

# THE PETRONIAN SOCIETY

## Newsletter

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### BIBLIOGRAPHY

Baldwin, B., "Pax Palamedes," *CP* 69 (1974) 293-294. "Pax Palamedes might be a Romanized version of Aristophanes' [Ranae 1451] interjection. Either or both, may have been proverbial. And pax is really the Greek πάξ. Which is convenient to the argument, for . . . extant examples of πάξ occur in contexts of food" (p. 294).

Brandis, T. and Ehlers, W., "Zu den Petronexzerpten des Florilegium Gallicum," *Philologus* 118 (1974) 85-112. "I. Das Florilegium Hamburgense (a newly published MS of the Florilegium Gallicum containing the Petronian excerpts; texts of the excerpts); II. Kollation und stemmatischen Folgerungen. (Astbury)

Castorina, E., "Sull' ambiente storica e sociale del *Satyricon*," *Studi storici in onore di Gabriele Pepe* (Bari: Dedalo libri, 1969) 63-93. Argues 1) that the author of the Sat. is not the same as Tacitus' Petronius; 2) that the 'ambiente storica e sociale' points to a date of composition c. 120 A.D. and a setting a few years before. (Astbury)

George, P. A., "Petronius and Lucan de Bello Civili," *CQ* 68 (1974) 119-133. Argues that 'the *Bellum Civile* is not directly dependent upon any part of Lucan's epic in style, diction, structure or content' and that 'it is a largely Virgilian pastiche on a theme which had exercised a number of post-Virgilian epic poets? (Astbury)

Guerrini, Roberto, "Petronio e Céline (Ovvero 'La Denigrazione del Reale')," *RIL* 107 (1973) 380-392. Summary: "The author proposes to define the distinctive qualities of Petronian realism. In the traditional comparison of the *Satyricon* with the 19th century novel one opposes an interpretation which sees in the Petronian work overly significant shapes of the contemporary novel exemplified particularly in the work of Céline (whether through themes and motifs — sensuality as existential expression, degradation of character, pleased and provocative contemplation of social ruin — or through expressive shapes — levels of narrative, verbal invention, stylistic contamination, etc." (page 380).

Harlow, R. B., "Pharmace: Petronius 107, 15," *Hermes* 102 (1974) 377. Argues that this word is the vocative of φάρμακος = 'scapegoat'. (Astbury)

Levi, D., *Antioch Mosaic Pavements*, 2 vols. (Princeton, 1947), vol. I, pp. 117-119, on the "House of the Man of Letters." The only concrete (!) example known to me of the readership of an ancient romance, Metiochus and Parthenope. (Sandy)

Pianezzola, E., "Petron. Frg. xxvii Buech (Primus in orbe deos fecit timor)," *Poesia Latina in Frammenti, Miscellanea Filologica* (Genova: Istituto di Filologia Classica e Medievale, Facoltà di Lettere dell' Università di Genova, 1974) 235-253. [Festschrift offered to Francesco Della Corte on his 60th birthday.] An analysis of the Petronian authorship, the critical apparatus, and the importance of the poem attributed to Petronius.

Reardon, B. P., "The Second Sophistic and the Novel," *Approaches to the Second Sophistic*, ed. G. W. Bowersock (University Park, Pa.: American Philological Association, 1974), 23-29. "For the second century as for the twentieth, we do not need to assume the same audience for all novels. But equally, nothing prevents us from supposing that in the second century the same people listened to sophists as read novels. . . . I suggest that to consider the social status of the novel may throw the Second Sophistic into relief. We can hardly avoid the conclusion that whatever may be the case for other periods, the second century offers a clear case of social determination in literature" (p. 28).

