Sat. 69-76: notes

69

"the decoration of the house, Trimalchio's clothing, and the food served to the guests are all depicted as surprising combinations of disparate [p147] elements... Odd mixtures are also apparent in the food served to the guests. Among the substantial number of examples which might be cited are thrushes made of pastry and a large dish containing a goose surrounded by fish and various kinds of game, all (including the goose) fashioned from pork (69.8-70.2). The effect of these culinary tricks is to leave the guests constantly surprised and confused." (P. Christesen and Z. Torlone, "*Ex omnibus in unum, nec hoc nec illud*: Genre in Petronius,"*Materiali e Discussioni* 49 (2002): 135-172)

1 *agaga*: Smith says probably "pander"; only here. Habinnas having a sexual relationship with this slave, who also acts as his pimp.

2 *adcognosco*: "I know a Cappadocian when I see one" (Schmeling). Rare form of *agnosco*. Cappodacians have reputation for sexual prowess; here also good at business.

hoc enim nemo parentat: "(understood: if you do not enjoy the pleasures while you are alive) no one will be able to give them to you at the parentalia held for you" (Schmeling). Smith cites colloquial English equivalent as "You can't take it with you". Cf. 34.10; 43.8. Parentalia held 13-21st Feb: festival commemorating dead.

3 *ipsumam mean*: my mistress; colloquial superlative of *ipsa* = the mistress.

debattuere: i.e. shag. Smith: "knock".

me in vilicationem relegavit: "to the management of his country estate" (Schmeling, who notes that city slave probably would'nt like work on country estate).

4 : cf. 64.5.

5 lacernatus cum flagello: Panayotakis (1995: 102) considers *lacerna* and *flagellum* to be actors' equipment in mime.

mulionum fata egit: "acted episodes from the lives of muleteers" (Schmeling, who suggests perhaps the subject of mime in which lower-class trades would be featured).

tanto melior: "Great!", "Bravo!" (Schmeling); common in colloquial speech.

6 *epidipnis*: "extra course", "dessert" (Schmeling)

turdi siliginei ….farsi: "pastry thrushes stuffed" (Schmeling). Common in this dinner party to have food looking like something else (33.6; 40.4; 60.4; 70.1).

7 *Cydonia … mala*: "quinces" (Schmeling); common in Italy.

ut … efficerent: "to give the appearance of sea-urchins" (Schmeling); sea-urchins prized food.

monstrosius: "The word seems to emphasize the pretence of the dish – goose, fish, and birds all made of pork" (Schmeling ad loc.).

8 *pisces … avium*: seems to evoke Hor. *Sat*. 2.8.27.

9 *lutum*: which one couldn't eat.

vidi .. fieri: suggests E has been in Rome and at the time of the Saturnalia. Schmeling notes custom at this festival to give gifts made of clay or pastry and wax candles; on the last day, toys of clay given to children.

70

2 *pretiosior*: "more valuable" (Schmeling).

volveris, de vulva: "sow's belly" (Schmeling); gourmet food.

colepio: Greek for knuckle of pork.

Daedalus: inventive mythological figure: fits creative cook. Daedalus significant as the one who built the maze in which the minotaur lived (Trimalchio as minotaur? House hard to escape from)?

3 *Norico ferro*: ablative of material; *de* rather than *ex* (vulgar). Noricum (approx= modern Austria) ad good quality iron for cutting instruments.

ad buccam probaremus: "test them on our inflated cheeks" (Schmeling).

