

Cena Trimalchionis 26-31: Notes

Narrator= Encolpius (Greek name: “in the bosom/crotch”). Setting seems to be Puteoli (*Graeca urbs* of 81.3). Episode seems likely to have been in Book 15 of the *Satyricon*. Opening of the Book possibly missing. Agamemnon (teacher of rhetoric: cf. myth figure), invites E et al to dinner at Trimalchio's (freedman from Asia).

26

7 *tertius dies*: third day after what? Two days of Quartilla's abuses? After a conversation with Agamemnon? “The immediate question is: the third day after what? Courtney (2001) 72 reads this as after two days of Quartilla's abuses; others as after the, or a, conversation with Aga., who had apparently invited them as his (and perhaps Menelaus') *umbræ* to dinner (10. 2) with T. In this case the events of 1–26. 6 might involve no more than a few days and nights; but such a scenario squeezes too many events into too few days; Sullivan (1968a) 46–53 concludes that the received order is wrong because the timing of events is impossible (pp. 48 ff. for possible solutions)” (Schmeling 2011 *A commentary on the Satyricon of Petronius*).

Id ... cenæ: nb a meal is given to gladiators before the arena show. Note continuation of previous gladiatorial references (e.g. 9.9 *gladiator obscene ... harena*) and forthcoming theme. Could be the banquet or review of the gladiators on the night before the show (see Schmeling 2011). Smith (*libera* “open to all”) suggests a figurative description of some imminent danger.

tot ... quies: reference to a brawl at Quartilla's house?

8 *quonam genere*: in what way (= *quonam ratione*).

procellam: self-dramatizing typical of Encolpius.

unus i.e. “a”.

9 *quid*: Schmeling translates “What’s going on?” and comments in his commentary “**quid?** is a common way of getting attention for a subsequent question; Hofmann (1978) §48; the full expression would read something like ‘*quid dicitis? vos...?*’”. (Smith translates “look”, “I say”).

vos acts as kind of vocative.

hodie apud quem fiat: Smith translates “at whose place it'll be today” i.e. who is going to be the host today. *fiat* = slangy. “Here *fiat* is slang, and there is no necessity to supply *cena*, ‘there are to be goings-on’;” (Schmeling)

Trimalchio: probably Semitic root; tri-malekh “Thrice King”. Servile/east association?

lautissimus: “The adjective and noun *lautitia*, almost code words in the *Cena*, recur constantly in the description of the dinner, the host, and his possessions, generally with ironic overtones (e.g. 27.4, 31.8, 32.1, 34.8, 47.8. 57.2, 70.7, 73.5)... Their ambiguous relationship to *elegans* and *elegantia* is worth noting” (Schmeling ad loc); Smith ad 29.1 (suggesting E's simplicity) suggesting not always safe to assume irony in references to *lautitia*.

homo: followed by lacuna?

horologium: water-clock. Typical extravagance. Time and death key in the *Cena*.

bucinatorum habet subornatum “(= fully equipped). This is apparently a trumpeter dressed in a special uniform who marks the changing of the watches” (Schmeling). Cf ring-composition of trumpeter at end of episode.

sciat quantum de vita perdiderit: “On this meaning of *subindex* [‘constantly’], Szantyr–Hofmann (1965) 280; OLD s.v. 2; Stefanelli (1962) 23–6. T. was meticulous (*subinde*) in keeping track of the passing of his life; 77. 2 *nunc mi restare vitae annos triginta et menses quattuor et dies duos*.” (Schmeling); “so that all the time he'll know how much of his life is behind him” (Smith)- not having to send a slave to forum to check time. NB T's obsession with the passing of time and mortality.

10 *Gitona*: Giton (Encolpius' boy-lover. Gk “neighbour”) pretending to be a slave (slave would look after master's clothes while he was in the bath). Bath typical preparation for dinner. For sequence of bath, ball-playing, cena see e.g Pliny *Ep.* 3.1.8

[*usque hoc*]: probably corrupt.

balneum: public baths, seemingly where T and guests are meeting.

27

1 *interim*: understand as “then/next” or as “meanwhile” while assuming lacuna.

coepimus: + infinitive used for simple perfect.

calvum: bald; contrast *pueros capillatos* (attractive; long-haired slaves often *delicati*).

Schmeling suggests red and green as 'house' colours of T: 28.4, 28.8; 32.; 67. 4; 55.6; 68.1.

nb ball-games popular at baths (here seems to be playing a version of *trigon*, usually played by three persons each at one corner of a triangle, or by four players throwing and catching 6 balls. Variation here: T throws balls to other players which they catch and T counts in his favour the balls they miss.