Safarewicz, Jan, "Szyk zaimku osobowego w Uczcie Petroniusza (L'ordre du pronom personnel dans la Cena Trimalchionis)," *Sprawozdania z prac naukowych Wydzia u I PAN*. (Warszawa 1966) z. 4, s. 1-17. (Truszkowski)

Sanguinetti, Edoardo, *Il giuoco del Satyricon: Un' imitazione da Petronio* (Torino: Einaudi, 1970). A translation of the complete extant *Satyricon*. (Astbury)

Szantyr, A., "Zu Petron. 108, 1," *Hermes* 102 (1974) 358-363. Read: . . . dicerem inveniebam. Tur<ba>bat[us] et deformis . . . (Astbury)

Truszkowski, W., "Ostatnia wola prosiaka," *Literatura na Swiecie* 4 [12] (1972) 181. *Testamentum Porcelli: genre littéraire, composition et traits stylistiques de cet ouvrage.* (Truszkowski)

West, S., "Joseph and Asenath: A Neglected Greek Romance," *CQ* 68 (1974) 70-81. "The romance of Joseph and Asenath, a work almost entirely neglected by classicists, was extremely popular for many centuries and translated into many languages. . . . The work draws its theme from the simple statement in Genesis (41: 45) that Joseph married Asenath, the daughter of Pentephres, priest of Heliopolis; it presupposes in the reader a basic knowledge of the Biblical story of Joseph. The narrative, which is about the length of Apuleius' story of Cupid and Psyche . . . is written in an unambitious koine, strongly influenced by the Septuagint. . . . the general outlook surely reflects the relative security of the Ptolemaic period, and the linguistic evidence does not seem to exclude a date in the second century."

Winterbottoms, M., "Six Conjectures," *CR* 22 (1972) 11-12. At 4, 3 read si persuaderent instead of Haupt's addition ut persuaderent; at 118, 6 read Barth's torrentem and emend fabulosum to fabulosarum. (Astbury)

### NOTICE

*Scholar's Market* by Gary L. Harmon and Susanna M. Harmon, published in 1974 by The Ohio State University Libraries, Publications Committee, Room 322A, 1858 Neil Avenue, Columbus, Ohio, 43210, (described as "the first comprehensive, classified international directory of periodicals that publish literary scholarship, in one volume at \$14.50), has given a complete description of the *Petronian Society Newsletter* on page 84.

THE PETRONIAN SOCIETY

FIFTH ANNUAL MEETING

The Fifth Annual Meeting of the Petronian Society was held in conjunction with the 106th annual meeting of the American Philological Association, at the Sheraton-Chicago Hotel, 505 N. Michigan Avenue, Chicago, Illinois 60611, 28 December 1974, Boulevard Room, 4 p.m.

"Recent Papyrological Discoveries and their Importance for Ancient Prose Fiction." B. P. Reardon, University College of North Wales.

Three fragments brought to public notice very recently — the *Phoinikika*, *Iolaos*, and now the *Metiochos and Parthenope* fragment (H. Maehler, Oxford Papyrological Congress 1974) — increase substantially the complexity of the literary and cultural history of the period. They re-raise old problems rather

than solve them, or they create new ones. Most obviously: what kinds of novel were available, say in the early Empire? what is the place of mystery-religion in the novel? or the place of humour? There is evidently no uniform level or aim, or any rectilinear development. With caution, some tentative comment, to start discussion, may be worth while, on: Phoinikika/Merkelbach; Iolaos/Petronius/Perry on comic novel; Met. Parth./Lavagnini/historiographical origin. Comments on these points. The general tendency of these finds is to crystallize the Merkelbach/Perry argument, without corroborating either view; and perhaps to move yet farther back the origin of the form, and/or suggest complexity at an early stage.

#### Bibliography

- A. Henrichs, *Die Phoinikika des Lollianos*, Bonn 1972 (cf. *id.* *ZPE* 4.1969 205-15 and 5.1970 22, 42-43)  
 P. Parsons, *A Greek 'Satyricon'?*, *BICS* 1971 53-68  
 R. Merkelbach, *Roman und Mysterium*, Munich/Berlin 1962  
 B.E. Perry, *The Ancient Romances*, Berkeley/LA 1967  
 B. Lavagnini, *Studi sul romanzo greco*, Messina/Firenze 1950  
 222-4

"Fictional Forms in the Ancient Novel." Gerald Sandy, University of British Columbia.

