

# THE PETRONIAN SOCIETY NEWSLETTER

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## CORRECTIONS

Vol. 18 (1988) page 4, column 2, first line, first word: read Third, not Second.

## BIBLIOGRAPHY

Adamietz, J., "Zum literarischen Charakter von Petrons *Satyrica*," *RhM* 130 (1987) 329-346. "Die *Satyrica* erschienen durch eine Reihe von wesentlichen Merkmalen mit der Menippea und der Satire allgemein verbunden. Zugleich wurde die Distanz zum Roman deutlich. Ausgangspunkt war für Petron nicht der Roman, dem die Form der Satura Menippea verliehen wurde, sondern die Komponenten verteilen sich umgekehrt: der Menippeischen Satire wurden Elemente des Romans anverwandelt; d.h. die *Satyrica* sind vom Konzept her als umfänglich Satura Menippea aufzufassen, deren Einzelthemen durch eine am Roman orientierte und von einem bestimmten Akteur berichtete Handlung verknüpft wurden. Der Roman wurde dabei zugleich wie auch andere Gattungen parodiert" (pp. 345-6).

Blickman, D., "The Romance of Encolpius and Circe," *A & R* 33 (1988) 7-16. (This paper was first published in *PSN* 17.1-2 [1987] 6-9.) An examination of the Circe episode, its relationship to other literary works, and the ability of Petronius to remain comical and witty.

Borghini, A., "Gli avvocati, gli eruditi e l'ariete. Alcune convergenze. A proposito di Ap. Met. I,9,4 e di Petronio *Sat.* XXXIX,5," *AFLB* 29 (1986) 57-62. Those born under the sign of Aries are often lawyers and gifted speakers; Apuleius and Petronius seem to support this.

Borghini, A., "Le ragioni di Dafne: per il recupero di una lezione 'emarginata' (Petr., *Sat.*, CXXVI, 18)," *Latomus* 47 (1988) 384-390. At *Sat.* 126.18 v.5 read *haec vera est Daphne*.

Borghini, A., "A proposito dello zodiaco petroniano," *Aufidus* 2 (1987) 63-86.

Borghini, A., "L'episodio petroniano di Circe e Polieno: sul valore simbolico-rituale del platano," to appear.

Conte, Gian Biagio, "Petronius, *Sat.* 141.4," *CQ* 37 (1987) 529-532: *quibus animis devorant spiritum meum, eisdem etiam corpus consumant*. "Eumolpus' mocking request that the *heredipetae* eat his *corpus* is a retaliation constructed upon his pretending still to believe in their sincerity and manifesting what is almost a desire to summon them to a loftier degree of initiatory *sapientia*: his disciples, having fed zealously upon his *spiritus*, are now invited to a kind of mystic 'communion'" (p. 531).

Courtney, E., "Problems in the Text of Petronius," *Eranos* 86 (1988) 74-76. 15.4 for *iam sequestri placebant*, read *iam sequestrari placebat*; 25.4 for *meminerim*, read *memini*; 98.3 for *proditum*, read *propositum*; 101.8-9 for *curvatis*, read *perpaucis* or *perraris* or something similar; 126.3 for *mathematicorum caelum*, read *mathematicorum calculum*; 129.8 for *Gitonem roga*, read *Giton <a mission>em roga*; 135.8.6 for *molli stilla(e) latus*, read *mollis tiliae capis*; 139.2 for *tulit inscius arma*, read *tulit ictus Iacchum*.

Courtney, E., "Theocritus, Vergil, and Petronius," *AJP* 109 (1988) 349-350. *Sat.* 117.11 *neque Giton sub insolito fasce durabat*, 118.6 *tamquam, si placet, hic impetus, etiam si nondum recepit ultimam manum*, 124.2 *cum haec Eumolpus ingenti volubilitate verborum effudisset*, look back to Virgil *Ec.* 9.65 *cantantes ut eamus, ego hoc te fasce levabo, Ec.* 9.26 *quae Varo necdum perfecta canebat*, and to Theocritus *Id.* 7.50-51.

Courtney, E., "Petronius and the Underworld," *AJP* 108 (1987) 408-410. *Sat.* 72.10 *erras si putas te exire hac posse qua venisti* recalls the end of *Aeneid* 6 where Aeneas "emerges from the ivory gate of sleep, which is not that by which he entered". The reference to the labyrinth at 73.1 recalls that Vergil's picture of the underworld is a labyrinth, *Aeneid* 6.27; 128-129. At 72.9 the dog guarding the door is quieted by the food thrown to it by Giton, "a sop to Cerberus (*Aen.* 6.419-23)". C. feels that though the "Vergilian allusions are clear ... he got the suggestion (for using reminiscences of a classical epic description of the underworld to convey his implication that Trimalchio's house is a hell-hole) from Plato's *Protagoras*".

D'Anna, G., "Problematica petroniana," *C&S* 25 (1986) 57-61.

D'Elia, S., "Il *Satyricon* e il mondo dei liberti in età neroniana," in *Discipline classiche e nuova secondaria* (Foggia: Atlantica, 1986) 284-307.

Deroy, Louis, "Matavittata: un juron grec chez Pétrone," *LEC* 56 (1988) 84-87. Behind this strange word hides a common abbreviation μά τ.Η.τ. which stands for μά τήν Ἡρακλέους τύχην, a common oath.

Díaz y Díaz, M., trans., *Satiricón*. Hist. Univ. de la Literatura XLVII (Esplugas de Llobregat: Ed. Orbis, 1984) 203 pp.

Duchêne, H., "Sur la stèle d'Aulus Capillius Timotheos, Sômatemporos," *BCH* 110 (1986) 513-530. Tombstone dated to 1st century A.D. which shows Timotheos engaged in his occupation of slave-trading. Page 528-530 are subtitled "Aulus Capillius Timotheos: un autre Trimalcion?" At *Sat.* 76.6 Trimalchio brags that he was a slave-trader. At 29.3 *erat autem venalicium cum titulis pictum, et ipse Trimalchio capillatus caduceum tenebat*. The graphic description of 29.3 is surprisingly similar to Timotheos' stele with its three sculptured panels: a funeral banquet scene at the top; men at work in the middle; eight slaves chained together at the neck preceded by an overseer or owner who could be Timotheos.

Duthoy, R., "Lag Trimalchiopolis in Campania," *Handelingen XL der koninkl. Zuidnederl. Maatschappij voor Taalen Letter-*

kunde en *Geschiedenis* 40 (1986) 27-42. Another version: "Trimalchiopolis: cité campanienne?" *Euphrosyne* 16 (1988) 139-154. Argues against Puteoli as the site of the *Cena*. Disputes D'Arms' picture of Trimalchio in the fifth chapter of *Commerce and Social Standing*.

Fanciullo, F., "Appendice. Prestiti dal greco e restrizioni sequenziali latine: il caso di *Haec vera est Danae, Sat.*, CXXVI," *Latomus* 47 (1988) 390-391. Support for Borghini's *haec vera est Daphne*.

Fedeli, P. and Dimundo, R., *Petronio Arbitro: I racconti del Satyricon* (Roma: Salerno Editrice, 1988). To be reviewed later.

Fedeli, P., "La degradazione del modello (Circe e Polieno in Petronio vs Circe e Odisseo in Omero)," to appear.

Ferri, R., "Satyricon cap. 100 ss.: il Ciclope di Eumolpo e il Ciclope di Petronio," to appear in *MD*.

Focardi, G., "A proposito di Petr. *Satyr.* 15, 2. Un' allusione giuridica in advocati ... nocturni?" *Sileno* 12 (1986) 57-72. *nocturni advocati* are disreputable lawyers, who contrary to the Laws of the XII Tables practise their profession after the sun has set.

Glei, R., "coleum Iovis tenere? Zu Petron 51.5," *Gymnasium* 94 (1987) 529-538. Glei supports the MS reading *coleum* and rejects the changes to *solum* or *coelum*. *coleum* appears also at 39.7 in the mouth of Trimalchio (and *testiculi* at 35.3), and Ganymedes at 44.14 exclaims *sed si nos coleos haberemus*. Glei speculates that Petronius may be thickening the literary texture here by parodying Horace *Ep.* 1.17.33-34: *res gerere et captos ostendere civibus hostes / attinet solum Iovis et caelestia temptat*. And Trimalchio with his usual appreciation of mythology may see in the pot-belly shape of the *phiala vitrea*, which will not break, the *coleus Iovis*. The artisan *putabat se coleum Iovis tenere*, but Trimalchio may have meant it in a literal and not metaphorical sense.

