Petronius' *Satyricon*

Student Packet

Selections from *Cena Trimalchionis*

Ashley Newman
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Introduction to the *Satyricon*

The Author

The *Satyricon* is credited to T. Petronius Niger, the arbiter elegantiae (the judge of good taste) in the court of Nero between 63 and 66 CE. According to Tacitus (*Annales* XVI.18-20), Petronius committed suicide in 66 CE after falling out of favor with Nero after the collapsed Pisonian conspiracy. Tacitus spends some time discussing Petronius’ habits and downfall:

“His days were spent sleeping, his nights on the duties and delights of life. While others had been brought fame by industry, in his instance it was by idleness; and yet he was not considered a glutton and a spendthrift, like most who squander their fortunes, but a man of educated extravagance. The more outrageous his words and actions, which had a distinctive sort of nonchalance about them, the more acceptable they became as a demonstration of his sincerity. As proconsul of Bithynia, however, and subsequently as consul, he showed himself to be a man of energy who was competent in business. Then, sliding back into his vices, or through imitating vices, he was taken into Nero’s small band of cronies as his ‘arbiter of good taste’, in his jaded state, Nero considered nothing delightful or agreeable unless it had Petronius’ approval. Hence Tigellinus’ envy, directed against a rival who outclassed him in the science of pleasure. Tigellinus therefore went to work on the emperor’s ruthlessness, to which all his other passions took second place accusing Petronius of friendship with Scaevus. He also bribed one of Petronius’ slaves to inform on him, removed any means of defense and imprisoned most of his household staff.

As it happened, Nero had set off for Campania during the days in question, and Petronius, who had gone as far as Cumae, was detained there; and he did not let fear or hope further delay him. He was, however, in no rush to end his life. Having cut his veins, he bandaged them and opened them again, as he felt inclined, in the meantime chatting with his friends, but not on serious matters or topics that would win him glory for his resolve. He listened in turn to their words—nothing on the immortality of the soul or the tenets of philosophers, but light poetry and playful verses. To some of his slaves he presented gifts, to others a whipping. He started dinner and let himself drop off to sleep so that his death, though imposed, might look natural. Even in his will he did not, like most who perished, flatter Nero, Tigellinus, or any other of the powerful. Instead, he itemized in writing the emperor’s depravities, naming the male prostitutes and women involved, and
describing all their novel sexual acts, and sent it to Nero under seal. He then broke his signet ring to prevent its later use for manufacturing danger.”

There is some dispute about whether or not the Petronius mentioned by Tacitus is one and the same with the Petronius of the Satyricon. There were multiple distinguished men in the gens Petronia. However, references in Plutarch and Pliny to a certain “T. Petronius” and his relationship with Nero strengthen the argument that Tacitus’ Petronius is Nero’s arbiter elegantiae and author of the Satyricon.

Date of Publication

It is generally agreed that the Satyricon was written during the time of Nero, probably 64-65 CE. The dating is uncertain since the Satyricon is rarely mentioned in antiquity. The earliest reference is that of Terentianus Mauris (c. 200 CE), who quotes lines of ‘Petronius’. Mauris’ reference secures the dating of the Satyricon to before 200 CE. The dating of the work to the reign of Nero many elements support.

The date first, if one accepts that T. Petronius Niger as the author, then the dating of the Satyricon is limited to his lifetime. Tacitus’ mention of Petronius’ death in 66 CE gives an end date (terminus ante quem) for the composition of the Satyricon. Second, the style and language of Petronius reflect the 1st century CE. For example, the vulgarisms in Petronius are similar to those of Seneca, an author and advisor to Nero, in his Apocolocyntosis. Moreover, these same vulgarisms, or colloquialisms, are visible in Pompeian graffiti, which all pre-date the eruption of Vesuvius in 79 CE.

Third, there are references in the Satyricon to entertainers from the time of Nero or just before his reign. In chapter 52, Trimalchio, the main character at the dinner, has a cup decorated with the fights of Petraites. Inscriptional evidence reveals that Petraites was a favorite gladiator during Nero’s reign. Also, the lyre-player and protégé of Nero, Menecrates, and Apelles, an actor during the reign of Caligula, are mentioned. Finally, the many historical, social, and economical references fit the 1st century CE. For example, freedmen, like Trimalchio, were sneered at severely during the 1st century CE, and were often the subject of satires. Therefore, historical, linguistic, literary, and economic references inside as well as outside the texts make most scholars confident of a date in the reign of Nero.

Nero and His Possible Influence

In order to better understand the Satyricon, one must know about the emperor Nero. His theatrics make Nero one of the best-known Roman emperors. Nero, son of Caligula’s sister, Agrippina the Younger and of Gnaeus Domitius Ahenobarbus, was born in 37 CE. Agrippina the Younger married her uncle Claudius, and Nero was adopted by Claudius. Nero became emperor in 54 CE after Claudius died, perhaps poisoned by Nero’s mother. In the early part of his reign, Nero was controlled by his mother. Finally, sick of his mother’s co-ruling, Nero had her killed.

After the death of his mother, Nero’s reign spiraled downward. He exiled his first wife, Octavia, daughter of Claudius, who was eventually executed. He kicked his second wife, Poppaea, to death. He disgraced himself by portraying himself like an actor, one of the lowest members of society, and performed and sang around the Roman Empire. In fact, Suetonius says that Nero was insistent that no one leaves during his performance; in fact, a woman had to give birth during one of his concerts.

Nero was also famous for his extravagant lifestyle and the way he spent money. For example, Nero allegedly never wore the same outfit twice and had forbidden any to wear purple besides him. In chapter 30 of the Life of Nero, Suetonius nicely summarizes Nero’s spending habits:

“He thought that there was no other way of enjoying riches and money than by riotous extravagance, declaring that only stingy and niggardly fellows kept a correct account of what they spent, while fine and genuinely magnificent gentlemen wasted and squandered. Nothing in his uncle Gaius so excited his envy and admiration as the fact that he had in so short a time run through the vast wealth which Tiberius had left him. Accordingly he made presents and wasted money without stint. On Tithæates, though it would seem hardly within belief, he spent eight hundred thousand sesterces a day, and on his departure presented him with more than a hundred million. He gave the lyre-player Menecrates and the gladiator Spiculus properties and residences.
equal to those of men who had celebrated triumphs.”

Moreover, Nero did not hide his unrestrained spending habits from the public. After the fire of 64 CE, Nero built his Domus Aurea in the center of downtown Rome on the Esquiline, Palatine, and Caelian Hills, which were residential areas before the fire. This Domus Aurea was decorated with precious stones, marble, ivory, and gold. According to Suetonius, it contained groves, pastures, and even a lake. It was reported that Nero, upon seeing the Domus Aurea, commented that finally he was able to live like a human.

Some scholars hypothesize that Trimalchio is a caricature of Nero. There are similarities between the two. Nero, like Trimalchio, liked to host elaborate and expensive dinner parties and to wear lavish and ornate clothing. Nero’s Domus Aurea reportedly had a circular dining room that revolved, and the ceiling of Trimalchio’s dining room could be removed. Also, both men used imported water: Nero used sulfur water in his baths and Trimalchio used melted snow to clean up for dinner. However, the similarities are not enough to prove that Trimalchio is a caricature of Nero. Petronius was Nero’s arbiter elegantiae; therefore, it is possible that Petronius would have read the Satyricon to Nero. Petronius could not have openly criticized the emperor and escaped punishment. If Petronius had been put to death for mocking the emperor, the historical record would relay the event. It seems more likely that Petronius is simply caricaturizing the life of any one, freedmen or royalty, who lived this kind of extravagant, self-involved life-style during the time of Nero.

The Genre of the Satyricon

Categorizing the Satyricon as a specific literary genre is challenging. It has been characterized as a novel as well as a satire. Classification is difficult because the Satyricon contains elements from many different genres. For example, scenes from the Satyricon imitate Homer’s Odyssey, since the main character, Encolpius, has many misadventures on his travels on land and sea. Some elements of the Satyricon, like the theme of separation or the episode of being captured by pirates, echo a Greek romantic novel.

The Satyricon commonly is considered a Menippean satire, a type that was created by Menippus of Gadara in the 3rd century BC. Varro (116-27 BCE) was the first Roman to imitate Menippus’ type of satire, which is a combination of prose and verse. J.P. Sullivan characterizes the Menippean satire as "the union of humor and philosophy (or whatever political, moral, or aesthetic basis an author might substitute for this)." Generally, the difference between satire and Menippean satire is the Menippean satire’s amusing and fantastic observations of morals and daily life, as seen in the Satyricon.

Even if the Satyricon is characterized as a Menippean satire, it does not fit the genre completely. For example, the Satyricon is written from a first person point of view, which is atypical of satire, even Menippean satire. The combination of literary influences in the Satyricon makes it problematic to classify it as a particular genre; however, the combination adds to the narrative and enables the reader to see how the genres can flow into each other.

Conclusion

The Satyricon is an amazing and complicated piece of literature. Its author, dating, and genre make it problematic; however, it offers the reader aspects not found in other works of Roman literature, like vulgarisms of freedmen and views of lower-class Roman life. Also it contains an amusing exaggerated life-style of a self-involved, nouveau riche freedman in Cena Trimalchionis. For all of these, the Satyricon is an essential piece of Roman literature, in which Petronius masterfully combines genres and manipulates words to reflect that time period and its attitudes.
Summary of omitted lines before Section I
The narrator, Encolpius, and some friends meet Trimalchio at the baths
and they are invited to dine with Trimalchio tonight. When the guests
enter, they see wall paintings showing Trimalchio’s life and how he
obtained his wealth.

