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1 *haec ut dixit...*: then the top part of the tray lifted by 4 slaves (because so heavy or idea of four slaves lifting to reveal 4 figurines?), with food beneath (poultry, pork, hare).

tripudiantes: “moved rhythmically” (used of lively ritualistic three-step dancing).

2 [*scilicet in altero ferculo*]: Smith suggests probably an explanatory gloss.

altitia: “birds fattened for the table” (Schmeling); penned birds would have been fattened up.

sumina: ‘sows’s udders’ (Smith): a delicacy, eaten boiled or stuffed.

leporemque: hare (a delicacy); hares raised in warrens or fattened in cages.

3 Marsyas: “figurines of Marsyas”, with wineskins (*utriculis*) over shoulder, from which sauce flows. Presumably forming a square within the circular tray; perhaps there is a square compartment with the fish separated from the meat. Marsyas = a mythological Satyr who lost to Apollo after challenging him in a music contest and was thus flayed alive.

garum: sauce from fish entrails/ flesh and brine (varying levels of expense).

Euripo: I.e. here channel around the tray rim (Euripus was the strait separating Euboea from Boeotia).

4 *plausum*: cueing applause: stage-managing show. Motif of praise.

5 *methodio*: “piece of ingenuity/surprise/trick”. Only found here.

6 *scissor*: “carver” (but balletic actions, to music!). This is also found as a gladiatorial name (CIL ix.466), which may be relevant.

essedarium: “chariot-fighter” (Smith): a gladiator who fights from a Gallic or British two-wheeled chariot (cf. 45.7 for a reference to a female chariot-fighter).

hydraule cantante: “accompanied by a water-organist” (Schmeling). Question of whether this specifically looks to Nero whom T may be apeing or just reflecting popularity of the instrument.

7 *nihilo minus*: nonetheless.

T orders slave “Carver” to cut the meat (poor pun on verb *carpo*: imperative/vocative; slave presumably named to allow the joke); E needs to have pun explained at 8 despite suspecting wit (what of his interpretative capacity?). Cf. Sen. *Ep.* 47.6 *infelix, qui huic uni re vivit, ut altitia decenter secat*.

eum... accumbat: we learn later (57.1; 59.1) = Hermeros. Not unusual for guests not to know each other or not been introduced.

8 *eiusmodi*- of that type. Clearly some of the diners are regular guests and T’s tricks can be reused.

ludos: suggestive of theatrical spectacle.

obsonium, ii (n): word from Greek.

quotienscumque (adv): as often as.

37

in 37 and 38 Hermeros explains who the woman is (Fortunata, self-made woman/businesswoman who comes in for his approval; cf. 67.2) and talks about some freedmen (i.e. freedman interpreting freedmen); conversations of freedmen continue at 41.10ff. nb freedmen’s value on money (often first thing mentioned); nb 12 freedmen given info on in the *Cena* but outside the episode there is little interest in such class-distinctions and no character is clearly defined as a former slave. nb ex-slave language (clipped sentences); Graecisms to be expected at a diner-party in Puteoli.

1 bad pun dampens E’s appetite (exag). “By the time Carpus arrives to serve the first main course, Encolpius is not able to taste anything more (37.1). Thus, he almost breaks the “law” of the feast, which is simply to eat, as Trimalchio makes clear in his pun on *ius* (“law” and “sauce,” 35.7)” (Star 2012. *The empire of the self: Self-command and political speech in Seneca and Petronius*, 110)

2 *Fortunata*: Latin name; lucky name (cf. 60.8).

quae nummos modio metitur: “who measures her money by the bushel” (Schmeling); a proverbial expression for possession of great wealth (Smith). Note Hermeros’ value judgements based on wealth. See Bodel, J. 2002. ‘Omnia in nummis: Money and the Monetary Economy in Petronius’ in

G. Urso ed. *Moneta, mercanti, banchieri*, 270-82.

3 *modo modo*: “just a little while ago” (Smith); colloquial.

ignoscet mihi genius tuus: “you will pardon me, good sir” (Schmeling); future (polite, instead of imperative); *genius*= male's individual deity; Smith claims by P's day sign of servile origin to refer to this. In Sat., appears in freedmen context (53.3; 57.10; 62.14; 74.14; 75.2).

