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"Chariclée la Sirène," pp. 43-51. II. Roman, Histoire, Civilisation: E. Bowie, "Les Lecteurs du Roman Grec," pp. 55-61; A. Scarcella, "La Polémologie des Romans," pp. 63-74; A. Lallemand, "Les Parfums dans le Roman Grec," pp. 75-83; J.-M. Bertrand, "Le Chasseur dans la Ville," pp. 85-92; G. Rougemont, "Delphes chez Héliodore," pp. 93-99; E. Oudot, "Images d'Athènes dans les Romans Grecs," pp. 101-111; J.-M. André, "Apollonios et la Rome de Néron," pp. 113-124; M.-H. Quet, "Romans Grecs, Mosaïques Romaines," pp. 125-160 (14 illustrations); C.P. Jones, "La Personnalité de Chariton," pp. 161-167; S. Saïd, "Les Langues du roman Grec," pp. 169-186. III. L'Orient Romanesque: F. Briquel-Chatonnet, "L'Image des Phéniciens dans les Romans Grecs," pp. 189-197; M.-F. Baslez, "De l'Histoire au Roman: la Perse de Chariton," pp. 199-212; D. Bonneau, "Les *Realia* du Paysage Égyptien dans le Roman Grec: Remarques Lexicographiques," pp. 213-219; P. Cauderlier, "Réalités Égyptiennes chez Héliodore," pp. 221-231 (6 illustrations); R. Lonis, "Les Éthiopiens sous le Regard d'Héliodore," pp. 233-241. IV. Romans Antiques, Médiévaux et Modernes: J. Schwartz, "Éléments Romanesques dans le Livre de *Tobit*," pp. 245-248; F. Villeneuve, "L'Histoire des Tobiades chez Flavius Josèphe *Ant. Jud.* XII, 154-241," pp. 249-257; M. Alexandre, "Barlaam et Ioasaph: La Conversion du Héros et du Roman," pp. 259-282 (with eight illustrations); J.-P. Arrignon et J.-F. Duneau, "Le Roman Byzantin: Permanence et Changements," pp. 283-290; L. Harf-Lancner, "L'Élaboration d'un Cycle Romanesque Antique au XII^e Siècle et sa Mise en Images: le *Roman de Thèbes*, le *Roman de Troie* et le *Roman d'Énée* dans le Manuscrit B.N. Français 60," pp. 291-306 (with three illustrations); A. Billault, "Cervantès et Héliodore," pp. 307-314; G. Molinié, "Postérité du Roman Grec à l'Époque Moderne: pour une Sémiotique de Second Niveau," pp. 315-320; C. Imbert, "Le Roman Grec: du Protreptique à l'Éducation

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Beschorner, A., *Untersuchungen zu Dares Phrygius* (Tübingen: Gunter Narr Verlag, 1992). *Classica Monacensia*, Münchener Studien zur Klassischen Philologie, Band 4, ed. H. Flashbar und N. Holzberg, pp. 284. Another book appearing from the Petronian Society Munich Section, under the guidance of Niklas Holzberg. After a brief introduction (pp. 1-12) Beschorner provides a reprint of the 1873 text of Meister with a parallel German translation (pp. 12-63). The Latin text of Meister, long out of print, was re-issued in 1991 by Teubner, but its reprinting here near the commentary is a welcome addition; the German translation offers a basic level of interpretation. At the heart of this book rests the commentary, pp. 64-192, by a scholar erudite beyond his years and in total control of the bibliography. The fourth major section of the book is entitled "Die Hauptprobleme..." and it in turn is broken down into four parts: A. Zur Epitome-These, B. Gab es ein griechisches Original, C. Versuch einer Interpretation der Acta, D. Datierung der Acta. Together with S. Merkle, Beschorner is rescuing Dictys and Dares from obscurity.

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Borghini, A., "La paura del Cesare e il vetro infrangibile: un contributo," *Civiltà Classica e Cristiana* 11 (1990) 257-265. Cf. Artemidorus 1.66 on unbreakable and breakable vessels.

Borghini, A., "Caepa cirrata (Petr. *Satyr.* LVIII.1): una segnalazione," *Aufidus* 10 (1990) 69-73.

Bowie, E.L., "Hellenes and Hellenism in Writers of the Early Second Sophistic," *'ΕΛΛΗΝΙΣΜΟΣ. Quelques Jalons pour une Histoire de l'Identité Grecque*. Actes du Colloque de Strasbourg, 25-27 octobre 1989, ed. S. Saïd. Université des Sciences Humaines de Strasbourg, Travaux du Centre de Recherche sur la Proche-Orient et la Grèce Antiques 11 (Leiden: Brill, 1992) 183-204. Bowie studies the language and attitudes which Greek novelists (Xenophon, Chariton, Iamblichus, Achilles Tatius) show toward *βάρβαροι*.

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Cicu, L., *Donne Petroniane. Personaggi Femminili e Tecniche di Racconto nel Satyricon di Petronio* (Sassari: Carlo Delfino Editore, 1992) 264 pp. A literary analysis on a large scale of the women in the *Satyricon*. Separate chapters on Quartilla, Fortunata, Tryphaena, Circe, Others, and the narrative style of Petronius.

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Hoffmann, H., ed. *Groningen Colloquia on the Novel* 4 (1991). Groningen, Egbert Forsten Publishing, XII + 185 pp., Dfl. 48. D. Maeder, "Au Seuil des Romans Grecs: Effets de Réel et Effets de Création," pp. 1-33; M. Laplace, "Achille Tatius. *Leucippé et Clitophon*: des Fables au Roman de Formation," pp. 35-56; J. Maritz, "The Role of

Music in *Daphnis and Chloe*," pp. 57-67; "M. Futre-Pinheiro, 'Calasiris' Story and its Narrative Significance in Heliodorus' *Aethiopica*," pp. 69-83; J. Morgan, "Reader and Audiences in the *Aithiopika* of Heliodorus," pp. 85-103; F.M. Jones, "Realism in Petronius," pp. 105-120; N. Fick, "Les Histories d'Empoisonnement dans les *Métamorphoses* d'Apulée," pp. 121-133; M. Elster, "Römisches Strafrecht in den *Metamorphosen* des Apuleius," pp. 135-154; P. James, "Fool's Gold... Renaming the Ass," pp. 155-172.

Holzberg, N., ed., *Amor Ludens. Liebeselegie und Liebesroman im Lektüreunterricht* (Bamberg: C.C. Buchners Verlag, 1992). [This book appears in a series called *Auxilia*: Unterrichtshilfen für den Lateinlehrer, herausgegeben von Dr. Friedrich Maier, Oberstudiendirektor für Didaktik der Alten Sprachen an der Universität München.] This volume contains three essays: B. Leininger, "Ovids *Amores*. Ein Lektüreprojekt für die 10. bzw. 11. Jahrgangsstufe," pp. 9-46; N. Holzberg, "Romanhafte Episoden in Ovids *Metamorphosen* und in den Caesar-Viten. Zwei Anregungen zum Textvergleich im Lektüreunterricht," pp. 47-75; R. Kussl, "Longos' *Daphnis und Chloe* als Griechischlektüre in der 11. Jahrgangsstufe," pp. 76-127.

