

φραῖτερ This word, a transliteration of the Latin *frater* in the phrase *φραῖτερ ἀρουαῖς*, is not registered in *LSJ* or its *Supplement* although many attestations were collected by D. Magie, op. cit. p. 147, and A. Cameron, op. cit. p. 246. The word occurs notably on numerous inscriptions at Pergamum and Ephesus (v. supra s. v. *ἐπουλώνουμ*). *LSJ* does of course register *φράτηρ* and the *Supplement* knows the phrase *frater arvalis*, but only from Augustus' *Res Gestae* in the more hellenized version *ἀδελφὸς ἀρουαῖς*.

φρυννοποπεῖον This word, omitted from *LSJ* and its *Supplement*, occurs in an inventory of Thespian sacred property first published in 1938 and discussed most recently by J. Taillardat and P. Roesch in *Rev. de Phil.* 1966. On pp. 77–78 the former scholar explains this word by noting that the Greeks constantly confused the frog *βάτραχος* and the toad *φρῦνος*, *φρύνη*; comparing the entry in Hesychius *βάτραχος· ἐσχάρας εἶδος*, Taillardat concludes that a *φρυννοποπεῖον* (*φρυννο-ποπεῖον*) was a stove in the shape of a frog, i.e. low and squat (this explanation is accepted by J. and L. Robert in "Bull. Épig." 1967 p. 495 no. 292).

ὠκία The article in *LSJ* s. v. *ὠγγία* (Latin *uncia*) registers also the spellings *ὠγκία* and *ὀγκία* (the latter in Epicharmus and Sophron). To these should be added the form *ὠκία* attested on an epitaph at Athens (*IG* II² 13224), in the clause specifying that a violator of the tomb must pay to the *ταμεῖον* gold to the amount of *ὠκίας τρεῖς*.

Plautus, *Poenulus* 967-981: Some Notes

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Hanno the Carthaginian has arrived from the side-entrance representing the way to the town and harbour of Calydon, accompanied by his sailors and retinue carrying his baggage (930). He has prayed for success, and indicated his intention to look for his deceased guest-friend's son Agorastocles, displaying a *tessera hospitalis*, and finally proposing to ask the two strangers whom he sees entering from one of the house doors¹). They, Agorastocles and his

¹) All this in Punic; his meaning is communicated by mime and gesture and tone of voice, see *Hermes* ic (1971), pp. 25–45. The 'genuine' Punic Speech is 940–9, desperately corrupt; 930–9 is a scholar's repair made up

slave Milphio, are discussing the news that the girls in Lycus' power are freeborn kidnapped Carthaginians (961 ff.). Thus the first thing that Hanno hears from the locals in Calydon is that there are two girls in the vicinity who are kidnapped citizens of Carthage. Moreover, he learns (965) that the young man before him, who is just of an age to be his cousin's long-lost son, is also a Carthaginian. No wonder he is made to exclaim:

Pro di immortales, obsecro uostram fidem,
quam orationem hanc aures dulcem deuorant.
creta est profecto horum hominum oratio,
ut mi apsterserunt omnem sorditudinem. (967-70)

968-9 *inverso ordine P*

This is 'aside'; the young man and his slave have not yet noticed the aliens. In a play where circumstantial plausibility mattered, we should expect Hanno very shortly to reveal his presence and ask the young man something to the effect, 'Excuse me, sir, but what was that you were just saying about girls kidnapped at Carthage? Are they sisters? . . .'. So it may have been in the Greek original immediately after the ironic references to fortune and witnesses in the tail-end of Agorastocles' and Milphio's conversation (971-4). This was conceived originally as Hanno's cue. But not so in Plautus, who stands quite apart from the mimetic tradition of Menander, Horace, and the Renaissance. The forward impetus of the drama comes to a complete halt at this point, and is not resumed until 1038 *Carthagini ego sum gnatus ut tu sis sciens*. Instead Milphio is made suddenly to notice the aliens, and say:

MIL. Sed quae illaec auis est, quae huc cum tunicis aduenit?
numnam in balineis circumductust pallio?

