TITVS MACCIVS PLAVTVS

TRINVMMVS

(1-601, 820-42a)

Critical Edition and Commentary with an Introduction



Domenico Giordani

St John's College, University of Oxford

A thesis submitted for the degree of Doctor of Philosophy

Michaelmas 2019

§ Abstract

My dissertation provides a new critical edition and commentary of Plautus' *Trinummus* (ll. 1-601, 820-42a), along with an introductory section. The introduction is divided in six chapters:

1) Text & Transmission
2) Date
3) Staging
4) Philemon
5) Language
6) Metre

They are intended as samples of the issues which a scholar of Plautus has to face, and the outcomes of modern and contemporary scholarship on broad issues such as the intertextual relationship with the Greek model or the linguistic features of each group of speakers are tested on *Trinummus*.

The critical edition is based on a new collation of the principal mss. (late-antique, Carolingian, and two of the main representatives of the humanistic tradition) and on a collection of the evidence coming from indirect transmission. It follows the criteria set for the most recent critical editions of Plautus, the *Editiones Plautinae Sarsinates*. Accordingly, it features three apparatuses:

1) an apparatus for the paratext (rubrics, scene-headings, change of speakers)
2) an apparatus for the colometry (division of lines in the *cantica*)
3) an apparatus for the variant readings and conjectures, the latter attributed with the greatest possible precision to the scholars who first proposed them

Moreover, I provided a summary of the scansion of the commented lines (*conspectus metrorum*) and an overview of the most important rules of Plautine versification in the introduction.

The line-by-line commentary focuses on issues of transmission, language, metre, and style. Each scene has an introductory section where I discuss general questions related to the characters and the plot of the play.

§ Table of Contents

Title 1

Abstract 2

Table of Contents 3

INTRODUCTION

§ 1. Text and Transmission 4

§ 2. Date 10

§ 3. Staging 12

§ 4. Philemon 13

§ 5. Language 28

§ 6. Metre 41

Conspectus siglorum 62

Personae 63

TEXT 64

Apparatus 75

Testimonia 88

Conspectus metrorum 91

COMMENTARY 93

Bibliography (Editions, Abbreviations, & References) 251

§ 1. Text and Transmission

‘apporto uobis Plautum, lingua non manu’

Pl. *Men.* 3

When Plautus died, the comic scene was left deserted and Comedy herself shed bitter tears (Gell. 1. 24. 3). His comedies, however, did not die with him and continued to be staged for a few more generations at least.

In the initial stage of their transmission, the Plautine plays were merely stage-copies, arguably sold to the aediles for a fixed price and then circulating under that species among companies of actors. Particularly successful comedies were re-sold and could be re-performed at leisure by the company who bought the script: cf. Don. Ter. *Eu.* praef. 6 *acta est tanto successu…ut rursus esset uendita et ageretur pro noua*

Signs of these ‘re-stagings’ (*retractationes*) are indeed observable in the extant comedies of Plautus. The most uncontroversial indication of this process is the prologue of *Casina*, where the prologue-speaker proposes an old classic and a favourite among the old fellows in the audience, namely Plautus’ *Sortientes*, half a generation later and with a new title: cf. *Cas.* 5-34 and Deufert (2002: 18ff.).

Traces of scenic interpolations due to later reperformances are also documented on a smaller scale. A metrical licence named after Hermann Jacobsohn, the *locus Jacobsohnianus*, prescribes the possibilities of hiatus and / or *brevis in longo* in certain positions of iambo-trochaic lines: cf. below at § 6.8. The licence is fully exploited by Plautus in both iambics and trochaics, but it is no longer active in Terence, attesting either to a change in the system of versification or, as it is more likely, a personal preference, since later authors of *togatae* still grant the licence a place in their verses: cf. e.g. Afran. *com.* 176 or Titin. *com.* 105. Actors who performed Plautus after his death sometimes adapted lines with such licences, now become ‘irregularities’, to suit the modern taste: cf. below at 788a and Thierfleder (1929: 86-95).

§ 1.1 Ἔκδοσις (2nd century BCE)

The manner of circulation of the comedies changed radically around mid-2nd century BCE. At that time, Rome was a truly vibrant city, enjoying the fruits of a long and troubled process

of Hellenisation. After three years of conflicts against the kingdom of Macedon, consul L. Aemilius Paulus was eventually able to defeat king Perseus V in Pydna (168 BCE). This grand Hellenistic monarch was kidnapped and deported to Rome in dire misery; almost every citizen had the chance of seeing this 'example of human fates' (Liv. 45. 40. 6 *documentum humanorum casuum*) walk in chains, yoked to the chariot of the triumphant general. Along with the person of the king, the victorious consul brought back the king's precious Hellenistic library, allowing his own children, very devoted to learning (φιλογραμματεῖς), to peruse the royal collection (Plut. *Aem*. 28. 6).

That was not, obviously, the first contact between the Romans and forms of Gk. learning. Suetonius recounts that already a century earlier, *semigraeci* such as Livius Andronicus and Ennius used to publicly read and interpret the masterpieces of Gk. literature. After this *initium mediocre*, the Pergamene scholar Crates of Mallos, according to the imperial biographer, was sent as an ambassador to the senate around 170 BCE, broke his leg falling into a sewer-hole, and spent his whole stay in Rome giving public lectures (Suet. *gram.* 1-2). In this precious account of the beginnings of Roman philology, Crates of Mallos stands emblematically for a whole process of appropriation of scholarly methods applied to the study of Gk. texts in the Hellenistic world: cf. Aragosti (2019: 48-53).

When Crates left, Roman scholars began to critically review their own indigenous poems that had as yet not widely circulated, no doubt because of their lack of a proper edition. One of the most interesting cases of this early editorial practice is the edition of Naevius' *Punic War* attributed to C. Octavius Lampadio. He allegedly divided into seven books a work previously set out as a continuous text in a single book roll, adapting it to the editorial frame adopted for the *Iliad* and *Odissey* by the great scholars of Alexandria (Suet. *Gram.* 2).

A similar method was followed by the earliest Plautine philologists. As a starting point, they engaged in fervent debates around the then extant 130 comedies attributed to Plautus and published catalogues (*indices*) to distinguish the authentic (γνήσιοι), the spurious (νόθοι), and the ambiguous (ἀμφίβολοι). The variance of opinions and the number of publications was such that Varro, in his *de comoediis Plautinis*, felt the need of drawing a list of the 21 plays that were considered genuine by common consent. These became known as the 'Varronian' plays, even if Varro did not compile his own *index* and thought in fact that more than the 21 'Varronian' had to be ascribed to Plautus (Gell. 3. 3. 3 *nam praeter illas unam et uiginti quae*

Varronianae uocantur, quas idcirco a ceteris segregauit quoniam dubiosae non erant… quasdam item alias probauit)

It was precisely during this blossoming age of Roman philology that the first edition, or, in Alexandrian terms, the ἔκδοσις of the extant comedies came out. Our evidence for it comes essentially from the colometrical arrangement of the *cantica*. To make the separation between dialogue and song (and also between longer and shorter units) immediately apparent, the scholars of Alexandria developed a system which we can still observe in papyri: cf. D. H. *Comp.* 22 with samples such as POxy 852 (2nd century BCE) or POxy 2336 (1st century BCE). The graphic lay-out consisted in indentation (εἴσθεσις) and outdentation (ἔκθεσις) along different verticals corresponding to the length of a unit and the editor's metrical interpretation. The ancient editor applied the same system to the lyric sections of Plautus, the *cantica*, and traces of a colometrical lay-out are still visible in the two main mss. of Plautus, the palimpsest (A) and the Vetus (B): cf. Questa (1984: 23-129).

§ 1.2 Imperial Edition (2nd century AD)

Before turning to the mss., however, we shall briefly account for one more stage in the transmission. Archaic writers enjoyed an important revival during the Imperial age (2nd-3rd century AD). Grammarians and writers devoted themselves to the study of authors such as Ennius and Plautus, and prided themselves with the knowledge of archaic diction. Slightly earlier than this, a grammarian named M. Valerius Probus was said to have worked extensively on archaic writers, antiquated in the city but still popular in marginal areas such as his home-town, Beirut: cf. Suet. *Gram.* 24. 1-4 with Leo (1912: 23-9) and Aragosti (2019: 127-44)

Another critical edition was produced at this stage, possibly at the beginning of the 2nd century AD, preserving the colometrical lay-out of the early ἔκδοσις yet based only on a 'Varronian' selection of the 21 plays. The Imperial edition was enriched with short verse summaries of the plays (*argumenta*: acrostich and non-acrostich), scene-headings, and marks for speakers in the form of Gk. letters: cf. Bader (1970: 150-2 and passim) and Deufert (2002: 217-37).

§ 1. 3 Manuscripts (from 3rd to 15th century AD)

Both the branches of the manuscript tradition of Plautus descend from a copy of this Imperial edition (Ω), arguably executed in the 3rd or 4th century AD.

The first branch is represented by the so-called Ambrosian palimpsest (A: Milano, Bibl. Ambrosiana G 82 sup., now S. P. 9/13-20). Originally written in Italy during the 5th century AD, the ms. was erased and the *Book of Kings* was written over it in Bobbio by an Irish hand of the 6th century AD.

Mss. of the other branch, named Palatine on account of the provenance of its two most important representatives, descend from a common archetype (Π) which was also written around the same period as the palimpsest, ie. in the 5th century AD. A copy (P^{20}) was drawn from it during the Carolingian period, probably in the early 9th century AD, and a further copy later in the second or third quater of the same century (p^{20}). Both these collections of the 20 comedies (*Vidularia* was already lost at that point) were divided in two volumes, the former containing the so-called 8 comedies (*Amph. As. Aul. Capt. Cur. Cas. Cist. Epid.*) and the latter the so-called 12 comedies (*Bac. Mos. Men. Mil. Merc. Ps. Poen. Per. Rud. St. Trin. Truc.*).

Our extant testimonies derive from it in different ways. As far as the 12 comedies are concerned, the Vetus (B: Città del Vaticano, Biblioteca Apostolica, Pal. lat. 1615) is a direct copy of its archetype (p^{20}), whilst the Decurtatus (C: Heidelberg: Universitätsbibliothek, Pal. lat. 1613), containing only the 12, and the Ursinianus, named after its owner Giordano Orsini, (D: Città del Vaticano, Bibl. Apostolica, Vat. lat. 3870) come from an intermediary copy of just the second volume (η^{12}).

The 12 comedies, *Trinummus* included, were completely unknown during the Middle Ages and were brought back to life when Nicolaus Cusanus found the Ursinianus in the library of the cathedral of Cologne in 1426. After five years of uncertain news and exhausting negotiations, Lorenzo di Giovanni de' Medici managed to persuade Cusanus' protector and owner of the manuscript, cardinal Orsini, and brought the ms. to Florence, finally entrusting it to the eager hands of the Italian humanists who had heard about its discovery. In particular, Niccolò Niccoli took a copy between the summer of 1431 and the spring of 1432 (N: Firenze, Bibl. Conventi soppressi I. I. 12). The Florentine humanist then handed the ms. over to his

friend Poggio Bracciolini, who read it and emended it unsystematically (D^4) around 1433. Poggio's emendations are mostly unremarkable and concern spelling mistakes or word-division: cf. his own remark about the *litterae antiquae corruptae* of the ms. at *Lett.* 4. 4 (to Niccoli) and Questa (1985: 171-230). He also had the ms. copied by one of his scribes (G: Città del Vaticano, Bibl. Apostolica, Vat. lat. 1629) just after he corrected the Ursinianus, as shown by the incorporation of his emendations in the apograph.

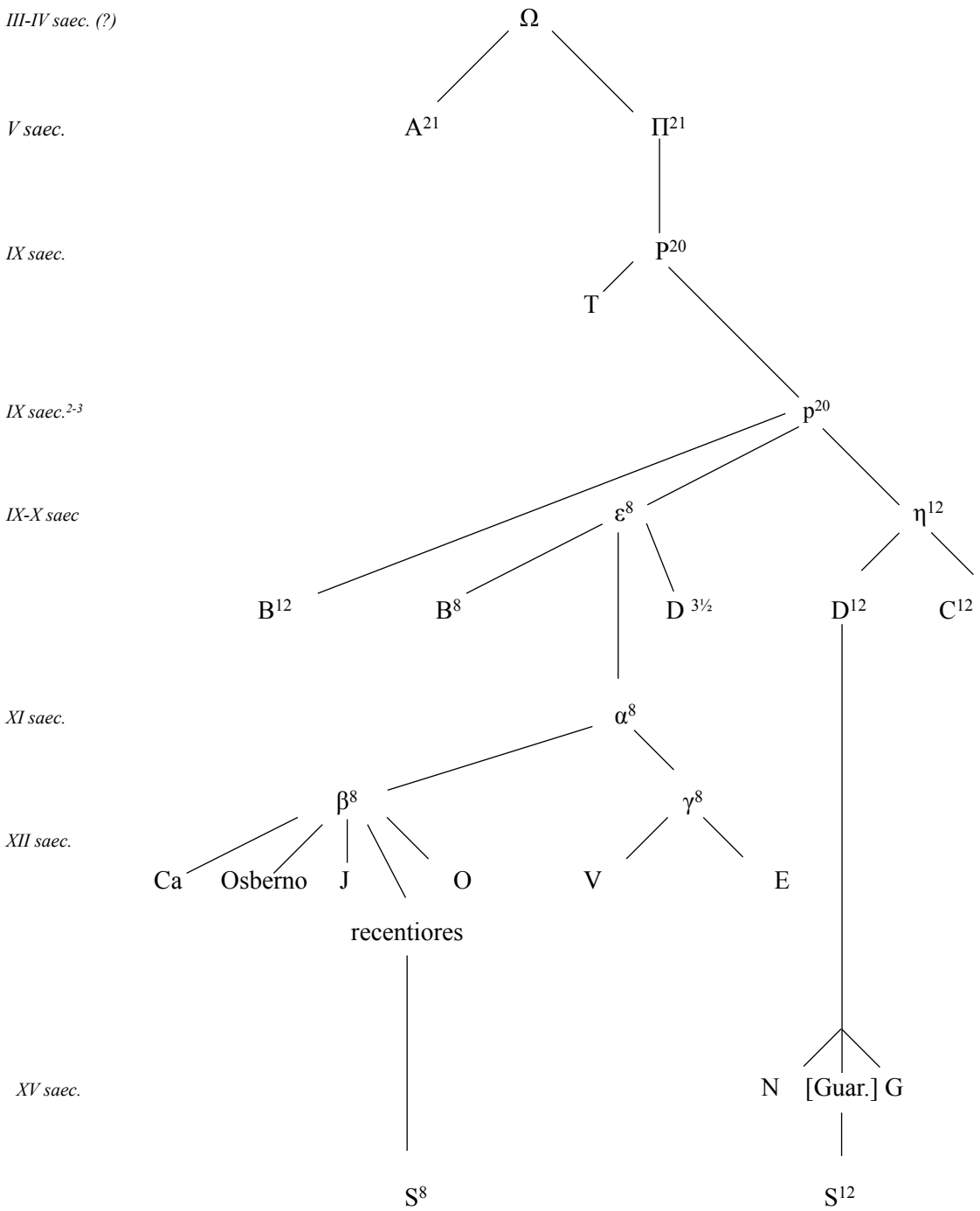
The last important step of the transmission of the 12 comedies concerns the 'low' side of the *stemma* and, apart from the paratext, has more to do with the reception of Plautus than with the establishment of the text. For the circulation of the 12 comedies in the Renaissance gave rise to the so-called *Itala recensio*, a group of mss. independent from Poggio's revision, previously thought to descend ultimately from a ms. copied by Pontanus (W: Wien, Oesterr. Nationalbibliothek, lat. 3168): cf. Cappelletto (1988).

In recent years, the origins of the *Itala recensio* have been explored further. Before Poggio took his copy and apposed his notes, the Ursinianus came to the hands of Guarino Veronese, who had it transcribed in Ferrara during the autumn of 1432. His copy has not yet been found. Since it is likely that the copying was done in haste, as the ms. had to be given back to its possessor, it must have been a faitfhul representation of the Ursinianus. Guarino then lent the personal copy he took to Antonio Beccadelli, known as Panormita, who however came back to Naples shortly after and returned it to Guarino only 13 years later in 1445. In Naples, Panormita took a copy of all the comedies, partially in his own hand, assembling the known 8 comedies with the 'new' 12 (S: El Escorial, R. Bibl. del Monasterio, T. II. 8). However, it has been noted that the impagination of his text does not correspond to that of the Ursinianus. This would encourage one to think that he contaminated the readings of the Ursinianus, which he might read in the copy taken by Guarino, with other mss. circulating in Naples at the time and obviously with his own conjectures: cf. Tontini (1996).

As a *descriptus* of a known testimony, S has no stemmatic value. It is very useful, however, because it predates W and can now have a place in the apparatus as a representative of the *Itala recensio*. Moreover, it is often the first to correct small mistakes and it is very precious as the first ms. where the lines are by and large assigned to the right speakers.

§ 1.4 Stemma & Critical Edition

For the purpose of the present edition, I assume the validity of the *stemma codicum* produced collectively by the members of the CISP (*Centro Internazionale di Studi Plautini*) after the studies by Questa (1984), Questa (1985), and Tontini (1996). This is the foundation for the new *Editiones Plautinae Sarsinates*, and I hereby attach it for the sake of clarity:



My attempt at a critical edition rests essentially on the 'ten commandments' formulated by Questa (2010: 532-3). In particular, I constructed three apparatuses:

1) an apparatus for the paratext (rubrics, scene-headings, change of speakers)
2) an apparatus for the colometry (division of lines in the *cantica*)
3) an apparatus for the variant readings and conjectures, assigned with the greatest possible precision to the ancient or modern scholar who first proposed them

It is by no means a complete work, as I collated only the four major mss. (A / B / C / D) and the two main humanistic *testes* (S / G). Rather, it is intended as the groundwork for a new complete critical edition based on the new appreciation of the textual transmission and the methods developed by the CISP.

§ 2. Date

As it is often the case with Plautine comedies, there are not many positive elements to assign *Trinummus* to a precise date: cf. Schutter (1952: 141-8) and particularly Lefèvre (1995: 143) for a doxography of the proposed dates, ranging from 194 to 186 BCE. Indeed, the allusion to Campanians seems addressed to their allegedly deviant sexual customs, and even reading it as a reference to the siege of Capua and the harsh measures taken against the 'Campanian kind' (*Campans genus*) would only locate the play after 211 BCE: cf. below at 545. Moreover, the old men's condemnation of luxury and the allusion to sea trade, seen as an ultimately positive activity notwithstanding its risks, describe a society capable of producing sumptuary laws from as early as 217 BCE (*lex Metilia de fullonibus*) and ready to incorporate new economic models based on entrepreneurship rather than land-owning, but fail to provide a referene to a precise moment in time: cf. below at 332.

Some scholars interpreted the failure of excessive moralism portrayed in the *Trinummus* as an almost satiric attack against the Catonian party: cf. Benz (1990), Lefèvre (1990), and especially Lefèvre (1995: 139-45). The identification of a parodic intent often relies on unverifiable assumptions. The verb *castigare*, for instance, a proper marker of Megaronides'

scolding, can be used for the activity of the censors and was therefore interpreted as a direct allusion to the 'moralising crescendo' that occurred between the years of Cato's consulship and his censorship (195 to 184 BCE): cf. Segal (1974: 262) and see below at 23. While it is true that the terminology used to describe moral decay is often drawn from the language of politics, more specific references to the historical context are difficult to detect, especially since these are otherwise uncommon in Plautus: cf. Frank (1932), arguing for instance that *ueteres hominum mores* (1028) should be construed as a reference to 'Scipio's appeal to the *mos maiorum*', and see the rather unique *verbatim* quotation of the title of an oration by Cato at *Truc.* 486 *falsis de pugnis*

An even subtler attempt to date the play rests on a textual intervention. Gratwick (1981) proposed to emend *gurguliost* (1016) into *Curculiost*. His intervention cleverly restores a case of Plautine intertextuality: cf. below at 1016. However, even if this is correct, it establishes at best a relative chronology by which *Trinummus* postdates *Curculio* pretty much as *Bacchides* follow *Epidicus*: cf. *Bac.* 214-5. Unfortunately, the date of *Curculio* is unknown and has been assigned to 193 BCE on grounds as speculative as those on which all the previous chronologies are founded: cf. Slater (1987).