Holzberg, N., ed., *Der Äsop-Roman: Motivgeschichte und Erzählstruktur*. *Classica Monacensia*. Münchener Studien zur Klassischen Philologie, Band 6 (Tübingen: Gunter Narr Verlag, 1992). ISBN 3-8233-4865-5. [Gunter Narr Verlag, Dischingenweg 5, 7400 Tübingen 5, Germany]. In the last several years the new series "Classica Monacensia" has brought out three books of interest to those who work in the area of ancient prose fiction: R. Kussl, *Papyrusfragmente griechischer Romane* (1991), A. Beschorner, *Untersuchungen zu Dares Phrygius* (1992), and *Der Äsop-Roman*. In his Seminar at the Ludwig-Maximilians-Universität München Holzberg has for some time been leading a discussion on the nature of *ὁ Βίος Αἰσώπου* with particular attention paid to its position among Schelmenromane. The Petronian Society Munich Section, which is headed by Holzberg and which sponsors lectures throughout the academic year, is active in promoting and motivating studies in the ancient novel. *Der Äsop-Roman*, which is a product of the scholarship encouraged by the Petronian Society Munich Section, is divided into four sections. I. "Vorleben" im Orient (with two sub-sections): N. Oettinger, "Achikars Weisheitsprüche im Licht älterer Fabeldichtung," pp. 3-22; R. Kussl, "Achikar, Tinuphis und Äsop," pp. 23-30; II. Narrative Strukturen: N. Holzberg, "Der Äsop-Roman. Eine strukturanalytische Interpretation," pp. 33-75; E. Mignogna, "Aesopus bucolicus. Come si 'mette in scena' un miracolo (*Vita Aesopi* c.6)," pp. 76-84; M. Schauer/S. Merkle, "Äsop und Sokrates," pp. 85-96; K. Brodersen, "Rache für Äsop. Zum Umgang mit

Geschichte ausserhalb der Historiographie," pp. 97-109; S. Merkle, "Die Fabel von Frosche und Maus. Zur Funktion der *λόγοι* im Delphi-Teil des Äsop-Romans," pp. 111-127; III. Nachleben: R. Hilpert, "Bild und Text in Heinrich Steinhöwels 'leben des hochberühmten fabeldichters Esopi'," pp. 131-154; A. Beschorner, "Zu Arnolt Bronnens 'Aisopos'," pp. 155-161; IIII. Bibliographie: A. Beschorner/N. Holzberg, "A Bibliography of the Aesop Romance," pp. 165-187.

Holzberg, N., "Ein vergessener griechischer Schelmenroman: Die Fiktionale Äsop-Vita des 2./3. Jahrhunderts," *Anregung* 38 (1992) 390-403. Holzberg discusses the origins, nature, and Nachleben of *ὁ Βίος τοῦ Αἰσώπου*. While other scholars have earlier referred to this work as a novel, Holzberg is interested to show exactly where it fits into the tradition: "... als Vorläufer der neuzeitlichen Gattung 'Schelmenroman'".

Huber, G., "Walter Charleton's *Ephesian Matron*: ein Zeugnis der Petron-Rezeption in England der Restauration," *Groningen Colloquia on the Novel* 3 (1990) 139-157.

Jones, C.P., "Dinner Theater," *Dining in a Social Context*, ed. W. Slater (Ann Arbor: University of Michigan Press, 1991) 185-198.

Jones, F., "Realism in Petronius," *Groningen Colloquia on the Novel* 4 (1991) 105-120.

Kloft, H., "Wirtschaft und Geld in der römischen Kaiserzeit," *Geschichte in Wissenschaft und Unterricht* 41 (1990) 418-432. Trimalchio as a model for creators of wealth.

Knight, C., "Listening to Encolpius: Modes of Confusion in the *Satyricon*," *University of Toronto Quarterly* 58 (1989) 335-354. Problems with the narrator.

Lateiner, D., "Deceptions and Delusions in Herodotus," *Classical Antiquity* 9 (1990) 230-246. Folktales in Herodotus and the ancient novel, pp. 240-241.

Létoublon, F., *Les Lieux Communs du Roman. Stéréotypes Grecs d'Aventure et d'Amour* (Leiden: Brill, 1993) XII + 266 pp. + 12 illustrations. \$65.75. "The author uses an extensive study of the five Greek novels preserved by tradition since Roman times ... to show how the novel form, from its origins, has been based upon the repetition of commonplaces, *τόποι*, which allows an interplay with the reader. The commonest of these commonplaces, love-Eros, provides the plot of the five novels, in an order which is itself topical: meeting and love at first sight, wounds of love and lovesickness, lovers separated, lovers put to the test by the sea and by pirates, lovers reunited. The heroes

of Greek novels, always young, good-looking and well-born (even if their identities are left unclear), allow for easy reader identification. From Xenophon of Ephesus (the most primitive form of the novel to the *Ethiopica* (a true work of art), the Greek novel had already explored all the main narrative possibilities of the genre." From an advertisement.

Liviabella-Furiani, P., "Il Tema del Sangue nei Romanzi Greci d'Amore," *Atti della VII Settimana: Sangue e Antropologia nella Teologia Medievale*, Roma 27 novembre - 2 dicembre 1989 (Roma 1991) 519-560. The motif of blood is traced through the Greek novels.

Magnani, L., "Paura della Morte, Angoscia della Vita di Gente Comune in Petronio," *Gli Affanni del Vivere e del Morte. Schiavi, Soldati, Donne, Bambini nella Roma Imperiale*, ed. N. Criniti (Brescia 1991) 131-149.

Montague, H., "Sweet and Pleasant Passion: Female and Male Fantasy in Ancient Romance Novels," *Pornography and Representation in Greece and Rome*, ed. A. Richlin (New York: Oxford University Press, 1992) 231-249. Comparison of ancient novels with present-day romances.

Müller, Carl Werner, "Der Romanheld als Rätsellöser in der *Historia Apollonii Regis Tyri*," *WJA* 17 (1991) 267-279. Recognizing that the riddles have an important role in the *Historia* from beginning to end, Müller focuses on those who uses riddles and observes that Apollonius is not a typical hero from a Greek novel but rather a protagonist of supreme wisdom and ability. He concludes his article with a balanced and intelligent footnote in which he lays out possible solutions for various theories about the *Historia*: is it an epitome? if it is, at what stage did it occur? is there a Greek original? how did a Christian-Latin version evolve from a Greek original?

Nänny, M., "The Waste Land: a Menippean Satire?" *English Studies* 66 (1985) 526-535.

Nardomarinio, F., "Petronio, *Satyricon* 141: il testamento e la scelta necrofagica," *Aufidus* 11-12 (1990) 25-59. The motif of *captator* is parallel to that of *necrophagein*.

Newton, R., "Bacalusias: a Transitional Hapax in Petronius *Satyricon* 41.2," *CP* 87 (1992) 246-249.

Newton, R., "Petronian Urbanity in the 'Carpe, Carpe' Joke (Pet. Sat. 35.7-36.8)," *Syllecta Classica* 3 (1991) 67-69.

Paulsen, Thomas, *Inszenierung des Schicksals. Tragödie und Komödie im Roman des Heliodor* (Trier: WVT Wissenschaftlicher Verlag Trier, 1992) 290 pp, DM 46.50. ISBN 3-88476-030-0. [WVT, Bergstrasse 27, Postfach 4005, 5500 Trier.] "Ausgangspunkt der Interpretation, die einen weitgehend neuen Ansatz zum Verständnis des wohl bedeutendsten antiken Roman-

Autors präsentiert, ist die häufige Verwendung von Theaterbegriffen in den "Aithiopika". Hieraus wird die Theorie entwickelt, daß Heliodor nicht nur Elemente der dramatischen Gattungen in sein Werk integrieren will, sondern das Schicksal der Hauptfiguren Charikleia und Theagenes als eine Tragödie in Prosa auszugestalten trachtet. Damit ist die Auseinandersetzung des Autors mit dem Drama keineswegs erschöpft: Auch für die Präsentation der wichtigsten Nebenfiguren sind dramatische Konzepte bestimmend. Knemon erscheint zunächst als Tragödienheld, wird jedoch zunehmend als Komödiengestalt, die lediglich eine tragische Pose zur Schau trägt, entlarvt. Auch Kalasiris wird als tragische Figur eingeführt, die mehr und mehr komische Züge entwickelt; bei ihm stellt sich allerdings heraus, daß beide Elemente gleichermaßen in seinem Charakter verankert sind, wodurch er zur Symbolfigur für die Ambivalenz des ganzen Romans wird, der Tragödie und Komödie in sich vereinigt. Heliodor verwirklicht somit drei dramatische Konzepte, deren jedes an eine oder zwei der vier zentralen Gestalten der "Aithiopika" geknüpft ist. Zur Abrundung werden mit einigen Nebenfiguren weitere komische Charaktere auf die 'Bühne des Romans' gebracht." Advertisement from the Press.