Hunink, V., "Het volle Leven (Seks en Erotiek in het *Satyricon* van Petronius," *Homologie* 10.3 (1988) 20-23.

James, Paula, *Unity in Diversity. A Study of Apuleius' Metamorphoses with Particular Reference to the Narrator's Art of Transformation and the Metamorphosis Motif in the Tale of Cupid and Psyche*. *Altertumswissenschaftliche Texte und Studien*, Band 16 (Hildesheim: Olms-Weidmann, 1987). To be reviewed later.

James, Paula, "Cupid at Work and at Play," *Groningen Colloquia on the Novel* 1 (1988) 113-121. "James looks at ... the role and function of Cupid in his ambivalence as god of love and force of love. This, too, is a source of irritation to the readers, because the Love god himself, as Love itself, has fallen in the love through a wound caused by his own arrow" (p. 4).

Jones, C.P., "Stigma: Tattooing and Branding in Graeco-Roman Antiquity," *JRS* 77 (1987) 139-155. Jones makes a strong case that the *stigma* of *Sat.* 103.2 and 105.11 is a tattoo and not a brand. Branding slaves by burning seems to be late in Rome and rare in Greece; tattooing more common. He adduces a passage from the fifth mime of Herodas which is similar to the episode in the *Sat*.

Jones, F., "The Narrator and the Narrative of the *Satyricon*," *Latomus* 46 (1987) 810-819. "It seems, then, that the narrator (Encolpius) is older, had hindsight and better taste, may be wiser, but sometimes fails to distance himself from his former self" (p. 811).

Jones, F., "The lacuna at Petronius 26.6," *LCM* 13.4 (1988) 61. Argues that the frequency with which books in Greek and Roman literature end with night and/or sleep and begin with a new day suggests that the lacuna marked by L between 26.6 and 27.1 is filled by *H's venerat iam tertius dies - cum subito*. (Astbury)

Konstan, D., "La rappresentazione dei rapporti erotici nel romanzo greco," *MD* 19 (1987) 9-27. Toward of definition of love/passion/sexuality, the role of hero/heroine, and the place of constancy without development.

Kragelund, A., *Holberg og Petronius' Satyricon* (Odense 1977) - this is in the bibliography of Sigrid Peters, Ludvig Holbergs Menippeische Satire (1987). (Astbury)

Labate, M., "Di nuovo sulla poetica dei nomi in Petronio: Corax 'il delatore,'" *MD* 16 (1986) 135-146. We do not learn that the name of the *mercennarius* Eumolpi is Corax until *Sat*.

117.11, just before our protagonists enter Croton to prey upon the *captatores*. The name Corax is a speaking-name, and in Latin is Corvus, the word used to describe the inhabitants of Croton: *cadavera quae lacerantur aut corvi qui lacerant*. Corax is also a *tonsor*, and like the *tonsor* of Midas, tells the secret of his master: Eumolpus is not rich and he is playing a trick on the *heredipetae*.

van der Paardt, R. Th., "Playing the Game," *Groningen Colloquia on the Novel* 1 (1988) 103-112. "Van der Paardt tries to adapt Winkler's method also to other texts of the ancient novel and, last but not least, to Winkler's own text, and succeeds in both a critical reading of Winkler's narratological reading of the *Golden Ass* and an assessment of that important study for the understanding of other texts of the ancient novel" (p. 4).

Pabst, W., "Zur Satire vom lächerlichen Mahl. Konstanz eines antiken Schemas durch Perspektivenwechsel," *AdA* 32 (1986) 136-158. Petronius is part of a long line of satirists dealing with humor at the *Cena*.

Pellegrino, C., "I convivium sermones e il liberto Dama: *Satyr.*, 41, 9-12," *Latomus* 47 (1988) 660-667. Argues that *coepimus invitare convivium sermones* means 'noi ci appressiamo ad avviare (incoraggiare) una conversazione tra convitati.' Discusses the name Dama and Heinsius' view that it is a contracted form of Demetrius. Analyses Dama's speech and argues that death is specifically referred to in the first part and symbolically in the second; thus, via *Plut. mor.* 943B, Demetrius would be an appropriate name for the speaker and so Heinsius' may be right. (Astbury)

Pellegrino, C., e Borghini, A., "Il piatto zodiacale di Trimalchione: ancora su *oclopeta* (*Satyr.*, 35, 4)," *Latomus* 47 (1988) 858-62. The *oclopeta* is a *corvus/cornix*.

Perutelli, A., "Enotea, la capanna e il rito magico: l'intreccio dei modelli in Petron. 135-136," *MD* 17 (1986) 125-143. The description of *Oenothea sacerdos Priapi* and her hut are part of a rich literary texture taken from the *Baucis anus* episode in Ovid's *Met.* 8.629-694 and the *ebria anus* story in *Fasti* 2.571-582.

Petrone, G., "Nomen/omen: poetica e funzione dei Nomi (Plauto, Seneca, Petronio)," to appear in *MD*.

Puglisi, G., "Instrumentum della casa di Trimalchione," *SicGymn* 39 (1986) 3-24. Inventory of the furniture in Trimalchio's house.

Puglisi, G., "Il microcosmo di C. Pompeius Trimalchio Maecenatianus. Schiavi e liberti nella casa di un mercante romano (Petr. 27-28)," *Index* 15 (1987) 207-226.

Roncali, R., "Matavitatau," *RFIC* 116 (1988) 1-3 (estratto). Read *involuta manu*.

Sallmann, K., "Irritation als produktionsästhetisches Prinzip in den *Metamorphoses* des Apuleius," *Groningen Colloquia on the Novel* 1 (1988) 81-102. "Sallmann offers a new interpretation of the many irritations which confront the scrupulous reader of Apuleius and which puzzle him less, if he were to reflect on a possibly intentional ambiguity and irritation provoked by the author's different narratological techniques. Sallmann does not share the radical view of J.J. Winkler ... and is not prepared to see in Apuleius' novel that set of games into which Winkler dismembered the narrative" (pp. 3-4).

Scarola, M., "Un naufragio da capelli. Petronio, *Sat.* 101-115," *AFLB* 29 (1986) 39-62. Encolpius and Giton have their hair cut on Lichas' ship, an act which runs counter to beliefs of superstitious Roman sailors. Lichas is also superstitious and the only person to die in the later shipwreck, which, as it happens, frees the prisoners Encolpius and Giton - the ones who had cut their hair.

Schönberger, O., trans., *Longinus. Vom Erhabenen übersetzt und herausgegeben* (Stuttgart: Philipp Reclam Jun., 1988). 157 pp. Schönberger calls our attention to the similarities in sentiment between Longinus 44 and the *Satyricon* 1-5 on the decline of eloquence.

Slater, N., "Against Interpretation: Petronius and Art Criticism," *Ramus* 16. 1&2 (1987) 165-176. "It has become increasingly clear ... that both moralism and realism are unsatisfactory descriptions of Petronius' goals for his art. Petronius takes a far more creative and imaginative approach

to his materials than these. His satire seems as much aimed at the very process of interpretation, at the ability of individuals to read their companions and their environment, as it is at any specific human or institutional object. He throws down a sharp challenge to his readers then: to achieve what none of his characters achieves, an interpretation of the world of the *Satyricon*" (p. 174).

Sommariva, G., "Un epigramma dell' Anthologia Latina [926 R.<sup>2</sup>] attribuibile a Petronio," *Disiecti Membra Poetae*, ed V. Tandoi, Vol. 2 (Foggia: Atlantica Ed., 1985) 206-222.

Stolz, W., *Petrone's Satyricon und François Nodot, c. 1650-1710. Ein Beitrag zur Geschichte literarischer Fälschungen* (Stuttgart: Franz Steiner Verlag, 1987).

Sullivan, J.P., "Martian's Apologia pro opere suo," *Filologia e Forme Letterarie. Studi Offerti a Francesco della Corte IV* (Urbino: Università degli Studi di Urbino, 1988) 31-42. *simplicitas* of *Sat.* 132.15, v.2 is cited on p. 38.

Thomas, Joël, *Le Dépassement du quotidien dans l' Enéide, les Métamorphoses d' Apulée et le Satyricon. Essai sur trois univers imaginaires* (Paris: Les Belles Lettres, 1986). See review of K. Dowden, *CR* 38 (1988) 59-61.

Verdière, R., "Contribution a l' étude paléographique ... du *Satyricon*," *RPh* 61 (1987) 32-35. A list of commonly confused letters, e.g. B/P and T/C where *H* reads *poculo* but this has been corrected to *boutulo*.

