

A NOTE ON SCHOL. AD PL. *ION* 530A AND *RESP.* 373B

ῥαψωδῆσαι λέγεται καὶ τὸ φλυαρῆσαι, ἢ τὸ ἀπλῶς †λαβεῖν (l. λαλεῖν) καὶ ἀπαγγεῖλαι χωρὶς †ἔργου τινός. This is how W. Ch. Greene (*Scholia Platonica*, Haverford, 1938) prints the last sentence of the Schol. ad *Ion* 530a ῥαψωδῶν, which is repeated (with small changes) ad *Resp.* 373b and in Photius, Suda, *Etym. Magn.*, and *Lex. Bekk.* s.v. ῥαψωδοί. But while his alteration of λαβεῖν to λαλεῖν is correct and confirmed by *Etym. Magn.*, his second *crux* and his note ‘quid sibi velit χωρὶς ἔργου τινός frustra quaesiveris’ are unnecessary. The scholiast had in mind Aristotle’s differentiation between the two possible modes of μίμησις, that is, narrative and dramatic action (*Poet.* 1448a20–4 ἀπαγγέλλοντα vs. πράττοντας καὶ ἐνεργοῦντας, 1449b26–7 δρώντων καὶ οὐ δι’ ἀπαγγελίας; cf. later e.g. Tract. *Coisl.* 1, Diomed. *Ars Gramm.* 3 [GL 1.482.14–25]), and incorporated it into his definition of ῥαψωδῆσαι.

Universität Bern

MARTIN KORENJAK

martin.korenjak@kps.unibe.ch

doi:10.1093/clquaj/bmh066

FEMALE FURNITURE: A READING OF PLAUTUS’ *POENULUS* 1141–6

In lines 1141–2 of Plautus’ *Poenulus* a minor recognition scene takes place as a Carthaginian slave and the nurse Giddenis suddenly recognize each other as mother and son. Upon hearing their exchange of greetings, Hanno, the woman’s former master, curtly orders the mother to refrain from using her ‘feminine equipment’. Next, the role of Hanno’s Calydonian nephew Agorastocles is to request a translation and to enquire about the identity of the ‘feminine equipment’. These are the lines 1141–6 as printed in Maurach’s text:¹

PU. Auamma illi. GID. Hauon bane silli in mustine.
Mepstaetemes tas dum et alanna cestimim.
AG. Quid illi locuti sunt inter se? dic mihi.
HAN. Matrem hic salutat suam, haec autem hunc filium.
tace atque parce muliebri supellectili.
AG. Quae east supellex? HAN. Clarus clamor. AG. Sine modo.

This exchange has several features that catch the attention of the conscientious reader of Plautus. First of all, it contains a quotation in a foreign language, and elsewhere in the *Poenulus* foreign quotations are included as objects of derision (for example, 955–7, 1000–4). Secondly, through the youth’s request for a definition, Plautus apparently strives to draw his audience’s attention to the word *supellex*.² Finally, the exchange involves two characters, Giddenis and her son, who appear only in this scene. We might therefore expect their exchange to have some comic implications, yet the reading of Maurach’s text, reproduced above, conveys no real witticism. My

¹ On the recognition scene between Giddenis and her son, see W. G. Arnott ‘Alexis, Greek new comedy, and Plautus’ *Poenulus*’, in T. Baier (ed.) *Studien zu Plautus’ Poenulus* (Tübingen, forthcoming).

² The technique of drawing attention to a word by asking for its definition was termed by E. Fraenkel ‘identification motif’, see *Elementi plautini in Plauto* (Firenze, 1960), 46, cf. *Plautinisches im Plautus* (Berlin, 1922; Hildesheim, 2000).

objective in this paper is to rescue the joke I believe to be buried under layers of textual difficulties.³

The Phoenician lines (1141–2) that seem to inspire the exchange between Agorastocles and Hanno are highly controversial. While the first is usually taken to stand for ‘Greetings, my mother’ and ‘Be greeted, my son’, and to correspond to Hanno’s translation, the rest is, in Sznycer’s words, ‘beyond rational explanation’; other scholars have proposed various mutually incompatible solutions.⁴

The Latin text itself is not beyond doubt: the manuscripts attribute the expression *sine modo* at the end of line 1146 differently: the Ambrosian palimpsest has a space before *sine*; the Palatine manuscripts, however, omit the space, presenting *sine modo* as the continuation of Hanno’s *clarus clamor*.⁵ The latter reading, however, failed to satisfy Leo,⁶ who judged that the phrase *parce clamori* sounded better than *parce clamori sine modo* and suggested that it had the same meaning as in *Cur.* 655 and that therefore the space in the Ambrosian codex indicated a change of speaker and that that speaker was the young Agorastocles.

