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On 30.1-4, see Nelis-Clément, Jocelyne and Nelis, Damien. 2005. 'Petronius' epigraphic habit' *Dictynna* [Online] 2, p5: This short passage contains a remarkable concentration of inscriptions. A dedication of Cinnamus to honour Trimalchio's accession to the status of *sevir* is engraved on an object which looks to Encolpius like the bronze beak of a ship and which seems to be part of each of the doorposts in some way. The same inscription also seems to be lit up by a lamp and so may have been above the door, or perhaps on the lintel. 25 In addition, one of the doorposts also sports a notice giving a date on which Trimalchio will dine out. Again, the emphasis is on Trimalchio's status and social relations. The guests can appreciate the evolution of Trimalchio's career since his beginnings described in the images he chose to expose on the wall, where they saw him trained in accountancy and then promoted to the position of *dispensator* (29.4: *hinc quemadmodum ratiocinari didicisset, deinceps dispensator factus esse*; see also 30.8-9). Now he is a freedman granted with honours and he wants to be seen as such through this inscription posted at the door of his *triclinium*, dedicated by another *dispensator*, Cinnamus, to commemorate his nomination as a *sevir Augustalis*. The same title of *sevir* will appear according to his wishes on his funerary inscription, with the mention that it was given to him *in absentia* (see 71.12: *huic seviratus absenti decretus est*). Several *dispensatores* are mentioned in the Satyricon (45.7: *dispensatorem Glyconis* ; 45.8: *dispensatorem ad bestias dedit* ; 53.10: *iam reus factus dispensator*) and two *seviri* are among Trimalchio's guests: Hermeros (57.6: *mille denarios pro capite solvi; sevir gratis factus sum*) and Habinnas, the *lapidarius* (65.5), whose entrance into the *triclinium* is announced by a lictor, in the manner of a praetor, provoking the admiration of Encolpius (65.3-4; 6). Once again also the inscription, placed at the entrance of Trimalchio's *triclinium*, is seen through its effect on its audience (*praecipue miratus sum* 30.1). The *tria nomina* (as in 71.12) are used here in contrast to the single name of the dedicant and in contrast also to the expression of Trimalchio's name in the next inscription, where he is simply Gaius. The rods and axes and the beak of a ship seem pretentiously ridiculous on the monument of a mere *sevir*, and there is humour in the fact that the reader will discover later the importance of ships in Trimalchio's business career (76). 26 It is noteworthy also that a nomination as *sevir* would usually be followed by a show of *liberalitas* to the people of the city, perhaps in the form of an invitation to a meal, 27 which brings us neatly to the other inscription, which announces a date on which Trimalchio will dine out. 28 The comings and goings in this establishment are clearly regulated with great precision, evoking a vivid picture of social interactions and hierarchies."

1-2: see Prag, J. (2006) 'Cave navem', *CQ* 56: 538-47; Prag compares the house of Pompeius and suggests a triumphal theme. p540f "numerous examples exist of both municipal magistrates (assigned two lictors but no axes) and *seviri* commemorated by monuments not only bearing more *fascēs* than they were technically permitted, but often also endowed with axes (and the *fascēs* almost never occur singly, but in symmetrical pairs).¹² *Prima facie*, Trimalchio is doing nothing out of the ordinary. What is striking, however, is that, as on other occasions, Trimalchio has brought elements of funerary and / or public display into a private / domestic setting. Outside of a period of office-holding, display of the *fascēs* normally occurred as a part of the commemorative tradition, not during the individual's lifetime. What is more, when portrayed on tombs, the *fascēs* commonly appear on either side of a doorway on, or into the tomb." (Prag); like doorway to tomb (cf. underworld motif). Marshall, A. 1984. 'Symbols and Showmanship in Roman Public Life: The Fasces.' *Phoenix* 38: 120-41: p134 argues that it is natural that we find fasces pictured on tombs or listed in funeral inscriptions as a record of achievement; Marshall suggests use of the insignia for T's house décor is a comic invention.

1: textual corruption: see Smith ad loc.

triclinium: has 3 *lecti tricliniales* (9 diners).

procurator: similar to a *dispensator*. Why is he working in the dining-room rather than the *atrium* as we might expect?

in postibus...: not very clear (see Smith ad loc.; also see Smith for discussion of T.'s eccentricities). Perhaps on each doorpost, a set of rods and axes; below each set= inscription on each "bronze beak"; another copy of inscription over the doors (illuminated from below by lamps hanging from ceiling); each doorpost has a *tabula*.