## NOTICES

Fifth Groningen Colloquium on the Novel, 29 April 1988, organized by H. Hofmann at the Rijksuniversiteit. The speakers were H. Vella, "Homer's *Odyssey* and Longus' *Daphnis and Chloe*: Symmetry, Structures, Reminiscences"; V. Schmidt, "Ein Trio im Bett: Tema con variazioni von Catull bis Apuleius"; T. McCreight, "Guilt by Association: Insult in Apuleius' *Apology*"; S. Merkle, "Die *Ephemeris belli Troiani* des Dictys Cretensis und die historischen Hintergründe ihrer Entstehung"; H. MacL. Currie, "Quintus Curtius: Historian and Novelist?"; W. Aerts, "What's Romantic about Alexander and Alexandrian about his Romance?"

Sixth Groningen Colloquium on the Novel, 28 October 1988, organized by H. Hofmann at the Rijksuniversiteit. The speakers were D. Vessey, "Imitation Imitated, or Every Picture Tells a Story"; M. Maaskant-Kleibrink, "The Origins of Psyche's Image"; D. Schenkeveld, "Focalizers and the Greek Novel"; M. Futre Pinheiro, "Calasiris' Story and its Narrative Significance in Heliodorus' *Aethiopica*"; A. Stoll, "Psyché déroutée: *Salammbô* traversée par les *Métamorphoses* d' Apulée".

## NACHLEBEN

Robert Townsend, *Further Up the Organization* (New York: Knopf, 1984 [revised edition of *Up the Organization* of 1970]) p. 192: "Reorganizing: Should be undergone about as often as major surgery. And should be as well planned and as swiftly executed. '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.' \*(\*From Petronius Arbiter [circa A.D. 60]). (Astbury)

*Daphnis and Chloe*: the Markets and Metamorphoses of an Unknown Bestseller. An Exhibition in the British Library, 7 October 1988 to 8 January 1989. Giles Barber, the 1988 Panizzi Lecturer, offered three lectures in December 1988 on *Daphnis and Chloe*. Notice and brochure received from David Vessey, King's College, London.

Berger, G., "Longo volgarizzato: Annibale Caro und Gasparo Gozzi als Übersetzer eines problematischen Klassikers," *Groningen Colloquia on the Novel* 1 (1988) 141-151.

Carleton, S., "The Widow of Ephesus in Restoration England," *Classical and Modern Literature* 9 (1988) 51-63.

Leotta, R., "Un motivo narratologico nei Dialogi di Gregorio Magno," *GIF* 38 (1986) 111-117. Narrative of Gregory about the miracle of the unbreakable phial. Gregory got the story from Isidore *Etym.* 16.16.6 and not from *Sat.* 51.

Pepe, L., "Petronio ed Eduardo de Filippo," *Filologia e Forme Letterarie. Studi offerti a Francesco della Corte V* (Urbino: Università degli Studi di Urbino, 1988) 651-658.

Prete, S., "La questione della lingua latina nel Quattrocento e l'importanza dell' opera di Apuleio," *Groningen Colloquia on the Novel* 1 (1988) 123-140.

## THE GREEK NOVEL

by B.P. Reardon with Brigitte Egger

In principle this report does not include what has now appeared in *APH*, but a few exceptions have been made, for instance because of the relative inaccessibility of items asterisked - if *ILL* fails, I could help (Dept. of Classics, Univ. of California, Irvine, CA 92717). Also, some items have appeared in earlier numbers of *PSN* and are repeated here for one reason or another. *PSN* = *Newsletter*. The report is written by myself (BPR), but my research assistant Brigitte Egger has done a lot of expert work towards it, and I acknowledge her help gratefully.

## GENERAL

### Conferences and Conference Proceedings

1. *The Greek Novel AD1-1985*, ed. Roderick Beaton, London/NY/Sydney, Croom Helm 1988, price not stated: ISBN 0-7099-5093-4. Twenty-one papers presented at an International Symposium at King's College London in March 1986 (*PSN* 17, Feb. 87 p.3). Three sections: I, Greek Fiction and the European Tradition: from Independence to the 1800s (12 papers); II, Secular Fiction from the Middle Ages to the Eighteenth Century (4 papers: Roueché, Beaton, Holton, Kehayoglou); III, The Birth of the Novel in Greek Antiquity (5 papers). "To avoid the deterministic approach implicit in traditional literary histories, the three chronological periods of the Greek novel have been arranged in reverse order," says the editor, although he at once allows that "the synchronic existence of older works in the language provides a substratum which may be consciously or subconsciously exploited by writers and explored by critics." If I mistake not, this was called "influence" when I was at school, in neolithic times; and earlier yet, "mimesis", by Dionysius and Longinus: if we wish to be fashionable we will nowadays call it "intertextuality", I am told. We could take it back farther: Heliodorus had read his *Odyssey*. A rose is a rose is a rose, by any other name. The papers in III are published as:

17. Tomas Hägg, "The Beginnings of the Historical Novel" (169-81); see below under Chariton for a fuller version.
18. Stamatis Philippides, "Lovers' Fate: Narrator's Providence in *Chaereas and Callirhoe*" (182-89). Based on Greimas, Genette, Todorov; Chariton manipulates the reader into seeing causation and significance in the sequence of events in his story.
19. Graham Anderson, "Achilles Tatius: a New Interpretation" (190-93); Satyrus as a major figure, and *L. & C.* as a string of Satyrical like Petronius' novel.



20. Yoryis Yatromanolakis, "Baskanos Eros: Love and the Evil-Eye in Heliodorus' *Aethiopica*" (194-204): the theme of treacherous beauty and *baskania* is used dynamically by Hld. in II-IV to deepen the protagonists' characters and love.
  21. Bryan Reardon, "The Form of Ancient Greek Romance" (205-16): its structural form, à la Aristotle, and its psychological form, à la Kerényi and Frye.
2. *Groningen Colloquia on the Novel*, ed. H. Hofmann, Groningen, Egbert Forsten, 1988, available from John Benjamin North American, 821 Bethlehem Pike, Philadelphia, PA 19118 (215-564-6379), ca. \$31.50. ISBN 90-6980-017-9. The volume contains an interesting account of the development of the Groningen project, which was set up in 1973 to study Apuleius and spread to other aspects of ancient fiction. Among the products are these Colloquia, a continuing series of one-day meetings held twice a year. The papers from the first two (Apr. and Oct. 86 - see PSN 17, Feb 87) are printed here; other volumes may be expected quite soon, it seems (see PSN 18, Mar 88 for the third and fourth Colloquia). These are full texts, "revised and usually slightly expanded". The papers relevant to this report on the Greek novel are:
- Bernhard Kytzler, "Zum utopischen Roman der klassischen Antike" (7-16). Two kinds of Utopia: normative and merely descriptive accounts.
  - Massimo Fusillo, "Textual Patterns and Narrative Situations in the Greek Novel" (17-31). Homeric influences in the structure of the novels.
  - Brigitte Egger, "Zu den Frauenrollen im griechischen Roman. Die Frau als Heldin und Leserin" (33-66). Women in the novels set against the contemporary social background.
  - Berber Wesseling, "The Audience of the Ancient Novel" (67-79). Empirical, sociological and aesthetic approaches: the novels as basically entertainment for intellectuals.

The other papers, devoted to Apuleius (K. Sallmann, R.Th. van der Paardt, P. James) and Renaissance *Nachleben* of Apuleius (S. Prete) and Longus (G. Berger), are reported elsewhere in PSN.

