

48

1-3: cf. 38.1 (Hermeros says: *omnia domi nascuntur*).

2 *salivam ...facit*: “makes your mouth water” (Smith).

vos ... faciatis: “you ought to do justice to it (by drinking it)” (Schmeling).

Tarraciniensibus et Tarentis: Tarentum about 150 miles from Tarracina; West (1996) suggests that T is bragging that his estate close to 2 excellent wine-producing areas in Italy according to Horace: Hor. *Od.* 1.20.9 (region where Caecuban wines grown) and Hor. *Od.* 2.6.18-20. Schmeling notes links with Hor. *Sat.* 2.8.15-17 and cfs. Hor. *Od.* 2.2.9-12. Smith comments that T's boastfulness pointed by the alliteration and Vulgar form *Tarraciniensis* for – *nensibus* as well as by *suburbano* and mock-modest diminutive *agellis*.

3 “Trimalchio's ability to control the consumption of his guests, as well as the insides of the very food [106]they eat, is dependent upon the geographic expansion of his estates. He hopes to buy Sicily so that he can travel to Africa without ever having to leave his property (48.3). Setting his sights to the north, he claims that he will have lived long enough if only he can join the region of Apulia to his land (77.3). He gets rams from Tarentum and honey from Attica (38.2–3). He sends out to India for mushroom spores (38.4). Trimalchio passes this expansionism off as necessary for achieving the dream of autarchic self-sufficiency. His doorway proudly bears the inscription that he only eats out twice a year (30.3). He boasts that thanks to the benefit of the gods, he has not purchased the wine they are drinking. It is from his estate that borders on Tarracina and Tarentum, some 150 miles apart (48.2)” (Star 2012: 105f.).

3 *agellis*: diminutive of pretended affection.

Siciliam: as if he could buy Sicily! Schmeling wonders if Petronius is parodying Sen. *Ep.* 114.2 and notes that in *Ep.* 89.20 Seneca seems to complain about men like T (cf. *Ep.* 90.39). “It seems almost possible for P. to construct much of the literary figure T. from complaints about people and customs found in Seneca (*Ep.* 12.8-9, 27.5..(but P. might be alluding to actual behaviour of Seneca himself, which was at variance with his preaching (*Vita Beata* 17.2).” (Schmeling).

Africam ... ire: no preposition before country (Vulgar; sometimes in classical prose). Africa produced much wheat for Rome.

4 *controversiam*: i.e. rhetorical declamation which is a fictitious speech (case) in imitation of a court pleading. See Smith for this who comments that the following *causas* should also be taken in a technical sense (i.e. “cases”).

litteras didici: “I've learned to read and write” (Smith).

in domusionem “for home-use” (Schmeling).

fastiditum: used as deponent.

II bybliotheas: passage disputed including text (Schmeling retains H's *tres*). Smith suggests the point may be T. boasting of what a better-educated person takes for granted, noting *bybliothea* can mean little more than a bookcase with its contents.

peristasim: “subject” “theme”, “facts of a case” (Schmeling). Smith comments this is a Greek technical term in oratory, defined by Quintilian as the facts of the case.

5 rich and poor man familiar in such rhetorical exercises; Smith comments on T's interruption as pretence of being too wealthy to understand the meaning of the word poor (nb he was poor when slave) and evocative of the rhetoricians' custom of starting from a careful definition of terms.

urbane: Agamemnon skilled in getting repeat invites.

si factum est: see Smith ad loc on taking *controversia* in its technical sense. Friedländer (1906) ad loc suggests double entendre “it is not a *controversia*” and “there is nothing controversial about it”.

7 i.e. guests form a clique.

Hercules' labours: very familiar.

pollicem ... extorsit: see Smith: not version from *Odyssey*. From a farcical comedy about Polyphemus? *poricino* meaningless > various conjectures including *forcipe* (Studer).

ego puer apud Homerum legere...: little knowledge compared to an educated school-child from elite

background.