Here Trimalchio shows off symbols of his success (*fascēs, securēs, embolum*) but not entitled to *securēs* or *embolum*!

fascēs... cum securibus: evokes consular insignia. *seviri Augustales* could have rods (not axes) and 2 lictors. *securēs* have been found on monuments of freedmen.

quasi embolum navis: appears to Encolpius as an *embolum* (=rostrum, bronze prow/ram of ship), no captured military *spolia/rostra* (symbols of success in naval battle), as Roman militarily-involved aristocrat would have. Cinnamus flattering Trimalchio (who made money from shipping). Nb 71.9 ships on tomb (ring-composition). Schmeling raises the possibility that Trimalchio inherited the *rostra* from the owner of the previous house and added inscription (making others associate them with himself).

C. Pompeio Trimalchioni: cf. 72.12; 3 C. noster; 50.1 *Gaio feliciter*. Typically named as Trimalchio when absent; when present addressed by *praenomen*.

sevir Augustalis: common in towns in Italy/provinces for *seviri Augustales* (a board of 6 men, usually rich freedmen) to oversee cult of emperor for honours etc (freedmen couldn't hold public office). Various references in inscriptions; only here in literary setting.

Cinnamus dispensator: Cinnamus apparently is common name for slaves and freedmen.

"Bedon ([BAGB] 1996) holds that this is the same *dispensator* counting *aurei* at 30.9, and that Cinnamus is a youthful model of T. (*dispensator*, 29.4), a *Bildung* presentation as it were, of the older role model." (Schmeling ad loc)

dispensator: counts the money; would be subordinate to T's *procurator*. Smith notes that in extant references = suggestive of luxury.

3 *bilychnis* "two-branched" (Smith); Graeco-Latin hybrid word.

<erant> et duae: Smith has Bucheler's conjecture to provide a finite verb.

si bene memini: affects our view of reliability of narrative?

hoc habebat inscriptum: "bore the inscription" (Schmeling).

III. *Et pridie kalendas Ianuarias C. noster foras cenat*:

greatness apparently indicated by requests to dine: "In this municipium there are only so many sought-after guests but there are so many more banquets to be attended. The stature of Trimalchio as host is maintained and increased both by the quality of food, wine and entertainment and by the quality of his guests. Trimalchio reminds us (77.5) that whenever Scaurus is in the area, Scaurus stays at his house⁷. There is a battle among the municipal elite to see to it that the rich and famous of the Urbs overnight with them" (Schmeling MD 2000 'Battle of the Banquets': 218).

"Howell ([ICS] 1984) compares such an announcement with a calendar painted on the walls of a portico under S. Maria Maggiore in Rome, which might have been a private house; such a calendar could be used to mark the absences of the *dominus* from the house; Tremoli ([*Le iscrizione di Trimalchione*] 1960) adduces CIL iv. 8352, an inscription found in a kitchen, perhaps posted to remind the *magirus* of the exact dates the *dominus* dined out: *IIII Non<as> Mai<as> III Non<as> Iunias Pomeis. pr<idie> Non<as> P[uteol]li(s).*" (Schmeling ad loc).

Courtney (2001) 79-80 makes several points about the inscription on T's doorpost: T dines out only on the last two days of the year (he operates in a 'contained world'), and his large-scale banquets are held every night.

"Grimal ([*Romans grecs et Latins*] 1958) suggests that the last days of December are set aside for ceremonies in honour of the gods of the *vicus*, which included the *genius Augusti* and in which T. as *sevir Augustalis* would naturally be involved." (Schmeling ad loc).

C. : i.e. Gaius (T often called by *praenomen*; cf. 50.1; 53.3; 74.7; 75.2. NB freedmen get *praenomen* in new status). Courtney (2001: 79) argues, with reference to Pompeian inscriptions, that the *praenomen* is a "perfectly normal form of expression", rather than a sign of over-familiarity of the household.

foras cenat: 44.14; 47.5; could assume *foras* as *ad aliquem cenare*, but common for *foris* in later Latin. Present rather than future tense = colloquial.

4 *altera...imagines*: on T's penchant for displaying symbols of astrology cf 35, 76, 77. On the second (*altera*)= course of moon (ie calendar of the lunar months) and pictures of the 7 planets (or deities representing them). The first planet = the Moon, followed by Mercury, Venus, the Sun, Mars, Jupiter, and Saturn (gods of the 7 day week).

