

# THE PETRONIAN SOCIETY NEWSLETTER

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## Welcome Archive 2003

Welcome to Volume 33, April 2003, of the Petronian Society Newsletter.

After 30 years (1970-2000) of publishing on paper PSN has become an online publication beginning with vol. 31, April 2001. PSN has become part of Ancient Narrative, where it has its own, clearly recognizable homepage. Although parts of AN are available to subscribers only, the PSN homepage within AN will remain open and free for all.

PSN will continue to publish the same sorts of things which it produced in the past: bibliography, *Nachleben*, reports about *congressi*, and the lighter side of the novel.

Gareth Schmeling  
Maaike Zimmerman  
Roelf Barkhuis

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**Classical Association of the Middle West and South, the Southern Section, 7-9 November 2002, Birmingham, Alabama**

- J. Fears, "Trimalchio and the Ruler Cult."
- B. Halvonik, "The Ethos of *urbanitas* in the *Satyricon*."
- N. Slater, "Eumolpus and the Dead Rat: Good Grattius Hunting."

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## American Philological Association Meeting 2003

The Ancient Novel Since Perry:

- Gareth Schmeling, Organizer.
- B.P. Reardon, "The Ancient Novel at the Time of Perry."
- Ewen Bowie, "A Chronology for the Greek Novels."
- S.J. Harrison, "Constructing Apuleius: The Emergence of a Literary Artist."
- Maaike Zimmerman, "Latinizing the Novel: Greek 'Models' and Roman (Re-)creations."
- Stelios Panayotakis, "Apollonius on Trial: Intertextuality and Characterisation in *The Story of Apollonius*."

Other papers:

- Thomas Lytle, "Crowds and Petronius: Analyzing a Narrative Device in the *Satyricon*."
- Maria Plaza, "Double Vision: Satire vs. Carnival in Petronius."
- Stephen Trzaskoma, "Apuleian Mediocrity in the *de Deo Socratis*."

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## Petronian Society Munich Section

- 6 February 2003. Thomas Schirren (University of Tübingen), "Auch Schweigen ist Rede': Zur impliziten Poetologie in der *Vita Apollonii* des Philostratos." Discussion Leader: Rolf Kussl (Munich).
- 22 February 2003. Niklas Holzberg (University of Munich), "Lykurg in Flugblatt und Vorlesung. Weisse Rose und Klassische Philologie in München 1941-1945." Discussion Leader: Werner von Koppenfels.
- 30 April 2003. Roberto Grazich (Università Cattolica del Sacro Cuore, Milan), "Talis in silvas ferar: Senecas Phaedra zwischen Pathos und Elegie." Discussion Leader: Elisa Mignogna (Genoa/Munich).
- 22 May 2003. Vincent Hunink (Katholieke Universiteit Nijmegen), "Zweimal zum Amphitheater: Martials *Liber Spectaculorum* und die

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- 18 June 2003. Mario Labate (University of Florence), "Poetica minor et minima: Maecenas und die Freunde in den *Satiren* des Horaz."
- 10 July 2003. David Konstan (Brown University), "Die Entdeckung der Eifersucht." Discussion Leader: Stefan Merkle (Munich).

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### **Classical Association of Canada, 11 May 2002 Vancouver**

- T. Wade Richardson, "Brotherly Lovers: Notes on *frater* (and *soror*) in the *Satyricon*."
- Daviault, A., "Les masques de la Matrone d'Éphèse de Pétrone."

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## The Byzantine Novel Archive 2003