Perkins, J., "The Apocryphal Acts of Peter: a Roman à Thèse?" *Arethusa* 25 (1992) 445-455.

Richardson, T. Wade, *Reading and Variant in Petronius. Studies in the French Humanists and their Manuscript Sources*. Phoenix Supplementary Volume 32 (Toronto: University of Toronto Press, 1993), 240 pp., \$60.00.

Rodríguez-Neila, J.F., "Magistraturas religiosas romanas in absentia: a propósito de Petron., *Satyr.* 71, 12," *Studia Historica Historia Antiqua* 4-5 (1986-1987) 111-123. *Seviratus absentis decretus* of *Sat.* 71.12 is the only known instance of this except for two *flamines perpetui* from Lambaesis (CIL 8.18214, 18234).

Ruiz-Montero, C., "Caritón de Afrodísias y los Ejercicios Preparatorios de Elio Teón," *Treballs en Honor de Virgilio Bejarano*. Actes del IX^e Simposi de la Secció Catalana de la SEEC (St. Feliu de Guixols, 13-16 d' abril de 1988), II, ed. L. Ferreres (Barcelona: Universitat de Barcelona Publicacions, 1991) 709-713. Ruiz-Montero examines the relationship and possible connections between the *Progymnasmata* of Aelius Theon and Chariton's novel.

Salanitro, M., "La Città della *Cena* di Trimalchione e la Seconda Città Campana del *Satyricon*," *A&R* 37 (1992) 189-202. Salanitro lists the reasons why she believes that Capua is the (unnamed) city of

the *Cena*.

Scarcella, A., "Affari di cuore: Achille Tazio e l' Erotologia Greca dell' Età (alto) imperiale," *Studi di Filologia Classica in onore di Giusto Monaco* IV (Palermo 1991) 455-470.

Schmeling, G., "Petronius 14.3: Shekels and Lupines," *Mnemosyne* 45 (1992) 531-536. Following Daniel [SCO 38 (1988) 347-351] S. reads *sicel lupinosque quibus* against Müller's [*sicel*], <quo> *lupinos[que quibus]*. Lupines refer to the stage money and are part of a scam of Encolpius/Ascyltus/Giton.

Soldo, J., "T.S. Eliot and the Classics: the Influence of Petronius," *Markham Review* 11 (1982) 36-40.

Sommariva, G., "Ora manusque vendere: fortuna di un motivo sallustiano," *A&R* 35 (1990) 26-29. ...*ora manusque / vendere* of the *Anthologia Latina* 927.5-6 (imitation of Sallust *Cat.* 14.3) is similar to Petronius 14.2.3-4 *vendere verba*.

Stephens, S. and Winkler, J., eds., *Ancient Greek Novels: The Fragments*. Introduction, Text, Translation, and Commentary. (Princeton: Princeton University Press, 1993 [May]). "The recent discovery of fragments from such novels as *Iolaos*, *Phoinikika*, *Sesonchosis* and *Metiochos and Parthenope* has dramatically increased the library catalogue of ancient novels, calling for a fresh survey of the field. In this volume Susan Stephens and John Winkler have reedited all of the identifiable novel fragments, including the epitomes of Iamblichos' *Babyloniaka* and Antonius Diogenes' *Incredible Things Beyond Thule*. Intended for scholars as well as nonspecialists, this work provides new editions of the texts, full translations whenever possible, and introductions that situate each text within the field of ancient fiction and that present relevant background material, literary parallels, and possible lines of interpretation. Collective reading of the fragments exposes the inadequacy of many currently held assumptions about the ancient novel, among these, for example, the paradigm for a linear, increasingly complex narrative development, the notion of the "ideal romantic" novel as the generic norm, and the nature of the novel's readership and cultural milieu. Once perceived as a late and insignificant development, the novel emerges as a central and revealing cultural phenomenon of the Greco-Roman world after Alexander." Advertisement from the Press.

Szepessy, T., "The Ancient Family Novel (A Typological Proposal)," *AAnthung* 31 (1985-1988 [1992]) 357-365. The *Historia Apollonii Regis Tyri* is not like the Greek novels but stands apart as the only extant example of a family novel (as opposed to a Liebesroman).

Traina, Giusto, *Il Complesso di Trimalchione. Movsēs Xorenac'i e le Origini del Pensiero Storico Armeno*. *Eurasiatica* 27. Quaderni del Dipartimento di

Studi Eurasiatici, Università degli Studi di Venezia (Venezia: Casa Editrice Armena, 1991). 127 pp., Lire 30,000. Professors Maria Cervellera (Lecce) and Aldo Setaioli (Perugia) provided a copy of this book. Traina begins with *Satyricon* 48.4, *III bybliotheas habeo, unam Graecam, alteram Latinam*, and imagines that *tertiam Arabicam* is a logical conclusion for Trimalchio, a man of *tria corda*. The third library reflects Trimalchio's origin on the margin of the Greek and Roman world.

Vella, H., "Some Novel Aspects in Homer's *Odyssey* and Longus," *SIFC* 84 (1991) 148-162.

Visser, Margaret, *The Rituals of Dinner. The Origins, Evolution, Eccentricities, and Meaning of Table Manners* (New York: Penguin, 1992 [1991]). Petronius, pp. 62, 65. Compared with some of the dining customs mentioned by Visser, those in the *Cena* seem less and less unrefined.

Vogt-Spira, G., "Indizien für mündlichen Vortrag von Petrons *Satyricon*," *Strukturen der Mündlichkeit in der römischen Literatur*, ed., G. Vogt-Spira. Scripta Orlia 19 (Tübingen: Gunter Narr Verlag, 1990) 183-192.

Witke, C., "Petronius *Satyricon* 46.8: *litterae thesaurum est*," *ICS* 14 (1989) 169-173. Read *est* from *edo, esse*.

Woehrle, G., "'Ein sehr hübsche Mahn-Mumie...': zur Rezeption eines herodoteischen Motivs," *Hermes* 118 (1990) 292-301. In Herodotus 2.78 a wood carving of a corpse is carried around to guests at a banquet by a servant who tells them to drink and be merry for when they die, they will be like the corpse. Cf. also Petronius 34, Silius 13.474 ff., Plutarch *Mor.* 148A., Plutarch *de Is. et Os.* 357 F.

Wouters, A., "Longus' *Daphnis* en *Chloé*. Het Prooemion en de Ingelaste Verhalen," *Handelingen XLV der koninklijke Nederlandse Maatschappij voor Taal- en Letterkunde en Geschiedenis* (1991) 213-242.

Yegul, Fikret, *Baths and Bathing in Classical Antiquity* (Cambridge: MIT Press, 1992). Passing reference to Trimalchio on p. 2.

NOTICES

Fourteenth Groningen Colloquium on the Novel, 30 October 1992, organized by H. Hofmann at the Rijksuniversiteit. The speakers were N. Holzberg, "The Aesop Romance: Structure and Content"; K. Sallmann, "Erzählendes in der *Apologie* des Apuleius, oder: Argumentation als Unterhaltung"; C. Moreschini, "Philosophical Aspects of Apuleius' Novel"; K. Dowden, "The Unity of Apuleius' Eighth

Book, and the Danger of Beasts"; M.-G. Bajoni, "La Novella del *dolium* in Apuleio e in Boccaccio"; R. Th. van der Paardt, "How Else Could This Book Be Read? Apuleius, *Metamorphoses* Book XI".