A more substantial argument, and one approved by the majority of the above scholars, was formulated with regards to the 'new ediles' mentioned by the sycophant: cf. 990 *uapulabis meo arbitratu et nouorum aedilium*. Ritschl (1845: 348-9) noted that the aediles began their office on the 15th March, and that they may aptly be called 'new' only in April, in occasion of the *ludi Megalenses*. Given that the *ludi Megalenses* allegedly started to feature scenic entertainment since 194 BCE, that year must be considered the *terminus post quem* for the staging of *Trinummus*: cf. Liv. 29. 14. 14, 34. 54. 3 and Marshall (2006: 16ff.).

According to Ritschl, then, *Trinummus* was a play composed in the late stages of Plautus' career. His argument is supported, I think, by an observation on the diachronic development of the literary institute of the prologue. Donatus (*Exc. de com.* 28) maintains that poets who were already famous used to divulge their name before the title of their play in order to catch the attention of the public, as it happens in *Trinummus*. It goes without saying that nothing compels to put faith in this late-antique testimony on early dramatic practice. However, that Plautus was already famous when the play was perfomed may be argued also in view of the coincidence between the passage where Luxuria announces the omission of the *argumentum*

and a similarly aimed sentence in the prologue of Terence's *Adelphoe*: cf. 16-7 *sed de argumento ne expectetis fabulae:* / *senes qui huc uenient, i rem uobis aperient* ~ Ter. *Ad.* 22-3 *dehinc ne expectetis argumentum fabulae,* / *senes qui primi uenient i partem aperient*

The only two dated plays by Plautus (*Stichus* and *Pseudolus*) are also located in a late phase of his career (200 and 191 BCE). The fact that they have nothing but a dialogue in place of an institutional prologue supports the assumption that, in the course of his career, Plautus became more and more sensitive to the juxtaposition of a narrative exposition of the plot (or the backstory) delivered in an 'institutional' prologue and the information given by the characters *in agendo*.

By shifting from long prologues with informative details about the plot to short prologues without the *argumentum* or indeed no prologues at all, Plautus was probably responding to a tendency ultimately leading to the prologues of Terence, who was arguably the first to dispense completely with the *argumentum* and turn the prologue into a place suitable for literary issues: cf. Dunsch (2014a: 508ff.) and see below at 1-22.

Whatever its precise date might have been, the available evidence confirms that *Trinummus*, like *Truculentus* and *Pseudolus*, was one of the 'senile pleasures' of Plautus: cf. Cic. *Sen.* 50 and Mariotti (2001: 151-7)

§ 3. Staging

Characters enter and leave the stage from at least two doors, the former leading to the house of Charmides recently bought by Callicles (40 *haec habitatio* and 124 *has aedes*), the latter representing the small back shed inhabited by Lesbonicus (194 *posticulum hoc recepit* and 1085 *hic in hoc posticulo*). Hunter (1980: 218) ruled out the hypothesis that the house and the shed were somehow entered through the same door, so the back shed counts as a proper stage-house, although it was arguably depicted as a bleak place.

As for the other characters, Megaronides most certainly lives off-stage: cf. 853 *ille qui me conduxit* (viz. Megaronides)…*abduxit domum* and Hunter (1980: 218). Whether the house of Philto and Lysiteles was on stage or not is a difficult issue. First and foremost, Lysiteles must remind his father of Lesbonicus' name and indicate the exact location of his house (390-1),

which would be rather awkward if they were close neighbours. Hence, Langen (1886b: 224), concluded that that their house was off-stage yet near enough for the families to know each other, as shown by 373 *scin tu illum quo genere natus sit?* :: *scio, apprime probo*.

Further evidence points to an off-stage location. For instance, Lysiteles claims to have met Stasimus 'at home' (1120 *domi*, supplemented by Ritschl) behind the scenes. Earlier on, Philto and Lesbonicus have to leave in order to look for Lysiteles, who is at home (580 *i hac, Lesbonice, mecum*). When Lysiteles and Lesbonicus animatedly run in onto the stage from a side-entrance (622ff.), we must assume that they are coming from Lysiteles' house, since he went off to it the last time he left (391 *ego te opperiar domi*).

The problem with this otherwise plain reconstruction is that, upon his first entrance, Philto indicates that Lysiteles is coming out of a house (276-7), and the wording suggests that it must be a house on stage: cf. *Capt.* 533 (Hegio coming out of his house) or *Aul.* 44 (Euclio leading Staphyla out of his house). Lowe (2017: 175-7) argued that Plautus transformed the Gk. original with two stage houses by adding a third, ie. that of Philto and Lysiteles. Only concerned to let Lysiteles come out of a stage house before his monody, Plautus did not bother to correct the other passages pointing to a play with two houses on stage. However, Plautus was more of a showman than a faithful translator, and I doubt that his devotion to the letter of Philemon went so far as to leave so many jarring contradictions in important stage matters. Therefore, it seems more economical to explain away the difficulty posed by 276-7 by taking them as a single sign of carelessness consisting in the misapplication of a standard formula ('who is coming out of the house?') to an inappropriate situation: cf. Hunter (1980: 219)

§ 4. Philemon

οὐκ ἔστιν οὔτε ζωγράφος, μὰ τοὺς θεούς,
οὔτ'ἀνδριαντοποιός, ὅστις ἂν πλάσαι
κάλλος τοιοῦτον, οἷον ἡ ἀλήθει' ἔχει
Philem. 75 KA

Trinummus is an adaptation of a play entitled Θησαυρός by the Gk. dramatist Philemon. Philemon was a Hellenistic playwright from Syracuse (or Soli), slightly older than Menander: cf. T 1 βραχεῖ Μενάνδρου πρότερος. Contrary to his most famous contemporary, there is no complete extant play of his, and only 198 fragments with 59 titles survive. He was believed to

have lived more than ninety years and to have written more than ninety comedies (94 or 97: cf. T 2 and T 4 respectively). He achieved his first victory at the Dionysia in 327 BCE (T 1 and T 13) and was apparently more successful than Menander, who allegedly once asked him if he 'did not blush' after his victories: cf. Quint. *Inst.* 10. 1. 69-72 (T 23) and Gell. 17. 4. 1 (T 24) *quaeso, inquit, Philemo, bona uenia dic mihi, cum me uincis, non erubescis?*

Ancient evidence supports the notion that he was a star of the Athenian stage and frequently associates his name with that of Menander and Diphilus, seen as the most iconic representatives of New Comedy. In particular, the connection with Diphilus was so proverbially tight that Plautus mentioned them jointly in a famous breach of dramatic illusion by the slave Tranio in the *Mostellaria*: cf. *Mos.* 1149-51 *si amicus Diphilo aut Philemoni es,* / *dicito eis, quo pacto tuos te seruos ludificauerit:* / *optumas frustrationes dederis in comoediis.* Yet Philemon's popularity in Rome goes back to an even earlier stage.

§ 4.1 The Shadow of Philemon

As regards the reception of Philemon's comedies in Rome, notable analogies have been detected between some of his fragments and the earliest documents of Roman literature, namely the fragments of Appius Claudius' *carmen*: cf. Marx (1897) and below at 363.

Apart from the explicit quotation in *Mostellaria*, it is a well-known fact that Plautus adapted his Ἔμπορος into his *Mercator*, as the prologue speaker tells us in the prologue: cf. *Merc.* 9 *Graece haec uocatur Emporos Philemonis*. Other comedies without an obvious Gk. model have been thought to derive from Philemonian originals. For instance, Dietze (1901: 22 ff.) proposed that the *Amphitruo* was ultimately based on the Νύξ (54-5 KA): cf. Oniga (2002: 207) for a critical summary of the views held on the issue. Moreover, Bruzzese (2002) suggested that *Truculentus*, a comedy for whom a Gk. model has even been denied, goes back to the Βαβυλώνιος (15 KA), while Lucas (1938) argued that both *Truculentus* and the fragmentary *Fretum* were adaptations of the Εὔριπος (25 KA), the latter a direct adaptation, the former a version contaminated with another play: cf. Hofmann (2001: 7-32) for a questionably sceptical view on the existence of a Gk. model for *Truculentus*.

More interesting for our purposes is the long-established hypothesis that *Mostellaria* is based on Philemon's Φάσμα. Indeed, the plot of *Mostellaria* and *Trinummus* develops in

strikingly similar ways. A *senex* (Charmides / Theopropides) went abroad a long time ago and never came back. In the meantime, a lascivious *adulescens* (Lesbonicus / Philolaches) with the help of a slave (Stasimus / Tranio) squanders the wealth of the family and sells the house. Upon his return, the old master takes back possession of the estate: cf. already Leo (1960: I 6).

The return of the old man, in particular, features a topical thanksgiving to Neptune in both plays, and both old men shoo the god away at the end of it: cf. 820-42a and *Mos.* 431-7 and see particularly 838 *apage a me sis ~ Mos.* 435 *apage, apage te a me nunciam post hunc diem*. Theopropides, however, utters only a short monologue in spoken senarii, while Plautus composed an extensive hymn-like *canticum* for the return of Charmides. Structural differences in the construction of the plot may be said to explain the discrepancy. In *Mostellaria*, the audience expects the return of Theopropides, since it is anticipated at the beginning in the wishes of Grumio (*Mos.* 11-2, 57, 76ff.) and later announced in the agitated scene in trochaics by Tranio (*Mos.* 348ff.: tr^7), just before he comes on stage. On the contrary, there are only a few hints at a possible return of Charmides (159, 589-90, 617-9), which is expressly put out of question by Callicles and Megaronides as they are arranging their benevolent scheme before he sets foot on stage: cf. 744-5 *nunc si opperiri uis aduentum Charmidi*, / *perlongumst*. This arguably turns the arrival of Charmides into a dramatic ἀπροσδόκητον. Moreover, the return of Theopropides initiates the deceit orchestrated by Tranio and is the reason behind the whole dramatic action of *Mostellaria*. Instead, the return of Charmides frustrates the deceit devised by Callicles and Megaronides, leading the prospected dramatic action to the denouement. To put focus on the importance of this unexpected homecoming, then, Plautus transformed what in Philemon may have looked like a monologue such as that of Theopropides into an emphatic song in the style of high poetry: cf. below at 820-42a

§ 4.2 Paratragedy

These considerations offer some valuable insights into the issue concerning the prologue. The prologue of *Trinummus* has no narrative function and features two personified abstracts, Luxuria and Inopia. Since they provide no exposition of the plot, it has been argued that they

should be regarded as original creations of Plautus: cf. at least Wilamowitz (1925: 148) and Fraenkel (2007: 419), comparing Plautine imaginative personifications such as *Rud.* 1284 *nam lenones ex Gaudio credo esse procreatos*.

However, the above similarities between *Mostellaria* and *Trinummus* make it likely that the return of the *senex* was anticipated in a narrative prologue, as it seems to have been the practice in New Comedy playwrights: cf. the foreshadowing of the return of Kleostratos by the divine prologist Τύχη in Men. *Scu.* 110-4 and Hunter (1980: 223). Furthermore, divine prologue speakers, typical of Gk. tragedy, are not uncommon in New Comedy either: cf. below at 1-22. An anonymous play by Philemon, for instance, had a prologue delivered by Ἀήρ (95 KA). That such a figure was supposed to be paratragic emerges, I think, from his own claim to be everywhere (95. 5 KA εἰμὶ πανταχοῦ), elaborating on the tragic phrase ὁ κοινὸς ἀήρ: cf. Men. 602. 7-8 KA τὸν ἀέρα κοινόν ἵνα σοι καὶ τραγικώτερον λαλῶ.

That personified abstracts as prologue-speakeres were a feature of Gk. drama is shown by the prologues of two Roman comedies. In the *Cistellaria*, the prologue delivered by the personified abstract divinity Auxilium (149-202) follows a dialogic opening scene (1-148). Close adherence to the Menandrean strategy of delayed prologues implies close adaptation of the prologue speaker as well, probably named Βοήθεια in Menander and humorously turned into a 'neuter' divinity by Plautus: cf. below at 1-22. Moreover, in a fragment from the *Sella*, Afranius introduces Sapientia as a (likely) prologue speaker: cf. 298-9 *Vsus me genuit, mater peperit Memoria:* / *Sophiam uocant me Grai, uos Sapientiam*. The reference to the Gk. name and to a Hellenising genealogy not dissimilar from the mother-daughter relationship of Luxuria and Inopia suggests that Afranius is thinking of a Gk. convention transplanted into the Roman realm of *togata*.

Moreover, comparable dialogic prologues occur in Gk. tragedy, especially in Euripides. In the *Trojan Women*, for instance, the prologue consists of a dialogue between Athena and Poseidon, while the *Alcestis* features a short exchange between Apollo and Thanatos: cf. E. *Tr.* 45-97 and E. *Alc.* 29-76; see also Kratos / Bia and Hephaistos in A. *Pr.* 1-87. But the most striking parallel for the prologue of *Trinummus* is undoubtedly the prologue 'al mezzo' of Euripides' *Heracles*: cf. Leo (1912: 201-2) and E. *HF* 822-74. There, Iris sends the terrifying personification of Madness (Λύσσα), daughter of the Night, into the hero's house so that she may live with him. The imagery is strongly influenced by a metaphor the Greeks lived by,

namely that involving the use of συνοικεῖν, implying that a man provided with a certain abstract quality (madness, poverty, wealth, age) 'shared the house' with it.

It is relevant for us to observe that this metaphor is applied to Poverty (Πενία) in Aristophanes' *Wealth*: cf. Ar. *Pl.* 437 Πενία μὲν οὖν, ἢ σφῷν ξυνοικῶ πόλλ' ἔτη and note that Πενία is expressly connoted as paratragic at 423-5. Hence, a likely hypothesis about the prologue of Philemon's Θησαυρός may run as follows. Philemon introduced personified abstracts and shaped one of them, Poverty (Πενία), after the invention of Aristophanes, thus constructing a para-Euripidean dialogic prologue. This prologue contained originally a greater deal of information about the condition of the young man that the personified abstracts embodied, possibly also a mention of his sister and her dowry and a prophecy about the return of his father. Plautus translated in Roman terms the abstract deities from the prologue of the Θησαυρός but reduced its original length for reasons of dramatic economy and also, perhaps, reflecting the progressive decadence of narrative prologues: cf. below at 1-22

This would by no means represent an isolated case of paratragedy in Philemon. In a fragment from an anonymous play, a character used a word taken from Euripides and praised him as the only one 'able to speak': cf. 153 KA Εὐρι[πί]δης πού φήσιν, οὗτος [ὅς] μόνος / δύ[να]ται λέγειν with Sideras (1999). Later in the play, Lesbonicus' confession to Lysiteles echoes Phaedra's apology to the nurse in Euripides' *Hippolytus*: cf. particularly 667-9 ~ E. *Hipp.* 380-7 with Zucker (1963: 165 n. 2) and Hunter (1980: 225-6). Morever, in *Mercator*, the grief-stricken *adulescens* Charinus announces his intention to leave Athens and the passage has justly been compared to tragic *Abschiedsreden*: cf. *Merc.* 830ff. and Fraenkel (1964: I 502), noting the similarity with the farewell speech of Polyneices at E. *Ph.* 631ff. It might be added that the choice of accompanied verse (the monologue is in tr[7]) and the abundance of high-style elements is meant to translate into Latin the dramatic effect of a para-tragic situation (and λέξις?) in Philemon: cf. e.g. asyndetic *tetracolon* at 832 *usus fructus uictus cultus* or *tricola* at 833 and 836-7 with chiastic word-order and archaisms at 834 *di penates meum parentum, familiai Lar pater*

§ 4.3 Dramatised Ethics

The farewell speech of Charinus reveals another aspect of the art of Philemon. Heartbroken as he is, the *adulescens* does not fail to sermonise on morals with tones familiar to a reader of *Trinummus*. His invective against the *mores deteriores*, for instance, accords with the moralising sermons of the old men in *Trinummus*: cf. *Merc.* 838-9 *nam ubi mores deteriores increbrescunt in dies* (~ 28ff.: Megaronides) / *ubi qui amici, qui infideles sint nequeas pernoscere* (~ 91-3: Callicles).

A heavily moralising tone does indeed characterise the remaining fragments of Philemon. This need not be representative of his comedies, as gnomic statements might well have been selected for their memorability by the grammarians responsible for their transmission (mostly Stobaeus and Athenaeus). As a matter of fact, in his valuable appreciation of the art of Philemon, Apuleius mentions his virtuosity in the representation of stock-character types: cf. Apul. *Fl.* 16 (T 7). Particularly relevant for the plot of the Θησαυρός are the types of the *sodalis opitulator* (Lysiteles) and the *patruus obiurgator* (Megaronides); at the same time, mentions of *parasiti edaces* and *meretrices procaces* give a glimpse on the wider variety of dramatic situations that the plays of Philemon encompassed. However, Apuleius himself begins his short presentation by praising Philemon's 'sentences well suited to life' (*sententias uitae congruentes*) and his well-balanced diction, fun but not scurrilous, severe but not tragic (*ioca non infra soccum, seria non usque ad coturnum*). On a more dubious note, an ancient rhetorical treatise attests to his dislike for asyndeton. Apparently, and contrary to Menander, Philemon shunned the διαλελυμένη λέξις, a stylistic preference that made his plays more suitable to silent reading than to an actual performance: cf. Demetr. *Elocut.* 193 ἐναγώνιος μὲν οὖν ἴσως μᾶλλον ἡ διαλελυμένη λέξις, ἡ δ' αὐτὴ καὶ ὑποκριτικὴ καλεῖται…διὰ τοῦτο δὲ καὶ Μένανδρον ὑποκρίνονται λελυμένον ἐν τοῖς πλείστοις, Φιλήμονα δὲ ἀναγιγνώσκουσιν. Even if the validity of this judgement is severely undermined by the counter-examples gathered in Leo (1960: 168-70), the sententiousness of the preserved fragments of Philemon seems only partially a reflex of the interests of the grammarians excerpting his comedies, and it is safe to assume that it represented at least one of his trademarks: cf. Conca (1973) for an analysis of the gnomic themes in the fragments.

At any rate, it was essentially its sententious, moral(istic) tone that prompted unfavourable judgement on *Trinummus* over the last century. Wilamowitz, for instance, surmised that the Θησαυρός was an infelicitous attempt to write a comedy 'more serious, more profound, more Menandrean' than Menander himself: cf. Wilamowitz (1925: 165). The moralism of *Trinummus* is entirely based on the motif of the duties of friendship. Representations of loyal friendship are current in New Comedy, as shown by titles such as Συνέφηβοι (Menander, Euphro, Apollodorus; Συνέφηβος: Philemo 84 KA), Συναποθνήσκοντες (Philemo 83 KA, Diphilus, Alexis) and the like: cf. Zucker (1962) and Webster (1970: 150-1). Such a motif was certainly influenced by contemporary philosophical speculation on similar issues of reciprocity in friendship bonds among equals (ὁμοήθεις): cf. the discussion of friendship in the eighth book of Arist. *EN* or the three books of Theophrastus' περὶ φιλίας (532-46 FHSG) and see also the remarks by Leo (1912: 127-9). Traces of the concepts and the terminology coming from philosophical, and especially peripatetic theories on friendship has indeed persuasively been detected in Philemon via Plautus' adaptation: cf. Fantham (1977) on the possible link between Lesbonicus and the Aristotelic type of the ἄσωτος and see below at 23 for terminology.