Eriksson ([*Wochentagsgötter, Mond und Tierkreis*] 1956) 40ff. discusses 30.3-4 and on p18 shows a copy of a now lost calendar which is the closest attested calendar to the one in T's house. To be sure the weekday gods are on parade, but the through-numbered days disqualify the calendar from being Roman; we have here with a standard lunar month on the Macedonian pattern (the 29th being omitted at need), or a solar month from the Egyptian calendar. For the order of the planets and the seven days of the week in Mithraism, Beck ([*Planetary Gods and Planetary Orders in the Mysteries of Mithras*], 1988) 11-34, 70-7, 101-6." (Schmeling ad loc.)

et qui dies notabantur: "days of good and evil omen were indicated by a distinguishing stud" (Schmeling ad loc), i.e. black (unlucky) and white (lucky); probably referring to T's personal lucky/unlucky days; relationship to official calendar?? Usually black and white pebbles used to indicate luck.

As Smith notes ad loc., evidence of T's superstitious nature. Introduces us to superstition in the episode.

5-7: see Smith for comparable details.

5 *repleti voluptatibus*: fullness motif; as *saturi* (28) admiration spoken of as if it were food. (Courtney 2001: 75). Sincerity of this judgement? Retrospective or not?

[*in triclinium*]: possibly not genuine (critics disagree).

dextro pede: entering room with left foot thought unlucky (cf. setting out on journeys vel sim with right foot). As Smith notes ad loc, T goes one better by having a slave shout out *dextro pede*! Cf. *Dextros* 7.

"Slaves indeed were as important as architecture in ensuring the proper social flow around the house, presenting living barriers to access to the master, from the *ostiarius* at the door to the *cubicularii* and *nomenclatores* guarding the more intimate areas (Trimalchio's visitors were brought up short in their attempt to enter the *triclinium* by a slave's reproof)" (Wallace-Hadrill 1988: 78, 'The Social Structure of the Roman House'. *Papers of the British School at Rome*, 56, 43-97) Petersmann, 'Religion, Superstition and Parody in Petronius' *Cena Trimalchionis*' 2002 in *Lingua et Religio*: "Trimalchio's exaggeration of a common superstitious belief ... [he] attributed to his *triclinium* even more holiness than to a temple, for he entrusted special servants ... to make sure that persons entering the room did so with their right foot forward"; Petersmann argues that T. thinks of his *triclinium* as his temple and himself as divine being (cf. 29.8, keeps beard cuttings; 29.3 escorted by deities).

sine dubio : "of course, naturally" (Smith).

paulisper : "for a little while".

aliquis nostrum = any one of us; *nostrum* = genitive.

7 *servus ... ad pedes*: as elsewhere, harsh punishment ordered. Cf. 34.2-4, 495-10, 52.4 (cup incident; slave forgiven); Schmeling argues that slaves are taught to do things wrong so they may be pardoned by merciful, greater man (T). *despoliatus* (from *despolio*) here = stripped of his clothes. *se poenae*: objects of compound verb *eriperemus*, that we save him from punishment.

8 *subducta... sibi*: sc. *erat*. Had been taken from him. (servile task of guarding clothes at bath). NB clothing theft real problem in Roman baths. Here the slave is a slave of the *dispensator* (who has clients) who appears to be the slave of the procurator. A slave could own slaves as part of his *peculium*. NB price of cloak (*decem milia*) is a comically exaggerated price. NB nb sesterce = small silver coin; *aureus*: a gold coin, worth 100 sesterii/ 25 denarii. For background on money, see Bodel 2003 in G. Urso ed. *Moneta, mercantni, bachieri*.

9 *dispensatorem*: i.e. Cinnamus, met previously in context of giving rods and axes to T. Trimalchio was a *dispensator* himself (29.4); Cinnamus seems to follow in his footsteps/imitate him (Courtney

(2001): 81f): e.g. forgiving slaves; e.g. insult to slave, *nequissimus*: Courtney (2001): 81 cfs 34.5 *putidissimi servi* and freedman Bargates' remark 96.6 (*nequissimi servi*).

in oecario: in a little room (transliteration of Greek, a little house?). Some print *in atrio*.

deprecati... sumus: guests could intervene for slaves (rules of hospitality). Cf. 49.6 52.6, 54.3.

