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EDITOR: GARETH SCHMELING

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BIBLIOGRAPHY

Baldwin, B., "Two Notes on Petronius," *CW* 69 (1976) 377-378. In *Sat.* 95.3 read *Manici* with Burmann, and in 111 *Imperator provinciae* could be understood as a governor.

Beck, R., "Encolpius at the *Cena*," *Phoenix* 29 (1975) 271-283. Beck attempts to analyze the position and emotions of Encolpius at the *Cena* and then to discover what part of what it is Encolpius does and says in the *Cena* is a reporting of the dramatic protagonist of the narrative, and what part is a studied reflection, altered to make a good story, of an older Encolpius (Petronius?) who looks back at a youth spurred more by *admiratio* than *delectatio*. In this area Beck seems to be steering a course somewhere between (I give only extremes) that of the moralists, led by Highet and Zeitlin and (for our purposes here) by Veyne, who feel that no one (including a young Encolpius who might grow into a mature Petronius) could approve of any of the events or characters, and that of the literary opportunists, led by Sullivan, who hold that Encolpius was a completely imaginative figure (except for purposes of court satire) created by Petronius to delight the imperial court. The contention that Encolpius is in some degree or another a view of the artist as a young man continues to find a few adherents.

Diaz y Diaz, Manuel C., translator, *Petronio Arbitro: El Satiricon* (Barcelona: Editorial Lumen, 1975). XVI+194 pp. Spanish translation of the entire *Satyricon* except for fragments; moderate number of notes. In 1968 Diaz y Diaz prepared a critical Latin edition with Spanish translation (Barcelona: Ediciones Alma Mater, 1968), and much of the translation of the current volume comes from 1968.

McKay, A. and Shepherd, editors, *Roman Satire* (New York: St. Martin's, 1976). A collection of Roman satirical writings including bits from Petronius. Commentary, textual notes, bibliography.

Moeller, W.O., "Once More MATAVITATAU," *CP* 71 (1976) 171. This crux should read *thetamatavitatau*: *theta* is a symbol for death; *mata* a soldier's word for death; *vita* is life; *tau* a symbol for life. This yields also chiasmus. The whole expression becomes an adverb and should be translated as "furiously." Moeller gives credit for his idea to Franz Dölger and a 1959 article, and excuses K.F.C. Rose from not knowing this work. Rose, of course, did know it and rejected it.

O'Neal, W.J., "Vergil and Petronius: The Underworld," *CB* 52 (1976) 33-34. "Dancing a farcical and satirical jig around bold Aeneas' trek down into the Underworld, the werewolf yarn spun by Trimalchio's banquet buffoon, Niceros (*Sat.* 61-62), closely outlines the passage in the *Aeneid* in such a manner as to counter almost diametrically the major aspects of the Golden Age classic -- the plot, the characters' virtues, the time and site, the emotional reactions, and the surrounding circumstances leading to the narration of the experiences of Niceros and Aeneas" (p. 33).

Petersmann, H., "Textkritische Probleme bei Petron in neuer Sicht," *WS* 88 (1975) 118-134. On 6.1; 7.3; 13.1; 25.3; 26.2; 30.5; 44.4ff; 50.1; 55.6; 57.11; 64.7; 71.9ff; 83.5; 105.4; 111.8; 125.1; 126.4; 126.16; 127.7.

Schnur, H., "Imperator Provinciae," *CW* 69 (1976) 376. *Imperator provinciae* is a transliteration of *strategos*, and used in the East to mean governor. Talmudic literature supports this.

WORK IN PROGRESS

An Italian translation of J. P. Sullivan, *The Satyricon of Petronius: A Literary Study* (London: Faber, 1968), in Milan by La Nuova Italia Editrice, 1976.

An integrative and comprehensive study of the interpolations in the *Satyricon* for the *Proceedings of the Cambridge Philological Society* by John Sullivan.

For E. J. Brill of Leiden, *A Bibliography of Petronius* by Gareth Schmeling and Johanna Stuckey. Late 1976.

