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BIBLIOGRAPHY

El Satiricón, introd., trad. y notas de Rubio Fernández L., revis. de Díaz y Díaz M. C. Bibl. Clás. Gredos X. Madrid, Ed. Gredos, 1978. 228 pp.

Aragosti, Andrea, "L'episodio petroniano del forum (*Sat.* 12-15): assimilazione dei codici nel racconto," *Materiali e Discussioni per l'Analisi dei Testi Classici* 3 (1979) 101-119. Aragosti sees the episode of misplaced *tunica* and *pallium* as a *comedia duplex*. The comedy rests on the irony developed from the three points of view: Encolpius, the *rusticus*, the *cociones*.

Baldwin, B., *The Roman Emperors* (Montreal: Harvest House, 1980) xii + 196 pages, \$8.50 (paper). "This volume attempts to show the reader how and by what sort of men power was exercised in the Roman imperial period."

Beck, R., "Eumolpus Poeta, Eumolpus Fabulator: A Study of Characterization in the *Satyricon*," *Phoenix* 33 (1979) 239-253. The article represents a continuation of work on characterization by Petronius. Beck does not see in the *Troiae Halosis* necessarily a parody of Senecan tragedy or in the *Bellum Civile* an attempt to tell Lucan how to write epic, but rather "compositions of the fictitious Eumolpus . . . superb examples of Petronius' skill at characterization." Petronius did not write the two poems more with an eye toward Seneca and Lucan than with an eye toward Eumolpus: ". . . while Eumolpus may be a mediocre artist in one medium of works, he is a brilliant one in another: though a third-rate poet, he is a first-rate raconteur." While Eumolpus the poet is soundly rejected, Eumolpus the story-teller (Pergamene Youth, Widow of Ephesus) attracts the attention of all. "Eumolpus is drawn as a poet trapped into mediocrity by the tenets of his own aesthetic theory, which effectively divorces his poetry both from his own experiences and from his own real feelings, insights, and moral outlook. In ironic counterpoint our author has made the same character, when telling stories set at his own disreputable level and based on his own values, a superb raconteur."

Coccia, M., "Note di lettura," *RCCM* 17 (1975) 303-307. Pp. 306-307, "Addenda al mio *Le Interpolazioni in Petronio*."

Corbett, P. B., "In Defense of the Honest Scribe of H," *Miscellanea Codicologica F. Masai Dicata*, ed. Pierre Cockshaw et al. (Gand: E. Story-Scientia S.P.R.L., 1979) 389-392. Corbett illustrates by 13 examples why he believes that the readings of H (Paris lat. 7989) are to be preferred to the non-conservative suggestions of Konrad Müller.

Cupaiuolo, F., *Itinerario della poesia latina nel I secolo dell'impero* (Napoli: Società Editrice Napoletana, 1977 [reissue]).

Dowden, K., "Eleven Notes on the Text of Apuleius' *Metamorphoses*," *CQ* 30 (1980) 218-226. Aims incidentally to support the traditional view that MS d is an apograph of F. (Sandy)

Frings, U., "Petronius Arbiter: Witz, Satire, Ironie?" *Aditus - Neue Wege zum Latein, Lese- und Arbeitsbuch für die ersten Lektürejahre, Teil III*, ed. Rainer Nickel (Würzburg 1975) 112-144. Since Petronius has become a well-accepted school author, several abridged school editions have appeared in Germany. Among them the teacher's commentary of U. Frings stands out by its well-founded judgments on textual, aesthetic and other questions. The parts selected are: 26,9 - 29,9; 32,1 - 33,2; 36,6 - 38,6; 46,1 - 47,7; 48,1 - 52,3; 54,1 - 55,3; 74,9 - 74,17. (C. Stöcker)

Gagliardi, D., "Il comico in Petronio (continuità e trasformazione di una 'categoria')," *Vichiana* 7 (1978) 110-116.

Gagliardi, D., *Il comico in Petronio* (Palermo: Palumbo, 1980). Letteratura classica 8. 147p. 10,000 Lire. (Pucioni and Astbury)

Gil, J., "La novela entre los latinos," *Estudios Clásicos* 22 (1978) 375-398.

Herescu, N. J., "Sur le sens 'erotique' de *sedere*," *Glotta* 38 (1959) 125-134. *Sat.* 126.10: *nisi in equestribus sedeo*; 140.7: *sederet super commendatam bonitatem*.

Imbert, C., "Stoic Logic and Alexandrian Poetics," *Doubt and Dogmatism*, ed. M. Schofield et alii (Oxford, 1980), 198-216 (of pp. 182-216). "The prologue to *Daphnis and Chloë* is an invaluable document; for it provides us with a paradigm . . . of an operation which is supposedly hidden away in *foro interno*—I mean the analytical or discursive interpretation of a presentational sign" (197-8). (Sandy)

Jones, C. P., "Apuleius' *Metamorphoses* and Lollianus' *Phoinikika*," *Phoenix* 34 (1980) 243-254. Jones compares events in the *Phoinikika* with the episode of the robbers in Book 4 of the *Golden Ass*. (Sandy)

Kirk, E. P., *Menippean Satire. An Annotated Catalogue of Texts and Criticism*. (New York and London: Garland Publishing, Inc., 1980).

