Sat. 64-68: Notes

64
1 *osculatique mensam*: Schemling notes that this is an apotropaic ritual to ward off the *Nocturnae*. The table is the *ara* of the *genius dominus*.
ut suis se teneant: “that thwy keep themselves to their own kind” (Schmeling).
2 See Smith for double-lamps at part as commonplace. Seeing double/room-spinning = suggestive of drinking. Interpretative capacity/reliability of E.? Rimell (2002) 179 comments on drunkenness in the *Cena*: “... (*plane matus sum. vinus mihi in cerebrum abiit* / ‘I am completely soaked. The wine has gone right to my head’, 41.12; *Trimalchio ebrietate turpissima gravis* / ‘Trimalchio was deep in the most vile drunkenness’, 78.5; *accedebat huc ebrietas* / ‘We were pissed by this point’, 79.2), especially when things get really nauseating (*ibat res ad summam nauseam*), at the point just before the gang make their escape from the labyrinth.”
tibi dico: “I say” or “Come now” (Schmeling).
delectaris: deponent rather than active here.
et solebas suavius: “and yet you used to be better company” (Schmeling). Cf. 61.2.
canturire belle deverbia, adicere melica: “you used to recite the verses and then add in the lyrics” (Schmeling); Roman stage terms: *deverbis* = dialogues, spoken parts of the play; melica are lyric pieces.
3 *abistis dulces caricae*: lit.:“You are departed, sweet Carian figs” (Smith). *caricae*: sc. *Fici*. Probably a quotation.
quadrigae meae decucurrerunt: “my chariot-racing days have run their course (are over)” (Schmeling). Plocamus quotes in return. Schmeling comments “T.'s and Plocamus' three-word phrases belong to a higher literary world than the one in which they are spoken; each phrase has a nice prose rhythm”.
podagricus: gout (rich man's disease > kind of boasting!).
tisicus: “consumptive” (Schmeling).
4 *quid tonstrinum*: “And what about my Barber's Shop act?”/ What about the Barber's mime?” (Schmeling); Smith translates *tonstrinum* “my barber's shop imitation”. Episode in a mime or a whole mime. Mimes are the subjects of discussions.
Apelletem: perhaps a reference to an Asiatic tragic actor popular in Caligula's time.
5 *taetrum*: “repulsive” (Schmeling).
exsibilavit: “he let out a whistle” or “he hissed out” (Schmeling); his voice has degenerated. Schmeling comments: “The desire appears to be that of muffling his words in order to be able to say that he spoke Greek”.
nec non: “moreover” (Schmeling).
imitatus: imitation popular in the episode e.g. 41.6, 52.9, 68.3, 69.4, 5, 70.13.
ad delicias suas: i.e. Croesus (name chosen to be lucky for T and his interest in money).
6 *catellam*: note that at 71.6 and 71.11 T reminds Habinnas to represent himself an Fortunata on his tombstone, each with a puppy.
prasina: another instance of household liking colour (green and red predominant).
semesum: “half-eaten” (Smith).
7 *quo admonitus officio*: “reminded by this act of duty” (Smith).
Scylacem: from the Greek word for puppy, presumably appropriate once (but now a huge dog! Watchdog who is now told to sit and kicked).
8 nemo..: Schmeling comments that T is becoming maudlin and that these words foreshadow the end (78.5) + “The mime, pervasive in many Romans' minds, is taking control from T., the director of the dinner theatre” (Schmeling ad 8).
9 *canino … ingenio*: “naturally following his doggie instincts” (Schmeling).
Margaritamque: Croesus' dog is called “Pearl”.
10: oil-lamps more expensive than candles.
11 *Trimalchio ne videretur iactura motus*: “Appearance is more important than reality to T”

(Schmeling).
12 *plana*: Smith adopts conjecture in favour of H's *plena*.
bucca.... hic?: “Big mouth, big mouth, how many fingers have I got up?”; see Smith n for game.
13 *repressus*: “restrained”, “quieted” (Schmeling).
iussit...: ex-slave T thinks of his slaves.

