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Nota di contenuto	Introduction: Corporealities -- ; 1. Rhetorical red herrings -- ; 2. Behind the scenes -- ; 3. The beast within -- ; 4. From the horse's mouth -- ; 5. Bella intestina -- ; 6. Regurgitating Polyphemus -- ; 7. Scars of knowledge -- ; 8. How to eat Virgil -- ; 9. Ghost stories -- ; 10. Decomposing rhythms -- Conclusion: Licence and labyrinths -- ; App. I. The use of fundere and cognates in the Satyricon -- ; App. II. The occurrence of fortuna or Fortuna in the Satyricon -- ; App. III. Aen. 4.39 at Sat. 112: nec venit in mentem, quorum consideris arvis?
Sommario/riassunto	Petronius' Satyricon, long regarded as the first 'novel' of the Western tradition, has always sparked controversy. It has been puzzled over as a strikingly modernist riddle, elevated as a work of exemplary comic realism, condemned as obscene and repackaged as a morality tale. This

reading of the surviving portions of the work shows how the *Satyricon* fuses the anarchic and the classic, the comic and the disturbing, and presents readers with a labyrinth of narratorial viewpoints. Dr Rimell argues that the surviving fragments are connected by an imagery of disintegration, focused on the pervasive Neronian metaphor of the literary text as a human or animal body. Throughout, she discusses the limits of dominant twentieth-century views of the *Satyricon* as bawdy pantomime, and challenges prevailing restrictions of Petronian corporeality to material or non-metaphorical realms. This 'novel' emerges as both very Roman and very satirical in its 'intestinal' view of reality.