The moralising character of *Trinummus*, therefore, is best taken as a trace of the model. Whether the inconsequences of excessive moralism were consistently parodied already by Philemon or not, is an issue that can hardly be settled. Some scholars argued that Plautus emphasised this aspect to maximise the fun of an otherwise rather boring comedy, others that the failure of moralism conveyed a satire of contemporary moralism embodied in the figure of Cato: cf. Fraenkel (2007: 325), Anderson (1979) and Sharrock (2014) for the former view, Benz (1990), Lefèvre (1990), and Lefèvre (1995: 139-45) on parody of Cato. None of these theories can be definitively demonstrated, but some of their aspects are better tackled with an eye on the surviving fragment of Philemon's play. Therefore, it is better to turn our attention toward the fragment of the Θησαυρός and the constellation of related plays.

§ 4.4 Θησαυρός / Thesaurus / Trinummus

§ 4.4.1 Θησαυρός I (Middle & New Comedy)

The title Θησαυρός was reasonably popular and is attested for six other Gk. plays of Middle and New Comedy.

Among Middle comedy playwrights, only the title is documented for the enigmatic Crates II, a namesake of the more famous poet of Old comedy, presumably lived in the late 5th or early 4th century BCE. Two fragments are instead preserved from the play by Anaxandrides (4th century BCE): the first pokes fun on the popular wisdom of a σκόλιον (18 KA), the second mentions a μόναυλος played by the speaker to accompany a wedding-song (19 KA), in all likelihood taking place in the denouement, after the treasure had been given to its legitimate owner: cf. Millis (2015: 102-8)

More substantial evidence comes from New Comedy playwrights. Two long fragments survive from a Θησαυρός written by Archedicus (2-3 KA). Both come from monologues of a cook. Even if the content of the play cannot be further determined, it is worth noting that a cook may have appeared in preparation for a final wedding scene: cf. the cooks Antrax and Congrio featuring in the *Aulularia*, another play about a treasure, with Dohm (1964: 120-2). The only surviving fragment from Dioxippus' Θησαυρός consists of two lines uttered by two speakers, the latter probably eavesdropping on the former, who is concerned that a tattler may spy on him, as it is indeed happening (2 KA). Circumspection on the part of the owner of a treasure is a theme shared by both *Trinummus* and *Aulularia*, but again the fragment looks more like the scene with the slave eavesdropping on Euclio (*Aul.* 608-23) than anything in the *Trinummus*.

Stobaeus quotes one fragment about the occasional licence to lie from a Θησαυρός by Diphilus (47 KA). More remarkably, three of the five surviving fragments of Menander's Θησαυρός deal with erotic matters (176-8 KA). The longest of them comes from a monologue in which the speaker discusses the unstoppable power of Love. The idea of putting Love *sub judice* and the interrogative formulation of the proposition bear a vague resemblance with Lysiteles' monody. Yet the likelihood that the fragment belongs to the speech of an old man weakens an already loose link, pointing rather to a typology of

monologue involving the setting of a question and hints at a legalistic terminology, which may well have been applied to the monologue of the young man in Philemon: cf. 176 KA 1-2 εἶτ' οὐ μέγιστός ἐστὶ τῶν θεῶν Ἔρως / καὶ τιμιώτατός γε τῶν πάντων πολύ; and 9 οὗτοι (viz. those who fall in love when they are old) προσαποτίνουσι τοῦ χρόνους τόκους

§ 4.4.2 Θησαυρός II (Philemon)

The Θησαυρός by Philemon is in no better state of conservation than all the plays examined so far. Its two fragments are transmitted respectively by Athenaeus and in a collection of proverbs by the Hadrian age paremiologist Zenobius. The latter is merely a token of the proverbial saying κανθάρου σοφώτερος 'more cunning than a beetle' (33 KA): cf. Men. 180 KA κανθάρου μελάντερος, also from his Θησαυρός. The former is hard to interpret because of a textual issue (32 KA). The transmitted text in Athenaeus, who is providing examples for the use of ὀψάριον 'cooked food', runs as follows (Ath. 9. 385e):

οὐκ ἔστ' ἀληθὲς παραλογίσασθ' οὐδ' ἔχειν ὀψάρια χρηστά

which does not scan and fails to provide acceptable sense.

Hermann (1800: xvi) proposed to integrate a pronoun, turning ἀληθὲς into an adverb and the statement into a question, and possibly also to emend οὐδέ into ὥστε (6ia):

οὐκ ἔστ' ἀληθῶς σε παραλογίσασθ' οὐδ' (or ὥστ') ἔχειν
ὀψάρια χρηστά;

The interpretation entails the resolution of two *longa* in a row with the first *longum* being split. The resulting prosodically ambiguous sequence of five short syllables, ie. ⏑ ǀ ⏑⏑⏑⏑ (-σε παραλογί-), is admitted but not favoured, since it appears three times in Philemon (never with split element) and in the 10.2 % of Menander's trimeters: cf. Philem. 34, 82. 15, 84. 1 KA and Sardiello (1983: 156).

In addition to the textual interventions, Hermann suggested to compare the fragment to a line uttered by Philto as part of the analogy he draws between the *beneficium* and a ritual

dinner: cf. 473 *edisne an incenatus cum opulento accubes?* This works only if παραλογίσασθαι is taken in its acceptation 'to reason falsely, to draw a false inference' (*LSJ* 1317 s.v. IIb), ie. 'is it not possible that you truly reason falsely and do not have food?'. It may be added that this value of παραλογίζομαι may correspond to something Philto says earlier in *Trinummus* (461-2 *nam et stulte facere et stulte fabularier* / *utrumque, Lesbonice, in aetate hau bonumst*), but it is hard to see how this would fit with the proposed alternative emendation ὥστε, because, in that case, the consequence of false reasoning cannot be to have good food. In the parallel brought by Hermann himself, Philto is saying that, if you think about it and avoid any false reasoning, you should eat the food offered by a wealthy man.

Another way to account at least for the context, if not for the letter, of the fragment comes from an earlier edition of the comic fragments. In his apparatus, Kock (1880-8: II 487) elaborates on an emendation by Meineke (1847: II 827, ie. ἄλαστε 'wretched' for ἀληθὲς) by proposing ὄλεθρε 'pest' instead of ἀληθὲς along with other modifications (6ia):

> οὐκ ἔστιν, ὄλεθρε, σε παραλογίσασθ' ὧδ' ἔχοντ'
> ὀψάρι' ἄχρηστα

which should mean: 'isn't it possible, pest, that you cheated in the reckoning, thus having useless food?' His proposal suffers from the same prosodical issue as that of Hermann and his other remedies seem worse than the illness, because ὄλεθρε is invasive and there is hardly any improvement in turning the infinitive into a participle. Apart from these less convincing conjectures, he propounds to attribute these lines to a young master who is blaming a slave for his fraudulent reckoning (*LSJ* 1317 s.v I 'in keeping accounts, cheat'). Within this interpretation, turning the adjective into an adverb and particularly introducing an ὥστε after Hermann's suggestion would clarifiy the relationship between the fraudulent reckoning and the food, ie. 'you cheated…so as to have'. With these modifications, it follows that the fragment may come from a scene corresponding to the totting-up of the accounts taking place between Lesbonicus and Stasimus at 402ff.

To remove the prosodic difficulty, it may be proposed that the pronoun should be introduced at line-end in episynaloephe, an allowed phenomenon in comic trimeters and particularly in Menandrean diction, much more prone to enjambement than that of any other Gk. scenic

poet: cf. cases like Ar. *Ra.* 298-9 ἀπολούμεθ' ὦναξ Ἡράκλεις οὐ μὴ καλεῖς μ' / ὦνθρωφ' ἱκετεύω with Comentale (2015). A further modification would then be needed in order to make the line scan, and a suitable solution seems to adopt Bentley's emendation of the aorist into a present infinitive, ie. παραλογίζεσθαι: cf. Bentley (1710: 132). I would therefore tentatively phrase the alternative reconstruction based on Kock's intuition as follows (6ia):

οὐκ ἔστ' ἀληθῶς παραλογίζεσθ' ὥστ' ἔχειν σ'
ὀψάρια χρηστά;

that is: 'is it not possible that you are reckoning in a truly fraudulent manner so that you may have good food?'. In *Trinummus*, Stasimus urges Lesbonicus to count the money spent on prostitutes and mischievously adds his own petty thefts to the grand total, a fact that Lesbonicus acknowledges as ultimately responsible for the greatest loss: cf. 412-3 *quid quod dedisti scortis?* :: *ibidem una traho* / *quod ego defrudaui?* :: *em istaec ratio maxumast*. In the Θησαυρός, the master may have made similar inference, suggesting that the slave was falsing the reckoning to steal more money and spend it on little luxuries. This is not altogether certain and does not square with most likely reconstruction of the characterisation of the slave in Philemon and the arguable expansion of his role in Plautus. None of the reconstructions, therefore, convinces completely, and the question is still open to further debate.

Hermann (1800: xxvi-iii) proposed a couple of other comparisons between unassigned fragments of Philemon and the *Trinummus*. Similarities are rather generic, but some are worth mentioning.

165 KA ἀθάνατόν ἐστι κακὸν ἀναγκαῖον γυνή bears a resemblance to 55 *eho tu, tua uxor quid agit?* :: *immortalis est*. The sententious tone of the fragment is paralleled by the use of *immortalis*, a formal adjective practically confined to the phrase *di immortales*: cf. below at 55.

168 KA βούλου γονεῖς πρώτιστον ἐν τιμαῖς ἔχειν is aptly compared to 280-1 *feceris par tuis ceteris factis* / *patrem tuum si percoles*, and provides further support for the idea that Plautus transformed an original monologue (the fragment is in trimeters) into a *canticum*.

Other issues related to the Θησαυρός concern the slave and the presence of a female character. There are several possibilities to account for the inconsistencies between Stasimus'

insolent attitude in the dialogue with Lesbonicus (402-601) and the concern for the house (615-21) or the penchant for sermonication on virtue (1028ff.) he reveals later in the play. It might be argued that Philemon built the character of the slave uniformly in accordance with the general tone of his comedy. The mischievous side of his personality would then be the result of the Plautine expansion of his role: cf. Leo (1913: 117). However, one might also claim that these inconsistencies were already in Philemon, and that they were aimed at introducing a comic line in a heavily moralising play.

A possible solution may start from a distinction between the different kinds of inconsistency observable in the character. 615-21 or 1028ff. are a case of actantial incongruity, whereby a high-sounding moralistic attitude is attributed to a slave. From what we know, the humour arising from such inappropriateness suits Philemon better than Plautus and may have been underlined by the aside comments of an old man in a scene closely corresponding to 1008-92. The insolence and the allusion to snatches at 402-601, on the contrary, represent a more serious inconsistency and may well represent a Plautine element. In the absence of any positive piece of evidence, however, any conclusion must remain tentative.

As far as the female character is concerned, an occurrence of *amor* in the singular instead of the generic plural *amores* convinced Leo that the young man corresponding to Lesbonicus in the Gk. play was in love with an hetaera: cf. 230. She must have appeared in the Θησαυρός and the young man might have used the fourty *minae* he earned from the sale to free her: cf. Leo (1913: 117 n. 1). However, it has been rightly objected that, in that line, *amor* defines love in general rather than a specific passion: cf. Jachmann (1931: 242-3). The corpus of Gk. comedy provides examples of plays without a female character. Aristophanes' *Knights* for instance, feature no female character at all, not even in a minor role. The fragmentary state of Menander's *Shield* only allows suppositions, but it seems significant that in the extant scenes ten different male characters appear on stage, none of which, apart from the divine prologue speaker Τύχη, is a woman.

Moreover, the prerequisite for Lysiteles' act of benevolence is that Lesbonicus redeemed himself from his previous lifestyle, which in any case, as far as we can see through Plautus, was faulty because of excessive generosity to a greater extent than mere lust: cf. 333-4 and 429-31. If he was portrayed in close contact (possibly in love) with a prostitute, the helper would never manage to convince his severe father, and the conflict between the helper and the

wastrel would lose its profoundly moral character. There is therefore no need to postulate that an original female character in Philemon was suppressed in the Plautine adaptation.

§ 4.4.3 Contamination (Menander)

It has been noted that the severe atmosphere of the first part of the play vanishes in favour of a lighter tone as soon as Charmides comes back. Indeed, the only moralising section in the second part of the play is given, arguably with a playful intent to poke fun on moralism, to Stasimus: cf. 1028ff. and Stein (1970: 12). Such a discrepancy aroused suspicions of contamination.

Resting on the assumption that edifying sermocination was typically Menandrean, Ladewig thought that the first part of the comedy was adapted from Menander's *Deposit* (Παρακαταθήκη): cf. Ladewig (2001: 61-3) and Men. 286-95 KA. The main point of contact was for him the antithesis between friends and prostitutes at 651 *in foro operam amicis da, ne in lecto amicae*, to be compared with a joke *totidem litteris* on ἑταῖρος 'comrade' / ἑταίρα 'courtesan' documented for the fragments of that play: cf. Men. 287 KA πεποιήκατ' ἔργον οὐχ ἑταίρων γὰρ […] ταὐτὰ δ' ὄντα γράμματα / τὴν προσαγόρευσιν οὐ σφόδρ' εὔσχημον ποιεῖ. Another fragment describes the hardship of military life and seemed suitable for a dialogue between the helper and the repentant wastrel, where the former was trying to dissuade the latter from abandoning the city to enlist in the army: cf. Men. 288 KA στρατεία δ' οὐ φέρει περιουσίαν / οὐδεμί', ἐφήμερον δὲ καὶ προπετῆ βίον, / οὗ πεῖραν ἔχομεν ὄντος οὐ σωτηρίου with 701-2.

Other parallels worthy of consideration involve a deprecation of poverty, which may have been inserted in the dialogue between the father and the virtuous son, and the indirect attestation of ὅρος 'inscribed pillar', pointing to the presence of a mortgaged house: cf. 290 KA αἰσχρὸν γενέσθαι πτωχὸν ἀσθενῆ θ' ἅμα ~ 336 *qui quidem nusquam per uirtutem rem confregit atque eget* and 295 KA [= Harp. ο 34] ὅρος· οὕτως ἐκάλουν οἱ Ἀττικοὶ τὰ ἐπόντα ταῖς ὑποκειμέναις οἰκίαις καὶ χωρίοις γράμματα, δηλοῦντα ὅτι ὑπόκεινται δανειστῇ ~ 168 *aedis uenalis hasce inscripsit litteris*; for another parallel from an anonymous play, arbitrarily attributed by Ladewig to the Παρακαταθήκη, see below at 367

As it has been observed above, however, a moralising strain suits Philemon as well as (if not better than) Menander: cf. Jachmann (1931: 226-7). Moreover, the comparisons proposed by Ladewig concern topical themes that can hardly be used as decisive arguments to prove a close intertextual connection. Contamination in *Trinummus* seems therefore unlikely.

§ 4.4.4 Thesaurus (Luscius Lanuuinus)

In the prologue of the *Eunuchus*, Terence blames a juridical imprecision committed by his contemporary and rival Luscius Lanuvinus in a *palliata* entitled *Thesaurus*. The allegation was that Luscius inaccurately made the defending party speak first instead of letting the claimant begin: cf. Ter. *Eu.* 10-3.

Donatus and the scholia Bembina provide a summary of the plot that elucidates the matter. The *argumentum* of the play was the following. An *adulescens* squanders all his patrimony by luxury and even sells to a *senex* the field where the grave of his father lies. Ten years after the death of his father, he sends a slave to the grave in order to offer a banquet in memory of the deceased. The *senex* who now owns the field helps the slave to open the grave; as soon as they enter the monument, they find a treasure and a letter. Since the *senex* claims ownership of the treasure despite the letter, the *adulescens* calls for an arbitration, and both parties give a speech, although in an incorrect order from the perspective of Roman law: cf. Schol. Bemb. *Eu.* 11 and Don. Ter. *Eu.* 10 with the hereby quoted Lanuv. *com.* 1-2 *Athenienses, bellum cum Rhodiensibus* / *quod fuerit quid ego hic praedicem?*

The foregoing account points to a set of similarities with *Trinummus*. Both plays begin with the absence of a *senex* (abroad: *Trinummus* ~ dead: *Thesaurus*) who left a treasure hidden for his son. During the father's absence, the *adulescens* squanders the patrimony and sells the object of value containing the treasure (house: *Trinummus* ~ field [grave]: *Thesaurus*). However, the *Thesaurus* develops in the direction of a private arbitration, and the *senex* in whose possession the object of value falls is an antagonist rather than a helper like Callicles. It has been thought that the *Thesaurus* should derive from either Menander's or Diphilus' Θησαυρός: cf. Garton (1971), aptly comparing the Ἐπιτρέποντες and the *Rudens* for the arbitration scene, and Arnott (1974), rehabilitating the possibility that Luscius might have adapted Anaxandrides instead.

§ 4.4.5 Trinummus

The *Thesaurus* by Luscius Lanuvius prompts the question as to why Plautus translated Θησαυρός as *Trinummus*, if he ever did. The term occurs in the entrance monologue of the sycophant, who names the day after the three coins he received for the task he has to accomplish: cf. 843-4 *huic ego die nomen Trinummo faciam: nam ego operam meam* / *tribus nummis hodie locaui ad artis nugatorias*.

The idea that a day can have its own name accords with a typically Plautine animation of inanimate things, whose starting point, in this case, may well have been the augural practice of distinguishing between *dies fasti* / *nefasti* / *endotercisi*, as if every day had its own personality: cf. Fraenkel (2007: 75-7 and 379). Further, the immediately following exegesis of the name (843 *nam*...) leaves no possible doubt that it must be interpreted as a neologism: cf. Nadjo (2006) for a doxography of the learned attempts to find a real currency corresponding to *Trinummus*.

What is this name supposed to mean though? The application of the prefix *tri-* to *nummus* 'coin' activates a twofold interpretation. On a literal level, the nonce-compound means 'triply a coin', as suggested by the explanation in the following line. Yet an audience used to the language of comedy could not but think of compounds, especially words of abuse and mostly nonce-formations, where *tri-* 'three times / threefold' had an elative function: cf. for instance the term of abuse *trifurcifer* 'triply a rascal' (*Aul.* 326, *Rud.* 734-5), *trifur* 'triply a thief' (*Aul.* 632), *triuenefica* 'triply a sorceress' (*Aul.* 86), *triparcus* 'triply stingy' (*Per.* 266) *triphallus* 'triply cocked' (Naev.). Because of the *tres nummi* 'three coins' he literally got, the imposter baptised an ordinary day as 'Triply a coin' or 'Super-coin', a name resonating with comic undertones because of its similiarity with funny words of abuse formed through the prefix *tri-*: cf. Fontaine (2010: 141 n. 84) with *Ps.* 702-5a and Danese (1985a) on the importance of triadic patterns in Plautine humour.

