

Petronio Arbitro Satyricon

Dissidence and Literature Under Nero The Language of the Freedmen in Petronius' *Cena Trimalchionis* A Bibliography of Petronius THE SATYRICON The Petronian Society Newsletter The Satyricon of Petronius Arbiter Satyricon Satyricon The Satyricon of Petronius Arbiter (Complete) Miscellanea Reading and Variant in Petronius Petronius in Italy from the Thirteenth Century to the Present Time The Date and Author of the Satyricon The Satyricon of Petronius Arbiter Authors, Authority and Interpreters in the Ancient Novel Franco Assetto The Satyricon of Petronius Arbiter Strategies of Ambiguity in Ancient Literature The Satyricon (Volume 1 of 2) (EasyRead Super Large 24pt Edition) Vasily Rudich B. Boyce Gareth L. Schmeling PETRONIUS Petronius Arbiter Arbitro Petronio Petronius Arbiter Petronius Arbiter Wade T. Richardson Anthony Rini Kenneth F. C. Rose Petronius Arbiter Gareth L. Schmeling Franco Assetto Petronius Arbiter Martin Vöhler Caius PETRONIUS ARBITER

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this work inquires into the impact of dissident sensibilities on the writings of the major neronian authors it offers a detailed and innovative analysis of essays poetry and fiction written by seneca lucan and petronius and illuminates their psychological and moral anguish the study is intended as a companion volume to vasily rudich s earlier work political dissidence under nero the price of dissimulation where he discussed the ways in which dissident sensibilities of the neronians affected their actual behaviour dissidence and literature under nero extends this analysis to show how the same sensibilities became manifest in the texts written by the neronian authors it explores the pressures on authors under a repressive regime who strive to maintain their artistic integrity thus the argument of this book can be seen as a comparison between the predicament of a neronian dissident and the situation of the postmodern intellectual it will interest professional classicists and the wider audience concerned with the ongoing debate on the benefits and perils of rhetorical discourse

realistic representation of the speech of the lower classes in ancient literature is largely confined to the comic genres and petronius realism in this area is more thorough going than that of any other ancient author a vast scholarly literature has grown up around the question of how

faithfully the speeches of petronius freedmen reflect characteristics of actual popular speech this literature is reviewed and evaluated a survey of the phonological morphological lexical and syntactic peculiarities in these speeches is then undertaken in which they are compared with other vulgar latin sources such as the pompeian inscriptions petronius is in fact one of our most important early sources for the study of popular latin the way in which petronius used specific varieties of non standard latin to characterize different freedmen speakers is explored petronius has subtly modulated his freedmen s speeches to reflect differing emotional states and the different attitudes of the speakers toward their social position the present study is the first comprehensive treatment of the subject undertaken in over forty years in any language and the only one in english

preliminary material gareth l schmeling and johanna h stuckey introduction gareth l schmeling and johanna h stuckey testimonia gareth l schmeling and johanna h stuckey abbreviations used in sections i and ii gareth l schmeling and johanna h stuckey manuscripts gareth l schmeling and johanna h stuckey printed books gareth l schmeling and johanna h stuckey secondary materials gareth l schmeling and johanna h stuckey petroniana gareth l schmeling and johanna h stuckey indices gareth l schmeling and johanna h stuckey

documenting the colourful escapades of the former gladiator encolpius and his less than faithful lover giton the quote satyricon quote plunges the reader into the lives of ordinary roman citizens vividly revealing the empire s seamy underbelly a host of unforgettable characters are satirically presented such as trimalchio the pretentious parvenu host in a memorable banquet scene the lascivious priestess quartilla and the narrator s unreliable roguish friend ascyltus sometimes referred to as the first novel although surviving only in fragments this bawdy picaresque and surprisingly modern narrative is considered one of the founding masterpieces of western literature

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heinsius and scaliger derive the word from the greek whence comes our english word satyr but casaubon dacier and spanheim derive it from the latin *satura* a plate filled with different kinds of food and they refer to *porphyrius* s *multis et variis rebus hoc carmen refertum est* the text as we possess it may be divided into three divisions the first and last relate the adventures of encolpius and his companions the second which is a digression describes the dinner of trimalchio that the work was originally divided into books we had long known from ancient glossaries and we learn from the title of the traguriensian manuscript that the fragments therein contained are excerpts from the fifteenth and sixteenth books an interpolation of fulgentius paris 7975 attributes to book fourteen the scene related in chapter 20 of the work as we have it and the glossary of st benedict floriacensis cites the passage *sed video te totum in illa haerere*

quae troiae halosin ostendit chapter 89 as from book fifteen as there is no reason to suppose that the chapters intervening between the end of the cena chapter 79 and chapter 89 are out of place it follows that this passage may have belonged to book sixteen or even seventeen but that it could not have belonged to book fifteen from the interpolation of fulgentius we may hazard the opinion that the beginning of the fragments as we possess them chapters 1 to 26 form part of book fourteen the dinner of trimalchio probably formed a complete book fifteen and the continuation of the adventures of encolpius down to his meeting with eumolpus end of chapter 140 book sixteen the discomfiture of eumolpus should have closed this book but not the entire work as the exit of the two principal characters is not fixed at the time our fragments come to an end the original work then would probably have exceeded tom jones in length

critical editions of most classical authors are based on readings transmitted by medieval scholars that can be examined and collated modern editions of petronius on the other hand are principally based on printed editions most of them published in france during the sixteenth century in this volume t wade richardson considers the use made of the petronius manuscripts then extant by seven french humanist editors for their various editions commentaries and notes some of the manuscripts they used may be equated with extant exemplars which therefore serve as a good check on the quality of their readings but as much as half of the text rests on the sixteenth century witness alone through a broad and integrated study of the problems of the petronius text the author attempts to unravel the tangled skein of humanist work on petronius to settle some of the old textual puzzles and to solidify the text and recast the apparatus richardson also provides information on the codicology and palaeography of the texts and on the talents and habits of the scholars who created them

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for most of us there are many masters and varied causes for intellectual peregrinations for the editors of this volume for many scholars of the ancient novel and for an uncounted number of students of classics and the humanities gareth lon schmeling is a master and motivator of our scholarly and academic careers especially of our forays into the ancient novel and above all gareth is a true friend this volume of essays is a small and we hope representative offering of our thanks to gareth for his contributions to the study of the ancient novel in particular and classics in general for his guidance and support in our own endeavors and for his own special humanity

ambiguity in the sense of two or more possible meanings is considered to be a distinctive feature of modern art and literature it characterizes the open artwork eco and is generated by disruptive tactics wellershoff and strategies to engender uncertainty while ambiguity is seen as a paradigm of modernity bode there is skepticism regarding its use in the pre modern era older studies were dominated by the conviction that there was a lack of ambiguity in pre modernity because according to the rules of the old rhetoric ambiguity was seen as an avoidable error vitium and a violation of the dictate of clarity perspicuitas the aim of the volume is to re examine

the putative absence of ambiguity in the pre modern era is it not possible to find clear examples of deliberately employed intended ambiguity in antiquity are the oracles and riddles the palinode of stesichoros and socrates phaedrus the dissoi logoi of rhetoric the ambiguities of the tragedies all exceptions or do they not indicate a distinct interest in the artistic use of ambiguity the presentations of the conference which will include scholars from various philologies will combine a recourse to theoretical concepts of intended ambiguity with exemplary analyses from the field of pre modern art and literature

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