2 *nec tam pueri...*: Encolpius' homosexual inclinations suggested.

spectaculum: show starts before “theatre” of dinner.

soleatus: “in slippers” (*soleae* worn in house and at baths).

What do we make of the colour effect?

nec amplius...: Smith “he didn't make any more effort to pick up...”; Schmeling “he did not bother to retrieve any ball which came in contact with the ground; a slave nearby had a bagful containing enough for the players”. Ostentatious display of wealth.

3 *notavimus*: i.e. “noticed”.

res novas: T getting it wrong or Encolpius not used to this sort of thing??

spadones: possession of eunuchs suggestive of wealth/importance/pretentiousness.

nisu expellente: “vigorously thrown” Schmeling in loeb; in his commentary Schmeling reads *lusu expellente* and translates “the play driving them on”.

4 *lautitias*: ironic??

Menelaus: seems to be assistant of Agamemnon at his rhetoric school (cf. mythical Menelaus, younger brother of Agamemnon).

cubitum ponitis: whilst reclining, diner rests left elbow on pillow.

ponitis: present for future (colloquial).

5 Trimalchio signals and show starts.

matellam: diminutive of *matula*, a bottle-shaped receptacle for urine. Slave holds so T doesn't need to visit lavatory. Common for dinner-parties. Urine becomes a motif in the *Cena*. Precious metal > humour (usually earthenware/bronze).

6: using hair as towel has parallels at e.g. Statius *Theb.* 9.375. Effect here?

28

1: Encolpius et al have rushed bath as late arrivals following words of Agamemnon's slave. Whole scene rushed: unclear if there is a lacuna here (Smith compares 6 where Agamemnon appears in the scene without warning). Bath opening usually 8th-9th hour. Dinner seems to begin around the 9th-10th hour.

longum ... excipere “It would have taken too long to pick out all the details” (Smith); Rimell 2002: 184 sees as one instance of E's atrocious memory.

sudore calfacti “baked in sweat”. *calfacti* (regular by now) = *calefacti*. From *balneum* (hot bath) > *laconicum* (sweat room, dry) > *frigidarium* (cold bath) (unusual not to go to *tepidarium* before).

eximus: contracted form of the perfect

2 “not with linen towels but with blankets of softest wool” (Smith): ostentatious display of wealth by using large woollen blanket-like towels. Nothing wrong with *lintea*.

3 *iatriptae*: physiotherapists. What do we think of their behaviour? Falernian not cheap plonk.. Quarrelling cf. 74.8-17.

suum propin esse: “they were drinking a toast in his memory” Smith. Nb *propin esse* = conjecture. Smith argues T sees as mark of respect to himself in the form of a premature funeral libation. Schmeling ad loc: “What is simply spilled wine is called by T. his apéritif... The meaning of a toast to T's health is also implied”

4-5 cf end 78.5 (ring-composition); procession = quasi-funeral cortege (see e.g. Bodel 1994 ‘Trimalchio's Underworld’, in *The Search for the Ancient Novel* ed. J. Tatum: p243)

coccina: for male to wear scarlet was a sign of effeminacy.

gausapa: shaggy woollen cloth; Smith suggests may suggest a rather effeminate luxury (also worn by *cinaedus* 21.2).

phalerae = metal adornments; *cursores* here = slaves who ran ahead of master. "Since T. had held the office of *sevir*, these *cursores* function also as *viatores*, and the roles performed by these two are somewhat confused" (Schmeling ad loc). Trimalchio = member of sevirate of imperial cult (30.1-2, 71.12).

chiramaxio: small, four-wheeled hand-drawn carriage.

deliciae *puer vetulus*: named Croesus at 74. Fashion for rich to have *pueri delicati* (T. was himself one: 75.11). Cf. 23 for ageing pathics (nb Trimalchio was his master's *deliciae* for a long time). What do we think of description? *lippus* "watery-eyed". On this section, see Lowe, Dunstan 2012. Trimalchio's Wizen Boy ("Satyrice" 28.4) *CQ* 62.2: 883-885 (argues Encolpius sees a little boy who looks like an old man, not appreciating Roman elite taste for deformed slaves: suggests the boy has an ageing disorder).

5: quasi-triumphal procession? Funeral procession? Rich may have musicians: interesting that here just playing for T, as elsewhere in the *Cena*. Cf. 53.12-13. Music introducing dishes e.g. 32.1 and 34.1.

6 *sequimur*: first word: conveys rapidity.

saturi: guests to be filled with show and food. Cf. 30.5 *repleti*. See Ramsby 2012: 72.

Agamemnon was already at baths.

