

# THE PETRONIAN SOCIETY

## Newsletter

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### BIBLIOGRAPHY

Alfonsi, L., "Saepe veni (Prop. II, 25,2)," *Aevum* 50 (1976) 157. This erotic expression in Propertius is similar to Petronius 58.7: qui te primus deuro de (δευρο κ) fecit.

Baldwin, B., "Petronius and the Fire of Rome," *Maia* 28 (1976) 35-36. The line incendium factum est in hortis Pompeianis ortum ex aedibus Nastae vilici might just be a topical reference to the fire in Rome in 64.

Baldwin, B., "Echion's Profession in the *Satyricon*," *RFIC* 104 (1976) 327-328. Echion is said to be a centonarius, a word usually thought to mean rag merchant. The word can also mean fireman, i.e. one who uses mats to extinguish fires. In the later Roman empire centonarii replace vigiles, but at *Sat.* 78.7 the firemen who rush in to Trimalchio's house are vigiles—proof that the *Satyricon* was written before the time when the centonarii had replaced the vigiles.

Baldwin, B., "Petronius' Tryphaena," *Eranos* 74 (1976) 53-57. Tryphaena does not equal meretrix. Baldwin speculates that behind the Petronian character might be a real person, Antonia Tryphaena, daughter of Polemo, King of Pontus. She is a chaste, widowed queen under Gaius. There is also a queen Tryphaena in the apocryphal *Acta Pauli et Theklae*.

Baldwin, B., "Penthiacum: A Culinary Term in Petronius," *Glotta* 55 (1977) 252-253. A reference to the dismembering of Pentheus in the *Bacchae*. Penthiacum is a kind of fric-asse with a fabulous name attributed to Trimalchio's love of mythology and need to boast.

Bjume, H., "Petrons Witwe von Ephesus," *Festgabe für Otto Hiltbrunner zum 60. Geburtstag*, ed. H. Johann and M. Lausberg (Münster: Institut für Alttertiumskunde, 1974) 38-55.

Bravo, G., "El *Satyricon* como reflejo de la esclavitud de su tiempo," *CFC* 6 (1974) 195-207.

Caltebat, L., "Structures narratives et modes de représentation dans le *Satyricon* de Pétrone," *REL* 52 (1974) 285-303.

Capponi, F., "Ornithologica," *Latomus* 29 (1970) 781-789. *Sat.* 35.4, oclopetam: Read scolopeta from Greek σκολόπετα.

Caprettini, G. P., "Valenze mitiche e funzioni narrative. La porta e la logica del racconto nel *Satyricon*," *Strumenti Critici* 10 (1976) 183-219.

Casson, Lionel, *Daily Life in Ancient Rome* (New York: American Heritage, 1975). Scenes from the *Satyricon* are used to illustrate life in ancient Rome (pp. 11, 18, 42, 95).

Cervellera, M., "Petronio e Seneca Tragico," *RCCM* 17 (1975) 107-115. Petronius' use of tragic verse.

Cherpack, C., "Ideas and Prose Fiction in Antiquity," *Comparative Literature Studies* 11 (1974) 185-203. Petronius writes a parody of the ancient romance, while Apuleius writes a new genre because he has different intentions.

Citroni, M., "Due note marginali a Petronio," *Maia* 27 (1975) 297-305. I. Appunti sul significato di effodio in Petronio 4.3. II. Petronio 61.1-4 e un passo del Simposio platonico.

Coffey, M., *Roman Satire* (London: Methuen, 1976) xvi + 289 pp. \$17.50. Petronius is discussed on pp. 178-203 and notes on pp. 264-273. Easily supplants Duff's work as a history of satire. Gentle treatment of Petronius who, if he is a satirist, is a witty and urbane satirist.

Ernout, A., translator, *Pétrone: Le Satyricon*, préface de P. Grimal (Paris: Le livre de poche, 1972). French translation.

Frei-Korsunsky, Susanna, *Griechische Wörter aus lateinischer Überlieferung* (Zurich: Juris-Dr. & Verlag, 1969) 99 pp., index. [Diss. Zurich, 1960]. *Sat.* 42.2 and the word baliscus. (Stöcker)

Gallardo, M., "El simposio romano," *CFC* 7 (1974) 91-143. Garofalo, I., "Un nuovo saggio su Petronio," *Maia* 25 (1973) 77-80. A sensitive review of recent work on Petronius.

Giardina, G., "Note a Petronio," *MCR* 8-9 (1973-1974) 210-213. *Sat.* 1.1; 2.8; 6.1; 18.4; 27.3; 30.9; 51.4.

Giusta, M., "Nota a Petronio 19.4," *RFIC* 105 (1977) 155-157. Piece should read: tres enim erant mulierculae, si quid vellent conari infirmissimae, scilicet contra nos: si nihil aliud virilis sexus esset, at praecincti certe altius eramus.

Guido, G., *Petronio Arbitro. Dal Satyricon. Il Bellum Civile*. Testo, traduzione e commento (Bologna: Patron, 1976) vi + 376.

