

# Petronio Arbitro Satyricon

The Language of the Freedmen in Petronius' *Cena Trimalchionis* Dissidence and Literature Under Nero A  
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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

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

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

cura e traduzione di g a cibotto edizione integrale con testo latino a fronte scritto nel linguaggio diretto e colloquiale tipico del volgo il satyricon misto di prosa e di poesia è molto più di un audace e brillante parodia del romanzo greco d amore e d avventura attraverso le vicende di encolpio e ascilto coppia irregolare si viene

infatti illuminando lo straordinario affresco di una roma imperiale brulicante di arricchiti matrone lussuose poetastri e parassiti giocando con apparente noncuranza con le infinite possibilità narrative di imprevisti e bizzarri richiami e affinità sottili e sorprendenti petronio si avvale di un gusto compiaciuto e divertito dello scrivere che gli consente una particolare felicità espressiva oscillante ironicamente tra il virtuosismo stilistico e la concretezza descrittiva il satyricon è il capolavoro parodistico e satirico della latinità l'opera con cui l'arbitro del gusto ci ha lasciato un quadro insuperato della sensualità pagana e una chiave di lettura sottile e arguta dei sintomi di decadenza dell'impero romano ci stavamo tuffando in simili delizie quando fra canti e suoni apparve trimalcione lo adagiarono fra montagne di cuscini sicché non riuscimmo a trattenerci dal ridere infatti da un mantello rosso fuoco si vedeva spuntare una zucca pelata che intorno al collo tutto infagottato sfoggiava un tovagliolo ornato di rosso da senatore con delle frange che pendevano da tutte le parti petronio petronio arbitro scrittore latino del I secolo d.c. nominato da Nerone arbitro del gusto e dell'eleganza ci viene descritto nel XVI libro degli Annales di Tacito unica fonte certa di dati biografici relativi all'autore del satyricon come un uomo incredibilmente raffinato amante del lusso e di tutti i piaceri della vita la sua opera è stata apprezzata in particolar modo durante il Rinascimento e l'Ottocento

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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 Porphyrio'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

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