The translation of *sine modo* is also problematic. It is immediately apparent that *sine modo* can be read in two different ways, either as the imperative of *sino* modified by the adverb *modo* or as the preposition *sine* followed by the ablative of the noun *modus*. Both interpretations are grammatically correct;⁷ both fit the metrical pattern of the iambic *senarii*. Leo’s reference to the line in which the two words are most certainly to be construed as the verb and the adverb (*Cur.* 655) shows that he preferred the first construction.

³ For the complete apparatus, see F. Leo, *Plauti Comoediae* (Berlin, 1895–6), or G. Goetz and F. Schoell, *Comoediarum Plautinarum* (Lipsiae, 1881–1901, 1904–9). Those in the other editions—W. M. Lindsay, *Plauti Comoediae* (Oxford, 1904–5), A. Ernout, *Plaute* (Paris, 1961), E. Paratore, *Tito Maccio Plauto. Tutte le commedie* (Firenze, 1976), and G. Maurach, *Plauti Poenulus* (Heidelberg, 1975) and *Der Poenulus des Plautus* (Heidelberg, 1988)—are incomplete.

⁴ See M. Sznycer, *Les passages puniques en transcription latine dans le ‘Poenulus’ de Plaute* (Paris, 1967), 145. J. H. Ussing, *Commentarius in Plauti Comoedias* (Kopenhagen, 1883–92; Hildesheim and New York, 1972), at 284 notes: *proxima incertissima sunt*. J. Friedrich, ‘Phönizisch-punische Grammatik’, *Anal. Orient.* 32 (1951), omits the lines 1141–2 altogether, as noted by I. Opelt, ‘Die Punisch-Lateinische Bilingue im Plautinischen *Poenulus*’, *Hermes* 94.4 (1966), 435–42 at 441, n. 4. J. J. Glück and G. Maurach, ‘Punisch im Plautinischer Metrik’, *Semitica* 2 (1971–72), 93–126, at 124, slightly alter Leo’s text into *Havon bane silli in mustinel Mepsi etenes te dum et alamna cestimim*, and translate: ‘This is my son; he has changed! Upon my soul! You seem to be a fine lad, a real man indeed.’ Ch. Krachmalkov, ‘A Punic dialogue’, *Riv. St. Or.* 48.1 (1973), 23–7 argues that these lines present an Old Latin transcription of Punic, and—ignoring Glück and Maurach’s solution—redistributes the letters preserved in the Ambrosian Palimpsest as *GI. Hauon bene silli. mu ‘steni. / me ‘sse ieten este demut. <PU.> al amma ce sti mim* and offers a completely different interpretation: ‘Greetings my son. Give me something to drink! That I might drink the tears! PU. No, mother drink rather water’.

⁵ The Palatine codices (P) are dated to the tenth century, but—as M. Deufert points out in *Textgeschichte und Rezeption der Plautinischen Komödien im Altertum* (Berlin, 2002), at 294–5—are nevertheless likely to have descended from the same archetype as the Ambrosian Palimpsest (A). The family of P is thus a reliable source for the Plautine text, especially given the already extremely poor condition of A, at the time when Studemund was finishing his transcription: see the references in Sznycer (n. 3), at 23. For a systematic survey of the extant Plautine manuscripts, see also W. M. Lindsay, *An Introduction to Latin Textual Emendation* (London, 1896) at 5–7. R. J. Tarrant, in L. D. Reynolds, *Texts and Transmission: A Survey of the Latin Classics* (Oxford, 1983), 302–7 offers a discussion of the text transmission and more recent editions of Plautus.

⁶ Leo (n. 3), 229.

⁷ See R. Kühner and C. Stegmann, *Ausführliche Grammatik der Lateinischen Sprache* (Leverkusen, 1955), 1.510 on *sine* with the ablative and 2.227–8 on *sino* with subjunctive.