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Martin, J., *John of Salisbury and the Classics* (Diss. Harvard, 1968). Discussion of the state of the *Satyricon* MSS at the time of John and how much of the *Satyricon* he knew.

Martin, R., "Du *Satyricon* de Pétrone au *Fellini-Satyricon*," *Caesarodunum* 9 (1974) 96-107.

Martin, R., "Quelques remarques concernant la date du *Satyricon*," *REL* 53 (1975) 182-224. Perhaps a date in the Flavian dynasty, and the *Bellum Civile* becomes a parody of Lucan and Silius Italicus.

Martindale, C., "Petroniana," *Latomus* 35 (1976) 857-860. Six critical readings.

Michael, K., translator, *Petronius Satyricon* (Athens: Keimena, 1970). Introduction pp. 7-10; translation pp. 11-190; notes pp. 191-198. Greek only translation.

Minazio, M.C., "La maison-piège de Trimalchion," *Mélanges Esther Bréguet* (Geneva: Impr. Typopress, 1975) pp. 21-27. Petronius uses the house of Trimalchio as a graphic image of the labyrinth but does not add the myth of Theseus, something which most writers do.

Moss, R., *Characterization in Petronius* (Diss. Standord, 1974).

Pacchiani, Marina, *La Novella Milesia in Petronio* (Lecce: Milella, 1978). Introduction pp. 7-11; p. 15 is a note on *Sat.* 85-87, "The Youth of Pergamum"; pp. 16-21 Latin text and Italian translation; pp. 22-31 commentary; pp. 32-34 analysis of clausulae. Introduction to "Widow of Ephesus" pp. 35-37; pp. 38-44 Latin text and Italian translation;

pp. 45-54 commentary; pp. 55-57 clausulae.

Pellegrino, C., Petronii Arbitri Satyricon (Rome: Edizioni dell'Ateneo, 1975) pp. 459. Critical edition and commentary.

Pennisi, G., "De Petronio, de Mario Victorino-Athonio deque Caesio Basso," Atti Accademia Peloritana, Classe di Lettere 51 (1973-1974) 109-128.

Pepe, L., "Un motivo novellistico negli Amores di Ovidio," Studi classici in onore di Quinto Cataudella (Catania: Facoltà di Lettere e Filosofia, 1972) vol. 3, pp. 339-343. The relationship of the end of Amores 2.8 and the Pergamene boy in Sat. 85-87: does P. borrow from Ovid or is there a common Milesian source?

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Picheca, Carmela, "Petronio, Sat. 35.4," A&R 22 (1977) 45-53. I. super scorpionem pisciculum marinum. II. super sagittarium oclopetam. III. super capricornum locustam marinam.

Pointon, Marcia, "William Mulready's 'The Widow': A Subject 'Unfit for Pictorial Representation,'" The Burlington Magazine 119 (May 1977) 347-351, plus Figure no. 50. A painting "The Widow" done in 1823, Mulready, and exhibited R.A. 1824. Because of its sensual nature Ruskin said it was "unfit for pictorial representation." "In 'The Widow' the story [from Petronius] is re-enacted in an English parlour at tea-time. Mulready may not have got the idea for this painting directly from Petronius but rather from Peter Pindar's 'Tale of the Hoy.'" The adverse reactions in 1824 from a reviewer and in 1851 from Ruskin indicate what was probably also thought about Petronius.

Puccioni, G., "Varrone Menippeo modello di Seneca e di Petronio?" ASNP 6 (1976) 35-52.

Raimbault, Claude, Le Satyricon de Pétrone approche sociologique (T. E. R. de l'Université de Bordeaux, III, 1970).

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Ruiz de Elvira, A., "Mito y novella," CFC 5 (1973) 15-52.

Sakellariou, Antonios, The Asyndeton in Petronius' Satyricon and its Aesthetic Affect (Diss. Athens, 1977). Dissertation in progress at Athens University under L. Luisides. To be divided into four chapters: I) The asyndeton according to the teaching of the Greek and Latin grammarians and rhetors (from Aristoteles and Ps.-Cornificius down to Beda Venerabilis and Gregorius of Corinth. II) Short-periodic style. Stylistic and non-stylistic (formal) asyndeton. Non-stylistic asyndeton in Petronius. III) Stylistic asyndeton in Petronius. Asyndeton and anaphora. Stylistic asyndeton's frequency in Cicero (Fam.), Pliny the younger, Seneca (Apocol. and Dial.), Petronius. Clausula and asyndeton. IV) When and why did Petronius use the asyndeton. Asyndeton and the characters of the Satyricon (A. Sakellariou)

Salanitro, G., "Quid hoc novi est 19 sqq.," Helikon 11-12 (1971-1972) 448-451. Sat. 140, the Priapea, and the inertia penis.

Sandy, G., "Publilius Syrus and Satyricon 55.5-6," RhM 119 (1976) 286-287. The comparison of Publilius and Cicero is a censure of Trimalchio's wealth.