by C. Jouanno

| EDITIONS AND TRANSLATIONS | NOVEL, GENERAL | TWELFTH-CENTURY NOVELS | VERNACULAR NOVELS | FORTHCOMING |

### EDITIONS AND TRANSLATIONS

V. *Digenis Akritas* (Odorico).

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### NOVEL, GENERAL

P.A. Agapitos, "Η θέση της αισθητικής αποτίμησης σε μια "νέα" ιστορία της Βυζαντινής λογοτεχνίας" ["The Place of Aesthetic Appreciation in a "New" History of Byzantine Literature"], in P. Odorico - P.A. Agapitos (eds), *Pour une "nouvelle" histoire de la littérature byzantine. Actes du colloque international philologique (Nicosie, 25-28 mai 2000)* [Dossiers byzantins 1], Paris, 2002, 185-232 : in this "programming" article much space is devoted to the example of Byzantine erotic fiction ; Agapitos discusses the question of its aesthetic appreciation by modern readers and by the Byzantines themselves (interesting remarks about the manuscript tradition - e.g. about the famous *Laur. Conv. Soppr.* 627, and about the *Oxon. Barocc.* 131) ; much stress is put upon the necessity of a comparative examination of the narrative macrostructure of the Hellenistic, Comnenian, and Late Byzantine novel (examples drawn from the *Achilleid* and *Libistros*).

V. Ruas, "O romance bizantino : autores, obras e temáticas", *Arquipélago. Linguas e Literaturas* 16, 1999/2000, Universidade dos Açores, 159-178 : about the revival of Greek novel in Byzantium ; the main part of the article is devoted to the 12th c. novels.

### BARLAAM AND IOASAPH

A. Billault, "Une source de *Barlaam et Ioasaph* : les *Éthiopiques d'Héliodore*", BAGB 2001, 423-436.

P. Guran, "L'auréole de l'empereur. Témoignage iconographique de la légende de Barlaam et Josaphat", in *Medioevo greco. Rivista di storia e filologia bizantina* 1, 2001, 161-186 : about the representation of the nimbus in the miniatures of the *Life of Barlaam*'s manuscripts and on the wall paintings illustrating the Barlaam legend in Serbian churches and Slavonic courts.

### STEPHANITES AND ICHNELATES

D. Gutas : review of H. Conyli-Bassoukos, *Stéphanités kai Ichnélatès* (1997), in BZ 95 / 1, 2002, 155-157.

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### TWELFTH-CENTURY NOVELS

#### GENERAL

J.B. Burton, "Abduction and Eloement in the Byzantine Novel", GRBS 41/4, 2000, 377-409 : how Byzantine novelists have renewed the romantic theme of

elopement in representing the hero's violent, non consensual abduction of the heroine ; Burton investigates the social background of this striking innovation (abduction was a point of serious contention between civil and canon law in the Byzantine world). A new evidence of the Byzantine revival as a sensitive response to problems of the time.

P. Yannopoulos : a strange (and rather belated) review of S. MacAlister, *Dreams and Suicides* (1996), in *Byzantion* 72 / 1, 2002, 308. The author seems to have completely misunderstood the point of MacAlister's thesis (underlining how subtly the Byzantine novelists used the form of ancient novel to deal with controversial matters as dreams and suicide) and he credits MacAlister with the conclusion that Byzantine novels contain nothing new and are absolutely timeless !

#### *EUSTATHIOS MAKREMBOLITES*

F. Conca : review of I. Nilsson, *Erotic Pathos, Rhetorical Pleasure* (2001), in *BZ* 95 / 2, 2002, 708-710.

R.D. Dawe, "Some Erotic Suggestions. Notes on Achilles Tatius, Eustathius Macrembolites, Xenophon of Ephesus, Charito", *Philologus* 145, 2001, 291-311 : about Macremb., 4, 12, 3 ; 7, 11, 4 ; 8, 18, 1 ; 11, 6, 1 (p. 304).

C. Jouanno : review of I. Nilsson, *Erotic Pathos, Rhetorical Pleasure* (2001), in *REB* 60, 2002, 258-259.

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#### **VERNACULAR NOVELS**

##### *DIGENIS AKRITAS*

P. Demetrikopoulos, "Σαρακηνός γαμβρός. Παραπρίσεις στὸν Βασίλειο Διγενῆ Ακρίτη", in *Aktrī* 37, 1999, 1-16 : a comparison between the "emir's story" in DA and a passage of the *De ceremoniis* (I, 694 sq., Reiske) dealing with the baptism of Arab prisoners and their "forced" marriage to Christian girls.

P. Odorico, *L'Akrite. L'épopée byzantine de Digénis Akritis. Versions grecque et slave suivies du Chant d'Armouris*, with the collaboration of J.P. Arrignon and H.A. Théologitis, ed. Anacharsis, Toulouse, 2002 : first French translation of the vernacular version of DA, the so-called Escurial-Text ; with a substantial introduction, and new translations of the Russian adaptation of the Byzantine epic (by Arrignon) and of the *Armouris Song* (by Theologitis). A useful volume.