7 T. treats slaves sometimes too indulgently, sometimes too cruelly (harsh threat here). Schmeling argues that threats v slaves turn out in all cases to be statements made for show and not cruelty (eg chef 47.13, 49.2-10; slave who falls 54.1-5). Cf. 70.10-11 (invites slaves to join); 71.1 *et servi homines sunt*. Theme of difficulty of leaving (labyrinthine) house... Cf. 73.10. Courtney 2001: 75 sees as marker of T's self-contained world: compare his aspiration to travel to Africa without leaving his property 48.3.

dominico: Smith suggests helps give formal, official ring to announcement.

8 *ostarius prasinatus*: 29.1, 37.8, 64.7, 77.4. Slave guarding door (not uncommon), with dog. Attends T's dog 64.7. "To judge from the literary sources, even a comparatively modest household might boast a doorkeeper, since the job was not onerous and could be entrusted to an old man or woman," (Bodel 2011, 'Slave labour and Roman society.' in Keith Bradley, Paul Cartledge (ed.), The Cambridge World History of Slavery, Volume 1: 325).

Smith contrasts unduly colourful garb with menial position. Colour contrast with *prasinatus*. Red/green. *cerasino*: "cherry-coloured".

in lance argentea pisum purgabat: "With the staged scene T. intends to impress guests immediately upon their entering his house by making a showpiece even of the *ostarius* ..., who uses silver pots to prepare food" (Schmeling ad loc). cf. 37.8 (silver in doorkeeper's room).

"Trimalchio's imperious *ostarius* shelling peas onto a silver platter may have been intended to illustrate a crass combination of stinginess and extravagance, but the productive exploitation of the idle hours of slaves assigned to simple task was undoubtedly common" (Bodel 2011 'Slave labour and Roman society.' in Keith Bradley, Paul Cartledge (ed.), The Cambridge World History of Slavery, Volume 1: 326)

pisum: collective singular for plural.

9 *pica*: talking magpies to greet guests was an occurrence found in Roman houses; *pica varia* (mottled)= novelty (Plin. *NH* 10.78).

super limen ... cavea pendebat aurea, in qua pica varia intrantes salutabat: an echo of Ovid *Am.* 2.6.

29

1 *ceterum*: "Well, to go on" (Schmeling).

stupeo: pluc acc (poetic); Encolpius' amazement found elsewhere. How much should a wall-painted dog (paralleled in real life) be amazing? Smith suggests in having E alarmed at something not very surprising, Petronius is making him a somewhat simple character). Questions raised about how we perceive Encolpius and his narration and the narrative. "Encolpius repeatedly tells us stories in which we are made to share his limited perspective at the moment of the event he describes: for example,

he falls over in a fright when he sees a fierce dog, but then realises it was a painted trompe-l'oeil creature (29.1)" (Bartsch, Shadi, "Narrative: 2. The Roman Novel," in Whitmarsh, Tim, ed. 2008. *The Cambridge companion to the Greek and Roman novel. Cambridge Companions to Literature.* (Cambridge), 245–250, at 247). Ramsby 2012 ('Reading' the Freed Slave in the *Cena Trimalchionis*' in *Freed at Last! The impact of Freed Slaves on the Roman Empire* (London: Bristol Classical Press, 6-87) 72 argues it shows Trimalchio ill-equipped to deal with the situation into which he has entered. *paene* ...: "I almost fell flat on my back and broke my legs" (Smith, who detects comic exaggeration of his own reactions to rouse readerly interest).

quadrata littera: "in capital letters" (Schmeling).

Nb fitting idea of house as underworld (Bodel 1994), we may see the dog as Cerberus. Cf. chained dog at 72.7 (ring composition); 64.7 (Scylax, "puppy").

"The dinner becomes a funeral feast, a deadly labyrinth (plus hungry Minotaur), an underworld guarded by a Cerberus and exited via the gate of dreams," n14 "Petronius' Cerberus is painted on the dining room wall, but it is just as scary as the real thing: and like the real thing, it is encountered both on entering and leaving this hell (see Sat. 29.1 and Sat. 72.8–9, where Giton, like Aeneas, throws the dog food as a distraction): does Encolpius hallucinate again at 72? Also like Aeneas in Aen. 6, Encolpius and Giton are forbidden to leave the house by the door through which they entered: *alia intrant, alia exeunt* / 'Enter by one door, leave by another' (72.10)" (Rimell 2002: 186)

Fitting idea of entering underworld, evokes *Aen.* 6.20–36 (Aeneas admiring work of Daedalus, including picture of labyrinth in temple compound of Apollo of Cumae before his katabasis; nb T's house as labyrinthine). See Bodel 1994 238ff.; "...the scenes painted on Trimalchio's wall, which trace his rise from slavery to social prominence as a wealthy freedman, suggest that Encolpius is entering a house of the dead." (Bodel 1994: 240); Bodel maps against biographical art e.g. (rare) scenes of *venalicia* (tombs of freedmen)