65
1 *humanitatem*: Schmeling suggests Encolpius is using this ironically.
matteae: “dainties” (Schmeling): usually served after the main course and at the end of the meal (no end in sight here...). Served up are fattened chickens and eggs.
quarum etiam recordatio...: difference between E who is here participating and the older narrator E looking back?
2 *singulae enim gallinae altiles*: one for each guest.
pro turdis: one would expect thrushes to be served.
ova … pilleata: “goose eggs wearing caps” (Schmeling). Smith says that Sullivan's eggs in pastry hoods looks quite possible.
3 arrival of (last guest) Habinnas parodying magistrate at Rome with lictors, according to Smith. Habinnas = *sevir Augustalis* and thus allowed *lictor* and *fasces*. Habinnas has left another dinner early to come to T'.s. We are reminded of the late (and unlike H., unexpected) arrival of Alcibiades (Plato *Symp*. 212 D-E). See e.g. Cameron, A. 1969. 'Petronius and Plato', *CQ* 19: 367-70 (noting e.g. absurdity of the vulgar Habinnas playing the role of Alcibiades and ways in which Habinnas' vulgarity emphasized) and P. Christesen and Z. Torlone. 2002. ‘*Ex omnibus in unum, nec hoc nec illud*: Genre in Petronius’, *Materiali e Discussioni* 49: 135-172.
4 *putabam*: again E. gets wrong end of the stick.
lapidarius: H. dresses stones on site and makes tombstones. NB motif of death.
7 *praetorio loco*: i.e. *imus in medio*. Place of honour, end of middle couch (Habinnas a *sevir* in office).
vinum et caldam: Hot water added to wine. BUT rude to demand hot water.
hilaritate: “high spirits” (Schmeling). T happy with H's demand even though could be considered bad manners.
8 *ipse*: asking for larger cups usually done at end of feast.
quaesivit..: T. interested to know what H had and if he had a better time at Scissa's: competitive banqueting...
oculi enim mei hic erant: Smith says i.e. those most dear to me; “the apple of my eye was here” (Sullivan).
bene fuit: “everything there was really excellent” (Schmeling).
10 *lautum novendiale*: 9 days after funeral was a banquet eaten at grave and libation poured.
mortuum: i.e. whom Scissa freed on his deathbed (a large manumission tax is owed). “Habinnas tells the story about Sciaa because he is amused by the results of Scissa's unbusiness-like financial decisions: the death of an expensive... slave means that she cannot recover her original investment in the slave and, to add insult to injury, her decision to free the slave means that she herself must pay the *vicesima* (characterized as a *mantissa*) of HS 2,500.” (Schmeling ad loc.).
quinquaginta enim millibus aestimant: HS 50,000 high price we find in the *Sat*. for a slave.
11 *potiones*: offerings included wine, milk, honey and oil.
supra ossucula: “his poor bones” (Schmeling).

66
1 *tamen*: “well” (Schmeling).
quid habuistis in cena: T wants to compare. Schmeling sees an allusion to Hor. *Sat*. 2.8.405 where Fundanius had been asked *da, si grave non est, / quae prima iratum ventrem placaverit esca*.
2 *habuimus...*: Schmeling sees an allusion to Theophrastus where a prating fellow insists on setting out the courses in detail.

botulo: sausage.
sangunculum: “black pudding” (Schmeling); Smith suggests blood-sauce..
gizeria optime facta: “beautifully cooked giblets” (Schmeling); “giblets superbly cooked” (Smith).
betam: Martial 13.13 sees beets as food for working-classes.
panem...: wholemeal bread, made of natural wheat. H sees it as laxative and giving strength.
de suo sibi: “unadulerated”, “made only of its own” (Schmeling); “pure” (Smith).
cum mea re causa facio: “when I do my business” (Schmeling). Cf. 47.4; constipation = coporeal issue.
3 *excellente*: = *excellens*.
Walsh translates: “The next dish was a cold tart and, on top of the warm honey poured on it, a fine Spanish wine”.
de melle me usque tetigi: “I fairly wallowed in honey” (Schmeling, suggesting *tetigi* synonymous with *tinxi*); “I soaked myself in the honey” (Smith); *usque*= fully.
4 *calvae*: Smith suggests hazel-nuts; *arbitratu* suggests as many as wanted.
mala singula: “an apple apiece” (Schmeling).
ego tamen: sc. “even though I was entitled to one apple only” (Schmeling).
duo: i.e. *mala*. H takes present for beloved as expected but more than his fair share. cf. homosexual love of Plato's *Symposium*?
5 Habinnas needs his wife to help him remember.
in prospectu...: “we had where we could see it (i.e. very close because it was on display and we were about to eat it) a piece of bear meat” (Schmeling).
7 *in summo*: “last of all”, “as the final course”, “to end up with” (Schmeling).
caseum mollem ex sapa: “soft cheese basted in sweet must” (Schmeling).
cocleas singulas: “a snail apiece” (Schmeling).
cordae: “tripe” (Schmeling).
pax Palamedes: Schmeling suggests a simple interjection where name Palamedes chosen because of alliteration.
in alveo … oxycomina: “olives pickled in cumin seed (or caraway) on a large tray” (Schmeling).
quidam etiam improbe ternos pugnos: “some others as well even to the point of brazenness took three fistfuls each” (Schmeling).