4 *nec quid nec quare, in caelum abiit*: “who knows how or why, but she is on top of the world” (Schmeling); lack of verb colloquial.

Trimalchionis topanta est: “she's Trimalchio's one and only” (Smith); lowly language of freedmen.

5 *ad summam*: “in short” (Smith). Hermeros begins sentences with this also at 10; 38.2; 57.3; 57.9; 58.8.

mero.... credet: proverbial.

6 *nescit quod habeat, adeo saplutus est*: “T. is portrayed as casual about his estate and his money: 37.9, most of his slaves have never seen him; 48.2 an estate (between Tarracina and Tarentum) never seen; 53.5 does not know that he owns the *horti Pompeiani*. This description of nonchalance runs counter to the description of him at other places; 29.4 a *dispensator*; 39.8 *multis pedibus sto*; 75.9 *bene emo, bene vendo*, 76.6 he remembers exactly what good he loaded on ship and how he financed it” (Schmeling ad loc).

saplutus: “exceedingly rich”; only found here, from the Greek.

lupatria: “vixen” or “lynx” (Schmeling); only here. Hermeros is in the process of praising Fortunata here (*tamen* next clause marks shift).

est sicca, sobria: “thrifty and sound” (Schmeling).

tantum auri vides: question of whether this refers to Fortunata herself (you see as much gold as she weighs) or the wealth she has helped keep an eye on.

malae linguae: “she has a rough tongue” (Schmeling).

pica pulvinaris: Smith suggests “a magpie on the couch”. Fortunata acquisitive and talkative like a magpie.

quem ...amat: Schmeling comments on the colloquial repetition and proverbial quality.

8 *quantum milvi volant*: proverbial expression for a great area or distance. Kites proverbial for being able to fly great distances. “Trimalchio, a freedman who immediately ceased to trade after amassing a fortune, who invests in land and henceforth talks and acts like a caricature of a Roman senator.” (D'Arms, J. H. 1981. *Commerce and Social Standing in Ancient Rome*, 15).

nummorum nummos: see Smith for Greek flavour. Semitic flavour? Cash in coin connected with stability and authority> hence popular with the freedmen.

argentum: T collects silverware (28.8; 35.6; 52.1; cf 67.2).

babae babae: expression of surprise, from the Greek: cf. 40.1 *sophos*; 67.7 *pax*. Adams (*Bilingualism and the Latin Language* 2003) comments that H's latin would have suggested a Greek or bilingual background (37.9 *babae babae*; 58.2 *io*; 58.3 *euge, deuro de*; cf. Greek borrowings: *topanta* 37.4, 37.6 *saplutus*.. 37.0 *babaecalis*, 58.7 *Athana*).

non ... noverit: at 47.12 we learn T. has at least 40 *decuriae* of slaves.

10 *in rutae folium coniciet*: lit. “beat up along with a leaf of rue” (Smith); possibly idea of throwing into a small space or corner (rue leaf small); expression repeated 58.5.

38

omnia domi nascuntur: “everything is home-grown” (Schmeling). Roman self-sufficiency cf. 48.2. *laina*: lentisk or mastic tree (*lana* regarded by some as too commonplace, though see 2 on T importing rams).

piper: pepper imported from India.

lacte gallinaceum: used of anything rare; *lacte* form of *lac*.

2 sheep from Tarentum famous for wool.

3 famous honey produced on Mt Hymettus near Athens and flavoured with thyme. Honey used for sweetening (no sugar!) and also preserving fruit/veg.

obiter...fient: “incidentally, home-raised bees will be improved a little by being crossed with Greek

bees”; diminutives in passage add a colloquial flavour.

intra hos dies: “within the last few days” (Schmeling).

illi; for the classical *sibi*; usage typical of Hermeros (Schmeling).

ex India semen boletorum: “Mushroom spawn would hardly come from India (which is exotic, far-off, and expensive to ship from, and no one could know the truth of the claim) nor do mushrooms have seeds; instead, they grow from spores that fall from them as a fine powder, germinate, and produce the mycelium. However, it is likely that T. (or Hermeros) thinks that mushrooms have seeds, for his knowledge of mushrooms, as the reference to India shows, is of a piece with his knowledge of other matters” (Schmeling ad loc).

nam mulam... sit: “why, he has not a single hinny which has not been sired by a wild ass” (Schmeling); i.e. superior breed (Plin *NH* 8.174).

culcit[r]as: read by Smith. i.e. pillows on which guests rested their left elbows.

