

# THE PETRONIAN SOCIETY

## Newsletter

DEPARTMENT OF CLASSICS  
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### NOTICE

The *Newsletter* of the Petronian Society will have a changed format for Vol. 11, No. 1 and all subsequent issues. The *Newsletter* will expand its scope and include all of ancient prose fiction. Four individuals, all well known to the readers of this newsletter, will be added to the editorial staff:

Raymond Astbury, University College Dublin, will handle Petronius, *Nachleben*, general items.

B. P. Reardon, University of California at Irvine, will deal with Chariton, Xenophon of Ephesus, Achilles Tatius, Heliodorus, Longus.

Gerald Sandy, University of British Columbia, will manage Apuleius, *Nachleben*, Greek novel fragments.

Gareth Schmeling, Editor.

J. P. Sullivan, University of California at Santa Barbara, will look after *Neroniana*, reviews.

The readers are asked, even encouraged, to send the Editor a bibliographical notice of any and all items of (1) published materials on ancient prose fiction, (2) conference speeches, (3) *Nachleben* found in any modern literature. The readers are asked to send to the Editor one copy of any materials they publish. The readers are asked to send to the Editor a copy (xerox) of any materials on ancient prose fiction they find in obscure or regional journals.

### BIBLIOGRAPHY

Avery, W. T., "More Petroniana," *Hermes* 107 (1979) 118-121. At 31.10 the dormice are served with poppy seed because the poppy's narcotic qualities recall the dormouse's long winter sleep; they are served on *ponticuli* to remind the reader that areas around and under bridges would seem a likely winter resort for the animal. At 31.11 *pruna* = "plums" is a pun on *pruna* = "a burning coal". At 33.3-8 the artificial peahen's eggs are placed under a representation of a hen because it was the practice of poultry breeders to use hens to hatch peahens' eggs. (Astbury)

Baldwin, B., "Petronius 34.10," *Maia* 31 (1979) 145. *dum licet esse bene*. Consider *esse* the infinitive of *edo*.

Beck, Roger, "Eumolpus poeta, Eumolpus fabulator: A Study of Characterization in the *Satyricon*," *Phoenix* 33 (1979) 239-253.

Canali, L., *Identikit dei padri antichi. Sedici scrittori latini e cristiani* (Milan: Rizzoli, 1976). Contains a chapter entitled "Neutralità e vittoria di Petronio". (Astbury)

Cibotto, G. A., trans., *Petronio Arbitro*. Paperbacks *Classici Latini e Greci* 6 (Rome: Newton Compton, 1976). Pp. 256. 2000 Lire. This work was listed in *PSNL* 9.2; I now have a copy and can give a description of it. The preliminaries (pp. 7-18) are divided into two sections headed respectively 'Introduzione' and 'Nota bibliografica'. The bulk of the 'Introduzione' is occupied by a rather rhetorical account of the literary virtues of the *Satyricon* and its relationship to the society of the time and its author's personality (pp. 7-15), followed by a brief 'Nota al testo' (p. 15). The second section (pp. 16-18) contains an account of 'La vita di Petronio' (pp. 16-17), a list of 'Edizioni dell' opera di Petronio'

(p. 17) and of 'Studi su Petronio' (p. 18); the latter is a remarkably erratic selection. The remainder of the work consists of a Latin text (that of Ernout) with a facing Italian translation. I cannot assess the literary value of the translation; Cibotto says that he has allowed himself 'qualche libertà, dove il non cedere alla tentazione di un' espressione italianamente più felice, avrebbe per me rappresentato una sicura sofferenza'; to judge from sample passages which I have examined this practice manifests itself in an excessive willingness to lose the flavour of the original by the use of bald paraphrase. One example will suffice - in the first chapter *mellitos verborum globulos* becomes 'frasi sapienti e ben tornite'. The translation appears to be tolerably, though by no means totally, accurate. (Astbury)

Clayman, D. L., *Callimachus' Iambi*. Mnemosyne, Supplement 59 (Leiden: Brill, 1980). VII + 98 pp. Gld. 28. "The concluding chapter details the influence of the *Iambi* on Roman poetry. Callimachus' special blend of social, moral and literary criticism is found in satire, the love elegy of Tibullus and Propertius, the *Epodes* of Horace and the *Satyricon* of Petronius." (catalogue blurb).