Fifteenth Groningen Colloquium on the Novel, 23 April 1993, organized by H. Hofmann at the Rijksuniversiteit. The speakers are E. Mignogna, "Im Reich des Paradoxon: Die Metamorphose der Metapher in Achilleus Tatios, *Leukippe und Kleitophon*"; B.P. Reardon, "Achilles Tatius and Ego-Narrative"; R. Gleis, "Shades of Shades: The Prologue to Longus' *Daphnis and Chloe*"; H. Kloft, "Trimalchio als Ökonom. Bemerkungen zur Rolle der Wirtschaft in Petrons *Satyricon*"; M. Kardaun, "Encolpius at Croton: a Jungian Interpretation."

Niklas Holzberg (Universität München) reports on the following activities of the Petronian Society Munich Section for 1992:

1) Lectures

Jan. 8: Norbert Oettinger (Augsburg): "Ahiqars Weisheitssprüche im Lichte älterer Fabeldichtung"

Feb. 26: Harry MacL. Currie (Cleveland, U.K.): "Petronius, *Satyricon*, 79"

May 13: Linda-Maria Günter (München): "Griechische Witwen zwischen literarischem Topos und realem Alltag"

June 1: R. van der Paardt (Leiden): "How else could this book be read?: On Apuleius' *Metamorphoses* Book 11"

June 24: Karl-Heinz Niemann (Bad Kreuznach): "Romanlektüre im Lateinunterricht - Erfahrungen und Vorschläge"

July 8: Stephen J. Harrison (Oxford): "Apuleius' *Metamorphoses* and the Epic"

July 29: Massimo Fusillo (Pisa): "Was ist eine romanhafte Tragödie? Überlegungen zu Euripides' Experimentalismus"

Nov. 25: Franz Tinnefeld (München): "Der byzantinische Roman in der neueren Forschung"

Dec. 16: Maaike Zimmerman-de Graaf (Groningen): "'Venus ludens in theatro' (Apul. *Met.* X 29-34)"

2) Publications

Der Äsop-Roman. Motivgeschichte - Erzählstruktur (Tübingen, 1992). Classica Monacensia Band 6.

Amor ludens. Liebeslegie und Liebesroman im Lektüreunterricht (Bamberg, 1992). Auxilia Band 30.

In the *Münchner Uni Magazin* (Zeitschrift der Ludwig-Maximilians-Universität München) for January

1993 there is a full-page article "Latein ist nicht nur Kriegsgetümmel!" in which the reporter notes that Latin literature as taught in the University of Munich has much more to offer than just Caesar's *Gallic War* and Cicero's speeches. While it is necessary to study all traditional Latin authors, the study of Latin novelists can add richness and diversity to the curriculum. The credit for the success of the Petronian Society Munich Section in focusing attention on the ancient novel, in attracting scholars to speak in Munich, in publishing a series of books and articles, and in exciting students to study Latin, has been given to Nikas Holzberg, who organized the Society. Also the *Süddeutsche Zeitung* of 2 February 1993, reports on the success of Holzberg's program to integrate the ancient novel into the classical curriculum.

Charles Hedrick (Department of Religious Studies, Southwest Missouri State University, Springfield, Missouri 65804) reports that the "Consultation on Ancient Fiction and Early Christian and Jewish Narrative" had its inaugural session on 21-24 November 1992 at the annual meeting of the Society of Biblical Literature in San Francisco. The Consultation sponsored two sessions of six papers and six respondents. On 21-23 November 1993 the Society of Biblical Literature will hold its next meeting in Washington, D.C., and the Consultation will sponsor two sessions on Chariton's *Chaereas and Callirhoe*. Anyone wishing to participate in the session or read a paper should contact Professor Hedrick.

Shaw, B., "Banditry in Ancient Fiction," a lecture at Calgary Society for Mediterranean Studies, 20 March 1992.

NACHLEBEN

In reply to C. Murphey's notice of the revival in London of Charles Dibdin's 1769 opera, "The Ephesian Matron", M. Hendry notes that the production of this opera by Opera Restor'd has been recorded on CD (Hyperion 66608) and is available from Haverstick and Ballyk Recordings in San Antonio, Texas (Tel. 1-800-222-6872). Hendry adds: "Grove's *Dictionary of Music* reports that Dibdin was extraordinarily popular in his time and that he wrote so many of the sea-songs of the Napoleonic War that he was known as 'the Tyrtæus of the Royal Navy'."

Chris Murphy reports that Petronius has been brought back to life as a columnist in *Breaking the Mould*, a new financial magazine in London. The glossy magazine says "...Titus Petronius Arbiter, the

1st century author of the *Satyricon*. He will be casting a classically satirical eye over current events in this and future issues." It appears that Petronius will be credited with opinions on modern finance.

Ray Astbury calls attention to Anthony Burgess, *You've Had Your Time* (London 1990) 197, where Burgess reports that he attended a stage production of the *Satyricon* at the 1969 Stratford (Canada) Festival. For a report on this stage production, see *PSN* 1 (1970) 3.

Bondanella, P., *The Cinema of Federico Fellini* (Princeton: Princeton University Press, 1992). Chapter Five, "Literature and Cinema", pp. 227-258, devotes many pages to *Fellini Satyricon*.

Daniel, R.W., "Two Allusions to Ancient Novels in Byron's *Don Juan*," *Notes and Queries* 238 (March 1993) 42-43. 1. *Don Juan* XI. 681 and Petronius, *Satyricon* 36.5-8: "But 'Carpe diem,' Juan, Carpe, carpe!" 2. *Don Juan* XV. 151-156 and Apuleius, *Metamorphoses* 1.1-2: line 152 "ride or walk" and 154 "desultory rhyme".

Vidal, Gore, *Live from Golgotha: the Gospel According to Gore Vidal* (New York: Random House, 1992). A science-fiction trip back to antiquity with a TV crew, where Petronius makes an appearance in A.D. 96. A few words from the opening lines of Chapter 15 (p. 154): "Although Saint did his best to ingratiate himself with Petronius, the Arbiter of Taste, as he was called, couldn't stand him. So I did my best to spread the Christian message at Petronius's Thursday evening soirées where everyone who was anyone in Rome came to play bridge, which Selma Suydam claims she taught the Arbiter. Needless to say, Priscilla had wormed her way into Petronius's set, thanks to her bigamous marriage to Glaucon, a favorite scrivener of the Arbiter. I was asked because of my hyacinthine golden curls and my forget-me-not-blue eyes. Yes, Petronius put the make on me. No, nothing happened. Anyway he was too far gone with what I now know was lead poisoning."

NOTES

EUMOLPUS CONTRA CALVOS

by Michael Hendry

I offer three notes on Eumolpus' *capillorum elegiarion* and its hendecasyllabic continuation (*Sat.* 109.9-10). Text and apparatus are taken from E. Courtney, *The Poems of Petronius* (Atlanta, 1991, 28-29).

1. To begin at the end, Eumolpus finishes his poetic effusion with a sophomoric pun (12-13):

*ut mortem citius uenire credas,
scito iam capitis perisse partem.*

As Courtney notes, *capitis* "punningly covers both the literal meaning and the metaphorical 'existence' (TLL s.v. 416.31)". I think that there is more to it than that. What we have here is surely not a *double* but a *triple entendre*. Since Encolpius and Giton have had their heads shaved in order to impersonate slaves, *capitis* also refers to the rights of citizenship which they have given up (OLD s.v. *caput* 6.b, used by Petronius in 57.6). We might say that the two *calui* have undergone a very literal though temporary, *deminutio capitis*.

2. This brings us to the interesting variant in the first line:

quod solum formae decus est, cecidere capilli.

1 solum LO: summum φ

Despite poor manuscript support and editorial neglect, *summum*, taken as a pun, seems to me much preferable to *solum*: the hair is man's 'highest' beauty literally as well as figuratively. As we have seen, there is a silly pun in the last line: why not another in the first? If, as seems likely, *summum* is the conjecture of an anonymous florilegist, it is a good one.