Rimell 2002: p42 “Trimalchio also seeks to distinguish himself from the crowd by displaying his own privileged knowledge of interiors. In *Sat.* 38.5 we are told that every one of his cushions has purple or scarlet stuffing (*nulla non aut conchyliatum aut coccineum tomentum habet*), so that they look as luxurious on the inside as they do on the outside“

n19 Although of course the point is that neither we nor the guests ever get to see inside the cushions, so have no way of knowing whether this is just more manipulative rhetoric.

conchyliatum.... tomentum: “purple and scarlet stuffing” (Schmeling); T. showing off: dyes either with purple (from *murex*) or scarlet (from insect cochineal) wool for stuffing pillows which couldn't be seen!

tanta est animi beatitudo: “such a happy and rich soul he is” (Schmeling); cf. Hor. *Sat* 2.8.1 (parallels there with bad taste banquet).

6 *collibertos*: used loosely in *Satyrice* to describe the relation of any freedman to another. Hermeros refers to ex-slaves: first one = C. Pompeius Diogenes who could have been the former slave of the same master as T (C. Pompeius Trimalchio Maecenas) had (the strict sense of *collibertus*).

Schmeling talks of the freedmen here as kind of non-blood family.

7 *valde sucos[s]i*: “fairly oozing wealth” (Schmeling); cf. others egs of *valde* as intensifying. *vides... imus*: C. Pompeius Diogenes.

octigenta: 800,000 (i.e. rich. This is twice the amount needed to qualify as equestrian).

sua: unnecessary and probably colloquial according to Schmeling.

de nihilo crevit: cf. 43.1 *ab asse crevit*; 71.12 *ex parvo crevit*.

8 Diogenes was a porter.

quomodo: in colloquial and late Latin this replaces *ut*.

Incuboni: Incubo = gnome who guards treasure; by stealing his cap, could get him to do one's bidding.

deus dedit: “if a god favours (i.e. gives to) someone” (Schmeling).

9 *subalapa*: “something of a boaster” (Smith); some read *sub alapa* (“recently freed”/ “under the slap of freedom”). Cueva, E. P 2001. , Petronius “Satyrice” 38.6-11: “Alapa” Revisited’, *CPh* 96. 1, pp. 68-76: argues text should read *sub alapa*, as two words, and be explained as “under medical treatment for the *incubus*.” “The *alapa*, therefore, should be understood as the medical purgation (voiding) recommended for an attack by the *incubo*” (Cueva).

non vult sibi male: “he doesn't mean to harm himself” (Smith).

10 *cenaculum ... proscripsit*: “he used this notice to advertise a garret” (Smith).

ex kalenis Iuliis: “from 1 July on” (usual starting date for leases).

cenaculum locat: “rents out his garret” (Schmeling); garrets = high-up/dark.

11 *quid ille*: “look at that person (Proculus) over there” (Schmeling); *quid* here calls attention.

impropero: “condemn” (Smith).

12 1,000,000.

non puto ... habere: “I don't think he can call his hair his own” (Sullivan, cited by Smith).

omnia ad se fecerunt: Smith says presumably “have done everything to suit their own interests”.

13 *sociorum fervet*: “a pot belonging to partners boils badly”.

et ubi ... est: “once affairs take a turn for the worse” (Schmeling).

amici de medio: “away go your friends” (Smith); sc. *recedunt*.

14 *et quam ... vides*: “what a spectacle business he had, as for seeing him like this (it just goes to show!)” (Schmeling).

libertinarius: “undertaker”; low status job but lucrative so wins freedman approval.

15 *apros gausapatos*: “boars in blankets” i.e. in their hairy skins.

cocos: textual issues or is change is list a sign of colloquial incongruity?; cooks a sign of wealth.

plus vini ... habet: wine spilled sign of luxury; T. spilling wine for reasons of superstition.

phantasia, non homo: Smith says probably: “He's not a man – he's ostentation personified” (Smith).

“Here *phantasia* is equal to a show which he puts on for himself to appear as he himself wishes to appear. In an advertisement Proculus presents an image of himself to deceive his creditors”

(Schmeling); cf T in murals at the entrance to his house.

16 *illum conturbare*: “that he was bankrupt” (Schmeling).