67
See Gloyn (2012) for a discussion of the freedwomen (Gloyn, L. 'She's Only A Bird in a Gilded Cage: Freedwomen at Trimalchio's Dinner Party”. *CQ* 62.1 (2012), 260-80).
2 Schmeling comments that what is needed is “You know how it is with her” or “you know her” (Walsh).
nisi...: “Fortunata is here the model of Roman wifely virtue: even in the midst of revelry she guards the silver and cares for the *familia*” (Schmeling); dividing leftovers suggests we are near the end of the dinner.
3 *me apoculo*: “I'm trotting off” (Schmeling).
4 *galbino … cingillo*: “greenish-yellow belt” (Schmeling). Smith points out not a respectable colour when worn by a man.
periscelides tortae: “twisted anklets” (Schmeling)
phaecasiaeque inauratae: “gold-embroidered slippers” (Schmeling).
sudario..: hankerchief worn at the neck.
est te...videre?: “Can I believe my eyes? It is really you?” (Schmeling); “Can it really be you?” (Smith).
est = licet.
6 *reticulum aureum*: “gold hairnet” (Schmeling); Fortunata claims it is pure gold. Smith says coif of network, sometimes made of gold thread.
7 *barcalae*: Schemling says the context requires that the word means “fool”.
debet habere: “it must weigh” (Schmeling).

ipse..: “T boasts that he has a bracelet made out of ten pounds of gold, which represents (it seems) 1/1,000 of his profits (for one month?), which are owed to Mercury, the patron deity of traders. This implies that T. has made a profit (for what period?) of 10,000 pounds of gold, which represents about HS 42-5 million according to Duncan-Jones (1982) 243. Why ten pounds of gold dedicated to Mercury are on T's arm and not in a temple are unclear. Then, too, why has he not delivered it to Mercury? The whole expression is surely another one of T.'s beloved exaggerations. On Mercury as T.'s aptron deity, see 29.3...” (Schmeling).
9 *Felicionem*: Scintilla's jewellery box has same name of one of T's lucky servants (Courtney 2001 111). Lucky names thought to bring luck.
crotalia: *OLD* s.v. “ear-pendants composed of several loosely hanging pearls” (Schmeling).
10 *excatarissasti*: “you have cleaned me out” (Schmeling).
fabam vitream: “glass bean” or “glass bead” (Schmeling).
nunc hoc... : i.e. to pay out more than to take in. Romans (who liked to add warm water) often had to drink cool wine which became warm when passing out.
11 *mulieres ...oscula*: “the women affected by the wine laughed at each other and exchanged drunk kisses”(Schmeling).
altera … altera: Fortunata boasts of being good housewife while Scintilla complains of husband with his slave boy; Fortunata gets drunker and criticizes T for this at 74.9.
12: H flips F's feet over couch (not reclining but sitting, in female way).
13 *au au*: Schmeling says cry of astonishment.

<u>68</u>
2 *secundas...mensas*: punning on “dessert” and “second tables” (again in 2).
scobemque..: as if the dining-room floor were the floor of the Circus or streets of Rome. *lapis specularis* is mica, here powdered; sometimes used in Circus Maximus to give effect of brightness.
quod numquam ante videram: “E. is playing up both the strange expression of T.'s extravagance and his own lack of experience” (Schmeling ad loc).
si quid belli habes affer: “if you people have anything nice, bring it on” (Schmeling)
3 *puer Alexandrinus*: suggestive of luxury/debauchery.
luscinias coepit imitari: “made a sound like a nightingale” (Schmeling).
clamante Trimalchione subinde: T singing repeatedly. Smith takes *subinde* as equivalent to *saepius*.
muta: sc. m*odum*.
4 *interea...*: Verg. *Aen*. 5.1
5 *praeter.. clamorem*: “apart from the way he raised or lowered his (yapping) voice in his barbarous meandering” (Schmeling); “apart from the way he raised or lowered his voice in his barbarous meandering, he mixed up Atellane verses with it” (Smith).
6 *circulatores*: street-entertainers for education....
7 *desperatum valde ingeniosus*: “desperately clever” (Schmeling and Smith); note colloquial use of intensifier instead of superlative.
omnis musae mancipium: “a good all-purpose slave”, “a man for all seasons” (Schmeling).
8 *recutitus et sternit*: “he is circumcised and he snores” (Schmeling); i.e. implication of sexual relationship. Juvenal's *Satires* provide evidence of prejudice against Jews.
strabonus: “squint-eyed” (Schmeling).
sicut Venus spectat: reference to statues of Venus having lower eyelid raised slightly.
nihil tacet: “he keeps nothing secret from me” (Schmeling).
vix oculo mortuo umquam: “his eyes are hardly ever stone-dead” (Schmeling, who comments that the meaning must be something like “he tells me everything he sees”- including things Scintilla doesn't want him to know).
trecentis denariis: HS 1,200 (not much but he's hardly valuable in various respects).