3. *Le monde du roman grec*. The Colloque International that took place at the Ecole Normale Supérieure in Dec 87 (see PSN 18, Mar 88, where it is listed under an earlier title, "Autour du roman grec") will publish its Proceedings (Presses de l'ENS) towards the end of 1989. Well worth looking out for: some 30 papers, about half of them on topics in the social history associated with the novels, the rest on literary aspects and *Nachleben*.
4. *The Ancient Novel: Classical Paradigms and Modern Perspectives*, Dartmouth College, July 23-29 1989, alias Son-of-ICAN. Readers of PSN will have seen PSN 18.3, Oct 88, being the general announcement of this event; if they have not, they can contact the organiser, James Tatum, Dept. of Classics, 307 Reed Hall, Dartmouth College, Hanover, NH 03755, USA, phone 603-646-3221 (Classics) or 603-646-2545 (for Tatum's assistant, Gail nuper Patten). The response to the call for papers has been excellent, both from the USA and from Europe. Topics include, besides the ancient texts, Byzantine fiction, the novels in the Renaissance, the novel tradition, *Nachleben* generally, and modern literary theory applied to the ancient texts. A program will be issued in the spring. Tatum asks me to reiterate that papers really are welcome in other languages besides English.
5. *Erotica Antiqua: ICAN 1976*. A ghost, the *Acta* of the International Conference on the Ancient Novel, Bangor 1976, the Old Original of all these conferences. A few copies of these *Acta* turned up last summer, undistributed after all. The volume has been referred to surprisingly (and gratifyingly) often, so although many of the papers

have long since appeared in full in the usual journals, some people just may still want a copy (the Bibliothèque Nationale has just asked me for one, to meet a reader's request). Write to me; no charge, first come first served, only a few on offer and no more where they came from, to the best of my knowledge (but I will not sue people who photocopy the volume).

I move on to individual items, often leaving titles (or *APH*) to speak for themselves.

#### *Novel in General*

- \*Billault, A., "Hécate romanesque", v. *APH* 1986 5530. Hecate, invoked in the episode of Leucippe's sacrifice (3.15 ff.) and implied in the "resuscitation" of Chaereas in Babylon (5.7 ff.), is an ambiguous goddess who brings both "mort et fécondité" (the title of the conference on mythology to which this paper was a contribution).
- Effe, B., "Der griechische Liebesroman und die Homoerotik", *Ph* 131 (1987) 95-108. The restriction of the erotic basis of the novel to a heterosexual couple is a reflection of epic convention, the novel being generically close to epic.
- García Gual, C., second and updated edition of his 1972 *Los orígenes de la novela*, Madrid, Istmo 1988, ISBN 84-7090-192-3.
- Hägg, Tomas, updated German edition of *The Novel in Antiquity*, under the title of *Eros und Tyche: der Roman in der antiken Welt*, Mainz, von Zabern 1987, ISBN 3-8053-0934-1.
- Hägg, Tomas, "Callirhoe and Parthenope: the Beginnings of the Historical Novel", *CA* 6 (1987) 184-204; the full version of the paper presented at the London conference of 1986, v. *supr.* What is a "historical novel"? Discussion. *Callirhoe* and *Met. & Parth.* are; Xen. *Cyr.*, Alex.-Romance, Philostr. *Vit. Ap.* are not, even if set in the past.
- Hock, Ronald F., "The Greek Novel", in *Graeco-Roman Literature and the New Testament*, ed. David Aune, Society of Biblical Literature, Sources for Biblical Study 21, Atlanta, Scholars Press, 1988, Ch. 7 pp. 127-46. General account, connections with early Christian literature.
- Holzberg, N. *Der antike Roman*, München/Zürich, Artemis (Einführungen 25) 1986, ISBN 3-7608-1325-9. It seems worth while pointing out this *APH* entry (1986 5541) for the quality of this general account of the genre. To add to Dowden's good review in *CR* 38 (1988) 57-59, this study (a replacement for Helm's volume) is a well-organised and well-informed account which almost sells itself short. The format does not allow footnotes, for instance, but every page shows alertness to modern research; and while H. disclaims any intention of dealing with the fringe texts, in fact he does set them in the overall framework, using them and the fragments to fill out the picture given by the canonical texts. It is perhaps a little schematic in assigning texts to stages in a rather rectilinear chronological progress, and some questions are not treated at any length (audience, origins, levels of culture); but it is after all a *Handbuch*. A very readable, sound and coherent account.
- Kuch, H., ed., *Der antike Roman: Untersuchungen zur literarischen Kommunikation und Gattungsgeschichte*, von einem Autorenkollektiv unter Leitung von Heinrich Kuch, Berlin, Akademie-Verlag 1989, 248pp., price not stated; ISBN 3-05-000578-5.

#### Articles on:

- Die Herausbildung des antiken Romans als Literaturgattung (H. Kuch)
- Funktionswandlungen des antiken Romans (H. Kuch)
- Strukturen des griechischen Abenteuer- und Liebesromans (Isolde Stark)
- Der Realitätsgehalt des antiken Romans (Kurt Treu)
- Petrons satirischer Roman (Inna P. Strel'nikova)
- Religiöse Elemente im antiken Roman (Isolde Stark)
- Zur Figurencharakteristik im antiken Roman (Renate Johné)

- Der antike Roman und sein Publikum (Kurt Treu)
- Übersicht über die antiken Romanautoren bzw. -werke mit Datierung und Weiterführender Bibliographie (Renate Johné)

It is not possible to say more here, but this has all the appearance of an important volume; several of the subjects treated are very topical and appear to be treated thoroughly.

Pervo, Richard, *Profit with Delight: the Literary Genre of the Acts of the Apostles*, Philadelphia, Fortress Press 1987, ISBN 08006-0782-1. *Acts* in its fictional aspects and context - a welcome crossing of the borders between religious and secular fiction. Very sound, and contains a thoughtful, sustained analytical account of the course of studies on ancient fiction.

\*Puiggali, J., "La démonologie dans les romans grecs ainsi que chez certains épistolographes", *APH* 1985 129-47. Char., Xen., A.T., Hld. (*Annales...Dakar* is not the most familiar of journals).

Ruiz, Montero, C., *La estructura de la novela griega*, Salamanca, Ediciones Universidad de Salamanca, 1988, ISBN 84-7481-462-6 (information from: Secretariat de Publicaciones, Apartado 325, 37080 Salamanca - it is not always easy to get Spanish books). Propian analysis; reworking of 1979 thesis (cf. "The Structural Pattern of the Ancient Greek Romances and the Morphology of the Folktale of V. Propp", *Fabula* 22 [1981] 228-38).

\*Ruiz Montero, C., "Novela y declamación: a proposito de un libro reciente", *Faventia* 8 (1986) 139-42. The book is D.A. Russell, *Greek Declamation*, Cambridge 1983; there is a close relationship between the novel and contemporary rhetoric.

\*Said, S., "La société rurale dans le roman grec; ou, la campagne vue de la ville", in one of those French publications with a monstrously long title: *Sociétés urbaines, sociétés rurales dans l'Asie Mineure et la Syrie hellénistiques et romaines: Actes du colloque organisé à Strasbourg (novembre 1985)...*, éd. Edmond Frézouls, Strasbourg AECR 1987 149-71, published at Université des Sciences Humaines de Strasbourg: Contributions et Travaux de l'Institut d'Histoire Romaine IV. A test for any library, but I strongly recommend the article, which documents and discusses the total preponderance of the urban viewpoint in the novels - most of all in *Daphnis* and *Chloe*, which highlights that viewpoint: properly used, says S., these texts are full of interest for the historian of ancient mentalities - if you remember that these are novels.

\*Scarcella, A.M., "Romanzieri greci", in *Dizionario degli Scrittori Greci e Latini*, Milano, Marzorati Editore, 1988, pp. 1873-96.

Scarcella, A.M., "Il mare (le fonti, i fiumi): l'altra faccia della geografia ideale dei romanzi erotici greci", *Euphrosyne* 16 (1988) 257-70. Significance of the sea (etc.) in the novels; narrative and psychological functions.

Syme, Sir Ronald, no less, *Fictional History Old and New. Hadrian*, Somerville College, Oxford, 1986. A lecture on fictional history and historical fiction too, Yourcenar *et al.*, vintage Syme, vintage Symestyle; trenchant, refreshing, a very welcome contribution to the study of ancient fiction as well as history. ISBN 0-95-04486-3-X, a copyright publication.

\*Tailleur, S., "Modèles amoureux proposés par les romans grecs", *Kentron* (Univ. de Caen) 1 (1985) 11-16, *APH* 1985 5735. Love and marriage, love and marriage...

Tatum, J., *Xenophon's Imperial Fiction: on The Education of Cyrus*, Princeton 1989, ISBN 0-691-06757-0. "If you inquire into the origins of the novel long enough, sooner or later you will come to Xenophon's *Cyropaedia*. This is a study of the way Xenophon intertwined the fictional and the political in a single text. For Xenophon, the art of fiction largely consists of the invention of the people whom Cyrus meets".

Winkler, J.J., "The Novel", in *Scribner's Civilization of the Ancient Mediterranean III*, ed. R. Kitzinger and M. Grant, NY 1988 1563-72. General account, predictably lively, interesting, and idiosyncratic.