Labate, M., "L'ambiguità di Otone," *Maia* 29-30 (1977-78) 27-60. This article has no relevance to Petronius; it appears to be included under Petronius in *APH* on the strength of a reference on pp. 31-32 to La Penna's article on Petronius in *RFIC* 104 (1976) 270-293.

La Penna, A., "*Satura e farsa filologica*," *Belfagor* 33 (1978) 565-574. Very critical review-article on Guido's edition of the *Bellum Civile*.

A Petronius Reader: Selections from the Satyricon, G. La-wall, ed. (Amherst: The author, 1975) 258 pp. After a brief introduction (2-7), containing Tacitus' sketch of Petronius, an outline of the plot of the *Satyricon* and notes on using the book, the body of the work (8-249) is devoted to the selections. On each left-hand page is a running vocabulary, and on the opposite side is the text and notes (mainly grammatical). The passages included are *Sat.* 12-15; 26.7-33.8; 41.9-46.8; 47.8-49.10; 61.1-64.1; 71.1-78.8; 111.1-112.8; 115.7-20; 141.2-11. The work ends with a vocabulary (250-5), a seating arrangement for Trimalchio's dinner (256) and a bibliography (257-8). The book is reproduced from typescript but is clear and easy to read. (Astbury)

Lennox, P. G., "Petroniana," *Latomus* 37 (1978) 748-749. *Sat.* 11.1: *postquam lustravi* (i.e. *peragravi*) *{oculis} totam urbem*. 12.3: *perhaps delete diligentius*. 22.3: *{diductam} <delectam> fregerunt lagoenam*. 132.5: *quaeritque <quid>* (i.e. why?) *dominae hilaritatem confuderit*.

Levin, D., "To Whom Did the Ancient Novelists Address Themselves," *RSC* 25 (1977) 18-29.

Marchesi, C., "Petronio e Marziale," *Scritti Minori* 3 vols. (Florence: Olschki, 1978) 1219-1220. Reprint of *Athenaeum* 10 (1922) 278-280.

Montanari, Anna, "Una declamazione del *Satyricon* vista in una prospettiva retorica," *Maia* 32 (1980) 53-59. Montanari discusses Eumolpus' introduction to his *BC*, arguing that it is to be taken as a serious exposition of Petronius' own views, "una sorta di abbozzo per un programma etico ed estetico di Petronio". (Astbury)