Savio, A., "Sui prezzi del frumento e del pane a Pompei," Numismatica e Antichità Classiche (1974) 121-126. The Satyricon helps to fix the price of wheat and bread at Pompeii from 63 to 79.

Scarpa, L., "Questioni testuali della Cena Petroniana (XXVI, 7, 9 e LXXVII, 4)," Atti Mem. Acc. Patavina Sc. Lett. Arti 84 (1971-1972), III, pp. 19-24.

Schievenin, R., "Trimalchio e il puer non inspeciosus (Petron. 75.5)," Bollettino di Studi Latini 6 (1976) 295-302. A look at the descriptive terminology (particularly erotic) to portray characters.

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Tremoli, P., "Matavitatau (Petr. Sat. 62.9): greco o latino?" Studi triestini di antichità in onore di L. A. Stella, ed. A. Balanza (Triest, 1975) 439-453.

Trost, P., "Zu Petronius cap. XLI-XLVI," LF 99 (1976) 150-152. An interpretation of the events in the Satyricon when Trimalchio retires.

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#### WORK IN PROGRESS

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#### OBIT

Emanuele Castorina, 1924-1977. See A & R 22 (1977) 192.

#### PETRONIAN SOCIETY MEETING

On 28 December 1977, 1:30 p.m., in conjunction with the American Philological Association convention in Atlanta Georgia, the Petronian Society met under the chairmanship of Gerald Sandy. Later that same day J. P. Sullivan hosted one of his famous receptions. Under the general heading "Satire in the Satyricon" the following papers were presented:

1. Conventional topics of Roman Satire in the Satyricon (except the Cena), by W. Nethercut, University of Texas.
2. The Cena as a Vehicle of Satire. In the Satyricon and the Roman Satirists, by R. La Fleur, University of Georgia.
3. The Narrator as Satirist in the Satyricon, by R. Beck, Erindale College, University of Toronto.
4. The Short Story as a Vehicle of Satire in the Satyricon, by G. Sandy, University of British Columbia.

## "The Narrator as Satirist"

Roger Beck

The elusiveness of the *Satyricon's* satiric import (if any) is tied to the elusiveness of the novel's narrator. Can we discern in the narrator, and the other characters, the authorial voice of Petronius? A sceptical answer is returned. Not only must the gap between author and narrator be taken into account, but also the gap between the narrator, the Encolpius who relates his misadventures, and his former self, the Encolpius who experienced them. Also, the narrator is extremely reserved, imposing few judgments of his own, but rather letting the actions, thoughts and expressed sentiments of his characters, himself included, speak for themselves. He is not the highly visible satirist of the Lucilian tradition, though there are certain similarities with the Horace of *Satires* II. As a satirist, his target is the cloak of literary and rhetorical pretense with which his characters attempt to clothe chaotic lives and mediocre intellects, and he achieves his effects by subtle juxtapositions and a nice sense of the absurd. The sophisticated persona of Petronius' narrator can be seen as a natural development in Latin literature when one considers the genre of satire which, in both its hexameter and Menippean forms, is rooted in autobiographical narrative. The antecedents of Petronius' narrator in Lucilius, Varro and Horace are examined. There are also certain affinities with elegy, particularly that of Ovid. Petronius' shrewd narrator reliving his misadventures and literary fantasies recalls the blended persona of the realist and the *amator-poeta* of the *Amores*. The narrator of the *Satyricon* has no parallels in the Greek romances, except perhaps in Achilles Tatius where the excesses of the rhetoric of the genre are parodied. The Iolaua fragment and Lollianus' *Phoinikika*, likewise, might possibly be parodies and therefore might contain ironic narrators, but their remains are too meagre to judge.

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"The *Cena* as a Vehicle of Satirein the *Satyricon* and the Roman Satirists"

Richard A. LaFleur

This paper is a survey of sorts, touching very briefly upon Greek antecedents of the *cena Trimalchionis* and then reviewing the material from the Roman satirists with the purpose of underscoring how consistently the *cena*-scene and associated themes were employed for humorous, entertaining social comment. Assuming the audience's general familiarity with Horace's *cena Nasidieni* (*Sermones* 2.8) and Juvenal's *cena Virronis* (*Satire* 5), as well as the Petronian episode, I have focused on those satires and satirists neglected in Shero's frequently cited 1923 study. The use of the dinner-party as a vehicle for satirical observation was an absolutely continuous tradition, beginning even perhaps in the preliterary period and developing, under both native and Greek influences, in the *Saturae* of Ennius, Lucilius, Varro, and their successors. Among the literary sources for the *cena Trimalchionis* we should probably include several *cena*-satires composed by Lucilius, who seems to have been known to Petronius directly and not solely through Horatian renderings. The vulgar host is a commonplace in Latin satire; the use of dialogue and first-person narration by a guest or host dates at least as early as Lucilius. Petronius' elaborate *cena* episode would immediately evoke for ancient audiences the traditions of Roman menippean and verse satire, a strong argument that the author meant us to perceive an actual generic connection. Just as Petronius was influenced in detail by *Sermones* 2.8 especially, he was broadly influenced by the changed manner of Horace's entire second book. In *Sermones* 2 Horace had rejected the Lucilian for the Socratic-Menippean, the diatribe for the dialogue, the overt for the ironic, the indirect, the double-edged. Petronius' use of Encolpius at the *cena* as participant, narrator, and satirist may be seen in some respects as a natural extension of these developed Horatian techniques.