Both Lindsay's edition of Plautus and Maurach's commentaries on the *Poenulus* (see n. 3) follow Leo's interpretation of the line, implying that the words mean 'let her be' and are spoken by Agorastocles. However, a closer look at the contexts in which the expression *sine modo* occurs in various Latin texts reveals that it means 'just you wait', not 'let it be'.⁸ Moreover, Plautus tends to use this phrase to introduce a subjunctive clause, as in 'just wait until the old man comes back!' (Plaut. *Mostell.* 11, cf. *Mostell.* 12, *Amph.* 806 and *Cas.* 437), and it is entirely unclear why Agorastocles should advise his uncle to postpone his intervention until Giddenis has finished screaming.⁹ Leo's reading reprinted by Maurach thus entails irregularities in the usage of *sine modo* at the levels of both meaning and syntax. These semantic and syntactic anomalies alone are enough to arouse interest in the option that Leo, Lindsay, and Maurach have considered less convincing.

The Palatine codices, as stated above, offer a text that does not require emendation: they construe *sine modo* as the continuation of Hanno's answer. Several editors of Plautus—Goetz and Schoell, Ernout, and Paratore (n. 3)—have printed the reading of these manuscripts with Ernout's and Paratore's translations clearly indicating that they interpret this phrase as the preposition *sine* with the ablative of *modus*. The prepositional phrase meaning 'beyond measure', 'in unlimited quantities', or 'in generous supply' is common in the Latin of every period and could plausibly fit in this context.¹⁰

Unlike Leo's interpretation, which offers a text the logical function of which is unclear in the immediate dramatic situation, this reading would also blend well with the preceding dialogue, providing a fitting commentary on Giddenis' Punic lines (1141–2). To the majority of the play's Roman audience—who, we can reasonably assume, would not be fluent in Punic—the Phoenician greetings would have represented nothing more than a loud scream or *clamor*.¹¹ Hanno's remark specifying that Giddenis' clamour comes in copious supply would then be entirely appropriate: it follows a line and a half of Punic, the meaning of which is summarized by two Latin words: *haec (salutat) filium*.¹² Moreover, Hanno's use of the present imperative *tace* in line 1143 suggests that the actor would have continued to make some unscripted sounds on stage and so offers added justification for a reference not merely to 'loud screaming', but to prolonged screaming. Such a remark on the female propensity for endless noise-making is highly plausible given that the theme of female intemperance features prominently in

⁸ See *OLD* on *modo* (1b), and J. Barsby's commentary on Ter. *Eun.* 65 (Cambridge, 1999). The Vatican Palatine (B) has Milphio, rather than Hanno, as the speaker of the whole phrase: see Leo (n. 3), 229.

⁹ The only other Plautine example of this expression used absolutely occurs in the exchange in *Curculio*, which both Leo (n. 3), 229 and Maurach (n. 3), 157 point out as a parallel to *Poen.* 1146. Upon closer examination, however, even this exchange appears quite different from the one in the *Poenulus*. In *Curculio*, the *pseudo-hetaera* uses *sine modo* to command the parasite to wait for the soldier's verdict concerning her ring. This element of expectation or suspense is clearly absent from *Poenulus* 1146. See also Terence *Eun.* 65, *Phorm.* 420 and Livy, *Epon.* 8.38.13.

¹⁰ For example, Ennius, *Sat.* 1.1; also Plin. *HN* 19.97 and 26.10; Tac. *Hist.* 1.52.9, 1.76.20, *Ann.* 3.55; Gell. *NA* 11.5.

¹¹ *Clamor* generally denotes an inarticulate expression of emotions, see Plaut. *Amph.* 228, *Asin.* 423, *Aul.* 168, 403, *Bacch.* 974, *Cas.* 620; Ter. *Hec.* 35, 410, *Rud.* 613.