- Moore, P., "Petronius, *Satyricon* 88.9," *Classical World* 73 (1980) 422-424. Argues that the *mille pondo auri* is the 1000 pounds of gold paid as ransom to the Gauls in 390 B.C. but recovered and consecrated to Jupiter Capitolinus by Camillus. In 49 B.C. it was among the gold etc. removed by Julius Caesar from the *aerarium* in the Temple of Saturn. The Senate, says Eumolpus, could have replaced it but merely keeps on promising to do so. This unpaid bribe to Jupiter is ironically called a *peculium*, a slave's savings which remained technically his master's property. (Astbury)
- Morgan, J. R., "Emendations in the *Satyricon*," *Latomus* 37 (1978) 749-751. Sat. 22.3: *tenuē et <tremulū> lumen spargebant*. 101.8: {*non sine praemio scilicet*}. 107.12: *hoc argumēto . . . venisse*, do not delete as Müller has. 111.11: *hoc <illi>* (i.e., the dead man), *si soluta inedia fueris*. 127.1 *feminam <in>ornatam*. 132.5: *quaeritque <quid> <quis> dominae hilaritatem confuderit*.
- Müller, K., *Gnomon* 50 (1978) 747-755. Major review of H. van Thiel, *Petron. Überlieferung und Rekonstruktion*.
- Neumann, G., "Lupatria in Petron c. 37,6 und das Problem der hybriden Bildungen," *WJA* n.s.6 (1980) 173-180. [Festschrift für Hartmut Erbse]. Neumann rejects the form *lupatria*, which appears to be a Greek suffix -*ρτρα* on the Latin stem *lupa*. He believes that the word was originally *lupatrix* (Petronius uses *balneatrix*; see also *meretrix*), which in vulgar (Pompeian inscriptions) Latin became *lupatris*; a scribe did not understand the -*tris* ending applied to a female and changed it to -*tria*. The meaning of the word is "prostitute".
- Piano, C., "La moralità epicurea del *Satyricon*," *RAAN* 51 (1976) 3-30. The *Satyricon* is a work of high moral seriousness in addition to being a polished literary product.
- Pinna, T., *Magia e religione nella Cena Trimalchionis* (Cagliari: Istituto di Filosofia della Facoltà di Lettere dell'Università di Cagliari, 1978). Number 23 in a series. 54 pp. The title of this monograph suggests that it contains a study of religion in Petronius. In reality this is a study of attitudes, in particular the attitude (I. A. Richards would call it "feeling") of Petronius toward Trimalchio and the attitudes Petronius has Trimalchio display toward his comrades and earlier background. Pinna sets Petronius the gentleman next to Trimalchio *vulgaris*, and, though Trimalchio is the creation of Petronius, Pinna believes that Trimalchio emerges as a great character, a social being superior to Petronius. In his own upper class setting Petronius shows himself more vulgar than Trimalchio does in his class. It is clear that Pinna sees beneath the literary level of the *Satyricon* a level of useful, accurate, and quantifiable evidence. I am not at all certain that the *Satyricon* can support the kind of search for evidence Pinna wishes it to have.
- Pinna, T., "Un' ipotesi sul rituale di Quartilla (*Satyricon*, XVI-XXVI)," *Annali della Facoltà di Magistero: Università degli Studi Cagliari* 3 (1978) 215-259. Picking up on suggestions by R. Merkelbach and H. Jeanmaire, Pinna suggests that under the ritual acts performed by Quartilla (ostensibly) for Priapus there exists the reality of Eastern rites. For whatever reasons (e.g., parody) Petronius is believed to have disguised or veiled the rites of Dionysus, Cybele, Attis, Dea Syria, Isis, Magna Mater, or Asclepius and to have passed them off as the rites of Priapus. A close analysis of the text of the *Satyricon* 16-26 (*medicinam somno petii (= incubatio); remedium tertianae; secretum; pervigilium; thalamus; nocturnas religiones; Tacitus Historiae* 2.168 *pervigilia ac bachanaliam; tertius dies*; the ritual marriage of Giton and Pannychis) has led Pinna to the conclusion that behind the fiction of the Quartilla story lies the orgiastic ritual of some Eastern deity.
- Puccioni, G., "Nota sul *Bellum Civile* di Petronio (a proposito di un recente libro del Grimal)," *Bollettino di Studi Latini* 9 (1979) 272-278.
- Rouse, R. H., "Florilegia and Latin classical authors in twelfth- and thirteenth-century Orléans," *Viator* 10 (1979) 131-160. This article discusses the role played by Orléans in the dissemination of classical Latin literature in the twelfth century and what happened to the study of Latin classical authors in the thirteenth century. It is of relevance to students of Petronius because 1) Rouse argues that the twelfth-century *Florilegium Gallicum* was compiled in Orléans, and 2) he describes the marginalia written by a mid-thirteenth century grammarian in his books (five of which have so far been identified). He worked in Orléans and cites Petronius several times (list on p. 180); not all of his citations occur in the *Florilegium Gallicum*, so he must have used a manuscript of Petronius. (Astbury)
- Schmeling, G., *Xenophon of Ephesus* (Boston: Twayne, 1980). For Twayne's "World Authors Series".
- Schwarzbaum, H., *The Mishle Shu'alim (Fox Fables) of Rabbi Berechiah Ha-Nakdan: A Study in Comparative Folklore and Fable Lore* (Kiron: Institute for Jewish and Arab Folklore Research, 1979) 394-417. Important folkloristic bibliography on the *Widow of Ephesus*. (Scobie)
- Scobie, A., "Storytellers, Storytelling, and the Novel in Graeco-Roman Antiquity," *RhM* 122 (1979) 229-259. Though ancient literary critics say little about professional storytellers, and what they do say is negative, the profession of storytelling seems to have flourished in the ancient world. In addition to providing entertainment at festivals and fairs, storytellers were employed by some of the Egyptian cults to promote their deities through popular and edifying stories. Scobie sees some evidence of the art of storytelling in the novels of Apuleius, Chariton, and Xenophon of Ephesus.
- Shackleton Bailey, D. R., *Towards a Text of "Anthologia Latina"*. Cambridge Philological Society Supplementary Volume No. 5. Cambridge, 1979. 75 pp. Includes the following proposals on "Petronian" items:— (Astbury)
- AL 466 = Fr. XXVII Mueller and Ernout. Line 12. For *vendidit orbem* read *condidit urbem*.
- AL 476 = Fr. XXVIII Mueller and Ernout. Line 9. For *invenere* read *vulgavere*.
- AL 464 = Fr. XI Ernout. Line 1. For *inveniat quod quisque velit* read *inveniet q. q. volet*.
- AL 465 = Fr. XLI Ernout. Line 1. For *umbras* read *horas*.
- AL 474 = Fr. XLIX Ernout. Line 3. For *rure* read *rore*. Line 4. For *Iliadas* perhaps read *Heliadas*. For *armatas . . . manus* read *alterna . . . manu*.
- AL 694 = Fr. XXXV Ernout. Line 8. For *metuit* read *nocuit*.
- AL 696 = Fr. XXXVII Ernout. Line 6. For *et non . . . premet* read *at nos . . . prement*.
- AL 700 = Fr. LIV Ernout. Line 7. For *et tecum* read *tu mecum*.
- Soverini, P., "Polisemia ed espressione indiretta. Su taluni aspetti della trattazione petroniana di argomenti sessuali," *Bollettino di Studi Latini* 8 (1978) 252-269. Irony and double-entendre lie behind sexual reference in the *Satyricon*. Soverini questions Sullivan's statements that we can analyze Encolpius or Petronius from sexual scenes, and agrees with Gill that the erotic episodes are better examined within a literary context: "the more physical and intimate the actions are, the more obliquely they are expressed." Examples cited are 10.7; 24.3; 24.4; 140.7; 140.13; 92.9-10. The words of Petronius betray a lover of irony rather than someone seeking freedom from sexual repression. The double meanings of such expressions as (126.10) *in equestribus sedeo* and (129.5) *ambulare* make the job of the translator very difficult. Nevertheless some indication of Petronian word-games must be transmitted.
- Stöcker, C., "Der Trug der Olympias: Ein Beitrag zur Erzählkunst antiker Novellistik," *Würzburger Jahrbücher für die Altertumswissenschaft* 2 (1976) 85-98.
- Stöcker, C., "Indische Schlangengötter in einer Alexander-sage," *Würzburger Jahrbücher für die Altertumswissenschaft* 5 (1979) 91-97.
- Stöcker, C., "Alexander der Grosse bei Fulgentius und die Historia Alexandri Macedonis des Antidamas," *Vigiliae Christianae* 33 (1979) 55-75.
- Szepessy, T., "Zur Interpretation eines neu entdeckten griechischen Romans," *AAnth* 26 (1978) 29-36. On Lollianus' *Phoenicica*. (Sandy)
- Tracy, Valerie, "Aut captantur aut captant," *Latomus* 39 (1980) 399-402. A general account of legacy-hunting which both uses as evidence and illuminates the Croton episode of the *Satyricon*. (Astbury)
- Waddell, Helen, *Poetry in the Dark Ages*, The Eighth W. P. Ker Memorial Lecture given on October 28th, 1947 at Glasgow University (Glasgow U. P., 1948). Reprinted as Appendix II (pp. 222-45) in Monica Blackett, *The Mark of the Maker. A Portrait of Helen Waddell* (London: Constable, 1973). Includes on pp. 230-2 (of the reprint; I have not seen the original) a translation of lines 1-13, 27-32, 39-60 of Petronius' *Bellum Civile*, together with a paragraph on Petronius, "an aristocrat who had been an admirable provincial governor in the old tradition, and then came back to Rome, drifting like some ironic figure of the nineties into that insane world, recording, one may imagine, night after night in the *Satyricon*, as it might be in *Ulysses*, the civilisation that he relished, and sickened at." (Astbury)
- More Latin Lyrics from Virgil to Milton, translated by Helen Waddell. Edited and with Introduction by Dame Felicitas Corrigan. (London: Victor Gollancz, 1976). Pp. 50-63 are