In Plautus, changes of title of the Gk. model serve usually to put focus on a structural constituent, either a prominent character (e.g. *Bacchides* ~ Δὶς ἐξαπατῶν) or a prominent scene (e.g. *Cistellaria* ~ Συναριστῶσαι). However, it exists only parallel for a title (or change thereof) motivated by a joke, and that is *Truculentus*. The title of the Gk. model of

Truculentus is unknown, and its very existence has been called into doubt: cf. Hofmann (2001: 7-32). No character in the play ever calls the rustic slave *Truculentus*; rather, he is associated with this epithet because the *lena* bestows it upon him and he misunderstands it as *truncum lentum*, an infuriating allusion to his impotence: cf. 265-6 and the repetition of the joke at 674-5 with Pentericci (2019)

It is true that sometimes such changes were imposed by *retractatores* after the play had its success. A classic example of this practice is *Casina*, originally entitled *Sortientes* in perfect correspondence with the Diphilean title Κληρούμενοι, and later renamed after the young maid who never appears on stage but around whom the action centers: cf. the interpolated prologue (*Cas.* 31-4) and see also the case of *Poenulus*, initially entitled *Patruus Pultiphagonides* (*Poen.* 53-4). One may therefore surmise that *Trinummus* was first performed under the title *Thesaurus* and only later re-titled after the funniest joke in the comedy: cf. Anderson (1979: 339-40). However, the variation is supposed to create expectations in an audience puzzled by the odd nonce-title. Any fulfillment is delayed until the sycophant arrives on stage to perform what is undoubtedly the funniest scene in the play. The expectations are then met at the outset of a dramatic moment whose relevance is signalled by the immediate interpretation of the very word that aroused them as early as the prologue. This is a clever comic mechanism that may well have been devised by Plautus himself.

§ 5. Language

> Velim tamen mecum credas Plautini aevi sermoni cotidiano versus Plautinos tamquam imaginem resonare
>
> Wallace M. Lindsay

At the end of the preface to his monumental edition of the comedies, Lindsay phrased in elegant Latin his conviction that the language of Plautus plain and simply mirrored spoken Latin: cf. Lindsay (1904: xii). Modern research has shown that, as far as Plautus is concerned, this statement is fundamentally flawed. In fact, the language of Plautus is first and foremost a *Kunstsprache*, an artificial idiolect encompassing elements drawn from the most disparate layers of Latin: cf. Haffter (1934: 1-9) and Traina (1999: 101-3) for an appropriate characterisation of the language of Plautus as inspired by ‘comic lyricism’(*lirismo comico*).

Notable differences exist even within such an already diverse poetic instrument, since characters refrain from or indulge in the use of particular forms based on their age, sex, and condition or on the intersections of these axes. Furthermore, they vary their mode of expression in accordance with the illocutionary intention and the metrical context of their utterances.

A systematic attempt to analyse the various components of the language of Plautus has not yet been carried out. One of the principal difficulties lies in the establishment of reliable criteria to assess the nature of a form or a linguistic phenomenon. What does 'colloquial' mean? Or what distinguishes a formal from an informal utterance?

Comparative data are usually of help to answer these excruciating questions. If a character makes use of a word or construction attested mostly in legal or religious texts, it is probably meant to sound formal. On the contrary, if its attestations occur, synchronically, predominantly in the mouths of slaves or range, diachronically, from the letters of Cicero to the language of freedmen in Petronius' *Satyricon*, then the label of colloquial might justifiably be applied.

Statistic analysis or information provided by ancient grammarians can further refine the judgement. Statistics, however, rely at least partly on subjective interpretation of the context, while grammarians (more useful for Terence than for Plautus) living centuries after the golden age of Republican theatre are not necessarily the best judges on these matters, although one needs convincing arguments to deny their testimony.

If uncertainties remain, metre offers a valuable means of interpreting the data. The traditional distinction between accompanied and unaccompanied verse corresponds to a reasonably coherent distribution of features. Indeed, the long verses and the polymetric songs of Plautus contain a larger number of stylistically marked elements such as alliteration, figura etymologica, formal language, while spoken senarii are more likely to accommodate colloquialisms: cf. Haffter (1934: 114-25) and Happ (1967). Spoken phonetic phenomena may also be reflected more frequently in spoken verse: cf. Dressler (1973) on the higher frequency of sigmatic ecthlipsis in senarii.

Not even this criterion, however, applies indiscriminately. Prologues, entrance monologues, and asides, for instance, display some long-verse-like characteristics, even if they are in spoken senarii: cf. Haffter (1934: 120-1). Besides, some morphological archaisms such as the

sigmatic subjunctive *ausim* are not confined to accompanied verse and are not per se associated with high style, even though they appear by preference in stylistically marked contexts: cf. de Melo (2007: 195-8).

A careful examination of the language of Plautus exceeds the boundaries of this introduction. Instead, I shall discuss all the above phenomena with regard to *Trinummus*, focussing on the following categories: sociolects, Hellenism, colloquialism, archaism and formal language. By so doing, I apply the categories defined by Karakasis (2005) for the study of the more uniform language of Terence to the analysis of the language of this play.

§ 5.1 Sociolects

Social variation in speech follow different vectors, usually intersecting with each other. The most significant variables are gender, age, and class: cf. Clackson (2011). Not all of these variables are significant in *Trinummus*, and I shall therefore concentrate on those that matter more for the specific aim.

§ 5.1.1 Gender

Gender acquired remarkable prominence in the field of sociolinguistics applied to Plautus. Female speech has been examined with particular care: cf. the pioneering study of Adams (1984) and the more recent Dutsch (2008).

In a male-dominated comedy such as *Trinummus*, female speech is hardly observable. There is, however, at least a trace of it in the monody of Lysiteles. In his parodic impersonation of an irritating mistress and his devoted gallant, Lysiteles adopts their trademark forms of address: cf. 244 *mel meum* and 245 *ocelle mi*. Female and male characters equally employ these endearments, but the tone of familiarity implicit in the use of possessive pronouns allegedly represents a typically feminine *blanditia*: cf. Don. Ter. *Eu.* 656 *'mea' et 'mea tu' et 'amabo' et alia huiuscemodi mulieribus apta sunt blandimenta* with Adams (1984: 68-73).

Further, the sentence assigned to the woman contains an imperative and two modifiers in a row: cf. 244 *da mi hoc…si me amas si audes*. In general, women employ modifiers more frequently than men, so their *Doppelung* characterises very precisely the speaker as female:

cf. Adams (1984: 63-8). Moreover, the use of imperative without softeners rather than a periphrasis with *uelim* and subjunctive or the like, as befits a matron, qualifies the woman as a prostitute: cf. Schauwecker (2002)

§ 5.1.2 Age

Age-based variation is also a factor in play. Linguistic characterisation of the four *senes* matches the general pattern of old men's speech: cf. Maltby (1979) and Karakasis (2005: 62-82). There do not seem to be considerable differences between them, as they all equally indulge in synonymical pairs and syntactically imposing phrases even in spoken senarii: cf. the pair *fide et fiduciae* at 117 (Megaronides) and 142 (Callicles) or 24-5 *utile* / *et conducibile* (Megaronides) and 748 *utibile…atque in rem* (Callicles) with the convoluted subordination of 468ff. (Philto)

Trinummus is very much a comedy for old men and the two *adulescentes* gravitate around their linguistic features. This emerges in those scenes where Lesbonicus or Lysiteles are in conversation with the *senes*. Lesbonicus, for instance, enters the stage in spoken conversation with the slave. In the course of the exchange, the young man uses oaths (411 *hercle*, 433 *is herclest ipsus*, 413 *em*) and simple syntatic structures, with only one case of subordination (402-3 *quom…accepisti*). When he starts talking to Philto, however, his language seems to change. As soon as they meet, he greets the old man with an obsolescent form: cf. 436 *di duint*. Oaths are limited to one token of *edepol* (438) and sentences become more complex: cf. the causal clause at 505 and the conditionals at 474 and 507-8.

Lysiteles, on the contrary, never interacts with low characters, as he ignores Stasimus completely in the accompanied dialogue with Lesbonicus: cf. 627ff. Talking to his father, he challenges him by adopting his same characteristically senile long-windedness: cf. hendiadyses such as 302 *imperiis praeceptis* or 327 *caute et cogitate* corresponding to 320 *probus et frugi bonae* with Karakasis (2005: 70-3) on the distribution of senile accumulation of synonyms in the long lines of Terence.

In general, his vocabulary is rather formal and reminiscent of the speech of aged men: cf. 303 *ratus sum*, 304 *censui* or 324 *autumaui* with Karakasis (2005: 105). Even more notably, he uses a diminutive form by which old men normally mark a social and / or moral distance

from youths: cf. 366 *sed hic admodum adolescentulust* with Maltby (1979: 144-5). Elsewhere, a young man uses it with similar apologetic intentions (Ter. *Ph.* 280) and it can also describe grown-ups degraded because of their lecherous behaviour (*As.* 812-3).

The dialogue between Lesbonicus and Lysiteles confirms the above observations. Accumulation of synonyms, long-winded sentences and features of high style suit a scene in accompanied metre. From a lexical a point of view, there is no shortage of formal terms: cf. 696 *neque uolo neque postulo neque censeo*. Syntactically, parallel subordinates highlight the formal tone of the conversation: cf. the legalistic conditionals 713-6 *si…sin aliter* or the chiastic correspondence of *ut*-clauses at 644-7 *ut uindex fieres* / *tibi paterque auosque facilem fecit et planam uiam* / *ad quaerundum honore, tu fecisti ut difficilis foret*

There is some grain of truth in the objection that all these features depend on the stylistic requirements of long verses. However, it is noteworthy that Lysiteles has no part in senarii and the only necessary dialogue he has to have with a low class character takes place off-stage: cf 1120 *modo me Stasimus Lesbonici seruus conuenit domi*. The choice suggests that Plautus conceived his idiolect as more suitable to the stylistic level of accompanied verse and accordingly as closer to old men's speech than to his own linguistic group, as befits a character whom strong moral principles and refusal of love set apart from the actantial type of the *adulescens*. He is, ethically and liguistically, 'born middle-aged' (Fantham 1977: 407)

§ 5.1.3 Class

Only a few details point to linguistic variation between free men and slaves in *Trinummus*. Slaves are more likely to use Gk. than other characters: see below § 5.2. Accordingly, Stasimus code-switches into Gk. and makes use of Gk. loanwords: cf. proper Gk. at 419 *argentum* οἴχεται or 705 *euge*…πάλιν with lexical borrowings assimilated to Lat. at 425 *trapezitae* or 1025 *epithecam*.

Apart from Gk., Stasimus consciously employs a solecistic pleonasm drawn from the dialect of Praeneste, pretty much as the rustic slave does in *Truculentus*: cf. 609 *tam modo* along with *conea* and the analogic pseudo-Praenestine form *rabo* at *Truc.* 688-91 and Danese (2006: 38-40).

Furthermore, hybrid Graeco-Roman neologisms are coined exclusively by low characters: cf. 977 *recharmida* (sycophant) and 1014 *thermopotasti* (Stasimus).

On a side note, the affirmative answer *fiat* denotes the duped lover whose voice we hear in Lysiteles' monody as a free man: cf. 245 with Don. Ter. *Eu.* 500 *'faciam' uel 'fiet' diceret seruus, liber uero tamquam et ipse iubet sibi* and Karakasis (2005: 118)

§ 5.2 Hellenism

Plautus' Gk. does not come from the play he is translating. Rather, it reflects the Gk. spoken in southern Italy and heard in the streets of Rome during his time: cf. the Doricisms in *Capt.* 880-3 and Shipp (1953).

Gk. was notoriously spoken at both ends of the social spectrum, so generalisations aimed at attributing its exclusive use to this or that sociolect often go off-track: cf. Adams (2003: 351 n. 100). Most of the Plautine forms, however, would not have been used by educated speakers, and it has been demonstrated that code-switching into Gk. and Gk. borrowings is specific to the idiolect of slaves and low-class characters: cf. Leo (1912: 106-7) and Adams (2003: 351-3). It is important, in the definition of Hellenism, to maintain a a distinction between integrated borrowings such as *balineae* and proper loan-words such as *apage*, and to bear in mind that unavoidable 'theme-word' such as *sycophanta* are generally unmarked: cf. Maltby (1985: 118 and passim)

Indeed, as noted above, Stasimus and the sycophant provide samples of both code-switching and use of loan-words. Old men employ Gk. loan-words to comment on the defining qualities of slave and tricksters, pretty much as Calidorus combines code-switching and loan-word to praise Pseudolus: cf. Charmides naming the *basilica facinora* of Stasimus at 1030 and the use of (*per*)*graphicus* about the sycophant at 767, 936, 1024, and 1139 with *Ps.* 700 and Shipp (1953: 110).

Further, old men code-switch when addressing their slaves, thus adapting to their register: cf. Simo addressing Pseudolus at *Ps.* 448 *fatere, dic* καὶ τοῦτο ναὶ :: καὶ τοῦτο ναὶ and the *senex* addressing Olympio at *Cas.* 729 *dabo tibi* μέγα κακὸν, a Gk. calque of a Lat. idiom (ie. *magnum malum dare*), replying to 728 πράγματα μοι παρέχεις. This theory, however, is not without exceptions. Toward the end of the first scene, Callicles proves his innocence to

Megaronides, who had come to accuse him for his alleged rapacity. When Callicles has completely acquitted himself of the charges, Megaronides code-switches to Gk. in order to prevent his friend from apologising further: cf. 187 παῦσαι*: uicisti castigatorem tuum*. Likewise, the old man Philoxenus switches to confess to his fellow Nicobulus that he is in love: cf. *Bac.* 1162 *an amas?* :: ναὶ γάρ.

A motivation for the switches in *Trinummus* and in *Bacchides* may possibly lie in their context. Philoxenus contradicts the behavioural pattern imposed by his age and to his specific actantial traits, embracing a life of love and luxury where Gk. is very much at home. Similarly, Megaronides is forced to come off his austere moralism, and code-switching may signal that by marking his tone down to a register a man like him would normally recur to only in relaxed conversation with people of low status: cf. Ferri-Probert (2011: 14-5) on the possible overlaps between conversational register and low sociolect.

§ 5.3 Colloquialism

Colloquialisms are by no means easy to identify: cf. Chahoud (2010) for an accurate history of the concept of *Umgangssprache*. First of all, the adjective 'colloquial' is a broad umbrella encompassing conversational elements of different sociolects which are often hard to disentangle in the artistic (and artificial) language of the Roman *palliata*. Our perspective on Plautus, moreover, cannot count on the helpful though unsystematic testimony of an ancient commentator like Donatus, frequently alluding to colloquial features (rustic uses, idioms, emotive phrases) in the speech of both high and low status characters: cf. Ferri-Probert (2011: 28-41) and Karakasis (2005: 21-2). Applying the knowledge one can obtain through Donatus straightaway to Plautus is a methodologically questionable proceeding, since colloquial speech varies in time to the point that forms or constructions that were archaic in conversation at the time of Terence may have been unmarked or even colloquial a generation earlier.

As noted earlier, distribution comes strongly into play to define colloquialisms, albeit with certain caveats. Not all forms that appear in comedy and / or satire are colloquial, and an appraisal of context is advisable. Further, complete avoidance or relative rarity in high literary genres does not necessarily individuate an usage as colloquial; on the contrary, occasional presence in those genres may point to a plurality of registers, sometimes impossible to

reconstruct because of lack of context. Extra-literary evidence and survival in Romance languages are additional factors to consider.

Colloquialisms are here defined by means of stylistic and / or distributional indicators, following the criteria set out in Chahoud (2010). I shall provide samples of four categories of colloquial speech represented in *Trinummus*: diminutives, expressions of contact, disjoined speech, and pleonasms.

Diminutives are largely attested in colloquial sources such as comedy or the letters and the early speeches of Cicero, but high literary genres do not completely abstain from them: cf. Hanssen (1952) and *LHS* II 774-5. Their function is often expressive rather than properly diminutive and carries either endearing or deflationary overtones. Their frequency in conversation arguably reduced their diminutival force, which favoured their inclusion in technical idiolects and their survival into Romance languages: cf. Hofmann (1985: 297-300) and the exemplary case of *cerebellum*, expressive at Petr. 76. 1 *cepi ipsimi cerebellum*, employed in menus or recipes at Titin. *com.* 90 *farticulam cerebellum lactis agninas* (perhaps also expressive here) and Plin. *Nat.* 29. 100 *cerebello gallinaceo* (cf. 29. 88 *gallinaceum cerebrum*), and at the basis of Romance outcomes such as Fr. *cerveau* and It. *cervello*. Linguistic creativity in literary genres more prone to accommodate colloquialisms exploits frequently diminutive formations: cf. 492 *satillum animai* and 888 *uixillum uinarium*, where the adjective in *-arius* is another marker of colloquial speech, according to Karakasis (2005: 30). These ἅπαξ λεγόμενα were in all likelihood never used in real conversation, but this does not undermine the colloquial nature of diminutives. Rather, the inventive extension of such a feature confirms their productivity as recognisable constituents of actual conversation.

In *Trinummus*, deminutives conform to the above pattern. Lysiteles' parody of a conversation between lovers contains an endearing diminutive attested in comedy and in Catullus: cf. below at 245 *ocelle mi.* In that same song, the young man gives Love an interesting epithet: cf. 239a *blandiloquentulus*. Compound terms ending in *-loquens* / *-loquentia* are trademark of early high poetry: cf. Gell. 12. 2. 7. Diminutivisation turns a high-style form into a grotesque hybrid well suited to the amphibious dimension of *cantica*, stylistically close to high poetry (tragedy and epic) and yet still part of a comedy. Diminutives may also convey a contemptuous tone, as it is the case with the compound *sandaligerulae* at 251a, based on the low register Gk. word σανδάλιον and echoing other original Plautine coinages (high-style

compound turned into diminutive) such as *plagigerulus* or *damnigerulus*: cf. Pezzini (2016: 26)

homunculi at 491 is more difficult to characterise. It occurs in a general maxim whereby Philto, whose idiolect is windy and emphatic, reminds Lesbonicus that only the gods should care about wealth, because the life of us 'mere men' (de Melo) is too short to care. As well as *homuncio*, *homunculus* occurs mostly in sources reproducing colloquial speech and in Cicero's philosophical treatises, often in maxims underlining the weakness of men in comparison with the gods: cf. an attestation in speech and its popularity among Christian writers in *TLL* s.v. *homunculus* 2. 74-84. The diminutive obeys rather to a deflationary intention than to a switch to a colloquial register. Confirmation comes from *satillum animai* at 492: an archaic genitive in *-āī* required by the metre pairs with an unparalleled diminutive again aimed at depreciating the noun it modifies. Thus, Philto seemingly mimics the tone of popular wisdom and employs diminutives to insert traces of its form of expression.

Expressions of contact such as forms of address or interjections supposedly reflect modes of actual linguistic interaction: cf. Dickey (2002) and Barrios-Lech (2016). Caution on these inferences is methodologically advisable, especially when poetic depictions of conversation are not supported by evidence in prose or non-literary sources: cf. Chahoud (2010: 58-9). A few samples from *Trinummus* will serve as specimens of the ways in which one can characterise these forms and of the reasons behind their variation.

At 435, Philto decides to put his eavesdropping to an end and approach Lesbonicus and Stasimus. He greets them with a wordy circumlocution, replacing the illocutionary neutral form *saluete*: cf. 435-6 *erum atque serum plurumum Philto iubet* / *saluere, Lesbonicum et Stasimum*. The delocutive nature of *saluere* 'to say *salue*' and the performative connotation of *iubeo* 'to bid' (*OLD* 977 s.v.) make the formula suitable for exchanges between individuals of different standing and / or non-intimates: cf. Karakasis (2005: 116), noting that in Terence it is only uttered by old men, with Poccetti (2010: 119-21) and Plank (2005) on delocutives. Moreover, the third-person structure reinforces the formality of the greeting, highlighting that the people Philto is addressing are relatively unfamiliar to him and that he prefers to keep a distance, possibly also on account of the socioeconomic difference that Lesbonicus' financial ruin established between them: cf. a formal third-person beginning of conversation at *Bac.*

243 *seruos salutat Nicobulum Chrysalus* and a mock-formal one at *Truc.* 515 *Mars peregre adueniens salutat Nerienem uxorem suam* with Barrios-Lech (2016: 188-91)

Impoliteness represents another field of linguistic interaction where it is possible to find traces of colloquial speech: cf. Opelt (1965), Lilja (1965), and now Bork (2018) on words of abuse in comedy. Again, comic words of abuse are meant to elicit laughter and do not necessarily mirror insults that were current in conversation. To make but one example, the ἅπαξ *ulmitriba* 'one who wears out elms' (*OLD* 2084 s.v.), addressed by the young slave Paegnium to Sagaristio, is an artificial occasionalism suited to the diction of a *canticum* rather than a colloquial form, even though it refers to generally low-register words of abuse concerning slave punishments.