A brief survey of extant Greek love-romances — Chariton, Xenophon of Ephesus, Achilles Tatius, Longus and Heliodorus — shows that two-fifths represent exceptions; three-fifths constitute the norm. To express the ratio negatively in an admitted travesty of the use of statistics, one-third of the Roman novels — Petronius, Apuleius and *Apollonius of Tyre* —, is ideal. The Greek tradition stretches over a period of at least five centuries, from Chariton of possibly the first century B.C. to Heliodorus of the fourth century. What these facts tell us is that neither tradition is monolithic and that we never should have expected predictable uniformity to prevail among individual literary geniuses for a period of at least five centuries. The aim of this paper is presumptuous: to substantiate Erwin Rohde's verdict that between Petronius and the Greek love-romances there is no connexion (p. 248) and to corroborate Ben Perry's statement (*Ancient Romances*, p. 123) that form does not dictate meaning; the individual genius of the author is the governing agent. Peter Parsons' thoughtful publication of the so-called Iolaos-romance compels us to be mindful of the possibility of a rich, variegated comic backdrop against which to view other examples of prose fiction. Lollianus' *Phoenicica* admirably edited by A. Henrichs, in spite of its less direct link with the *Satyricon*, provides more suitable material for comparison. Specifically, the episodes involving Androtimus' loss of "maidenhood" (*ἄκροτης*), *Scheintod* and mystery ritual are examined in some detail to show that these elements, when described in a gross, exaggerated manner, are not necessarily parodies of Greek love-romances. The author's only aim, to judge by the totally undistinguished character of the romance — described by Henrichs, p. 7, as "ein durchschnittlicher antiker Unterhaltungsroman" —, appears to have been the desire to be sensational. In a word, the ancient novel could accommodate taste of all kinds, be it sentimental (Chariton), gross (Lollianus and Achilles Tatius) or perverted (Petronius and the Iolaos-romance), and a departure from the idealism of Chariton does not necessarily represent parody.

#### Select Bibliography

- F. Wehrli, "Einheit und Vorgeschichte der Griechisch-römischen Roman-literatur," *MH* 22 (1965) 133-154.  
 G. Schmeling, "The *Satyricon*: Forms in Search of a Genre," *CB* 47 (1971) 49-52.  
 A. Henrichs, "Pagan Ritual and the Alleged Crimes of the Early Christians: A Reconsideration," in *Kyriakon, Festschrift Johannes Quasten*, ed. P. Granfield and J. A. Jungmann (Münster 1970) vol. I, pp. 18-35 (a convenient introduction for anglophones to the essentials of Lollianus' *Phoenicica*).  
 -----, *Die Phoenikika des Lollianos* (Bonn 1972).  
 P. Parsons, "A Greek *Satyricon*?", *BICS* 18 (1971) 53-68 and Plate VII (published definitively in *Oxyrhynchus Papyri* 42 [1974] 34-41).

"Thematic Functions of Mythological Allusions." Arthur Robson, Beloit College.

My purpose will be to examine aspects of the graphic analogue from myth in the *Satyricon*, *Metamorphoses* and, when appropriate, in their sources. Such a pursuit cannot avoid the focal role of Priapus in the former work and Venus in the latter. It can, however, avoid repeating what the sources noted have called to our attention regarding the figures of Priapus and Venus, and pursue new avenues of inquiry now open to us. I must take due note of the understandable lament that "these two Latin romances are inevitably lumped together," confess to a higher opinion of V. Ciaffi than that held by Professor Scobie and persist in the view that a number of "basically dissimilar" (Scobie) works can be profitably juxtaposed as A. M. Cameron brilliantly illustrates in her comparison and contrast of the *Satyricon* and *Ulysses*. Instructive, e.g. is the role of circulators in the *Satyricon* (68) and the *Metamorphoses* (1.4). A number of striking parallels exist between this portion of Trimalchio's banquet scene and Aristomenes' story of Socrates, but the respective choices of mythological allusion establish basic differences in the two accounts: In Petronius, the inversion of the heroic journey; in Apuleius, the first of the series of metamorphoses which Aesculapius undergoes in the course of the narrative. In neither case can the graphic analogues be simply dismissed as literary amusement, but rather as what Cameron citing T. S. Eliot calls the two-plane technique, a device as old as the *Odyssey's* use of Agamemnon's homecoming. The debt of the *Satyricon* and *Metamorphoses* to this most ancient of *Reisenromane* (save for *Gilgamesh*) is one of many reasons for caution in referring to their surface narratives as the level of realism. We would perhaps do well to speak of the one level as the private vision of Petronius and Apuleius; and to describe the second level as the public vision. My emphasis will be upon the nexus as mythical and literary allusion, the public vision, and its contribution to the thematic unity of the respective works.