4 *lacum*: "cistern" or "public fountain" from which slaves would carry water to private houses,

place for meeting/gossip (Schmeling).
5 *cum …. diceret*: Trimalchio takes up role of magistrate (no-one listens while he talks, which Schmeling sees as characteristic of the episode); cf. 53.10 court-scene.
6 “Indeed, this metaphor for the fragility of the human body, the self as vessel, and vessels in general are central to the imagery of the *Cena*. Just after his confession that one can never be too rich or too thin, Trimalchio has to pass judgment on two slaves who have apparently gotten into a fight as they returned from a well with amphorae of water. Seemingly unhappy with his decision, one slave breaks the vessel of the other. At first the guests are stunned by the insolence of these apparently drunken slaves. Yet they quickly realize it is another one of Trimalchio’s tricks. Oysters and scallops come pouring out of the belly of the jar (70.6).” (Star 2012: 106).
6 *pectinesque*: “scallops” (Schmeling); a choice sea-food (cf. oysters, a delicacy).
8 *pudet...*: older E looks back; Schmeling suggests his shame probably more act or element of narrative than authentic. Annointing custom introduced to Rome by Otho; probably already known among oriental communities in Rome.
10 Fortunata now willing to dance (contrast 52.10 when sober).
permitto …..: in disregard of social conventions, T (ex-slave) lets slave join dinner. Encolpius not impressed...
adeo totum: “so completely” (Schmeling).
prasinatus es: “you are a partisan of the Greens” (Schmeling). There were four teams of charioteers (*factiones*): *albati*, *russati*, *veneti*, *prasini*. Philargyrus supports Greens (the most popular colour).
muria … fetentem: “who stink of pickles and spices” (Schmeling).
13 *Ephesum*: unknown tragic actor.
dominum … palam: “he challenges his master to pay up if the charioteer of the Greens wins first place at the next races” (Schmeling, who argues more likely a ref to the Circus at Puteoli than Rome).

<u>Ch 71</u>
1 *et*: “even” (Schmeling). T mindful of his slave past. Cf. Sen. *Ep*. 47.1 (parodied here?).
aeque: “just as free men do” (Schmeling).
lactem: masculine uncommon.
fatus: not neuter as we might expect.
me salvo: “as long as I'm spared” (Smith, where see n). Given that manumission dependent on his T, seems illogical/insensitive/nonsensical.
aquam liberam: “water of freedom” (Schmeling), used for freedom.
Omnes...: Schmeling comments: “T.'s passion for control will extend even after his death: he announces that Fortunata is made principal heir and will inherit all assets but also, it seems, any debts and obligations including those for freeing slaves. Legacies cited here would reduce the size of Fortunata's inheritance, and those people not mentioned by T. as being in his will might not wish to remian his friends”. Schmeling notes that according to the *lex Fufia Canina* only a maximum of 20% of 500 slaves could be freed at master's death.
2 *insulam*: block of flats.
contubernalem: “slave-wife” (Schmeling); slaves could not marry legally.
vicesimam: 5% tax on manumission of slave for state (a slave could use his saving to buy his freedom and pay this tax; here master seems to waive purchase price and tax and give slave legacy).
4 *oblitus nugarum*: “now in a serious mood” (Smith); “now meaning business” (Schmeling).
5 *quid dicis*: Schmeling say the phrase is used to attract the attention of someone and equal to something like “Could I have your attention?”
monumentum: cf. Real tombs (eg Pompeii). “Petronius is pursuing an image for Trimalchio which is at once vulgar … and recognizable; and much of the social setting of the Roman street of tombs is revealed here” (Purcell, 'Tomb and Suburb' 1987: 25). Schmeling comments: “T. had invited Habinnas … as a necessary actor in his stage presentation, with whom he planned to discuss his tomb: not just any guest would fulfil this need. T. had also invited C. Iulius Proculus, an undertaker