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"The Short Story as a Vehicle of Satire in the *Satyricon*"

Gerald Sandy

I deal with Nicerus' story about a werewolf, Trimalchio's about witches, Eumolpus' about the Pergamene boy and the matron of Ephesus and his poems about the fall of Troy and the civil war. In each case I consider in what ways Petronius manipulates the circumstances of the framed stories in order to develop satirical humor. Without exception, the self-contained narratives direct, mildly satirical derision at characters in the story: Nicerus has reason to fear rebuke from the *scholastici*, Tryphaena unintentionally condemns herself of fickleness, Eumolpus is exposed as a voluble one can almost hear Encolpius, with Juvenal, shouting, *Semper ego auditor tantum*.

## Notes

1. Cf. Echion's words to Agamemnon (46.1), *Videris mihi, Agamemnon, dicere, 'Quid iste argutat molestus?'* . . . et ideo pauperorum verba derides.

2. Sat. 64.3, 'Iam . . . quadrigae meae decurrerunt [= Georgics 2.541-542?], ex quo podagricus factus sum. Alioquin cum essem adulescentulus, cantando paene tisticus factus sum.'
3. Virg. Ec. 9.51-52, Omnia fert aetas, animum quoque; saepe ego longos/cantando puerum memini me condere soles.
4. Ibid. 54, Lupi Moerim videre priores.
5. Ibid. 8.97, Ego [vidi] saepe lupum fieri [Moerim]. With Ec. 8.91, Has olim exurias mihi perfidus ille reliquit, cf. Sat. 62.5, Ille exuit se et omnia vestimenta secundum viam posuit. With Ec. 8.97-99, Ego saepe lupum fieri et se condere silvis/Moerim . . . vidi, cf. Sat. 62.7, Postquam lupus factus est, . . . in silvas fugit. With Ec. 8.108, Credimus? An, qui amant, ipsi sibi somnia fingunt?, cf. Sat. 62.14, Viderint quid de hoc alii exopinissent.
6. Cf. Cato, Origines, Numquam tacet, quem morbus tenet loquendi. Seneca, Ep. 40.13, characterises the failure to show restraint in speaking as iste morbus. The symptoms are diagnosed as a morbus by the elder Seneca, Ovid, Martial and Quintilian.

## Select Bibliography:

- L. Callebat, 'Structures narratives et modes de représentation dans le Satyricon de Pétrone,' REL 52 (1974) 281-303.
- M. Citroni, 'Due note marginale a Petronio,' Maia 27 (1975) 301-305.
- G. N. Sandy, 'Petronius and the Tradition of the Interpolated Narrative,' TAPA 101 (1970) 463-476.

## SHORT NOTES

Petronius Nachleben: A Note

by J. P. Sullivan

Petronius is given his place in two recent books which may have escaped the notice of the readers of this Newsletter. In the Limits of Art, edited by Huntington Cairns (Washington D. C., Bolling Series XII, 1948), an anthology of "touch stones" in prose and verse that have been singled out for commendation by various notable critics, Petronius is represented (p. 25) by Foeda est in coitu voluptas (Fr. 54) with the justly famous translation by Ben Jonson. He gets into the book on the strength of Aldous Huxley's remarks in Texts and Pretexts (London 1933):

SED SIC SIC SINE FINE FERIATI --  
the line is one of the loveliest in all Latin poetry and contains, what is more, the most succinct and accurate account with which I am acquainted of a certain almost supernatural state of bodily and neural beatitude--the FELIX TRANSITUS AMORIS AD SOPOREM.

Petronius turns up also in The Night Visitors: The Rise and Fall of the English Ghost Story by Julia Briggs (London 1977), where he is given due honors, with Apuleius, as a forerunner of the modern form of the ghost story (p. 26). I shall add, incidentally, that the whole book is worth reading, being sensible, well-written, and bibliographically informative.

Petronius in Notes and Queries

by Raymond Astbury

The new bibliography of Petronius records only two items from 'Notes and Queries' (nos. 1152 and 1739). A check of the indices to N & Q reveals that Petronius has featured somewhat more frequently; it is the purpose of this note to list the additional material.

C. Forbes, 'Passages from Pope', N & Q 1, 1st. ser. (1849-50) 246, asks, inter al., whether a possible echo of

Petron. 75, 8 in Pope's Essay on Man, Epistle IV 203, has ever been noted.

