose adaptation of the Satyricon with a goodly amount of free invention and imaginative additions. Indeed, it is only the second half of the work, entitled The New Satyricon, which contains parallels and reminiscences of the original Satyricon. Shrake's Peter Arbiter is a thing of a far different kind: in its own way it is a "funhouse" mirror image of the Latin work. Everyone of Shrake's characters is easily identifiable: Peter (Encolpius), Albert (Ascyllus), Guy-Guy (Giton), Great Luke (Lichas), Thelma (Tryphaena), Doris (Hedyle), Billy Roy Eanes (Trimalchio), Ethel (Quartilla's maid), Lulu (Quartilla), Phyllis (Pannychis), Sidney Hulmes (Eumolpus), Glorianna (Circa), Mary Joy (Chrysis), etc. All the characters are present. Lacunae in the ancient version are filled in imaginatively by Shrake, with the result that Great Luke becomes a better character than was Lichas. Though it is so stated nowhere, the local scenery is Texas, and the novel opens with a student demonstration at the University of Texas. Against the backdrop of the tough Texan, the wealth and power of oil, and the severity of the Texas landscape, appear Peter and Albert, bisexual interior decorators. Guy-Guy is a constant source of trouble. The episode of Sidney Hulmes and his tutorship of a young student (Pergamese youth story) is heterosexual here, but illustrates how closely Shrake follows the original. Compare the quote below with the description of Trimalchio's house: "we could see Billy Roy Eanes's house while we were yet a mile away... It is a white colonial mansion with thirty-two columns on the front porch, and behind it in a semicircular compound are guest houses, a gymnasium, stables, hangars, servants quarters, barracks for the guards and their officers, warehouses, the clubhouse for the golf course, the yacht club... All the houses in the compound are grouped around a parade ground in the center of which is an enormous gold-knobbed American Eagle flagpole surrounded by twenty-one polished brass cannon that are shot off by the estate's honor guard during Billy Roy's favorite ceremonies...while a famous evangelist recites the Pledge over the loudspeaker system."

The book is all in good humor with a considerable amount of barbed satire directed at the local color of Texas. If Texas is the biggest, richest, and wildest place on earth, it is also the ripest for exposure to ridicule. All in all, a most pleasing evening of reading.

L'oeuvre de Pétrone en Pologne

Wiltold Truszkowski

- A. Éditions
a). Cena Trimalchionis
1. Petronius, Sat. 37-39, 41-43 [in:] Wiltold Truszkowski, Teksty łaciny potocznej, Warszawa 1957, Państwowe Wydawnictwo Naukowe, p. 14-26. Teksty do ćwiczeń językoznawczych Nr 4. Édition linguistique des parties vulgaires. Édition critique avec l'apparat critique, précédée d'une introduction, d'une bibliographie des manuscrits, des éditions et des études linguistiques et suivie d'un vocabulaire succinct.
2. Petronius, Sat. 27, 1-37, 5 [in:] Miecislaus Brożek, Petronii "Satyricon" capita 27, 1-37, 5 excerptis L inserta, Acta Conventus XI "Eirene", Vratislaviae-Varsoviae 1971, p.539-553.

édition philologique, avec un très riche appareil critique et de nombreuses conjectures. Le choix des paragraphes édités est expliqué dans l'étude préliminaire de l'auteur: De Petronii Satyricon excerptorum pleniorum origine, [in:] Hommages à Marcel Renard, I, p. 176-179. Collection Latomus, vol. 101, Bruxelles 1969.

3. Petronius, Sat. 29-30 [in:] O. Jurewicz, L. Winniczuk, J. Zuławska, Język łacinski dla lektoratów na wydziałach: humanistycznym, filologicznym, historycznym, prawnym, pedagogicznym, Wydanie VII zmienione, Warszawa 1971, p. 285-286, Państwowe Wydawnictwo Naukowe. Édition scolaire.

b). Corpus Petronianum

1. Testamentum Porcelli [in:] W. Truszkowski, Teksty łaciny potocznej, Warszawa 1957, p. 27-32.
Pour les principes de cette édition voir plus haut. L'édition cite pour la première fois les leçons du MS. Cracoviensis 537 du XII^e siècle.

2. Testamentum Porcelli [in:] O. Jurewicz, L. Winniczuk, J. Zuławska, Język łacinski dla lektoratów uniwersyteckich na wydziałach: humanistycznym, filologicznym historycznym, prawnym, pedagogicznym, Wydanie VII zmienione, Warszawa 1971, p. 304-305, Państwowe Wydawnictwo Naukowe. Édition scolaire.

B. Traductions.

a). Satyricon (en entier)

1. Petroniusz, Satyryki, Przełożył i opracował Mieczysław Brożek, Wrocław 1968. Zakład Narodowy im Ossolińskich, in 16^o, p. LXII, 190. Biblioteka Narodowa Seria II Nr. 154.

b). Cena Trimalchionis

1. Biesiada u Milionera Rzymskiego za czasów Nerona. Według Satyrykonu Petroniusza Arbitra przez Wład. Mich. Debickiego, Warszawa 1879. Drukiem J. Noskowskiego. Skład główny w Księgarni Gebethnera i Wolffa. Nakładem Nestora Żłowodzkiego Kandydata Nauk Historyczno-Filologicznych in 8^o, p. 108.
2. Tytusa Petroniusza Arbitra Uczta Trimalchiona przełożył D. Ostrowski [in:] Sprawozdanie Dyrekcji Gimnazjum w Samborze za rok 1899, p. 1-38.
3. Uczta Trimalchiona, czesc I [= Sat. 26, 7-53, 5], przełożył I. Strychariski [in:] Sprawozdanie dyrekcji lwowskiego gimnazjum III, Lwów 1908, p. 1-22.
4. Uczta Trimalchiona, przełożył, wstępem i objaśnieniami opatrzył Leopold Staff, Warszawa 1923. Instytut Wydawniczy "Biblioteka Polska", p. 121.
5. Uczta Trimalchiona, tłumaczył Leopold Staff, Ilustrował Marian Stachurski, Warszawa 1963, Czytelnik, p. 102.