(38.15), who probably would have played a role in the play like Habinnas, when at 78.5 T. said *fingite me … mortuum esse*. It is one of Proculus' slaves who sounds the funeral horn so loudly that the fire brigade breaks down T.'s door and brings the *Cena* to an end, before Proculus could recite his lines. T. plans a large tomb with a spacious garden around it, and to make sure that his heirs do not sell his valuable tomb, he adds this conventional statement in his will (7): *hoc monumentum heredem non sequatur*. In order that his tomb is properly cared for (8...) he sets aside funds in his will to pay for a perpetual guard for his tomb (…). The funds for all of this will most likely be subtracted from the inheritance of Fortunata, who surely realizes this... Even though his fortune is large, it is better to spend this money on himself, while he is alive, and to encumber the remainder, so that his heirs are required to pay for things he could never enjoy." Schmeling also notes that description of statue/tomb/epitaph is an ecphrasis which in ring-composition matches the ecphrasis of T's life at 29.1-6; "Panayotakis (1995) 104-5 notes that the ornamental scenes on the *monumentum* have antecedents earlier in the narrative: dogs (40.2, 64.6-10); garland (50.1, 60.3, 70.8); perfumes 928.2); gladiatorial scenes (29.9, 52.3); rings and money (32.3); sundial (26.9)." (Schmeling). Mouritsen (*JRS* 95: 2005) discusses freedmen tombs and discusses e.g. p57 parallels with the monument of Naevoleia Tyche.
6-7: "The frontage along the street is in the ablative *in fronte*; the depth back from the street is the accusative *in agrum* (denoting movement to); this 20,000 square foot area would include the garden.... Purcell (1987) 38 thinks that T.'s plot would have cost HS 100,000 in the cheaper area of the urban periphery." (Schmeling ad loc.).
6 *catellam*: dogs common in funerary art.
et coronoas et unguenta: common in funerary art; T. also has gladiators (not uncommon; also motif in *Cena*), young boy, amphora.
ut mihi...: i.e. belief in some kind of afterlife – ships have full sails (Petrovic, *AantHung* 45: 2005)?
7: T wants tomb in garden for benefit of visitors.
valde enim...: "Trimalchio is not just having a tomb built, but almost another house" (Petrovic 2005: 87).
hoc monumentum...: common formula (often: HMHNS) in epitaphs: tomb/surroundings not to be touched by heirs. Importance to T shown by "ante omnia".
8 having a curator for tomb common.
cacatum: supine to express purpose; tombs (alongside roads) commonly used as toilets.
9 *naves … plenis velis euntes*: "Sails on ships on tombstones are often shown being lowered... Whitehead (1993 ['The *Cena Trimalchionis* and Biographical Narration in Roman Middle-Class Art' in Holliday ed. *Narrative and Event in Ancient Art*) 309 notes that T. wants his ships pictured as going out and not coming in: 'symbols that treat death as a departure' rather than as a 'return to safe port'. For a man who has made his fortune in shipping (76.5-8) and lives in a port city, this funeral motif is familiar" (Schmeling). Panayotakis (1995: 105) connects with T's love of theatricality: "Trimalchio entered his *triclinium* not on foot (32.1), and a desire to create an impression of superiority is in his mind when he speaks of *naves … plenis velis euntes*, which, perhaps, would have been effectively used for the dramatic entrance into the amphitheatre of a publi cfigure ir an actor during the *ludi*.".
me in tribunali …: cf.29.5. T. portrayed as a *sevir Augustalis* (highest office possible for a freedman). T. wants to be captured as *sevir* when *praetextatus*: but was he ever? Courtney (2001: 120) wonders.
et nummos...: Schmeling comments this is a "problematical scene. T. is not actually distributing money, he is merely pouring it out *in publico*, a representation which sails close to the wind of privilege for those more powerful than he is (in fact T.'s only civic generosity is recorded at 9....".
scis enim quod: note use of *quod* with indicative instead of accusative and infinitive.
epulum dedi: a dinner was regularly given by *sevir* upon entrance to office, according to Schmeling.
trinaclia: dining-tables (representation on tomb of banquet given by T?).
11 "Despite his dismissal of her elsewhere, Trimalchio appears to recognize Fortunata's contribution to his life when he outlines his plans for his funeral monument. The function of a grave