devoted to Petronius, giving a Latin text with facing translation of the following:—

- pp. 52-55 B.C. 1-13, 27-60 (as above but with a few extra lines).
 pp. 56-57 B.C. 152-176.
 pp. 58-61 B.C. 61-99.
 pp. 62-63 Fr. 50 Ernout and the poem *Idaeo quales* from Sat. 127.
 (Astbury)

REVIEWS

Grandona, Marco, *La religione e la superstizione nella Cena Trimalchionis* (Collection Latomus 171, 475 F., pp. 104 and plates, Brussels 1980)

J. P. Sullivan

Grandona offers us five chapters on his subject with a bibliography and some not very enlightening plates, illustrating the themes of death, funeral rites, the fate of the departed and so on. He divided his much discussed material as follows: attitudes towards death in the *Cena*; superstitions about entering and leaving a house; prayer intervals during dinner; the allusions to the *Saturnalia*; and, finally, the world-be elegant refinements that Trimalchio has introduced into the structure of his feast.

Grandona is not dogmatic; he allows himself to doubt whether the allusions to death in the *Cena* are to be taken seriously, facetiously, or simply as a way of depicting the host's character. I myself suspect Epicurean parody, but this is clearly not a simple question. Grandona gives a great deal of weight to the symbolism of the *Cena* without clearly making up his mind as to how he would interpret it, but this is his longest chapter (pp. 9-76), and the other topics with which he deals seem merely appendages or after-thoughts. It must be said, however, that the extraneous references, particularly to sepulchral inscriptions, are most useful, when collected into one place.

Ideally, a work such as this would be put in the form of a specialized commentary, so that the information on such topics as the symbolism of death, the motif of the *Saturnalia*, the proper rituals for entering or leaving a house, the prayers and sacrifices during dinner, could be commented on at the proper place as they occur. So the work, though valuable for its references and learning, is also overlong and somewhat difficult to use. It is both exhaustive and exhausting, partly because of Grandona's constant use of summary for this familiar text. Grandona is conservative textually (one could have wished the publishers were also, since the pages are marred by numerous misprints); he is often fanciful in his conclusions; and his bibliography leaves much to be desired because of its incompleteness. Nevertheless, it is a useful addition to any Petronian scholar's library.

Stevan L. Davies, *Revolt of the Widows: The Social World of the Apocryphal Acts* (Carbondale: Southern Illinois University Press, 1980). \$10.95.

J. P. Sullivan

An interesting book this for the information it contains, even though one may disagree with some of its premises. The basic thesis, which is admittedly speculative, is that the *Apocryphal Acts* were written by women in a certain Christian community, who were, in the words of the author, "striving

for both a mode of self-expression and a way to preach rebellion for the sake of sexual continence." Since these writings, written in the second or third centuries, are set in the first century A.D., the work before us is relevant to Petronian studies. The apostles of the *Apocryphal Acts* such as Peter, John, Andrew, Paul and Thomas are perpetual wanderers: they differ from the heroes of Petronius' *Satyricon* in that they are charismatic, Christian, continent, and determined to convert married or unmarried women to a life of sexual abstinence. They display, in common with the heroes of the *Satyricon* and Apuleius' *Metamorphoses*, anarchic and antisocial modes of behaviour, but, unlike their pagan predecessors and modern hippies, their purpose is to convert the world, by martyrdom if necessary, to ascetic Christianity. Sexual intercourse should not be a part of Christian life, according to these writings.

