

paused, thinking *dedita* suspicious in the wake of *dedit*, and looked back at his exemplar to check; whereupon his eye fell upon the subsequent and similar *Gallica turma* (? *tuas*), with which he then went on, assuming that he had initially wrongly registered *dedita* and had misread *turma* as the commoner *turba*.³⁴ My tentative reconstruction of the text, then, would be:

saepe tibi sedit certis operata diebus 17
qua tingit laurus dedita turba suas. 18

.....
(up to 15 lines possibly missing, though probably no more than 4–6)³⁵

... Gallica turma tuas
tuque laborantes utero miserata puellas 19

Lines 19–26 contain two of the solemn *tu*... clauses standard in prayers and hymns;³⁶ if the passage I think has been lost before line 19 also contained one or more of these clauses, its omission would have been all the more likely to have remained unnoticed by the copyist.³⁷

My suggestion is radical and speculative: but I venture to think it may be preferable to total silence, with still no Oedipus in sight.

JOAN BOOTH

University of Wales, Swansea

34. Either accidental or deliberate scribal alteration may account for the *turba* with appears in some *rec.*

35. 16 more lines of appeal to Isis in addition to the surviving 12 would be unduly out of proportion with the 8 lines of appeal to Ilithyia, but an address to Isis at least twice the length, say, of that to Ilithyia would not be inappropriate, given the exceptionally wide-ranging nature of Isis' powers; see Apul. *Met.* 11.5.

36. See e.g., Catull. 34.13–20, Apul. *Met.* 11.2 (to Isis herself); and for further instances Nisbet and Hubbard, *Horace*: “*Odes*,” I, p. 131.

37. Cf. especially in the *Amores* the omission of 2.2.18–27 in all the oldest MSS owing to the confusion of *consci*us at the beginning of line 17 with *consci*us at the beginning of line 27.

BACALUSIAS: A TRANSITIONAL HAPAX IN PETRONIUS SATYRICON 41.2

Although the reading *bacalusias* at Petronius *Satyricon* 41.2 has attracted much attention, most of the explanations and emendations proposed have led to the same conclusion: Encolpius uses the term to describe the variety of “silly conjectures” which he exhausts before finally asking his neighbor why Trimalchio's roast boar is wearing a cap. The word may be cognate with Greek βάκηλος, in the sense of *baceolus* (= *stultus*; cf. Suet. *Aug.* 87), and therefore mean “foolish guesses.”¹ Some see in *bacalusias* a corruption of Greek βαυκαλήσεις “lullabies”: Encolpius recites to himself the “nonsense words” which one hums while lulling a

1. See the second edition of L. Friedlaender, *Petronii Cena Trimalchionis* (Leipzig, 1906), p. 247, citing F. Bücheler, and followed tentatively by M. S. Smith, *Petronius: Cena Trimalchionis* (Oxford, 1975), p. 95. It remains unclear, however, how βάκηλος (“eunuch”) comes to mean “silly”: Hesychius glosses βάκηλος with ἀνόητος, ἀπόκοπος, γάλλος, ἀνδρόγυνος, παρεμμένος, γυναικώδης.

baby to sleep.² Still others see a Greco-Latin hybrid consisting of a corruption of Greek βλάξ, “stupid,” and Latin *ludere*: the word thus means “stupid games.”³ Although these explanations are not without paleographical and linguistic difficulties, the immediate context of this hapax legomenon invites a definition along such lines.⁴ Encolpius has withdrawn into private reflection and let his mind wander: “interim ego, qui privatum habebam secessum, in multas cogitationes diductus sum, quare aper pilleatus intrasset. postquam itaque omnis bacalusias consumpsi, duravi interrogare illum interpretem meum quod me torqueret.”⁵ After the freedman condescendingly explains the obvious significance of the boar’s cap, furthermore, Encolpius is embarrassed that he did not see through the riddle (*aenigma*), which was actually an “open matter” (*res aperta*). He “damns his stupidity” (*damnavi stuporem meum*) and vows never again to ask a question (*nihil amplius interrogavi*). The aim of this paper is to study *bacalusias* within its larger contextual setting and to propose two interpretations, both of which Petronius may have intended his audience to hear.