REVIEWS

Gaeomemphionis Cantaliensis Satyricon 1628,
Texte latin établi, présenté et annoté par Juliette Desjardins, pp. 223, 2 facsimiles, Leiden: E. J. Brill, 1972.

review by

Harry C. Schnur

The discovery and publication of the Trau Ms. (ca. 1650 and 1664 respectively) came too late to influence the picaresque novel as regards rendering of sub-standard speech (*sermo vulgaris*). However, Petronius has influenced several works of that genre -- perhaps *Lazarillo de Tormes* (ca. 1554), and certainly some later English novels. In Latin we have two "Petronian" novels: one by John Barclay, *Euphormionis Lusini Satyricon* (1603 and 1607), the other the quaintly named *Gaeomemphionis Cantaliensis Satyricon* (1628). The former work, edited by Mme. Juliette Desjardins, has been reviewed in these columns some time ago (Vol. 3 No. 2); we are indebted to the same editor for the *Gaeomemphion*, on which she has brought to bear the same painstaking scholarship. The identity of the author has long been uncertain; with a good deal of detective acumen, Mme. D. makes a solid case for François Guyet (1575-1655), a native of Cantal, the French *Département* comprising the upper Auvergne. He was a man of vast learning, on familiar terms with the foremost *litterati* of his age and an acrid satirist: the internal evidence of the book confirms what we know both of his life and his somewhat misanthropic character. Guyet, then, knew Barclay's work and tried to surpass it. Unfortunately, his savage attacks on the vices of the nobles, on the Jesuits and monastic orders, his complaints over the decline of letters and morals, the venality of judges and other stock topics, remain for the most part a series of diatribes. Few of the persons appearing are represented "in the round": they come on-stage, deliver their tirade, and vanish. The story -- a well-educated young man setting out to make his fortune but meeting with reverses, fraud, brutality, an erotic adventure reminiscent of the Quartilla episode, and finally suffering total disappointment -- moves sluggishly, without Barclay's liveliness or his sense of humor. There are occasional flashes of mordant wit, like the description of a young dandy; there are some "Milesian" stories: the com- plaisant husband, murderous physicians, a coprophagous banquet with Black Mass overtones. There are also -- since

the form of the work is the Menippea -- some good verse, especially a parody on the epic (though the book contains only 89 verses altogether). The style shows deliberate imitation of Petronius: such features as coepit c. inf. for the simple verb; constant -- here excessive -- use of the superlative, and many turns of phrase echoed with great skill. Litotes, too, (non indelectatus, non inspeciosus, non mediocriter) occurs with excessive frequency. But the author also forms his style, and even creates situations, in imitation of Apuleius. Mme. Desjardins has meticulously annotated all Petronian parallels; we might perhaps add: G. XXV, 1 de domo...me proripui (Petr. 129.2 and 95.5 proripuit se); G. XLIV.4 dammatus spiritum excussit (P. 115.16 properantem spiritum excussit; the passage G. XLIV.3-5 parallels P. 115.16); G. XLVII (parents bear their share of the guilt for the decay of higher studies) parallels P. 1-4; G. LXXI magnarum cogitationum (P. 115.10 magnae cogitationes); G. LXXIV he is frightened by a dog (P. 29; whereas 64.7 and 72.6, parallel in words and action to G., cannot have been known to the author); G. LXXXI orator is stoned by students, cf. P. 90 (Eumolpus). The author's immense learning is displayed in subtle allusions (hunted down by Mme. D. with admirable thoroughness) and a vocabulary ranging from Ennius to the Church Fathers. There are some neologisms, and only in a very few places is syntax or grammar faulty (didiscerimus, didisceritis; manifestissima rubore; margaritae inserti; to these and other examples given by Mme. D. we might add: V. 6 me fugit, quo decreto effectum est ... aut quid peccavit moralitas; CLII.1 ut me inserem (for inseram). Mme. D. errs in describing facio c. inf. in rupta caeli claustra tonare facit (LIII) as a gallicism; see Lucil. 1224 (Warm.) purpureamque uvam facit albam pampinum habere; Varro R.R. 3.5.3 desiderium facit macrescere volucres inclusas; Verg. A. 2.538 nati letum me cernere fecisti, and several others. The "baroque" tumescence of speech shows, inter alia, in many phrases, more full of static than of information, as the following (statement: it was morning): XXXIV.2 "Aurora already was forcing with the rays of her purple mien the dense darkness of the night to become more tenuous, and the light which boldly filtered through the cracks of the window shutters gave warning that the sun was out." -- However, many speeches are not without rhetorical grandeur and effectiveness. The author is not a humorist like Petronius but rather a severe moralist in the style of Juvenal. And if a picaresque novel is one that depicts "a rake's progress", Geom. does not qualify. Like Rabelais and Barclay, the author has disguised all proper names, partly by was of far-fetched Greek words (Isoscelia, "resembling a leg") for Italy or Oenophilia for Germany, partly by anagram (Ganicus = Ignacius, the Jesuits [Barclay has Acignii] or Talebrus [Barclay: Labetrus] for Albertus). "Gaeomemphion", of course, means "he who criticizes the world". As in Barclay and Rabelais before him, a thorough knowledge of contemporary history and gossip is required: Mme. D. supplies information without which much of the work would be unintelligible. Her notes are ample -- some of them perhaps redundant: for instance, a reader of this Latin novel would certainly know who Spartacus was; that Pallas = Minerva; that "Alexander's tutor" means Aristotle; that being eaten by the Cyclops was the fate "of some of Ulysses' companions"; or that "the twin offspring of the Vestal" were Romulus and Remus. But such notes will be useful in the French translation Mme. D. envisages. Some explanations are missing: what incestuous marriage is alluded to in CLXX? The quotation in CXXI Proh! quisquis Olympi / summa tenes is described as "citation": we have ascertained that it is from Claud. In Ruf. 1.140. We might also add that