¹² The imitation of the female voice was probably a feature of the performance of *palliata*. Allusions to *clamor* or *vox muliebris* (*Poen.* 1146; *Rud.* 233, 234) imply that some imitation was indeed attempted on stage. See also Quintilian 11.3.20 about the singer's ability to modulate his voice *ab imis sonis ad summos*, and on actors delivering their lines in a *vox effeminata* (11.3.91). A fragment of a speech by Cato (115.2) refers to a performer's ability to imitate various voices: *voces demutat*.

the play. A reference to *clarus clamor sine modo* would correlate in particular with the second scene, where Adelphasium sings a self-critical *canticum* ridiculing women's immoderate love of ornaments (215) and cosmetics (220–4) and concludes that women suffer from an innate lack of moderation: *nullus est modus muliebris* (230).¹³

If we assume that *clarus clamor—sine modo* means 'loud screaming—in copious supply', and is spoken by Hanno, we can at last begin the recovery of the joke. The first level of the witticism is immediately apparent: the answer identifying typical feminine 'furniture' with loud and endless screaming constitutes a joke *παρὰ προσδοκίαν*.¹⁴ Plautus always uses *supellex* in its concrete meaning of ornaments, costly dishes, or utensils.¹⁵ Given this, spectators who heard the words *supellex muliebris* would in all likelihood have thought of tangible accessories, ornaments, or tools of trade enabling the nurse Giddenis to produce her impressive screams. The answer *clarus clamor—sine modo* identifies loud and repeated screaming with a woman's tools of trade and would in all likelihood have made them laugh.

If *clarus clamor* was not, in fact, the expected definition of *supellex muliebris*, what—if anything—might have been suggested by the allusion to female furniture? Line 1145 offers a tantalizing possibility: if we juxtapose *tace* and *parce muliebris supellectili*, then this line would imply that the sound Giddenis produces depends on 'furnishings' characteristic of her gender. This would coincide with notions from Peripatetic physiology that women scream with their bosoms.¹⁶ Furthermore, Roman writers confirm the existence of such an association in the Roman imagination: Pliny the Elder in writing about voice still quotes Aristotle as the authority on the subject and, like him, assumes that the voice is produced in the chest (*HN* 11.266).¹⁷

Hanno's words, ordering the nurse to shut up and not to strain her 'feminine appendage' by screaming, could have conjured this association of the female bosom with the female voice for the audience. At this point, it may also be important to stress that Giddenis is a nurse. The reference to *supellex*, the equipment she uses in her trade, thus gains an added rationale. Let us state it plainly: a wet-nurse needs her bosom to practise her profession.¹⁸ Moreover, the character in the spotlight is not our usual aged,

¹³ For comments on female speech introduced to gloss over the actions and words of the female characters, see *Aul.* 123–6, *Asin.* 145, *Cist.* 120–2.

¹⁴ See A. S. Gratwick's brief reference to 'a simple Plautine joke, which destroys the pathos of the encounter' between Giddenis and her son, *The 'Poenulus' of Plautus and its Attic Original*, thesis (Oxford, 1969), 144.

¹⁵ *Supellex* denotes extra items, rather than the essential pieces of household furniture, such as tables or chairs; cf. W. Stockert, *Titus M. Plautus Aulularia* (Stuttgart, 1983), on *Aul.* 343, at 105. The metaphorical meaning of 'talent' occurs in much later texts: both *OLD* and Forcellini, *Totius Latinitatis Lexicon* (London, 1828) quote *Poen.* 1145 as the only instance of the metaphorical usage of *supellex* in archaic Latin.

¹⁶ Peripatetic ideas might well have been embedded in the Greek original of the play, most likely Alexis' *Karchedonios*; see W. G. Arnott, 'The author of the Greek original of the *Poenulus*', *RMPH* 102 (1959), 252–62 and Alexis. *The Fragments: A Commentary* (Cambridge, 1996), 284–7. According to Aristotle, the difference between male and female voices was a result of the difference in the structure and consistency of the upper part of the body, which, in turn, depended upon the semen produced in the chest (*Gen. An.* 776b5–20). From women's large lungs, small windpipes, and weak bodies would have come shrill and feminine voices (cf. *De Audib.* 803a10–26, 803a10–25, 803b15–25, 804a15–30).

¹⁷ The Roman medical writers would probably not have disagreed either with the belief that physiological features of gender determine a woman's voice: Celsus assumes that a woman can become speechless because of . . . genital problems (5.25.3).