-, ""Lascia le cose fresche e candide". À propos d'un récent compte-rendu et d'un moins récent livre", *Medioevo Greco* 2, 2002, 101-112 : a polemic answer to Rizzo Nervo's critical review of Jeffreys' *Digenis Akritis* (v. *infra*).

F. Rizzo Nervo : review of E. Jeffreys, *Digenis Akritis* (1998), in *Medioevo greco* 1, 2001, 236-244.

##### *CALLIMACHOS AND CHRYSORRHOE*

C. Cupane, "Una proposta di emendamento al testo di Callimaco e Crisorroe", in A. Di Benedetto Zimbone - F. Rizzo Nervo (eds), *Kaniskin. Studi in onore di Giuseppe Spadaro*, Soveria Manelli, 2002, 163-166.

##### *ACHILLEID*

A.F. van Gemert : review of O. Smith, *The Byzantine Achilleid* (1999), in *Byzantina* 22, 2001, 272-279.

**FORTHCOMING**

P.A. Agapitos, *'Αφηγησις Λιβίστρον και Ροδάμων. Κριτική έκδοση της διασκευής α, με εισαγωγή, παραρτήματα και εύρετήριο λέξεων*, Βυζαντινή και Νεοελληνική Βιβλιοθήκη 9, Athens.

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## Articles & Reviews Archive 2003

| [A Dutch Adaption of the Satyricon | John Lydus on Petronius | Nachleben of Petronius |](#)

### **A Dutch Adaption of the Satyricon**

by Chr. Stöcker

Paul Claes, *De Sater. Roman.* Amsterdam (Uitgeverij De Bezige Bij) 1993

The fragmentary state of the *Satyricon* has often induced philologists to try to reconstruct the missing parts. This was first attempted by Nodot (Note 1: Christian Laes, "Forging Petronius: Francois Nodot and the Fake Petronian Fragments," *Humanistica Lovaniensia* 47 (1998) – an article, that unfortunately I have not been able to get.) unfortunately using falsifications – and was continued by many a learned translator like Heinse or philologist like van Thiel. Also Fellini's adaptation of the *Satyricon* into the dream world of cinema is in a sense the logical continuation of this genuine interest in regaining or recreating a complete *Satyricon*.

The latest, but most probably not the last, specimen of this kind of *Nachleben* of Petronius might be the novel *De Sater* (= *The Satyr*), published in 1993 by Paul Claes, a successful Dutch writer (Note 2: Much of my contribution is indebted to H. Längin's "Antike-Rezeption im Renaissance - Humanismus. Janus Dousa d.Ä. und die poetische Kuss-Epidemie (II)," *Anregung* 44 (1998) 399 ff.;). The author, born in 1943, has translated Catullus and James Joyce into Dutch. His modern *Schelmenroman* shows in many details his thorough understanding of the ancient novel. Claes here tries to reinvent ancient novels like the lost *Milesiaka* of Aristides of Miletus (Note 3: Längin, p. 400, points out that Claes uses even the only surviving Greek quotation from the *Milesiaka*.).

The novel *De Sater* starts with an adaptation of the novella of the Widow of Ephesus; Endymion, the main character, is made to be the issue of this liaison. In the further development of the novel nearly all parts of the *Satyricon* are used and skillfully enlarged, e.g. parodies, different episodes of seduction, of course the curse of Priapus, the *Cena*, various poems, even Petronius himself is introduced – in short, nearly every line shows the author's profound knowledge of the *Satyricon*. But Claes also draws on other literary sources, e.g. on the stepmother novella from Apuleius2 and the Skamander novella from Aischines (ep. 10).

All in all, a brilliant (and highly prurient) modern remake of the *Satyricon* of Petronius. Claes – like Petronius – successfully entertains his readers, shows his knowledge of ancient literary genres and brilliantly parodies them.

A translation of this novel into English, French or German should be very much in demand and could be used for further studies on the narrative technique and the adaption of ancient sources in modern literature.