marker in the Roman world was not just to memorialize the dead, but also to provide commemoration of 'traditional Roman morality' as part of a dialogue between statues and monuments of all kinds.54
Family imagery on tombs was popular among freedmen as a way of cementing their social legitimacy as citizens; in raising families of freeborn children, they could compete with the freeborn.55 Trimalchio's tomb is intended to commemorate the accomplishments in his life of which he is proud, thus creating his own personal myth – for instance, he wants there to be ships in full sail, and an image of him seated on a tribunal, distributing money to a crowd (71.9), symbolizing his roots in trade, his wealth and his financial generosity. He then goes on to ask Habinnas, in his capacity as monumental mason, to include a statue of Fortunata (71.11):
ad dexteram meam ponas statuam Fortunatae meae columbam tenentem: et catellam cingulo alligatam ducat: et cicaronem meum, et amphoras copiosas gypsatas, ne effluant vinum.
At my right, place a statue of my Fortunata holding a dove, and leading a puppy wrapped up in a girdle, and then my little darling boy, and amphoras very well plastered up, so the wine doesn't flow out.
The dove, sacred to Venus, is presumably meant to symbolize the love between the married couple, but the image becomes ridiculous when Fortunata is given a puppy to lead as well, and verges on the insulting when Trimalchio's pet slave boy is given equal prominence in the sculpture.56 The pose suggested for Fortunata is not the dignified attitude of the veiled *matrona*, or the traditional portrait of a married couple clasping hands in the *dextrarum iunctio*;57 on surviving tombstones, doves and puppies accompany children, not adults. Nevertheless, she is included. In his monument, Trimalchio attempts to recreate the imagery of the successful Roman citizen; without a wife, he cannot be considered truly successful. Indeed, one might read the inclusion of his *cicaro* not as an insult to Fortunata, but as Trimalchio trying to place a child substitute upon his tomb. Some passer-by might observe the husband-wife pair with the small boy standing by and assume they form a family group – through the conventions of monumental sculpture, Trimalchio may gain a status in death that he did not have in life." (Gloyn 273-4).
catellam: cf. 6.
cicaronem meum: presumably T's fancy-boy Coresus (64).
horologium: T has one of these in his house (26.9); here to be represented on tomb and to be present in his garden (with his name on; for comfort of visitors)? Clock fits T's obsession with the passing of time.
velit nolit: "whether he wants to or not" (Schmeling).
12 *uide …. si...videtur*: indirect question plus the indicative.
C. Pompeius Trimalchio Maecenatianus: does *Maecenatianus* suggest his original owner was the famous Maecenas, patrons of arts? Or does he just wish to suggest an association with this cultured Roman?
absenti: but only evidence of men of high status being elected *in absentia....*
cum posset..: *decuriae*= panels of subordinates of Roman magistrates. Schmeling remarks that T is never actually given a chance to decline membership but would have declined had he been given the chance. Cf. Maecenas who declined honours?
sestercium reliquit trecenties: 30,000,000 sesterces (indicative of great wealth). "T. implies that this HS 30 million is in cash or out on loans; he is worth much more in ships, salves, land" (Schmeling ad loc). At 53.4 suggestion he has HS 10 million in cash around on way day (an exaggeration?). Schmeling says of the sum: "For a municipal *Augustalis* that is unusually large, when we remember that Pliny the Younger had a fortune of HS 20 million" (Schmeling).
nec umquam philosophum audivit: rejection of philosophy; cf. 56.7.
vale: et tu: "farewell to you, Trimalchio: and farewell to you, passer-by" (Smith). Tombs were placed by the sides of roads > traveller could read inscription and seems T replying.

72
1 *flere coepit*: T. begins to weep (cf. Nasidienus, Hor. *Sat*. 2.8.58-9). E. follows (what do we think

