

# Petronius' *Satyricon*

## Student Packet



Mosaic from House with Workshop, Pompeii

## Selections from *Cena Trimalchionis*

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## Introduction to the *Satyricon*

### The Author

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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 Scaevinus. 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 1<sup>st</sup> 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 Petraitēs. Inscriptional evidence reveals that Petraitēs 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 1<sup>st</sup> century CE. For example, freedmen, like Trimalchio, were sneered at severely during the 1<sup>st</sup> 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 Tiridates, 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*

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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

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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  
**cōnor, conārī, conātus sum** – attempt, try
3. **trepidō, -āre, āvī, -ātus** – be afraid, anxious  
**contrā** – against, contrary to (+ acc)  
**praeceptum, praeceptī**; n – rule, lesson
4. **cēterum** – moreover  
**pariter** – equally, together
5. **gressus, gressūs**; m – step  
**dēspoliō, -āre, -āvī, -ātus** – strip  
**prōcumbō, prōcumbere, prōcubūī, prōcubitus** – lie down, fall forward, prostrate oneself before (+dat.)
6. **peccatum, peccatī**; n – sin, offense
7. **perīclitor, -ārī, -ātus sum** – be in danger  
**subdūcō, subdūcere, subdūxī, subductus** – steal  
**balineum, -ī**; n – baths; **balneō** – alternate form
8. **mīlium** – thousand

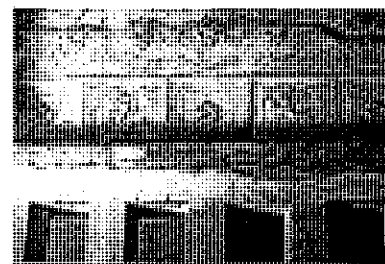
## Notes

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 ... eriperemus** – 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.*

hīs replēvī voluptātibus cum cōnārēmur in triclinium intrāre, 1.  
exclāmāvit ūnus ex puerīs, quī suprā hoc officium erat positus: "dextrō  
pede!" sine dubiō paulisper trepidāvimus, nē contrā praeceptum aliquis  
nostrum līmen trānsiret. cēterum ut pariter mōvimus dextrōs gressūs,  
servus nōbīs dēspoliātus prōcubuit ad pedēs ac rogāre coepit, ut 5.  
sē poenae ēriperēmus: nec magnum esse peccātum suum, propter quod  
perīclitārētur; subducta enim sibi vestīmenta dispēnsātōris in balneō,  
quae vix fuissent decem mīlium sēstertiōrum.



Changing room in Stabian Baths, Pompeii

## 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

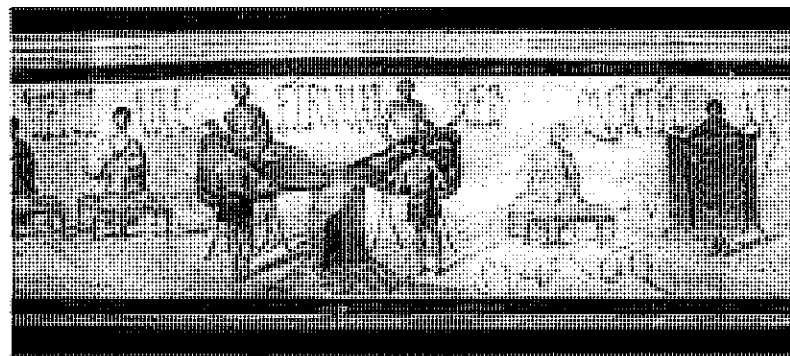
9. **dēprecor, -ārī, -ātus sum** – *entreat, beg*  
**oecārium, ī; n** – *little room* (Greek word)
10. **remittō, remittere, remisī** – *slacken, relax, dismiss*
11. **superbus** – *proud, arrogant*  
**sufferō, sufferre, sustulī** – *lift, raise*  
**vultus, -ūs** – *face*  
**tam...quam** – *as much as*  
**iactūra, iactūrae; f** – *loss, sacrifice*
12. **nēquissimus, -a, -um** – *very worthless* (superlative of nequam)  
**cubitōrius, -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. **deprecātī 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 dēprecātī sumus ut servō remitteret poenam. 10. superbus ille sustulit vultum et: "nōn tam iactūra mē movet," inquit, "quam neglegentia nēquissimī servī. vestīmenta mea cubitōria perdidit, quae mihi nātālī 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

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

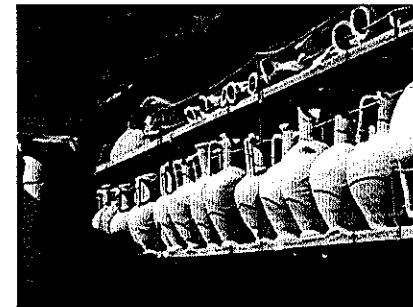
### Notes

- dedere** = *dedērunt*

## Selection II

### *Wine is served*

subinde intravērunt duō Aethiopēs capillatī cum pusillīs utribus, 1.  
quales solent esse quī harenam in amphitheatrō spargunt, vīnumque  
dedere in manus; aquam enim nēmo porrexit. laudatus propter  
elegantiās dominus: "aequum," inquit, "Mars amat. itaque iussī suam  
cuique mensam assignārī. obiter et putidissimī servī minorem 5.  
nōbīs aestum frequentiā suā facient." statim allatae sunt amphorae  
vitreae dīligenter gypsatae, quārum in cervicibus pittacia erant affixa  
cum hoc titulō: FALERNVM OPIMIANVM ANNORVM CENTVM.  
dum titulōs perlegimus, complosit Trimalchio manus et: "Eheu,"  
inquit, "ergō diutius vivit vīnum quam homuncio." 10.