On the contrary, colloquial usage can be advocated for one of the few insults in a well-mannered comedy such as *Trinummus*. In the central section of his polymetric song, Lysiteles disapproves of a man enslaved to love by calling him 'cuckoo' (245 *cuculus*). The distribution of insults referring to the animal world demonstrates that they were qualified as low-register: cf. for instance the vocative *cucule* at *Per.* 282 (Paegnium to Sagaristio) or *Ps.* 95 (Pseudolus to his master) with Hofmann (1985: 219) and Dickey (2002: 177-8).

It has been argued that this term represented a calque of Gk. κόκκυξ: cf. Ar. *Ach.* 598 and Hofmann (1985: 218), comparing artificial insults such as *bustirape* (*Ps.* 361) or *muricide* (*Epid.* 333). Two sources point rather to an actual usage in spoken conversation. In the first book of the *Satires*, a playful context between a Persius and a Rupilius Rex from Praeneste, Horace imagines a traveller (*uiator*) insulting a vine-pricker (*uindemiator*): cf. Hor. *S.* 1. 7. 31 *magna compellans uoce cuculum*. An ancient commentator traces back the use of the term in this scene to the characterisation of the contenders. As much as Persius is urbane and Hellenising (1. 7. 2 *hybrida…Persius*, 31-2 *Graecus…Persius*), Rutilius is rustic and prone to Italic sharpness (32 *Italo…aceto*), as befits a man from Praeneste: cf. Porph. Hor. *S.* 1. 7. 28-30 *urbane ac copiose…locuto Persio inuicem Rupilius conuicia regerit non minus ridiculus, quam rustici uindemiatores solent esse in eos uiatores, a quibus per derisum cuculli appellantur*. Pliny the Elder explains that vine-pruners were supposed to complete their work before the spring equinox, that is around the time when the cuckoo bird was first sighted. Passers-by, therefore, tauntingly imitated the voice of the bird, inauspiciously foretelling that, if pruners did not hurry, the cuckoo bird would shamefully find them still pruning the vine: cf.

Plin. *Nat.* 18. 249 *sciat inde natam exprobrationem fodeam putantium uites per imitationem cantus alitis temporariae quam cuculum uocant*. All these testimonies demonstrate that *cuculus* was a colloquial insult originating from agricultural superstition and accordingly used either by low-class speakers or in imitation of the spoken register: cf. below at 245 for the contextual undertones.

Paratactic constructions are also likely to reflect the disjoined articulation of colloquial speech: cf. Hofmann (1985: 269-76). Lack of syntactic hierarchy often leads to anaphoric repetitions of the focal constituent. A couple of lines from *Trinummus* may serve as examples thereof. In a nasty aside, Stasimus complains about the vagueness of formulas such as *bene uelle.* Indeed, everyone can 'wish' something, but wishes do not always match reality: cf. 440-1 *ego quoque uolo esse liber, nequiquam uolo;* / *hic postulet frugi esse, nugas postulet*. Both phrases are articulated according to a chiastic pattern with verbal anaphora (440 *ego… uolo nequiquam uolo* ~ 441 *hic postulet* / *nugas postulet*), both well-represented phenomena in passages reflecting colloquial usage: cf. below at 670 *minus placet magis quod suadetur, quod dissuadetur placet* with Petr. 61. 8 *fecit assem, semissem habui* (freedman; for punctuation and interpretation see Schmeling 2011: 254) or Cic. *Att.* 16. 5. 5 *me…non…mouet res publica, me res familiaris mouet* and the anaphora in the pun addressed by *retiarii* to *murmillones* at Fest. 358 *non te peto, piscem peto*

The last category of colloquialism under review is pleonasms. Intensifiers are safely interpretable as colloquial as their presence is normally confined to texts whose character is eminently conversational. For instance, *adprime* pleonastically reinforces *probus* in Phlto's admirative judgement of the family of Lesbonicus: cf. 373 *scio, adprime probo*. The adverb intensifies the meaning of positive adjectives almost only in comedy: cf. Maltby (2016: 346-7).

Yet pleonastic constructions are not always easy to evaluate. Let us consider the question type with *dicam* attested in the prologue of *Trinummus*: cf. 5 *sequor sed finem fore quem dicam nescio*. Previously, this typology of statements was thought to be a marker of 'popular and colloquial speech' (*Volk- und Umgangssprache*), no doubt because of its numerous tokens in comedy and its emotive connotation: cf. *LHS* 2. 797 and Chahoud (2010: 45) on the importance of 'emotiveness' in Hofmann's theory of colloquial speech. However, these constructions are very uncommon in prose and are attested in tragedy: cf. a rare prosastic

token at Quad. *hist.* 91 *utrum neglegentia partim magistratum an auaritia an calamitate populi Romani euenisse dicam nescio*, seemingly drawn from a speech, and Enn. *trag.* 300 *quemname esse dicam qui tarda in senectute*. Jocelyn (1967: 423) pointed to parallels in Gk. tragedy (e.g. E. *Rh.* 38-9 τί σε φῶ / νέον ἀγγέλλειν;) and considered these pleonasms 'pompous variant(s)' of the type *quis tu es…qui*, which is already marked, since it is never attested outside tragedy, and there only in long verse, as opposed to the exclusively comic type *quis tu homo es*: cf. Pacuv. *trag.* 239 (tr^7) *quis tu es, mulier, quae me insueto nuncupasti nomine?* or Acc. *trag.* 555 (ia^8) *quis tu es mortalis, qui in deserta et tesqua te adportes loca?* and see below at 971. Moreover, their distribution in comedy points to a formal rather than colloquial tone. Indeed, these constructions appear eleven times in long verse (tr^7: *Amph*. 825, *Capt.* 268-9, 533, 541, *Cur*. 462, *Mil*. 1201, *Mos*. 1042, *Ps*. 966, *Rud*. 440; ia^7: *Aul*. 804; ia^8: *Merc.* 128), three times in a prologue (5, *Cur.* 1, 12), and twice in an entrance monologue (*Per.* 400, *Truc.* 70). Out of the total tokens, only three are in spoken senarii (*Aul.* 67-8, *Cas.* 616, *Rud.* 611, *Truc.* 689). All of these three tokens are uttered by old characters (Staphyla, the *senex*, Daemones narrating a dream, and the *lena* Astaphium), so the occurrence in spoken verse may rather be due to linguistic characterisation than to the suitability of the type to a colloquial register: cf. Haffter (1934: 108-10) and Karakasis (2005: 74-8) on the higher frequency of pleonasms in the speech of old men. Terence confirms the data gleaned from Plautus. Pleonastic (in)direct questions with *dicam* show up once in a *canticum* (*Hec.* 520: $tr^{4\wedge}$), once in long lines (*Ad.* 625: tr^7), once in senarii spoken by a a *senex* (*Hau.* 937): cf. two exceptions at *Ph.* 659-60 (ia^6: *adulescens*) and *Hec.* 434 (ia^6: slave) with Karakasis (2005: 98); see tokens of a similarly pleonastic question with *credam* in *Merc.* 252 (ia^6: *senex* narrating a dream as in *Rud.* 611) and in a (dubious) accompanied passage at *Hec.* 261 (ia^7). The exceptions do not undermine the conclusion that the connotation of such pleonastic questions was formal, or possibly mock-formal, rather than colloquial. Were they also more archaic?

§ 5.4 Formal Language and Archaism

Archaism and formal language do not necessarily coincide. As we have seen, pleonastic questions with *dicam* are best characterised as formal, but their appearance well into the

Augustan age proves that they were not archaic by the time of Plautus: cf. Hor. *Ep.* 1. 4. 2 *quid nunc te dicam facere in regione Pedana?* As noted above, features of formal language appear by preference in accompanied verse, both long lines and *cantica*, or in spoken senarii with long-verse features, ie. prologues, entrance monologues, prayers, or stylistically marked passages in general.

Accumulation of words, either in quasi-synonymical pairs such as 821 *laetus lubens* or in longer asyndetic combinations such as 286a *rapax auarus inuidus*, echo the style of *carmina* and belong to formal language. Ancient rhetoric acknowledged the possibility of extending solemn *tricola* into overabundant sequences of four or more terms: cf. Quint. *Inst.* 9. 3. 76 s*ed in quaternas quoque ac plures haec ratio ire sententias potest.* In *Trinummus*, such *tetracola* are employed in a serious manner by Philto in his lyric invective (291 *rape trahe fuge late*) and in a mock-solemn way by Stasimus in accompanied verse, when he reminds his master about how all their money was spent (406 *comessum expotum exunctum elotum*).

Among alliterative phenomena, figura etymologica is one of the most interesting. That its stylistic level was formal is shown by formular utterances such as *preces precari* (prayer: Cato *Agr.* 139) or *sectam sequi* (high poetry: Naev. *poet*. 6; official deliberations: Liv. 42. 31. 1). Consequently, Lysiteles makes use of a figura etymologica at the beginning of his long-winded, apologetic speech to his father, whose formal connotation emerges also from the quasi-synonymical pair in asyndeton: cf. 302 *tuis seruiui seruitutem imperiis praeceptis, pater*. Philto also recurs to figura etymologica in a philosophical sentence on the insignificance of human beings: cf. 492-3 *aequo mendicus atque ille opulentissimus* / *censetur censu ad Acheruntem mortuus*. Figura etymologica, chiastic hyperbaton (*aequo…censu* / *censetur…mortuus*), and placement among accompanied trochaics (tr^7) point to high style; yet Philto nuances his tone with deflationary diminutives revealing his emotive intent (491 *homunculi* / 492 *satillum*). So, although more appropriate in high style passages, figura etymologica was apparently not out of place in the high conversational tone of the protagonists of *Trinummus*: cf. Haffter (1934: 10ff.) with other pathetic or humorous samples of figura etymologica.

Morphological archaisms, on the contrary, have a feeble stylistic connotation and sometimes survive only to suit the particular needs of the artificial language of comedy. This is the case of middle-passive infinitives in *-ier*, which, if appearing at the end of the line, are

stylistically unmarked, as they are appropriate to provide a suitable cretic ending to iambo-trochaics, ie. - *ārĭer*: cf. de Melo (2011: 327-8). Similarly, they provide to epic poets since Ennius a convenient word for the 5th foot: cf. e.g. Enn. *Ann.* 574 *laudarier optant*, Lucr. 5. 51 *dignarier esse* or Verg. *A.* 11. 242 *farier infit* and note that Catullus has four tokens in the aeolics of the first epithalamium (Catull. 61. 42 [gl], 65, 70, 75 [pher]). That these archaisms were still felt as formal, however, is shown by the fact that when they do not occur at line end, they are confined to accompanied verses: cf. the six cases in Plautus (ia^{7}: *As.* 387, 687, *Mos.* 177 [uituperarier *Leo :* uituperari P]; ia^{8}: *Epid.* 40; ia^{4}: *Men.* 1005a; an^{7}: *Cas.* 220) and a single one in Terence (*Hec.* 826: ia^{7}), without counting the dubious *Poen.* 742 (ia^{6}) *foras egrediri* (Brix : *egredier* B : *egredietur* CD) *uideo lenonem Lycum*, which would be the only token not placed at line end in senarii.

A comparable pattern is observable for another archaic form appearing at the beginning of the dialogue between Philto and Lysiteles. Continuing in trochaics the moralising sermon he started in lyric verses, Philto describes the struggle between instinct and self-control. In his sententious statement, he uses the non-contracted subjunctive *mauelit*. Once again, the archaism provided a suitable cretic word for line end, and it is predictably found there 13 out of 19 times: cf. below at 306. The six remaining tokens are in long verses (tr^{8}: *Merc.* 456; tr^{7}: *Capt.* 270, *Ps.* 140, *Truc.* 277), except for one appearing in a spoken entrance monologue (*Aul.* 661). Contrary to infinitives in -*ier*, however, these forms die out after Plautus. Despite their adaptability to line end, Terence must have considered them too remote from the colloquial idiom to use them.

§ 6. Metre

> 'Heard melodies are sweet, but
> those unheard are sweeter'
> John Keats

Roman playwrights used a different set of metres than those used in Gk. drama. The reason for the discrepancy between these two systems of versification has been accounted for in many different ways. Re-examining the issue would transcend the limitations of a short introduction to Plautine metre. Moreover, I have reservations on a genealogic approach to

Roman metre and would rather prefer, in an almost Alexandrian fashion, to save the phenomena than to formulate hypotheses on their historical development, whose roots lie in a remote and ultimately irretrievable past.

First of all, it is worth drawing a clear line between three categories of verses used by Plautus. Menander and his contemporaries distinguished mostly between spoken iambic trimeters and recitative trochaic (or rarely iambic) tetrameters sung to the accompaniment of the flute. Trochaic tetrameters occur normally in correspondence with acts' juncture, that is just before the chorus arrived or just after it left the stage, usually in markedly agitated scenes: cf. Men. *Pk.* 267-353, *Sik.* 110-49, and *Dys.* 708-83 with *Sam*. 421-615, occupying a whole act. Catalectic iambic tetrameters appear toward the end of Menander's *Dyskolos* together with a specific apostrophe to the αὐλητής: cf. *Dys.* 880-954 ending up in a dance (957 χόρευε δὴ σύ) and Moore (2008: 6-13) on accompanied verses in Greek drama.

There were also choral songs, but they were arguably not written by the author and represented nothing more than ἐμβόλιμα unrelated to the plot and left out completely in the textual transmission: cf. the indication χοροῦ in Menander's papyri with Leo-Koerte (1908) and Hunter (1979). A number of lyric lines among the fragments of New Comedy, however, imposes caution when denying the presence of monodies and the authorship of choral songs: cf. Perusino (1979) on lyric fragments of Diphilus and the heavily fragmentary dactyls in a fragment of Menander's *Theophoroumene* discussed in Handley (1969).

Roman playwrights, and particularly Plautus, maintained the opposition betweeen senarii for spoken verse (*deuerbia*), amounting to about 37% of the whole *corpus* of extant complete comedies, and accompanied metres (*cantica*), constituting the remaining 63%: cf. statistics in Moore (2012: 380ff.). These definitions (*cantica* and *deuerbia*) come to us from ancient doctrine: cf. e.g. Don. *de Com.* 8. 9 *deuerbia histriones pronuntiabant, cantica uero temperabantur modis non a poeta sed a perito artis musicae factis* (Don. Ter. *An.* 1. 7, *Eu.* 1. 7, *Ph.* 1. 7, *Hec.* 1. 7) or Mar. Vict. *GL* 6. 79. 1-5 with Moore (2008: 21-31). Donatus himself alludes to the *sigla* DV and C (never MMC, as far as we know) that were presumably added to editions published around the 2nd century AD and are still extant in our Plautine mss.: cf. Don. *Ad.* 1. 7 and Bader (1970). The terminology, however, must come from a much earlier source since it is already employed by Livy in his account of the origins of Roman drama from the early dramatic *satura*: cf. Liv. 7. 2. 8-11

In Plautus, senarii are less frequent than in Terence (34% vs. 48%). Within the category of *cantica*, there is a further distinction between long verses accompanied by the *tibicen*, either long iambo-trochaics or anapaests, and properly lyric metres typical of the so-called 'songs with a variety of tunes' (*mutatis modis cantica*). Terence extirpated Plautus' *numeri innumeri* in his Menandrean attempt to lead Roman comedy back to a binary opposition between spoken and recitative verses: cf. the rare lyric sections in his comedies at *An.* 481-5, 625-38a and *Ad.* 610-7 with Questa (1984: 399-415), and the extremely high percentage of iambo-trochaics among the accompanied metres (99.64%).

Where did Plautus take inspiration for these songs? It has been argued that these songs are in continuity with late Euripidean and Hellenistic lyric (Leo 1897) or that they are rather influenced by the songs of Roman tragedy (Fraenkel 2007: 219-51). A honest answer is that we do not know. The *mixti modi* coincide with Gk. metrical material such as cretics, bacchiacs or (more rarely) aeolics, all of which are common in Gk. dramatic lyric, although not to the same extent as they are in Plautus. Stylistically, however, the *cantica* are heavily reminiscent of the lofty style of early Roman *carmina*: τρίκωλα, alliteration, figura etymologica abound in these unique masterpieces of Roman artistry. This seems to point to a blend of native (mainly stylistic) elements with imported Gk. rhythms, but no certainty is attainable here. Neither Plautus nor Terence ever composed the music for their accompanied or sung passages; this task was demanded to a *tibicen*, who was mentioned in the 'play-bills' or *didascaliae*. All we possess of Roman music, then, is essentially a series of silent scores whose 'unheard melodies' left only a faint echo through their rhythmical relics.

In this succinct exposition of Plautine metre, I shall rely mostly on *Trinummus*, examining each metrical unit and describing their superintending rules through examples preferably drawn from the play itself. Before turning to this task, it seems worth spending a few words on metrical rules in general, not least because they differ considerably to the norms regulating Gk. spoken and recitative verse.

Something immediately evident to a reader of Roman comedy is that, for instance, the Roman version of the spoken iambic trimeter, the senarius (ia^6), entails a considerably greater degree of liberty than its Gk. counterpart. Indeed, in its metreme every odd-numbered short element in the Gk. trimeter consists of an *anceps*. At least in the field of metre, liberty

requires some restraints so as not to become *effrenata licentia* and blur the boundaries between poetry and prose, a tiny line indeed in case of spoken metres.

The iambic trimeter was famously described by Aristotle as the most colloquial of all metres, and he went so far as to claim that in every-day conversation Gk. speakers could fall almost inadvertently into iambics: cf. Ar. *Poet.* 1449a μάλιστα λεκτικὸν τῶν μέτρων τὸ ἰαμβεῖον ἐστιν· σήμειον δὲ τοῦτου, πλεῖστα γὰρ ἰαμβεῖα λέγομεν ἐν τῇ διαλέκτῳ τῇ πρὸς ἀλλήλους and Rotstein (2010) on the concept of iambics in Aristotle.

This was even more dramatically true for senarii, particularly since, as we have seen, their pattern allowed more freedom. Proof thereof lies in the well-known remark by Cicero about the prosaic ring of early scenic verses: cf. Cic. *Orat.* 184 *at comicorum senarii propter similitudinem sermonis sic saepe sunt abiecti, ut non numquam uix in eis numerus et uersus intellegi possit* and Bettini (1985: 13-20), who calculated that a senarius can theoretically take 354.288 different shapes. An understandable need of dissimilation through strict regulation lies therefore at the heart of the complex system of rules encoding the *corpus* of Roman scenic versification.