Dell'Era, A., "La sicurezza di Encolpio (Un problema testuale petroniano, *Sat.* 19.4-5)," *Annali della Facoltà di Magistero dell' Università di Palermo* 3 (1970) 103-107.

Delz, J., "Ein umgangssprachliches Asyndeton bei Varro und Petronius," *MH* 34 (1977) 141. Petronius 61.8 and Varro *Res Rusticae* 3.7.11.

*The Classical World Bibliography of Roman Drama and Poetry and Ancient Fiction*, with an Introduction by Walter Donlan. Reprint of bibliographies on Apuleius, Catullus, Horace, the novel, Ovid, Petronius, Plautus, prose fiction, psychoanalysis, satire, and Terence. New York: Garland Press, 1978. xvii + 387 pp. \$41.00. Reviewed in this issue.

Dupont, F., *Le plaisir e la loi, du Banquet de Platon au Satyricon* (Paris: F. Maspero, 1977). 202 pp.

Caigliardi, D., *Lucano Poeta della Libertà* (Naples: Soc. ed. Napoli, 1976). Brief passage about the conflicts between Lucan and Petronius on poetry and politics.

Kasumović, dr Ivan: *Lucan i Petronije*. Nastavni vjesnik-časopis za srednje škole. Knjiga XIV. Zagreb 1906, str. 489-496. 573-581. 649-654. 729-732. (Astbury)

Petronijeve Satire. Roman iz rimskog života. S latinskoga preveo i rastumačio Martin Kuzmič. Sveščić 1. (Preštampano iz "Nast. Vjesnika" knj. XXV /1927/). Zagreb. Tisak Zaklade tiskare narodnih novina 1927. (Presumably an earlier version of Schmeling & Stuckey 679.) (Astbury)

Leeman, A. D., "Tacite sur Pétrone: mort et liberté," *Annali della Scuola Normale Superiore di Pisa* 3.8 (1978) 421-434. Leeman comments on the Roman interest under Nero and later of balancing and comparing the *ars vivendi* with the *ars moriendi*. Perhaps the two are the same: the *ars* or style is surely the same. Death is to be neither heroic nor merely a tool of the emperor's tyranny. Leeman sketches for us Tacitus' interest in the subject and then sets out the descriptions of the deaths of Seneca and Petronius. As the tone of life for Petronius was set by freedom—the freedom to turn night into day—so death became a form of liberty, and the style of death—first a little life, then death, then life, then death—the reaction of a free man to a tyrant. Liberty is both life and death.

Molinié, Georges, *Chariton: Le Roman de Chalcéas et Callirhoé*. Texte établi et traduit. (Paris: Société d'Édition "Les Belles Lettres," 1979). Budé Series.

Molinié, Georges, *La Tradition grecque dans le roman français* (1600-1650). Thèse du doctorat d'État (Université de Paris-Sorbonne, 1979), 2 volumes. Molinié concentrates on comparable structural elements and narrative techniques. (Sandy)

Plepelits, Karl, *Chariton von Aphrodisias: Kallirhoe*. Eingeleitet, übersetzt und erläutert. (Stuttgart: Hiersemann, 1976). viii + 200 pp. DM 94.

Plepelits, Karl, *Achilleus Tatios: Leukippe und Kleitophon*. Erstmals übersetzt und erläutert. (Stuttgart: Hiersemann, 1979).

Reardon, B. P., "Novels and Novelties, or Mysteriuser and Mysteriuser," *The Mediterranean World*. Papers Presented in Honour of Gilbert Bagnani (Peterborough, Ontario: Trent University, 1976) 78-100. Scenes from the *Satyricon* considered in the light of rituals from mystery cults.

Sakellariou, Antoniou, *The Aysndeton in Petronius' Satyricon and its Stylistic Function* (Diss. Athens, 1980). 229 pp. Written in Greek with English summary at pp. 223-226. See also the Petronian Society Newsletter (June 1978).

Sandy, G., "Notes on Lollian's *Phoenicica*," *AJP* 100 (1979) 367-376. "To conclude, it is worth noting that the material adduced either to qualify or to supplement Henrichs' great editorial efforts comes principally from Achilles Tatius and Petronius. This alone tells us something about the literary affinities of the *Phoenicica*" (p. 376).