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

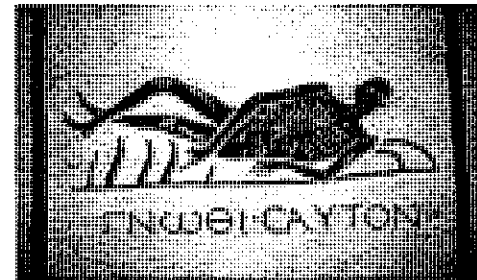
11. **quare** - *wherefore*  
**praestō, praestāre, praestitī, praestitus** - *show, provide*
12. **honestus, -a, -um** - *respected, distinguished*
13. **potō, potāre, potāvī, potatus** - *drink*  
**accuratissimē** - *very carefully*  
**lautitia, -ae; f** - *elegance, splendor, luxury*  
**mīror, mirārī, mirātus sum** - *wonder, marvel at*  
**larva, -ae; f** - *skeleton*
14. **argenteus, -a, -um** - *silver*  
**afferō, afferre, attulī** - *bring, carry*  
**aptō, aptāre, aptāvī, aptātus** - *fit, adapt*  
**articulus, -ī; m** - *joint*  
**vertebra, -ae; f** - *joint*
15. **luxō, luxāre, luxāvī, luxātus** - *dislocate*  
**flecto, 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, ablatu** - *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
19. **vivamus** - hortatory subjunctive; "Let us live"

*While drinking, the guests are reminded of their mortality.*

quare tangomenas faciamus. vita vīnum est. verum Opimianum praestō. heri nōn tam bonum posuī, et multō honestiores cenābant." potantibus ergō nōbīs et accuratissimē lautitiās mirantibus, larvam argenteam attulit servus sic aptatam ut articulī eius vertebraeque luxatae in omnem partem flecterentur. hanc cum super mensam 15. semel iterumque abiecisset, et catenatio mobilis aliquot figurās exprimeret, Trimalchio adiecit: "ēheu nōs miserōs, quam totus homuncio nil est! Sic erimus cunctī, postquam nōs auferet Orcus. ergō vivamus, dum licet esse bene. "



Skeleton Mosaic from Terme Museum, Rome

## Questions

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- 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, repositōriū;** 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, texuī, textus** – *weave*  
**palmula, palmulae;** f - *palm*  
**caryota, caryotae;** f – *juicy dates*  
**thebaica, thebaicae;** f – *dry dates*
4. **replēo, replēre, replevī, repletus** - *fill*  
**porcellus, porcellī;** m - *piglets*  
**coptoplacenta, coptoplacentae;** f – *cake, pastry*  
**quasi** – *as if, just as if*
5. **uber, uberis;** n – *teat, udder*  
**imminēo, imminēre** - *overhang, threaten (+dat)*  
**scrofa, scrofae;** f. – *sow, female pig*
7. **apophoretum, apophoretī;** n. – *gifts, presents*

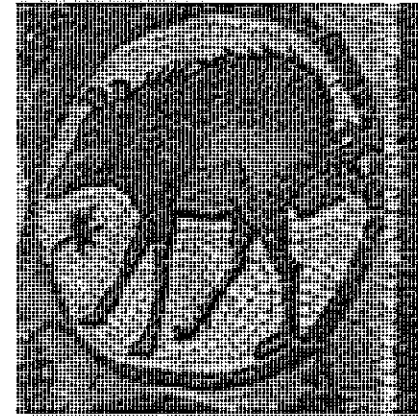
### Notes

- 1- 2. **primae magnitudinis** - genitive of quality
3. **palmulīs** – ablative of material; used with *textae*; "woven with palms"
- 3-4 **altera caryotīs ... 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 primae 1.  
magnitudinis aper, et quidem pilleatus, ē cuius dentibus sportellae  
dependebant duae palmulīs textae, altera caryotīs, altera thebaicīs  
repleta. circa autem minorēs porcellī ex coptoplacentīs factī, quasi 5.  
uberibus imminērent, scrofam esse positam significābant. et hī  
quidem apophoretī 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?

## Vocabulary

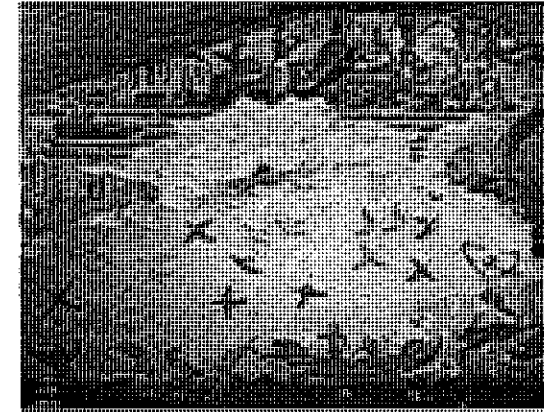
7. **cēterum** – *moreover*  
**accedō, accedere, accessī** – *approach*  
**artilium, artiliū**; n – *fatlings, animals fattened for slaughter*
8. **lacerō, lacerāre, lacerāvī, lacerātus** – *cut, slaughter*  
**fascia, fasciae**; f – *ribbon, bandage*  
**cruralis, cruralis, crurale** – *belonging to legs*  
**alligō, alligāre, alligāvī, alligātus** – *bind, fetter*  
**allicula, alliculae**; f – *cape*
9. **polymitus, -a, -um** – *woven with different colored threads, multicolored*  
**strictus, -a, um** – *tied, drawn*  
**venatorius, -a, -um** – *of a hunter*  
**culter, cultrī**; m – *knife*  
**latus, lateris**; n – *side, flank*
10. **plaga, plagae**; f – *wound*  
**turdus, turdī**; m – *thrush (a small bird)*  
**auceps, aucupis**; n – *bird catcher*
11. **harundo, harundinis**; n – *reed, twigs for bird catching*  
**volō, volāre, volāvī** – *fly*  
**momentum, -ī**; n – *movement, motion*
12. **excipio, excipere, excepī** – *receive, catch*  
**cuique** – *to each person*
13. **silvaticus, -a, -um** – *belonging to a forest, forest-dwelling*  
**lotus, -a, -um** – *elegant, fine*  
**comedo, comesse, comedi** – *eat, consume*  
**glans, glandis**; n – *acorn*

## Notes

7. **scindendum** – gerundive; “for cutting”
9. **fasciis cruralibus** – *leggings*  
(a normal part of a hunter’s outfit)
14. **suum cuique** – *his own...to each one*
18. **divisere = divisērunt**

## The boar is cut, revealing a surprise

cēterum ad scindendum aprum nōn ille Carpus accessit, quī altilia lacerāverat, sed barbatus ingens, fasciis cruralibus alligātus et alliculā subornatus polymitā, strictōque venatoriō cultrō latus aprī vehementer percussit, ex cuius plagā turdī evolavērunt. paratī aucupēs 10. cum harundinibus fuērunt, et eōs circa triclinium volitantes momentō excēpērunt. inde cum suum cuique iussisset referri, Trimalchio adiecit: “etiam videte, quam porcus ille silvaticus lotam comederit glandem.” statim puerī ad sportellās accessērunt quae pendebant e dentibus, thebaicāsque et caryatās ad numerum divisere cenantibus. 15.