Vocabulary
1. repleō, replēre, replēvī, replētus – fill
cōnōr, conārī, conātus sum – attempt, try
3. trepidō, -āre, āvī, ātus – be afraid, anxious
contrā – against, contrary to (+ acc)
praeeptum, praeeptī; n – rule, lesson
4. cēterum – moreover
pariter – equally, together
5. gressus, gressūs; m – step
despoliō, -āre, -āvī, ātus – strip
prōcumbō, prōcumbere, prōcubū, prōcubitus – lie
down, fall forward, prostrate oneself before (+dat.)
6. peccatum, peccatī; n – sin, offense
7. periclitō, -ārī, ātus sum – be in danger
subdūcō, subdūcere, subdūxī, subductus – steal
balineum, -ī; n – baths; balneō – alternate form
8. milium – thousand

Notes
2. unus ex puerīs - partitive construction, lit. “one from the
   boys”; here “one of the slaves”
3. dextrō pede - It is considered to be unlucky to cross the
   threshold with the left foot first.
4. nostrum – genitive of nōs, used with aliquis, “anyone of us”
nē...transiret – negative purpose clause: “so that ... not”
ut ... movimus – ut + indicative – as, when
5. ad pedes – place where
despoliātus – stripped for beating, whipping
6. ut ... eriperēmus – indirect command
poenae – dative of separation, “from punishment”
7. subducta (esse) ... sibi – dative of separation; “were stolen
   from him”

Selection I
The guests receive a warning as they begin to enter the dining room.
his replētī voluptātibus cum cōnārēmur in triclinium intrāre,
exclāmāvit unus ex puerīs, qui supra hoc officium erat positus: “dextrō
pede!” sine dubiō paulisper trepidāvīmus, nē contrā praeeptum aliquis
nostrum līmen trānsiret. cēterum ut pariter movimus dextrōs gressūs,
servus nōbīs despoliātus prōcubuit ad pedēs ac rogāre coepit, ut
sē poenae eriperēmus: nec magnum esse peccātum suum, propter quod
periclitārētur; subducta enim sībi vestīmenta dispēnsātōris in balneō,
qua vix fuissent decem milium sēstertiorum.

Questions
1. What did the guests see when they entered?
2. What did the slave want the guests to do?
3. How and why is the slave being punished?
Vocabulary
9. déprecēr, -ārī, -ātus sum – entreat, beg
   oecārium, i; n – little room (Greek word)
10. remittēr, remittere, remissī – slacken, relax, dismiss
11. superbus – proud, arrogant
    suffectus, suffērre, sustulī – lift, raise
    vultus, -ūs – face
    tam...quām – as much as
    iactūra, iactūrae; f - loss, sacrifice
12. nēquissimus, -a, -um - very worthless (superlative of
    nequam)
    cubītorius, -a, -um – dining, suitable for dinner
13. Tyria - Tyrian (meaning purple since expensive purple
dye came from Tyre in Phoenicia)
14. semel - once
    lōta - washed (alternate form of lavatus)

Notes
10. deprecāti sumus ut ... remitteret – indirect command
13. Tyria – expensive purple dye from Tyre; a luxury
14. quid ergō est? - What of it?

The steward reveals why the slave is being punished.

retulimus ergō dextrōs pedēs, dispēnsatōremque in oecāriō aureōs
numerantem dēprecatī sumus ut servō remitteret poenam.

superbus ille sustulit vultum et: "nōn tam iactūra mē movet," inquit,
quae mihi nātāli meō cliēns quīdam dōnāverat, Tyria sine dubiō, sed
iam semel lōta. quid ergō est? dōnō vōbīs eum."

Fresco of fullers from shop of Verecundus in Museum of Roman Civilization

Questions

1. What was the steward doing in line 9-10?
2. What did the guests beg for?
3. Why was the steward angry?
4. What 2 things made this piece of clothing special?
5. What do you think about Trimalchio's steward owning slaves?
Summary of omitted lines before Section II

Sitting in the place of honor at the table, Trimalchio serves his guest lavish food on expensive platters. Trimalchio flaunts his wealth with his gold rings, purple napkins, and crystal dice.

Vocabulary

1. subinde - immediately, there after
capillatus, -a, -um - long-haired
pusillus, -a, um - little
uter, utris; m - wine skin
2. quales - such, the kind
harena, -ae; f - sand
3. porrigō, porrigere, porrēxi - extend, offer
elegantia, -ae; f - exquisiteness, taste, refinement
aequus, -a, -um - fair, equal
4. cuique - to each one
assignō, assignāre, assignāvī - assign, allot
obiter - in going, passing by
putidus, -a, -um - rotten, smelly
5. aestus, aestūs; m - heat
frequentia, -ae; f - multitude, crowding
afferō, afferrēre, attulī, allātus - bring, carry
6. vitreus, -a, -um - glass
gypsatus, -a, -um - sealed with plaster
cervix, cervicis; f - neck
pittacium, -a; n - label
affigō, affigere, affixī, affīxum - fasten, attach to
titulum, -i; n - label, slogan
Falernum Opimianum - Falernian wine of the Opimian vintage, the most famous wine in Rome
7. perlegō, perlegere, perlegi - read
complodō, complodere, complōsī, complosus - applaud, clap
8. diutius - longer, a long while

Notes
3. dedere = dedērunt

Selection II

Wine is served


Rows of amphora in warehouse in Pompeii

Questions

1) What did the Ethiopian slaves have with them?
2) What did the guests use to wash their hands?
3) What kind of wine was served?
4) What did Trimalchio say about the wine?
Vocabulary

11. quare - wherefore
    praestō, praestāre, praestītī, praestitus - show, provide
12. honestus, -a, -um - respected, distinguished
13. potō, potāre, potāvi, potatus - drink
    accuratissimē - very carefully
    lautitia, -ae; f - elegance, splendor, luxury
    miror, mirāri, mirātus sum - wonder, marvel at
    larva, -ae; f - skeleton
14. argenteus, -a, -um - silver
    affēro, afferre, attulī - bring, carry
    aptō, aptāre, aptāvi, aptātus - fit, adapt
    articulus, -i; m - joint
    vertebra, -ae; f - joint
15. luxō, luxāre, luxāvi, luxātus - dislocate
    flectō, flectere, flexī, flectus - bend, turn, curve
16. semel - once
    abicio, abicere, abiecī, abiectus - throw
    catenatio - joint
    mobilis - moveable, loose
    aliquot - several, a few; here - all sorts of
    figura, -ae; f - form, shape; here - positions
17. exprimō, exprimere, expressī - press, squeeze
18. nil - nihil
    cunctus - all together, whole, entire
    auferō, auferre, abstulī, ablatus - steal, take away
    Orcus - god of Underworld

Notes

11. tangomenas faciamus - (expression) "let's drink our fill"
12. multō - ablative of degree with honestiores; "more respected by much"
13. potantibus...mirantibus - ablative absolute
14. sic aptatam ut ... flecterentur - result clause
15. vivamus - hortatory subjunctive; "Let us live"

While drinking, the guests are reminded of their mortality.

quare tangomenas faciamus. vita vīnum est. verum Optimianum praestō. heri nōn tam bonum posuī, et multō honestiores cenābant."
potantibus ergō nōbīs et accuratissimē lautitias mirantibus, larvam argenteam attulit servus sīc aptatam ut articuli eius vertebraeque luxatae in omnem partem flecterentur. hanc cum super mensam semel iterumque abiecisset, et catenatio mobilis aliquot figurās exprimeret, Trimalchio adiecit: "ēheu nōs miserōs, quam totus homuncio nil est! Sīc erimus cunctī, postquam nōs auferet Orcus. ergō vivamus, dum licet esse bene."

Skeleton Mosaic from Terme Museum, Rome

Questions

1) What did Trimalchio serve his guests yesterday?
2) What kind of guests did Trimalchio have yesterday?
3) What did the slave bring in? How was it constructed?
4) What did Trimalchio say to his guests?
Summary of omitted lines before Section III
Trimalchio serves his guests elaborate dishes, including one portraying the zodiac. The guests discover that the carver of these dishes is named “Carver.”

Vocabulary
1. repositōrium, repositiōrum; n. – small dish, tray
aper, apris; m - boar
2. quidem - indeed
pilleatus, -a, -um – wearing a felt cap, like a freedman
sportula, sportellae; f - gift baskets
3. dependō, dependere – hang down
texō, texere, texūī, textus – weave
palmula, palmulæ; f - palm
caryota, caryota; f – juicy dates
thebaica, thebaicae; f – dry dates
4. replēo, replēre, replēvi, replētus - fill
porcellus, porcelli; m - piglets
coptoplaecentæ, coptoplaecentæ; f – cake, pastry
quasi – as if, just as if
5. uber, ubernis; n – teat, udder
imminēo, imminère - overhang, threaten (+dat)
scofa, scrofæ; f. – sow, female pig
6. apophoretum, apophoreti; n. – gifts, presents

Notes
1-2. primae magnitudinis - genitive of quality
3. palmulis – ablative of material; used with textae; “woven with palms”
3-4 altera caryotois ... repleta – ablative of means; “one filled with juicy dates, the other filled with dry dates”

Selection III
A strange boar is served.
secutum est hōs repositōrium, in quō positus erat prima magnitudinis aper, et quidem pilleatus, ē cuius dentibus sportellae dependebant duae palmulis textae, altera caryotis, altera thebaicas repleta. circa autem minorēs porcelli ex coptoplaecentibus facti, quasi uberibus imminērent, scofam esse positam significabant. et hī quidem apophoreti fuērunt.

Byzantine boar mosaic from Petra Church

Questions
1. What did the boar have?
2. What is the boar wearing?
3. How were the piglets portrayed?
4. What were gifts for the guests?
cēterum ad scindendum aprum nōn ille Carpus accessit, quī altīlia lacerāverat, sed barbatus ingens, fasciīs cruralibus alligātus et aliculā subornatus polymītā, strictōque venatorīō cultrō latus apīr vehementer percussit, ex cuius plagā turdī evolavērunt. paratī aucupēs cum harundinibus fuērunt, et eōs circa triclinium volitantes momentō excēpērunt. inde cum suum cuique iussisset referī, Trimalchio adiecit: "etiam videte, quam porcus ille silvaticus lotam comederit glandem." statim puerī ad sportellās accessērunt quae pendebant e dentibus, thebaicasque et caryatās ad numerum divisēre cenantibus.

Tomb of Hunting and Fishing in Tarquinia, 6th Century B.C.

Questions

1. How is the cook dressed? Why?
2. What happens when the boar is cut?
3. What does Trimalchio say about the boar?
4. What are the guests given?
Summary of omitted lines before Section IV
The narrator discovered that the pig was wearing a freedman’s hat because it was offered to last night’s dinner guests and was not eaten. Therefore, yesterday he was freed.

Vocabulary
1. excipiō, excipere, excēpī, exceptus - take up
2. lavō, -āre, -āvī, -ātus - wash
   baliscus, -ī, m - bath
   fullō, fullonis; m - fuller, launderer
   cor, cordis; n - heart
3. liquēscō, liquēscere - melt, waste
   mulsum, -ī, n - wine mixed with honey
   pultārius, -ī, m - large drinking cup
   obdūcō, obdūcere, obdūxī, obductus - lead away,
      swallow, drink
   laecasin dicere - to tell (someone) to go hang
4. bellus, -ā, -um - handsome, pleasant, excellent
5. modo - just, now, recently, presently
   appellō, appellāre, appellāvī - call to, address, speak to
6. infrātus, -a, -um - swollen, puffed up, bombastic

Notes
1. fabulae - partitive genitive (with partem); “part of the story”
2. fullō est - “is (as bad as) a fuller”
   cor...liquescit - too much bathing was thought to be harmful
6. animam ēbullire - to expire, die

Selection IV
Trimalchio leaves the room to relieve himself, and the guests speak.
One of the guests talks about the funeral that he went to today.