However, not all rules are equal. Certain rules constitute fundamental props without which an utterance is uncapable of being interpreted as part of a string dominated by the poetic function. Others, instead, function as markers of a particular code, applying, for instance, only to iambo-trochaics or to cretics, or rather regulate specific possibilities available to the poet in the realisation of the metreme. For this reason, Questa (2007: 199-205) drew a distinction between 'primary and secondary constants' (*costanti di primo grado e di secondo grado*). Primary constants may well not be purely 'metrical'. In fact, it has been argued that their motivation, although primarily willed at connoting the text as carrier of a poetic function, is interwoven with linguistic reasons closely tied to the expectations of the listener: cf. Oniga (2010). Despite their strongly paradigmatic character, even primary constants have their grey areas. In general, exceptions to these fundamental principles are tolerated in certain seats of the verse, the 'allowed seats' (*sedi con licenza*), namely the 2nd element of every line and the 10th element of iambo-trochaics with median caesura: cf. 54 *ōmnĭbŭs amicis* with Questa (2007: 221-44) and Deufert (2012) on a possible extension of the licence. The reason for this licence may well rely in a lowered 'sensitivity to rhythm' after a pause, either the pause occurring after line-end at the beginning of a new line (2nd element) or that after caesura at

the beginning of the line's second *colon* (10th element, ie. the first *longum* after the caesura), again a phenomenon where not strictly metrical causes seem to intervene: cf. already Bentley (1726: 17-8) and Fortson (2008: 99-101) with parallels for similar liberties in other Indoeuropean and non-Indoeuropean verse systems.

Even more interestingly, infractions of these principles outside allowed seats are frequently compensated by figures of speech and / or of sound whose function seems that of re-establishing the endangered poetic function. A case such as *Ps.* 704 (tr^7) *quaero quoi ter trina trĭplĭcĭă tribus modis tria gaudia* violates the law of Hermann-Lachmann, whilst one such as *Mer.* 385 *eo ego ut quae mandata amīcŭs ămicis tradam :: immo mane* is against the norm of Ritschl. Figures of speech such as the figura etymologica (*trina triplicia tribus…tria*) and the polyptoton (*amicus amicis*) seemingly act as guarantors of the poetic function of the utterance. Finally, anapaests are for some reason not subject to any of these laws, even though certain safeguard-mechanisms intervene in case of a violation.

On the contrary, secondary constants merely capture tendencies or possibilities open to the poet. Their influence is often limited to certain types of verses and their non-application does not ever affect the poetic function of the text and therefore does not require any compensation.

Before turning to the analysis of the metres attested in *Trinummus*, I shall concisely describe these principles, providing a brief history of their discovery and some recent hypotheses concerning their *raison d'être*.

§ 6.1 Hermann-Lachmann

Two short syllables composing a bisyllabic element cannot coincide with the final syllables of a polysyllabic word, unless in allowed seat, and even there very rarely and mostly with dactylic words: cf. permitted violations in allowed seat such as 54 *omnĭbŭs amicis* and a problematic exception at 1127 (tr^7) *nam exaedificauisset me ex his aedĭbŭs, apsque te foret.*

The rule was formulated with special reference to the above line from *Trinummus*. Hermann had already noted that, except for words of four syllables, 'dactylic words' are rare and subject to certain cautions in comic iambo-trochaics: cf. Hermann (1800: xvi). Later, Lachmann formulated a proper prohibition emending, among other exceptional passages, also

1127 as *nam ex his aedibus me exaedificasset,* ⋮ *apsque te foret*: cf. Questa (2007: 267-70) on Lachmann's polemic intentions against Ritschl on this point

§ 6.2 Ritschl

There should be no word-end between the two short syllables composing a bisyllabic element, unless the first element coincides with a monosyllable, a bisyllable in synaloephe or a preposition forming a clitic unit with the following word or unless both the short syllables coincide with monosyllabic words: cf. an exception such as 624 *illĕ rĕprĕhendit* along with permitted violations such as 1010 *addĕ grădum* (in allowed seat), 623 *intĕr ĕos* and 353 *scĭ(o) ĕquidem* and see Questa (2007: 207-13).

Plautine iambo-trochaics have less split elements than those by Terence: cf. Raffaelli (1982: 48ff) and Minarini (1987: 135-7). This chimes well with the equally strict rules preventing split elements in Greek tragedy, although comedy apparently allowed more flexibility (New Comedy less so): cf. West (1982a: 86 and 90) with Arnott (1957), on some dubious split elements in Alexis, and Stephens (1988), on cases where a resolution and a substitution, ie. sequences of dactyl or tribrach foot plus anapaestic foot or proceleusmatic feet, are to be preferred to split elements in comedy.

In the preface to his first edition of *Trinummus*, Ritschl referred several times to the 'unpleasant split' (*ingrata diremptio*) of a bisyllabic element: cf. Ritschl (1866-79: V 426 and 503). A line from *Trinummus* again provided the material for the formulation of the law. Indeed, at 935 *sed ubi apsinthium fit atque cunila gallinacea*, Ritschl thought that the Latin adaptation of Gk. κόνιλη 'marjoram' ought to have a different prosody (*cŭnĭla* instead of *cŭnīla*) because a split *anceps* such as *atquĕ cŭnīla* would create a forbidden 'separated dactyl' (*dispestus dactylus*): cf. Ritschl (1866-79: 503-4).

Even though it was possible to interpret the line through the usual anteconsonantic scansion of the conjunction (*ātq(ue)* [= *ac*] *cŭnīla*), the premises were set for the discovery of the law. In the following tome of the first volume of his Plautine edition, Ritschl purported to have found further confirmation in *Miles* and was able to emend a flawed line in compliance with the newly found principle of versification: cf. Ritschl (1849: 22) on *Mil.* 835 *ibi erat bilibrĭs*

ăqualis corrected into *bilibrĭs aula* on which see Questa (2007: 272-4) and see also Ritschl (1866-79: II and 684-5) for other applications of the law to prosody and textual emendation.

§ 6.3 Phonologic vs. Metrical Foot?

The principle behind the law of Ritschl lies probably in the relationship between metrical and phonologic feet. Phonologic feet are the minimal units of phonological constituency and are mostly composed of two *morae* (μμ: – or ⏑⏑). Each word can therefore be parsed according to this bimoraic pattern, with the exclusion of the last syllable, irrevelant for the purpose of accent: ie. *reprehendit* (rĕprĕ)(hēn)<dit>. Monomoraic elements which do not fit in the bimoraic pattern and cannot form a foot with any other element are liable to become prosodically unstable elements, often triggering variations such as syncope or shortening: cf. Mester (1994).

Oniga (2010) maintained that phonologic and metrical feet tend to coincide. In this perspective, a bisyllabic element formed by a syllable at the end and a syllable at the beginning of two orthotonic words cannot form a phonologic foot and would create difficulties in the parsing. A sequence such as *īllĕ rĕprĕhendit*, for instance, would naturally be parsed as (īl)lĕ (rĕprĕ)hendit as the listener would naturally associate the phonologic foot, ie. (rĕprĕ), with a metrical foot (or element), and this would prevent the correct interpretation of the metreme.

The application of this principle is more difficult when it comes to Hermann-Lachmann. Oniga (2010: 362) suggests that the extrametrical nature of the final syllable prevents it from forming a single phonologic foot with the penultimate. A sequence such as *aedibus* would be parsed as (ae)(dĭ)<bus>; therefore, a metrical foot could not be liable to be formed from two syllables that cannot form a phonologic foot. However, such sequences with a 'trapped' unfooted syllable produce 'subsidiary foot formation' phenomena such as cretic shortening: cf. the prosodical restructuring of a cretic word with a trapped syllable such as *dīcĭtō* ie. (dī)cĭ<tō> into *dīcĭtŏ* ie. (dī)(cĭtŏ) and Mester (34ff.). If the analogy stands and the extrametrical syllable can be footed so as to form a phonologic foot with the penultimate syllable in speech, why should they not form a metrical foot in poetry?

The theories by Oniga touch on problems of the utmost importance concerning the relationship between metrical laws and phonology. A solution is still far but further study in this direction is much needed. Some caveats must however be borne in mind. Not long ago, Fortson (2008: 6 and passim) criticised the very notion of metrical law, claiming that 'every "metrical" phenomenon except the bare-bones requirements of a line (how a line must be structured in order to be well-formed) results from the operation of prosodic rules and therefore reflects the prosody of natural speech'. As a general principle, the redefinition of the concept of 'metrical laws', often seen as totally arbitrary constraints somehow imposed on the making of verses, opens promising paths for new research. However, the importance of artificiality to achieve the dominance of the poetic function and thereby mark out a poetic utterance as distinguished from a 'natural' one must not be underestimated. This obviously do not exclude that the laws are rooted in and therefore reflect the prosody of speech, but, as Fortson himself partly concedes talking about 'bare-bones requirements', the rules regulating a poetic utterance need not to be equivalent to those of phonology and might rather represent an extension of those, useful to denote a code in opposition to other unmarked speech acts.

§ 6.4 Iambics

Iambics represent slightly less than half of the metres used by Plautus, much more than half of the metres used by Terence: cf. Moore (2012: 382) calculating a total of 9927 out of 21145 lines (44%) for Plautus and a total of 4575 out of 6083 lines (73%) for Terence. They fall into two broad categories: unaccompanied and accompanied.

§ 6.4.1 Iambic senarius (ia^6)

× – × ⋮ – × ⋮ – × ⋮ – × – ⏑ 𝄐 (ia^6)

The iambic senarius (ia^6) is the spoken metre of Roman comedy *par excellence* and was almost always unaccompanied: cf. the issue about whether the senarii appearing in *cantica* were sung to the flute or not summarised in Moore (2012: 175). As seen above, its structure differs greatly from that of Gk. trimeter. The caesura falls usually after the 5th element; it can

also occur after the 7th, in which case a reinforcing pause is commonly found after the 3rd element: cf. 27 *inuitus* ⁝ *ni id me inuitet* ⁝ *ut faciam fides* with Meyer (1884: 60-5) and Questa (2007: 332-6). In rare occasions, and usually with a stylistic motivation, there may be an incision after the 6th element: cf. 734 *parata dos domist* ⁝ *nisi expectare uis*. It is worth bearing in mind that an incision may theoretically fall just before a syllable in synaloephe with the following word, ie. hidden incision (*incisione latente*), or just after it as if the syllable were fully pronounced, ie. quasi-incision (*quasincisione*): cf. 110 *suamque fili⁝(am) esse adultam uirginem* or 81 *n(e) admittam culp(am)* ⁝ *ego meo sum promus pectori*, where in the actual delivery an actor may have stressed the pause in a fashion that is now irretrievable for us.

Monosyllabic words, even those which become monosyllabic through synaloephe, are rare before caesura: cf. 541 *oues scabrae sunt* ⁝ *tam glabrae, em, quam haec est manus* or 788 *epistulas quand(o)* ⁝ *opsignatas auferet* with Questa (2007: 337) on the even lower percentage of bisyllabic words in this position.

No matter whether it is formed by a bisyllabic word or not, the 10th element is almost never bisyllabic: cf. 599 *latrocinatum aut in Asiam aut īn Cĭlĭcĭām*, where the proper name arguably justifies the oddity. If there is word-end between the 9th element and a final cretic word-group (⏑ ⏑ –), it is customary for Roman comic playwrights to realise that element with a long, with an exact opposite stylisation than that described by the law of Porson, valid for Gk. tragedy but not for Gk. comedy: cf. 159 *condicionēm cōnlŏcēm* and Gentili-Lomiento (2008: 239 and 245). A mere custom in comic playwrights was in fact a rather strict tendency for early Roman tragedians and Seneca: cf. Questa (1984: 219-23). Ancient grammarians were already aware that such a tendency, named after its modern discoverers Lange-Strzelecki, did exist and that it marked the senarii (later the trimeters) of tragedy: cf. Diom. *GL* 1. 507. 11-3 *hic ut grauior iuxta materiae pondus esset semper quinto loco spondeum* (viz. the tragic senarius) *recipit. aliter enim esse non potest tragicus* and see also Lange (1851) and later Strzelecki (1938) for an extension of the tendency to the trimeters of Seneca.

Finally, even though the 2nd seat allows exceptions to Hermann-Lachmann, the type *făcĕrĕ* is never attested at the beginning of the line (or after diaeresis), surely because, as seen above, the natural tendency of a Latin speaker would be to combine the first two shorts in a single

metrical element, thus 'hearing' a trochee rather than an iamb: cf. Guastella (1990) but see a doubtful instance in *Vid.* 75 *in opus ut sese collocauit quam cito* with Calderan (1982: ad l.) and Boldrini (2017: 98 ff.)

§ 6.4.2 Iambic septenarius (ia^{7}) and octonarius (ia^{8})

Along with trochaics, long iambics compose the largest part of Plautus' accompanied metres:

× – × – × – × – ⋮ × ⋮ – × – × – ◠ (ia^{7})

× – × – × – × – ⋮ × ⋮ – × – × – ⏑ ◠ (ia^{8})

Ancient theorists interpreted long iambics as senarii plus a further dipody, catalectic in case of the septenarius (ia^{7}) and acatalectic in case of the octonarius (ia^{8}): cf. Diom. *GL* 1. 504. 13-5 *sane huic metro ternario si accesserit quarta dipodia, fit uersus quadratus…et habet uero in se catalecticum et acatalectum*.

The label of *comicus quadratus* was allegedly applied to the septenarius by Varro, clearly Diomedes' source for the above-mentioned interpretation: cf. Var. *gram.* 39 *at in extremum senarium totidem semipedibus adiectis fiet comicus quadratus ut hic 'heri aliquot adulescentuli coimus in Piraeo'* (Ter. *Eu.* 539: ia^{7}) and Diom. *GL* 1. 515. 3-4 *septenarium Varro fieri dicit hoc modo cum ad iambicum trisyllabus pes additur*. Oddly enough, it seems that Varro thought that the octonarius derived from the addition of two iambic feet at the beginning rather than at the end of a senarius: cf. Diom. *GL* 1. 515. 9-10 *octonarius est, ut dicit Varro, cum duo iambi pedes iambico metro praeponuntur.*

Even though this derivative theories are hardly tenable, it is true, especially in Plautus, that long iambic lines share certain features with asynartetes in as much as they allow hiatus and *brevis in longo* in correspondence with the median diaeresis: cf. Hermann (1816: 149-50) and Questa (2007: 354) on the largely divergent structural construction of long iambic lines in Terence. Indeed, not only median diaeresis is almost mandatory, but when it appears, the 7th element must be realised as a short, precisely as it happens to the penultimate element of short iambics: cf. 223 *de hac re mihi satis hau lĭquēt* ⋮ *nisi hoc sic faciam opinor* with Questa

(2007: 343ff.) and Carande Herrero (1992: 305-10). However, these characteristics disappear if the incision shifts one element forward to the right, that is if it becomes a caesura after the 9th element, with a 'dovetail' effect: cf. Maas (1962: 44) and West (1982b: 295-6) for the terminology.

Equivalence between a certain metre and a particular ἦθος are usually problematic. Nevertheless, it can hardly be denied that Roman comic playwrights preferred to use iambic septenarii whenever a character discusses erotic matters, whereas, especially in Plautus, iambic octonarii appear by and large in the mouth of mock-heroic slaves: cf. 223-4 (ia^7), where Love is at issue, and Mar. Vict. *GL* 6. 135. 15 on its suitability to *iocosi motus*, with the statistics and bibliographical references in Moore (2012: 180-8)

§ 6.4.3 Short iambics: (a)catalectic quaternarius (ia^4 and $ia^{4\wedge}$) and dipody (ia^2)

× – × – × – ⏑ 𝄐 (ia^4)

× – × – × – 𝄐 ($ia^{4\wedge}$)

× – ⏑ 𝄐 (ia^2)

Shorter iambic lines are lyric units found only in *cantica*. Plautus employed mostly the (a)catalectic quaternarius (ia^4 and $ia^{4\wedge}$) and very rarely the dipody (ia^2). In *Trinummus*, there is a short sequence of iambic quaternarii (286-87a and also 283-83a: ia^4) in a context characterised by the presence of cretics, among which they often appear, and reizian(oid) lines, whose first *colon* is an iambic quaternarius: cf. 240 and 281 (ia^4 + an^2).

Elsewhere they may function as clausular lines among longer iambics, in which role they feature sometimes in the songs of Terence, where they were first identified by Bentley: cf. Bentley (1726: 10-11) on Ter. *An.* 240 and *Eu.* 215 (ia^4) with Questa (2007: 328-32) on short iambics in general.

§ 6.5 Trochaics

Trochaics compose the vast majority of accompanied metres in Plautus (72%), much less so in Terence, who is more prone to use accompanied iambics (tr: 52% ~ ia: 47%): cf. Moore (2012: 382-3). They are always accompanied and can be divided into three groups: long trochaics, short trochaics, and short trochaics in a system. Monosyllables before incisions are as rare as they are in senarii.

§ 6.5.1 Long trochaics: trochaic septenarius (tr^{7}) and octonarius (tr^{8})

– × – × – × – ⋮ × ⋮ – × ⋮ – × – ⏑ 𝄐 (tr^{7})

– × – × – × – ⋮ × ⋮ – × ⋮ – × – × – 𝄐 (tr^{8})

Long trochaics do not function much differently from long iambics. They feature a median diaeresis after the 8th element: cf. 327 *minus qui caute et cogitate* ⋮ *suam rem tractauit pater*. Rarer incisions fall after the 7th or the 10th element, sometimes combined: cf. 366 *uitae agundae esse expetit,* ⋮ *sed hic admodum adulescentulust* or 316 *neu tibi aegritudinem,* ⋮ *pater, parerem,* ⋮ *parsi sedulo*. Septenarii and octonarii can feature word-end after each trochaic *metron* in the so-called 'quadratic' structure, often aimed at highlighting parallelism or other related figures of speech: cf. below at 386 *tute ad eum adeas, tut(e) concilies, tute poscas* :: *eccere*. Resolutions of a *longum* and an *anceps* in a row are admitted sparingly: cf. below at 347 *multa bŏnă bĕnĕ* and see Questa (2007: 366-8)

§ 6.5.2 Short trochaics: (a)catalectic quaternarius (tr^{4} and tr$^{4^{\wedge}}$) and dipody (tr^{2})

– × – × – × – 𝄐 (tr^{4})

– × – × – ⏑ 𝄐 (tr$^{4^{\wedge}}$)

– ⏑ – 𝄐 (tr^{2})

Like short iambics, short trochaics appear only in *cantica*. In *Trinummus*, 239 is a doubtful catalectic quaternarius (tr$^{4\wedge}$), but it might equally well be a combination of cretics, among which short trochaics often appear for their obvious rhythmical analogies.

Dipodies close a longer trochaic or cretic section and may often appear joined to a longer trochaic or cretic unit, as it would be the case for the highly uncertain 272. On the ithyphallicus see below at 236.

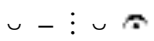
§ 6.5.3 Systems (tr sy)

Trochaic quaternarii are sometimes organised in systems: see below at § 6.9.3 for a definition of systemic as opposed to stichic use. Kiessling (1878: 11-2) individuated a trochaic system (tr sy^{20}) in the semantically well-defined passage of Lysiteles' monody where the young man lays out the catologue of the spongers a woman always brings along with her: cf. below at 251-3.

§ 6.6 Bentley-Luchs

Two main rules regulate the structure of iambo-trochaics: the law of Bentley-Luchs and the tendency of Meyer.

The law of Bentley-Luchs prevents word-end after the last *longum* if the preceding element is realised by a short syllable, ie.



The law was probably already known to Aemilius Asper in the 2nd century AD, as shown by his preference for *discīdit labrum* over *discĭdit labrum* in a line by Terence: cf. Don. Ter. *Ad.* 599 and Questa (2007: 378ff.)

Centuries later, Bentley quoted a line from the *Captivi* while commenting on Horace and noted almost in passing that the reading of the Vetus (*commētāt uĭām* B) was better than the reading of other mss. (*commĕāt uĭām* ES^{1}) in view of the fact that Roman playwrights 'rarely

or never made use of an iambus in the fifth seat' (*raro enim aut nusquam in sede quinta iambum pedem usurpant*): cf. *Capt.* 185 with Bentley (1711: 494). Ritschl confirmed the intuition but spoke rather of an 'elegant custom' (*elegantia*): cf. Ritschl (1866-79: V 446-8 and 466). The law was eventually formalised by Luchs (1873)

Allowed exceptions to the law occur when the last *longum* belongs to the same word to which the antepenultimate resolved *longum* belongs, ie. ⋮ ⏑⏑ ⏑ – ⋮ ⏑ –, or when that seat is occupied by the first constituent of a fixed syntagm such as *malam crucem* or *potis siem*.