3. The third problem is more complex. In lines 9-10, Eumolpus compares his victim to, among other things, a *horti tuber*:

*at nunc leuior aere uel rotundo
horti tubere, quod creauit unda, ...*

10 imber Jahn, umor uel umbra Busche, Rh. Mus. 66, 1911, 456

Eumolpus' *tuber* has traditionally been considered a truffle, and that is certainly the usual meaning of the word. However, there are a number of problems with this interpretation. Truffles are not particularly smooth, as *leuior* seems to require, nor are they cultivated, as *horti* might be taken to imply, and *unda* is difficult any way we take it.

Following a suggestion in a footnote of R. Scarcia, (*Latina Siren*, Rome, 1964, 115-17 n. 64), G. Sommariva has recently argued ("Rotundum Horti Tuber (Petr. Satyr. 109, 10)", *A&R* 30, 1985, 45-52) that Eumolpus' *tuber* is a gourd ("zucca"). As Courtney notes, this "suits much about the passage

and would allow the retention of *unda* (this on its own could only mean ground-water), but it is hard to refer *tuber* to this". Scarcia lays most emphasis on *horti*, which seems to require some cultivated vegetable, and on Gargilius Martialis' statement, *ueteres medici de cucurbita ita senserunt, ut eam aquam dicerent coagulata* (Med. 6), which is certainly the best defense of *unda* yet offered.

A third opinion is also worth mentioning. Sage and Gilleland gloss *tubere* in our passage with "mushroom", and Smith's note on the *terrae tuber* of 58.4 reads: "apparently the literal meaning of this is a toadstool or mushroom". This looks like an attempt to split the difference by staying within the fungi while specifying a fungus which is smoother and rounder than the truffle, presumably the standard pizza-topping *Agaricus campestris*. For some, the mushroom-interpretation also looks like an attempt to save *unda*. For instance, Sullivan, in this Penguin translation (1986 edition), translates "the round cap / of a mushroom after rain". Arrowsmith's "like mushroom cap in pelting rain" is similar, but less satisfactory. If we agree with Courtney that *unda* "could only mean ground-water", that would rule out Arrowsmith's "pelting rain" and make Sullivan's "after rain" quite problematic.

It seems to me that *tuber* is indeed truffle, that K. Busche's *umbra* for *unda* is a necessary change, and that the *tertium comparationis* has been to some extent misconstrued, in two ways:

The first point to be made is that truffles, though not particularly smooth, are like hairless heads in that they have no leaf, root, or stem attached: the use of *coma* in the sense "foliage" (OLD s.v. *coma* 3.a) is pertinent here. If comparing a hairless man to a truffle rather than a gourd or mushroom is more offensive, as possibly implying a misshapen skull, it still may be appropriate in our passage, since Eumolpus is, after all, mocking his victims. The example of Mr. Potatohead should suffice to show that a bald man may be compared to a lumpy tuber (in the English rather than the Latin sense) when satire is intended. If an English tuber provides a suitable metaphor of baldness, why not a Latin *tuber*? In any case, a head shaved in the dark on a ship at sea, even by a professional, would naturally be a bit rough, and not up to the standards of natural baldness.

The second point in which a truffle makes a more appropriate metaphor in our passage applies only to this dramatic context. One of the most striking things about truffles is that they are entirely subterranean. Encolpius and Giton have had their heads shaved in an attempt to escape notice by pretending to be what they are not. It seems to me then that it is not only their hairlessness but their hypocrisy that makes them resemble truffles. Petronius himself provides the best parallel for this metaphorical sense: *recte, uidebo te in publicum, mus,*

immo terrae tuber (58.4) I suggest then that we read *umbra*, with Busche, not so much in the sense 'shade' (though truffles do in fact tend to grow beneath trees, since they are parasitic upon the roots), as in the sense 'darkness' (OLD s.v. *umbra* 5 and 6, roughly). Busche notes that the corruption of *umbra* to *unda* would have been very easy with *rotUNDO* directly above, and that the two words are variants at 123.200. Given Petronius' colloquial tendencies, it seems possible that we have in these two passages (58.4 and 109.10) a very early adumbration of the later use of Italian 'tartufo' to mean 'hypocrite' in the *Commedia dell'Arte*, a use which gave Molière the name of his best-known character.

Finally, it may be worth noting that the literal meaning of 'tartufo' in modern Italian is still 'truffle' rather than any species of superterranean mushroom or toadstool. The figurative meaning is rather different: "person who always turns up at the right moment, when there is something good to eat or a bottle of wine has been opened" (*Cambridge Italian Dictionary* s.v. 'tartufo').

THE IMITATION OF NIGHTINGALES: A PETRONIAN CRUX

by Michael Hendry

There is a well-known interpretative crux in *Sat.* 68.3:

*interim puer Alexandrinus, qui caldam ministrabat,
lusciniæ coepit imitari clamante Trimalchione
subinde: 'muta'.*

As M.S. Smith says, *subinde* probably means *saepius* here, and "it looks as if *muta* is possibly a topical catch-phrase or conceals some obscure joke". The latter is correct, and the joke is not so obscure at all that. I suggest that Trimalchio puns on imperative *mutā* and vocative *mută*. The difference in vowel quantity is not necessarily an objection: Horace puns elaborately on *liber* and *līber* in *Epistle* 1.20, without even using the former word.

If we read the word as the verb *mutā*, then, as Smith says, Trimalchio keeps shouting "Let's have something different". And well he might. Despite the reputation of its *uox mutandis ingeniosa sonis* (Ov. *Am.* 1.6.18, quoted by Burman), an exhibition of nightingale sounds, performed, however skillfully, by anyone other than a nightingale, would surely be intolerably monotonous. If we read the word as the adjective *mută*, then Trimalchio is calling the boy

'mute', and implying that he is female, as well. Though evidently impossible, since the *puer Alexandrinus* is clearly masculine and far from silent, this second meaning is appropriate in three different ways:

1. The gender of *mută* is not much of an obstacle, if we imagine that Trimalchio pretends that the boy *is*, for the moment, a nightingale. Although nightingales that sing are in fact always male, in Latin they are just as often female, as here.

2. The meaning of *mută* is also less problematic than it appears. Imitating nightingales means humming or whistling rather than singing, and inarticulate sounds are compatible with 'muteness' in Latin usage. In fact, the root sense of the Latin word is "(of an animal) That can only mutter, inarticulate" (OLD s.v. *mutus* 1.a, also TLL 8.1733.28-54), and it is etymologically related to *musso*, *muttio*, and other onomatopoeic verbs.

3. Most importantly, in Roman mythology, though not in Greek, the nightingale was metamorphosed from Philomela, who had lost her tongue. By calling the boy *mută*, Trimalchio can show off his rudimentary knowledge of mythology, while tastelessly suggesting that Philomela, as a nightingale, hums or whistles instead of singing because she lacks a tongue -- perhaps also that she should change her pathetic tune, but cannot because she is too grief-stricken. (Of course, though parrots do more or less speak, no bird really sings in the human sense. All hum or whistle, and Trimalchio's criticism is thus slightly illogical.)

Of Trimalchio's too numerous puns, the closest to ours is that on *Carpe* and *carpe* (36.6-8), where the same word must again be taken as both vocative and imperative. With *mută* and *mutā* the quantities of the final vowels differ, and the gender of the vocative is partly inappropriate, but that would not have stopped such a dedicated punster as Trimalchio: in each case, he *eodem uerbo et uocat et imperat* (36.8).

Finally, it may be worth noting that Burman suggests a possible omission through haplography: "Forte autem geminanda voce, *muta, muta*." Although he evidently intends the geminatio only for rhetorical effect, which seems superfluous with *subinde*, it is tempting to consider whether Petronius in fact wrote *mutā, mută*, perhaps even with the quantities marked. This would have made the pun easier on the reader, and would also remove any remaining objection based on varying vowel-quantity.