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  
**laecasīn dīcere** - to tell (someone) to go hang
4. **bellus, -a, -um** - handsome, pleasant, excellent
5. **modo** - just, now, recently, presently  
**appellō, appellāre, appellāvī** - call to, address, speak to
6. **īnflātus, -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 ebullire** - 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.*

excēpit Seleucus fābulae partem et: "ego," inquit, "nōn cōfīdiē 1.  
lavor; baliscus enim fullō est: aqua dentēs habet, et cor nostrum cōfīdiē  
liquēscit. sed cum mulsī pultārium obdūxī, frīgōrī laecasīn dīcō. nec  
sānē lavāre potuī; fuī enim hodiē in fūnus. homō bellus, tam bonus  
Chrysanthus animam ēbulliit. modo, modo mē appellāvit. videor 5.  
mīhi cum illō loquī. heu, ēheu! utrēs īnflātī ambulāmus.



Apoxyomenos from Vatican Museum  
Athlete scraping himself

### Questions

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1. What does Seleucus say about bathing?
2. What has Seleucus been doing today?
3. To what does Seleucus compare people?

## Vocabulary

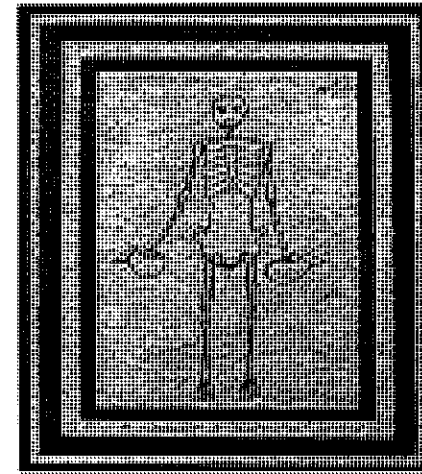
7. **musca**, -ae; f - *fly*  
**aliquī, aliqua, aliquod** – *some, any*  
**virtūs, virtūtis**; f - *courage, excellence, strength*
8. **plūs, plūris**; n - *more*  
**bullā**, -ae; f - *bubble*  
**abstināx, abstinācis** - *abstemious, sparing in food and drink*
9. **ōs, ōris**; n - *mouth*  
**coniciō, conicere, coniectū, coniectus** - *throw, devour*  
**mīca**, -ae; f - *particle, crumb, morsel*
10. **plūrēs, plūrum**; m/f - *more, many; here – the majority*  
**medicus, medicī**; m - *doctor*  
**perdō, perdere, perdidī, perditus** - *lose, destroy*  
**immō** – *rather, on the contrary*
11. **fātum**, -ī; n – *fate, luck* (fatus – vulgar form)  
**cōnsōlātiō, cōnsōlātiōnis**; f - *consolation, comfort*
12. **efferō, efferre, extulī, ēlatūs** - *carry out, buried*  
**vītālis, vītālis, vītāle** - *of life*  
**strāgulū, -ī**; n - *coverlet, bedspread*  
**plangō, plangere, plānxī, plāctus** - *mourn, lament for*
13. **aliquot** – *several, some, not many*  
**etiam sī** – *although, even if*  
**malignē** - *spitefully, grudgingly*  
**plōrō, -āre, -āvī, -ātus** - *cry over, weep, lament*

## Notes

7. **minōris** - genitive of value, “of lesser worth...”  
8. **pluris** - genitive of worth, “of more worth...”  
9. **quīnque diēs** - accusative of duration, “for...”  
10. **abiit ad plūrēs** – *he went to the majority; he died*  
13. **manū mīsīt** - *free, manumit, emancipate*  
**aliquot** - supply *servōs*

*Seleucus talks about the end of his friend's life.*

minōris quam muscae sumus. muscae tamen aliquam virtūtem habent;  
nōs nōn plūris sumus quam bullae. et quid sī nōn abstināx fuisset!  
quīnque diēs aquam in ōs suum nōn coniectit, nōn mīcām pānis. tamen  
abiit ad plūrēs. medicī illum perdidērunt, immō magis malus 10.  
fātus; medicus enim nihil aliud est quam animī cōnsōlātiō. tamen bene  
ēlatūs est, vītālī lectō, strāgulīs bonīs. plāctus est optimē — manū  
mīsīt aliquot — etiam sī malignē illum plōrāvīt 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 starts 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. **mīror, mirārī, mirātus sum** – *wonder, marvel at*  
**celeritās, celeritātis; f** – *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, percoxī** – *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*

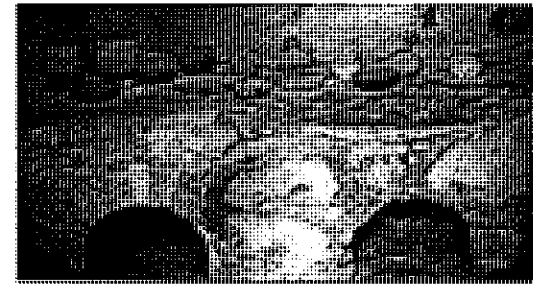
## Notes

1. **efflaverat** – subject is Trimalchio
2. **gallus gallināceus** – *poultry- rooster*
3. **tantō magis, quod** – “the more so because”
5. **magis magisque... intuēns eum** – “looking at it more and more”
6. **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 ingentī 1.  
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 Trimalchiō intuēns eum: 5.  
"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?

## Vocabulary

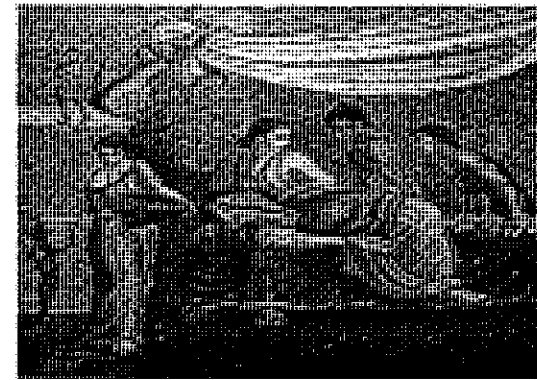
8. **cōsistō, cōsistere, cōstitī** – *stand*  
**oblīvīscor, oblīvīscī, oblītus sum** – *forget*
9. **exenterō, exenterāre, exenterāvī** – *to gut*;  
**exinterāre** – colloquial form  
**piper, piperis; n** – *pepper*
10. **cumīnum, -ī; n** – *cumin*  
**dēspoliō, despoliāre, despoliāvī** – *strip, undress*  
**mora, -ae; f** – *delay*
11. **tortor, tortōris; m** – *torturer*  
**maestus** – *sad*  
**dēprecor, dēprecārī, dēprecātus sum** – *pray, beg, entreat*
12. **fio, fierī** – *happen*  
**mittō, mittere, mīsī** – *send, release*