Fortson (2008: 34-53 and 93-95) argued that poets wanted their line ends to really sound as such and therefore strove to let 1) the final iamb stand out, 2) the final metron be a whole, 3) the last *anceps* to be realised as a *longum*. In other words, *quoium fuit* (534) would create a contrast with the close (– – or ⏑⏑ – vs. ⏑ –) and thereby signal line end better than the uniform *ager fuit* (533), which instead conjures up the closing effect of the final sequence of a short and long syllable, ie. ⏑ – , one foot before it should come up: cf. Questa (2007: 411-2). However the motivation of the law should be, it seems a purely metrical stylisation having no ties with the prosody of speech.

§ 6.7 Meyer

The second norm regulating iambo-trochaics was first formulated by Meyer (1884). It is essentially a bridge and forbids word-end after the 4th and 8th (and 12th, in case of long iambics) element of iambics and after the 7th and the 11th element of trochaics if the preceding element is long or bisyllabic: cf. Questa (2007: 383ff.).

× – ⏑⏑ – × – ⏑⏑ – × – ⏑ 🌧 (ia^6)

– × – × – ⏑⏑ – × – ⏑⏑ – × – ⏑ 🌧 (tr^7)

Exceptions are allowed if word-end is followed by a quadrisyllabic word or by a monosyllable: cf. 410 *quam si tu obicias formīcīs* ⋮ *papauerem* or 139 *crede huic tutelam, suam mĕlĭūs* ⋮ *rem gesserit*.

Fortson (2008: 59ff.) argued that the reason for Meyer's norm is an attempt to preserve the rhythm of an utterance (though he talks of 'iambicity', limiting his observations to senarii), reflecting the general avoidance of a long syllable in the second *anceps* of each iambic and the first *anceps* of each trochaic *metra*. If these *ancipitia* are realised with long syllables, he claims that a following monosyllable reduces their phonological value.

Other kinds of rhythmical reason might also be in play. Indeed, at least in 4th (iambics) and 7th (trochaics) elements, Meyer's tendency prevents word-end just before incision. Lack of such a structural component would threaten the rhythm and would therefore require some form of compensation. A left-leaning monosyllable, not necessarily clitic, creates a further pause one element forward, probably guaranteeing rhythmical stability. Partial proof of this may come from the consideration that, whenever the norm is violated and a non-monosyllabic word follows, there seems often to be a reinforcing incision that re-establishes the rhythm: cf. some of the senarii gathered by Fortson (2008: 67) such as *Capt.* 118 *satis est nūmquām* ⋮ *postilla* ⋮ *possis prendere*. Parallelism and sound figures may also compensate for the potential de-rhythmisation caused by lack of a proper incision: cf. 65 *edepol proinde ut bene uiuitur, diu uiuitur* with *Cur.* 219 *ualetūdō* ⋮ *decrescit,* ⋮ *adcrescit labor*.

The norm is weaker in the 8th (or 12th) element in iambics, and in the 11th element in trochaics, and in general the exceptions are so numerous that it is better described as a tendency. In those seats, the respect for the norm might merely coincide with a preference for cretic line end, especially since word-end after those elements would leave open the risk of a sequence against Bentley-Luchs, which also explains why quadrysyllabic words, which are not against Bentley-Luchs, justify an infraction of Meyer.

§ 6.8 Jacobsohn

Brevis in longo and hiatus at word-end are allowed in certain seats of iambo-trochaic lines, namely in 4th and 8th element of iambics, 3rd and 11th element of trochaics: cf. 425 (ia^6) *trapezitae mille drachumarum* | *Olympico* and 370 (tr^7) *tu modo ne me prohibeas accipere si quid det mihi*.

× – × – × – × ⏑H ⋮ × – ⏑ ◠ (ia[6])

– × ⏑H ⋮ × – × – × – × ⏑H ⋮ × – ⏑ ◠ (tr[7])

The licence was first discovered by Jacobsohn (1904) and in all likelihood does not describe a full lengthening, but rather an extension of a phenomenon occurring in speech, even its causes are still uncertain.

Fortson (2008: 85ff.) claimed tentatively that there might be connection between *brevis in longo* or non-resyllabification of a final consonant and a word- or a sentence-break. An indication that such a sligh lengthening may have occurred in prepausal positions in speech comes from a passage where Quintilian seemingly attests the possibility of *dūcĕrĕt* to be perceived as a cretic sequence at the end of a sentence, in correspondence with a pause in speech: cf. Quint. *Inst.* 9. 4. 107 *sic melius quam choreo praecedente: 'quis non turpe duceret?' (si ultima breuis pro longa sit: sed fingamus sic: 'non turpe duceres'* and Questa (2007: 298-9). The hiatus may occur for similar resons, as befits the typology of stylistic hiatuses attested in prepausal contexts: cf. below at 267.

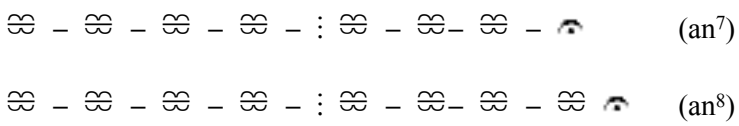
§ 6.9 Anapaests

Plautus uses three different types of anapaests:

1) long stichic anapaests
2) short stichic anapaests
3) short systemic anapaests

At least one element in each long anapaestic line (an[7] and an[8]), either a *biceps* or a *longum*, must be bisyllabic, whilst short anapaests (an[4], an[4^] and an[2]) can be realised as a sequence of long syllables, yet almost only in systems: cf. however the stichic 279 *m(e) āps tuo cōnspēct(u) ōccūltābō* or 295 *n(am) hī mōrēs maiōrūm laudānt* with Boldrini (1984: 33-41). Anapaests never appear in Terence and represent a tiny portion of Plautine accompanied metres, although the percentage becomes higher if one does not take accompanied iambo-trochaics into account: cf. Moore (2012: 381).

§ 6.9.1 Anapaestic septenarius (an^{7}) and octonarius (an^{8})



(an^{7})

(an^{8})

The long stichic lines are the anapaestic septenarius (an^{7}) and the anapaestic octonarius (an^{8}), amounting to approximately half of all the anapaestic lines used by Plautus (430 out of 889), according to Moore (2012: 200). They are usually found in *cantica* but at least in one case septenarii surface in a sort of accompanied recitative: cf. the exceptional case of *Mil.* 1011-93 with Boldrini (1984: 45-93).

Regulated by largely overlapping rules, both septenarii and octonarii have a median diaeresis after the 8th element, although there are a number of cases lacking it: cf. Questa (2007: 450). In correspondence with median diaeresis there can be synaloephe: cf. 825 *nām t(e) ōmnēs saeūūmquĕ sĕuērūmq(ue)* ⁝ *ātq(ue) ăuĭdīs cōmmĕmŏrānt.* Cases of hiatus, *breuis in longo* or bisyllabic eight element are uncommon but attested: cf. 837 *rŭĕr(e) āntēmnās scīndĕrĕ uēlă* ⁝ *nī tua pāx prŏpĭtĭă fŏrĕt praestō* with Questa (2007: 299-300) and 828 *ātq(ue) hānc tuâm glōrĭăm i(am) ānt(e) aurĭbŭs* ⁝ *āccēpĕr(am) ĕt nōbĭlĕst ăpŭd hŏmĭnēs*. Their *bicipitia* are more commonly bisyllabic than their *longa*, and of preference the *longa* realised with two short syllables are the 1st and the 5th, ie. the 1st after diaeresis, or the 7th: cf. the statistics in Boldrini (1984: 144-6).

§ 6.9.2 Short anapaests: (a)catalectic quaternarius (an^{4} and an$^{4^{\wedge}}$) and dipody (an^{2})



(an^{4})

(an$^{4^{\wedge}}$)

(an^{2})

Shorter anapaestic units such as quaternarii and dipodies are often obscured by confusions in the colometrical lay-out of the mss.. This means that their recognition depends largely on the editor.

Dipodies (an^2), for instance, are seldom laid out as such in the mss., but appear sometimes as the first or second *colon* of a reizianoid line: cf. below at 240 and 281 with *St.* 7-8a (three an^2 + c^r) and Questa (1984: 108-11) on the colometry of these lines. (A)catalectic quaternarii κατὰ στίχον (an^4 and $an^{4^\wedge}$) are more frequently recognised in the transmitted colometry: cf. 255-8 as they are handed down in B.

§ 6.9.3 Systems (an sy)

A sequence of acatalectic quaternarii enclosed by a catalectic quaternarius may form a system (an sy). Systems are runs of anapaestic *cola* functioning as a single long anapaestic line, whose extension may vary from six up to twenty-eight dipodies: cf. Questa (2007: 447-8).

A system is defined in opposition to the stichic employment of a certain unit: the difference lies in absence of phenomena such as hiatus and *brevis in longo* at the end of the unit, attesting to a tight conjunction (συνάφεια) between each dipody. It follows that a bisyllabic last element (288a *haec dĭĕs*), a preposition in strong enjambement with its noun (276-7 *ex* / *aedibus*) or an overruning line (*Cur.* 141-1 *qui me in terra aeque fortuna-* / *tus erit*) can only feature in a systemic structure: cf. some exceptions to these criteria established by Boeckh at 267 and elsewhere discussed in Giordani (2016).

§ 6.10 Fraenkel-Thierfelder-Skutsch

Anapaestic lines are not subject to the fundamental rules of versification, so violations of Hermann-Lachmann (275 *uīuĕrĕ*) or of Ritschl (300 *multă bŏna*) are admitted. The tendency discovered by Meyer is also inactive: cf. above at § 6.7 and Boldrini (1984: 19-29).

Particular care is taken, however, to avoid a torn proceleusmatic, a rhythmically ambiguous sequence of four short syllables, especially in proximity with sensitive contexts such as a split bisyllabic element. If this happens, the following element, whether it be a *longum* or an

anceps, cannot be bisyllabic precisely to avoid the equivocal sequence ⏑|⏑⏑⏑: cf. 300 *impĕrĭă căpēsses* and *multă bŏn(a) īn* with Questa (2007: 458-9). This is therefore a linear principle, applicable only if certain circumstances arise: cf. Bettini (1985: 20-2) on the definition of syntagmatic or linear laws.

The law was first identified by Thierfelder in Fraenkel (1928: 361 n. 2), who noted the rarity of a sequence such as **dīcĭt ŭt ăbĕat*. Skutsch (1934: 7-8 and 30-4) extended its validity to reizianic lines and to trochaics, observing that synaloephe between the two light syllables separated by word-end can overcome the prohibition: cf. *Cis.* 62 (tr^7) *indĭd(em) ŭnd(e) ŏrĭtur* and Questa (2007: 245-8)

In keeping with his theories on metre and phonology, Oniga (2010: 364-5) proposed that Fraenkel-Thierfelder-Skutsch law may also have a linguistic basis. An irregular sequence ⏑| ⏑⏑⏑ such as *expromĕ bĕnĕuŏlum* would confuse a listener because the first two shorts at the beginning of the second word, ie. *bĕnĕ-*, would naturally be parsed as belonging to the same metrical element, in accordance with the observed tendency for a phonologic foot consisting of two *morae* (μμ: ⏑⏑ or –) and a metrical element to match: cf. above at § 6.3 and see also the limitations imposed to *brevis brevians* when the *brevianda* would be the first syllable of a word followed by another short syllable as in *ŭt īncĭdisset* vs. its relative frequency in the type *ŭt ĭncēdit* examined in Oniga (2010: 358-60)

§ 6.11 Cretics and Bacchiacs

– ⏒ – – ⏑ 𝄐 (cr^2)

– ⏒ – – ⏑ – ⋮ – ⏒ – – ⏑ 𝄐 (cr^4)

× – – × – 𝄐 (ba^2)

× – – × – – ⋮ × – – × – 𝄐 (ba^4)

Cretics and bacchiacs are exclusively sung metres. Plautus uses them more consistently than any Gk. dramatic author: cf. Questa (2007: 415-44) and Gentili-Lomiento (2008: 215-25) on their attestations in Gk. dramatic and non dramatic lyric.

Dipodies are seldom used stichically on their own, unless they are clausular: cf. the dipody closing the sequence of quaternarii at 232. Rather, they appear in conjunction with other units, commonly with a cretic or bacchiac *colon* (cr^c / ba^c).

– ⏑ – × ⏓ / – – – ⏑ ⏓ (cr^c)

⏔ – – – ⏓ / ⏔ – ⏑ – ⏓ / ⏔ – – ⏑ ⏓ (ba^c)

In the monody of Lysiteles, cretic dipodies are often joined to cretic *cola* (cr^2 + cr^c: 244 246 249 271 273-4 280), but even a cretic *Doppelkolon* is attested (cr^c+ cr^c: 293a): cf. Danese (1993) on all the possible combinations.

Cretics and bacchiachs are more frequently employed in dipodies or quaternarii: cf. below the run of bacchiac quaternarii at 223-31 (ba^4) and the sparse cretic quaternarii at 282 284 (cr^4). Diaeresis split cretic quaternarii in two halves, and its 5th and 11th element must be short in order to safeguard the rhythm: cf. e.g. 282 (cr^4) *nolo ego cum imprŏbis ⋮ te uiris, gnatĕ mi* Questa (2007: 420-2).

Similarly, bacchiac quaternarii are incised in the middle, after the 6th element. The bacchiacs at the outset of Lysiteles' monody are pretty regular in that respect, yet shifts do occur and there are also ll. without any incision at all: cf. 225 (ba^4 with incision after 5th element) *egomet me coquo et ⋮ macero et defetigo* and 226 (ba^4 without incision) *magister mihi exercitor animus nunc est.*

§ 6.12 Spengel-Meyer

Cretics and bacchiacs are regulated by the same norm, preventing some elements, 3rd and 9th in cretics, 5th and 11th in bacchiacs, to coincide with word-end if the preceding element is realised with a long or with a bisyllable, an obvious parallel of the bridge of Meyer in iambo-trochaics: cf. § 6.7 and Questa (2007: 442).

Spengel recognised this limitation applying to 'spondaic words' (ie. – – ⋮ or ⏑⏑ – ⋮) in both cretics and bacchiacs: cf. Spengel (1882: 128 and 213).

§ 6.13 Reizians

Reizians are so named after the scholar who first identified the *versus reizianus* (v^r) in the *Aulularia*, Fr.W. Reiz: cf. Questa (1982). Their extremely flexible metreme makes them adaptable to pretty much all contexts. The reizian is originally a κατ'ἐνόπλιον unit formed as follows:

× – × – ◠ (c^r)

The *colon* may well occur indipendently as a clausula; its frequent companion, however, is the iambic quaternarius, with which it forms the tight unit of the *versus reizianus*, having mandatory incision between the two constituents:

× – × – × – ∪ – ⋮ × – × – ◠ (v^r)

Other combinations of a quaternarius and a shorter unit with incision at the joint reproduce the pattern of the *versus reizianus* and are therefore labelled 'reizianoid': cf. reizianoids below at 240 281 (ia^4 + an^2) and Questa (2007: 476-8)

§ 6.14 Other

Aeolics are an important subgroup among other metres found in *cantica*: cf. Questa (1984: 239-67). In *Trinummus*, Questa identifies an adonius (adon: – ⏑ – –) in a couple of units which, given their context, are perhaps better taken as anapaestic: cf. below at 239-42

An apparent iambic tripody (× – × – × –) features as the second *colon* in a unit whose first component is a *colon reizianum*: cf. below at 245. As it stands, it corresponds to a kaibelian or prosodiac dochmiac ($pros^{do}$) and occurs identical in an equally puzzling passage in *Stichus*, even there in association with a reizianic *colon*: cf. *St.* 11-15 ($pros^{do}$ + c^r). Whether Plautus felt the unit as properly dochmiac is a matter of the utmost uncertainty, particularly since no dochmiacs have yet been cogently demonstrated to appear in the *cantica.*

§ Conspectus siglorum

Ω	communis archetypus recensionis Ambrosianae et Palatinae, saec. iv
A	Milano, Biblioteca Ambrosiana S.P. 9/13-30 (ante G. 82 super.), saec. v
A^2	librarii vel alicuius librario aequalis correctiones
Π	proarchetypus recensionis Palatinae, saec. v
P	hyparchetypus recensionis Palatinae, saec. ix
B	Città del Vaticano, Biblioteca Apostolica, Pal. lat. 1615, saec. x (continet fabulas xx)
B^2	librarii correctiones
B^r	codicis rubricator
B^c	correctiones quarum auctor incertus videtur
C	Heidelberg, Universitätsbibliothek, Pal. lat. 1613, saec. x (continet fabulas xii)
C^2	librarii correctiones
D	Città del Vaticano, Biblioteca Apostolica, Vat. lat. 3870, saec. x (continet *Amph. As. Aul. Capt.* 1-503 et fabulas xii)
D^2	librarii correctiones
D^3	codicis corrector et rubricator
D^4	Poggi Bracciolini correctiones
D^c	correctiones quarum auctor incertus videtur
S	El Escorial, Real Biblioteca del Monasterio, T. II. 8 (continet fabulas xx alias alio tempore exaratas cf. Tontini 1996)
S^2	codicis corrector
G	Città del Vaticano, Biblioteca Apostolica, Vat. lat. 1629 (continet fabulas xx)
G^2	Poggi vel librarii eius correctiones

§ Personae

TRINVMMVS

LVXVRIA	dea
INOPIA	dea
MEGARONIDES	senex
CALLICLES	senex
LYSITELES	adulescens
PHILTO	senex
LESBONICVS	adulescens
STASIMVS	seruus
CHARMIDES	senex
SYCOPHANTA	

SCAENA

Athenis

§ Text

ARGVMENTVM

Thensaurum abstrusum | abiens peregre Charmides
Remque omnem amico Callicli mandat suo
Istoc absente male rem perdit filius
Nam et aedis uendit, has mercatur Callicles
Virgo indotata soror istius poscitur
Minus quo cum inuidia | ei det dotem Callicles,
Mandat qui dicat aurum ferre se a patre
Vt uenit ad aedis hunc deludit Charmides
Senex, ut rediit quoius nubunt liberi

LVXVRIA INOPIA

LV. sequere hac me, gnata, ut munus fungaris tuum.
IN. sequor sed finem fore quem dicam nescio.
LV. adest. em | illaec sunt aedes, i intro nunciam.
nunc ne quis erret uostrum paucis in uiam
deducam, si quidem operam dare promittitis.
nunc igitur primum quae | ego sim et quae illaec siet
huc quae abiit intro dicam, si animum aduortitis.
primum mihi Plautus nomen Luxuriae indidit
tum | hanc mihi gnatam | esse uoluit Inopiam.
sed ea huc quid intro | ierit impulsu meo
accipite et date uociuas aures dum eloquor.
adulescens quidam est qui | in hisce habitat aedibus.
is rem paternam me adiutrice perdidit
quoniam ei qui me aleret nihil uideo esse reliqui
dedi ei meam gnatam quicum | aetatem exigat.
sed de argumento ne expectetis fabulae:
senes qui huc uenient, i rem uobis aperient.
huic Graece nomen est Thensauro fabulae:
Philemo scripsit, Plautus uertit barbare.
nomen Trinummo fecit, nunc hoc uos rogat
ut liceat possidere hanc nomen fabulam.
tantum est. ualete, adeste cum silentio.