10 *iactura*: loss (subject of clause).

nequissimi: slave referring to slave in a worse position! Awareness of class distinctions; "most worthless".

11 *cubitoria* : "dinner clothes".

cliens: client of a patronus, a dependent of a wealthier or more powerful person (even T's steward has clients); using terms such as client seems pretentious of slave having slaves...

Tyria sine dubio: clothes from Tyre and dyed with Tyrian dye= renowned for quality. Here clothes once cleaned (cleaning togas damages: use of urine and fuller's earth). *lota*: = perfect passive participle of *lavo*.

dono vobis eum : "I forgive him for your sake" (*dono* + dative: to forgive someone for sake of person/thing).

quid ergo est: colloquial phrase "What does it matter"?

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1 *intrassemus*: contracted form of pluperfect subjunctive *intravissemus*.

spissima: i.e. coming thick and fast; *basia* = kisses.

3 *ad summam*: Schmeling argues that the phrase, found at beginning of sentences, seems to be an idiosyncrasy of certain slaves and freedmen (e.g. 37.5, 37.10 etc).

humanitate nostrae: Smith notes Encolpius' change of attitude, 49.7

vinum ... gratia est: possibly a Greek or oriental proverb; see Smith for the idea of different grades of wine served to different guests; *ministratoris*: here "server".

3 *discubuimus*: aristocratic habit of reclining to dine imitated by lower social groups; mark of status. We aren't given the detail to work out where all the guests would sit in the 9-person *triclinium*; 34.5 *iussi suam cuique mensam assignari* but we have more than 9 diners... We know Hermeros is on Encolpius' left (36.7, 57.1); odd details eg 38.7 and he tells us T held the *locus ... primus*. A possible arrangement is given by Schmeling, p464: 'The *Satyricon* of Petronius', in *The Novel in the Ancient World* ed. G. Schmeling (Leiden, 1996), 457-490; Smith comm p66.

Alexandrinis: Alexandrinus, a, um: from Alexandria (associated with sexual etc excess).

aquam ... nivatam: "water cooled with snow". Conduct of rich to cool water with snow.

paronychia ... tollentibus: "clearing the hang-nails from our toes" (Schmeling). *subtilitas, subtilitatis* (f): exactness. *paronychium*: (from Greek) hangnail, inflammation of the fingernail. On entering a Roman house, guests would take off shoes and get soleae brought by their slaves; dinner eaten barefoot. Pedicures usually done by barbers: effect here?

4 *obiter* (adv) = *simul*; music as elsewhere; kind of "dinner-theatre". Music attested in Roman homes. Why do slaves sing? Is this ordered by their master (perhaps to show off educated slaves)? Designed to help them remember specific tasks?

5: Encolpius' curiosity.. Nb Romans seem to have drunk wine alongside eating

6 *paratissimus*: the slave on filling-up wine cups duty; other slaves would have other functions such as sorting out wine reserves. Many slaves involved.

non minus: modifies *acido* (which modifies *cantico*; canticum, i (n): song, singing tone).

7 *quisquid ... daret*: lit: "anyone asked that he give something".

pantomimus, i (m): pantomime actor (i.e. someone who enacted scenes mutely, accompanied by music and choral accompaniment). Popular and suggestive! Theatrical motif.

8: For a discussion of T's banquet, see e.g. Schmeling, G. 1970. 'Trimalchio's Menu and Wine List' *CP* 65: 248-51 (arguing mostly common food, therefore inelegant; 89% home-grown). Appetizers: bronze donkey with saddlebags carrying black and green olives, platters inscribed with T's name and weight of silver, dormice. Precooked sausages.

gustatio: appetizer course (= *gustus/promulsis/antecennium*). One instance of deceptive foods

(sizzling sausages on silver dish, under which damsons and pomegranate grains, as if hot coals). *Gustatio* could typically involve eggs, vegetables, olives, shellfish, on a platter. A full banquet would involve a *gustatio*, *cena* (several *fercula*), *secundae mensae*, and *comissatio* (drinking). T's banquet has *mensae secundae* (dessert, 68.1), *matteae* ("dainties" 65.1); *fercula* x 4 (36, 40, 47, 59.9) + *epidipnis* (extra course/dessert 69.6) ; 72.3ff: second bath, dining room for another *cena*. *valde*: intensifies instead of having superlative; colloquial.

lauta: cf. 26.9. See Smith n ad loc on how to interpret (arguing for admiration here).

locus...primus: i.e. *summus in summo*; helps us work out seating plan; *novo more* i.e. inelegant? NB the host would typically sit in a different place (*summus in imo*), next to guests of honour (*imus in medio*: i.e. Habinnas, who sits next to Fortunata). As Smith notes, convenient for T's late arrival and temporary absence. Schmeling ad loc suggests Trimalchio attracted by name *summus in summo* 9 *promulsidari*: "entrée-dish", where *gustatio* served.

bisaccio: "double pannier".