## INDIVIDUAL AUTHORS AND TEXTS

### Achilles Tatius

Dyck, A.R., "On Digenes Akritas, Grottaferrata Version, Book 6", *GRBS* 28 (1987) 349-69. Borrowings from A.T. in Digenes Akritas.

Furiani, Patrizia Liviabella, "Gamos e kenogamia nel romanzo di Achille Tazio", *Euphrosyne* 16 (1988) 271-80.

Laplace, M., "Achilleus Tatios, Leucippé et Clitophon, III.21.3: l'oracle des 'bouviers' du Nil", *ZPE* 74 (1988) 97-100. Emendation of a notorious crux from papyri.

\*Scarcella, A.M., "Caratteri e funzione delle *gnomai* in Achille Tazio", *Euphrosyne* 15 (1987) 269-80.

### Chariton

\*Biraud, M., "L'hypotexte homérique et les rôles amoureux de Callirhoe dans le roman de Chariton", in *Sémiologie de l'amour dans les civilisations méditerranéennes*, *APH* 1985 1076.

### Heliodorus

Billault, A., "Présentation des Ethiopiques", *JL* 39.1 (1987) 25-30. *Eth.* was an Agrégation text in 1987; this is a discussion of several principal aspects of the text, for the instruction of candidates at this rather formidable competitive examination (roughly equivalent to PhD Comprehensives).

Brisos Sánchez, M., "Mosco y Heliodoro: el simil de Etiopicas 2.22.4", *Habis* 17 (1986) 117-21 A further source for Hld.: ps. - Moschus, *Megara* 21ff.

Colonna, A., "Sugli hapax in Eliodoro", *Paideia* 41 (1986) 213-14.

Futre, M.P. Pinheiro, "Estruturas tecnico-narrativas nas Etiopicas de Heliodoro", Diss. Lisbon 1987 (so listed in *PSN* 18, Mar 88 p.1).

Johné, R., "Dido und Charikleia. Zur Gestaltung der Frau bei Vergil und im griechischen Liebesroman", *Eirene* 24 (1987) 21-33. Strong characters.

Levin, D.N., "Two Notes on Heliodorus", *LCM* 13.4 (Apr 1988) 64. Minor points.

Lightfoot, C.S., "Fact and Fiction: the Third Siege of Nisibis (AD 350)", *Historia* 37 (1988) 105-25. Noch einmal Nisibis. A historian's view of the matter: in some respects Julian's account of events at Nisibis seems accurate, but other elements are probably borrowed from Hld. - after all! The Van der Valk-Colonna thesis is being eroded. It would certainly be neater for Hld. to be put in the 3rd C. But there is still no cast-iron proof either way.

\*Meillier, C., "Note sur l'arithmologie des *Ethiopiques* d'Héliodore", *Kentron* (Univ. de Caen) 2 (Dec. 1985) 110-13. There is a systematic numerical organisation of books and chapters in *Eth.* which reveals harmonious proportions and suggests a significant Neoplatonic design. Offered as a "résumé d'une étude à paraître". The author has published numerological studies of other authors in this Caen journal.

Sandy, G.N., "Jacques Amyot and the Manuscript Tradition of Heliodorus' *Aethiopica*", *Revue d'Histoire des Textes* 14-15 (1984-85) 1-22, appears not to figure in *APH* 1985 or 1986.

\*Scarcella, A.M., "Gli amori di Fedra fra tragedia e romanzo", *APH* 1985 5607; the stepmother theme (Phaedra, Demaenete) in Eur. and Hld.

### Longus

Merkelbach, R., *Die Hirten des Dionysos. Die Dionysos-Mysterien der römischen Kaiserzeit und der bukolische Roman des Longus*, Stuttgart, Teubner, 1988, ISBN 3-519-07410-9. M. sticks to his mysterious guns, but with a difference. In Part I, Dionysus is the Dionysus of the 2nd C. AD, a very different god from that of tragedy, of Euripides, and a much tamer, more civilized one: ein Gott des Draussen und der Felder, of renewal of life in the cycle of the seasons; his

religion is eine religion des Schönen. Part II is an exegesis of the Dionysian text of the imperial period: *D. & C.*, as a source of information about imperial Dionysus. So the debate picks up again, although now it is restricted to this text (whose "Dionysian" characteristics no-one ever doubted; the question is just what that involves and implies).

- O'Connor, E., "A Note on the Nightingale's Itys Song in Longus' *Daphnis and Chloe*", *CB* 63 (1987) 82-84. Longus was familiar with a less familiar variant of the Itys myth.
- Vieillefond, J.-R., *Longus: Pastorales*, Paris, Les Belles Lettres (Budé edition), 1987, ISBN 2-251-00383-5. V., who saw Dalmeyda's Budé through the press well over half a century ago, now replaces it. A conscientious, cautious edition, replete with information; one of V.'s aims is to shake French tradition free of the spell of Amyot's Longus. See my remarks in *CR* 38 (1988) 237-38.
- Wouters, A., "Irony in Daphnis' and Chloe's Love Lessons", *QUCC* 26 (1987) 111-18. Especially the irony of 2.11.13,  $\epsilon\omega\varsigma \delta\epsilon \acute{\alpha}\nu \tau\iota \tau\omega\upsilon \acute{\alpha}\lambda\eta\theta\acute{\upsilon}\nu \epsilon\pi\omega\alpha\epsilon\alpha\nu$ .

#### Lucian

- \*Bompaire, J., "Comment lire les Histoires vraies de Lucien?", in *Hommages à Henri Le Bonniec*, Collection Latomus 201 (1988), Paris 1988, 31-39. Discussion of the generic affiliation of *VH*, and of associated terms: *dramatikon*, *plasma*, *pseudos*, etc.; *VH* can be called a "roman".
- Jones, C.P., *Culture and Society in Lucian*, Harvard 1986; this important book has a chapter on "Credulity and Fiction"; among other things, J. joins J.R. Morgan (*CQ* 1985 475-90, *PSN* 16, Feb 86 p. 12) in rejecting Photius' statement that *The Wonders beyond Thule* was a source of *VH*.

#### Xenophon Ephesius

- \*Bauer, J.B., "In Xenophontis Ephesii quem vocant fabellam commentariola", *Grazer Beiträge* 14 (1987) 229-38. Identifies similarities of theme and incident between Xen. and Old and New Testaments and other texts.
- Borgogno, A., "Note critique a Senofonte e Giamblico romanzi", *RhM* 130 (1987) 406-407.
- \*Borgogno, A., "Senofonte Efesio e Teodoro Prodromo", *Aph* 1985 5357.
- Garzón Díaz, J., "Notas críticas al texto de Jenofonte de Efeso", *Habis* 17 (1986) 97-108. (Not in *Aph*).
- Sartori, F., "Italie et Sicile dans le roman de Xénophon d'Ephèse", *Journal des Savants* Oct-Dec 1985 (1987) 161-86. Xen.'s treatment in *V* of Italy and Sicily (which he did not know) reflects the contemporary Greek conception of that area, dominated by memories of a former time when Greece was influential there; the disregard of things Roman reflects cultural nostalgia and constitutes veiled polemic against the current masters of the world. The last point is exaggerated, but the article contains some valuable points, such as discussion of contacts of that area with Egypt, which goes some way to explaining problems.

#### Fragments

- Koenen, L., "The Dream of Nektanebos"; mentioned in *PSN* 16, Feb 86, this appeared in the 1985 volume of *BASP* (Festschrift Willis), 171-94.
- \*Pavlenko, L.V., "Le roman grec antique. Nouveaux fragments sur papyrus (in Russian).", *Aph* 1985 5684.
- Szepessy, T., "Rhodogune and Ninyas", *Acta Antiqua Academiae Scientiarum Hungaricae* 30 (1982-84), Budapest 1988, 355-62. Dio Chrysostom 21 (*On Beauty*) appears to include Ninus among the list of the beautiful.
- \*Utas, Bo., "Did Adhrā Remain a Virgin?", *Orientalia Suecana* 33-35 (1984-86) 429-41. On *Metiochus and Parthenope*. (For Iamblichus, v. *supr.* at Xenophon, Borgogno)

#### FORTHCOMING

##### Editions

Achilles Tatius: a Budé is in preparation for quite soon.

Chariton: Molinié's Budé is being reprinted, revised by A. Billault as far as feasible, though not fundamentally.

Heliodorus: a Teubner is in preparation by F. Conca.

Byzantine novels: editions of Nicetas Eugenianus and Theodorus Prodromus should appear very soon, in Teubner, from M. Marcovich; they will be very welcome.