MARMORALE LIVES!

by Barry Baldwin

Some fellow Petronians may be unaware, as I was until recently, of a novel entitled 'Roman Nights' (St.

Martin's Press, New York, 1991) by one Ron Burns, billed as a UPI editor, *Philadelphia Bulletin* columnist, crime reporter for the Los Angeles *Herald Examiner*, and now (this is his debut) novelist.

The story is in the hardboiled mystery genre, with an equation made between *delatores* and private-eyes -- I'd like to hear classically-trained Raymond Chandler's reaction to this. The action takes place in Rome, from the last days of Marcus Aurelius down to the end of Commodus, Pertinax' bumping-off, and advent of Didius Julianus. The protagonist is Livinius Severus, minor noble and lawyer Stoic.

The basic plot has to do with a gruesome series of murders of Stoics, an agreeable notion, one that puts me solidly on the side of this anti-philosophical Jackus Ripperus -- as Olivia Newton-John almost said, Let's get Metaphysical. Lucan and Thrasea turn up, as Stoics, along with such hybrids as Cinna Catalus (sic). There is much quoting of the "newly published" *Meditations* of Marcus Aurelius, and our hero at one stage turns up "8 rolls of papyrus comprising Juvenal's satires," with copious quotation from the "dirty" Sixth.

For Petronians, the high (low?) spots will be a dinner at the house of Gaius Trimalchio (much 'menuese' here) and the hot times the hero has with Fortunata, described as Trimalchio's "whore" -- in the best Henry Miller style, the couple couple 5 times in one night - *o si sic omnes!*

PETRONIAN JOTTINGS

by Barry Baldwin

These not quite random notes may engage the interest of fellow Petronians, and (better) evoke supplement from colleagues more versed in such areas.

Some years ago (*Rivista di Studi Classici* 20, 1972, 3-11), Johanna Stuckey produced an agreeable essay on Petronius' reputation and influence in 17th century England. However, one particularly choice item was apparently neglected. In the notice of the naval commander-diplomat-author Sir Kenelme Digby (1603-1665) in his *Brief Lives*, John Aubrey observes (p. 188 in Oliver Lawson Dick's convenient Penguin edition) that "Sir John Hoskyns informes me that Sir Kenelme Digby did translate Petronius Arbiter into English." It is evident that Aubrey himself knew nothing more of this. The account of Digby in the *Dictionary of National Biography* (Oxford, 1921-22, repr. 1949-50) baldly states that "Aubrey ascribes to Digby an unprinted translation of

Petronius."

In his casual manner, Aubrey sticks this titbit of information in between a short compliment to Digby's courage and conversation and a longer paragraph on his scandalous marriage to a leading *demi-mondaine* of the day, Venetia Stanley (1600-1633, separately memorialised by Aubrey), whom he was later accused by "spiteful women" of murdering by viper-wine. It would be congenial to suppose that this gossip was helped out by Digby's association with Petronius, but his translation clearly had no circulation; and anyway, his reputation and writings in the fields of alchemy and medical quackery (he claimed to have discovered a powder that could miraculously heal wounds) were by themselves enough to encourage such malicious speculation.

On any reckoning, Digby's translation is about thirty years earlier than the one published in 1694 by William Burnaby, signalled as a landmark by Stuckey. A Petronian spirit is also manifest in Aubrey's notice of another John Hoskyns (1566-1638), a character most famous for revising Sir Walter Raleigh's *History of the World* and for polishing the verses of Ben Jonson. At school, this Hoskyns was a prodigy in Latin verse composition. Subsequently, in a year or so of schoolteaching in Somerset, he compiled a Greek lexicon as far as the letter 'M' which Aubrey says he himself had seen. During his time at New College, Oxford, Hoskyns was appointed *terrae filius* (a Petronian idiom: *Sat.* 43.5), i. e. (according to Dick 246) to declaim, "but he was so bitterly satyricall that he was expelled and put to his shifts." This talent did not desert him. He was later to write and publish "verses on the fart in the parliament house;" cf. *Sat.* 117.12-13 for a perhaps pertinent wind-breaking scene (a source for the now famous malodorous moment in Mel Brook's *Blazing Saddles?*)

Colorful gossip and characters of another kind pullulate in the pages of *The Female Tatler*, a somewhat mysterious magazine published in London during the years 1709-1710 by and largely about women; cf. the recent edition (London, 1992) by Fidelis Morgan. In issue no. 54 (Morgan 121), we read: "Friends are always sincere partners in grief or happiness, they augment each other's joys and share their sorrows, by diverting them. Petronius was sensible of this truth, and the distracted Orestes met with ease from his friend. He calmed the furies that disturbed his reason, and by such persuasions and powerful arguments found a better cure for the madness of that illustrious paracide (*sic*) than all the herbs or enchantments of the beautiful Circe could supply him with."

The author clearly presumes that readers of *The Female Tatler* will know who Petronius is. An allusion to *Sat.* 61.9, in *angustiis amici apparent*, may be intended. Also, Circe and her spells might be remembered

from the verses on the subject in *Sat.* 134.12

Very different from *The Female Tatler* was *The Gentleman's Magazine*, founded in 1731 by Edward Cave, a periodical that amongst many other things gave a hospitable home to the Latin and (sometimes) Greek verse of (*inter alios*) the young Samuel Johnson in his Grub Street days (cf. my forthcoming edition of his classical poems). In the issue for January 1735, 47, there is an anonymous quatrain entitled *Ad Atheos*:

*Sic negat esse deos Epicuri de grege porcus:
 "Primus in orbe deos fecit ubique timor."
 Mentis inops! primum quid fecit in orbe timorem?
 Divorumne timor diis prior esse potest?*

The Horatian pedigree of the Epicurean porker is evident enough. The second line (apart from *ubique*) occurs verbatim in a poem in the *Latin Anthology* (446 Reise = 464 Shackleton Bailey) ascribed to Petronius (fr. 27 in Bücheler and Müller; cf. E. Courtney, *The Poems of Petronius*, Atlanta, 1991, 49-50). Since it also features in Statius, *Theb.* 3. 661, the sentiment cannot be assumed to be from Petronius, but the debt is a probable one.

Talking of Johnson, he is said (or assumed) by some to have deprecated Petronius, with concomitant larger inferences; cf. for easy instance P. Corbett, *Petronius* (New York, 1970), 128: "Toward the end of the eighteenth century perhaps Petronius was less in favor, for Dr. Johnson seems to have approved of Joseph Warton's sneers at 'this dissolute and effeminate writer,'"-- no references are given. On occasion, perhaps, when "talking for victory," though he never thunders against the *Satyricon* in Boswell's *Life*. Two passages in his *Lives of the English Poets* disclose an acquaintance with both Petronius and his work. His account of Addison (39, ed. Hill II, 93) adduces "an *Arbiter elegantiarum*" as a complimentary paradigm, whilst Pope (343, ed. Hill III, 236) is praised for his *curiosa felicitas*, a famous tag (see Hill's note for other 18th century use of it) that recurs in English dress in Johnson's eulogy of the "curious felicity" of the poet Edmund Smith (4, ed. Hill I, 2).

In the preface to his edition of Shakespeare (p. 63 in the Yale edition, 1968, of A. Sherbo), Johnson maintain that "It was observed of the ancient schools of declamation, that the more diligently they were frequented, the more was the student disqualified for the world, because he found nothing there which he should ever meet in any other place." Sherbo plausibly sees this aphorism as a conscious echo of the (as we have it) opening of the *Satyricon*. He also

spotted the three unattributed lines quoted by Johnson in his note on *Timon of Athens* IV. 3. 437 as belong to *Anth. Lat.* 694 Reise, widely though not universally credited to Petronius (fr. 45 in Bücheler, 22 in the Loeb; cf. Courtney 68-9, also my forthcoming note on the matter in *Eranos*).