AGOR. Facies quidem edepol punica est: gugga est homo.

MIL. Seruos quidem edepol ueteres antiquosque habet.

AGOR. Qui scis? MIL. uiden homines sarcinatos consequi?
atqueſut opinor digitos in manibus non habent.

AGOR. Quid iam? MIL. quia incedunt cum anulatis auribus.

HAN. Adibo hosce atque appellabo punice . . . (975-82)

977 gugga est homo *TA*: om. *BCD*. *Milphioni tribuit Leo*.

979 omnes *A*, hominis *BCD*

Let us examine the quoted passages more closely.

not earlier than the mid-first century B. C., and the Latin version 950-60 is a gloss not intended for dramatic performance.

(i) 967–70. The *oratio* (etymologically, ‘mouthing’) is first a food, eaten by the ears; then it becomes a detergent (*creta*); E. Fraenkel, *Elementi plautini in Plauto*, 1960, p. 38, p. 211 compares the bizarre juxtaposition *Cap.* 129f. and 131f., and H. Haffter, *Die Alllateinische Dichtersprache*, 1934, p. 48 points out that while Plautus often uses metaphorical and periphrastic locutions for ‘hear’ in longverse (e.g. *Ru.* 233f., *St.* 88) they are rare in shortverse and plausibly suggests that they represent a heightening of emotion. We may take it that both these characteristic expressions are authentic, and that the dislocation in P is accidental. What about *sorditudinem*?

The word occurs only here (‘pro sorde’, Nonius p. 173, 9, citing this line). Gellius, commenting on Claudius Quadrigarius’ use of *sanctitudo* for *sanctitas* (*N.A.* xvii 2 19), says that *sanctitas* and *sanctimonia* are acceptable expressions, but the form *sanctitudo* is *nescio quid maioris dignitatis*, and compares Cato’s use of *duritudo* for *duritia* in his speech against L. Veturius: he thought it *gravius*. Nonius devotes a whole section to words in *-tudo* for normal *-itas* or *-itia* occurring mainly in Republican tragedy (e.g. Accius 94 R³ *orbitudinis*, Pacuvius 124 R³ *prolixitudine*). E. Lofstedt, *Syntactica* ii, 1933, p. 276f. has shown how a similar stylistic nuance is to be observed in Tacitus’ use of the words *claritas* and *claritudo*.

Sorditudinem, then, is an elevated nonce-formation on a pattern familiar in tragedy. But these nonce-formations in tragedy or other elevated diction all seem to have a corresponding form in *-itia* or *-tas* (*duritia* : *duritudo*; *orbitas* : *orbitudo*). There is no word **sorditas* or **sorditia*, ‘dirt’. But there is an ordinary word *surditia* ‘deafness’. Here we have a pun: *sorditudinem* means not only ‘dirt’, but also ‘deafness’: the syllables [or] and [ur] were homophones in Plautine Latin, cf. *Men.* 170 *furtum scortum prandium*.

Hanno is thus saying simultaneously ‘they have wiped the dirt out of my ears’ (cf. H. Lloyd-Jones, ‘The Seal of Posidippus’, *J.R.S.* lxxxiii [1963], p. 81f. for the expression ‘listen with clean ears’ meaning ‘pay attention’ in Greek and Latin), and ‘they have cured my deafness’ (cf. Cicero *Top.* 22 86 *oratio aegritudinem abstergens*, *Q. fr.* ii 9 4 *omnem abstergebo dolorem*, *Tusc.* iii 18 43, *fam.* ix 16 9, xi 24 1).

It is quite inadequate to take *sordes* as a metaphor ‘evil forebodings’ (so commentators), or translate ‘comme ils effacent toutes mes pensées noires’ (Ernout). The dirt is wax in the ears; the expression is in the pattern of tragedy; and there is a pun.