##### Collections

*Collected Ancient Greek Novels*, ed. B.P. Reardon, is announced by UC Press for July 1989, just in time for the Dartmouth conference (of which the Press has been made well aware). Translations of Chariton (B.P. Reardon), Xenophon Ephesius (Graham Anderson), Achilles Tatius (J.J. Winkler), Longus (C.J. Gill), Heliodorus (J.R. Morgan), *Asinus* (J.P. Sullivan), Lucian *VH* (B.P. Reardon), Alexander Romance (Ken Dowden), *Apollonius of Tyre*, Iamblichus, Antonius Diogenes, major fragments (all G.N. Sandy). Something over 800 pp. Hardcover, \$75; the Press expects to publish a paperback eventually. Library numbers for the 1989 version: ISBN 0520-04303-0; LC PA 3632 C65 1989.

*Ancient Greek Novels: The Fragments*, ed. Susan Stephens and J.J. Winkler - a full-fledged edition - is moving ahead, and indeed is now near completion, I learn from W.; no arrangements have yet been made for publication. An up-to-date collection is highly desirable.

##### Studies

Shadi Bartsch, *The Reader and the Role of Description: a Study of the Ancient Novels of Heliodorus and Achilles Tatius*, to appear with Princeton University Press Fall 1989, \$27.50.

#### GRONINGEN COLLOQUIA ON THE NOVEL I

(Groningen: Egbert Forsten: 1988)

review by Gareth Schmeling

The first volume in this new series contains nine articles (comments found elsewhere in the *Newsletter*), originally presented at the first (25 April 1986) and second (31 October 1986) Groningen Colloquium on the Novel. In a short preface Heinz Hofmann, who presides over the colloquia, gives a brief history of the colloquia and how they came to be published. At the end of this first volume Hofmann provides a most useful index of names (ancient authors and characters, modern scholars) and of subjects. The format of the volume is most pleasing, and the quality of production is high: Hofmann, the editor, and Forsten, the publisher, have put us all in their debt. On the cover is a splendid colored photograph of Parthenope from the floor mosaics of Antioch on the Orontes (A.D. 200), and it makes an attractive package for all the good things inside.



LUCA CANALI: *L'Erotico e il Grottesco nel Satyricon*.

(Guis. Laterza & Figli Spa, Roma-Bari, 1986)

Pp. xii + 80. Lire 14,000. Paperback.

review by William R. Nethercut

Canali takes up seven different subjects: the *Satyricon* as *Un romanzo priapeo*; *Il grottesco*; *La libertà creativa di Petronio*; *Encolpio-Polieno*; *Eumolpo, demiurgo del romanzo*; *Come si banalizza (o si fraintende) un classico*; and *I tre livelli stilistici del Satyricon*. A majority of the pages are given to translation of the various passages chosen to illustrate the given topics. Setting aside the bibliography, which is very brief and intended only to represent critical possibilities, of the first 74 pages, approximately 41 are translations of Petronius (= 55%). For all this translation, analysis is mostly lacking. Canali aims this work at a general audience who may have read parts of the *Satyricon* (or even more) but who will want chiefly to gain different ways of approaching some of the famous sections in the work. I have just said that critical analysis of the paragraphs reproduced is not present; nevertheless, it is possible to imagine that a newcomer to Petronius could indeed benefit from this format simply by having now the titles of the separate chapters to use as reference-points for his reading of the excerpts Canali introduces. For the more experienced Petronian, this book offers nothing controversial or new in theory. A general observation would be that there is little (often: *no*) connection between the chapters and the ideas they suggest. The result is that the present offering finishes in a truly Petronian way: it impresses us as a king of farrago, a hodge-podge of doors through which we step only so far before finding our guide calling us back out and onward into another (example: five pages on Encolpius and "Polyaenos" taken up principally with quotation from this episode, but no summary or synthesis to tell us what we were supposed to be getting out of so brief an acquaintance with the passages.). Three of the five-and-one-half pages on Encolpius and Polyaenos are translation. In this way, the general reader will at least be introduced to an engaging part of the whole story; however, it is not clear to me how many of the readership of this Newsletter need such an introduction.

Turning to specific features of the book. In the first chapter ("Priapic Romance"), Canali begins with Petronius as we listen anew to the discussion of rhetoric. Petronius sets the tone he will maintain here, as he opposes (by implication) what is concrete and down-to-earth with exaggeration and high-flown bombast, the conception of words as *esca* -- bait, tidbits, morsels -- which need to be honeyed up to capture the minds of the young. Petronius, for Canali, censures the initiation at Quartilla's of the pure and young girl and of Giton, *ragazzo pudico al massimo* (10). Petronius - even stronger - is disgusted by Quartilla (11). So far, we have Petronius the Moralist. However, Canali's bottom line is carefully and admirably phrased: "Un episodio scabroso dunque, ma tutto pervaso da una frizzante vena di scherzo, in un crescendo senza sosta di situazione anomala . . . narrate con una insuperabile levità linguistica . . . in modo da suscitare nel lettore, *più che* la partecipazione morbosa o la repulsione moralistica, il complice sorriso dell'intelligenza" (p. 11). Canali deserves applause as he emphasizes how, even in the more lurid scenes, Petronius' Latin is distanced, clean, chaste: "E davvero straordinaria la capacità di Petronio, di affrontare le situazioni più audaci con candida naturalezza e soprattutto con un'assenza pressoché totale di turpiloquio" (p. 11). These citations show Canali at his best and deserve our appreciation. Nevertheless, when I read the title of this first chapter, I expected that the focus of the analysis would be on what makes up a "Priapic Romance"; at its conclusion, the chapter has indeed included mention and representation of that part of the *Satyricon* which concerns Priapus, but the incident is more peripheral to the good points made by Canali about Petronius' view of Latin and the special quality of his *persona*.

Chapter Two ("The Grotesque") does not take up Vitruvius or any writer on architectural adornment, nor does it discuss grottoes, but draws most simply upon such passages as the appearance of Lichas, floating with bloated face upward after

the sea-storm, on the quasi-comic union of Encolpius and Giton while the ships rocks frantically up and down, on the "funeral" of Trimalchio and the presence of death amidst the opulence of the party (Arrowsmith is not in the bibliography). Canali begins with a definition of "grotesque" in which he stresses the presence of exaggeration, of the mixture of comic and tragic, so wrought as to stir one to weeping or to laughter. Petronius lived at the end of a world: the principate had undergone deterioration in the deformed rulers of Petronius' time; amidst the vitality of Rome, with all her colors and vibrant nationalities, Petronius sensed the death that threatened those who planned revolt, and confronted the demise of liberty. Yet, unlike Seneca or Lucan, he preserved an intellectual detachment and did not give his pages up to horror. Canali wants us to balance Petronius' intellectual wryness with his sadness in conceiving the words with which Trimalchio mentions leaving inheritance so that those, who did not love him when he was alive, will yet be able to remember him with kindness. *Il naufragio è dovunque*: should we interpret this as banal rhetoric? Canali thinks not. If we are correct in identifying the detachment and irony in Petronius, we ought not to disregard those moments in which he lets us feel his revulsion for the sexual slave whose makeup cracks and slides like a tottering wall battered by rain, or his sentiment for the decline of things.

Chapter Three ("The Creative Freedom of Petronius") sets out a number of sections from the *Cena*: the speeches of Trimalchio, of Habinnas, of Seleucus, of Phileros and Niceros. In this chapter, thirteen pages of translation outweigh the five given to general comments. Canali praises Petronius' ability - matched only by Plautus, for the author -- in creating unforgettable characters. The actions and words of the guests at the banquet, not any description of appearance, achieve this end. In his *torrenzialità* and *pregnanza* of language, Petronius can be compared with Balzac, Tolstoi, or Joyce. It would not be an exaggeration to say that Realism was born in Petronius. The readings in this chapter are selected for their impact: Phileros' characterization of the old man whose horn was ever green, sparing nothing, not even the dog (Phileros is an optimist in outlook, speaking of his friend: "He lived well; he died well"); against so gracious a character, we can set the pure bile of Seleucus (*umor nero*) along with his *aggressività misogina feroce*. Canali proves the interest for students of Petronius' characters of one we might not have noticed - the bailiff or functionary who reads the list of Trimalchio's holdings. This was an arresting inclusion in the catalogue of conversation pieces, and Canali brings out very nicely the art present in conceiving such a character. The magical tales of Niceros conclude the assembly and add color and interest to the examples contained in this chapter. There is no analysis or summary of what we have covered, once Niceros has finished.