8 *Cumis*: i.e. probably Campanian Cumae (episode set in Campanian town: Puteoli?). Pausanias (10.12.8) claims her bones were preserved in an urn at Cumae; Courtney 2001: 97 suggests “In rationalistic terms Petronius probably wants us to understand that Trimalchio has been taken in by an illusionist tourist attraction, the proprietors of which will have dictated the question to be put to the Sibyl”. Alternatively could refer to Kyme in Asia Minor (T. came from Asia 75.10: did he see as a small boy?).

in ampulla pendere: Sibyl got immortality but not everlasting youth> shrank so could fit in small bottle. Theme of death relevant for episode.

Greek quotation (only here mix of Greek and Latin): “Sibyl, what do you want? 'I want to die'.”

Smith comments: “Despite their Greek origins, Trimalchio and his friends are nowhere credited with any more than a smattering of Greek; cf. 58.7 *deuro de*, and note 59.3 *ille canora voce Latine legebat librum*”.

49

1 *nondum efflaverat omnia*: “he was still griping away” (Smith). Encolpius adopting slangy Latin to suit freedmen style?

repositorium: 33.3 Third course arrives, ready for consumption (47.8: previously alive!).

3 *apparuerat*: Heinsius' conjecture (H= *aper fuerat*).

4 *in medio*: abl for acc.

5 *piper et cuminum*: Smith observes that pepper and cumin popular seasonings at time. *Conicere*= technical cookery term.

6 *tortores*: slaves could be tortured by masters but *tortores* usually only had by state (apeing imperial practice?). Slaves aren't actually tortured by T, just threatened (54.4 begun but then manumission); cf. 30.7 slave stripped and threatened but idea for guests to intercede as part of entertainment. Schmeling cites Martial 3.94 (*esse negas coctum leporem poscisque flagella. / mavis, Rufe, cocum scindere quam leporem*) to suggest threats to whip slaves at banquets may not have been that uncommon.

mittas: gladiatorial feel?

7 *ego, crudelissimae severitatis*: “I felt hard-hearted” (Schmeling, who notes he is not); genitive of quality rarely found with a personal pronoun according to Smith. Note E.'s credulity; question of interpretative capacity again.

debet: “must” (Smith); Schmeling translates *debet ... nequissimus* as “He just has to be a completely worthless slave”.

oblivisceretur: “subjunctive marks a rhetorical question of which an idea already mentioned is indignantly repudiated” (Smith); Schmeling: “A rhetorical question in the subjunctive from the past point of view”.

8 *palam*: Smith remarks rarely used as a preposition.

9-10: not surprising a dish (see Smith ad loc.).

botulis: “black-pudding”, i.e. a blood-sausage.

50

Smith notes that in 50-2 T's ignorance of history and mythology exposed, and his pretensions to taste. Link to incident of cook through mention of Corinthian bronze on which stands the cup presented to the cook for his final trick.

1 *plausum*: slaves act as claque for T. (like stage presentation).

automaton: “trick” (Smith).

Gaio feliciter: Schmeling comments that the *familia* applaud T. as though he were an imperial personage. T only addressed by his *praenomen* (cf. 671 by a guest, 74.7 by a slave).

argentea corona: Schmeling suggests silver-wash; at 60.3 guests given gold(-leaf) crowns. Very generous!

2 *Agamemnon*: playing to foil to T.> gives cue.

3-4: E gets wrong (of course T's bees from Athens etc so can understand).

3 *Corinthia*: see Smith for mockery of craze for Corinthian bronze (strictly, i.e. alloy of bronze and a precious metal). Story that produced accidentally after burning of Corinth 146 BC: here garbled >humour.

4 *Corinthus*: another example of name play (cf. 36.7; 41.7). Presumably T. exploits slave name with metal connection.

nisi quis Corinthum habet: Smith comments sense must be “unless one has a Corinthian to make it”; Mueller doubts Latin and suggests *nisi quis a Corintho*.

5 *nesapium*: from *ne* + *sapio*; “know-nothing” (Schmeling).

stelio: lizard with a star-shaped marking; could be used as term of abuse.

in unum: had become substitute for *una*.

6 *catilla... statuncula*: “plates statuettes”; Smith remarks usual forms are *catillus* (m) and *statuncula* (f).

nec hoc nec illud: “neither one thing nor another” (Smith).