## Notes

9. **dīceret se oblītum esse exinterare** – indirect statement  
**oblītus** – supply “es”
10. **putēs** – potential subjunctive; “you would think that”  
**putēs illum piper et cumīnum nōn cōniēcisse** – indirect statement
12. **rogāmus, mittās** = *rogāmus ut mittās* – indirect command  
**sī fēcerit...rogābit** – future more vivid conditional; “if he will... no one will...”  
**nostrum** – genitive of *nōs*; used with *nēmo* “no one of us”

*The cook enters and is scolded.*

cum cōstitisset ad mēnsam cocus trīstis et dīceret sē oblītum esse exinterāre: “quid, oblītus?” Trimalchiō exclāmat, “putēs illum piper et cumīnum nōn cōniēcisse! dēspoliā!” nōn fit mora, dēspoliātur 10. cocus atque inter duōs tortōrēs maestus cōsistit. dēprecārī tamen omnēs coepērunt et dīcere: “solet fierī; rogāmus, mittās; posteā sī fēcerit, nēmō nostrum prō illō rogābit.”



2<sup>nd</sup> 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?

## Vocabulary

14. **sevērītās, sevērītātis**; f – *strictness, severity*  
**teneo, tenēre, tenui** – *hold (back)*
15. **inquam** – *I say*
16. **oblīvīscor, oblīvīscī, oblītus sum** – *forget*  
**mehercules** – *by Hercules! (interjection)*
17. **ignōscō, ignōscere, ignōvī (+ dat.)** – *forgive, pardon*  
**praetereō, praeterīre, praeterū** – *pass over, neglect*  
**relaxō, relaxāre, relaxāvī, relaxātus** – *loosen, relax, ease*
18. **hilaritās, hilaritātis**; f – *cheerfulness, merriment*  
**palam** – *openly, publicly*
19. **recipiō, recipere, recēpī, receptus** – *take back, recover*  
**arripiō, arripere, arripuī** – *snatch, grab, seize*  
**venter, ventris**; m – *stomach, belly*
20. **hinc atque illinc** – *from here to there; from this side to that*  
**secō, secāre, secuī** – *cut, slice*  
**pondus, ponderis**; n – *weight*
21. **inclinātiō, inclinātiōnis**; f – *sagging, leaning, inclining*  
**tomāculum, -ī**; n – *blood sausage, sausage of cooked blood*  
**botulus, -ī**; m – *sausages*

## Notes

14. **crūdēlissimae sevērītētis** – genitive of description; imply *vir*  
“a man of very cruel severity”
16. **oblīvīscerētur** – deliberative subjunctive;  
“could anyone have forgotten...”
17. **ignōscerem, sī... praeterīisset** – mixed contrary to fact  
condition “I would not forgive...if he had neglected....”  
**relaxātō in hilaritātem vultū** – ablative absolute
18. **tam malae memoriae** – genitive of description;  
“you are of such bad memory”
19. **recēptā tunicā** – ablative absolute
20. **timidā manū** – ablative of means; “with his timid hand”  
**ponderis inclinātiōne** – ablative of cause with  
*crescentibus* “because of the sagging of the weight
21. **crēscentibus** – modifies *plagis*

*The pig is gutted, exposing the joke. Encolpius, the narrator, is appalled at the oversight, but then discovers the truth.*

ego crūdēlissimae sevērītātis, nōn potuī mē tenēre, sed inclinātus ad  
aurem Agamemnonis: “plānē,” inquam, “hic dēbet servus esse 15.  
nēquissimus: aliquis oblīvīscerētur porcū exinterāre? nōn meherculēs  
illī ignōscerem, sī piscem praeterīisset.” at nōn Trimalchiō, quī  
relaxātō in hilaritātem vultū: “ergō,” inquit, “quia tam malae memoriae  
es, palam nōbīs illum exinterā.” receptā cocus tunicā cultrum arripuit,  
porcīque ventrem hinc atque illinc timidā manū secuit. nec mora, 20.  
ex plāgīs ponderis inclinātiōne crēscentibus tomācula cum botulīs  
effūsa sunt.



Roman marble boar in Uffizi Gallery ca 1<sup>st</sup> 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*  
**occāsiō, occāsiōnis**; f – *opportunity*
2. **mīliārium, -ī**; n – *mile-stone, mile marker*  
**tamquam** – *like, as*  
**Orcus, -ī**; m – *Orcus, god of the underworld*
3. **apocūlō, apocūlāre** – *leave, depart* (only seen in Petronius)  
**gallicinium, -ī**; n – *dawn*  
**merīdies, merīdieī**; m – *afternoon*
4. **monumentum, -ī**; n – *tomb* (**monimenta** - alternate spelling)  
**stēla, -ae**; f – *tombstone* (Greek word)  
**facere** – *relieve oneself* (vulgar use of verb)  
**sēcēdō, sēcēdere, sēcēssī** – *withdraw*
5. **cantābundus, -a, -um** – *singing*  
**comes, comitis**; m – *comrade, companion*
6. **exuō, exuere, exuī** – *strip*  
**secundum** – *next to, by* (+ acc)

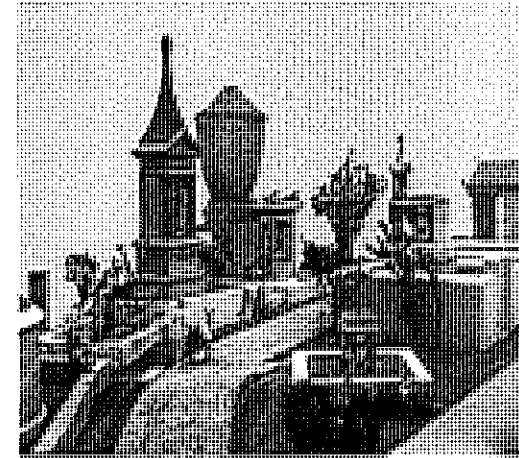
## Notes

2. **persuādeō 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 occāsiōnem persuādeō hospitem nostrum ut mēcum ad 1.  
quīntum mīliārium veniat. erat autem mīles, fortis tamquam Orcus.  
apocūlāmus nōs circā gallicinia; lūna lūcēbat tamquam merīdiē.  
vēnimus inter monimenta: homō meus coepit ad stēlās facere; sēcēdō  
ego cantābundus et stēlās 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 merīdiē”?  
What kind of moon is he talking about?
3. What did the soldier start to do at the tombs? What did he do next?