We have touched upon Chapter Four ("Encolpius - Polyaenos"). It is the shortest of the book, some five pages, of which there are translations from the Circe-Polyaenos correspondence. Really nothing is said beyond the presentation of these paragraphs. Perhaps the justification of this short unit after the longer chapter on Petronius' creation of characters is that it, too, demonstrates characterization. But this is never stated. In the same way, Chapter Five ("Eumolpus, demiurge of the romance") seems to be an additional short essay falling under the general heading of "Petronius' Characters". Canali is interesting in his contention that Eumolpus is the most complex and contradictory of all the *dramatis personae*. At the pinacotheca, he decries the decline of art and the higher sensibilities and appears virtually a moralist; yet in the scenes from Croton (Petronius, para. 140) his licence is unbridled ("è un moralista-immoralista sfrenato"). This mixture of literary and artistic earnestness with an ironic sensuality Canali takes to be Petronius' personal disclosure of self: it could indeed make sense to compare Eumolpus' will, which is nothing if not ironic, with Tacitus' account of Petronius listing, without comment, Nero's vices. Both Petronius and Eumolpus enjoy a kind of last triumph over those who exploited or drained them. This comparison of Canali's is appealing.

The sixth chapter ("How to make a classic banal") is enjoyable and full of fun. Here, Canali compares recent

translations of certain lines and phrases in the *Satyricon*; the translator's names are not mentioned. In para. 38, discussion at Trimalchio's is centering on the replenishing of flocks; the verb *culare* is used. One of Canali's models translates everything up to this verb . . . "E stop" (*O traduttore pudibondo!!*). A second translator, thinking, as the first did, that *culare* must refer to sodomy, rendered Petronius: "He placed the new stock amidst his flock" (*li mise nelle sue greggi*). Canali stresses that embarrassment at *culare* is not necessary: idiomatically the verb only signifies the normal mating of animals; we are talking about *sheep*, not about a director arranging a pornographic embrace for his camera. Likewise in the account of Eumolpus' seduction of his young tutee, the more chaste have rendered *Si ego huic dormienti abstulero coitum plenum et optabilem* with "Se io riuscirò ad avere da questo ragazzo il piacere che desidero" or by "la perfetta gioia a cui aspiro", without calling *coitum coitus*. In the same scene, both translators leave out *improba manu* ("If I touch him with wanton hand" - apologies to Canali, who would find my "wanton" too courtly, *aulico*, as indeed he feels about other euphemistic versions in this chapter). In the famous para. 140, where Eumolpus has arranged for a young man to hump under his bed while a voluptuous playmate swings on top of him, the *pygesiacra sacra* have become "i misteri del didietro" or, simply "i misteri" (of what? Eleusis?), without a word looking toward *pygesiacra* (Canali: "i sacri riti delle natiche"). In the Latin: *puellam . . . exoravit ut sederet super commendatam bonitatem*, the final words have been turned "sopra di lui" (= *super se* and by "sua sullodata bontà e saggezza", of which the last words, in particular (as Canali says), "non significano più assolutamente nulla."

The last chapter ("The Three Stylistic Levels of the *Satyricon*") distinguishes a "middle" level - essentially the language of the narrator - and *lo stilo aulico*, which can become too high-flown, from *parlato basso* as in Trimalchio's invective against Fortunata. Petronius has been much discussed for solecisms or orthographical eccentricities, and yet the occasions on which anything of this kind can be seen are few and have more to do with striking features of characterization, than with Petronius' own Latin. Canali resumes his argument from Chapter 1 that, in spite of the exotic nature of the situations and actions in which the *Satyricon* delights, "non esiste quasi turpiloquio". *Inguen* or *inguina* (less frequently) describes the loins; *sopio* (sic) only once. The female *puenda* are alluded to only once. In matters of homosexual lust, the more general word *anus* is used - not *podex* - and this only once. *Meretrix* is rare, and preferred over the vulgar *scortum* (only once, or twice: Canali). In the swing scene (para. 140), the ephebe is termed *frater*. And *cinaedus* is used for homosexual men, not the more clinical *spintriae* (passive, pathetic homosexuals) and *sellarii* (active, aggressive partners) -- both of which appear in Tacitus. Petronius' content is avowedly more licentious than that of Tacitus; it may therefore appear more striking that such vocabulary does not surface. One thinks that in his novel Petronius was in fact far less interested in the niceties of perversion than he has been given credit to have been: Canali points out that in the opening salute of Encolpius and Ascyltus, the comparisons adduced as each paints the other cause it to appear that Encolpius is the aggressive male, while Ascyltus, whose reputation as a "swordsmen" (*gladiator*) has persisted into Fellini, is the passive lover!

To conclude: Canali's book does make useful observations on Petronius' psychology, as the disparity between his subject and vocabulary and Latin style bears witness; he does include some memorable examples of reserve from translators of the *Satyricon*; he raises interesting suggestions about the relationship between Petronius and the conception of Eumolpus, who is at once sensual and intellectually critical. He tends to appreciate the serious side of Petronius perhaps more than we find in recent commentators who would agree with his formulation (quoted at the beginning of this review) that instead of moral revulsion, we should think to find, in Petronius, *il complice sorriso dell' intelligenza*. These are all worthwhile features of his work. The reservations I expressed at the start of my review concerning organization of themes, the relevance of some chapter titles to the focus of their chapter, the im-

balance between translation of Petronius and analysis, need still to be taken into account.

## QUEVEDO AND PETRONIUS

by O.N. Salgado

Poem 12 P.L.M. of Petronius is clearly the source of inspiration for the *Suenos* of Francisco de Quevedo y Villegas. At the beginning of the "Sueno del Juicio Final", the first of a series of five, Quevedo quotes two verses of that poem: 15, *et canis in somnis leporis vestigia lustrat*, to explain that every animal dreams during the night of that which it has done during the day; and 10, *et pavidi cernunt inclusum chorte tribunal*, on judges.

The whole content of the *Suenos* seems to be a long development of what Petronius expounds in his poem.

The *Historia de la Vida del Buscón* also shows that Quevedo had carefully read the work of Petronius. The resemblances are many: Pablo, the rogue hero, becomes a rhetor like Encolpius and has his own poetic taste in spite of his ways of life. One of the characters he meets during his wandering is a priest. This priest recites long and ridiculous poems, like Eumolpus (*Sat.*, passim). Pablo advises him to stop reciting at the entrance of Madrid, because the boys in the streets would throw stones at him (*Sat.*, 90). Later, Pablo profits from circumstances to address a speech against bad poets (*Sat.*, 1-2). Afterwards, Pablo becomes himself a busy poetical writer of comedies (*Sat.*, 115 et passim). There is a scene of robbery at the market of Segovia (*Sat.*, 12-15). During their stay at the house of Cabra (a ridiculous host like Trimalchio), Pablo wonders if he and his companion Don Diego (Ascyltus) are awake or dreaming (*Sat.*, 100). Both have to be healed later by an old woman, a new Oenothra (*Sat.*, 138). In their journey to Alcalá they are joined by Juan Merluza (the hireling Corax) (*Sat.*, 117). After a dinner at his uncle's home, everybody lies asleep, not awakening until nighttime (*Sat.*, 22).

## BOARS AND BOORS IN PETRONIUS

by Barry Baldwin

At *Sat.* 40.3, there is served *primae magnitudinis aper, et quidem pilleatus*. The hat puzzled Encolpius so mightily that (not for the first time) he applied to a fellow-diner for elucidation. After a lofty put-down (*non enim aenigma est, sed res aperta*), the latter explains *hic aper, cum heri summa eum vindicasset, a convivis dismissus est; itaque hodie tanquam liberius in convivium revertitur* (41.5).

Years ago ('Capping the Boar,' *PSN* 1 [1970], 3), I adduced Aulus Gellius' statement (6.4.1) that *servi pilleati* on the auction block involved unwarrantable merchandise, thereby providing a secondary joke. The boar would, on this reckoning, be another of Trimalchio's calculated insults to his guest; cf. 34.7, *heri non tam bonum posui, et multo honestiores cenabant*. This notion, though duly registered in Smith's bibliography (*ANRW* II.32.3 [Tübingen, 1985], 1633, listing no other contribution on 41.5), found no place in his commentary on the *Cena* (Oxford, 1975) where unspecified problems with the text and interpretation are alleged and Encolpius' bewilderment excused.