But there are also signs of an internal struggle between men and women as to their rights and powers within the Church (see especially pp. 66 ff.). Here perhaps an analysis of the more feminist Gnostic Gospels might have been appropriate, although E. Pagels' pioneering work on them is duly cited. We are at a point in time when evangelical Christianity is moving into its institutional phase, with continent widows or virgins forming a recognisable group, but dependent for financial aid on the Church.

On p. 85 ancient Hellenistic love romances (mainly for an audience of women?) are proposed as possible sources for the *topoi* of these *Apocrypha*: one difference is that saving one's virtue for one's earthly husband becomes saving one's virtue for the heavenly bridegroom, Christ. Davies alludes briefly to the common metaphorical patterns (pp. 85 ff.) "bride of Christ," "wedded to God," although the analysis could go deeper. There is no mention of what to modern thinking is the darker side, such as the divine sexual harassment of a young virgin, betrothed already to a working class carpenter, who willy-nilly has to bear a bastard son in order to split the Jewish religion into the orthodox faith and gentile-oriented Christianity. Similarly, there is no contrasting discussion of the pagan attitudes towards female sexuality, where Petronius' story of the Widow of Ephesus would be naturally relevant. Which, D. H. Lawrence might ask, is more "life-enhancing"?

What Davies helps to establish is that the great power, sexual, social, and financial, built up by pagan Roman women and scarily described by Petronius, Martial and Juvenal, was eroded by the ascetic Jewish practices inherited by the Church and the waxing patriarchal nature of early institutionalized Christianity, which conformed as closely as was possible to its surrounding culture on such questions as slavery and the status of women. These *Apocryphal Acts* are presented by Davies as defensive counters by female writers, arguing for their worth and service to Christianity.

On p. 107, the author delicately alludes to psycho-history: are we to attribute the *Acts of Paul* to a pathological male with a bad sexual self-image, a sadist, with some sympathy for women, or is the author a woman, defending the option of continence against the legal and social constraints of patriarchal societies, which strongly encouraged women to marry rather than burn? Their fate then was to submit to the male, without protest or pleasure, according to the early Church Fathers. The possible answer then, in certain communities, was a quiet revolution or a sexual strike (shades of the *Lysistrata*!). Davies concludes that it is more plausible to attribute authorship to female pens. His examination of the feminine aspects of some of these *Acts* does not take into account the theory that originally the divine triad (or "trinity") included a powerful female, who was replaced by the *hagion pneuma* or Holy Spirit; that the immaculately conceived Virgin Mary was almost surreptitiously re-introduced into Church doctrine as a make-weight, a concession, and a model for the strong female element in the early Church. Note, however, that, despite the production of the Son of God, she is praised largely in terms of her sexual continence. Early Christian theology and ethics are confused, as we all know from the plethora of heresies against the slowly evolving teaching that was to become eventually the orthodoxy of the Church as we know it today.

For once, the reviewer could wish for a longer book. There are tantalizing hints about the background of these *Apocrypha* and the case for their authorship is soberly presented by the author. His familiarity with relevant modern writings by feminist Christians is obvious, but one could have wished for more discussion about the pagan background from which all this emerged.

ANNOUNCEMENTS

A *Symposium Apuleianum*, 23-24 October 1980, Groningen, Holland. The *Acta* from this conference will be published. (R. Th. van der Paardt)

In 1982 an issue of *Hermeneus* will be devoted to papers on Petronius. (R. Th. van der Paardt)

Classical Association of Canada, June 1980, Convention. T. W. Richardson, "Interpolations in Petronius. Towards Objective Criteria." A. V. Soady, "Maecenas and Petronius: *voluptas cum dignitate*."

Convegno Internazionale: Letterature Classiche e Narratologia, held at Selva di Fasano (Brindisi), Italy, 6-8 October 1980. G. Giangrande, "Il monologo nei romanzi greci." C. Ruiz-Montero, "L'analyse du récit en la novela griega." P. Fedeli, "Petronio: la narratologia al soccorso della critica testuale e dell'interpretazione." M. Mazza, "Sulla struttura narrativa dell'*Historia Apollonii Regis Tyrii*." G. Pennisi, "Filologia e semiologia dei discorsi conviviali nel *Satyricon* di Petronio." G. P. Caprettini, "I meccanismi del sonno e del sogno in Apuleio." G. Schmeling, "The Authority of the Author." A. Scarcella, "Metastasi narratologica del dato storico nel romanzo greco." M. Massaro, "La redazione fediana della *Matrona di Efeso*."

J. P. Sullivan, "Women in the Works of Apuleius of Madaurus," a paper delivered at the Philological Association of the Pacific Coast, Berkeley, 7 November 1980.

James Tatum, "Plato and the Craftsman Habinnas in Petronius' *Satyricon*," Howard Marblestone, "Matavitata in Petron., Sat. 62.9: Crux Interpretum," papers read at the annual meeting of the American Philological Association, held in New Orleans, 28-30 December 1980.