The focal point of the scene is a huge boar which attracts the guests’ attention for two reasons: two baskets of dates hang from its tusks, and a cap rests on its head. After the animal has been cut open and the enclosed thrushes served, the waiters distribute the dates to the guests while Trimalchio commands, “I want you to see what fine acorns this woodland boar has been eating” (*quam . . . lotam comederit glandem*).⁶ With the phrase *lotam glandem*, Trimalchio clearly refers—perhaps with a touch of irony—to the “elegance” of the “acorns” in the baskets.⁷ But the phrase literally means “washed acorn.” We may recall the beginning of the *Cena*, which described Trimalchio as “a most elegant man” (*lautissimus homo*, 26.9) and shortly thereafter provided a detailed account of his bath: Trimalchio is “very washed” indeed. Likewise here, Encolpius may take the host’s description of the dates literally: while pondering the mystery of the boar’s cap, he “consumed all the *bacalusias*” (*omnis bacalusias consumpsi*). The verb *consumpsi*, with its meaning of “eat,” echoes the boar’s “eating” (*comederit*) of the washed acorns. The suggestion therefore presents itself that *bacalusias* is a compound of Latin *baca*, a generic term for “berry, fruit of a tree or shrub,” and the Greek stem for “wash,” λου-, λουσ-.⁸ Encolpius therefore eats all of the “washed

2. This explanation, also proposed by Bücheler, is based on analogy with Latin *nenia*, which in the singular means “dirge, ditty, rhyme,” and in the plural means “silly trifles, nonsense.” This derivation is cited in A. Ernout and A. Meillet, *Dictionnaire Étymologique de la Langue Latine* (Paris, 1951), p. 113 and is accepted, with hesitation, by both E. Dobriou, “Pour une Edition du *Satiricon*, II,” *SC* 11 (1969): 121 and A. Ernout, *Pétrone: Le Satiricon* (Paris, 1967), p. 37. It does not, however, account for the spelling change from *baucalesias* to *bacalusias*.

3. See A. Walde and J. B. Hofmann, *Lateinisches etymologisches Wörterbuch*³ (Heidelberg, 1938), p. 91.

4. For discussion of the paleographical difficulties which these explanations entail, see Dobriou, “*Satiricon*,” pp. 120–21; C. Pellegrino, *Petronii Arbitri Satyricon* (Rome, 1975), p. 282; and E. Paratore, *Il Satyricon di Petronio*, vol. 2 (Florence, 1933), p. 126.

5. H. Y. McCulloch, “A New Reading for *bacalusias* at Petr. Sat. 41.2,” *Paideia* 40 (1985): 33–34, emends *omnis bacalusias consumpsi* into *omnis abaco lusi ac consumpsi*. The sudden mention of an abacus is unwarranted by the text, however, and it is improbable that such a reading would have been corrupted into the difficult *bacalusias*.

6. Muncker’s emendation of the ms. reading *totam* into *lotam* in 40.7 has been universally accepted.

7. Cf. Mart. 13.27.2, 8.33.11: the *caryota* is the gift of a *pauper* and a *sordidus cliens*.

8. Cf. Hesychius’ definition of ἡπολούστρας: ἐνθα τοὺς ἵππους ἀπένιζον. The existence of Latin *bacalia* and *bacalis* (Pliny HN 15.121, 17.60), meaning “berry-bearing,” suggests that *baca* would allow a combined form such as *bacalusiae*. Another sort of washed *baca* appears in Hor. Sat. 2.3.241: as a gesture

and elegant dates" which have been distributed to him.⁹ This may well be the first time he has encountered such a "delicacy," and his concoction of a Greco-Latin hybrid to describe the fare is a humorous reflection of his inexperience at fine dining. But when his neighbor explains that the presentation of the dish is a *res aperta*, Encolpius is chagrined by the lack of refinement which he has just displayed: "I vowed to ask no more questions lest I appear never to have dined among decent people" (*ne viderer numquam inter honestos cenasse*, 41.5).

