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BIBLIOGRAPHY

Astbury, R., "Petronius, P. Oxy. 3010, and Menippean Satire," CP 72 (1977) 22-31. A provocative article which challenges one of the widely held scholarly opinions on the Satyricon. "If we are prepared to accept that prosimetrum was probably found in Greek romances before Petronius, we are then faced with two possible sources for the use of the form by Petronius — the romance and Menippean satire. I suggest that, at the very least, it is more economical to find the source in the romance, which, it is clear, influenced Petronius in other respects, than in Menippean satire, with which he has nothing in common other than prosimetrum" p. 31.

Bartoňková, D., "Prosimetrum, the Combined Style, in Boethius' Work De Consolatione Philosophiae," Graecolatina et Orientalia 5 (1973) 61-69. Petronius as a possible model of the prosimetrum form for Boethius; if there is any model for Boethius, it is in the Satyricon.

Cizek, E., "La diversité des structures dans le roman antique," StudClas 15 (1973) 115-124. The Greek novel (fiction) is built on a structure of interwoven adventures which are triggered by mildly malicious deities and by erotic attraction. The authors give an impression of unrelieved seriousness with an occasional nod to a light adventure. An example of an earlier form of the novel is Xenophon's Cyropaedia, which is very close to fact — much closer than to fiction (at least in intent). The intent of Xenophon is to teach by example. Petronius unites earlier forms of the novel (fictional adventure + serious intent) through a synthesis in parody.

Connolly, C., "On Re-reading Petronius," in Previous Convictions (New York: Harper, 1963) 105-109. "I first read Petronius when I was at school and though I had no idea what most of it was about, I had two editions by the time I left, two more a year later and two more since then — yet it was only the other day I read him for the first time since that elm-heavy summer thirty years ago. I was perfectly right. It is a very great book. . . . Yet, though in Petronius we possess a fragmentary Roman Proust, how few have studied him; how little known to generations of boring novelists is the secret of his rapidity of style, of his visual clarity, biting dialogue, intellectual fastidiousness or of the haunting fugacity of the picaresque.. (p. 105). Of interest to the students of Petronius' Nachleben.

Dupee, F. W., "Libido is a Latin Word," in The King of the Cats and Other Remarks on Writers and Writing (New York: Farrar, Straus, 1965) 142-148.

Ebersbach, V., "Petrons Stellung zu den sozialen Kräften der frühen Kaiserzeit," Das Altertum 19 (1973) 96-104. "Und hier liegt der geschichtliche Hintergrund der Satire Petrons: Die Krise der italischen Wirtschaft, durch den Rückgang des adligen Grossgrundbesitzers und den Aufstieg freigelassener Unternehmer und Grossgrundbesitzer und durch deren aus rechtlicher Benachteiligung erwachsende Korruption hervorgerufen, und eine Krise des Prinzipates, dessen Politik sich von den Interessen des Senates immer weiter entfernt, zerstören die Concordia ordinum, die Einheitlichkeit der herrschenden Klasse, in einem die Sicherheit des Reiches gefährdenden Masse. . . (p. 103). Es lässt sich nicht nachweisen, dass Petron nach einem klar unrisenen Programm reformierend auf den Staat Neros einwirken wollte, aber die auf uns gekommenen

Bruchstücke seines Werkes lassen deutlich genug erkennen, dass es, wenn auch weitgehend von ästhetischen Beweggründen gespeist, in Innersten das Werk eines moralisch denkenden, tief im Bewusstsein der geschichtlichen Bedeutung Roms verwurzelten Römers ist. . . Petrons Werk ist eine vollkommene Satire, und auch für ihn trifft die alte Regel zu, dass Satiriker notwendig Moralisten sind" (p. 104).

Frenzel, Elisabeth, "Witwe von Ephesus," in Stoffe der Weltliteratur: Ein Lexicon dichtungsgeschichtlicher Längsschnitte, 3rd ed. (Stuttgart: Kröner, 1970) 781-784.

García, A., "El Satyricon como reflejo de la esclavitud de su tiempo," Cuadernos de Filología Clásica 6 (1974) 195-208. The Satyricon is viewed as a social document from which can be divined the Roman attitude toward slavery.