7 *malo mihi*: Smith comments that use of the dative with *malle* occurs occasionally at all periods.

olunt: properly second conjugation. Martial 9.59.11 mocks those who claim to be able to recognize Corinthian bronze by its smell.

nunc autem vilia sunt: Smith says probably “but as it is, they're not worth having”.

51

1: alliterative “f” sounds.

2f.: See Smith for story and unreliability of text.

2 *fecit reporrigere Caesarem*: “he caused Caesar to hand it back” (Schemling).

3 *non pote valdius quam expavit*: sc. *fuit*; = *non pote valdius expavesci quam expavit*. “he couldn't have been more terrified” (Smith).

4 *martiolum*: regular forms= *martulus* and *martellus* (Smith).

condituram: Smith says probably “way of making”; Schmeling translates *alius ... vitreorum* as “does anybody else know this method of tempering glass?”

6 *vide modo*: “see now what happens” (Schmeling). Smith comments on stereotyped phrase used as interjection even where more than one person is addressed.

quia enim: “because of course” (Smith).

52

1 *in argento studiosus*: Smith suggests this construction is colloquial.

plus minus <>*: see Smith for textual issues. Surely a lacuna: number missing (e.g. C)? then something to transition to decoration.

Cassandra: prophetess; T. confuses her with Medea.

sic ut vivere: Smith adopts Heinsius' conjecture.

2 Daedalus: as Smith notes, 3 legends mixed up (Daedalus built wooden cow for Pasiphae; Niobe, whose children were killed by Apollo and Artemis, and the Trojan horse).

3 Hermeros and Petraitis= gladiators? Note freedmen interest in gladiators.

meum... intellegere: “my expertise” (Schmeling); colloquial flavour to present infinitive active used as substantive with personal pronoun etc.

4-6: note T's mood-swings; stage-anger (so guests can intercede...). Courtney 2001: 98 comments that intercessions by slaves were not unusual.

5 *calicem proiecit*: perhaps cf. Hor. *Sat.* 2.8.72.

6 *missionem*: “pardon”, “release”, “freedom” (Smith); gladiatorial term?.

7 *aquam ...*: “out with the water -in with the wine” (Schmeling, who says a possible proverb and notes that at an advanced stage of a banquet wine no longer mixed with water).

excipimus: cf. technical meaning in declamation (for rhetorical exhibitions) (Smith)?

Agamemnon: acts as flatterer (cf. Theophrastus *Char.* 2.4); he had criticized flatterers at 3.3 and 5.5.

8 *cordacem*: obscene dance (T proud his wife can do it... Fortunata refuses but does dance when

drunk, 70.10). Schmeling cfs Theophrastus Char. 6.3 (character will dance the cordax even when sober or acting drunk) and 12.14 (assumption there only dance when drunk).

madeia perimadeia: slaves sing while Trimalchio gestures.

11 textual issues: see Smith. Note that Encolpius himself is inconsistent!

53

see Smith for the gazette (interrupted by *petauristarii*), showing T's wealth and quasi-imperial power. OTT stats for one day (meant to impress).

1 *recitavit*: possibility of examples where report made by *actuarius* during course of dinner: see Smith.

2 *VII kalendas sextiles*: "July 26" (Schmeling); cf. daily gazette published at Rome from 59BC. By this time the month (*sextiles* as sixth from March) had been renamed Augustus: "T. wishes to make his business announcements sound conservative..., old fashioned" (Schmeling ad loc.). Hard to date the episode.

Trimalchionis: this use of name fits legal tone.

3 *Gai nostri genio male dixerat*: "he had insulted the guardian spirit of our Gaius" (Smith, who comments that a slave would normally swear by his master's *genius*). Execution of slave on basis that he cursed master (sign of some dislike of T among slaves?) would be possible but seems OTT: just to suggest T's power?

4 *collocari*: "invested" (Smith).

sestertium centies: 10 million sesterces. 71.12 T's estate valued at 30 million which makes this figure seem too large.