(ii) 975–82. Hanno is left unoccupied while Agorastocles and Milphio comment on his and his crew's appearance. We have three comic enthymemes, to be delivered crisply and quickly; the second is more absurd than the first and the third more absurd than the second. It is as though the third, the sense of which is plain enough in spite of the insoluble corruption of 980, is intended to elicit a collective groan from the audience, at which Hanno comes to life and changes the direction (982ff.). The first two jokes, however, are less clear in their application.

Hanno is dressed as a Carthaginian in a long unbelted gown (*cum tunicis* 975, cf. 1298 *cum tunicis longis*, 1008 *tu qui sonam* (i.e. *zonam*) *non habes*, 1121 *tunicatum hominem*). This is normal Carthaginian dress: cf. Ennius *An.* 325 V² = Gellius *N.A.* vi 12 7 *Q. quoque Ennius Carthaginensium 'tunicatam iuventutem' non uidetur sine probro dixisse*; Servius in Virg. *A.* viii 724 (*discinctos*) . . . *quod Plautus ridet in Poenulo dicens quae est illa avis quum uidisset* (sic) *uestem demissam trahentem; neque enim utuntur hodieque zonis*.

Milphio's assertion that Hanno is a bird is the major premise of the following joke. Agorastocles adduces the minor premise (marked by *quidem edepol*), 'his *facies* is *punica* at any rate'. *Facies* is not 'face', but 'general appearance'; cf. 1111 with Gellius' comment on that line, *N.A.* xiii 30 4. *Punica* will of course mean 'Carthaginian', but may well have as ancillary meanings 'red' and/or 'perfidious'.

The conclusion, *gugga est homo*, should be reached by the person who has adduced the minor premise; Lindsay rightly follows the Mss. evidence in giving the whole line to Milphio. The conclusion is absent in the main Palatine tradition, and the preservation of these words in the lost 'codex Turnebi' (on which see A. Klotz, *Philologus* il (1942) pp. 121–41, with further references) is one of the most spectacular demonstrations of the excellence of that source.

What is a *gugga*? The logic of the joke demands that it should (i) be a bird, (ii) be *punica* in some sense. D'Arcy Thompson, *A Glossary of Greek Birds*², 1936 p. 82 and O. Keller, *Die Antike Tierwelt*, ii, p. 204 tentatively identify the Greek γόγης as 'bittern'. Gemination in the Latin borrowing would be unobjectionable: it is not uncommon in rustic words of this tonic shape (*baca/bacca*), and Plautus will have written *guga* or *cuca* however he pronounced the word. But in what sense can a bittern be called *punicus*? You cannot call clothes 'treacherous'; but you can call them 'red' or 'purple'. Is the bittern 'red' or 'purple'? No; but it is closely related to the heron-family, and there is a Purple Heron (*Ardea purpurea*);

this bird, a common European species, has 'upper parts and wings dark grey, with elongated chestnut feathers drooping from mantle; crown and crest black; very long thin chestnut neck boldly striped black; centre of breast chestnut . . . Immature is sandier, with chestnut crown, no black on head and neck' (R. Peterson, G. Mountfort, P. A. D. Hollom, *A Field Guide to the Birds of Britain and Europe*², 1966, p. 30); it is native throughout the Mediterranean basin, and according to W. Yarrell, *A History of British Birds* iv, 1885, pp. 172ff. it is 'more like the bittern in its habits than other herons'. P. A. D. Hollom (*The Popular Handbook of British Birds*⁴, 1968, p. 37) adds that 'it is a more secretive and less sociable bird (than the Heron), fond of skulking in reed-beds'.

It would make good sense to have Hanno dressed in a red tunic; but it may be objected (a) that 'chestnut' is not 'purple', the Carthaginian colour, and (b), that even so, the identification of Hanno as a *gugga* merely because of the red colour of his clothes is far-fetched. We need some supplementary connection for the Heron as a *punica avis*.