The Wissenschaftliche Buchgesellschaft (Darmstadt) has announced that the editor of the volume on Petronius planned for the series "Wege der Forschung" has withdrawn. It is now intended to issue a volume on Petronius in the series "Erträge der Forschung," about 150 pp. in length and costing approximately DM 16.50 for members. This means that it will not be a collection of previously published articles but a description of the current state of scholarship on the topic. (Astbury)

NOTES

THE FORMS OF SOME GREEK NAMES IN THE SATYRICON

Allan Kershaw

To the urbane Encolpius the accusative of *Niceros* is *Nicerotem* (61.1); to the vulgar Trimalchio it is *Niceronem* (63.1). Petronius was as careful about the spelling of his characters' names as he was about choosing them. Why then do his editors¹ print *Eumolpus* and *Eumolpos*, *Eumolpum* and *Eumolpon*, *Gitona* and *Gitonem*, when, as this note will show, there is no good reason? The explanation in the *Lexicon*² is unsatisfactory: "formas vocabulorum Graecorum Petronius, prout libebat. modo Graecas modo Latinas posuit." To understand the treatment of Greek names in Latin authors we must largely rely on the author's own usage. In addition to the names above, I have considered *Ascylltos* and *Encolpius*.

Ascylltos: a pure Greek word treated as was usual for this declension; the nom. is always -os, the acc. always -on.

Encolpius: already latinised in the first syllable, the nom. is always -us, the acc. always -on. This Greek accusative is another example of care, not whim: the latinised form *Encolpium* would, in the context of the *Satyricon*, where so many names have been lifted from comedy, be confused with the Latin version of a neuter Greek diminutive in -ov, a form so often used by Plautus for the names of his female whores.³

Giton: nom. always Greek, acc. *Gitona* (twenty times); *Gitonem* twice as follows:

Eumolpus...irrupit perturbatus et "mille" inquit "nummos inveni; iam enim persequar abeuntem praeconem et in potestate tua esse Gitonem meritissima proditione monstrabo," (98.2)

Gitonem L

The proximity of *abeuntem praeconem* is enough to raise a doubt; add that *meritissima* follows and the reading *Gitonem* is clearly questionable. At its other appearance *Gitonem* is even more uncertain; in her letter to Encolpius Circe writes:

si vis sanus esse Gitonem roga. recipies, inquam, nervos tuos, si triduo sine fratre dormieris (129.8-9).

gytonem Bp, *gytona* ubi y mutatum ex ui L, *gitona* DF, *gytona* CGs, *gythona* A: *Gitonem* t cum EP rogo s et primo L.

To the conjectures which follow in the *apparatus* I would add *Gitoni pernega*; the verb was used in comedy, and also by Martial of a girl who has said "no" three times (Mart. 4.82.5).

Eumolpus is best presented in tabular form:

Table 1

Form	Frequency	In Narrative	In Direct Speech
<i>Eumolpus</i>	32	31	1
<i>Eumolpos</i>	5 ^a .	5	—
<i>Eumolpum</i>	5	5	—
<i>Eumolpon</i>	3 ^b .	2	1

a) at 102.3 (*Eumolpus* pt); 107.12 (*Eumolpus* pt); 109.1 (*Eumolpos* GPs: *eumolpos* C, *Eumolpus* reliqui); 110.6 (*Eumolpos* BFGLPs: *Eumolpus* reliqui); 124.2 (*eumolpos* BCG: *emolpos* P, *eumolpus* ceteri). b) at 95.9 (*eumolpon* P: *Eumolpum* ceteri); 96.5 (*eumolpon* P: *emolpum* G, *Eumolpum* ceteri); 102.2 (*Eumolpum* pt).

There could be a case for both Greek and Latin forms appearing in direct speech, but the speaker on both occasions is Encolpius. There is no reason for mixed forms in the narrative sections. The forms *Eumolpos*, -on⁴, (and *Gitonem*) are, I suggest, the results of scribes' confusion: the large number of Greek names⁵, the similarity of *Eumolpus* to *Encolpius*⁶, and that Petronius always used the Greek accusative of the latter name probably caused this confusion.⁷ Consider these scribal insertions of the *nomen narrantis*: *ancilla Tryphaenae ad Encolpium: interponit L, margini imponunt pt* (113.11). *Giton ad Encolpion: in versu intermisso L, Gyton aut Giton ad Encolpium in margine pt* (128.7). *Encolpius ad Guitonem: in intervallo versuum L, in margine pt ubi Gytonem aut Gitonem scribitur* (129.1).⁸

Footnotes

1. The text and references are from Konrad Müller, *Petronii Arbitri Satyricon* (Munich, 1961); the *apparatus* is the fuller one from F. Buecheler, *Petronii Saturae* (Berlin, 1963).
2. J. Segebade and E. Lommatzsch, *Lexicon Petronianum* (repr. Hildesheim, 1962), p.V.
3. See B. L. Ullman, "Proper Names in Plautus, Terence, and Menander," *CP* 11 (1916) 61-64. The not altogether unwanted association is of course still implicit in the form *Encolpion*.
4. The name *Eumolpus* invites us to recall the mythical Thracian bard. Ovid (*Pont.* 2.9.19; 3.3.41) and the Elder Pliny (*HN* 7.56(57).199) also use the Latin form.
5. See G. Schmeling, "The Literary Use of Names in Petronius *Satyricon*," *RSC* 17 (1969) 5-10.
6. e.g. at 92.7 where the correct reading is *Encolpion*, p has *Eucolpion*, t has *Eucolpum*.
7. For a modern example of how easily this confusion is compounded see Buecheler's *index nominum* (op. cit. p. 238) where is entered the name *Encolpios*, a form which does not appear in the *Satyricon*.
8. With thanks to R. Renehan and J. P. Sullivan.