Scarpa, L., "Questioni testuali della *Cena petroniana* (xxvi, 7, 9 e lxxvii, 4)," *Atti e Memorie dell' Accademia Patavina* 84 (1971-1972), Part 3, pp. 19-24.

Sochatoff, A. Fred, "Petronius Arbiter," *Catalogus Translationum et Commentariorum III* (Washington: The Catholic University of America Press, 1976) 313-339. After a section entitled "Fortuna" (pp. 313-21) which surveys the question of authorship, title, extent and textual history, and a brief bibliography (pp. 321-2) Sochatoff gives a catalogue of "Composite editions" (pp. 322-4) and of "Commentaries" (pp. 324-339). The section on editions covers those from 1585-1709, while in the section on commentaries the latest items first appeared in 1629. (Astbury)

Stampacchia, G., *Mida Rex in Persio e Petronio*. Istituto di Lingua e Letteratura Latina, Università di Pisa (Rome: Fratelli Palombi, 1968). Pp. 40. 800 Lire. Paper. This opus-cule, which appears to have escaped all notice previously, is one of a series of works on Persius produced in Pisa under the direction of Giorgio Brugnoli. It concerns itself with the references to Midas in Pers. 1. 119-23 and Petronius frg. 28 Müller. S. argues that, while neither passage can be shown to be dependent on the other, both authors wrote with Ovid's treatment (*Met.* 11. 180ff.) in mind. In my view the parallels which she draws between Ovid and Petronius show nothing other than that it is hardly possible to tell the story of Midas without referring to ears, reeds and a hole in the ground. On pp. 4-7 the Petronian poem is discussed; S. argues for the readings *uerens* . . . *reserare* (line 6), *aula* (2), and *cumalutius* (4), proposing that the latter means 'more covert, hidden' and that *onerare* in the following line means 'to cover, conceal'. She rejects all attempts to find a place for the poem in the extant part of the *Satyricon*, before coming to the central section of her paper, in which she argues that both Persius and Petronius introduce the myth of Midas, not only as an illustration of the betrayal of secrets, but also as a symbol of folly and presumptuousness (since the Phrygian king's misfortune was due to an error of judgement in musical appreciation). Since the Petronian poem lacks a context, the truth of this interpretation is not demonstrable and S. can content herself with the assertion that it is plausible, but in the case of Persius more needs to be said, and the bulk of the paper (pp. 8-25) is dedicated to a discussion of Persius' first satire. In the final section S. explores the similarities between Persius' criticism of contemporary literature in the first satire and the views put into the mouths of Agamemnon and Eumolpus in the *Satyricon*, and suggests that the picture of the cultural climate of Neronian Rome which emerges from Persius and Petronius is supported by the comments of Tacitus, Suetonius and Cassius Dio. (Astbury)

Tatum, James, *Apuleius and the Golden Ass* (Ithaca and London: Cornell University Press, 1979). 199 pages. *Lepidus novus libellus*—these words apply to Jim Tatum's book. It is attractive to behold and to read. Both publisher and author are to be congratulated. Although emphasizing the *Golden Ass*,

the author achieves his goal of presenting all facets of Apuleius to the reader. Apuleius' literary career is evaluated through the *Apology* and the *Florida*—where he models himself on Socrates—and the *Golden Ass*—where he (viz. Lucius-Apuleius: the author, like St. Augustine, makes the equation) has adopted Odysseus as his model. The book includes an effective analysis of Apuleius' bizarre literary style and is rounded off with translations of five speeches from the *Florida* and of actual hymns to Isis. My first, uncritical reading finds much to commend in this introduction to Apuleius, the only one available in English. (Sandy)