"It is, however, typical of Trimalchio's failure to distinguish between the artistic conventions of life and death that he not only decorates his tomb like a house but decorates his house like a tomb. 40 (Bodel 1994: 243)

n40. "Not surprisingly, the structures exhibit many of the same decorative features: a clock (26.9, 71. I I); Trimalchio on a tribunal (29.5, 72.9); gladiatorial games (29.9, 72.6); emblems of Trimalchio's maritime ventures (30.2, 71.9)." (Bodel 1994)

"The decoration of T's house would have encouraged the reader to remember the new funerary decoration on Eastern ex-slaves' monuments, just as T's name, friends, Latin diction, and *curriculum vitae* would have warned them of his freedman's status" (Schmeling ad 29.3–5) painter has explanations (suggestive of poor visuals?)

Murals (showing rise of T from small boy from Asia. Took fancy of master > became joint heir; built up empire): 5 (chronological) scenes (probably 3 panels) "(1) his sale as a boy on the slave auction block; (2) Trimalchio as a pampered youth (*capillatus*: cf. 63.3) in the guise of Mercury (with caduceus) entering Rome in the company of Minerva; (3) Trimalchio learning to do accounts, and (4) Trimalchio being promoted to the chief position of administrative responsibility in his master's household; and finally, set off from the other scenes, (5) Trimalchio transported by Mercury onto a tribunal, where he is attended by symbols of prosperity" (Bodel 1994). Career rise (scene 5 shows as freedman). NB Trimalchio cannot display his ancestors like an aristocrat...

Bodel: as slave and quasi-divine (nb cf. 2 and 5 as god/accompanied by a deity); also magnifies by 2 (where like general/emperor/hero/saviour entering city?). "the disconcerting mixture of realism and fantasy here serves at least two purposes. On one level, it foreshadows the deceptions to come and alerts us to a presentation of Trimalchio's banquet that is to be both literal and metaphorical; on another it enables Petronius to sketch in deftly the social background against which Trimalchio is to be viewed." (Bodel 1994).

T at slave-market: important moment as brought him into his master's household?

"The image of the pampered slave boy entering Rome (or possibly his "colony") in stately procession with Minerva has about it the air of an emperor's triumphal *aduentus* and was no doubt intended in part to suggest Trimalchio's preposterously inflated opinion of his own accomplishments. 45 At another

level, the picture of an unprepossessing young man escorted by a divine female protector into a city evokes a narrative motif familiar from the fabled accounts of legendary heroes... elevates Trimalchio's biography to the same heroic status:⁴⁶ in place of the mythological and epic cycles favored by many of his contemporaries as subjects for their wall paintings, Trimalchio presents the story of his own life as a kind of epic saga." (Bodel 1994: 245)

"Trimalchio's appearance with an attribute of Mercury (the caduceus), on the other hand, places the scene squarely in the center of a nascent but already distinctive tradition of self-representation in Roman popular art.... Throughout this period the most frequently represented god is Mercury, whose prominence is plausibly explained by the desire of many ex-slaves to commemorate their successful careers in commerce.... the form of funerary expression that Trimalchio translates onto his house walls seems to have been the invention of well-to-do freedmen from the Greek East who had come to the Italian peninsula as slaves. ⁵⁰ This is precisely the social category to which Trimalchio belongs. Trimalchio's identification with Mercury thus would have reminded Petronius's contemporaries unmistakably of the type of sculpted relief that had recently begun to appear on the funerary monuments of slaves and freedmen with backgrounds very similar to that of Trimalchio. ⁵¹ Like his counterparts in the real world, Trimalchio borrowed his iconographic symbolism from the pictorial language of the imperial regime, adapting images such as that found on a sculpted altar of late Augustan date showing a Mercury Augustus figure being led by Roma or Minerva (fig. 2) and transforming their official public messages into more personal statements of individual success. ⁵² In this respect, Trimalchio's self-representation as Mercury is fully in step with a popular artistic fashion of his day; his eccentricity lies in projecting a motif normally associated with posthumous commemoration onto the walls of his house." (Bodel 1994 246). Schmeling ad loc suggests Trimalchio associates himself with Mercury *3 titulis*: "tags"/ "sale tickets" (Schmeling). slaves for sale would bear placards with information about them.

caduceum: wand of Mercury (god of commerce: appropriate deity for Trimalchio. Cf 67.7; 77.4.