Apoxyomenos from Vatican Museum
Athlete scraping himself

Questions

1. What does Seleucus say about bathing?
2. What has Seleucus been doing today?
3. To what does Seleucus compare people?
Seleucus talks about the end of his friend's life.

minōris quam muscae sumus. muscae tamen aliquam virtūtem habent; nōs nōn plurīs sumus quam bullae. et quid sī nōn abstīnāx fuiisset! quīnque diēs aquam in oṕ suum nōn coniēcit, nōn mūcām pānis. tamen abiit ad plurēs. medicī illum perdidērunt, immō magis malus fātus; medicus enim nihil aliud est quam animī cōnsōlātiō. tamen bene ēlātus est, vítāli lectō, strāgulīs bonōs. plānctus est optimē — manū misit aliquot — etiam sī malignē illum plōrāvit uxor."

Mosaic from Pompeii 1st century CE

Questions

1. How does Seleucus’ feel about doctors?
2. What happened to Seleucus’ friend?
3. What is Seleucus’ overall message?
Summary of omitted lines before Section V

The guests continue talking until Trimalchio returns. The cook brings out three pigs for Trimalchio to select from for the next course, and then returns with the pigs to the kitchen to cook the pig. Trimalchio asks one of the guests to tell a story. The guests start a story about a rich and a poor man, and Trimalchio pretends not to know what a poor man is. Trimalchio then claims that he has seen the Sibyl at Cumae.

Vocabulary

1. nōndum – not yet
   efflō, efflāre, efflāvī – breathe out
   repositōrium, -ī; n – small dish
   sūs, suis; m – pig
2. mīrōr, mīrārī, mīrātus sum – wonder, marvel at
celeritās, celeritātis; ē – speed, rapidity
   iūrō, iūrāre, iūrāvī – swear
   nē – not even
gallus, -ī; m – male chicken, rooster
3. quidem – indeed
gallināceus, -a, -um – of or belonging to poultry
citō – quickly
   percoquō, percoquere, percoxi – cook throughout
tantō – by so much
4. magis – more
   longē – by far
   paulō – a little
5. intueor, intuērī, intuitus sum – consider, look at
6. exinterātus – cleaned out, gutted
cocus, -ī; m – cook

Notes

1. efflāverat – subject is Trimalchio
2. gallus gallināceus – poultry: rooster
3. tantō magis, quod – “the more so because”
4. magis magisque... intuēns eum – “looking at it more and more”
5. in mediō – common alternative to “in medium”

Selection V

The pig is brought back in. Trimalchio scolds the cook for not cleaning out the pig.

nōndum efflāverat omnia, cum repositōrium cum sue ingenti mēnsam occupāvit. mīrārī nōs celeritātem coepimus et iūrāre, nē gallum quidem gallināceum tam citō percoquī potuisse, tantō quidem magis, quod longē maior nōbīs porcus vidēbātur esse, quam paulō ante appāruerat. deinde magis magisque Trimalchīō intuēns eum:

"quid? quid?" inquit, “porcus hic nōn est exinterātus? nōn meherculēs est. vocā, vocā cocum in mediō.”

Ovens and pots in the kitchen in the House of the Stags at Herculaneum

Questions

1. Why were the guests wondering when the pig reentered?
2. What did Trimalchio say about the pig?
3. What did Trimalchio order?
The cook enters and is scolded.

cum cōnstitisset ad mēnsamocus tristis et diceret se oblitum esse exinterāre: "quid, oblitus?" Trimalchio exclamāt, "putēs illum piper et cumīnum nōn cōnīecisse! dēspoliā!" nōn fit mōra, dēspoliātur

cocus atque inter duōs tortōrēs maestus cōn sisti. dēprecārī tamen omnēs coe pērunt et dicere: "solet fieri; rogāmus, mittās; posteā sī fēcerit, nēmō nostrum prō illō rogābit."

2nd c CE Mosaic from villa at Centocelle of a couple dining

Questions

1. What did Trimalchio ask the cook?
2. What did Trimalchio intend as the punishment of the cook?
3. What did the guests say to convince Trimalchio to release the cook?
The pig is gutted, exposing the joke. Encolpius, the narrator, is appalled at the oversight, but then discovers the truth.


Roman marble boar in Uffizi Gallery ca 1st c CE

Questions

1. How does the author describe the cook?
2. What did Trimalchio tell the cook to do?
3. What came out of the pig’s belly?
4. Was the pig gutted or not?
5. Why would Trimalchio pull such a stunt?
Summary of omitted lines before Section VI
Trimalchio give a confused account of the Trojan War; then a helmet-wearing calf is brought in and cut up with a sword. Then the ceiling of the dining room opens and gold wreaths are lowered down. Then everyone kisses a statue in the likeness of Trimalchio.

Vocabulary
1. nancīsor, nancīscī, nactus sum – get, obtain
   occāsīo, occāsīonis; f – opportunity
2. miliārium, -i; n – mile-stone, mile marker
   tamquam – like, as
   Orcus, -i; m – Orcus, god of the underworld
3. apocūlō, apocūlāre – leave, depart (only seen in Petronius)
   gallicinium, -i; n – dawn
   merīdies, merīdīei; m – afternoon
4. monumentum, -i; n – tomb (monimenta – alternate spelling)
   stēla, -ae; f – tombstone (Greek word)
   facere – relieve oneself (vulgar use of verb)
   sēcēdō, sēcēdere, sēcessī – withdraw
5. cantābundus, -a, -um – singing
   comes, comitis; m – comrade, companion
6. exūō, exuere, exūī – strip
   secundum – next to, by (+ acc)

Notes
2. persuādeo ut – indirect command
5. ad stelās = apud stelās
6. ut respexī – ut + indicative = as

Selection VI
Freedman begins to tell a scary story, which took place while he was still a slave. The slave’s master had left so he decided to go see his girlfriend. A soldier was accompanying him on the trip when something odd occurred.
nactus ego occāsīonem persuādeo hospitem nostrum ut mēcum ad 1. quīntum miliārium veniat. erat autem miles, fortis tamquam Orcus.
apocūlāmus nōs cīrca gallicinia; lūna lūcēbat tamquam merīdīē.
vēnimus inter monimenta: homō meus coepit ad stelās facere; sēcēdō
go cantābundus et stelās numerō. deinde ut respexī ad comitem, 5. ille exuit sē et omnia vestīmenta secundum viam posuit.”

Model of tombs along road

Questions
1. What did the slave ask the soldier to do?
2. What does he mean when he says “lūna lūcēbat tamquam merīdīē”?
   What kind of moon is he talking about?
3. What did the soldier start to do at the tombs? What did he do next?
mihi anima in nāsō esse; stābam tamquam mortuus. at ille circummīnxit vestīmenta sua, et subītō lupus factus est. nōlīte mē iocārī putāre; ut mentiār, nūllīus patrimōnium tāntī faciō. sed, quod coeperam dīcere, postquam lupus factus est, ululāre coeπit et in silvās fūgit. ego prīmitus nesciēbam ubi essēm; deinde accessī, ut vestīmenta eīs tollerem: illa autem lapidea facta sunt.

Roman bronze head of a wolf, ca 1st c CE

Questions

1. What did the soldier do to his clothes?
2. What did the soldier become?
3. When the freedman picked up the clothes, what were they like?
Summary of omitted lines before Section VII
The guests meet Trimalchio's intoxicated wife, Fortunata. Dessert is served. Trimalchio allows slaves to join the guests on the dining couches. Trimalchio says that all his slaves will be freed in his will, and orders the will to be brought to the dining room.

Vocabulary
1. inūria, -ae; f – injury
2. praepōnō, praepōnerēre, praeposuī – put forth, assign
   custōdia, -ae; f – protection
3. cacō, cacāre, cacāvī – defecate
4. velum, -i; n – sail
   tribūnāl, tribūnālis; n – platform, judge's tribunal
5. praetextātus, -um, -a – wearing toga praetexta
6. sacculus, -i; m – bag, sack
   epulum, -i; n – feast, banquet
   binī, -ae, -a – two each
7. columba, -ae; f – dove
   catella, -ae; f – little dog
   cingulum, -i; n – belt; here: leash
   cicarō, cicarōnis; m – small boy
8. cūpiōsē – abundantly
   gypsātus, -um, -a – sealed with plaster

Notes
1. ut caveat – indirect command following erit mihi curae
   nē...accipiam – negative purpose clause
2. unum ex libris – partitive construction;
   literally “one from my freedman”
3. nē...currat – negative purpose clause
   cacātum – supine
4. ut...faciās – indirect command
   euntēs – present participle of eo, ire, ii
5. quod = that, the fact that
8. sībi suāvīter faciēntem – enjoying themselves
6. nē...vinum = negative purpose clause

Selection VII
Trimalchio tells his guest about the design of his elaborate tomb.

cēterum erit mihi curae, ut testāmentō caveat nē mortuus iniūriam 1. accipiam. praepōnām enim unum ex libertīs sepulcrō meō custōdiae causā, nē in monumentum meum populus cacātum currat. tē rogō, ut nāvēs etiam faciās plēnis vēlis euntēs, et mē in tribūnāli sedentem praetextātum cum ānulis aureōs quīnque et nummōs in público dē 5. sacculus effundentem; scīs enim quod epulum dedī binōs denariōs.
   faciātur, sī tibi vidētur, et trīcīnia. faciās et tōtum populum sī bi suāvīter faciēntem. ad dexteram meam pōnas statuam Fortunatae meae
   columbam tenentem, et catellam cingulō alligātam dūcat, et cicarōnem
   meum, et amphorās cūpiōsē gypsātās, nē efflueant vínum. 10.

Etruscan terracotta sarcophagus in Villa Giulia in Rome

Questions
1. Why does Trimalchio want a freedman to guard his tomb?
2. How will Trimalchio be depicted and dressed on his tomb?
3. Other than Trimalchio, what else will appear on the tomb?
Trimalchio continues describing his tomb and recites his inscription.