# ADDENDA ET CORRIGENDA

by Raymond Astbury

- 1) A check of recent volumes of *Index Translationum* (published annually by UNESCO; the latest vol. I have seen is 28 (1975), published in 1979) has turned up the following:
  - a) For 678 S & S the translators are given as V. Čemberdžić et al. and it is said that illustrations are included.
  - b) A translation of the *Satyricon* by Nino Marziano. Milano: U. Mursia, 1969. 206 pp. Presumably a new edition of S & S 589. N.B. that I.T. gives Marziano, not Manziano.
  - c) A translation of the *Satyricon* by Abrio Abadra (pseud.). Milano: Ortles, 1969. 255 pp.
  - d) A translation of the *Satyricon* by Karel Hrdina. Praha: Odeon, 1970. 149 pp. Obviously has some connection with S & S 205-7.
  - e) A translation of 'Trimalchio Lakomája' by István Károly Horváth. Bukarest: Kriterion Könyvkiadó, 1970. Pp. 160. Cf. S & S 568-9.
  - f) A translation of the *Satyricon* by Carlos Grifo. Lisboa: Presença, 1969. Pp. 214.
  - g) A translation of the *Satyricon* by Miguel Ruas. Rio de Janeiro: Ed. de Ouro, 1970. Pp. 218.
  - h) A translation of the *Satyricon* by Marcos Santarrita. Rio de Janeiro: Civilização Brasileira, 1970. Pp. 179.
  - i) A translation of 'Trimalchios Middag' by Trygve Sparre. Oslo: Aschehoug, 1971. Pp. 92.
  - j) A translation of the *Satyricon* by Giuseppe Schito. Roma: Policrom, 1969. Pp. 84, 24 ill.
  - k) A translation of the *Satyricon* by Enrique Martinez. Madrid: Maisal, 1970. Pp. 192.
  - l) A translation of the *Satyricon* by Piero Chiara. Milano: Club degli editori, 1971. Pp. 153. Cf. S & S 628.
  - m) A translation of the *Satyricon* by István Károly Horváth. Budapest: Magyar Helikon, 1972. Pp. 221. Cf. d) above.
  - n) A translation of the *Satyricon* by Pierre Grimal. Paris: Gallimard, 1972. Pp. 253. Cf. S & S 487, 492.
  - o) A translation of the *Satyricon* by Fritz Tech. Berlin: Rütten & Loening, 1973 (3 Aufl.). Pp. 347. Third edition of S & S 552, 556.
  - p) An anonymous translation of the *Satyricon*. Madrid: Edaf, 1973. Pp. 246. A reissue of S & S 732 ?
  - q) An anonymous translation of the *Satyricon*. Barcelona: Ed. Matéu, 1973. Pp. 254.
  - r) An anonymous translation of the *Satyricon*. Barcelona: Bruguera, 1973. Pp. 223. Related to w) below ?
  - s) A translation of the *Satyricon* by Antonio Espina. Madrid: Ed. Mediterráneo, 1973 (2a.ed.). Pp. 158. Second edition of S & S 725.
  - t) Petronius, *Satyricon: ein röm. Schelmenroman*. Translated by Harry C. Schnur. Stuttgart: Reclam, 1973 (Nachdr.). Pp. 260. Reprint of S & S 558.
  - u) Petronius, *Satyricon: ein altröm. Bacchanal*. Translated by Wilhelm Heinse & Franz Nodot. München: Heyne, 1970. Pp. 166. Related to S & S 550 ?