A VEXED PASSAGE IN PETRONIUS (44.5)

J. P. Sullivan

illud erat vivere. similia sicilia interiores et larvas sic istos percolopabant, ut illis Iuppiter iratus esset H

<si> similia Siciliae inferior erat Simon <si> similia silicia inferior esset Baehrens similia si sicilico inferior esset Sinko similia si siligine inferior esset Buecheler³

This troublesome passage has provoked many emendations, of which I present only the most helpful sample. Buecheler in his third edition of the *Satyricon* was tentative (*temptavi*) about his solution and did not print it in his text. The main blinker against such an obvious solution was the critical reluctance to abandon some form of *Sicilia* or some word palaeographically close to it. Hence Baehrens *Siciliā* ("than fenu-greek"), a palaeographically plausible emendation that would give a baker nightmares and Sinko's *sicilico*, denoting an actual weight (a forty-eighth of an *as*) as opposed to a portion of an estate or a measure of length, seems very rare.

The key lies surely in Pliny the Elder's diffuse discussion in Book 18 of his *Natural History* of the different types of wheat, their proper cultivation, their relative value and the production of flour. I would point especially to *NH* 18.81 ff., where Campania is singled out for mention at 82, 86, 100, 109 (for the best *alica*), and references are found to the towns of Puteoli, Neapolis and Capua. *Similago* or *simila* (Cels. 2.18; 2.30) was the ordinary flour, priced at half the cost of *siligo castrata*, the very best quality of *siligo* (18.90). (One should note here Nero's local price controls on wheat after the fire of Rome, Tac. *Ann.* 15. 39.2.)

Siciliae then has been the stumbling block to Buecheler's obvious solution, because Sicily did indeed supply Rome with wheat. But this Petronian passage is not set in Rome, but in Puteoli, and Campania was not only another bread basket for the capital, but also the obvious source of wheat for its own cities, as noted by G. Rickman, *The Corn Supply of Ancient Rome*, Oxford 1980, pp. 101, 289.

Ganymedes here is bemoaning the good old days when quality control by the lion-hearted aediles was strict. Read therefore *ducibus Simon et Buecheler: si similia siligine inferior erat, larvas sic istos percolopabant*. Paleographically, *inferior* and *interior* are not difficult to confuse and *es et* (from the following *esset*) probably extruded *erat*.

* I have used Mayhoff's edition in the Teubner series, and followed the enumeration of Schneider's *Index*. I am grateful to my colleague R. Renehan for some helpful suggestions.

ANOTHER NOTE ON BARCALAE

Barry Baldwin

Babaecali for *barcalae* (*Sat.* 67. 7) is favoured by Professor Sullivan (*PSN* 10. 2 (1979), 4). Notice, incidentally, that this notion of Heinsius is also to be found in Du Cange, *Glossarium mediae et infimae Latinitatis*, s.v. *baburrus* (on which word, cf. Isidore, *Orig.* 10. 31).

The emendation is a plausible one, and should at least be noticed by commentators. But do we need one? The connection with *bardus* is enhanced by the fact the allotropes of this adjective are *barcus* and *bargus*: see *CGL* (ed. Goetz, Leipzig, 1898), 2. 254. 6; 2. 569. 25; 4. 210. 39; 4. 585. 19. Given this, *barcalae* could be understood as a cognate noun, or be simply altered to *barcali* or *barculi*, obvious diminutives.

Readers of *PSN* who wish to pursue the matter further should consult Bücheler, "Glossemata Latina," *Rheinisches Museum* 35 (1880), 70-1; A. Nehring, "Parerga zur lateinischen Wortforschung," *Glotta* 17 (1929), 117-21.

ANOTHER PETRONIAN FORGERY

J. P. Sullivan

In the *Times Literary Supplement* of August 8, 1980 (p. 899), there appeared this opening to a review by Philip Ziegler of F. A. Johnson's *Defence by Ministry: The British Ministry of Defence 1944-1974* (London 1980):

"We tried hard -- but it seemed that every time we were beginning to form up into teams, we would be reorganized. I was to learn later in life that we tend to meet any new situation by reorganizing, and a wonderful method it can be for creating the illusion of progress while producing confusion, inefficiency and demoralization."

These lines, from the *Satyricon* of Petronius written nearly two thousand years ago, could be the cry of almost any senior officer of the armed forces over the period covered by this book. Throughout it the Ministry of Defence, the three traditional service Ministries, the higher echelons of army, navy and air force; indeed almost every unit of our armed forces, has been in a state of continuous flux.