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### **John Lydus on Petronius**

by Barry Baldwin

John Lydus on Petronius *De Magistratibus* 1.41, in the version of A.C. Bandy that accompanies his edition (Philadelphia 1983): "Rhinthon was the first to write comedy in hexameters. Lucilius the Roman took his start from him and became the first to write comedies in heroic verse. After him, and those who came after him, whom the Romans call *satyrici*, the later poets, because they had emulated the style of Cratinus and Eupolis and had used Rhinthon's meters and the caustic railleries of those mentioned above, strengthened the satiric comedy. Horace did not deviate from the art, but Persius in his desire to imitate the poet Sophron surpassed Lycophron's obscurity. Turnus, Juvenal, and Petronius, however, because they had capriciously made abusive attacks, marred the satiric norm."

This intriguing passage has been widely overlooked or neglected, even by those closest to it. Bandy himself spares it not one word in his commentary. Nor Michael Maas in his [cf. my review in *Speculum* 69 (1994) 528-30] *John Lydus and the Roman Past* (London 1992). Nor T.F. Carney's chapter "The Literary World of John Lydus" in *Bureaucracy in Traditional Society* (Lawrence 1971), a book largely about Lydus and subsuming a translation of the *De Mag.*, albeit not much was perhaps to be expected from an author who repeatedly misrepresents the Hellenistic Lycophron as a 6th century Byzantine satirist, an unfortunate example of what used to happen in B(efore) C(amerons) days when mainstream classicists strayed into late antiquity – even John Sullivan mislocated the 4th century poet Palladas to the reign of Nero [*Literature and Politics in the Age of Nero* (Cornell 1985) 98, n.41]. The item is frequently missing from editorial registers of *testimonia*, e.g. in John Ferguson's *Juvenal* and Martin Smith's *Cena*. More recently, Edward Courtney [A Companion to Petronius (Oxford 2001) 19] dismisses it as "unimportant" – well, at least he noticed it.

Our extract follows upon a paragraph on the structure and content of Roman stage drama, comic and tragic, complete with predictable lament on its latter-day decline into "dumbed-down" mime for the masses; cf. N.-S. Tanasoca, "J. Lydos et la fabula latine," *Revue des études sud-est européennes* 7 (1969), 231-37. This literary sequence is stuck in at the beginning of a chapter on the Roman censorship. Some may agree with W. von Christ-W.Schmid-O.Stählin, *Geschichte der griechischen Litteratur* (Munich 1924), 2, 1043, "Lydus deviates from his subject in a very silly way whenever any opportunity appears to be offered him to affix a show-piece from the junkroom of his accumulated notes;" others with Bandy's own (xxxii) snide welcome of such digressions: "he writes as though he were still teaching at the university."

Notwithstanding Bakhtin buffs and theoretical twaddlers, it is to these remote textual outposts that Petronians should Star-Trekianly go for such fresh fodder as may yet be left. The following observations are offered in the Voltairean vein: judge a man by his questions rather than his answers.

The Roman writers from Lucilius to Juvenal are all in correct chronological order. Then comes Petronius – plain Petronius, no attempt to Hellenise "Arbiter". Does this mean that Lydus anticipated a Paratore-like Antonine dating? Did any person in late antiquity know (or care?) when the *Satyricon* was actually written?

The other Roman writers are all poets. Are we to infer that Lydus knew Petronius only as a versifier, perhaps via some prototype of the *Anthologia Latina*? Cf. Carney, 55: "a prominent feature of the work is epigram-collecting; John's quotations of famous verses anonymously circulated and of notorious lampoons, which he obviously collected, foreshadow Agathias' collection in 570 ... There must have been a vogue for such collections."