- G. Steiner, "Graphic analogue from myth in Greek romances," *Classical studies presented to B. E. Perry*, 1969.  
 Klebs, "Zur Composition von Petronius Satirae," *Philologus* 47, 1889, 623-35; J. P. Sullivan, *Satyricon of Petronius: a literary study*; H. D. Rankin, "Petronius, Priapus and Priapeum LXVIII," *Classica et Mediaevalia* 27, 1966, 225-42.  
 Many sources. See C. C. Schlam's "Scholarship on Apuleius," *The Classical World* 64, 1971, p. 285 (editions), pp. 293-303 (studies of *Metamorphoses*). Add: G. N. Sandy, "Serviles voluptates in Apuleius's *Metamorphoses*," *Phoenix* 28, 1974, 234-44.  
 A. Scobie, *Aspects of the ancient romance and its heritage*, 101.  
 Petronio in Apuleio, Turin, 1960.  
 "Myth & meaning in Petronius," *Latomus* 29, 1970, 397-425.  
 Sullivan, note 2, ch. 3; R. Merkelbach, "Inhalt und Form," *Eranos - Jb.* 35, 1966, 145-75.

"To Whom Did the Ancient Novelists Address Themselves?" Donald Norman Levin, Rice University.

The question of the readership to which ancient novels written in Latin or Greek were directed cannot be separated from the question, often much controverted, of the author's intent. And both are conjoined in turn with the question of just when the work itself was written. If the Petronius Arbiter to whom the *Satyricon* is ascribed corresponds to that C. Petronius who, according to Tacitus, was chosen by the Emperor Nero to serve as his "elegantiae arbiter," the thesis that the novel itself (if, indeed, it may be called a novel) was designed for the titillation of jaded sophisticates at the Neronian court at least gains some credence. Quite another purpose would have to be posited, were that minority of scholars right who insist that the *Satyricon* was composed during the Antonine era, possibly even as late as the time of Commodus. On the other hand, neither the late nor the early dating would rule out the alternative thesis that the author was not a pander to playboys at all, but a moralist who sought to expose vice and corruption to a larger public in the interest of stimulating reform. Disagreement, if not as to the author's *floruit*, then at least as

to what he intended as he turned to prose-fiction, surrounds the Metamorphoses of Apuleius likewise. Some scholars stress the religious or philosophical underpinnings of the work and consider the likelihood of allegory; others claim that the author made no attempt even at unity of theme, his purpose being merely to amuse through a hodgepodge of entertaining stories. Possibly there has been too much insistence, however—particularly in the latter camp — on examining the Metamorphoses in isolation from Apuleius' other works, some of which must surely be labelled "philosophical," even "Platonic." As for the Greek romances so-called, the desire of certain investigators to regard works of diverse authorship and of diverse date as "Mysterientexte" amounts almost to Procrusteanism. If Heliodorus can be placed in the correct century, his Aethiopica might possibly be understood as a production addressed to initiates of the sun-cult. Perhaps a case can be made even for viewing Longus' Pastorals as primarily allegorical. But even the most zealous advocates of the theory that the romances were not mere tales of love and adventure for a literate, but not particularly sophisticated middle or lower-middle class public, but mystical tracts for a far more esoteric readership throw up their hands in despair when they approach Chariton's Chaereas and Callirhoë. The best that they can do is suggest (despite strong evidence to the contrary which has been available for several decades already) that Chariton was a very late author, hence had a very imperfect understanding of how "Mysterientexte" ought to be written. On the other hand, Chaereas and Callirhoë lends itself particularly well to that countervailing theory which takes the romances to be a manifestation of an effort to preserve Greek values and Greek civilization in an increasingly barbarianized world.