In a letter (no. 979 in R. W. Chapman's Oxford edition of 1952) written on July 21, 1784, to Richard Brocklesby, Johnson signs off with the phrase *abite curae*. Chapman in his note observes that "My classical friends have found nothing closer than Tibullus 3.6.6, *ite procul durum curae genus*." It may be worth subjoining *valete curae* from the verses in *Sat.* 79.8.

Amongst the drafts and rough notes of and for his play *Irene*, Johnson has an entry (Oxford edition, rev. 1974, 383) that reads "Petronius--*candidus esse Deus*." This snippet closes the first couplet of the poem cited above in Johnson's commentary on *Timon of Athens*.

Stuckey concluded her paper by pointing to a seachange in English attitudes to Petronius at the end of the 17th century, from the accession of William and Mary in 1688, instancing the apologetic preface to William Burnaby's English translation. A splendid example of this new image of the Arbiter is provided by William Cowper's poetic lambasting of Philip Dormer Stanhope, 4th Earl of Chesterfield, in his *The Progress of Error* (1782) vv. 335 ff. The passage (too long to quote in full) begins:

Petronius! all the muses weep for thee,
 But every tear shall scald thy memory...
 Thou polish'd and high finish'd foe to truth,
 Gray beard corrupter of our list'ning youth...

Corbett (*op. cit.* 128-9) ridicules Cowper for attacking Chesterfield as a latter-day Petronius, but his Oxford editors Baird and Ryskamp (*The Poems of William Cowper* I, Oxford, 1980, 515) commend it as "a particularly apt classical parallel" on the grounds that both men were courtiers, politicians, and authors, and both wrote books that "could be stigmatized as wicked."

Happily, there was no uniform view. Apart from Johnson, other luminaries of the 18th century continued to read and exploit Petronius. For convenient example, both Hester Thrale (Piozzi), Johnson's friend and patron, and Thomas Percy made use of the Widow of Ephesus story: *Thraliana* 25, ed. K. Balderston (Oxford, 1951); B.H. Davis, *Thomas Percy: A Scholar-Cleric in the Age of Johnson* (Philadelphia, 1989), 74, 94. There is also Sir Joshua Reynolds who in the fifteenth of his *Discourses on Art* (rev. ed. of R.K. Wark, New Haven & London, 1975, 280) illustrated his theme of the decline of art from Michael Angelo to his own day as follows: "The

words of Petronius are very remarkable. After opposing the natural chaste beauty of the eloquence of former ages to the strained, inflated style then in fashion, 'neither', says he, 'has the art of painting had a better fate, after the boldness of the Egyptians had found out a compendious way to execute so great an art'. This finale reproduces the gist of *Sat.* 2.9, *pictura quoque non alium exitum fecit, postquam Aegyptiorum audacia tam magnae artis compendiariam invenit.*

Finally, with a bionic leap down to our own times, here are three disparate contemporary allusions that pay their very different tributes to the enduring memory of Petronius. The first is from the latest Dalziel-Pascoe detective story by British author Reginald Hill, *Recalled To Life* (American ed., Delacorte Press, New York, 1992) 38: "upper-class debauchery on a scale to inspire a new *Satyricon*." The second appears in the final volume of Martin Stannard's biography of Evelyn Waugh, *No Abiding City* (London, 1992), 188: "He had appeared for his reception at Louis B. Mayer's house, surveyed its Petronian luxury and declaimed, 'How wise you Americans are to eschew all ostentation and lead such simple, wholesome lives!'" The last one emanates from an article reproduced in the *Guardian Weekly*, November 29, 1992, 15, concerning the posthumous publication of the novel *Petrolia* by the late Marxist and paederast film director, Pier Paolo Pasolini. According to its author, Fabio Gambaro, "From his annotations, it was possible to establish that Pasolini wanted to write a kind of modern *Satyricon* by using a complex and fragmented structure and drawing on many different styles and strands of material."

Habent sua fata libelli!

DOG'S TONGUE OR DOG'S DINNER?

by Barry Baldwin

At *Satyr.* 43.3, the freedman Phileros interrupts his character analysis of the deceased Chrysanthus (the theme of the previous speaker, Seleucus) with the promise (or threat) *de re tamen ego verum dicam, qui linguam caninam comedi.*

This (in Smith's words¹) puzzling phrase was taken by Friedlaender to be a unique allusion to a superstition that anyone who ate the tongue of a dog was bound to speak the truth. Modern commentators² generally detect the element of bluntness of speech, perhaps in Cynic style,³ or else the plant *κυνόγλωσσος* with its supposed medical benefit for the hard of hearing.

There is no obvious point to this last in any part of Phileros' speech, at the literal level. Smith suggests the meaning "I've been able to hear what's been going on." But nothing that Phileros says about Chrysanthus is, or purports to be, privileged information. And whilst he is certainly hard on the dead man, he is no more so than Seleucus was being on the deceased's wife and on doctors and is no more atrabilious than the following speakers, Ganymede and Echion.

A passage in Aulus Gellius may permit a somewhat different approach. In *NA* 13.31, he discusses a passage from the Varronian satire *Ῥδροκύων*, interestingly prefacing this with the remark that some call Varro's comic writings 'Cynical', others 'Menippean', a distinction that modern writers on the subject might do well to keep in mind. Gellius set himself the task of explaining the expression *caninum prandium*. His conclusion is that it means an abstemious meal, one without drink, since *canis vino caret*--Varro's phrase had cropped up in a discussion on wines, quoted in full by Gellius.

The notion of sobriety and of speaking the truth because he is abstemious enough to keep his head and facts straight would suit Phileros, in contrast with the two previous speakers, Dama and Seleucus, both of whom are evidently fond of hitting the bottle. So, *linguam comedi* might be a variant on Varro's phrase,⁴ a deliberately muddled one contrived (as so often) by Petronius to expose the limitations of an uneducated speaker. Or perhaps he actually wrote *prandium caninum*, with *prandium* being corrupted by a dittography caused by the closely following adjective *linguosus* (itself rare, according to Smith) and the gender of *caninum* suffering along with it.

Notes

1. M.S. Smith in his edition of the *Cena* (Oxford, 1975), 103, providing a repertoire of scholars and theories.
2. Including J.F. Killeen, *Mnemosyne* N.S. IV 19 (1966), 260, not mentioned in Smith's commentary (above) but adduced by him as the most recent contribution on the matter in his bibliography of Petronius (1945-1982) in *ANRW* II. 32.3 (Berlin & New York, 1985), 1624-1655. A look through (e.g.) recent volumes of *L'Année Philologique* (down to 1990) discloses nothing new.
3. Cf. the rendering "But I'll be honest about it, since I'm a bit of a cynic," in J.P. Sullivan's Penguin Translation (rev. ed., Harmondsworth, 1986), 62.
4. A Varronian tinge in Petronius occasions no surprise, despite the reservations of Smith xvii.

A CAPUAN CENA?

by Nicholas Horsfall

In A&R 37.4 (1992) 189-202, M. Salanitro studies the city of the *Cena Trimalchionis*, yet again. Not Puteoli, this time, but Capua. The case is quickly summarized:

(i) S. has been (190, n. 11) a summary and bibliography of recent work, but perplexingly avoids mentioning the entire Puteoli case (there is, for example, not one word of J. D'Arms in her article) and to it offers no reply.

(ii) 62.1 The conjecture *Capua* (Burman) is attractive: the whole argument only, however, serves to localize Niceros' novella of the werewolf. The *Decameron* is set in Florence, but cf. 2.1, 2.2... for Boccaccio's liking of a geographical spread in his stories.

(iii) Scaurus (77.5), *cum huc venit nusquam mavoluit hospitari, et habet ad mare paternum hospitium*. That does not prove S.'s case; rather, quite the reverse. Scaurus was (TLL 6.3.3044.20) delighted to dine at Trimalchio's and has a family house by the sea, which does seem to show a seaside setting, unless I am much mistaken.