- v) An anonymous translation of the *Satyricon*. Madrid: Maisal, 1973. Pp. 154. See 2 c) below.
- w) A translation of the *Satyricon* by Juan Alcira Rovira. Barcelona: Bruguera, 1974. Pp. 224. Related to r) above? See 2 d) below.
- x) A translation (into Estonian) of 'Trimalchio pidusõhk' by L. Metsar. Tallin: Eesti raamat, 1974. Pp. 110.
- 2) *Libros Españoles ISBN 1979* (Madrid 1979) provides further ramifications to the Spanish maze with the following translations, all of the *Satyricon*.
- Tr. ? . Barcelona: Ediciones Petronio, 1973. Pp. 288. ISBN 84-7250-250-3.
  - Tr. Lisardo Rubio Fernández. Madrid: Editorial Gredos, 1978. Pp. 228. ISBN 84-249-3510-1.
  - Tr. ? . Madrid: Ediciones Maisal, 1973. Pp. 156. ISBN 84-7321-119-7. Identical, I presume, to v) above.
  - Tr. Juan Alcira Rovira. Barcelona: Editorial Bruguera, 1974. Pp. 224. ISBN 84-02-03818-2. Clearly (despite variant spellings of the translator's name) identical to w) above.
  - Tr. Jacinto León Ignacio. Barcelona: Ediciones 29, 1978. Pp. 256. ISBN 84-7175-150-X. "Col. Clásicos amorosos". Related to S & S 729.
  - Tr. Juan Lizar. Madrid: Ikonos Editora, 1977. Pp. 196. ISBN 84-85203-24-0.
  - Tr. Francisco de P. Samaranch. Madrid: Aguilar, 1973. Pp. 282. ISBN 84-03-17046-7. "Col. Biblioteca de iniciación al Humanismo". A reissue of the infamous S & S 727.
- 3) The following appear in *Catalogo dei libri in commercio 1979* (Milano 1979).
- Petronio Arbitro, *Satire*, tr. e cur. V. Lancetti. 16°. Pp. lvi + 262. Bologna: Forni, n.d.
  - Roma erotica. 8°. Pp. 192, ill. Torino: MEB, n.d. (This is listed under Petronio Arbitro, so presumably has something to do with the *Satyricon*).
  - Petronio Arbitro, *Il Satiricon*, tr. e. cur. A Marzullo & M. Bonaria. Bologna: Zanichelli, 1967<sup>4</sup>. 8°. Pp. xxiv + 352. Fourth edition of S & S 582, 583, 591.
  - Petronio Arbitro, *Satyricon*, cur. V. Ciaffi. Torino: UTET, 1975. 8°. Pp. 420, ill. ISBN 88-02-02662-9. A reissue of S & S 588?
  - Petronio Arbitro, *Satyricon*, cur. V. Ciaffi. Torino: Einaudi, 1969<sup>3</sup>. 8°. Pp. lxi + 305. Third edition of S & S 587.
  - A firm called Studio Bibliografico Polla reprinted 'in 1978 S & S 987 (Cocchia) at L. 18,000, and another item by Cocchia entitled 'Petronio Arbitro e il Satyricon' (pp. 114), said to have been first published at Napoli in 1893, at L. 20,000. Presumably this latter item reprints one or some of S & S 984-6, 988-90, but it is not clear which.

#### NACHLEBEN

Heller, Janet, "Congreve's 'Contract Scene' and the *Satyricon*," *The Papers of the Bibliographical Society of America* 72 (1978) 344-345. Suggests that in *The Way of the World* Act IV, Scene 1, Congreve may have had *Sat.* 109 at the back of his mind.

Henninger, Manfred, *Zeichnungen und Pastelle zum Satyricon von Petronius und zum Landbau von Vergil* (Stuttgart: Galerie der Stadt Stuttgart, 1979). In December 1979, Professor Manfred Henninger exhibited 55 drawings, done between 1962 and 1965, in the Gallery of Stuttgart. Dr. Wilhelm Ehlers was kind enough to send me a catalogue of the exhibition.

Kelly, E. H., "Pope and Petronius: A Corrective," *Comparative Literature* 31 (1979-80) 24-31. Kelly argues that, contrary to received opinion, Pope was very familiar with the *Satyricon* and that references to it are abundant throughout his writings. (Astbury)

Martin, Janet, "Uses of Tradition: Gellius, Petronius, and John of Salisbury," *Viator* 10 (1979) 57-76. Of particular interest are pages 68-76, materials Martin has been working on since her dissertation, *John of Salisbury and the Classics* (Harvard, 1968). Martin finds that "John borrows about twenty passages verbatim from the *Satyricon* and refers to several others...[but] he was not using the *florilegium*" (p. 69).

McLuhan, Marshall, "Pound, Eliot, and the Rhetoric of *The Waste Land*," *New Literary History* 10 (1979) 557-580. A few comments on Eliot's borrowings from Petronius.

Berg, A. Scott, *Max Perkins: Editor of Genius* (New York: Dutton, 1978). The influence of Petronius on F. Scott Fitzgerald and his *The Great Gatsby*. (Brantingham)

#### PAPERS ON PETRONIUS

On 29 December 1979 in Boston, at the annual meeting of the Petronian Society, held in conjunction with the American Philological Association, four papers were presented: Georg Luck, The Johns Hopkins University, spoke on Lucan; Mark Morford, The Ohio State University, on Nero; Charles Witke, The University of Michigan, on Persius; Barry Baldwin, University of Calgary, on Seneca. An attempt is being made to get these four papers published as a group.