## Vocabulary

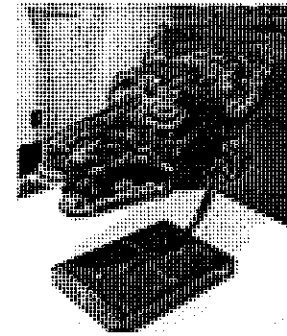
7. **nāsum, -ī; n** – nose
8. **circummingō, circummingere, circummīnaxī** – urinate around
9. **iocor, iocarī, iocatus sum** – joke  
**mentior, mentīrī, mensus sum** – lie  
**nūllus** – no, none; here – no one  
**patrimōnium, -ī; n** – inheritance  
**tantus** – so great
10. **ululō, ululāre, ululāvī** – howl
11. **prīmitus** – at first  
**tollō, tollere, sustulī** – raise, lift
12. **lapideus, -a, -um** – made of stone

## Notes

7. **esse = erat**, historical infinitive  
**mihi anima in nāsō esse** - it was believed that one's spirit would leave the body through a final breath. He is saying that he was scared to death
8. **nōlīte ... putāre** – negative command with *putāre* starting indirect statement with *iocārī*
9. **ut mentiar** – result clause following *tantī faciō*  
**nullūs** – genitive of *nullus*
11. **nesciebam ubi essem** – indirect question  
**ut tollerem** – purpose clause
12. **lapidea** – his clothes turned to stone because he urinated around them to protect them until he could return to them

## The soldier changes form.

mihi anima in nāsō esse; stābam tamquam mortuus. at ille circummīnxit vestīmenta sua, et subitō lupus factus est. nōlīte mē iocārī putāre; ut mentiar, nūllūs patrimōnium tantī faciō. sed, quod coeperam dīcere, postquam lupus factus est, ululāre coepit et in silvās fūgit. ego prīmitus nesciēbam ubi essem; deinde accessī, ut vestīmenta eius tollerem: illa autem lapidea facta sunt. 10.



Roman bronze head of a wolf, ca 1<sup>st</sup> c CE

## Questions

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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, praepōnere, praeposūī** – put forth, assign  
**custōdia, -ae; f** – protection
3. **cacō, cacāre, cacāvī** – defecate
4. **velum, -ī; n** – sail  
**tribūnal, tribūnālis; n** – platform, judge's tribunal
5. **praetextātus, -um, -a** – wearing toga praetexta
6. **sacculus, -ī; m** – bag, sack  
**epulum, -ī; n** – feast, banquet  
**bīnī, -ae, -a** – two each
9. **columba, -ae; f** – dove  
**catella, -ae; f** – little dog  
**cingulum, -ī; n** – belt; here- leash  
**cicarō, cicarōnis; m** – small boy
10. **cōpiōsē** – abundantly  
**gypsātus, -um, -a** – sealed with plaster

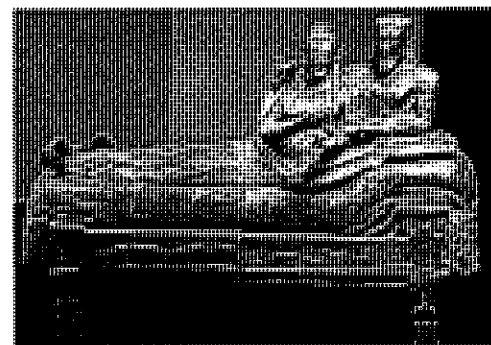
## Notes

1. **ut caveam** – indirect command following *erit mihi curae*  
**nē...accipiam** – negative purpose clause
2. **unum ex liberīs** – partitive construction;  
literally “one from my freedman”
3. **ne...currat** – negative purpose clause  
**cacātum** – supine
4. **ut...faciās** – indirect command  
**euntēs** – present participle of *eo, ire, ii*
6. **quod** = that, the fact that
8. **sibi suāviter facientem** – enjoying themselves
10. **nē...vīnum** = negative purpose clause

## Selection VII

*Trimalchio tells his guest about the design of his elaborate tomb.*

cēterum erit mihi cūrae, ut testāmentō caveam nē mortuus iniūriam 1.  
accipiam. praepōnam enim ūnum ex liberīs sepulchrō meō custōdiae  
causā, nē in monumentum meum populus cacātum currat. tē rogō, ut  
nāvēs etiam faciās plēnīs vēlīs euntēs, et mē in tribūnālī sedentem  
praetextātum cum ānulīs aureīs quīnque et nummōs in pūblicō dē 5.  
sacculō effudentem; scīs enim quod epulum dedī binōs denariōs.  
faciātur, sī tibi vidētur, et trīclīnia. faciās et tōtum populum sibi  
suāviter facientem. ad dexteram meam pōnās statuam Fortunatae meae  
columbam tenentem, et catellam cingulō alligātam dūcat, et cicarōnem  
meum, et amphorās cōpiōsē gypsātās, nē effluent vīnum. 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?

## Vocabulary

11. **licet**- *it is permitted, allowed*  
**sculpō, sculpāre, sculpāvī** – *sculpt*  
**plorō, ploāre, plorāvī** – *cry, weep*
12. **hōrologium, -ī; n** – *clock, sundial*
13. **īnscrīptiō, īnscrīptiōnis; f** – *inscription*  
**satis** – *enough*  
**idōnea** – *suitable*
16. **requiēscō, requiēscere, requiēvī** – *rest, lie*  
**sēvirātus, -ūs; m** – *the office of sevīr, a citizen who has been selected to pray for the emperor and Rome.*  
**absēns, absentis** – *absent*  
**dēcernō, dēcernere, dēcrēvī, dēcrētus** – *decree, determine*
17. **decuria, -ae; f** – *a board of minor officials*
18. **pius, -a, -um** – *dutiful, pious*  
**crēscō, crēscere, crēvī** – *grow, increase*  
**sēstertius, -ī; m** – *sesterces*
19. **relinquō, relinquere, relīquī** – *leave*  
**trecentiēs** – *three hundred times ten; 30,000,000*
20. **philosophus, -ī; m** – *philosopher*