Gilmore, G., "Petronius Satyricon 48.7," MH 33 (1976) 50-51. For poricino read poricino (diminutive of porculus) which probably means a hoop. Gilmore suggests that Trimalchio is here not referring to the story from Homer but to a version of a folktale in which "the blind monster calls after the young man with the offer of a present and pulls a ring off his finger and throws it to him. It is a magic ring, and when the young man puts it on it calls out, Here I am; more over it cannot be pulled off, and rather than let it guide the monster to him, he pulls out his sword and cuts off his thumb." Translation: "Do you remember the story of Ulysses, how the Cyclops got his thumb off him with a hoop-ring?"

de la Mare, A. C., "The Return of Petronius to Italy," in Medieval Learning and Literature: Essays Presented to Richard William Hunt, ed. J. G. Alexander and M. T. Gibson (Oxford: Oxford University Press, 1976) 220-254 + Plate XX-XXVIII. A cautious inquiry into the history of the O manuscripts and H in Italy. It is suggested that J could have been copied by Poggio, that Codex Traguriensis was copied in Florence, and that Georgius Bigna acquired the Tra MS in Florence, and from him it passed to his friend Pietro Cippico, in whose family library it was discovered in 1650.

McKay, A. and Shepherd, D., editors, Roman Satire: Horace Juvenal, Persius, Petronius and Seneca (London: Macmillan, 1976). After a short but sane introduction, the editors have arranged selections from the Roman satirists under the following nine rubrics: I The Satirist's Defense II The Satirist as Critic III The Satirist as Teacher IV The Satirist on City Life V The Satirist on Sexual Matters VI The Satirist on Banquets VII The Satirist's Art: Narrative and Anecdote VIII The Satirist's Art: Autobiography IX The Satirist's Art: Parody and Burlesque. This is followed by a body of helpful notes and bibliography. A suitable and profitable book for advanced college students.

Pacchiene, M., "Nota petroniana: l'episodio di Circe e Polieno (capp. 126-131; 134)," Bollettino di Studi Latini 6 (1976) 79-90.

Rascoe, B., "Petronius" in Prometheans: Ancient and Modern (New York: Putnam, 1933) 87-115. "To this Petronius we have four references in the literature of his period -- one by Josephus [The Jewish War] (all of the classical scholars who have written of Petronius seem to be ignorant of the work of Josephus), one by Pliny the Younger, one by Plutarch and one by Tacitus. . . This Petronius served under [Caligula], Claudius, and later under Nero, becoming governor of Bithynia and later chief magistrate" (p. 91). "The scholarly tradition is all the more inexplicable in that the author of the Satyricon tells us plainly that the events he depicts took place under the reign of Titus. . . [Sat. 45] et Titus noster magnum animum habet, et calidi cerebri, aut hoc, aut

illud erit; notus utique; nam illi domesticus sum" (p. 94). "While I am unwilling to accept the tradition that attributes the authorship of the novel to the arbiter of taste under Nero, I am disposed to suggest that the son of that Petronius was the author. Nero's Petronius was much too active a man as soldier and colonial administrator to have had the experience, leisure, [etc.]" (p. 99). "He is an artist for whose work the judicious might give a dozen Virgils, Ciceros, Senecas and Juvenals" (p. 113). For students interested in the date of Petronius and in his Nachleben.

Salemme, C., "Un contributo a Lucano e Petronio," P&I 10-14 (1970-1972) 64-77. There is an Epicurean flavor to the end of the banquet scene in Pharsalia 10 and also in 4.373-401. Petronius alludes to these passages in his own Bellum Civile. Critical notes on Sat. 119, vv. 9-12.

Samatov, E., "Una forma particolare di allitterazione nel Satyricon di Petronio," Bollettino di Studi Latini 5 (1975) 27-29. A brief study of alliteration in the Satyricon; classification and listing of alliterations.

Šceglov, J. K. "Matrona iz Efeza," Sign-Language Culture. Janua Linguarum, Studia Memoriae N. van Wijk Dedicata. Series Maior 1 (The Hague: Mouton, 1970) 591-600. Le conte de 'La Matrone d'Ephèse' analysé du point de vue de la sémiotique littéraire (en russe). (W. Truszkowski)

Schmeling, G., and Rebmann, D., "T. S. Eliot and Petronius," Comparative Literature Studies 12 (1975) 393-410. "Eliot had at least two sides: the conservative Christian and the writer of bawdy verses. While he opposed poorly written pornography, he clearly enjoyed clever, erotic works, where the emphasis was on literary style though the content was risqué: Lady Chatterley's Lover, Ulysses, Tropic of Cancer and (most importantly for our study) the Satyricon of Petronius. While the Satyricon had been appreciated in England since 1660, after 1900 it experienced something of a revival among Eliot's literary friends, and Eliot, who knew intimately the Latin edition, quoted from it at least ten times. Eliot liked the Satyricon best for its effortless yet polished style and then for its witty and frank treatment of the underside of Roman imperial life. It seems that Eliot liked Petronius because of his theories about the proper education of a poet. The famous epigraph to The Waste Land is from Petronius and is intended as a jibe at the "Society for the Suppression of Vice."