There is another angle worth pursuing. In his classic article 'Trimalchio's Menu and Wine List,' *Class. Phil.* 65 (1970), 248-51, Gareth Schmeling showed that Trimalchio's menu was really very ordinary and cheeseparing, contemptible to Petronius and the smart set not for its luxury but for its parsimony and drabness. Schmeling instanced our behatted boar as an example of culinary cost-cutting, citing also *Sat.* 66.7, *pernae*



*missionem dedimus*, where it should be remembered that this is reported to Trimalchio by Habinnas from Scissa's funeral feast for a deceased slave, and where Smith (referring back to the boar) remarks, "Even this dinner of no great pretensions had items held in reserve."

Such parsimony had a imperial model, not Nero but Tiberius who (Suetonius, *Tib.* 34.2) *ut parsimoniam publicam exemplo quoque iuaret, sollemnibus ipse cenis pridiana saepe ac semesa obsonia apposuit dimidiatumque aprum, affirmans omnia eadem habere quae totum*. I am not for one moment redating the *Satyricon* to Tiberius' time! But Trimalchio, a *senem calvum* (27.1), could well be imagined to have memories of that reign. After all, he confidently comes out with the unbreakable glass anecdote (51.2-6) without giving the emperor's name - he knew it was Tiberius and assumes everyone else will. Experiments with glass held contemporary interest for a Neronian audience, since Pliny (*NH* 36.195) reports new advances at that time. But here too, Trimalchio is an object of ridicule to Petronius and readers, for the tale as he tells it is derided by Pliny as *fama crebrior diu quam verior*.

Trimalchio, then, is practising an out-of-date parsimony. This was typical of his provincial origins and milieu, offering more scope for amusement on the part of the elegant wits of the capital. Trimalchio, of course, lives and entertains in southern Italy, not Rome. The only time he himself mentions going there (70.3), he brought back *cultros Norico ferro* for one of his cooks. Norican cutlery was something else fashionable in Rome (Pliny, *NH* 34.145), but apparently not obtainable where he lived.

*Provincialis parsimonia* was something of a cliché, especially with Tacitus who adduces it as a factor in the sound upbringing of Agricola (*Agr.* 4.2, in Marseilles of all places!) and in the commendable disgust felt by out-of-towners at Nero's theatrical performances in Rome (*Ann.* 16.5.1). More to the present point, it is central to the historian's sketch of imperial eating habits (*Ann.* 3.55), a disquisition inspired by his preceding reports (3.52-4) of Tiberius' response to demands for legal curtailment of private gluttony. *Novi homines* from the townships of Italy, admitted to the senate and ultimately capturing the throne in the person of Vespasian, had by their old-fashioned example put paid to the *luxus mensae* that had prevailed a *fine Actiaci belli ad ea arma quis Servius Galba rerum adeptus est*.

Although not untouched by humour (the *a fine Actiaci belli* clause spoofs the way in which he opens both the *Annals* and the *Histories*), Tacitus seems basically serious in this mini-history of Roman eating. Incidentally, this was not an eccentric digression on his part. Pliny (*NH* 8.210) in his own survey of gastronomic habits says that the evolving fashion of serving boars was something which *annales notarunt, horum scilicet ad emendationem morum*. But it should not be taken straight. For one thing, Tacitus writes as though gluttony was a consequence of the principate. He passes over the grossness of Lucullus and Antony, the culinary tastes and texts of Cicero's friend Matius (remembered for apples and forcemeat in Apicius 4.3.3), the peacocks of Hortensius, the *foie gras* of Pompey's father-in-law Metellus Scipio (if it was he; Pliny, *NH* 10.52, says that its inventor was a matter of debate and research), and so on.

Such a false dichotomy between republic and empire is, of course, characteristic of Tacitus. But his division between Julio-Claudian luxury and Flavian austerity is equally misleading. The evidence from Suetonius can be summarised as follows: Julius Caesar and Augustus ate and drank little (*JC* 53; *Aug.* 76.1.77); Tiberius drank a lot, and his banquets were marked by wine and naked waitresses rather than gourmandising (*Tib.* 42.1); Caligula invented some new dishes, but his dinners were more notorious for the cruelty which attended them (*Cal.* 32.1.37.1); Claudius was an out-and-out glutton (*Claud.* 33.1); Nero's most expensive meals were noted not for their menu but for such special items as turbans and roses (*Nero* 27 - and the notorious banquet given for him by Tigellinus, described here and in Tacitus, *Ann.* 15.37, was remembered for the sexual orgy rather than the food); Galba was a trencherman (*Galb.* 22); Otho's tastes are not disclosed; Vitellius' besetting gluttony inspired a feast of anecdotes (*Vit.* 13); despite Tacitus, Vespasian con-

*vivabatur assidue ac saepius recta et dapsile, ut macellarios adiuvaret* (*Vesp.* 19.1); the banquets of Titus were *iucunda magis quam profusa* (*Titus* 7.2); Domitian's dinners were light and ended early without a revel, but he did indulge in very heavy lunches (*Dom.* 21).

According to Plutarch (*Mor.* 60c, in his essay on flattery), Titus Petronius (usually taken to be the novelist; the preceding anecdotes involve Tiberius and the orator Cassius Severus) reproached the profligate and free-spending Nero with meanness and sordidness. Suetonius (*Nero* 30) spreads himself on the subject of that emperor's spendthrift ways with a wealth of stories, not one of which involves luxurious eating. Trimalchio's dinner party is not always remembered for the respectable thing it largely was. True, host and guests get tipsy, and there are flashes of physical and verbal altercation (though the protagonists notoriously hardly ever swear), but the entertainment is harmless and cultural in a light way, there is no sexual orgy, and no one (save a forced puppy dog) eats to the point of vomiting or uses emetics in the manner of Claudius (Habinnas reports at 66.5 that Scintilla had retched upon eating bear's meat at Scissa's feast, but this was simply because it disagreed with her, for she had only tasted it).

Just the sort of bourgeois occasion, then, to make Nero and his courtiers laugh. Vitellius, who did take emetics and whose gluttony was ridiculed by Galba, might have had mixed feelings, but at Nero's court his popularity was owed to sex, chariot-riding, gambling, and sycophancy, not gourmandising (Suetonius, *Vit.* 4, 7.1, 13.1). Incidentally, although there is (unsurprisingly) a recipe for *porcellum Vitellianum* in Apicius 8.7.7, none of those for *aper* (8.1.1-10) comport his or any other Roman name. Furthermore, in simultaneously seeking to impress his guests by serving a big boar and to save on the expense, Trimalchio was doubly damned. For Pliny (*NH* 8.210) chose the boar (*animal propter convivium natum*, as Juvenal 1.141 remarked) as centerpiece for one of his characteristic lectures on Roman morality, tracing the first serving of an entire animal back to P. Servilius Rullus in 63 BC, but that was nothing compared to what went in Pliny's own time (the parsimonious period of Vespasian!) where two or three boars would be consumed at one dinner, and then only as the first course! This was something of a throwback to the Inimitable Livers around Mark Antony in whose kitchens Plutarch (*Ant.* 28.2-4, with information derived through his grandfather Lamprias from the autopsy of Philotas the physician) reports that eight boars were roasted for not more than a dozen guests. Trimalchio was certainly a more considerate host than Martial's Mancinus who (1.43) served sixty guests with one tiny boar and no other foods to go with it (the midget beast was *minimus qualisque necari a non armato pumilione potest*, a detail which illustrates the carving technique - *venatorio cultro latus apri vehementer percussit* - of Trimalchio's cook, and which may also imply that Encolpius' notion of *primae magnitudinis* was naive. This business with hunting knives could likewise be comically intended as a debased proof of venatorial heroism, given Athenaeus' quoting (18a) of Hegesander on the Macedonian taboo on anyone reclining at dinner who had not speared a wild boar without use of nets. Also in Athenaeus (130b) is an account of a Macedonian banquet where each guest is served his own Erymanthian boar skewered with silver spears. Though sharing some of its features (trick foods, acrobats), Trimalchio's dinner is infinitely more modest in every sense, without the dancing girls naked or otherwise. But otherwise, as so often, Trimalchio, aging provincial yuppie that he was, got everything wrong in the eyes of Nero's court and its principal entertainer.

(*Postscript.* The notion that the boar is a cost-cutting item was adumbrated by W.D. Lowe in his edition of the *Cena* [Cambridge, 1905], 47, quoting Plautus and Martial, but it has left no mark on subsequent commentators, and Lowe is nowadays hard to find and much neglected, being [for easy instance] omitted from Smith's repertory [xxviii] of editions.)