P. C. S. S., 'Pope vindicated', ibid. 362, denies that there is in the two passages 'such a similitude of expression as might warrant the notion that Pope had been a borrower from Petronius'.

Anthony Rich, Jun., 'Pope, Petronius and his translators', ibid. 414, discusses the interpretation of the Petronian passage.

C. Forbes, 'Pope and Petronius', ibid. 452, makes some further comments.

Defniel, 'Petronius Arbiter', N & Q 1, 3rd. ser. (1862) 10, asks if Petron. 44, 12 is the origin of 'our vulgar expression, to "grow downwards like a cow's tail"', and if Petron. 64, 12 is 'the original of our nursery game, where one child stands behind another who shuts his eyes, while the former holds up some of his fingers, and cries "Buck! buck! how many horns do I hold up?" and repeats the performance until this number is guessed'.

R. B. S., 'Nodot: Petronius', N & Q 5, 4th. ser. (1870) 199, has a request for information on Nodot's Petronius.

William Bates and H. B. C., 'Nodot: Petronius', ibid. 281-2, reply to the above.

B., 'Petronius Arbiter', N & Q 2, 5th ser. (1874) 249, asks about the scarcity of the Amsterdam 1626 edition (i.e. no. 49 in Schmeling-Stuckey).

Sparks Henderson Williams, 'Petronius Arbiter', ibid. 338, and W. T. M., 'Petronius Arbiter', ibid. 437, reply to B's query.

H. Delevigne, 'Notabilia quaedam ex Petronio Arbitro', N & Q 1, 7th. ser. (1886) 405-6, lists striking expressions in Petronius.

Ed. Marshall, 'Notabilia quaedam ex Petronio Arbitro', N & Q 2, 7th. ser. (1886) 31, comments on Delevigne's note.

H. Delevigne, 'Notabilia quaedam ex Petronio Arbitro', ibid. 177, replies to Marshall and adds further notabilia.

Wm. Underhill, 'Notabilia quaedam ex Petronio Arbitro', ibid. 177, discusses Petron. 26, 6: posse taurum tollere, qui vitulum sustulerit.

T. Jones, 'English translation wanted', N & Q 4, 8th. ser. (1893) 447, asks about English translations of Petronius.

Edward Peacock, John Radcliffe, and W. C. B., 'English translation wanted', N & Q 5, 8th. ser. (1894) 13, reply to the foregoing query.

Edward Bensly, 'Jeremy Taylor and Petronius', N & Q 2, 11th. ser. (1910) 65, identifies a quotation from Petronius in one of Taylor's sermons.

Satyrus, 'Petronius, Cap. LXXXI', N & Q 7, 11th. ser. (1913) 107, asks about the allocation of speakers in this passage (this is no. 1739 in Schmeling-Stuckey).

S. G. (i.e. Stephen Gaselee), 'Petronius, Cap. LXXXI', ibid. 195, replies to the foregoing (this is no. 1152 in Schmeling-Stuckey).

Edward Bensly, 'Petronius, Cap. LXXXI', ibid. 233, also replies to Satyrus' query.

Nel Mezzo, 'Petronius and a modern advertisement', N & Q 9, 12th. ser. (1921) 88-9, notes a parallel between Petron. 41, 12: tamen calda potio vestiarius est, and an advertisement in which rum is described as 'the overcoat of the Navy for centuries'.

G. W. H., 'Petronius: The Ephesian Matron', N & Q 150 (1926) 371, asks for information.

L. R. M. Strachan, S. G. (i.e. Gaselee), Edward Bensly, L. F. Powell and H. Askew, 'Petronius: The Ephesian Matron', N & Q 151 (1926) 13-14, reply to the foregoing (ibid. 36 are to be found a couple of corrections to Powell's reply).

Vale of Aylesbury and A. F. S., 'Petronius: The Ephesian Matron', ibid. 69, also reply to G. W. H.

H. K. St. J. S., 'Petronius: The Ephesian Matron', N & Q 152 (1927) 250, contributes another reply to G. W. H.

T. C. C., 'The shrinking man', N & Q 172 (1937) 427, gives a modern parallel to the fate of the Cumaeon Sibyl.

L. L., 'Petronius in "Quo Vadis?"', N & Q 173 (1937) 408, asks about Sienkiewicz's accuracy.

Edward Bensly and T. Percy Armstrong, 'Petronius in "Quo Vadis?"', ibid. 444-5, reply to the foregoing.

Grover Smith, 'Petronius Arbiter and Elizabeth Barrett', N & Q 191 (1946) 190, comments on the possible influence of Lecto compositus on one of Mrs. Browning's 'Sonnets from the Portuguese'.