5 *hortis Pompeianis*: i.e. (probably) suburban estate at Pompeii (in which case, dramatically at least, Pompeii still standing). Cf. *Cumano* for idea that setting was in the greater Naples area. Evidence for setting in Campania= reference to cities from this area being mentioned: Cumae (48.8; 53.2), Baiae (53.10; 104.2) and Capua (62.1). Puteoli has been a favoured candidate as had colonial status and a Greek identity (81.3 *Graeca urbs*). Schmeling translates *hortis* as "suburban estate". The fire has been linked by some to the fire in Rome in 64AD.

aedibus: "a pretentious word to apply to an overseer's home" (Smith).

Nasta: the name has been found in inscriptions in the Naples area.

7-8: "T. pretends to be angry that estates are bought and not reported to him in a timely fashion. The implication for T's audience is that it should be amazed at T's wealth." (Schmeling ad loc.).

sextum mensem: "a six-month period is the recognized legal time-frame for notification of recordable actions ... and T. implies that his estates are so large that he must function in quasi-governmental ways" (Schmeling).

9 *edicta aedilium*: Smith suggests probably meant to imply that T's household large enough to have its own police organizations (like it has law-courts) but also says it may be taken as a reference to the enactments of the local magistrates.

saltuariorum: foresters /gamekeepers who protect boundaries of estates from trespassers.

elogio: an *elogium* = technical term for a clause added to a will which could define the character of the heir, OLD sv 2a.

nb slaves could only do informal wills: T. shows off his humanity by honouring their wishes. T forbids wealth to be left to him (unlike emperors), suggestive of excessive riches. Suggests again T. not liked by all?

10 *nomina vilicorum*: Smith says probably "debts incurred by the overseers"; Schmeling notes another possibility i.e. "the list of bonds kept by bailiffs" i.e. debts owed through them to T.

circ[um]itore: i.e. the person who inspects and makes rounds: "watchman" (Schmeling); Smith suggests patrol, inspector.

balneatoris: i.e. slave employed at the baths or (freedman) manager of baths.

atriensis: T can banish like a magistrate. Smith notes absurd penalty: Baiae pleasure-centre and also close to town in which the episode is set. Cf. "penalty" given to T, 69.3.

11 *petauristarii*: "acrobats" or "performers on [something like] a trapeze" (Smith).

baro: cf. 63.7 and 10. Smith suggests it evokes physical strength/the stupidity associated with such strength.

odaria saltare: “dance to a song accompaniment” (Smith).

trans<il>ire: Smith adopts the reading of Heinsius.

12 Schmeling comments: “T.’s fondness for *petauristarii* and *cornicines* speaks to the little boy in him who loves puns, tricks in the dining-room which surprise his friends, and being the centre of attention. This child-like nature of T.’s games slowly wins over the reader: what starts as scoffing by the reader slowly turns into sympathy for the old freedman by the end of the *Cena*. Over time T. becomes a warmer character than any other the reader meets in the S.”

reliqua ... meras esse: “the rest, such as trained animals or musical or poetical performers are worthless trifles” (Schmeling, who reads *animalia*); question of whether we think *animalia* is genuine; *acroamata*: Smith says word used of different types of entertainment or the entertainer.

tricas meras esse: “were just stuff and nonsense” (Smith).

comoedos: as Smith notes, (dinner) entertainers who recited passages from New Comedy. T gets things wrong (again) by getting them to perform (coarse, native Italian) Atellan farces. T gets presumably Greek comedians and auletes to perform Italian repertoire.

choraulen: flute-player who accompanied and directed a chorus. W. Lowe (1905 ad loc) says “...as if there were not only Latin and Greek songs and plays, but Latin and Greek musical notes”

54

1 *maxime*: emphasis.

eo: textual issues: see Smith. Transition to *Trimalchionis* too rough. Lacuna?

hominem: i.e. the boy (Sullivan would see it as referring to Trimalchio, however).

alienum .. plorare: see Smith for possibility of proverbial phrase. Question of whether we see this as allusion to acrobat’s fall in Hor. *Sat.* 2.8.71 (71-2 *adde hos praeterea casus, aulaea ruant si / ut modo; si patinam pede lapsus frangat agaso*). Note also Suet. *Nero* 12.2 on actor who tried to fly in performances as Icarus, fell near Nero and spattered him with blood. Is this only unplanned incident?