Segal, E., "Laughter in the House," Horizon 15.1 (1973) 90-93. "Comedy, then, is an odyssey from estrangement abroad to reunion at home. And the happiest of all possible endings is . . . laughter in the house (p. 93)." With special reference to the Widow of Ephesus story.

P. Soverini, "Le perversioni di Encolpio (per una nuova possibilità di interpretazione di Petr. 9.8s)," Materiali e Contributi per la Storia della Narrativa Greco-Latina 1 (1976) 97-107. A study of the phrase pura mulier.

Wooten, C. W., "Petronius, the Mime, and Rhetorical Education," Helios 3 (1976) 67-74. "Walsh argues, among other things, that Petronius' constant comparison of the action with the exaggerated gestures and attitudes of the world of the mime is an argument against seeing any serious criticism in the novel. . . . To say, however, that this exaggerated rhetoric and these studied postures reflect the influence of the mime is, I think, especially in the case of an author who is as meticulous in composition as Petronius, too easy. Petronius is too complex and careful an author for that sort of criticism. I would like to suggest that these scenes are closely connected with Petronius' comment on Roman education at the beginning of the novel and that, quite contrary to Walsh's argument, they are an integral part of one piece of serious criticism in the work (p. 67)."

Wright, J., "Disintegrated Assurances: The Contemporary American Response to the Satyricon," G & R 23 (1976) 32-39. Properly understood, the response by Americans to the Satyricon is not on a moral plane but an artistic plane. The specter of a moralistic approach, however, seems always to be close at hand when Americans discuss the Satyricon.

WORK IN PROGRESS

A Bibliography of Petronius, written by G. Schmeling and J. Stuckey, was published 31 January 1977 by E. J. Brill of Leiden.

Under the auspices of the Istituto Filologia Latina Università Perugia a new journal is now published called Materiali e Contributi per la Storia della Narrativa Greco-Latina and edited by Luigi Pepe, a well-known scholar of Petronius and ancient narrative. Volume 1 is dated 1976. It appears that the whole journal will be devoted to scholarship in the genre (or non-genre) of ancient narrative prose fiction which includes the five Greek romances the two Latin novels plus Apollonius of Tyre and fragmentary remains.

INTERNATIONAL CONFERENCE ON THE ANCIENT NOVEL

From the 12th to the 17th of July 1976, at University College of North Wales, Bangor, U.K., there occurred an exceptional event: the first International Conference on the Ancient Novel. Held under the auspices of the Society for the Promotion of Hellenic Studies, the conference was organized by Bryan Reardon. About 75 scholars from all over the world attended, and Petronius received a proper amount of attention. There were papers on Petronius by J. P. Sullivan, G. Schmeling, P. G. Walsh, R. L. Beck, M. Herren, M. Smith, and P. B. Corbett. Professor Reardon will published the Acta from this conference later this year, and copies of the Acta can be purchased by writing to Professor Bryan Reardon, Department of Classics, University College of North Wales, Bangor, U. K.

1976 PETRONIAN SOCIETY MEETING

In conjunction with the American Philological Association, the Petronian Society held its annual meeting at 1:30 pm, 28 December 1976, in the Waldorf-Astoria, New York City. Approximately 125 people attended this very lively meeting and were treated to four papers of exceptional quality. Judith Hallett of Boston University spoke in depth on "Petronius and the Sexual Climate of the First Century A.D." She was followed by Gilbert Highet of Columbia University who delivered a lively account of "Characterization in Petronius." Utilizing his vast knowledge of ancient rhetoric, George Kennedy of the University of North Carolina presented a paper entitled "The Rhetorical Context of the Satyricon." The session concluded with "Petronius and the Greek Novel" by Gerald Sandy the noted scholar on the Greek novel from the University of British Columbia.

NACHLEBEN

Petronius and Monty Python

by Victor Estevez

One is at once surprised and not surprised to discover in the work of the British satirists Monty Python what seems a reminiscence, conscious or otherwise, of the Cena. "Monty Python's Regards to Broadway" (Esquire, Nov. 1976, 80-83) purports to be a diary of the group's wanderings and adventures in New York City before and during a spring engagement at the City Center. Michael Palin, author of the piece, notes for April 6:

But it was only when we arrived at our rented East Side brownstone that the true extent of the city's newly acquired poverty became clearly evident. Gone are the two uniformed attendants who would normally rush to the door of the limousine and bathe the tired traveler's feet in Oil of Olay before lifting him onto the back of the cheerful half-blind sage who would carry him, high above the dog shit, reciting the latest Wall Street prices in a high singsong, while Tony Bennett or Mel Tormé struggled with the bags. (p. 81)

The slaves whose constant falsetto singing so drove Encolpius to distraction at Trimalchio's? Mr. Palin could not be reached for comment. In any case, we would never have received a straight answer.