of him?).
2 *cum sciamus...*: cf. 34.10.v3 *ergo vivamus*.
3 *balneum*: prior to dinner the guests went to a public bath; here they visit T's private bath. Hot water bathing after heavy eating could be thought to be harmful.
meo periculo: “I'll guarantee” (Smith).
de una...: given habit of bathing before dinner, bathing now would then suggest a second dinner and therefore a second day.
nudisque... pedibus: guests reclined without shoes; Habinnas so quick to follow he doesn't put his shoes on.
6: E and friends cannot escape prison/ underworld labyrinth (cf Bodel 1994).
7 Giton guides through what seems to be a peristyle and at 8 the group meet the *atriensis* (as at 29.7-9: ring-composition).
canis catenarius: chained dog probably Scylax; designed to discourage departure: frightens Ascyltos. Cf. painted chained god at 29.1 which was meant to prevent entry (this frightened E.). Cf. Hesiod *Theog*. 769-74 for dog Cerberus in underworld who stops people from leaving.
in piscinam: “a fishpond” (Schmeling), soon given the epic/grand word *gurgitem* (i.e. river Styx? Bodel 1994; see e.g Rimmell p23f. “the after-dinner bath becomes a fishpond: *coniciamus nos in balneum* / ‘let’s jump into a bath’ urges Trimalchio at 72.3, but Ascyltos and Encolpius proceed to fall into a fishpond (*piscinam*, 72.7) as cold and threatening as the river Styx Encolpius falls into the same abyss (*in eundem gurgitem*) and is only saved when the porter (*atriensis*) pacifies the Cerberus-like guard dog by throwing food into its barking jaws.20 The hellish whirlpool, like the rhetorical school fishpond, is a metaphor for stirring up literature’s images of epic underworlds, and more generally for the process of engaging with, or being swamped by, a mass of literary material.”
ebrius: E drunk since 64.2.”
9 Giton at 79.3-4 leads out of labyrinth like Ariadne.
10 2 doors (showing T's superstitious nature?): cf. twin gates (both exits) in Vergil's underworld? Does we think of mime scenes of escape and chase when see porter refusing to allow exit?

<u>73</u>
“Toward the end of the feast, Encolpius realizes that he is trapped in a new kind of labyrinth (73.1). Perhaps Encolpius should have known how difficult it would be to sneak out. The first inscription he reads on Trimalchio’s doorpost warns that any slave who exits without the master’s order will receive one hundred lashes (28.7).” (Star 2012: 106).
labyrintho: see Bodel 1994. Cf. *Aen*. 6.23-33: before entering cave from where goes to underworld, Aeneas sees pictures of labyrinth. This was built by Daedalus (cf cook) for the minotaur offspring of Pasiphae (ref at *Sat*. 52.2). Is ex-slave T a hybrid like the minotaur?
3 *invitatus...*: “tempted by the acoustics of the bath” (Schmeling, who cites Theophrastus *Char*. 4.15 for singing was mark of boorish man).
4 *pedum extremos pollices tangere*: “touch the tips of their big toes” (Schmeling).
5 *in solium*: here i.e. small tub.*mensas ...inauratos*: “solid silver tables and gilded pottery cups” (Schmeling). Lavishness typical of T.
vinum... defluens: “wine being strained through a cloth where everyone could see” (Smith).
6 *barbatoriam*: understand *diem*: “celebrating his first shave” (Schmeling): rite of passage. Nb ring-composition with 29.8 *barbam … conditam*.
praefiscini: “so help me” (Smith).
micarius: “penny-pinching” (Smith).

<u>74</u>
1-2 cock's crowing is earlier than usual, so seems ominous sign: hence T pouring wine under table and spriknling lamp with uncut wine which results in lamp sneezing, a good omen).
incendium: soon firemen enter believing there is a fire.
anulum...: moving ring to right hand meant to be sign of good luck.