Broege, Valerie, "Petronius and Henry Miller's 'Astrological Fricassee'," *Classical Association of Canada*, June 1979, in Saskatoon.

Richardson, T. Wade, "Homosexual Activity in the *Satyricon*," *Classical Association of Canada*, June 1979, in Saskatoon.

Vishwanadha, Hari, "Of Wolves and Men: A Reading of the Niceros Story in Petronius' *Satyricon*," *Classical Association of the Southwestern United States*, September 28-29, 1979, in Canyon, Texas.

#### TO APPEAR

Neronia 1977. *Actes du 2<sup>e</sup> Colloque de la Société Internationale d'Études Néroniennes* (Clermont-Ferrand 27-28 Mai 1977). Clermont-Ferrand: ADOSA, Faculté des Lettres et Sciences Humaines, 1979. The articles in the *Acta* are divided into four sections: Idéologie impériale et problèmes historiques; Lucain; Pétrone; Calpurnius Siculus, Perse, Sénèque. The articles on Petronius are: Pierre Grimal, "Le *Bellum Civile* de Pétrone dans ses rapports avec la *Pharsale*"; René Martin, "Le roman de Pétrone et la 'théorie du roman'"; Carlo Pellegrino, "Problèmes d'interprétation du *Satyricon*"; Edoardo Ratti, "Petronio e Nerone. Difficoltà e necessità dell'allusionismo nell'interpretazione del *Satyricon*"; J. P. Sullivan, "Petronius' *Bellum Civile* and Lucan's *Pharsalia*: A Political Reconsideration".

The Wissenschaftliche Buchgesellschaft of Darmstadt announces a future volume on Petronius for its *Wege der Forschung* series. (Astbury)

## REVIEWS

*The Classical World Bibliography of Roman Drama and Poetry and Ancient Fiction.* Introduction by Walter Donlan. New York: Garland, 1978. xvii + 387 pp. \$41.00.

Review by Gareth Schmeling

This book is a collection of bibliographic essays previously published in the *Classical World* between 1956 and 1975. Of interest to readers are Harry Schnur, "Recent Petronian Scholarship," Vol. 50, pp. 133-6, 141-3; Gareth Schmeling, "Petronian Scholarship Since 1957," Vol. 62, pp. 157-64, 352-3; Carl Schlam, "The Scholarship on Apuleius Since 1938," Vol. 64, pp. 285-309; William Anderson, "Recent Work in Roman Satire," Vol. 50, pp. 33-40; Vol. 57, pp. 293-301, 343-8; Vol. 63, pp. 181-94, 199, 217-22; Elizabeth Haight, "Notes on Recent Publications About the Ancient Novel," Vol. 46, pp. 233-7; Gerald Sandy, "Recent Scholarship on the Prose Fiction of Classical Antiquity," Vol. 67, pp. 321-59.

Donlan has done a fine job in collecting and arranging the bibliographic essays from the *Classical World*. This is one of (I believe) three volumes which Donlan has prepared. It is a real service to scholars who move into unfamiliar territory and need bibliographic assistance.

## NOTES

### A NOTE ON BARCALAE (SAT.67.7)

by J. P. Sullivan

The tendency of conservative modern editors to accept inexplicable *hapax legomena* in the *Satyricon* I have commented on elsewhere. This is certainly the case with *barcalae*, the reading of H, which is preserved in all modern editions (Bücheler, Friedländer, Ernout, Sedgwick, Müller, Warmington and Smith). The commentators in turn have to resort to unconvincing linguistic derivations of the word, connecting it with *baro*, *bardus*, *berbeculus*, etc. But the correct solution was proposed by the astute Heinsius, citing Sat. 37.10 and Arnobius *adv. nat.* 4.22, although he perhaps mistakenly, derives it from Baba, the fool mentioned by Seneca (*Apoc.* 3.4) rather than from the common exclamation *babae!* (or *papae!*) found in Roman comedy and elsewhere, not least at Sat. 37.9 (*babae babae*). Both Petronian contexts call for the meaning "gullible fools who exclaim *babae!*" The textual explanation is palaeographically simple: by haplography and transposition *babaecali* became *baecala*, a short remove from *barcalae*. Heinsius' emendation *babaecali* therefore deserves its place in the text of the *Satyricon*.