3 *missionem rogabat*: Schmeling remarks that this is terminology from the arena.

pessime mihi erat..: ne + subjunctive after verb of fearing. “I was very worried in case these entreaties meant that some trick would be used to bring about a surprise” (Smith). *Catastrophā* was a technical term to describe the end of a play. Encolpius suspects a theatrical trick.

4 nb imperial purple. Cf. 38.5.

5 *nec longe aberravit suspicio mea*: Encolpius has previously been fooled by tricks of slaves about to be punished; Schmeling comments that that E. here finally understands how T. works. But does E. really get this?

decretum: “In keeping with imperial purple and the treatment of T.’s house and estate as a judicial entity.” (Schmeling).

livoratum: Smith adopts Delz’s conjecture.

55

2 *casum*: referring to the fallen boy and also the fall at Hor. *Sat.* 2.8? (does the reference to Fortune in the epigram look to Hor. *Sat.* 2.8.61-2 where the host calls on Fortuna after the collapsing *aulaea*?)

inscriptione: called an *epigrammata* at 55.4; Courtney (2001:4) sees as a parody of the “mini-genre of epigrams on non-fatal accidents”.

non diu cogitatione distortus: “without racking his brains for long” (Smith).

3: 2 hexameters and a pentameter, almost a refrain of 34.10 (so Schmeling) where similarly there is then a call for more wine; see Smith for textual issues. Do we add *ubique*? Walsh suggests deliberate (novices writing hexameters with 5 or 7 feet). Idea that Fortune takes care of her own business and we should just drink wine?

ex transverso fit: “you get a sideways blow” (Schmeling).

4 *Mopsum Thracen*: Mopsus = name of e.g. (Thessalian) Argonaut prophet and character in Ecl. 5. Mixed up with Thracian Orpheus?

5 *Ciceronem et Publilium*: amusing comparison between high and low brow. Publilius Syrus=mime-writer from first century BC (lines surely not genuine; help expose hypocrisy of T. who is prone to exotic foods and jewellery). Smith suggests comparison trite theme (again T's lack of education, despite his airs, exposed).

6: 16 lines of verse, in iambic senarii. Probably not by Publilius (see e.g. Courtney 2001:107).

6.1 Smith remarks on mock-epic opening. Opening lines rich in alliteration and assonance. Reference to Romulus (son of Mars).

2 *pavo pascitur*: "The conventional argument is made that the luxurious sea trade ruins Rome: three birds in the first half of the poem (fatted peacock, guinea-hen, and stork) come to Rome from afar, as do the jewels and sheer clothing... in the second half" (Catherine Connors, *Petronius the Poet* 1996: 57).

3 *plumato ... Babylonico*: "*Babylonico* stands for Oriental tapestry" (Smith). Schmeling translates: "clad in the tapestry of golden feathers". Connors (1996: 57) says: "The contrast between the bird's ... tapestry of feathers [the first luxury, the peacock] and the woman's [the bride described last ... clothed in ... a linen cloud] sheer light fabric frames the poem neatly".

4 *gallina ... Numidica ... gallus spado*: "guinea hen ... capon" (Schmeling).

5-6: Schmeling cites Hor. Sat. 2.2.49 for an inelegant new custom of eating stork. The Romans connected piety and storks.

6 *pietaticultrix gracilipes crotalistria*: "devotion-filled, slender-footed castanet player" (Smith).

7 *titulus tepidi temporis*: "token of torrid temperatures" (Smith).

8 "has made her nest in the cooking-pot of your iniquity" (Smith).

9 *quo ...tibi..*: "what use is to you (to acquire)..." (Smith)/ understand *petis*; *margaritam*= pearl; *bacam Indicam* = Indian pearl.

10 "so that a matron decked out in maritime medals may open her legs, unconquerable on her extra-conjugal couch" (Smith). The *extraneo* delivers the blow!

13 *Carchedonios*: OLD s.v. *Carchedonius* says "the name of a variety of carbuncle".

14 *carbunculis*: precious stones.

15 *ventum textilem*: "woven breeze" (Sullivan). Idea that Roman wife shouldn't reveal herself in transparent clothes.