2 *bucinus signum dedit*: trumpeter = i.e. the cock. Trumpeter 26.9; ring-composition (trumpet blast marks end of meal at 78.6).
3 *corollarium*: “bonus” (Smith).
4: cf. pig episode 49.1.
5 *haurit*: “ladles out” (Schmeling).
7 *vale*: said by slaves as they go.
ave: said by slaves as they come in.
8 *non inspeciosus*: E seems taken by slave's looks.
9 *ut … approbaret*: lit. “in order to establish her rights in accordance with equity” (Smith).
10 Schmeling observes that throwing cups after meal is a literary topos of symposium literature and that here it seems not part of T's planned performance.
13 *non meminit se*: “does she not remember who she is?” (Schmeling).
de machina illam sustuli: “I took her from the slave block” (Schmeling), i.e. slave-auction.
14 *sed … somniatur*: “one who's born in a shed doesn't dream of living in a detached house” (Schmeling, who takes to mean T referring to himself rather than Fortunata); *somniatur* used for *somniat*. “It it clear that T. is drunk. Not only is he attempting to discipline a wife whom he failed to control throughout his marriage, but he is leaping back and forth between the present time and the time he bought her” (Schmeling ad loc).
Cassandra caligaria: “jack-booted Cassandra” (Smith).
sestertium centies accipere potui: “I could have married into ten million” (Walsh). Is T. saying he passed up opportunity to marry an heiress?
suadeo ..: perfume-seller seems to be encouraging T to divorce wife and remarry to get an heir.
16 *bonatus*: “good-natured” (Smith).
mihi asciam in crus impegi: “I've cut my own throat” (Sullivan), lit. “I've stuck the axe into my own leg” (Heseltine).
17 *recte ... quaeras*: “all right, I'll make you want to dig me up with your finger-nails” (Smith), i.e. once he's dead she'll want to scratch him up with her nails, like a dog.
ne mortuus quidem lites habeam: “so that at least when I am dead I might escape quarrels” (Schmeling).
nolo...: reference to custom of relative wishing to catch breath of dying person.

<u>75</u>
1 *post hoc fulmen*: referring to T's thunderous words.
2 *ut se frangeret*: “that he relent” (Schmeling).
peculium: ex-slave T uses servile term (*peculium* = slave savings).
4 *decem partes dicit*: “he can divide items into ten parts” (Schmeling).
ob oculo legit: “he can read at sight” (Smith).
Thraecium: the boy has saved up his allowance money and nought a play-costume or toy-armour in style of a 'Thracian' gladiator.
arciselium: *OLD* sv “a chair with a rounded back”
trullas: ladles.
5 *in oculis feram*: “Doesn't he deserve to be the apple of my eye?” (Sullivan); Schmeling cfs OLD *oculus* 7c “to keep a person ever in one's thoughts”.
6 *fulcipedia*: Smith says probably “high-heeled”. Schmeling says allusion to Fortunata's past as a dancer.
suadeo bonum tuum concoquas: “I urge that you ponder the blessings you have” (Schmeling); *bonum tuum concoquas*: Smith says probably “think over what's good for you”.
milva: “she-kite” (Schmeling).
me non facias ringentem: “do not made me show my teeth”, “do not make me snarl” (Schmeling).
amasiuncula: “my little darling” (Smith, who comments that it is used to wound).
cerebrum: “temper” (Smith).
75.7-77.7: Schmeling comments: “What begins as a possible or actual satire of a rich and

pretentious freedman … ends with the presentation of a well-rounded character which is much more sympathetic than negative. By the conclusion of the *Cena* we have a fairly good picture of T. the man and his ambient conditions. We see T. at work and at play, we hear him speak and interact with his wife, fellow freedmen, and slaves, and hear from his friends. It is clear that over the course of presenting the *Cena* P. finds that his satiric impulse is overshadowed by the sympathy which he feels for his literary creation. The reader comes to know T. as a person". See Courtney (2001) eg p119 on T's speech, which he compares to a funeral eulogy.
7 *clavo trabali fixum*: "fixed with a twelve-inch nail" (Smith).
sed vivorum meminerimus: Schmeling says best translated as a proverb "Let the dead bury the dead", "What's past is past" (Schmeling).
8 *ut vobis suaviter sit*: "to enjoy yourselves" (Schmeling).
corcillum: "it's the old brain-box that..." (Smith).
9 *sterteia*: "snorer" (Smith).
10 *ut celerius rostrum barbatum haberem*: "in order that I might raise a moustache under my beak more quickly" (Schmeling); *rostrum* used colloquially for mouth/face. Note that Classical Latin would have *quo* rather than *ut* before adverb.