L. Durrell und Petron 44, 18

Christoph Stöcker

Petrone Gabe, prägnante Formulierungen zu finden, die, selbst losgelöst von ihrem ursprünglichen Kontext, Wesentliches aussagen, macht ihn zu einem gut zitierbaren und gerne zitierten Autor. Dabei kommt es oft zu Verschiebungen und Sinnveränderungen, die zu verfolgen nicht uninteressant ist. Die folgenden Anmerkungen stellen diesen Vorgang am Beispiel von L. Durrells Roman-Paar "Tunc" (London 1968) und "Nunquam" (London 1970) dar. Durrell hatte "Tunc" mit einem Dostojewskij-Zitat<sup>1</sup> begonnen und enthüllte erst 1970 mit dem Motto von "Nunquam", dass Petron 44, 18 für die Titel der Romane zugrunde liegt: "Aut Tunc, aut Nunquam - It was then or never . . ." Durrells Roman-Paar weist darüber hinaus noch einige Gemeinsamkeiten mit dem Satyricon auf; häufige Gedichteinschübe erinnern an die prosimetrische Form des Satyricon, ebenso haben beide Romane ein gemeinsames Thema: den Zerfall einer Kultur. G. S. Fraser charakterisiert das Satyricon als "a broadly and often shockingly funny Menippean satire about the decline of manners and morals in Neronian Rome"<sup>2</sup>, Durrell bezeichnet seine beiden Romane als "a sort of novel-libretto based on the preface to 'The Decline of the West'<sup>3</sup>. Wir beschränken uns im folgenden darauf, die Funktion des Petron-Zitats bei Durrell zu diskutieren.

### 1. Sinnänderung des Zitats

Bei Petron (Sat. 44, 18) beklagt Ganymedes den traurigen Zustand seiner Zeit und führt ihn auf den Verfall der Religion zurück: In der guten alten Zeit glaubten eben alle an die Götter, hielten die religiösen Vorschriften ein, selbst vornehme Damen waren sich nicht zu gut, barfuß mit offenen Haaren, aber auch reinen Herzens einen Hügel zu ersteigen und um Regen zu bitten - und dann regnete es auch wie aus Kübeln, dann oder nie (aut tunc aut nunquam). "Tunc" im Munde des Ganymedes betont demnach die Unmittelbarkeit der göttlichen Reaktion: sind die Voraussetzungen erfüllt, so kann der Gläubige sofortige Hilfe der Götter erwarten. Der antithetische Nachsatz "aut nunquam" lässt allerdings den Göttern die Freiheit, überhaupt nicht zu reagieren, und nimmt damit (ironisch?) die Aussage des ersten Satzteils wieder zurück.

Durrell interpretiert selbst die Bedeutung des Zitats für seinen Roman: "It's always now or never - since we are human and enjoy the fatality of choice. Indeed the moment of choice is always now. . ."<sup>4</sup> Damit verschiebt er die Zeit von "tunc" (Vergangenheit) zu "now" (Gegenwart); dies ist allerdings durch die Erzählweise des Romans aus der Rückschau, möglicherweise auch durch die sprichwörtliche Antithese "now or never" begründet. Wichtiger ist die Verschiebung in der Aussage des Zitats: war bei Petron die Unmittelbarkeit der göttlichen Reaktion auf die Gebete der Menschen Haupttenor, so steht in der götterlosen Welt des Durrell'schen Romans die Unwiederbringlichkeit des Augenblicks und die Notwendigkeit für den Menschen, sich zu entscheiden, im Vordergrund. Ähnlich verwendet auch eine Romanfigur Petrons Formulierung. Als Caradoc seinen Entschluss rechtfertigt, bei einem Flugzeugunglück zu verschwinden und aus einer erfolgreichen Karriere auszusteigen (- dies auch das Grundmotiv des Ich-Erzählers in "Tunc" -), zitiert er Petron: "I thought in fact my chance would never come. Year after year, my boy, all the time getting more and more successful, piling up less and less reasons to leave my beautiful billet. But when the crash came I realised that I had to try. But aut Tunc aut Nunquam - it was then or never. And mighty successful it was, what I tasted of it, what I learned from it. . ."<sup>5</sup>

### 2. Die Zeitebene der beiden Romane

Durrell schreibt über seinen Roman: "Well in its way this novel in two parts tries to take a culture-reading merely. Of course the poetic game is to try and put a lid on a box with no sides. But when you go on deck, for example, to find that the ship is out of sight of land you are pleased to see a map in the chart-room with a flag in it,