“et ëam licet frâctam sculpâs, et super eam puerum plôrantem. hôrologium in mediô, ut quisquis hôrâs înspiciet, velit nôlit, nômen meum legat. înscripîô quoque vidî diligenter si haec satis idônea tibi vidêtur:

C. POMPEIVS TRIMALCHIO MAECENATIANVS HIC  REQUIESCIT. HVIC SEVIRATVS ABSINTI DECRETVS EST. CVM POSSET IN OMNIBVS DECVRMIIS ROMAE ESSE TAMEN NOLVIT. PIVS, FORTIS, FIDELIS, EX PARVO CREVIT. SESTERTIVM, RELIQVT TRECENTIÆS NEC VMQVAM PHILOSOPHVM AVDIVIT. VALE ET TV 

Example of Tombstone: Tablet for Cornelia Frontina (CIL VI.10164)

Questions

1. What does Trimalchio want in the middle of his tomb? Why?
2. What position was given to Trimalchio?
3. In what 4 ways does Trimalchio wants to be described?
4. What adversity did Trimalchio have to overcome in order to become wealthy?
accēdo, accēdere, accessī, accessus – approach
alligō, alligāre, alligāvī, alligātus – bind, tie
anima, -ae; f – spirit, breath of life
causā – for the sake of (+ genitive)
comēdō, comesse, comēdī, comēsus – eat, consume
crēscō, crēscere, crēvī, crētūrus – increase, grow
culter, cultūrī; m – knife
dispēnsātor, dispēnsātōris; m - steward
donō, donāre, donāvī, donātus - give
exinterō, exinterāre, exinterāvī, exinterātus – gut
licet, licēre, licuit – it is permitted
līmen, līminis; n - threshold
mīrōr, mīrāri, mīrātus sum – wonder, marvel
nummus, -ī; m – coin
operiō, operīre, operuī, operūtus – close, shut
plaga, plagae; f - wound
plōrō, plorāre, plorāvī, plorātus – weep, lament, cry out loud
porcus, -ī; m – pig
propter – because of, on account of
semel - once
voluptās, voluptātis; f – pleasure
Petronius' *Satyricon*

Selections from *Cena Trimalchionis*

**Teacher's Manual**

Ashley Newman
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VIII. Test and key ..................................................................................... pgs 29-35
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Introduction and teaching suggestions

The purpose of this teaching project is to guide Latin III students through Petronius' Satyricon with ease. By Latin III, the students should be reading unaltered texts in Latin. It is important that the students read texts written by Romans, instead of teachers. Students can learn information about culture and language from reading the words of the Romans. This project is designed to help young students navigate their way through an authentic text.

This unit has been designed to take about 12 days. The lesson plans are laid out for group work. This Petronius project lends itself to be incorporated into a larger Roman author unit. I incorporate Petronius as one of the six Romans authors whom I expose my students during a semester. This unit could be longer. Students could translate and discuss only one page a day with daily review of the previous page. Using the suggested extension activities would also extend the unit. It is important to read and discuss the introduction with the students in order to familiarize them with the time period, author, and genre of the Satyricon.

The passages in this project have been selected from Cena Trimalchionis to be used as a supplement to the Cambridge Latin Series. By Latin III, the students have translated two stories in their textbook inspired by Petronius. The Cena Haterii story in stage 32 adapts the Trojan boar passage from Petronius. In addition, Cambridge’s Fabula Mirabilis story in stage 7 is based on Petronius’s werewolf story. This project will give the students the opportunity to read the Latin from which these amusing Cambridge stories were created and compare the different versions.

Ample vocabulary has been provided, to assist a Latin III high school student. Moreover, grammatical notes have been provided to help guide the reader’s through the text. The grammar notes and vocabulary provided are based on the knowledge of a student using Cambridge Latin Series; therefore, students of other textbook series might need help with some vocabulary or grammar not included in the packet. Reviewing the tenses and uses of the subjunctive might be helpful before or during this unit, since there are numerous subjunctive clauses in the selected passages.

The reading comprehension questions at the end of each selection are to be used as a guide for the students’ understanding of the text. The questions can also help the student quickly remember the events in the Latin on that particular page. The Cambridge Series is a reading approach, which emphasizes the importance of reading comprehension; therefore, this Petronius unit imitates the layout with which the Cambridge students are already familiar. Also, reading comprehension questions appear on the Petronius unit test.

This unit will assess the students on four different assignments: 1) a group project: translation, short essay, and presentation, 2) a multiple choice quiz, 3) a composition, 4) a test. An optional translation quest has been included which the teacher could use to assess the individual’s ability to translate sections. There is also an optional vocabulary quiz based on frequently occurring vocabulary words in the selections.

The objective of this project is to bolster a student's enthusiasm for translating unaltered Latin through the amusing and theatrical events of the Cena Trimalchionis. Furthermore, this project will give the students exposure to a different author, style, and genre than they will read in AP Latin. For best results, allow the students to have fun with the language, author, and content.
Lesson Plans

Day 1: Introduction: Who is Trimalchio?

1) Place students in groups and give each group a chart (attachment A) and a bag of cut clues (attachment B).
2) Instruct the students to glue the clues under the appropriate category.
3) Give 20 minutes for students to manipulate the clues and form conclusions on their chart
4) Give each group a transparency of the graphic organizer to write the conclusions they have come to about Trimalchio and the dinner that he is giving.
5) Have each group take two to three minutes to report only one conclusion about Trimalchio and how they arrived at that conclusion.

HW: Read Introduction to Petronius in packet.

Day 2: Discussions and Introductions

1) Discuss the introduction.
2) Review the genre of satire with students.
3) Divide students into seven groups (one for each selection).
4) Ask students to translate their section and answer the reading comprehension questions. They will be leading the class in translating this section, so they must be the experts.

Day 3: Group Work

1) Students continue translating their section and answering questions.
2) Once students have completed and thoroughly reviewed translation and reading comprehension questions, the teacher will ask the students to discuss a theme in that selection. The students must write a 1-page discussion of the theme using Latin quotes from the passage to support their ideas, which is to be turned in tomorrow.

HW: Finish essay. Prepare translation and essay to be turned in tomorrow.

Day 4: Presentations

1) Groups 1, 2, and 3 will lead the class in translating their selections. Large copies of the text have been provided if the students wishing to lead the translation using an overhead projector. The students then will lead the discussion on the theme of the selection.

Day 5: Presentations

1) Groups 4, 5, and 6 will present in the same manner as the groups from the day before.

Day 6: Presentations and Review

1) Group 7 will present. Also, if group 6 did not get to finish, they will present on this day.
2) After the presentations, the class will discuss the overarching themes of the selections read.

Day 7: Grammar and Vocabulary

1) Review subjunctive clauses.
2) Play vocabulary activity to learn Petronius vocabulary list. Ask students for words they noticed reoccurred in their selections.
3) Short multiple-choice quiz.
Day 8: Comparison

1) Teacher divides the class into 4 groups.
2) Teacher gives 2 groups copies of *Fabula Mirabilis* story from Unit I Cambridge Latin Series Stage 7 (attachment C) and teacher gives other 2 groups copies of *Cena Haterii* story from Unit III Cambridge Latin Series Stage 32 (attachment D). The students have previously seen these passages.
3) The teacher asks the students to highlight the similarities between the Cambridge story and the corresponding Petronius selection. The students with *Fabula Mirabilis* will compare it to the Ghost story in section VI. The students with *Cena Haterii* will compare it to Falernian Wine in section II and Hors d’oeuvres in section III. The students should highlight the similarities in the English translation as well as similarities in use of Latin vocabulary. Students have 15 minutes to compare and contrast and fill out a compare and contrast chart (attachment E).
4) Teacher then asks the two groups comparing the same story to combine and share results. What are the similarities? What are the differences? Students have 15 minutes.
5) Then class regroups and discusses the similarities and differences of each story together as a class. Why does Cambridge use Petronius as a model? How closely does Cambridge stick to Petronius’ original?

Day 9: Composition

1) Teacher asks students to return to the four groups that they were in yesterday.
2) Teacher tells the students that they are to write in Latin an adaptation, just like Cambridge, of one of the remaining 4 Petronius selections. Teacher might want to assign each group a section so that there are no repeats.
3) The composition should be at least 12 lines and should be written at the level of a Latin I student. The students should include some vocabulary footnotes.
HW: Type up composition

Day 10: Sharing Compositions

1) Each group gives their adaptation to another group to read and critique (attachment F).
2) Review for test

Day 11: Test over Unit

Day 12: Banquet
Earlier in the week, the teacher gave invitations to the students for his/her dinner (example attachment G). Students must bring dishes inspired by Trimalchio to class. These dishes must have a theatrical or surprise element. Students will show and explain dishes. The class will dine while reclining with teacher at the place of honor, like Trimalchio. Teacher will serve the students grape juice, which has been poured into pitchers labeled “Falernian Wine of 100 years.” For the remainder of the class, students will dine, drink, and tell stories, as Trimalchio and his guests did.

Suggested Extension Activities and Projects
1) Have the students depict some of the elaborate dishes Trimalchio serves or create plays/comics based on the dinner conversation.
2) Research normal Roman dining practices and compare to Trimalchio’s banquet. Then create dinner invitations for Trimalchio’s banquet.
3) Read Suetonius’ *Life of Nero* to see how Petronius satirizes the emperor. Then possibly compare Nero to other Roman emperors so that the students understand how unusual Nero was.
4) Read English translation of other sections of the *Satyricon* to give the students further understanding of the text as a whole. Carefully select what passages the students read, since parts of the *Satyricon* are not appropriate for high school students.
5) Research authors whom Petronius influenced. Students could create projects comparing and contrasting Petronius with those influenced by him, like F. Scott Fitzgerald.
6) Translate some selections of a different type of satire, like Juvenal, to compare the two authors.
Quis est Trimalchio?

In the space provided below, paste your portion of the clues to Trimalchio’s identity and psychological make-up according to their different aspects. Once you and your group have determined the correct placement for each clue, formulate conclusions as a group and place them into the organizer below.