76
1 *cepi ipsimi cerebellum*: "I was the only thought in master's mind" (Smith).
2 *patrimonium laticlavium*: "a princely inheritance" (Schmeling: a legacy large enough to qualify a man for the senate).
3 *nemini tamen nihil satis est*: "yet nothing is ever enough for nobody" (Schmeling).
vinum... aurum: "wine – then it rivalled gold in value" (Schmeling).
contra aurum: "worth its weight in gold" (Smith) *contra* used for *pro*.
4 *trecenties sestertium*: HS 30 million, i.e. used to indicate a lot of money.
5 *non mehercules mi haec iactura gusti fuit*: "I swear this loss meant nothing to me" (Schmeling who takes *non … gusti* to be similar to *non pili*, *non flocci*).
6 *seplasium*: OLD s.v. "a specific ointment made or sold in Capua" (from area Seplasia which was centre of perfume-making).
8 *centies sestertium corrotundavi*: "I rounded off a million sesterces" (Smith); "I rounded out HS 10 million" (Schmeling).
9 *manum de tabula*: "stop working!" (Smith).
10 *exhortavit*: active for deponent.
Graeculio: i.e. *Graeculus*.
consiliator deorum: "one who shares in the counsels of the gods" = "very clever man" (Schmeling). Serapa tells T things T will want to hear (how likely is it he will really live another 30 years?).
11 *ab acia et acu*: lit. "from thread and needle" (Smith), I.e in great detail (Smith); "down to the smallest detail" (Schmeling).

77
1 *tu dominam … fecesti*: probably "you acquired your good lady by using that wealth of yours" (Smith). Schmeling suggests not a reference to Fortunata but to T's mistress.
latifundia: "large estates" (Schmeling).
2 *et, quod vobis..*: "And, but I should not tell you this..." (Schmeling).
fatus meus: "my horoscope" (Schmeling).
3 *satis vivus pervenero*: "I shall have gone far enough in my lifetime" (Smith).
4 *cusuc*: Smith suspects text.
marmoratos: covered with thin sections of marble or marble paste.
sessorium: "sitting-room" (Smith).
<C>: we need a number: might not be C.
5 *Scaurus*: possibly one of the consular M. Aemilii Scauri (T likes to boast of his connections).
6 *assem habeas …*: "if you've only got a penny, you're only worth a penny; if you've got something,

you'll be thought something” (Smith).
Stichus: seems to be clothes-folder slave.
profer vitalia: i.e.the grave-clothes (toga).

78
1 *praetexta*: seems *sevir* could only wear the praetexta at his inaugural games and dsitribution of a donation.
tineae: moths.
ego gloriosus efferi: “T. is concerned that his funeral should not appear to be that of a freedmen but of a knight, or senator... or even a god. He is as rich as a god, but his social status is that of an ex-slave, an image he would love to shed in death.” (Schmeling ad loc).
3 *nardi*: OLD sv 2 “nard-oil” (Schmeling).
4 *parentalia*: the annual commemoration of the dead (not T's funeral).
5 *novum acroama*, *cornices*: “fresh entertainment, cornet players” (Schmeling, who observes that T is stage-directing his own mock funeral). Nb same couch on which T had been having dinner now funeral couch.
dicite: “play” (Smith).
6 *servus libitinarii*: slave of the undertaker = Proculus (stage-managed?).
7-8 abrupt ending: looks to Plato *Symp* 223 B? Mimes have sudden endings.
vigiles: night-patrols of freedmen who acted as policemen and firemen.
effregerunt ianuam: firemen hear noise and break down door.
ex incendio: “At 74.1 a cock crows, which at 74.2 T. says predicts a fire. At that time there is no fire, but the later blast of the trumpet by the *servus libitinarii* repeats the cock's crow (which is called a trumpet's blast, 74.2), and the fire feared by T. finally appears. At 7 the local fireman think that T.'s house is on fire and break down the door.” (Schmeling ad loc.).
8 *nos...*: cf. 41.9. For difficulty of leaving house, see 28.7 (for slaves), 72.10 and 73.1 (labyrinth).
verba dedimus: “gave him the slip” (Smith). *OLD sv verbum* 6 “to hoodwink”. Agamemnon might have stopped them leaving as they were people he had brought to the dinner.