10 "Golden and silver ware often had its weight and the name of its owner marked on it, such as for example among the Boscoreale treasures, where twelve items have their weight recorded on them. The central issue here is of course that of good taste and manners [p6] and Trimalchio's use of elite social practices." (Nelis-Clément, Jocelyne and Nelis, Damien. 2005. 'Petronius' epigraphic habit' *Dictynna* [Online] 2, section 15)

10 *lances*: T's gold/silver are heavy pieces (33.6; 59.6; 67.7.8 proves by scales!).

ponticuli ... ferrumati: "miniature bridges soldered to the plate" (Schmeling).

glires: dormice (thought a treat, not not rare); see Smith ad loc.

11 *fuerunt ... mali*: "there were also sizzling sausages which rested on top of a silver grill and underneath were plums with pomegranate seeds" (Smith); maybe damsons? (Schmeling); nb plums/damsons + pomegranates not unusual. Grill for show, helping pretence of sizzling sausages on a grate above ember-coloured pomegranate seeds and dark (coal-like) *pruna*. Schmeling ad loc suggests a pun between *prunum* and *pruna* (burning coals).

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1-2 *Trimalchio excluserat caput*: cf. 78.5. NB Maecenas at Sen. *Ep.* 114 *pallio velaretur caput exclusis utrimque auribus*. Significant? (T has *Maecenatianus* as cognomen). T brought in late (bad manners? Apeing imperial practice?). Makes an impression.

1 *symphoniam* (Greek word): musical troupe/orchestra. Music again.

minutissima: adopted by Smith, over H reading *mutissima*; slightly comic aspect of T propped up among a bunch of the tiniest pillows (*cervical*, *alis* (n) = pillow, cushion).

2 *expressit imprudentibus risum*: "forced a laugh from the unwary" (Smith); presumably E and his companions who aren't regular dinner-guests. *exprimo*, *ere*, *expressi*: press out, force, squeeze accusative from person/thing (in abl.). What does this indicate about E's attitudes to T? And what do we think of E? "Here and at places like 33.2 *rem omnium delicatissimam* it is difficult to tell whether P. is allowing E. to show his lack of experience in dining out, or stressing the inelegance of T's table, or both. E. is not totally critical of T's pretensions." (Schmeling ad loc.).

coccineo: cf 28.4; effeminate?

adrasum...caput: close-cropped here, going bald (27.1); Schmeling wonders if he is a jester at his own banquet.

laticlaviam: with a broad purple stripe (as tunics worn by senatorial class); senatorial. Martial 4.46.17 also gives an example of a this on a napkin (*mappa*, *ae* (f) = napkin). What impression is Trimalchio trying to give? Any evocation of Hor. *Sat.* 1.5.34-6 (magistrate at Fundi, now a provincial praetor and wearing the purple)?

immiserat: *immitto*, *ere*: here "put on, wrap around".

fimbriis: *fimbriae*, *fimbriarum* (f pl) fringe, tassels. Nb Caesar wore a toga with fringed sleeves (Suet. *Iul.* 43.3).

3 T's jewellery (big gold-plated ring, small solid gold ring studded with iron stars, gold and ivory bracelets). T's ring on smallest finger of left hand = gilt (can't wear gold: for equites and senators).

Hoping for what impression? Suggestive of high status? Cf. 71.9 (tomb statue: 5 gold rings).
ferreis veluti stellis ferruminatum: “ornamented with iron stars soldered to it” (Schmeling ad loc.)
4 *lacertum armilla aurea cultum et eboreo circulo lamina ... conexo*: “his right arm adorned with a gold armlet and with an ivory band fastened by a shining metal plate” (Schemling, who says it may or may not be the *armilla* mentioned at 67.7); feminine or royal Eastern dress?