<table>
<thead>
<tr>
<th>Clue Type</th>
<th>Clues</th>
<th>Conclusions you have about Trimalchio based on the clues</th>
</tr>
</thead>
<tbody>
<tr>
<td>Other Characters</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foods</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entertainment</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miscellaneous</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Actions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
He has a waterclock in the dining room and a trumpeter on call to announce the time
In a blood-red tunic playing ball with some long haired boys
There were two eunuchs stationed at different points in a circle; one was holding a silver chamber pot
Wiped his hands dry on the hair of a young slave
Toweled down with Greek comforters of the softest wool
Three masseurs were guzzling a fine Falernian wine
A musician holding a tiny flute ran up to his side and...played for him the whole way
A doorman dressed entirely in green except for a cherry-red belt
Rest of the wall...depicted a slave market complete with price tags
A artist had painstakingly carefully portrayed the whole course of his career
Shrine containing household gods sculpted in silver, a marble statuette of Venus, and a none too small golden casket.
On the other [doopost] were painted the phases of the moon and images of the seven planets
Bookkeeper talking about a slave, “It is not the financial loss that irks me, but the sheer negligence of this worthless slave!”
Some Alexandrian slave-boys poured melted snow over our hands, while others tended our feet
Trimalchio had reserved the most prominent seat for himself
On the hors d'oeuvres tray stood a donkey of...bronze bearing saddlebags stuffed with olives
Dormice sprinkled with honey and poppyseed and sausages sizzling on a silver gridiron
He picked his teeth with a silver toothpick
A slave brought in a silver skeleton so loosely joined that its limbs swiveled in every direction
Over each sign [of the zodiac] the specialty chef had placed the kind of food that fit its character
Fowl and sow's udders and a hare adorned with wings to look like Pegasus
From...wineskins pepper sauce poured over fish that looked as if they were swimming in a canal
His name is “Carver.” So every time Trimalchio says the word carver, he’s both calling his name and giving him orders
Trimalchio's wife, her name’s Fortunata, and she counts her money by the ton
If she [Fortunata] said that day was night, Trimalchio would believe it
But don’t look down your nose at these other ex-slaves here. They’re loaded
We swear that the great astronomers...were nothing compared to him
A wild boar of the most enormous proportions with a little cap of freedom perched on its head
Little piglets made of cake were placed around the boar
Out of the gash he made exploded a covey of quail
Dama was the first to talk... “I’ve been drinking by the jug, and I’m sloshed”
Seleucus joined the conversation, “Now, I don’t take a bath every day, the water’s got a bite to it and melts your insides”
The cock...sliced the pig’s belly...and roasted sausages and giblets gushed out of the wound
Cambridge Latin Series Unit I Stage 7 *Fabula Mirabilis*

**Latin**


“olim amicus meus ex urbe discedebat. nox erat, sed luna plena lucebat. amicus per viam festinabat, ubi silva erat, et subito centurionem conspexit. amicus meus centurionem salutavit. centurio tamen nihil dixit. tum centurio tunicam deposit. ecce! centurio evanuit. ingens lupus subito apparuit. amicus meus valde timebat. ingens lupus ululavit et ad silvam festinavit. tunica in via iacebat. amicus tunicam caute inspexit. ecce! tunica erat lapidea. tum amicus rem intellexit. ille centurio erat versipellis.

**English**

Many friends were dining with Caecilius. Felix was also present. All the friends praised the cook because the dinner was very good. After all the friends praised the cook, Caecilius shouted, “Where is Decens? Decens is not here.” Then Caecilius sent Clemens out of the house. The slave searched for Decens throughout the city. After the slave left the house, Felix drained his cup. Then the freedman told a marvelous story.

“Once my friend was leaving the city. It was night, but the full moon was shining. My friend was hurrying through the street, where the forest was, and suddenly he caught sight of a centurion. My friend greeted the centurion. The centurion however said nothing. Then the centurion took off his tunic. Behold! The centurion vanished. A huge wolf suddenly appeared. My friend was very afraid. The huge wolf howled and hurried into the forest. His tunic was lying on the road. My friend cautiously looked at the tunic. Behold! The tunic was stone! Then my friend understood the matter. That centurion was a werewolf!”
Cambridge Latin Series Unit III Stage 32 Cena Haterii

Latin
nona hora amici clientesque, quos Haterius invitaverat ut secum diem natalem celebrarent, triclinium ingrediebantur. Inter eos aderant filii libertorum, qui humili loco nati, magnas opes adepti erant. Aderant quoque nonnulli senatores, qui inopia opressi, favorem Haterii petebant.

Proximus Haterio recumebat T. Flavius Sabinus consul, vir summae auctoritatis. Haterius blandis et mollibus verbis Sabinum adloquebatur ut favorem eius conciliaret. ipse in primo loco recumebat. pulvinis Tyriis innitebatur. anulos gerebat aureos, qui gemmis fulgebant. dantes spina argentea perfodiebant. interea duo Aethiopes triclinium ingrediebantur. lancem ingentem ferebant, in qua positus erat aper totus. statim coquus, qui Aethiopes in triclinium secutus erat, ad lancem progressus est ut aprum scinderet. apro perite scissio, multae aves statim evolaverunt, suaviter pipiantes. convivae cum vidissent quid coquus paravisset, eius artem vehementer laudaverunt. qua re delectatus, Haterius servis imperavit, ut amphoras vini Falerni inferrent. amphorae inlatis, cellarius titulos, qui infixi erant, magna voce recitavit, "Falernum Haterianum --- vinum centum annorum." tum vinum in pocula servi infundere coeperunt.

English
At the ninth hour, friends and clients, whom Haterius had invited to celebrate his birthday with him, were entering the dining room. Among them were sons of freedmen, who born into a low class, had obtained great riches. Also some senators were present, who crushed by poverty, were seeking the favor of Haterius. Closest to Haterius, was reclining Titus Flavius Sabinus the consul, a man of the greatest authority. Haterius was addressing Sabinus with flattering and gentle words in order to gain his favor. Haterius himself was reclining in the first place on the couch. He was leaning on Tyrian cushions. He was wearing gold rings, which were shining with gems. He was picking his teeth with a silver toothpick. Meanwhile two Ethiopians were entering the dining room. They were carrying a huge platter on which a whole boar had been placed. Immediately the cook, who had followed the Ethiopians into the dining room, advanced to the platter in order to cut the boar. With the boar having been skillfully cut, many birds immediately flew out, chirping sweetly. When the guests had seen what the cook had prepared, they loudly praised his skill. Having been delighted by this thing, Haterius ordered the slaves to bring in the jars of Falernian wine. With the jars having been brought in, with a loud voice, the steward read the labels, which had been affixed, "Falernian Haterian -- wine of 100 years." Then the slaves began to pour the wine into the cups.
Cambridge vs. Petronius

I. Using the Venn diagram, compare and contrast the Petronius original with the Cambridge adaptation.

II. Comment on similarities and difference. What is most striking? What might be the reasons for the differences?
Petronius Adaptation Critique

Adaptation of Petronius Selection (please circle): I. Before Dinner II. Dinner Conversation V. Uncooked Pig VII. Trimalchio’s tomb

Composition authors:

Critiquing Group Members:

I. Questions
1) What was the best part of the adaptation? What do you think they did well?

2) What might they want to change in this adaptation?

II. Rating Scale
Please circle how the adaptation ranks on the following scale with 1 being lowest and 4 being highest.

Correct Grammar   1  2  3  4
Staying true to Petronius 1  2  3  4
Level of difficulty in reading 1  2  3  4
Creativity 1  2  3  4
You are Invited!!!

Magistra Newman is hosting a Trimalchio-style banquet!

Please prepare a Trimalchio-inspired dish for class on Wednesday, March 17th. Your dish must contain a theatrical or surprise element, inspired by Trimalchio's dishes. You will explain your dish to the other guests and then we will dine!

nobis cenandum est!!!
His repleti voluptatibus cum conaremur in triclinium intrare,  
exclamavit unus ex pueris, qui supra hoc officium erat positus: "Dextro  
pede!" Sine dubio paulisper trepidavimus, ne contra praeceptum aliquis  
nostrum limen transiret. Ceterum ut pariter movimus dextros gressus,  
servus nobis despoliatus procubuit ad pedes ac rogare coepit, ut  
se poenae criperemus: nec magnum esse peccatum suum, propter quod  
perielitaretur; subducta enim sibi vestimenta dispensatoris in balneo,  
quae vix fuissent decem milium sestertiorum.

Retulimus ergo dextros pedes, dispensatoremque in oecario aureos  
umerantem deprecati sumus ut servo remitteret poenam.  

Superbus ille sustulit vultum et: "Non tam iactura me movet," inquit,  
"quam negligentia nequissimi servi. Vestimenta mea cubitoria perdidit,  
quae mihi natali neo cliens quidam donaverat, Tyria sine dubio, sed  
iam semel lota. Quid ergo est? dono vobis eum."

Dum titulos perlegimus, composuit Trimalchio manus et: "Eheu, inquit, ergo diutius vivit vinum quam homuncio."

"Quare tangomenas faciamus. Vita vinum est. Verum Opimianum praesto. Heri non tam bonum posui, et multo honestiores cenabant."

Potantibus ergo nobis et accuratissime laustias mirantibus larvam argentem attulit servus sic aptatam ut articuli eius vertebraeque laxatae in omnem partem flecere tentur. Hanc cum super mensam semel iterumque abiecisset, et catenatio mobilis aliquot figurae exprimeret, Trimalchio adiecit: "Eheu nos miseris, quam totus homuncio nil est! Sic erimus cuncti, postquam nos auferet Orcus. Ergo vivamus, dum licet esse bene."
Petronius Overhead - Selection III

Secutum est hos repositorem, in quo positus erat primae magnitudinis aper, et quidem pilleatus, e cuius dentibus sportellae dependebant duae palmulis textae, altera caryatis, altera thebaicis repleta. Circa autem minores porcelli ex coptoplacentis facti, quasi uberibus imminerent, scrofam esse positam significabant. Et hi quidem apophoreti fuerunt.

Ceterum ad scindendum aprum non ille Carpus accessit, qui altilia laceraverat, sed barbatus ingens, fasciis cruralibus alligatus et alicula subornatus polymita, strictoque venatorio cultro latus apri vehementer percussit, ex cuius plaga turdi evolaverunt. Parati aucupes cum harundinibus fuerunt, et eos circa triclinium volitantes momento exceperunt. Inde cum suum cuique iussisset referri, Trimalchio adiecit: "Etiam videte, quam porcus ille silvaticus lotam comederit glandem."

Statim pueri ad sportellas accesserunt quae pendebant e dentibus, thebaicasque et caryatas ad numerum divisere cenantibus.

Chrysanthus animam ebuliit. Modo, modo me appellavit. Videor

mihi cum illo loqui. Heu, cheu! Utres inflati ambulamus."

"Minoris quam muscae sumus. muscae tamen aliquam virtutem habent; nos non pluris sumus quam bullae. Et quid si non abstinax fuisset!