(iv) If we accept the transmitted text of Ausonius *Urb. Nob.* 8.1 *nec Capuam pelago, cultuque penuque potentem*, it shows only that Ausonius knew Capua derived certain advantages from its nearness to the sea, which in turn would help explain why Niceros, dining in city A. tells a story (see # ii, ix, xi) set in the nearby city B.

(v) Both jewellery and works of art are common in the *Cena*: bronze and gold were worked in Capua, and Trimalchio has a house full of both (cf. *Prudentia* 20 (1988) 9-10 for art in the *Cena*). Ergo? Because an Englishman has a white china toilet bowl, it does not mean that he lives in Stoke on Trent. The same applies to Trimalchio's use of perfumes. They were made in Capua. You do not have to live on the Rhine to use Eau de Cologne. Even if Leo's correction at 74.15 is accepted, the fact that Agathon is an *unguentarius tabernae proximae* does not prove that the *Cena* must take place in a city famed for its *unguentarii*. Because Caudebec-en-Caux is famed for its cheese, the mention of a cheese or cheeses in an otherwise unlocalized text does not show that it has to be set in Normandy. Much bread is eaten in the *Cena*; there was good bread at Capua (S., p. 199).

(vi) The guests use proverbs of a rural character (*coda vituli*), and therefore dwell inland. Proverbs are a common linguistic patrimony of any culture. Seamen are not all seamen born, and may use country

expressions, and vice versa, especially when sea and country are so close, as in Campania. Contrast *plenis velis*, 45, from the narrow range (Otto, *Sprichwörter*, 394) of proverbial expressions of maritime character in Latin: country proverbs are so very much commoner as to suggest that Latin's stock of proverbial expressions develops at a time prior to Rome's frequent contact with the sea. If the *Cena* is situated in a seaport, that does not mean that all the guests are natives of that port or sailors by trade. Even if they all were seamen, their language would not have to ooze salt water and tar.

(vii) S. rightly notes that gladiators are often featured in the *Cena* (cf. G&R 36 (1989) 84f.). And Capua was a centre of gladiatorial training (cf. [v] supra). Gladiators are also prominent at Pompeii and in the Magdalensberg graffiti (Noricum). It would be interesting to know where, if anywhere, they were not so.

(viii) There was a temple of Jupiter Optimus Maximus at Capua, on a hill outside the town. So Ganymedes: (44.17) *ibant...in clivum...et Iovem aquam exorabant*. See R.M. Peterson, *The Cults of Campania* (Rome 1919), index s.v. *Jupiter* (Pompeii, Puteoli, etc.). One might wonder whether *clivus* could not be — not a precious topographical indication, but rather a pretentious reminiscence of the Clivus Capitolinus.

(xi) Onomasties. Malchio, Phileros and Gavill(i)a are documented at Capua and in the *Cena*. But Malchus (and variants) is not a rare name (6 cases in *CIL* 10, index; cf. S. Priuli, *Ascyrtos*, *Coll. Lat.* 140 (1975), 38, n. 80). The number of examples of Phileros in the same volume of *CIL* is very large. Gavillia is another matter: cf. *CIL* 10.4157 (Capua): that confirms over again that the werewolf story is indeed set at Capua.

(x) Trimalchio has a statue of Venus, and Capua was a *colonia Iulia* (28.2, Salanitro p. 109). What about Pompeii, or Puteoli? Cf. *CIL* 10.1595, 8042, Peterson, *cit.* 109.

(xi) The solidier in the werewolf story goes off to relieve himself on a *stela* (62.4) and there was a flourishing industry of tombstone manufacture at Capua. We are agreed on the novella's localisation. A tombstone does not have to be made where it is set up and is, like perfumes, gladiators and bronze-work, an object widely diffused. Cf. G.C. Susini, *Epigrafia Romana* (Roma 1982), 33f. for local variants in shapes which condition re-use.

(xii) Again, the werewolf novella (62.1) *ad scruta scita expedienda*. S. proposes *scuta*; Capua was after all a gladiatorial centre. This is ingenious, but the word may be a literary echo (it is rare enough: cf. Hor. *Ep.* 1.7.65; the intelligent reader of the *Cena* can hardly be expected to miss such an easy reference). Cf. # xi: this bears only on the werewolf novella, which, we are agreed, is set probably at Capua.

Readers of Varro, Menippus, Martial and Petronius will know that S. has displayed amply elsewhere her industry, tenacity and ingenuity in the exposition of these authors. But she has not yet countered (cf. #i) the case FOR Puteoli or localised the *Cena*, as against ch. 62 thereof.

SIT TIBI TERRA LEVIS

J.P. Sullivan

13 July 1930 — 9 April 1993

J.P. Sullivan attended St. John's College, Cambridge (1950-1954) after serving a tour of duty in the Rifle Brigade and Royal Army Education Corps (1949-1950). After taking first class honors in Part I and Part II of the Classical Tripos (1952-53), B.A. Cambridge (1953), B.A. Oxford (1954), M.A. Cambridge (1957), M.A. Oxford (1957) he was appointed Junior Research Fellow, Queen's College, Oxford (1954-1955), and then Fellow and Tutor in Classics, Lincoln College, Oxford, plus C.U.F Lecturer in Classics, Oxford (1955-1962).

In 1962 JPS moved to the U.S.A. where he taught in the Classics Department of the University of Texas until 1969, and served for two years as chairman. From 1969 to 1978 he served on the staff of the Classics Department at the State University of New York Buffalo, and from 1972-1975 he held the post of Provost of the Faculty of Arts and Letters. In 1978 he left Buffalo and took up a position in the Classics Department at the University of California at Santa Barbara, where he was Chairman of the Department.

Over his career he has held visiting appointments at the University of Victoria, Clare Hall, Cambridge, University of Hawaii, Wolfson College, Oxford, University of Minnesota, and has lectured at numerous universities in North and South American, in Britain, and on the continent.

The National Endowment for the Humanities awarded him a fellowship for work on the text of Petronius, and he delivered the prestigious Martin Lectures at Oberlin College and the Gray Lectures at Cambridge. He served as editor of both *Arion* and *Arethusa* and was influential in guiding their early development; for *Arion* he produced one special issue ("Petronius") and for *Arethusa* four ("Politics and Art in Augustan Literature," "Women in Antiquity," "Psychoanalysis and the Classics," "Marxism and the Classics").

Over his career JPS wrote or edited numerous books: *Critical Essays on Roman Literature: Elegy*

and Lyric, ed. (1962); *Critical Essays on Roman Literature: Satire*, ed. (1968); *Ezra Pound and Sextus Propertius: a Study in Creative Translation* (1965); *Petronius: the Satyricon and the Fragments*, trans. (1965, 1969, 1978, 1986); *The Satyricon of Petronius: a Literary Study* (1968); *Penguin Critical Anthologies: Ezra Pound*, ed. (1970); *Propertius: a Critical Introduction* (1977); *Women in Antiquity: the Arethusa Papers*, ed. (1984); *Epigrams of Martial Englished by Divers Hands*, ed. (1987); *Literature and Politics in the Age of Nero* (1985); *Martial: the Unexpected Classic, a Literary and Historical Study* (1991); *Roman Poets of the Early Empire*, ed., (1991). At the time of his death he was working on another book on Martial and a commentary on the *Satyricon*.

J.P. Sullivan was one of the founders of the Petronian Society and a diligent supporter of the *Newsletter*. His excitement about Classical literature was infectious, and over the years he developed a loyal following among students and a wide readership among his peers. Had he lived until the 21st of April, he and his wife Judith Godfrey would have been married twenty years. Our prayers and thoughts go out to her.

ille sapit quisquis, Postume, vixit heri.

(Martial 5.58.8)