As a hapax, however, the word may be a neologism: if this is the first time we have heard it, we may wonder if we understood it correctly. The next scene plays on our doubt and protracts the riddle. For an attractive slave boy dressed as a bacchant now enters. Wearing a wreath of vines and ivy, he cries the epithets of Dionysus: *modo Bromium, interdum Lyaeum Euhiumque confessus* (41.6). Trimalchio responds with a deliberately ambiguous command in which he orders the boy, whom he now calls Dionysus, to "be free" and to "be the liberator Dionysus" (*Dionyse, . . . Liber esto*). In response, the slave becomes "free" by "freeing" the boar of its cap of manumission and placing it on his own head. Given the frequent occurrence of words of freeing in this context (*libertus*, 41.4; *Liber*, 41.7; *liberum*, 41.8; cf. *servus*, 41.3), those still wondering about *bacalusias* may now detect in the suffix a form not of λου-, λουσ- but of λυ-, λυσ-, "free."¹⁰ Indeed, among the slave's repeated epithets for Dionysus is Lyaeus, itself derived from λύω. The catalogue of names for the god in the same passage, furthermore, invites us to associate the name of Bacchus.¹¹ Does *bacalusias* therefore anticipate "the freeing of Bacchus"? If it does, it not only looks ahead to Trimalchio's joke with the liberating and liberated slave boy, it also presents a mirror image, as it were, of the command, *Dionyse, Liber esto*: Trimalchio's injunction modifies the god's Greek name with a Latin epithet, while Encolpius' neologism uses the name better known to the Romans and appends a Greek epithet.

At the end of the liberation scene, therefore, we in the audience ponder which interpretation the author intends. While Encolpius has been wondering about the significance of the boar's attire, we in Petronius' audience have been trying to solve the riddle of this hapax. Does it look back and recall the boar's "washed berries" or is it preparing us for the upcoming "liberation of Bacchus"? The answer may well be "both," since *bacalusias*, drawing attention to the boar's two distinguishing features, carries us from one joke to another.¹² It is not itself a punch line but, rather, a transitional hapax which moves the action in the *Cena* from one humorous episode to another. Encolpius' arrogant neighbor, it seems, was mistaken. Trimalchio's joke in presenting the capped boar was obvious, to be sure: it

of wasteful extravagance, the son of Aesopus dips a pearl (*diluit . . . bacam*) into vinegar. With the dual meaning of *baca* (berry, pearl) and the presence of Trimalchio's boar, it is tempting to speculate if Petronius is playing on the proverbial "casting pearls before swine" (Matt. 7.6).

9. Paratore, "*Satyricon*," p. 126 suggests that *bacalusias* may be a compound of *baca* and *ludere*: Encolpius "plays" with the "finger food" (*cibi-passatempo*) while "toying" with various explanations of the boar's mysterious cap.

10. The Greek stems λυ- and λου- would be transliterated in identical fashion: cf. *tripūs* (= τριπύς), *ūraeon* (= οὐραῖον), and *mūs* (= μῦς).

11. The wording of the Bacchanalian Decree (*CIL* 1.581) refers to Bacchus, his worshippers, and his rites with the spellings *Bacanal*, *Bacas*, and *Bacanalīa*.

12. On the transitional aspect of puns which are "situational" and "ply between two contexts," see W. Redfern, *Puns* (Oxford, 1984), pp. 22–32.

was a *res aperta*. But Petronius has constructed a far more sophisticated riddle which transcends Trimalchio's guests: the *aenigma* of *bacalusias* finds a solution only in the characteristics of this unique boar. By an oxymoronic pun, the *aenigma* is truly a *res aper-ta*: "an open and obvious matter" and "an issue having to do with the boar."¹³

RICK M. NEWTON
Kent State University

13. Observe especially the proximity of the words *aperta* and *aper* in Hermeros' explanation: *non enim aenigma est, sed res aperta. hic aper, cum heri summa cena eum vindicasset, a convivis dimissus [est]*. Introducing the play on words, *res aperta* . . . *aper*, is Encolpius' speculation on "why" the boar is hooded: *qua-re aper pilleatus*.