## Notes

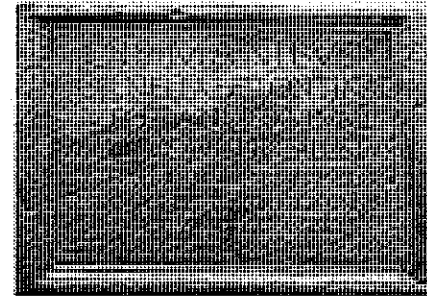
11. **et unam** = et unam amphoram  
12. **ut...legat** – purpose clause

*Trimalchio continues describing his tomb and recites his inscription.*

“et unam licet frāctam sculpās, et super eam puerum plōrantem.

hōrologium in mediō, ut quisquis hōrās īnspiciet, velit nōlit, nōmen meum legat. īnscrīptiō quoque vidē dīligerter sī haec satis idōnea tibi vidētur:

C. POMPEIVS TRIMALCHIO MAECENATIANVS HIC 15.  
REQVIESCIT. HVIC SEVIRATVS ABSENTI DECRETVS EST.  
CVM POSSET IN OMNIBVS DECVRIIS ROMAE ESSE TAMEN  
NOLVIT. PIVS, FORTIS, FIDELIS, EX PARVO CREVIT.  
SESTERTIVM RELIQVIT TRECENTIES NEC VMQVAM  
PHILOSOPHV AVDIVIT. VALE ET TV " 20.



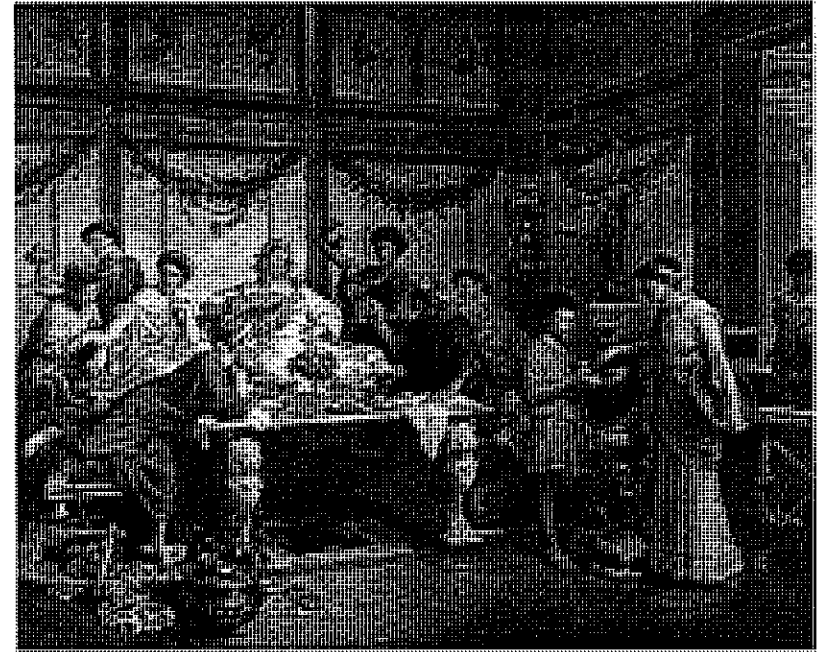
Example of Tombstone: Tablet for Cornelia Frontina (CIL VI.10164)

## 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?

## Petronius Vocabulary List

accēdo, accēdere, accessī, accessus – approach  
alligō, alligāre, alligāvī, alligātus – bind, tie  
anima, -ae; f – spirit, breath of life  
causā – for the sake of (+ genitive)  
comedō, comesse, comēdī, comēsus – eat, consume  
crēscō, crēscere, crēvī, crētūrus – increase, grow  
culter, cultrī; 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  
mīror, mīrārī, mirātus sum – wonder, marvel  
nummus, -ī; m – coin  
operiō, operīre, operuī, opertus – 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



“A Roman Feast”

Roberto Bompiani in the Getty Museum, late 1800s



# Petronius' *Satyricon*



Mosaic from House with Workshops, Pompeii

Selections from *Cena Trimalchionis*

## Teacher's Manual

Ashley Newman

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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 Roman 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.

Clue Type	Clues	Conclusions you have about Trimalchio based on the clues
<b>Other Characters</b>		
<b>Foods</b>		
<b>Entertainment</b>		
<b>Miscellaneous</b>		
<b>Actions</b>		

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 [doorpost] 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 cook...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**

multi amici cum Caecilio cenabant. Felix quoque aderat. omnes amici coquum laudaverunt, quod cena erat optima. postquam omnes amici coquum laudaverunt, Caecilius clamavit, “ubi est Decens? Decens non adest.” tum Caecilius Clementem e villa misit. servus Decentem per urbem quaesivit. postquam servus e villa discessit, Felix poculum hausit. tum libertus fabulam mirabilem narravit.

“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 deposuit. 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 oppressi, favorem Haterii petebant.