Few would argue with Lydus on the obscurity of Persius or Lycophron, though no connection between the Roman and Sophron is made in (say) the still fundamental Conington-Nettleship edition (Oxford 1893) or *The Cambridge History of Classical Literature* (pb. ed. 1983, vol. 2 pt. 4, 7-14). But, whatever does his assault on Turnus/Juvenal/Petronius mean? What sort of attacks has

he in mind? How do abusive attacks mar the satiric norm? They were, after all, the satiric norm of Byzantine satire; cf. my "A Talent to Abuse: Some Aspects of Byzantine Satire," *Byzantinische Forschungen* 8 (1982), 19-28. I assessed Turnus the Satirist in an article of that name in *Eranos* 77 (1979), 57-60. According to Juvenal's scholiasts, he was a freedman whose licensed satire earned him influence at the courts of Titus and Domitian. Sidonius Apollinaris (9. 266-7) bracketed him with his tragedian brother Memor, Ennius, Catullus, Arruntius Stella, Martial, and – Petronius. Two badly corrupted lines (both probably hexameters, though the second one just might be pentametric) on Nero's poisonous pharmacist Locusta survive. All that need here be said about Juvenal is that Lydus' contemporary John Malalas (*Chronicle*, p. 263 Bonn) perpetuates the tale that he was banished to Egypt by Domitian for satirising that emperor's infatuation with the pantomime Paris. Whom is Petronius supposed to be capriciously abusing? Assuming Lydus had read the *Satyricon* – his complaint surely does not suit the separately transmitted poems – was he anticipating the modern view that has Trimalchio as an ersatz Nero? His attitude may be compared and contrasted with another much-disregarded Petronian *testimonium* from late antiquity, Marius Mercator (early 5th century), *Contra Julianum*, pp. 9-11 Baluzi: *Erubisce, infelicissime, in tanta linguae scurrilis vel potius mimicae obscenitate, namque Martialis et Petronii solus ingenia superasti ... eleganter, scurra, loqueris more tuo et more quo theatrum Arbitri Valeriique detristi.* His choice of *theatrum* will attract those moderns who have interpreted the *Cena* in such terms, while *eleganter* surely invokes the Tacitean *arbiter elegantiae*. Despite Lydus' blanket condemnation, Carney (72, n. 23) could still blithely write about his "taste for satire in general," instancing Juvenal and Persius, while John would gasp at the nonchalant remark of Stephen Gaselee, *The Bibliography of Petronius* (London 1910) 7: "He wrote purely for his own pleasure and that of his readers, not intending to use the lash of satire against anyone or anything."

John's Greek shows that he was concerned to hammer his point home, perhaps in contemporary polemic: *autothen tais loidoriais epexelthonentes ton saturikon nomon pareetrosan*. The final verb is rare outside Christian authors (cf. Lampe's *Patristic Greek Lexicon*), LSJ having only two references, the present passage the sole example of this sense. He nowhere else uses *loidoria* or *epexerchomai*; *autothen* occurs twice more in *De Mag.* (3.2; 3.11), in passages of similar tone. The extent to which John actually knew Latin remains a matter of vigorous debate; cf. (e.g.) Carney 48, 68, n. 8; Maas 30, 32; plus my own noticing of him in the *Oxford Dictionary of Byzantium* (1991) along with "Latin in Byzantium" in (ed. V. Vavrinek) *From Late Antiquity to Early Byzantium* (Prague 1985) 237-41. I here trim it to Bücheler's contention, supported by Kenneth Rose, *The Date and Author of the Satyricon* (Leiden 1971), 6, apropos Lydus and Petronius: *neque satiras ipsas umquam inspexerat*. Yet, there are accurate references by name to specific verses of Juvenal and Persius in *De Mag.* 1.19-20. Also, the widespread assumption that John took his knowledge second-hand itself argues for a decent command of Latin – how many Greek texts were there that would mention the likes of Turnus – or Petronius?

Thanks to papyri, we know that Juvenal was student fodder in 5th century Antinoupolis; cf. Alan Cameron, *Claudian: Poetry and Propaganda at the Court of Honorius* (Oxford 1970), 20, for discussion and convenient bibliography. Who knows, Petronians may live to see the day when their author emerges from the sands in like circumstances? What an update that would make for these notes, also a dramatic elimination of the titular question mark from my "Petronius in Byzantium?" *Petronian Society Newsletter* 20 (1990) 9-10.

**Up**

### A Bibliography of Petronius' *Nachleben* in Modern Literature

by Nikolai Endres

With this bibliography I would like to initiate a dialogue with other Petronius scholars and with teachers interested in disseminating Petronius outside of

classics courses. Suggestions are more than welcome. Please contact me at nikolai.endres@wku.edu. Thank you.

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