stick there by an invisible hand. It marks your position. By intention this is such a flag."<sup>6</sup> Das besagt: die Gegenwart unserer Kultur ist das Thema; Durrell kreist diese Gegenwart von zwei Seiten her ein; er beschreibt in "Tunc" eine Zeit, die zwar nicht eindeutig festlegbar ist, am ehesten aber mit der Zeit zwischen den beiden Weltkriegen zu identifizieren ist<sup>7</sup>, spart unsere Gegenwart aus und ersinnt in "Nunquam" eine Zeit, die bei allem Fortschritt der Technik und des menschlichen Erfindergeistes doch nie eintreten wird. Dies wird dem Leser allerdings erst im Laufe der Lektüre bewusst; er muss sich ebenso in der neuen Realität und Zeitebene von "Nunquam" orientieren wie der Ich-Erzähler Charlock, der nach einer tödlichen Bewusstlosigkeit in einer Klinik wieder zu sich kommt: ". . . he tries to establish himself in the so-called reality which depends, like a poor relation, on memory."<sup>8</sup> Damit stellt Durrell den Übergang von der Zeitebene des Romans "Tunc" zu der von "Nunquam" her, die Fiktion einer durchgehenden Handlung bleibt also gewahrt. Der Leser wird unmerklich aus einer realen Vergangenheit, in der z.B. Hörapparate noch neu zu erfinden waren und von griechischen Uhrmachern in Hinterhofläden zusammengebastelt werden konnten, in eine ihm sich allmählich als unwirklich enthüllende Zukunft geführt, in der derselbe Erfinder nun eine Filmschönheit nachbaut (eine moderne Version des Pygmalion-Motivs!). Wenn sich der lebenschte Automat dann soweit dem lebenden Menschen annähert, dass der Automat den eigenen Schöpfer als Automaten empfindet,<sup>9</sup> wird deutlich, dass "Nunquam" nicht nur eine Zeit bezeichnet, die niemals eintreten wird, sondern eine, die niemals eintreten darf. Konsequenterweise versucht dann auch der Ich-Erzähler am Ende von "Nunquam" die Grundlagen der 'Firma' zu verändern. Zwischen "Tunc" und "Nunquam" findet sich also der Leser und seine Zeit; die beiden Romane sind, wenn man Durrell leicht verbessern darf, zwei 'flags', zwischen denen die Position der Gegenwart und ihrer Kultur liegt.

### 3) Die Tunc - Cunt Episode

In einer beziehungsreichen Episode von petronianischem Witz verwendet Durrell das Wort 'tunc' als Anagramm. Ein Mitglied der kafkaesken 'Firma' heilt in Malaya eine Massen-neurose, bei der die Patienten sich einbilden, ihr Geschlechtsorgan ziehe sich in die Bauchhöhle zurück, durch die Verbreitung eines Plastik-Amuletts mit der Aufschrift:

T U N C  
U U  
N N  
C U N T

Mag auch die Neurose wirklich existieren, wie uns Durrell versichert,<sup>10</sup> "Tunc or Tunk, the small fertility God which is responsible for so much of the overpopulation in these parts" ist sicher eine Erfindung Durrells, bei der Priapus Pate gestanden haben könnte. Der Ich-Erzähler, eine etwas romantischere Natur, schreibt das Anagramm später an ein Omnibusfenster mit einem Herz in der Mitte anstelle des 'you-know-what' und der lateinischen Beifügung: "Felix amat Benedictam".

### Zusammenfassung

Petrone "aut tunc aut nunquam" hat Durrells Romanpaar wenigstens in drei Punkten beeinflusst: 1) als Grundaussage, die auf den schicksalhaften Zwang zur Entscheidung im Jetzt hinweist, damit eine vorstellbare, aber nicht wünschbare Zukunft nicht Gegenwart wird, 2) als Grundstruktur, die durch die Zerteilung des Romans die Gegenwart von der Vergangenheit und von der Zukunft her bestimmt, und schliesslich 3) in einer Nebenepisode von echt petronianischem Geist.

### Nachtrag: Petronius in Durrell's "Acte"

Vollständigkeitshalber sei darauf hingewiesen, dass Petronius in persona in einem Theaterstück von Durrell auftritt. In "Acte" (Acte - A Play, London 1965) tritt ein Petronius auf, der mit dem Petronius, den wir aus Tacitus kennen, nur

die Grundsituation als 'arbiter elegantiae' am Hofe Neros gemeinsam hat. Die Unterschiede sind allerdings beträchtlich. Wir treffen ihn wie er seinen Weinberg eigenhändig bestellt: "a huge brawny man with a voice of gravel" (p. 13); er beeinflusst das Schicksal des Liebespaares (Acte, eine skythischen Prinzessin, und Fabius, ein römischen General), indem er Nero in einer Kernszene des Stückes überredet, ihnen das Leben zu schenken, damit sie ihr eigenes Schicksal erleben könnten (2. Akt 4. Szene). Petron begeht Selbstmord in einer Villa in der Toskana (!), nicht auf Neros Befehl (wie Fraser p. 93 meint), sondern um seiner Frau Despina (δέσποινα?), die an einer unheilbaren Krankheit gestorben ist, in den Tod zu folgen. Bei diesen Selbstmord spielt wieder das warme Bad, das für Senecas Selbstmord berichtet wird, eine Rolle; diese Übernahme (Verwechslung?) findet sich auch bei L. Durrell, Clea, New York 5 1969, Buch 1, Kap. 4, wo Balthazar von seinem Selbstmordversuch erzählt: "But when I desisted with pain I thought of another writer, Petronius. (The part that literature plays in our lives!) I lay down in a hot bath. But the blood wouldn't run . . ." (Für eine ähnliche Übernahme des Motivs vgl. Newsletter Vol. 2 No. 1). Im Grossen und Ganzen scheint Durrells Petron vor allem Durrells Ideen zu vermitteln, die Übernahme also für das Nachleben von Petrons Satyricon nicht bedeutsam zu sein.