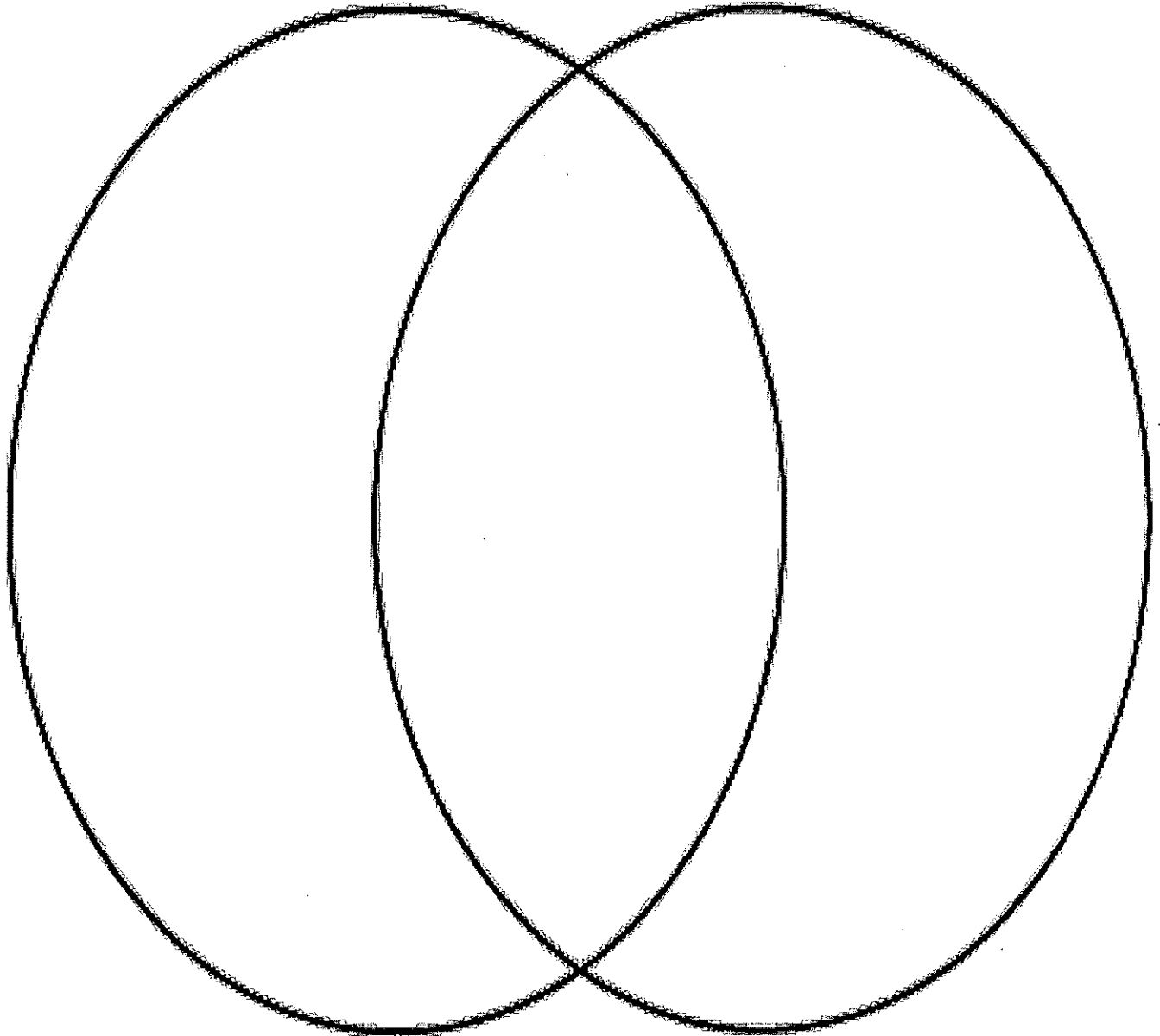
Proximus Haterio recumbebat T. Flavius Sabinus consul, vir summae auctoritatis. Haterius blandis et mollibus verbis Sabinum adloquebatur ut favorem eius conciliaret. ipse in primo loco recumbebat. pulvinis Tyriis innitebatur. anulos gerebat aureos, qui gemmis fulgebant. dentes spina argentea perfodiebat. 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 scisso, 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. amphoris 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?





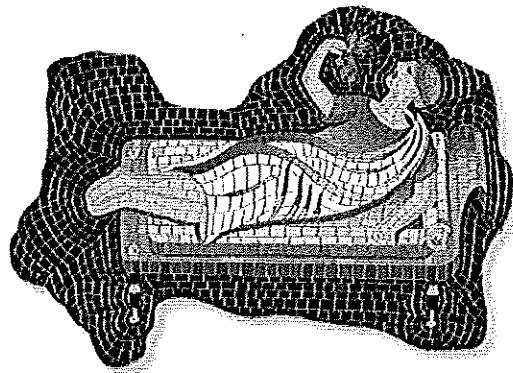


You are Invited!!!



Magistra Newman is hosting a  
Trimalchio-style banquet!

Please prepare a Trimalchio-inspired dish for class  
on Wednesday, March 17<sup>th</sup>. 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!!!

## Petronius Overhead - Selection I

His repleti voluptatibus cum conaremur in triclinium intrare, 1.  
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 5.  
se poenae eriperemus: nec magnum esse peccatum suum, propter quod  
periclitaretur; subducta enim sibi vestimenta dispensatoris in balneo,  
quae vix fuissent decem milium sestertiorum.  
Retulimus ergo dextros pedes, dispensatoremque in oecario aureos  
numerantem deprecati sumus ut servo remitteret poenam. 10.  
Superbus ille sustulit vultum et: "Non tam iactura me movet," inquit,  
"quam negligentia nequissimi servi. Vestimenta mea cubitoria perdidit,  
quae mihi natali meo cliens quidam donaverat, Tyria sine dubio, sed  
iam semel lota. Quid ergo est? dono vobis eum."

## Petronius Overhead - Selection II

Subinde intraverunt duo Aethiopes capillati cum pusillis utribus, 1.  
quales solent esse qui harenam in amphitheatro spargunt, vinumque  
dederunt in manus; aquam enim nemo porrexit. Laudatus propter  
elegantias dominus: "Aequum," inquit, "Mars amat. Itaque iussi suam  
cuique mensam assignari. Obiter et putidissimi servi minorem 5.  
nobis aestum frequentia sua facient." Statim allatae sunt amphorae  
vitreae diligenter gypsatae, quarum in cervicibus pittacia erant affixa  
cum hoc titulo: FALERNVM OPIMIANVM ANNORVM CENTVM.  
Dum titulos perlegimus, complosit Trimalchio manus et: "Eheu,  
inquit, ergo diutius vivit vinum quam homuncio." 10.  
"Quare tangomenas faciamus. Vita vinum est. Verum Opimianum  
praesto. Heri non tam bonum posui, et multo honestiores cenabant."  
Potantibus ergo nobis et accuratissime lautitias mirantibus larvam  
argenteam attulit servus sic aptatam ut articuli eius vertebraeque  
laxatae in omnem partem flecterentur. Hanc cum super mensam 15.  
semel iterumque abiecisset, et catenatio mobilis aliquot figuras  
exprimeret, Trimalchio adiecit: "Eheu nos miseros, 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 repositorium, 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. 1.
- 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. 5.  
10.  
15.

## Petronius Overhead - Selection IV

- Exceptit Seleucus fabulae partem et: "Ego," inquit, "non cotidie 1.  
lavor; baliscus enim fullo est: aqua dentes habet, et cor nostrum cotidie  
liquescit. Sed cum mulsi pultarium obduxi, frigori laecasin dico. Nec  
sane lavare potui; fui enim hodie in funus. Homo bellus, tam bonus  
Chrysanthus animam ebulliit. Modo, modo me appellavit. Videor 5.  
mihi cum illo loqui. Heu, eheu! 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 10.  
fatus; medicus enim nihil aliud est quam animi consolatio. Tamen bene  
elatus est, vitali lecto, stragulis bonis. Planctus est optime — manu  
misit aliquot — etiam si maligne illum ploravit uxor."