CXXI inter minutiora sidera clarior Luna fulgere reflectis Hor. Ep. 15 fulgebat luna ... inter minora sidera. The author loves such concealed allusions and near-quotes. The following minor typos have been found: p. 5 (note 2) for geu read que; p. 12 (middle) read guidé; p. 17, after épisodes read et en; p. 122 for taue read tuae; p. 140, ad interitum non saeviant: non would appear to be redundant; p. 169 (note) read: in digitos and compter; p. 170 for supplicii read supplicii. Mme. Desjardins' summing-up of the contents, her discussion of the literary and historical aspects of the work, her analysis of the author's satire, his knowledge of literature and realia of antiquity, her observations on his language and style are eminently sound and erudite, her emendations are felicitous. Petronians as well as Latinists in general and students of Neolatin in particular are indebted to her for a masterly piece of thorough scholarship.

NOTES

Petronius' Codicilli: A Note on Tac. Ann. 16.19

by

J. P. Sullivan

The codicilli written by Petronius on his last night have puzzled commentators. Tacitus reports: ne codicillis quidem, quod plerique pereuntium, Neronem aut Tigellinum aut quem alium potentium adlatus est: sed flagitia principis sub nominibus exoletorum feminarumque et novitate cuiusque stupri perscripsit, atque obsignata misit Neroni. Petronius, it would seem from this passage, had decided not to add flattering codicils to his will, as others had done to save part of their estates for their legitimate heirs. But since his will would therefore certainly be invalidated, what is the point of adding anything to his will? It should be noted also that Tacitus says nothing of a will: he speaks merely of codicilli. Older commentators argued that these codicilli contained in fact the Satyricon, which was then taken to be a satire on Nero and other members of the court -- an improbable interpretation of Tacitus' words and an impossible evaluation of the Satyricon. I would suggest that the document Petronius composed that last night had at least one precedent, the Codicilli of Fabricius Veiento. Tacitus tells us (Ann. 14.50): haud dispari crimine Fabricius Veiento conflictatus est, quod multa et probrosa in patres et sacerdotes composuisset iis libris quibus nomen Codicillorum dederat. We know from Suetonis (Augustus 56) that it was not uncommon for wills to contain much uninhibited criticism and free speech: (Augustus) de inhibenda testamentorum licentia ne senatus quidquam constitueret, intercessit. Clearly Fabricius had elevated this feature of some wills to the level of a satirical pamphlet -- one might adduce here the Testamentum Porcelli, a humorous version of the form, or even John Donne's The Legacy. Such a form might appeal to Petronius for his own vengeful attack on Nero's sexual grossness and tastelessness, since Fabricius' work was circulated and much read (conquisitos lectitosque). Despite the ambiguity of the word codicilli and Tacitus' vague reference, it would be preferable to assimilate Petronius' last opus to Fabricius' Codicilli rather than to any last minute codicils to a real will.