Quinque dies aquam in os suum non coniecit, non micam panis. Tamen abiit ad plures. Medici illum perdiderunt, immo magis malus

fatus; medicus enim nihil aliud est quam animi consolatio. Tamen bene elatus est, vitali lecto, stagulis bonis. Planctus est optime — manu misit aliquot — etiam si maligne illum ploravit uxor."
nondum efflaverat omnia, cum repositorum cum sue ingenti
mensam occupavit. mirari nos celeritatem coepimus, et iurare ne
gallum quidem gallinaceum tam cito percoqui potuisse, tanto quidem
magis, quod longe maior nobis porcus videbatur esse, quam paulo ante
aper fuerat. deinde magis magisque Trimalchio intuens cum:
"quid? quid?" inquit, "porcus hic non est exinteratus? non mehercules
est. voca, voca cocum in medio"
cum constitisset ad mensam cocus tristis et diceret se oblivum esse
exinterare: "quid, oblitus?" Trimalchio exclamat, "putes illum piper et
cuminum non coniccessisse! despolia!" non fit mora, despoliatur

cocus atque inter duos tortores maestus consistit. deprecari tamen
omnes coerperunt et dicere: "solet fieri. — rogamus mittas. — postea si
fecerit, nemo nostrum pro illo rogabat."

ego crudelissimae severitatis, non potui me tenere, sed inclinatus ad
aurem Agamemnonis: "plane, inquam, hic debet servus esse
nequissimus: aliquis obliviscetur porcum exinterare? non mehercules
illi ignoscercem, si piscem praeterisset." at non Trimalchio, qui
relaxato in hilaritate vultu: "ergo, inquit, quia tam malae memoriae
es, palam nobis illum exintera." recepta cocus tunica cultrum arripuit,
porcique ventrem hinc atque illine timida manu secuit. nec mora,
ex plagis ponderis inclinatione crescentibus tomacula cum botulis effusa sunt.
nactus ego occasionem persuadeo hospitem nostrum, ut mecum ad quintum miliarium veniat. erat autem miles, fortis tanquam Orcus. apoculamus nos circa gallicinia; luna lucebat tanquam meridie. venimus inter monimenta: homo meus coepit ad stelas facere; secedo ego cantabundus et stelas numero. deinde ut respexi ad comitem, ille exuit se et omnia vestimenta secundum viam posuit. mihi anima in naso esse; stabam tanquam mortuus. at ille circumminxit vestimenta sua, et subito lupus factus est. nolite me iocari putare; ut mentiar, nullius patrimonium tanti facio. sed, quod coeperam dicere, postquam lupus factus est, ululare coepit et in silvas fugit. ego primitus nesciebam ubi essem; deinde accessi, ut vestimenta eius tollerem: illa autem lapidea facta sunt.
ceterum erit mihi curae, ut testamento caveam ne mortuus injuriam 1.
accepiam. praeponam enim unum ex libertis sepulchro meo custodiae
causa, ne in monumentum meum populus cacatum currat. te rogo, ut
naves etiam monumenti mei facias plenis velis euntes, et me in tribunali sedenter
praetextatum cum anulis aureis quinque et nummos in publico de
sacculo effundentem; scis enim, quod epulum dedi binos denarios.
faciatur, si tibi videtur, et triclinia. facies et totum populum sibi
suaviter faciendum. ad dexteram meam pones statuam Fortunatae meae
columbam tenentem, et catellam cingulo alligatam ducat, et cicaronem
meum, et amphoras copiosas gypsatas, ne effluant vinum. 10.
et urnam licet fractam sculpas, et super eam puerum plorantem.
horologium in medio, ut quisquis horas inspiciet, velit nolit, nomen
meum legat. Inscriptionis quoque vide diligenter si haec satis idonea
tibi videtur:

C. POMPEIVS TRIMALCHIO MAECENATIANVS HIC
REQUIESCIT. HVIC SEVIRATVS ABSENTI DECRETVS EST.
CVM POSSET IN OMNIBVS DECVRIS ROMAE ESSE TAMEN
NOLVIT. IVVS FORTIS FIDELIS EX PARVO CREVIT.
SESTERTIVM RELIQVIT TRECENTIES NEC VMQVAM
PHILOSOPHVM AVDIVIT. VALE ET TV " 20.
English Translation of Selections

I. Before Dinner – selection from Chapter 30

Having been filled up by these pleasures, when we were trying to enter, one of the boys, who had been placed above the door for this task, shouted: "With the right foot." Without a doubt we were nervous for a short time that anyone of us might cross the threshold against the rule. Moreover, as we moved our right steps together, a stripped slave prostrated himself before us at our feet and began to ask that we rescue him from punishment: and that his error was not great, on account of which he was in trouble; for the clothes of the steward, which had hardly been worth ten thousand sestertces, were snatched from him in the baths.

We took back our right feet and begged the steward, counting gold coins in a little room, that he remit the punishment from the slave. The arrogant man raised his face and said, "The loss does not move me so much as the carelessness of a very negligent slave. He lost my dining clothes, which a certain client had given to me for my birthday, without a doubt they were Tyrian purple, but they were already washed once. Therefore, what does it matter? I give him to you.

II. Falernian Wine – selection from Chapter 34

Then entered two long-haired Ethiopians with small wine-skins, the kind which usually sprinkle the sand in the amphitheater, and they gave wine into our hands; for no one offered water. Having been praised on account of the elegance, the master said, "Mars loves equality. And so I have ordered his own table to be assigned to each one. And in their passing, the very smelly slaves will make less heat for us with their comings and goings." Immediately glass wine jays carefully sealed with plaster were brought in to which labels had been affixed on the necks with this wording: "Falernian wine of the Opimian vintage of one hundred years." While we were scanning the labels, Trimalchio clapped his hands and said: "Oh no, the wine therefore lives longer than a little man."

"Therefore, let us get our fill. Wine is life. I am offering true Opimian vintage. Yesterday, I placed not as good (of wine) and much more respectable men were dining." Therefore with us drinking and marveling at the luxury very carefully, a slave brought in a silver skeleton fitted in such a way that his links and loosened joints were bending in all places, when he had thrown this thing onto the table once and again, and the mobile connections were portraying several shapes, Trimalchio added: "Oh no, us miserable men, how the entire little man is nothing! Thus, we will
be altogether, after Orcus takes us away. Therefore let us live, while it is permitted to be well.”

III. Hors d’oeuvres -- selection from Chapter 40

A small tray followed these, on which a boar of the greatest size had been placed and indeed wearing a freedman’s hat, from whose teeth, two gift baskets, woven with palms, were hanging, one filled with juicy dates, the other with dry dates. Moreover, around were smaller piglets made from cake, as if they were hanging from the udders, they were showing that a female pig had been placed. And these indeed where gifts.

Moreover, that Carver, who had killed the fatlings, did not approach to cut the boar, but a huge barbarian, bound with leg ribbons and adorned with a multicolored cape, and with his hunter’s knife drawn, he violently struck the side of the boar, from whose wound thrushes flew out. Bird catchers were ready with reeds, and seized from motion those flying around the dining room. Then when he had ordered his own to be delivered to each one, Trimalchio added: “Look, how even that forest-dwelling pig eat fine acorns.” Immediately boys went to the baskets, which were hanging from the teeth, and divided the dry dates and juicy dates among the dining ones.

IV. Dinner Conversation – selection from Chapter 42

Seleucus took up part of the tale and said “I don’t bathe every day; for the bath is a fuller: the water has teeth, and it melts our heart everyday. But when I lead back (drink) a cup of honeyed wine, I tell the cold to go hang itself. Nor was I able to wash obviously; for today I was at a funeral. The handsome man, the very good Chrysanthus died. He just recently spoke to me. I seem to be speaking with that man. Hey! Alas! We walk around as puffed up wine skins!

We are less than flies. Flies however have some excellence; we are no more than bubbles. And what if he had not been abstemious! He did not throw water into his mouth for 5 days, not a speck of bread. However, he died. The doctors lost him; rather more his fate was evil; for a doctor is nothing other than a comfort of the mind. However he was carried out well, on his life couch, with a nice covering. He was mourned very well – he freed some slaves – even if his wife mourned spitefully.”
V. The Uncooked Boar – selection from Chapter 49

He had not yet breathed out everything, when a small tray with a huge pig took over the table. We began to marvel at the speed and swear that indeed not even a poultry cock is able to be cooked with such speed, indeed by so much more speed than the one that had appeared a little before, which this pig seemed to us to be bigger by far. Then Trimalchio looking at it more and more said: “What? What? Has this pig not been gutted? By Hercules! It is not! Call, call the cook into the middle!”

When the sad cook had approached the table and was saying that he had forgotten to gut the pig, Trimalchio shouted; “What, you forgot? You would think that that man has not thrown on pepper and cumin! Strip him!” No delay occurred, and the stripped cook stood sad between two torturers. However everyone began to beg and say; “It is accustomed to happen; we ask that you release him; afterwards if he will have done it again, no one of us will ask on his behalf.”

I, of the harshest strictness, was not able to restrain myself, but having leaned to the ear of Agamemnon said “obviously this slave must be very careless; could someone have forgotten to gut a pig? By Hercules! I would not forgive that man, if he had passed over a fish.” But not Trimalchio, who, with his face relaxed in merriment, said: “Therefore, because you are of such bad memory, gut that pig publicly for us.” With his tunic having been recovered, the cook snatched the knife and cut the belly of the pig from here to there with his timid hand. And there was no delay, with the increasing bending of the weight of the wound, sausages poured out with blood sausages.

VI. Ghost Story – selection from Chapter 62

Having seized the opportunity, I persuaded our guest to come with me to the fifth mile marker. He was a soldier, brave like Oreus. We set out around dawn; the moon was shining like mid-day. We came among the tombs; my companion began to urinate on the tombs; I withdrew, singing and I count the stars. Then as I looked back to my comrade, that man had stripped himself and placed all his clothes next to the road.

My breath was in my nose; I was standing like I was dead. But that guy urinated around his clothes, and suddenly he was made into a wolf. Do not think that I am joking; I consider the inheritance of no one so great that I would lie. But, that which I had begun to say, after he was made into a wolf, he began to howl and fled into the woods. I at first did not know where I was; then I approached in order to pick up his clothes: those clothes however had
VII. Trimalchio's Tomb — selection from Chapter 71

Moreover, it will be my care that in my will I will beware that dead I do not receive an insult. For I will place one of my freedmen for the sake of guarding my tomb lest people hurry to defecate on my tomb. I ask you, that you even make ships sailing with full sails, and me sitting in my toga praetexta on the tribunal with five gold rings and pouring out coins from a sack in public; for you know that I gave a feast which was two denarii per person. And let a dining room be made, if it seems right to you. May you make all the people enjoying themselves. To my right, may you place a statue of my Fortunate, holding a dove, and may she lead a dog tied with a leash, and my small boy, and wine jars abundantly sealed with plaster, lest they pour out wine.