#### WORK IN PROGRESS

Sandy, G., "Fictional Forms in the Ancient Novel," presented in Chicago, December 28, 1974, at the fifth annual meeting of the Petronian Society, will appear soon as an introductory section of a substantially larger article entitled "Apuleius' Metamorphoses and the Ancient Novel," in Aufstieg und Niedergang der römischen Welt, ed. H. Temporini and W. Haase, Berlin and New York.

Beck, R., "Encolpius at the Cena," delivered as a paper at the June 1974 meeting of the Classical Association of Canada, and to appear in Phoenix.

Gärtner, Hans, ed., Beiträge zum griechischen Liebesroman. Olms Studien, Bd. 20. Ca. 480 S. Ca. DM 40. "Da das Interesse der klassischen Philologen und darüber hinaus auch der Vertreter anderer literaturwissenschaftlicher Disziplinen sich in den letzten Jahrzehnten in zunehmendem Masse dem antiken Roman zugewendet hat, scheint es wünschenswert zu sein, einige wichtige Arbeiten zu diesem Gebiet in der Form eines unveränderten Nachdrucks den Forschern zugänglich zu machen. Der Band vereinigt in einem ersten Teil Publikationen der letzten 80 Jahre zu den Themen Entstehung, Entwicklung, Chronologie und Deutung der Gattung, in einem zweiten spezielle Beiträge zu fünf wichtigen griechischen Liebesromanen, nämlich denen des Chariton, Xenophon von Ephesos, Achilleus Tatios, Longos und Heliodoros." (The Publisher)

Stöcker, C., Revision of the Segebede-Lommatzsch Lexicon Petronianum. The following material was graciously supplied by Dr. Stöcker.

#### Arbeitsplan für eine Revision des Lexicon Petronianum von Segebede - Lommatzsch (1897)

##### 1) Notwendigkeit

Eine Revision des Lexikons erscheint angebracht aus folgenden Gründen:

- Die wiss. Arbeit der letzten 70 Jahre, besonders die Petron-Ausgabe von K. Müller, hat die Ausgabe von Bücheler, auf die sich Segebede-Lommatzsch stützten, in vielen Punkten überholt.
- Das Lexikon in seiner jetzigen Form enthält nur die Angabe des jeweiligen Kapitels, nicht aber die allgemein übliche Satzszählung. Dadurch wird der Gebrauch wesentlich erschwert.
- Die von Segebede-Lommatzsch getroffene Anordnung des Materials nach sprachlichen Kriterien kommt im Druck-

bild der alten Ausgabe nicht zur Geltung und ist damit praktisch verloren. Man vergleiche etwa den Artikel "ergo".

##### 2) Warum eine Revision und kein neues Lexikon?

Trotz der oben angeführten Punkte ist das Lexikon eine brauchbare Grundlage:

- Es bietet - im Gegensatz zu den modernen, auf mechanischem Wege gewonnenen Lexika und Indices (etwa der Reihe Alpha und Omega) - das einzelne Wort jeweils mit dem notwendigen Minimum von Kontext und zusammengestellt mit vergleichbaren Verwendungen bei Petron.
- Man sollte die geleistete Arbeit verwenden, um in absehbarer Zeit ein Lexicon Petronianum zu schaffen, das um so willkommener sein wird, als kein moderner durchgehender Petron-Kommentar existiert.