REVIEWS

Miriam T. Griffin, Seneca: A Philosopher in Politics (Oxford 1976) Pp. 504.

review by J. P. Sullivan

Griffin's aim is to relate Seneca's works to his life. In Part One there are chapters on Seneca's earlier career; on his participation in Nero's government; on the forging of a new post-Claudian ideology. In Part Two, Griffin examines Seneca's views on the fall of the Republic and the nature of the Principate; on the provinces; on slavery; on wealth; on death. The last chapter examines Seneca's treatment of the old Stoic debate: should the philosopher participate in politics. There are numerous appendices and a bibliography, which has however at least one glaring omission: Cizek's L'Epoque de Néron et ses controverses idéologiques, printed in 1972. The handling of facts is careful, although some will find Griffin's whole approach overcautious (it was originally a doctoral dissertation). The Petronian scholar will be grateful for her well-argued chronology of Seneca's works on pp. 395-6 (she dates the publication of the Epistulae Morales to between the summer or autumn 64 and spring 65). But apart from such useful ancillaries, there is very little grist for the Petronian mill. She tentatively accepts the identification of the Arbiter with T. Petronius Niger (although her reference to the early article by K. F. C. Rose is seriously outdated, since his monograph appeared in 1971), but she fails completely to discuss Rose's contention that there is a decided relationship between the Satyricon and parts of Seneca's work. This theory has its opponents, but to fail to mention it, with all the implications it contains for the relationship in Seneca's oeuvre

between literature and politics is regrettable indeed. Since so much has been written on the question by Petronian scholars, it would have been refreshing to have seen it discussed from the other side. Nevertheless, apart from this omission, this is an indispensable book for students of the Neronian Age.

Paolo Soverini, "Sull'uso degli avverbi in Petronio: avverbi intensivi e asseverativi," Atti della Accademia delle Scienze dell'Istituto di Bologna 63 (1975) 200-255.

review by T. Wade Richardson

The scope of this is ambitious and very well conceived. In studying a number of adverbs which supply the force of either intensity (multum, valde, vehementer, satis, praecipue, belle, bene, plane, sane, recte) or conviction (certe, utique, scilicet and videlicet, vero, quippe, nempe, nimirum, quidem and equidem) Soverini has three aims: to cast light on problems of text and interpretation (discussion here is useful although almost always tending toward conservatism); to form certain conclusions concerning the differences in language and speech patterns between the "cultivated" and "uncultivated" characters; and, relatedly, to evaluate Petronian techniques of characterization and plot-delineation, with special reference to ways in which Petronius reveals his own participation, or, in a phrase borrowed from L. Callebat, "présence de l'Auteur."

While the overall effect of this study is strongly to affirm Petronius' artistry and technique, its main value clearly lies in its usefulness as a tool of reference for the translator seeking exact shades of meaning, and for the specialist in the development of the Latin language. It may thus take its place alongside the work of Hofmann, Kühner-Stegmann, Krebs, Löfstedt, Väänänen, Süß, Stefenelli, and others, for ad loc. consulting. Both general remarks and particular discussion maintain a high standard of interest and provocativeness: the colti are prone to using the more "intellectual" adverbs expressing certainty (the second group), while the freedmen prefer the more colorful intensive functions; multum (without vulgar tones, sometimes occasioned by a desire for alliteration in a more-or-less obscene context: multum moluit, cf. fortiter faceres), and at 82,6 multum = nimum, reflecting an excessive refinement, a Petronian preciousness (présence de l'Auteur); valde (valde audaculum, with or without banalization of the diminutive force), valde as a "common" synonym for multum, 71,6, tam valde being cultivated and fashionable; satis and vehementer, the discussion of Wortwiederholung and paralleling. Scilicet, which is athetized by Müller eight times out of twenty-three as an explanatory gloss of the familiar type (see Havet) is retained by Soverini in all but two: 16,3 mulier . . . [illa scilicet quae . . . steterat], and 36,2 videmus infra [scilicet in altero ferculo]. In these, he argues, the function is merely explanatory, while the others may be justified stylistically as giving a specially desired emphasis or precision. In short, textual alteration is avoided where thought not necessary (cf. also at 72,10 al-gentes utique -- udique Buecheler.)

This is a long article with a good reference bibliography especially rich in works of Italian scholars which are unfortunately not often easily obtainable. One hopes that Soverini's work itself will not be hard to obtain from the libraries of North America.