### ANTHONY POWELL ON PETRONIUS

by Ramond Astbury

An interesting comment on Petronius by Anthony Powell, one of the major novelists of the century, is to be found in *To Keep The Ball Rolling. The Memoirs of Anthony Powell. Volume Two. Messengers of Day* (London: William Heinemann, 1978). The passage in question, for permission to quote which I thank author and publisher, appears on pp. 120-1.

While speaking of books that left a mark, I should mention one that came much later, in fact not long before the outbreak of the second war, by which time I had already written five novels myself. The *Satyricon* of Petronius, a name long familiar, was still unread, until, in a manner that seems to have become endemic with favourite works, I picked up a copy in a secondhand bookshop.

It was the first English translation, 'Made English' in 1694 by 'Mr Burnaby of the Middle-Temple, and another Hand': *The Satyr of Titus Petronius Arbitr, a Roman Knight, with its Fragments recover'd at Belgrade*. The edition (undated), an inexpensive one, rebound also inexpensively but with an eye to style, has only the 17th century publisher's imprint, with head-and-tail pieces of sub-Beardsley design. The 'fragments recover'd at Belgrade' (the text in one place says Buda) was fictitious, a recent forgery in William Burnaby's day, too trivial to affect the rest of the *Satyricon*, especially that masterpiece of characterization and racy dialogue, Trimalchio's Feast.

After a few pages of Petronius I was captivated by the genius of Nero's more intellectual Brummell (forced to suicide on falling from favour); the writer of what can reasonably be looked on as the first modern novel. The *Satyricon*, possibly unfinished, seems designed for reading aloud. Most of it is lost, what remains scarcely half the length of a thriller; the intention apparently a narrative of half-a-million words, say (though otherwise so different), Malory's *Morte Darthur*.

In the picaresque adventures of the *Satyricon*, the pure imaginative vision of the novelist (possibly reinforced by portraits drawn from life) is directed to the world round about the author in a manner that, even at its most grotesque, is never less than convincing; all of it to be easily equated with what is happening today. Petronius, so far as I was concerned, was probably the last writer to help form a taste still open to development.

Someone with more time to spare than I have at the moment may be disposed to examine Anthony Powell's novels (except the first five) for traces of Petronian influence. I have a faint recollection that a race horse called Trimalchio is mentioned in one of them but nothing else comes to mind immediately.

### HENRY JACKSON ON PETRONIUS

by Raymond Astbury

In Henry Jackson, *O.M. Vice-Master of Trinity College & Regius Professor of Greek in the University of Cambridge. A Memoir* by R. St. John Parry (Cambridge: At the University Press, 1926) the author quotes two of Jackson's letters in which he expresses his opinion of the *Satyricon*. On p. 127 there is a letter to Professor J. A. Platt, dated 17 August, 1900:

'If you haven't read Appuleius': I have never read him from cover to cover: for, to tell the truth, Psyche bored me. But I have 'read in him' a good deal over and over again, in spite of his disgusting jargon. His vocabulary puzzled me much. Plainly he could write idiomatic Latin; whence then this horrible affectation? At last Pater's *Marius* came out, and provided the key. Appuleius was plainly recognised by Pater and his forerunner: Appuleius was in fact an African aesthete, and the author of the *Pervigilium* was another. Do you mean that you have never read Petronius? If there is too much of Appuleius, there is far too little of Petronius. In spite of the filth, which is very bad, it is, in my opinion, well worth reading. Surely a novel of contemporary life must always be more interesting than a historical romance such as Livy's great work.

And on p. 208 a letter to Sir G. O. Trevelyan, dated 26 October, 1916:

As to Petronius, I wish that we had him entire. He gives the seamiest side of the seamy Roman life, but he gives that life in its actuality, and the idiomatic, unliterary, talk at Trimalchio's banquet hugely interests me. I don't greatly respect the Romans, and therefore the unmitigated vulgarity of the nouveau riche Trimalchio does not disgust me: I enjoy the presentation of it. Of course the forged supplements are absolutely without merit of any sort, and are indeed a mere nuisance.