And may it be allowed that you sculpt one broken, and above it a weeping boy. In the middle, a clock, so that anyone looking at the time, whether he wants to or not, may read my name. Look closely also at the inscription, if this seems suitable enough to you:

Gaius Pompeius Trimalchio Maccenatianus rests here. To this absent man, the position of sevir was decreed. Although he was able to be in all minor offices of Rome, he did not want it however. Dutiful, strong, loyal, he grew from small means; he left thirty million, and did not ever listen to philosopher. Farewell! And you!
Petronius Multiple Choice Quiz

I. Seen Passage #1

hīs replētī voluptātībūs cum cōnārēmur in triclinium intrāre, exclāmāvit ūnus ex puerīs, quī supra hoc officium erat posītus: "dextī pedel!" sine dubī paulīisper trepidāvīmus, nē contrā praeceptum alīquis nostrum līmen trānsīret. cēterum ut pariter mōvimus dextīs gressūs, servus nōbīs dēspoliātus prōcubuit ad pedēs ac rogāre coepit, ut sē poenae ēripērēmus: nec magnum esse peccātum suum, propriēr quod percīditātērū; subducta enim sibi vestīmenta dispensātōris in balneō, quae vix fuissent decem milium sēstertiorum.

1) What type of participle is repleti (line 1)?
   a) present active   b) perfect passive

2) Which of the following is an example of indirect statement?
   a) cōnārēmur in triclinium intrāre (line 1)
   b) praeceptum alīquis nostrum līmen trānsīret (line 2-3)
   c) rogāre coepit...nec magnum esse peccātum suum (line 4)

3) What type of subjunctive clause is ut sē poenae ēripērēmus in line 4?
   a) purpose   b) indirect command   c) indirect question   d) result

4) What case is poenae in line 4?
   a) nominative   b) genitive   c) dative   d) accusative   e) ablative

5) What type of construction is nostrum in line 3?
   a) partitive genitive   b) dative of reference   c) genitive of description   d) dative of separation

II. Seen Passage #2

ceterum erit mihi curae, ut testamento caveam ne mortuos inuriam accipiam. praeponam enim unum ex libertis sepulchro meo custodiae causa, ne in monumentum meum populus cacatum currat. te rogo, ut naves etiam facias plenis velis cunctes, et me in tribunal sedentem praetextatum cum anulis aureis quinque et nummos in publico de sacculo effundentem; scis enim quod epulum dedi binos denarios. faciatur, si tibi videtur, et triclinia. facies et totum populum sibi suaviter facientem. ad dexteram meam ponas statuam Fortunae meae columnam tenentem, et catellam cingulo alligatam ducat, et cicaronem meum, et amphoras copiose gypsatas, ne effluant vinum.

6) What type of subjunctive clause is ne in monumentum meum populus cacatum currat in line 2?
   a) Negative purpose   b) Negative indirect command   c) Negative result

7) What is cacatum in line 2?
   a) gerundive   b) adjective   c) verb   d) infinitive   e) supine

8) What is the best translation of effundentem in line 4?
   a) having poured out   b) having been poured out   c) pouring out   d) about to pour out

9) What is the tense and mood of accipiam in line 1?
   a) present indicative   b) future indicative   c) pluperfect subjunctive   d) present subjunctive

10) What case is cingulo in line 6?
    a) nominative   b) genitive   c) dative   d) accusative   e) ablative
Petronius Multiple Choice Quiz Key

1. B
2. C
3. B
4. C
5. A
6. A
7. E
8. C
9. D
10. E
Petronius Vocabulary Quiz

1. Iam pannos meos *comedii*.
2. subducta enim sibi vestimenta *dispensatoris* in balneo
3. *Mirari* nos celeritatem coepimus
4. vestimenta mihi natali meo cliens quidam *donaverant*.
5. et me in tribunali sedentem cum anulis aureis quinque et *nummos* effundentem
6. tam bonus Chrysanthus *animam* ebuliiit.
7. *operire* oculos amplius non potui
8. et catellam cingulo *alligatum* ducat.
9. nec mora, ex *plagis* ponderis inclinatione crescentibus tomacula cum botulis effusa sunt.
10. Porcus hic non est *exinteratus*?
11. Etiam si maligne illum *ploravit* uxor.
12. nec mora, ex plagis ponderis inclinatione *crescentibus* tomacula cum botulis effusa sunt.
13. Deinde *accessi* ut vestimenta eius tollerem.
14. praeponam enim unum ex libertis sepulchro meo custodiae *causa*
15. *Porcus* hic non est exinteratus?
16. Recepta cocus tunica *cultrum* arripuit.
17. nec magnum esse peccatus suum, *propter* quod perelitaretur
18. vestimenta mihi natali meo cliens quidam donaverant, Tyria sine dubio, sed iam *semel* lota.
19. His repleti *voluptatibus* cum conaremur intrare.
21. Sine dubio paulisper trepidavimus, ne contra praecipsum aliquis nostrum *limen* transiret.
Petronius Quest

I. Translation
Select 3 of the 4 passages and translate.

Passage #1: Part III – The strange boar
secutum est hos repositorum, in quo positus erat primae maginitudinis aper, et quidem pilleatus, e cuius dentibus sportellae dependebant duae palmulis textae, altera caryotis, altera thebaicis repleta. circa autem minores porcelli ex coptoplacentis facti, quasi uberibus imminerent, scrofam esse positam significabant. et hi quidem apophoreti fuerunt.

Passage #2: Part VI – The ghost story
iūna lūcēbat tamquam merīdiē. vēnīmus inter monimenta: honō meus coeptit ad stēlās facere; sēcēdō ego cantābundus et stēlās numerō. deinde ut respexī ad comitem, ille exuit sē et omnia vestīmenta secundum viam posuit. mihi anima in nāsō esse; stābam tamquam mortuus. at ille circummīnxit vestīmenta sua, et subitō lupus factus est

Passage #3: Part I – The forgetful slave
dispensatōremque in oecāriō aureōs numerantem dēprecātī sumus ut servō remitteret poeman. superbus ille sustulit vultum et: "nōn tam iactūra mē movet, inquit, quam negligentia nēquissimē servī. vestīmenta mea cubitōria perdidit, quae mihi nātāli meō cliēns quīdam dōnāverat, Tyria sine dubiō, sed iam semel lōta. quid ergō est? dōnō vōbīs eum."

Passage #4: Part VII – Trimalchio’s tomb
praepōnam enim unum ex libertis sepulchro meo custodiæ causa, ne in monumentum meum populus cacatum currat. te rogo, ut naves etiam facias plenis velis euntes, et me in tribunal sedentem praetextatum cum anulis aureis quinque et nummos in publico de sacculo effundentem; scis enim quod epulum dedi binos denarios.

II. Short Answer
Answer the following questions about the Satyricon in 2-4 sentences.

1. Describe Petronius’ character, according to Tacitus.
2. Define Menippean satire.
3. What is one overarching theme of the Satyricon? Give one example from the selections we read.
Petronius Quest Answer Key

I. Translation (taken from suggested translations pgs 19-22)

Passage 1
A small tray followed these, on which a boar of the greatest size had been placed and indeed wearing a freedman's hat, from whose teeth two gift baskets, woven with palms, were hanging, one filled with juicy dates, the other with dry dates. Moreover, around smaller piglets made from cake, as if they were hanging from the udders, they showed that a female pig had been placed. And these indeed were the gifts.

Passage 2
The moon was shining like mid-day. We came among the tombs; my companion began to urinate on the tombs; I withdraw, singing and I count the stars. Then as I looked back to my comrade, that man has stripped himself and placed all his clothes next to the road. My breath was in my nose; I was standing like I was dead. But that guy urinated around his clothes, and suddenly he was made a wolf.

Passage 3
We begged the steward, counting gold coins in a little room, that he remit the punishment from the slave. The arrogant man raised his face and said, "The loss does not move me so much as the carelessness of a very negligent slave. He lost my dining clothes, which a certain client had given to me for my birthday, without a doubt they were Tyrian purple, but they were already washed once. Therefore, what does it matter? I give him to you.

Passage 4
For I will place one of my freedmen for the sake of guarding my tomb lest people hurry to defecate on my tomb. I ask you, that you even make ships sailing with full sails, and me sitting in my toga praetexta on the tribunal with five gold rings and pouring out coins from a sack in public; for you know that I gave a feast which was two denarii per person.

II. Short Answer (quotes taken from Student introduction)

1. Describe Petronius' character, according to Tacitus.
   "His days were spent sleeping, his nights on the duties and delights of life. While others had been brought fame by industry, in his instance it was by idleness; and yet he was not considered a glutton and a spendthrift, like most who squander their fortunes, but a man of educated extravagance. The more outrageous his words and actions, which had a distinctive sort of nonchalance about them, the more acceptable they became as a demonstration of his sincerity. As proconsul of Bithynia, however, and subsequently as consul, he showed himself to be a man of energy who was competent in business. Then, sliding back into his vices, or through imitating vices, he was taken into Nero's small band of cronies as his 'arbiter of good taste', in his jaded state, Nero considered nothing delightful or agreeable unless it had Petronius' approval."

2. Define Menippean satire.
   "JP Sullivan characterizes the Menippean satire as "the union of humor and philosophy (or whatever political, moral, or aesthetic basis an author might substitute for this)." Generally, the difference between a satire and a Menippean satire derives from the Menippean satire's amusing and fantastic observations of morals and daily life, as are apparent in the Satyricon."

3. What is one overarching theme of the Satyricon? Give one example from the selections we read. * answers will vary, but some suggested themes are extravagance, death, freedmen, spectacle
Translation: Translate one of the following passage as literally as possible keeping correct English in mind. (33 points)

1) retulimus ergo dextros pedes, dispensatoremque in atriio aureos numerantem deprecati sumus ut servo remitteret poenam. superbus ille sustulit vultum et: "non tam iactura me movet, inquit, quam neglegentia nequissimi servi. vestimenta mea cubitoria perdidit, quae mihi natali meo cliens quidam donaverat, Tyria sine dubio, sed iam semel lota. quid ergo est? donee vobis eum."

2) ceterum ad scindendum aprum non ille Carpus accessit, qui altilia laceraverat, sed barbatus ingens, fascis cruralibus alligatus et alicula subornatus polymiata, strictoque venatorio cultro latus apri vehementer percussit, ex cuius plaga turdi evolaverunt. parati aucupes cum harundinibus fuerunt, et eos circa triclinium volitantes momento exceperunt. inde cum suum cuique iussisset referri, Trimalchio adiecit: "etiam videte, quam porcus ille silvaticus lotam comederit glandem."
Comprehension Questions: Using the passages below, answer the questions as correctly, completely, and thoroughly as possible. (33 points)

his repleti voluptatibus cum conaremur in triclinium intrare, clamavimt unus ex pucriis, qui super hoc officium erat positum: "dextra pede!" sine dubio paulisper trepidavimus, ne contra praeceptum aliquid nostrum limen transiret. ceterum ut pariter movimus dextrors gressus, servus nobis despoliatus procubuit ad pedes ac rogare coepit, ut se poenae eriperemus: nec magnum esse pecatum suum, propter quod pericliiaretur; subducta enim sibi vestimenta dispensatoris in balneo, quae vix fuissent decem sestertiorum.