Over the years I have had enquiries about this alleged fragment and, although I have repeatedly denied its authenticity, it seems clearly to have lived an underground existence nonetheless, surfacing indeed in the venerable *TLS*. To lay this ghost to rest, let me give a tentative account, which I hope other readers can correct, of its provenance. Some disgruntled soldier of a literary bent, whether commissioned or non-commissioned I do not know, pinned this "quotation" to a bulletin board in one of the camps of the armies occupying Germany sometime after 1945 (the style suggests a British occupying force). Since the sentiment is impeccable, whether applied to military, governmental, or academic administration, it has enjoyed a cachet borrowed from Petronius ever since. Perhaps it would prove suitable for a Latin Prose composition seminar, since the author, unlike Nodot or Marchena, did not see fit to present us with a Latin version of his forgery.

ANTHONY POWELL ON PETRONIUS

Barry Baldwin

As a fan of Anthony Powell, I am happy to accept the invitation of Raymond Astbury (*PSN* 10. 2 (1979), 4) to provide examples of Petronian influence in his later novels.

1. *The Military Philosophers*, 170 (describing Army Group Main HQ): "There was a good deal of swagger, a trifle forced; the court as it were of a military Trimalchio. Trimalchio, after all, had been an unusually successful business man; for all that is known, might have proved an unusually successful general."

2. *Ibid.*, 178 (describing the Field-Marshal's Tactical HQ): "There was remarkably little fuss about the approach - no hint of Trimalchio here."

3. *Books Do Furnish a Room*, 210 (the novelist X. Trapnell speaking): "As for politics, who cares which way Trimalchio voted, or that he was a bit temperamental towards his slaves?"

4. *Hearing Secret Harmonies*, 85-6 (concerning the novelist X. Trapnell): "'Didn't Petronius serve as a magistrate in some distant part of the Roman Empire? Think if the case had come up before him. Perhaps Petronius was a different period.'"

The *Satyricon* was the only classical work ever freely quoted by Trapnell. He would often refer to it."

Alex Scobie

While recently searching through mouldering piles of books in a delapidated Wellington warehouse, I found a few copies of Malaparte's *Kaputt* (trans. Cesare Foligno, London 1948). I randomly opened one damp-stained copy and read the following (p. 82):

I felt as if I saw him for the first time at that moment, and I was startled. He was looking at me, too, and our eyes met. That man was in his middle years, not more than forty; his dark hair was already greying at the temples, his nose thin, his lips drawn and pale, his eyes extraordinarily light. They were grey eyes, perhaps blue or white, like those of a fish. A long scar cut across his left cheek. Suddenly something began to worry me: his ears; they were extremely small, bloodless, waxlike, with transparent lobes - the transparency of wax or milk.

There came to mind a tale by Apuleius, in which the ears of one Ambrose had been gnawed by lemurs while he watched a corpse, and they had been replaced by waxen ears. There was something softish, almost naked in the Gestapo man's face. Although his skull was strong and rough hewn, and the bones in his forehead looked solid, well-knit and extremely hard, the face seemed, nevertheless, that it might give way at the touch of a finger, like the head of a new-born babe; it looked like the skull of a lamb. His narrow cheekbones, his long face and slanting eyes were also like a lamb's; there was something at the same time bestial and childish in him. His brow was white and damp, like a sick man's; and even the perspiration oozing out of that soft waxen skin recalled the perspiration that feverish sleeplessness brings to the foreheads of consumptives as, lying on their backs, they await the dawn.

Readers of the *Golden Ass* hardly need to be told Malaparte's "Ambrose" is to be identified with Thelyphron who learns at *Met.* 2, 30 that witches (*cantatrices anus*) had removed his ears and nose when he had dozed off while guarding a corpse, and replaced them with wax replicas.

(A report by T. Wade Richardson on sabbatical leave in Paris)

I have a photocopy of a new Petronius manuscript, the fifteenth of the Italian Renaissance manuscripts, and now the first in America, at the library of the University of Notre Dame, Notre Dame, Indiana (see James A. Corbett, *Catalog of the Medieval and Renaissance Manuscripts of the University of Notre Dame*. Notre Dame: University of Notre Dame Press, 1978, p. 234). It has a full O-text, quite close to A and E, then F, then to K, yet is not a copy of any of these, nor is copied by any. It is thus part of the α -group, quite high up, paper, 110 mm x 220 mm, 15th century, in a functional humanistic cursive as opposed to ornamental hand, 82 pages in length (a fact obscured by muddled pagination), with a fair amount of ink soak-through. The copyist has a number of spelling idiosyncrasies and has tried to emend the text. There are many individual errors owing chiefly to haste, but the worth of the example shows through as a good witness of δ . As such, it is of no value to the text itself and its interest is historical and codicological. For instance, it shares many readings (errors, of course) with E which were hitherto unique. The MS has been compared with a fuller text, and there are indications in the margin, by a later hand, of the omissions (e.g. *desunt plurima*). This same hand, I believe, has underlined readings which differ from his other source (MS or printed edition). Further investigation of these points will have to wait until I see the original. I am now doing a full collation and description of "Notre Dame, Univ. Libr. 58". As a symbol for it perhaps N or I might do.