##### 3) Arbeitsplan

Aus dem oben Gesagten ergibt sich die Arbeit, die bei einer Revision zu leisten ist:

- Einarbeiten der textkritischen Erkenntnisse, besonders nach Müller, dessen kritischer Apparat auch von seinen wissenschaftlichen Opponenten (z.B. Thiel) anerkannt und als Ausgangslage genommen wird.
- Eintrag der allgemein benützten Satzszählung
- Herausstellen der Anordnung des Materials nach sprachlichen Kriterien, wie sie schon von Segebede-Lommatzsch vorbereitet wurde, bzw. Neuordnung des Materials, wo nötig. Dabei gelegentlich Erweiterung der Lemmata.
- Beseitigung der nicht unhäufigen Druckfehler (etwa 250)
- Kennzeichnung der verschiedenen Stilebenen bei Petron: als grobe Kennzeichnung bewährt sich eine Unterscheidung der folgenden Ebenen:
  - die Erzählung des Ich-Erzählers Enkolp (z.B. interrogare ergo atriensem coepei 29, 9)
  - die Dialoge (und Monologe) der Gebildeten, m.a.W. der Leute, die offensichtlich nicht zum 'populus minutus' gehören (z.B. ergo imperio parete! 135,2-)
  - die Sprache des 'populus minutus' (z.B. emi ergo libra 46,7+)
  - die Gedichteinlagen (z.B. errantes oculos 79, 8 v.4)
- Hinweis auf die wiss. Literatur zu einzelnen Stellen (soweit für die Textkritik interessant) nach den Forschungsberichten, besonders aber auf die Arbeiten, die nach Müllers grosser Ausgabe erschienen sind. Dies kann z.T. in Fussnoten geschehen.

##### 4) Zeitplan

Da ich das Material praktisch vorliegen habe und es 'nur' austippen muss, könnte das Manuskript in etwa einem Jahr vorliegen. Wünschenswert wäre Fotodruck, um nochmalige Fehlerquellen und das lästige Korrekturlesen zu vermeiden.

##### a, ab

forma 'abs' nusquam legitur, 'a' ante consonantes, 'a' ante vocales et 'h'

collocatio: ultimis a oris 93,2 v.5; Graia migrabit ab urbe (Binetus: Graias ad urbes mg.) fr. 47 v.5

##### I de loco et transl.

##### 1) coniunctum cum verbis

- famem a labris abigeret 46, 8+
- abstinebo me ab hoc cibo 90,6-
- ni abstineret a Gitone iniuriam 108,5 (-)
- ab aris accendit faces 89 v. 64
- remedium a vobis acciperem 19, 2-
- quicquid a nobis acceperat de cena ('a nobis' secl. Müller) 72, 9.
- apes ab Athenis iussit afferri 38, 3+
- dicuntur illud a Iove afferre 56, 6+
- ab oris attractus 93, 2 v.5
- a vilico cognovimus 116, 2
- manus continent a rixa 96, 6+
- ab asse crevit (abbas secrevit H: corr. Scheffer, cf. Fuchs 2 p. 63) 43, 1+
- navem ab ingenti cursu deflecti 101, 11-
- descendentibus ab aure capillos 18, 4