Mercury transfers him to the high tribunal – office of *sevir Augustalis*)

Minerva: presides over T's triumphal entry (parallels for appearing in triumphal processions; goddess of skilled craftsmen (Livy 7.3.6 says she was the inventor of arithmetic): appropriate patron).

Romam: reading of H adopted by Smith; Smith notes Trimalchio linked with Rome at 70.3 and 71.12

4 quemadmodum: "how" (introducing pluperfect subjunctives in indirect question).

dispensator: the one in charge of accounts. T's career rise.

Bodel 1994 notes parallel depictions of accounting on monuments of freedmen/slaves.

5 levatum mento: "lifted up by the chin" (Smith); does this suggest claim to immortality?

Apotheosis? Homoerotic (Bodel 1994)? perception of mauumission as deliverance from hostile sea (Bodel 1994)? Mercury evoked as god of commerce and guide of shades, *psychopompos* (cf. underworld motif). See Ramsby 2012: 74 on sphere of operations more limited than his dreams.

rapiebat: Bodel 1994: 248 notes presence of word in funerary inscriptions.

"the presence of the Fates and Fortuna points to an entirely different realm-the heavenly abode of the immortals. ⁵⁵ Trimalchio represents his elevation from slavery to freedom as an apotheosis, a transition from life to a blessed afterlife. From the perspective of the reader, however, who has been shown a house that is like a tomb, the same scene conveys quite a different impression. One man's heaven may be another man's hell, and Mercury's ambivalent role as vehicle of apotheosis and escort to Hades neatly signals the ambiguity of the presentation." (Bodel 1994: 248)

6 portico: a *porticus* was a walkway which was roofed (supported by columns). E is scanning the pictures and is now at the end of the *porticus*.

[*copiosa*]: assumed to be scribal addition by Smith. Fortune with a cornucopia. Image of a *sevir* distributing funds to the people?

aurea pensa: golden threads of Fates, suggestive of T's success. Cf. Sen. Apoc. 4.1.9 (a work surely known to Petronius) where Fates spin golden threads at start of Nero's reign. "this should not be taken to mean that we are to see a caricature of Nero in Trimalchio. It is better to understand it in a

metatextual way, as if Trimalchio had read Seneca's flattery of Nero and was assimilating himself to the imperial destiny; thus there is a side-swipe in Seneca too." (Courtney 2001: 76)

7 *gregem cursorum*: "a company of runners" (Schmeling).

8: mini temple on chest/cupboard (where Lares and marble Venus would stand). Examples have been found in Pompeii (e.g. house of the Vettii). Venus due to fact of his relationship with his master? (Courtney 2001: 78).

"The representation of Fortunata as Venus on Trimalchio's tomb (71. I I: cf. Grondona, *La religione*, 49 and n. 146) recalls the marble statuette of Venus (representing Fortunata: P. Veyne, "La Venus de Trimalcion," *Latomus* 23 [1964]: 802-6) housed with Trimalchio's *lares* (29.8)." (Bodel 1994, n40)

8 *pyxis*: as common ritual, first beard hairs (and hairs on head) preserved in box. cf. Nero (Suet.

Nero 12.4 *pyxidem*): significant? Courtney sees Trimalchio as apeing imperial practice. Ostentatious move to use gold box?

9: lacuna? (shift back to paintings and moving to middle part).

interrogare: raising issue of interpretation (and E's interpretative capacity).

in medio: "available" or "on show" or "at hand".

atriensem: steward supervising household or freedman/slave in charge of atrium.

Laenas: someone who had organized gladiatorial games (possibly belonging to same family as Trimalchio's master, Pompeius). Gladiators in art e.g. public porticos mentioned at Plin. *NH* 35.32 and Homeric scenes common. High/low culture clash (can Trimalchio distinguish?) (cf. 52.1-3) > humour.

30

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 tricliniarii* (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.

et duae tabulae <erant> in utroque poste defixae: Smith has Bucheler's conjecture to provide a finite verb: <erant> et duae:.

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, 49.5-10, 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 sesterces/ 25 denarii. For background on money, see Bodel 2003 in G. Urso ed. *Moneta, mercantini, banchieri*.

9 *dispensatoris*: i.e. Cinna, met previously in context of giving rods and axes to T. Trimalchio was a *dispensator* himself (29.4); Cinna 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 atrio: Smith prints *in oecario* in a little room (transliteration of Greek, a little house?).

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 cleaned once (cleaning togas damages: use of urine and fuller's earth). *lota*: = perfect passive participle of *lavo*.

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

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

31

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 e.g 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).

subtilitate: 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 *quisquis ... 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 soldiered 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).