

Non militat omnis amans: Elegy and Parody in Satyricon 82

Many have noted Petronius' parody of epic subject matter in *Satyricon* 82 during which Encolpius takes up arms and unsuccessfully attempts to impersonate a soldier (Walsh 1970:36ff, Conte 1996:8ff, Courtney 2001, Schmelling 2012: *ad loc*). Indeed, Encolpius' *gladio lato cingor* (82.1) echoes *ferro acingor* in *Aeneid* 2.671–672 and *cibis excito vires* (82.1) recalls Odysseus' conversation with Achilles in *Iliad* 19.160–161. Encolpius envisions himself as an epic hero of sorts, but is subsequently deflated by the soldier who notices his inappropriate choice of shoes and takes away his weapons (82.3–82.4).

My paper explores allusions to another genre in this episode—Roman love elegy and its common trope of *militia amoris*. I argue that Encolpius functions as the walking personification of an elegiac poet/lover who, like Propertius, Ovid, and Tibullus, attempts to characterize his amatory ordeals with martial language. Unlike an elegist, however, Encolpius attempts to act out *militia amoris* in real life; however, his *phaecasiae* betray his more effeminate qualities, which resemble those of an elegiac lover. Petronius thus uses this episode not only to parody epic but also elegy. In the second half of my paper, I look more closely at Petronius' focus on Encolpius' footwear and discuss them as another allusion to elegy and the blurred lines between physical and textual *corpora* therein.

Bibliography

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