a quorum regione funis descendet (haec verba omnia secl. Müller) 102, 4-  
 me a turpissima suspitione dimiserat 13, 4  
 a constituta lite dimitto ('vos' suppl. Buecheler) 18, 5-  
 arietes a Tarento emit 38, 2+  
 a quo emo 50, 4+  
 ab aliquo naturali vitio formam meam excaeco 128, 3-  
 a cena excitatus 96, 4  
 a te exire 90, 4  
 ab anu diaria exigere 136, 4  
 a qua (amica) illos extraxi 105, 3-  
 a te impetres, ne sis nugas 52, 5+  
 librum ab oculo legit 75, 4+  
 hoc a diis meruimus ut eqs. 114, 8-  
migrabit ab urbe (Binetus: ad urbes mg.) fr. 47, 5  
 sanguinem tibi a capite mittam 90, 4-  
 somnia ... ab aethere numina mittunt fr. 30 v.2  
 gratiam a (L: te Buecheler, Müller) legato moliebantur 107, 9-  
pulsus ab urbe mea 122 v.160  
pendet (uva) ab ulmo fr. 50 v.3  
 si quid ab illa petii 61, 8+  
 quae ut comessemus a (add. Scheffer) nobis Trimalchio petiit 65, 2  
petissemus ab atriense 72, 10  
quaerere a Gitone num eqs. 139, 3  
 ramum oleae a tutela navigii raptum 108, 13  
 harundinem ab ostio rapuit 134, 3  
 vestimenta ab officioso (L: officiali doloso Fraenkel, Müller) recepissem 92, 11-  
redimus a cena 64, 1  
 se redemerat a cane 72, 9  
refugiendum est ab omni vilitate 118, 4-  
 se reiciebat a blanditiis 140, 11  
 a custodia mei removisse vultum Fortuna 125, 2  
 me a fatali meta revocat ad lucem 94, 8  
seduxit me a turba 13, 2  
 voces a plebe semotae (Pius: summotae aut submotae 2) 118, 4-  
subduxisti te a colloquio 9, 10-  
subducebat ab ictu corpus 98, 1  
summittere a fronte cornua 126, 18 v.3  
quicquid a spectaculo vacabat 26, 5  
venit ab extemporali declamatione 6, 1  
vindicabat se ab omni periculo 95, 9  
 a puero te vindicasti 134, 2-

2) coniunctum cum adverbio: longe a non longe ab ostiarum cella canis erat pictus 29, 1; nec longe a praecone Ascyllotos stabat 97, 3; quam longe a destinatione sua iacet 115, 15-; longe ab hoc loco

frater est 127, 7-; longe a nobis! 74, 3+ (cf. usque ab 126, 7-)

3) formulae  
 a primo ad ultimum 71, 4  
 a capillis usque ad unguis 102. 13-

### II de tempore

ab hac voce mutavit 24, 4; ab hoc ferculo surrexit 41, 9; ab hoc epigrammate coepit 55, 4; sinus a primitiis hilares 59, 2+; a puero vitam Chiam gessi 63, 3+; ab acia et acu exposuit 76, 11+; ab extrema verbi parte consurrexit 80, 6

### III cum verbis passivis (= ὑπὸ)

capi 141, 11-	iuberi 68, 4
complorari 111, 3-	lacerari 74, 5
conspici 101, 11-	opprimi 141, 9-
consumi 141, 3-	pellii 119 v.45
corrumpi: ancilla	perduci 104, 1-
certum ab eo	perferri 96, 4
odore corrupta	persuaderi 81, 5-
111, 10-	rapi 43, 1
deduci 7, 4	repudiari 53, 10
dimitti 41, 4+	vocari 67, 3
educi 85, -	vulnerari (vulneratum Scheffer: liberatum H; livoratum Delz Gnomon 34, 1962, 682) 54, 5 (+)
efferrari 117, 6	
exorari 52, 6	
fieri 38, 3+; 44, 16+ (a diibus Buecheler: aedilibus H); 60, 4; 109, 2-; 133, 2;	
incipi (inceptum H: coeptum L) 36, 4	

### IV memorabilia: cum nominibus urbium

ab Athenis 38, 3+; a Tarento 38, 2+

### abdo

virtus abditur 89 v.9; sinus abditus 119 v.4

### abduco

errantem domum -xit 92, 10-; persequentem -cere 111, 3-; Tryphaenam -xere certissimae morti 114, 7

### abeo

#### 1) absolute

-istis dulces caricae 64, 3+; -ite 74, 6+; sequitur -euntem 95, 6; persequar -euntem praeconem 98, 2-; magistratus -ierant 111, 3-; -eundi consilium 136, 8; victor -ire solet 18, 6 v.4; -ire laborant fr. 39 v.2

#### 2) cum praepositione

-imus in deversorium 15, 8; in caelum -iit 37, 4+; vinus mihi in cerebrum -iit 41, 12+; -iit ad plures 42, 5+

#### 3) quo abierit 98, 3-