c). Extraits

1. Farsalicy Lukana Supplement, z wizerunkiem tej wojny Petroniusza Arbitra. Petroniusza Arbitra Wojny domowej wizerunek [= Sat. 119, 1-124, 1] [in:] J.A. Bardzinski, Odrożona w oczyszczeniu języku Farsalia Lukana, w Oliwie 1691, drukował Ioannes Jacobus Textor, in fol., p. 3, 190, 72.
- 2-14. T. Petroniusza Arbitra Farsalia albo wiersz o wojnie domowej między Pompeuszem i Cezarem. Przekładania J. E. Minasowicza. [= Sat. 119, 1-124, 1]. Przydane są drobniejsze tegoz autora poezje [Dobycie y zburzenie Troi (= Sat. 89), Wiedmie dzieła Enothei czarownicy (= Sat. 134, 12), Opisanie chaty z sprzetami domowymi tezy Pryrapa popady (= Sat. 135, 8), Zart z łysego (= Sat. 109, 9-10), Pieniadze wszystko moga (= Sat. 137, 9), Przyjazn ze szczesciem chodzi (= Sat. 80, 9), Miłosc nauk nikogo nie wzbogaciła (= Sat. 83, 10), Bogacz w dostatku łaknacy (= Sat. 82, 5), Sprawiedliwosc pieniezna (= Sat. 14, 2), Wzgarda y niemsciowosc urazy (= Sat. 18, 6), O edukacji Młodzi Rzymskiej (= Sat. 5), O zbytku Rzymian y rozpucie Rzymianek (= Sat. 55, 6)] y przypiski na koncu. Warszawa w drukarni Mitzlerowskiej Roku 1772, 8^o, p. 34.
15. Opowiesc o wdowie z Efezu (fragment z Satyrykonu) [= Sat. 111-112], tłumaczył Stanisław Seliga [in:] S. Seliga, Petroniusz, poetasczytyk, Cieszyn 1929, p. 25-30. (odbitka z czasopisma "Świat i Ojczyzna").
- 16-18. Matrona z Efezu [= Sat. 111-112], Zołnierz wiłkołak [= Sat. 61, 6-62], Strzygi [= Sat. 63] [in:] Nowele greckie w wyborze. Przełożył, wstępem poprzedził Seweryn Hammer, Warszawa 1950, p. 121-127, Biblioteka "Meandra" 14.

d). Carminum eroticorum fragmenta

L'attribution des poèmes érotiques à des poètes définis présente des difficultés. Dans divers codices une partie des poèmes nous a été transmis avec le nom du poète. D'autres le sont sans nom d'auteur. En conséquence les auteurs d'anthologies modernes des poèmes pétroniens attribuent à cet auteur un peu moins ou un peu plus de poésies en se référant aux critères plus scientifiques (les stylèmes de l'auteur) ou seulement à leur fantaisie. Les traducteurs n'indiquent pas en règle le recueil latin (ou la traduction en une langue moderne), dont ils ont puisé une telle poésie. Voilà pour-

quoi l'identification est malaisée ou impossible.

- 1-2. T. Petroniusza Arbitra drobniejsze tegoz autora poezje [O znikomey Snow przoności (= frg. XXX Bücheler); Enkolpiusz do Albucyi (= Anthol. lat. IV 338 Baehrens)] [in:] T. Petroniusza Arbitra, Farsalia ... Przekładania J. E. Minasowicza, W Warszawie 1772 (voir plus haut "C₂)
- 3-19. Petroniusz, Piesni miłosne, przełożył Ejsmond, Warszawa-Płock 1924, Nakładem Mazowieckiej Spółki Wydawniczej in 16^o, p. 41. (C'est un recueil de seize traductions faites par un poète renommé. Un recueil d'une rare beauté. Les poèmes dans la majorité des cas ne se laissent pas identifier).
20. Z Petroniusa [= frg. XXIX Bücheler] tłumaczył S. Seliga [in:] Kwartalnik Klasyczny III 1929, p. 524.
- 21-22. Petronius, Fragment XI, Fragment XXII b [impossible à identifier] przełożył M. Ostowski [in:] Kwartalnik Klasyczny VI 1932, p. 336.
- 23-24. Petronius Fragment XXVII [= frg. XXVII *Bücheler], Fragment XXXVI [= frg. XXXVI Bücheler] tłumaczył M. Ostowski [in:] Kwartalnik Klasyczny VI 1932, p. 298.
25. Petronius, Fragment XXIX [= XXXIX Bücheler] tłumaczył M. Ostowski [in:] Kwartalnik Klasyczny VI 1932, p. 326.
- 26-27. Petronius Fragment XXX [= frg. XXX Bücheler], Fragment XXIX [= frg. XXXIX Bücheler] [in:] Kwartalnik Klasyczny VII 1933, p. 52.

e). Corpus Petronianum

1. Ostatnia wola prosiaka [= Testamentum Porcelli] przełożył Witold Truszkowski [in:] Literatura Na Swiecie nr 4 (12), 1972, p. 131-132.

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