H. H. Scullard reports in a supplementary note to his *Scipio Africanus: Soldier and Politician*, 1970, p. 256 the emendation proposed by A. H. Griffiths at the beginning of *A.P.* ix 551 (Antiphilus, end of 1st century B.C.); we should read *Καρχαδών* for *Καλχαδών*, and interpret the epigram as referring to the capture in 211 B.C. of Carthago Noua by Scipio:

†Καλχαδών δυστηνὸν ἐρωδιὸν ἐχθρὰ κολάζει·
 τεῦ χάριν ὁ προδότης ὄρνις αἰεὶ λέγεται,
 †Φοῖβος ἐρεῖ· τεναγῖτιν ὅτ' εἰς ἄλλα κῶλον ἐλαφρόν
 στήσας ψαμμίτην δόρυπον ἐθημολόγει,
 δυσμενέες τότ' ἔβησαν ἐπὶ πτόλιν ἀντιπέρηθεν
 ὅπ' ἐδιδασκόμενοι πεζοβατεῖν πέλαγος.
 βάλλετε δὴ κακὸν ὄρνιν, ἐπεὶ βαρὸν ἦρατο μισθὸν
 ἐκ δῆων, κόχλους καὶ βρύον, ὁ προδότης

This is clearly right: how many other towns were captured by waders crossing unexpectedly shallow water? For a thorough discussion of the siege and capture of Carthago Noua, see Scullard, *op. cit.* pp. 39–67; F. W. Walbank, *Polybius* ii, 1967, pp. 205–19. We look forward to Mr. Griffiths's detailed treatment. The relevant points here are that the heron was known later as 'the treacherous bird', and that this was because, while a native of Cartagena, it had betrayed the town to the Romans. This is our missing link:

the *gugga* is the *punica avis* which betrayed Cartagena some twenty or more years before our play was produced, and as such it had won itself a place in Roman folklore. As with *sorditudinem*, two things are being said at once: Hanno perhaps has chestnut clothes, and looks untrustworthy.

The second joke (978f.) is similar in structure. The conclusion of the syllogism comes first ('he certainly has really ancient slaves'); the explanation is the major premise from which this derives (they are *homines sarcinati*); the minor premise is not expressed. What is it?

The slaves are, or have been, carrying Hanno's baggage according to a well known convention of New and Roman comedy. It is traditional to explain this joke '*viden ut sarcinati sub onere curui incedant; ut senes assimilare uideantur aetatis pondere quasi Aetnae depressi*' (J. P. Pareus, ed. of 1610 *ad loc.*). For a better joke on these lines cf. *Mer.* 671 ff. But two difficulties arise. Firstly, Milphio's explanation seems off-centre: if the point is merely that the slaves are bent double with their burdens, '*expecto velut incurvatos*' with Leo *ad loc.* Milphio should say 'do you see how they are bent double (with their burdens)?', not 'do you see how they are laden?'. Secondly, why should the slaves still be carrying the luggage on their backs? *Consequi* (979) means simply 'accompany', not 'follow'. The natural thing would have been to deposit it as soon as they arrived. They are to be on stage for a long while yet (*exeunt* 1152 ff.).

The explanation is that this joke, like the one preceding, refers in part to the dress of the aliens. *Sarcinatos* means not only 'having luggage' but also 'patched': cf. *C.G.L.* v 368 *sarcinatum: gesiuid* (O.E., 'patched'), the Corpus Glossary (ed. W. M. Lindsay, 1921) S 19 and 53 from the same source, and *C.G.L.* ii 427 34 (gloss. Cyrill.) *sarcino: ῥάπτω*. The compound is commoner: Apuleius *Met.* vii 5 *centunculis male consarcinatis*, which are what our slaves wear: they have very old patchwork garments. The missing minor premise of the joke is that if the clothes are ancient, so are the wearers. Once again, Plautus makes one word (*sarcinatos*) have two different senses; he is playing *bisulci lingua* in a manner appropriate to the scene.

In sum: *sorditudinem* = (a) deafness (b) dirt; *gugga* = (purple?) heron; *sarcinatus* = (a) 'laden' (b) 'patched'.