¹⁸ The only other reference to Giddenis (*Poen.* 897) highlights this aspect of her role. We are told that the girls were very young and were purchased with their nurse, which suggests that she was needed to feed them.

slow-moving *nutrix* (cf. *Aul.* 49, *Cur.* 118, *Mer.* 682); indeed the exchange between Milphio and Hanno that precedes Giddenis' appearance on stage prepares the audience to regard her as an object of desire (1111–15).¹⁹ They mention the nurse's face, skin, and overall appearance, but, interestingly enough, make no reference to her bosom. Still, when Giddenis later appears on stage and offers elaborate greetings to Hanno, she at first elicits only an embarrassingly scrutinizing gaze (1128–30). It is easy to imagine the comic effect these references to Giddenis' appearance would have had if her costume accentuated her bosom, especially as this body part was conspicuously absent from the catalogue of her charms.²⁰ Of course, in the next line, instead of describing the woman's sound-making equipment, Hanno names (*παρὰ προσδοκίαν*) the sound itself, *clarus clamor*. In such a context and following a meaningful *caesura*, the expression *sine modo* would have had the potential, if uttered with an evocative gesture on Hanno's part, to revive the possible association with breasts in the expression *supellex muliebris*.²¹

Thus, if Giddenis' costume had sported particularly impressive padding and the actors playing Milphio (1111–15) and Hanno (1146) had used imitative gestures to evoke it, we could then postulate that the *παρὰ προσδοκίαν* joke in line 1146 substitutes the phrase 'immoderate scream' where a reference to Giddenis' bosom would have been expected.²² A breast joke with a theatrical twist would have justified the playwright's decision to introduce the unusually attractive nurse Giddenis on stage and to draw the audience's attention to her feminine charms (1111–15) and in particular to her *supellex* (1145).²³ Returning to the line division printed before Leo and reading *sine modo* as 'endless', 'abundant', or 'oversized' would thus allow us to credit our Plautine text with the following joke:

HA. (*to Giddenis who presumably continues to produce loud weeping sounds*) Shut up! Go easy on those female tools of yours.

AG. What tools? HA. Those big, booming . . . lungs.²⁴

University of California, Santa Barbara

DOROTA DUTSCH
ddutsch@classics.ucsb.edu
doi:10.1093/clquaj/bmh067

¹⁹ See Maurach (n. 3) at 154 and his references to description of black *personae* in New Comedy.

²⁰ For the use of *προσπερνιδιον* in New Comedy, see Arnott on Alexis fr. 103 (n. 16) and his comments at pp. 277–9. W. Beare, *The Roman Stage. A Short History of Latin Drama in the Time of the Republic* (London, 1964), at 189, quoting *Cas.* 769, argues that Roman impersonators playing female roles might also have been wearing padded bosoms. Illustrations representing padded breasts can be found on *phylax* vases; see A. D. Trendall, *Phylax Vases* (London, 1967), Vd, VIIIId. Line 393 of the *Poenulus*, where Milphio addresses one of the Phoenician women as his master's bosomy friend, *amica mammeata*, could confirm the hypothesis that padding was used in the staging of this play. See also the reference to a girl musician whose cheeks were larger than her breasts in *Poen.* 1416.

²¹ Celsus' description of a pregnant woman's belly as *sine modo fusa* (*De Med.* 2.7.16) provides a matching context for Giddenis' bosom.

²² A similar level of bawdy body-humour deriding a padded costume can be found in the *Amphitruo*, where Sosia (667) jokes about Alcmena's pregnant belly, suggesting that she must have eaten all the provisions at home. See J. I. Phillips, 'Alcmena in the *Amphitruo* of Plautus: a pregnant lady joke', *CJ* 80.2 (1984), at 123; cf. D. M. Christenson, *Plautus: Amphitruo* (Cambridge, 2000).

²³ The comic potential of *supellex muliebris* and *clarus clamor sine modo* has not escaped the attention of some translators. P. Nixon, *Plautus* (London, 1932), renders *clarus clamor* as 'loud lungs', while J. Burroway, 'The little Carthaginian', in D. R. Slavitt and P. Bovie (edd.), *Plautus: The Comedies* (Baltimore, 1995), opts for 'lusty lungs'.

²⁴ See J. Vons, *L'image de la femme dans l'oeuvre de Pline l'Ancien* (Bruxelles, 2000), esp. 113, n. 58, on the ancient canons of beauty regarding the size of female breasts.