## Anmerkungen

1. "Deux fois deux quatre, c'est un mur." - Dostojewskij, Voix souterraine (1864). Dieses Werk hat, wie das von Durrell, die europäische Dekadenz zum Thema. Bei Durrell erscheint im Roman "Tunc", nur an versteckter Stelle und praktisch unentschlüsselbar das Wort 'tunc': Iolante ("Tunc" p. 302) liegt sterbend in der Klinik ". . . reciting her past and peering with those wild enlarged eyes into the fastnesses of the future, the pinewood coffin. Tunc." Für den Leser von 1968 war dies ebenso bedeutungsvoll und zugleich, unentschlüsselbar wie das zweimalige "Om." am Ende des Kapitels. 2. G. S. Fraser, L. Durrell - A Study, London 2 1973, 150. Fraser stellt ausserdem die Beziehung zu Eliots "Waste Land" und dessen Petron-Motto her. 3. Nunquam, Postface. 4. Nunquam, Postface. 5. Nunquam p. 66. 6. Nunquam, Postface. 7. Fraser p. 156. 8. Bedeutungsvoll am Anfang von Nunquam (p. 11); gleichzeitig eine Grundidee Charlocks, dessen Automaten-Menschen darauf begründet sind, dass die Zukunft nur die Erinnerung an die Vergangenheit, verlängert in die Zukunft, ist (vgl. Tunc 209). 9. Nunquam p. 266. 10. Nunquam p. 75 verweist Durrell dazu auf das British Medical Journal 9 March 1968. 11. Nunquam p. 103.

## REVIEW

Michael Coffey, Roman Satire. London: Methuen, 1976. xvi + 289 pp. \$17.50.

by Gareth Schmeling

This is perhaps the best single introduction to Roman satire in print. It is sane and circumspect, inclusive, well documented, but never boring. Coffey offers us a literary history which I suspect, will draw no satire from reviewers.

The book is divided into three large areas: Part One, "The Roman Genre of Satire and its Beginnings," which contains a discussion of satire as a genre, the meaning of satura, and the origins and influences of the satires of Ennius. Part Two, "The Lucilian Tradition," comprises sections on the life of Lucilius, his political, personal and literary problems, his precedents and his survival; the satires of Horace with emphasis on autobiography, moralizing and style; Persius, critical problems in subject matter, imagery and style; a brief analysis of Juvenal's satires, his personal and social topics, rhetoric, imagery, and Nachleben. Part Three, "Menippean Satire: the Alternative Convention," is made up of pieces on Varro, Seneca, and Petronius, with an emphasis on the contribution of Menippean Satire.

The chapter on Petronius (pp. 178-203; notes 264-273) is especially to be commended for students of Petronius because it is erudite, well written and cautious. The notes and bibliography are precise and speak to the important issues. The first section ("The Author and Date of the Satyricon") of this chapter deals with Tacitus' report of a Petronius, which Coffey takes to be of T. Petronius Niger, author of the Satyricon. There follows a survey of the historical evidence: "It is therefore reasonable to postulate a dramatic date of some time about the middle of the first century A.D., but one should not expect complete historical accuracy in a novelistic text . . . as for the setting of the Cena Trimalchionis . . . it is perhaps better to propose some imaginary town by the sea on the Bay of Naples."

The second section, "Title and Text," summarizes recent scholarship and concludes that Satyricon is a genitive plural with libri understood, and that estimates about the length of the Satyricon are pure speculation: "It is nevertheless possible, though unlikely, that Petronius, the master of subtle irony, composed an enormous rambling tale that just stopped inconsequently without a final climax or the plot resolved."

The third section, "Petronius and the Novelistic Tradition," attempts to put the Satyricon within some sort of broadly defined genre of the novel. Coffey takes into account novelistic trends in the Odyssey, Milesian tales, complete extant Greek "romances", and new research on Lollianus' Phoenikika and the anonymous Iolais, and tentatively concludes that these narrative fictions have much in common and that Petronius probably belongs within this genre.

The fourth section is "Petronius and the Menippean Tradition." Because of the well-known Petronian irony and our inability to establish the aesthetic distance of Petronius from his subject, Coffey advises caution to anyone who wishes to label the Satyricon a satire. The section concludes with an overview of the style of Petronius' language and what that style means.

The fifth section "Survival and Aftermath" recounts in a few pages the story of the Satyricon's survival from antiquity, and gives a few of the later writers influenced by it. I have just one minor correctional addition to Coffey's notes, p. 271, Note 85: there appears to be evidence for the name Ascyllus outside the Satyricon. See S. Priuli, Ascyllus: Note di onomastica petroniana (Bruxelles: Collection Latomus, 140, 1975) p. 8. Priuli reports the publication in 1966 of an inscription by A. Ferrua in Rome.