Petronius Overhead - Part V

nondum efflaverat omnia, cum repositorium cum sue ingenti 1.  
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 eum: 5.  
"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 oblitum esse  
exinterare: "quid, oblitus?" Trimalchio exclamat, "putes illum piper et  
cuminum non coniecisse! despolia!" non fit mora, despoliatur 10.  
cocus atque inter duos tortores maestus consistit. deprecari tamen  
omnes coeperunt et dicere: "solet fieri. — rogamus mittas. — postea si  
fecerit, nemo nostrum pro illo rogabit."  
ego crudelissimae severitatis, non potui me tenere, sed inclinatus ad  
aurem Agamemnonis: "plane, inquam, hic debet servus esse 15.  
nequissimus: aliquis oblivisceretur porcum exinterare? non mehercules  
illi ignoscerem, si pisces praeterisset." at non Trimalchio, qui  
relaxato in hilaritatem vultu: "ergo, inquit, quia tam malae memoriae  
es, palam nobis illum exintera." recepta cocus tunica cultrum arripuit,  
porcique ventrem hinc atque illinc timida manu secuit. nec mora, 20.  
ex plagis ponderis inclinatione crescentibus tomacula cum botulis effusa sunt.

Petronius Overhead - Part VI

"nactus ego occasionem persuadeo hospitem nostrum, ut mecum ad  
1.  
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, 5.  
ille exuit se et omnia vestimenta secundum viam posuit.  
mihi anima in naso esse; stabam tanquam mortuus. at ille  
circumminxit vestimenta sua, et subito lupo factus est. nolite me  
iocari putare; ut mentiar, nullius patrimonium tanti facio. sed, quod  
coeperam dicere, postquam lupo factus est, ululare coepit et in 10.  
silvas fugit. ego primitus nesciebam ubi essem; deinde accessi, ut  
vestimenta eius tollerem: illa autem lapidea facta sunt.

Petronius Overhead - Part VII

ceterum erit mihi curae, ut testamento caveam ne mortuus iniuriam 1.  
accipiam. 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 sedentem  
praetextatum cum anulis aureis quinque et nummos in publico de 5.  
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 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. Inscriptio quoque vide diligenter si haec satis idonea  
tibi videtur:  
C. POMPEIVS TRIMALCHIO MAECENATIANVS HIC 15.  
REQVIESCIT. HVIC SEVIRATVS ABSENTI DECRETVS EST.  
CVM POSSET IN OMNIBVS DECVRIIS ROMAE ESSE TAMEN  
NOLVIT. PIVS FORTIS FIDELIS EX PARVO CREVIT.  
SESTERTIVM RELIQVIT TRECENTIES NEC VMQVAM  
PHILOSOPHV M 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 sesterces, 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 jars 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 were 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 Orcus. 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

become stone!

## 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 Maecenatianus 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 voluptātibus cum cōnārēmur in triclinium intrāre, exclāmāvit ūnus ex puerīs, quī suprā hoc officium erat positus: "dextrō pede!" sine dubiō paulisper trepidāvimus, nē contrā praeceptum aliquis nostrum līmen trānsīret. cēterum ut pariter mōvimus dextrōs gressūs, servus nōbīs dēspoliātus prōcubuit ad pedēs ac rogāre coepit, ut sē poenae ēriperēmus: nec magnum esse peccātum suum, propter quod perīclitārētur; subducta enim sibi vestīmenta dispēnsātōris in balneō, quae vix fuissent decem milium sēstertiōrum.

- 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 aliquis 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 ēriperēmus* 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 mortuus iniuriam 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 euntes, et me in tribunali sedentem praetextatum cum anulis aureis quinque et nummos in publico de sacculo effundentem; scis enim quod epulum dedi binos denarios. faciat, si tibi videtur, et triclinia. facies et totum populum sibi suaviter facientem. ad dexteram meam ponas statuam Fortunatae meae columbam tenentem, et catellam cingulo alligatam ducat, et cicaronem meum, et amphoras copiose gypsatas, ne effluent 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 comedi.
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 effudentem
6. tam bonus Chrysanthus animam ebulliit.
7. operire oculos amplius non potui
8. et catellam cingulo alligatam 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 perclitaretur
18. vestimenta mihi natali meo cliens quidam donaverant, Tyria sine dubio, sed iam semel lota.
19. His repleti voluptatibus cum conaremur intrare.
20. Licet nobis porcum consumere.
21. Sine dubio paulisper trepidavimus, ne contra praeceptum 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 repositorium, in quo positus erat primae magnitudinis 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*

lūna lūcēbat tamquam merīdiē. vēnimus inter monimenta: homō meus coepit 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*

dispēnsatōremque in oecāriō aureōs numerantem dēprecātī sumus ut servō remitteret poenam. superbus ille sustulit vultum et: "nōn tam iactūra mē movet, inquit, quam neglegentia nēquissimī servī. vestīmenta mea cubitōria perdidit, quae mihi nātālī meō cliēns quīdam dōnāverat, Tyria sine dubiō, sed iam semel lōta. quid ergō est? dōnō vōbīs eum."

*Passage # 4: Part VII – Trimalchio's tomb*

praeponam enim unum ex libertis sepulchro meo custodiae causa, ne in monumentum meum populus cacatum currat. te rogo, ut naves etiam facias plenis velis euntes, et me in tribunali 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



**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, exclamavit unus ex pueris, qui super 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 eriperemus: **nec magnum esse peccatum suum**, propter quod periclitaretur; 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 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 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.

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 altitia 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 **pucri** ad sportellas accesserunt quae pendebant e dentibus, thebaicasque et caryatas 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 liquescit. sed cum mulsi pultarium obduxi, frigori laecasin dico, nec sane lavare potui; 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.

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 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, 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?



## 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 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: "Even Look, how that forest-dwelling pig eats fine acorns."

### Comprehension Questions: (33 points)

his repleti voluptatibus cum conaremur in triclinium intrare, exclamavit unus ex pueris, qui super 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 eriperemus: **nec magnum esse peccatum suum**, propter quod periclitaretur; 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? **"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 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 **li** 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 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

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 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 potui; 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.

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 consolatio. 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 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.

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.



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