1. When did the narrator and his friends hear the exclamation of the slave boy?
2. What is the “rule” that the narrator and his friends are afraid to disobey?
3. What did the slave want the narrator and his friends to do?
4. Whose clothes were stolen?
5. What case and number is gressus?
   a. genitive singular  b. genitive plural  c. accusative singular  d. accusative plural
6. What type of construction is “nec magnum esse pecatum suum”?
   a. Indirect Statement  b. Fearing Clause  c. Relative Clause  d. Gerundive
7. What does quae refer to?
   a. dispensatoris  b. vestimenta  c. balneo  d. sestertiorum

secutum est hos repositorium, in quo positus erat prima magnitudinis aper, et quidem pilleatus, e cuius dentibus sportellae dependebant duo palmulis textae, altera caryofis, altera thebaicos repleta. circa autem minores porcelli ex copto placenta facti, quasi uberibus imminerent, scrofam esse positam significabant. et hi quidem apophoreti fuerunt.

8. Describe 2 things about the boar.
9. What was the boar carrying? How was the boar carrying them?
10. What were the piglets made out of?
11. What do the piglets seem to be doing?
12. What is the best translation of in quo?
13. What does hi refer to?

ceterum ad scindendum aprum non ille Carpus accessit, qui altilla laceraverat, sed barbatis ingens, fasciis cruculis alligatus et allicia subornatus polymita, striectoque venatorio cultro latus apri vehementer percussit, ex cuius plaga turdi evolaverunt, parati aucupes cum harundinibus fuerunt, et eos circa triclinium volitantem momento exceperunt. inde cum suum cuique iussisset referri, Trimalchio adiectit: "etiam videte, quam porcus ille silvaticus lotam comederit glandem." statim puci ad sportellas accesserunt quae pendebant e dentibus, thebaicasque et caryas ad numerum divisere cenantibus
14. Who carved the boar?
15. What type of knife did he carve it with?
16. What does *volitantes* describe?
17. What are the case and number of *volitantes*?
18. What happened to the birds?
19. What did the slaves do?

exceptit Seleucus fabulae partem et: "ego, inquit, non cotidie labor; baliscus enim fullo est: aqua dentes habet, et cor nostrum cotidie liquecscit. sed cum mulsi pultarium obduxi, frigori laecasin dico. nec sane lavare potui; fui enim hodie in funus, homo bellus, tam bonus Chrysanthus animam ebullit. modo, modo me appellavit. videor mihi cum illo loqui. heu, eheu! utres inflati ambulamus.

20. What is a *fullo*?
21. Where had Seleucus been this day?
22. Describe the man who died. (2 things)
23. How does Seleucus describe water?
24. What does Seleucus imagine?
25. What does Seleucus say we are?

minoris quam muscae sumus, muscae tamen aliquam virtutem habent; nos non pluris sumus quam bullae. et quid si non abstinx fuisset! quinque dies aquam in os suum non conecit, non micam panis. tamen abii ad plures. medici illum perdiderunt, immo magis malus fatus; medicus enim nihil aliud est quam animi consolatio. tamen bene clatus est, vitali lecto, stragulis bonis. planctus est optime — manu misit aliquot — etiam si maligne illum ploravit uxor."

26. What are we “less than” and what are we “not more than?”
27. Who did the doctors destroy?
28. What was the dead friend carried on?
29. What does *manu misit* mean?
30. What does the behavior of Chrysanthus’ wife indicate about her feelings for him?
SHORT ESSAY: Using the passage below, answer the question as completely and thoroughly as possible. Whatever your argument, support it with the Latin from the passage.

except Seleucus fabulae partem et: "ego, inquit, non cotidie labor; baliscus enim fullo est: aqua dentes habet, et cor nostrum cotidie liquescit. sed cum muls pultarium obduxi, frigori laecasin dico. nec sane lavare potui; ful enim hodie in funus. homo bellus, tam bonus Chrysanthus animam ebullit. modo, modo me appellavit. videor mihi cum illo loqui. heu, eheu! utres inflati ambulamus.

What about this dialogue is appropriate and inappropriate for dinner conversation? Why? How do you expect other diners to react to this dialogue?
Petronius Cena Trimalchionis Test Answer Key

Translation: (33 points)

1) We took back our right feet and begged the steward, counting gold in a little room, that he release the punishment from the slave. The arrogant man raised his face and said, “The loss does not move me so much as the carelessness of a very negligent slave. He lost my dining clothes, which a certain client had given to me for my birthday, without a doubt they were Tyrian purple, but they were already washed once. Therefore, what does it matter? I give him to you.

2) Moreover, that Carver, who had killed the fatlings, did not approach to cut the boar, but a huge barbarian, bound with leg ribbons and adorned with a multicolored cape, and with his hunter’s knife drawn, he violently struck the side of the boar, from whose wound the rushes flew out. Bird catchers were ready with reeds, and seized from motion those flying around the dining room. Then when he had ordered his own to be delivered to each one, Trimalchio added: “Even Look, how that forest-dwelling pig eats fine acorns.”

Comprehension Questions: (33 points)

1. When did the narrator and his friends hear the exclamation of the slave boy? “With the right foot”

2. What is the “rule” that the narrator and his friends are afraid to disobey? That one might cross with his left foot first

3. What did the slave want the narrator and his friends to do? Rescue him from his punishment

4. Whose clothes were stolen? The steward’s/His master’s

5. What case and number is gressus?
   a. genitive singular  b. genitive plural  c. accusative singular  d. accusative plural

6. What type of construction is “nec magnum esse peccatum suum”?
   a. Indirect Statement  b. Fearing Clause  c. Relative Clause  d. Gerundive

7. What does quae refer to?
   a. dispensatoris  b. vestimenta  c. balneo  d. sestertiorum

secutum est hos repositorium, in quo positus erat primae magnitudinis aper, et quidem pilleatus, e culius dentibus sportellae dependebant duae palmulis textae, altera caryotis, altera thebaicis repleta. circa autem minores porcelli ex coptoplacentis facti, quasi uberibus imiminerent, scrofam esse positam significabant. et hi quidem apophoreti fuerunt.
8. Describe 2 things about the boar. Huge, wearing a hat, on a platter
9. What was the boar carrying? How was the boar carrying them? Baskets were hanging from the teeth/tusks
10. What were the piglets made out of? Cake/pastry
11. What do the piglets seem to be doing? Hanging from udders as if nursing
12. What is the best translation of in quo? On which/that
13. What does hi refer to? Porcelli/piglets

ceterum ad scindendum aprum non ille Carpus accessit, qui altilia lacerauerat, sed barbatius ingens, fascis cruralibus alligatus et alicula subornatus polymita, strictoque venatorio cultro latus apri vehementer percussit, ex cuius plaga turdi evolaverunt. parati aucupes cum harundinibus fuerunt, et cos circa triclinium volitantes momento exceperunt. inde cum suum cuique iussisset referri, Trimalchio adiecit: "etiam videte, quam porcus ille silvaticus lotam comedet glandem." statim pueri ad sportellas accesserunt quae pendebant e dentibus, thebaicasque et caryatas ad numerum divisere cenantibus
14. Who carved the boar? A huge bearded man
15. What type of knife did he carve it with? Hunter’s
16. What does volitantes describe? Turdi/thrushes
17. What are the case and number of volitantes? Accusative plural
18. What happened to the birds? Caught by bird catcher’s with reeds
19. What did the slaves do? Give dry and juicy dates to guests

exceptit Seleucus fabulæ partem et: "ego, inquit, non cotidie labor; baliscus enim fullo est: aqua dentes habet, et cor nostrum cotidie liquescit. sed cum mulsi pullarium obduxi, frigori laecasin dico. nec sane lavare potui; fui enim hodie in funus. homo bellus, tam bonus Chrysanthus animam ebullit. modo, modo me appellavit. videor mihi cum illo loqui. heu, eheu! utres inflati ambulamus.
20. What is a fullo? Fuller
21. Where had Seleucus been this day? At a funeral
22. Describe the man who died. (2 things) good and handsome
23. How does Seleucus describe water? Has teeth/ harsh and melts the heart
24. What does Seleucus imagine? He has spoken with his dead friend, Chrysanthus
25. What does Seleucus say we are? Puffed up wine skins
minoris quam muscae sumus. muscae tamen aliquam virtutem habent; nos non pluris sumus
quam bullae. et quid si non abstinax fuisset! quinque dies aquam in os suum non coniecit, non
micam panis. tamen abiit ad plures. medici illum perdiderunt, immo magis malus fatus; medicus enim
nihil aliud est quam animi consolatione. tamen bene elatus est, vitali lecto, stragulis bonis. planctus est
optime — manu misit aliquot — etiam si maligne illum ploravit uxor."

26. What are we “less than” and what are we “not more than?” flies...bubbles

27. Who did the doctors destroy? his dead friend, Chrysanthus

28. What was the dead friend carried on? The couch from his life

29. What does manu misit mean? Freed slaves

30. What does the behavior of Chrysanthus’ wife indicate about her feelings for him? Not fond, bitter

SHORT ESSAY: USING THE PASSAGE BELOW, ANSWER THE QUESTION AS COMPLETELY AND THOROUGHLY
AS POSSIBLE. WHATEVER YOUR ARGUMENT, SUPPORT IT WITH THE LATIN FROM THE PASSAGE.

exceptit Seleucus fabulae partem et: "ego, inquit, non cotidie labor; baliscus enim fullo est: aqua dentes
habet, et cor nostrum cotidie liquescit. sed cum mulsi pultarium obduxi, frigori laecasin dico. nec sane
lavare putui; fui enim hodie in funus. homo bellus, tam bonus Chrysanthus animam ebulliit. modo,
modo me appellavit. videor mihi cum illo loqui. heu, eheu! utres inflati ambulamus.

WHAT ABOUT THIS DIALOGUE IS APPROPRIATE AND INAPPROPRIATE FOR DINNER CONVERSATION? WHY?
HOW DO YOU EXPECT OTHER DINERS TO REACT TO THIS DIALOGUE?

Answers will vary — students will probably discuss the depressing topic of death. Hopefully, they will
remember that death was mentioned at other times during this dinner, like the Falernian Wine passage
and Trimalchio’s tomb. Hopefully, the students will discuss the Carpe Diem mindset.
Petronius Bibliography