MEGARONIDES

ME. amicum castigare ob meritam noxiam
immoene est facinus, uerum in aetate utile
et conducibile. nam | ego amicum hodie meum
concastigabo pro commerita noxia,
inuitus ni id me inuitet ut faciam fides.
nam hic nimium morbus mores inuasit bonos,
ita plerique omnes iam sunt intermortui.
sed dum illi aegrotant, interim mores mali
quasi herba inrigua succreuere uberrime,

neque quicquam hic nunc est uile nisi mores mali,
eorum licet iam metere messem maxumam,
nimioque hic pluris pauciorum gratiam
faciunt pars hominum quam id quod prosint pluribus.
ita uincunt illud conducibile gratiae,
quae in rebus multis opstant odiossaeque sunt
remoramque faciunt rei priuatae et publicae

CALLICLES MEGARONIDES

CA. Larem corona nostrum decorari volo,
uxor, uenerare ut nobis haec habitatio
bona fausta felix fortunataque euenat…
teque ut quam primum possim uideam emortuam!
ME. hic ille est senecta aetate qui factust puer
qui admisit in se culpam castigabilem.
adgrediar hominem. CA. quoia hic uox prope me sonat?
ME. tui beneuolentis si | ita es ut ego te volo,
sin aliter est inimici atque irati tibi.
CA. o amice, salue, | atque aequalis. ut vales,
Megaronides? ME.. et tu edepol salue, Callicles.
CA. ualesne? ualuistine? ME. ualeo et ualui rectius.
CA. quid tua agit uxor? ut ualet? ME. plus quam ego uolo.
CA. bene hercle est illam tibi ualere et uiuere.
ME. credo hercle te gaudere si quid mihi mali est.
CA. omnibus amicis quod mihist cupio esse idem
ME. eho tu, tua uxor quid agit? CA. immortalis est:
uiuit uicturaque est ME. bene hercle nuntias,
deosque oro ut uitae tuae superstes suppetat!
CA. dum quidem hercle tecum nupta sit, sane uelim.
ME. uin commutemus? tuam ego ducam et tu meam?
faxo haud tantillum dederis uerborum mihi.
CA. namque enim tu credo me imprudentem obrepseris.
ME. ne tu hercle faxo haud nescias quam rem egeris.
CA. habeas ut nanctus: nota mala res optumast.
nam ego nunc si ignotam capiam, quid agam nesciam.
ME. edepol proinde ut bene uiuitur, diu uiuitur.
sed hoc animum aduorte atque aufer ridicularia.
nam ego dedita opera huc ad te uenio. CA. quid uenis?
ME. malis te ut uerbis multis multum obiurigem.
CA. mene? ME. numquis est hic alius praeter me atque te?
CA. nemost. ME. quid tu igitur rogitas tene obiurigem?
nisi tu me mihimet censes dicturum male.
nam si in te aegrotant artes antiquae tuae,
[sin immutare uis ingenium moribus]
aut si demutant mores ingenium tuum
neque eos antiquos seruas ast captas nouos,
omnibus amicis morbum tu incuties grauem
ut te uidere audireque aegroti sient.
CA. qui in mentem uenit tibi istaec dicta dicere?
ME. quia omnis bonos bonasque accurare addecet
suspicionem et culpam ut ab se segregent.
CA. non potest utrumque fieri. ME. quapropter? CA. rogas?
ne admittam culpam, ego meo sum promus pectori
suspicio est in pectore alieno sita.
nam nunc ego si te surrupuisse suspicer
Iovi coronam de capite ex Capitolio,
qui in columine astat summo, si id non feceris,
atque id tamen mihi lubeat suspicarier,

qui tu id prohibere me potes ne suspicer?
sed istuc negoti cupio scire quid siet.
ME. haben tu amicum ut familiarem quempiam
quoi pectus sapiat? CA. edepol haud dicam dolo.
sunt quos scio esse amicos, sunt quos suspicor,
sunt quorum ingenia atque animos nequeo noscere
ad amici partem an ad inimici peruenant,
sed tu ex amicis mihi es certis certissimus.
si quid scis me fecisse inscite aut improbe,
si id non me accusas, tute ipse obiurgandus es. ME. scio
et si alia huc causa ad te adueni aequum postulas.
CA. expecto si quid dicas. ME. primumdum omnium
male dictitatur tibi uolgo in sermonibus
turpilucricupidum te uocant ciues tui,
tum autem sunt alii qui te uulturium uocant,
hostisne an ciuis comedis parui pendere.
haec cum audio in te dici | excrucior miser.
CA. est atque non est mihi in manu, Megaronides:
quin dicant non est, merito ut ne dicant id est.
ME. fuitne hic tibi amicus Charmides? CA. est et fuit.
id ita esse ut credas rem tibi auctorem dabo.
nam postquam hic eius rem confregit filius
uidetque ipse ad paupertatem protractum esse se
suamque filiam esse adultam uirginem,
simul eius matrem suamque uxorem mortuam,
quoniam hinc iturust ipsus in Seleuciam,
mihi commendauit uirginem gnatam suam
et rem suam omnem et illum corruptum filium.
haec si mihi inimicus esset credo haud crederet.
ME. quid tu adulescentem quam esse corruptum uides,
qui tuae mandatus est fide et fiduciae,
quin eum restituis, quin ad frugem corrigis?
ei rei operam dare te fuerat aliquanto aequius
si qui probiorem facere possis, non uti
in eandem tute accederes infamiam
malumque ut eius cum tuo misceres malo.
CA. quid feci? ME. quod homo nequam CA. non istuc meum est.
ME. emistin de adolescente has aedes - quid taces? -
ubi nunc tute habitas? CA. emi atque argentum dedi:
minas quadraginta adulescenti ipsi in manum
ME. dedistin argentum? CA. factum neque facti piget.
ME. edepol fidei adulescentem mandatum male!
dedistine hoc facto ei gladium qui se occideret?
quid secus est aut quid interest dare te in manus
argentum amanti homini adulescenti animi impoti
qui exaedificaret suam inchoatam ignauiam?
CA. non ego illi argentum redderem? ME. non redderes,
neque de illo quicquam neque emeres neque uenderes,
nec qui deterior esset faceres copiam.
inconciliastin eum qui mandatust tibi
ille qui mandauit eum exturbasti ex aedibus?
edepol mandatum pulchre et curatum probe!
crede huic tutelam, suam melius rem gesserit.
CA. subigis maledictis me tuis, Megaronides,
nouo modo adeo ut quod meae concreditumst
taciturnitati clam fidei et fiduciae,
ne enuntiarem quoiquam neu facerem palam,
ut mihi necesse sit iam id tibi concredere.
ME. mihi quod credideris sumes ubi posiueris.
CA. circumspicedum te ne quis adsit arbiter

nobis et quaeso identidem circumspice
ME. ausculto si quid dicas. CA. si taceas loquar
quoniam hinc est profecturus peregre Charmides
thensaurum demonstrauit mihi in hisce aedibus
hic in conclaui quodam - sed circumspice!
ME. nemost. CA. nummorum Philippeum ad tria milia
id solus solum per amicitiam et per fidem
flens me obsecrauit suo ne gnato crederem
neue quoiquam unde ad eum id posset permanascere.
nunc si ille huc saluus reuenit reddam suum sibi;
si quid eo fuerit, certe illius filiae
quae mihi mandatast habeo dotem | unde dem,
ut eam in se dignam condicionem conlocem.
ME. pro di immortales, uerbis paucis quam cito
alium fecisti me, alius a te ueneram!
sed ut occepisti perge porro proloqui.
CA. quid tibi ego dicam? qui illius sapientiam
et meam fidelitatem et celata omnia
paene ille ignauus funditus pessum dedit.
ME. quidum? CA. quia ruri dum sum ego unos sex dies,
me apsente atque insciente inconsultu meo
aedis uenalis hasce inscripsit litteris.
ME. adesuriuit magis et inhiauit acrius
lupus, obseruauit dum dormitarent canes,
gregem uniuersum uoluit totum auortere.
CA. fecisset edepol ni haec praesensisset canes.
sed nunc rogare | ego uicissim te uolo.
quid fuit officium meum me facere face sciam:
utrum indicare me ei thensaurum aecum fuit
aduersum quam eius me opsecrauisset pater
an ego alium dominum paterer fieri hisce aedibus
qui emisset eius essetne ea pecunia?
emi egomet potius aedis, argentum dedi
thensauri causa ut saluom amico traderem,
neque adeo hasce emi mihi nec usurae meae,
illi redemi rursum, a me argentum dedi.
haec sunt si recte seu peruorse facta sunt
ego me fecisse confiteor, Megaronides.
em mea malefacta, | em meam auaritiam tibi,
hasce mihi propter res malas famas ferunt.
ME. παῦσαι: uicisti castigatorem tuum.
occlusti linguam, nihil est qui respondeam.
CA. nunc ego te quaeso ut me opera et consilio iuues
communicesque hanc mecum meam prouinciam.
ME. polliceor operam. CA. ergo ubi eris paulo post? ME. domi.
CA. numquid uis? ME. cures tuam fidem. CA. fit sedulo.
ME. sed quid ais? CA. quid uis? ME. ubi nunc adulescens habet?
CA. posticulum hoc recepit quom aedis uendidit.
ME. istuc uolebam scire, i sane nunciam.
sed quid ais? quid nunc uirgo? nempe apud te est? CA. itast
iuxtaque eam curo cum mea. ME. recte facis.
CA. numquid prius quam abeo me rogaturus? ME. vale.
nihil est profecto stultius neque stolidius
[neque mendaciloquius neque adeo argutum magis]
nec confidentiloquius neque peiurius
quam urbani adsidui ciues quos scurras uocant.
atque egomet me adeo cum illis una ibidem traho
qui illorum uerbis falsis acceptor fui,
qui omnia se simulant scire nec quicquam sciunt,
quod quisque in animo habet aut habiturust sciunt.

sciunt id quod in aurem rex reginae dixerit,
sciunt id quod Iuno fabulatast cum Ioue;
quae neque futura neque sunt tamen illi sciunt.
falson an uero laudent culpent quem uelint
non flocci faciunt dum illud quod lubeat sciant.
omnes mortales hunc aiebant Calliclem
indignum ciuitate hac esse et uiuere
bonis qui hunc adulescentem euortisset suis.
ego de eorum uerbis famigeratorum insciens
prosilui amicum castigatum innoxium.
quod si exquiratur usque ab stirpe auctoritas,
unde quicquid auditum dicant nisi id appareat,
famigeratori res sit cum damno et malo.
hoc ita si fiat publico fiat bono;
pauci sint faxim qui sciant quod nesciunt
occlusioremque habeant stultiloquentiam.

LYSITELES

LY. Multas res simitu in meo corde uorso,
multum in cogitando dolorem indipiscor,
egomet me coquo et macero et defetigo:
magister mihi exercitor animus nunc est.
sed hoc non liquet neque satis cogitatumst:
utram potius harum mihi artem expetessam,
utram aetati agundae arbitrer firmiorem,
amorine me an rei obsequi potius par sit,
utra in parte plus sit uoluptatis uitae
ad aetatem agundam.
de hac re mihi satis hau liquet, nisi hoc sic faciam opinor
ut utramque rem simul exputem iudex sim reusque ad eam rem.
ita faciam, ita placet: omnium primum
amoris artis eloquar quem | ad modum expediant.
numquam amor quemquam
nisi cupidum hominem
postulat se in plagas conicere,
eos petit eos consectatur.
subdole blanditur ab re consulit
blandiloquentulus harpago mendax
cuppes auarus elegans despoliator
latebricolarum hominum corruptor
[blandus] inops celatum indagator.
nam qui | amat quod amat quom extemplo
sauiis sagitattis perculsust
ilico res foras labitur, liquitur.
‘da mihi hoc, mel meum, si me amas si audes’.
ibi ille cuculus: ‘ocelle mi, fiat
et istuc et si amplius uis dari, dabitur’.
ibi illa pendentem ferit, iam | amplius orat,
non satis id est mali ni amplius <sit> etiam
quod ebibit quod comest quod facit sumpti.
nox datur: ducitur familia tota
uestiplica unctor auri custos
flabelliferae sandaligerulae
cantrices cistellatrices
nuntii renuntii rap-
tores panis et peni.
fit ipse dum illis comis est inops amator.
haec ego quum ago cum meo animo et recolo

ubi qui | eget quam preti sit parui.
apage te, | Amor, non places nihil te utor,
quamquam illud est dulce esse et bibere
Amor amara dat tamen satis quod sit aegre:
fugit forum, fugitat suos cognatos,
fugat ipsus se ab suo contutu,
neque eum sibi amicum uolunt dici.
mille modis, Amor, ignorandus,
procul adhibendus atque abstandus:
nam qui in amorem praecipitauit
peius perit quam si saxo saliat.
apage te, Amor, tuas res tibi habeto, |
Amor, mihi amicus ne fuas umquam;
sunt tamen quos miseros maleque habeas
quos tibi obnoxios fecisti.
certa res est ad frugem adplicare animum
quamquam ibi animo labos grandis capitur
boni sibi haec expetunt: rem, fidem, | honorem,
gloriam et gratiam: | hoc probis pretiumst.
eo mihi magis lubet cum probis potius
quam cum improbis uiuere uanidicis.

PHILTO LYSITELES

PH. quo illic homo foras se penetrauit ex
aedibus? LY. pater, adsum impera quid uis.
neque tibi ero in mora neque latebrose
me aps tuo conspectu occultabo.
PH. feceris par tuis ceteris factis
patrem tuum si percoles per pietatem.
nolo ego cum improbis te uiris, gnate mi,
neque in uia neque in foro
neque ullum sermonem exsequi.
noui ego hoc saeculum moribus quibus siet:
malus bonum malum esse uolt ut sit sui similis
turbant miscent mores mali,
rapax auarus inuidus;
sacrum profanum, publicum
priuatum habent hiulca gens.
haec ego doleo, haec
sunt quae me | excruciant, haec dies
noctesque tibi canto ut caueas.
quod manu non queunt tangere, tantum
fas habent quo manus abstineant;
cetera: rape trahe fuge late, lacrumas
haec mihi, quom uideo, eliciunt,
quia ego ad hoc genus hominum duraui.
quin prius me ad pluris penetraui?
nam hi mores maiorum laudant,
eosdem lutitant quos conlaudant.
hisce ego te artibus gratiam facio,
neu colas neue imbuas ingenium,
meo modo et moribus uiuito antiquis:
quae ego tibi praecipio, ea facito.
nihil ego istos moror faeceos mores turbidos quibus boni dedecorant se;
haec tibi si mea imperia capesses, multa bona in pectore consident

LY. semper ego usque ad hanc aetatem ab ineunte adulescentia

tuis seruiui seruitutem imperiis [et] praeceptis, pater.
pro ingenio ego me liberum esse ratus sum, pro imperio tuo
meum animum tibi seruitutem seruire aequom censui.
PH. qui homo cum animo inde ab ineunte aetate depugnat suo
utrum itane esse mauelit ut eum animus aequom censeat
an ita potius ut parentes eum esse et cognati uelint,
si animus hominem pepulit, actumst: animo seruit non sibi;
si ipse animum pepulit, dum uiuit uictor uictorum cluet.
tu si animum uicisti potius quam animus te est quod gaudeas,
nimio satiust ut opust te ita esse quam ut animo lubet:
qui animum uincunt quam quos animus semper probiores cluent.
LY. istaec ego mihi semper habui aetati integumentum meae,
ne penetrarem me usquam ubi esset damni conciliabulum
neu noctu irem obambulatum neu suum adimerem alteri
neu tibi aegritudinem, pater, parerem parsi sedulo:
sarta tecta tua praecepta usque habui mea modestia
PH. quid exprobras? bene quod fecisti, tibi fecisti non mihi.
mihi quidem aetas actast ferme, tua istuc refert maxime.
is probus est quem paenitet quam probus sit et frugi bonae,
qui | ipsus sibi satis placet nec probus est nec frugi bonae;
benefacta benefactis aliis pertegito ne perpluant:
qui | ipsus se contemnit in eost indoles industriae.
LY. ob eam rem haec, pater, autumaui quia res quaedam est quam uolo
ego me aps te exorare. PH. quid id est? dare iam ueniam gestio.
LY. adulescenti huic genere summo amico atque aequali meo,
minus qui caute et cogitate suam rem tractauit, pater,
bene uolo illi facere si tu non neuis. PH. nempe de tuo.
LY. de meo: nam quod tuumst meumst, omne meumst autem tuum
PH. quid is? egetne? LY. eget. PH. habuitne rem? LY. habuit. PH. qui eam perdidit?
publicisne adfinis fuit an maritumis negotiis
mercaturamne an uenales habuit ubi rem perdidit?
LY. nihil istorum. PH. quid igitur? LY. per comitatem edepol, pater.
praeterea aliquantum animi causa in deliciis disperdidit.
PH. edepol hominem praemandatum ferme familiariter,
qui quidem nusquam per uirtutem rem confregit atque eget!
nihil moror eum tibi esse amicum eiusmodi uirtutibus.
LY. quia sine omni malitiast tolerare eius egestatem uolo.
PH. de mendico male meretur qui ei dat quod edit aut bibat:
nam et illud quod dat perdit et illi prodit uitam ad miseriam.
non eo haec dico quin quae tu uis ego uelim et faciam lubens,
sed ego hoc uerbum quom illi quoidam dico praemonstro tibi
ut ita te aliorum miserescat, ne tis alios misereat.
LY. deserere illum et deiuuare in rebus aduorsis pudet.
PH. pol pudere quam pigere praestat totidem litteris.
LY. edepol deum uirtute dicam, pater, et maiorum et tua
multa bona bene parta habemus, bene si amico feceris
ne pigeat fecisse ut potius pudeat si non feceris.
PH. de magnis diuitiis si quid demas plus fit an minus?
LY. minus, pater, sed ciui immuni scin quid cantari solet?
‘quod habes ne | habeas et illuc quod non habes habeas, malum,
quandoquidem nec tibi bene esse pote pati neque alteri’.
PH. scio equidem istuc ita solere fieri, uerum, gnate mi,
is est immunis cui nihil est qui munus fungatur suum.
LY. deum uirtute habemus et qui nosmet utamur, pater,
et aliis qui comitati simus beneuolentibus.
PH. non edepol tibi pernegare possum quicquam quod uelis;
cuius egestatem tolerare uis, loquere audacter patri.
LY. Lesbonico huic adulescenti Charmidei filio
qui illic habitat. PH. quin comedit quod fuit quod non fuit?
LY. ne opprobra, pater, multa eueniunt homini quae uolt quae neuolt.

PH. mentire edepol, gnate, atque id nunc facis haud consuetudine.
nam sapiens quidem pol ipsus fingit fortunam sibi;
eo non multa quae neuolt eueniunt nisi fictor malust.
LY. multa illi opera opust ficturae qui se fictorem probum
uitae agundae esse expetit, sed hic admodum adulescentulust.
PH. non aetate, uerum ingenio apiscitur sapientia:
sapienti aetas condimentumst, sapiens aetati cibust.
agedum eloquere quid dare illi nunc uis. LY. nihil quicquam, pater;
tu modo ne me prohibeas accipere si quid det mihi.
PH. an eo egestatem ei tolerabis si quid ab illo acceperis?
LY. eo, pater. PH. pol ego istam uolo me rationem edoceas. LY. licet.
scin tu illum quo genere natus sit? PH. scio, apprime probo.
LY. soror illi est adulta uirgo grandis, eam cupio, pater,
ducere uxorem sine dote. PH. sine dote uxorem? | LY. ita,
tua re salua hoc pacto ab illo summam inibis gratiam
neque commodius ullo pacto ei poteris auxiliarier.
PH. egone indotatam te uxorem ut patiar? LY. patiundumst, pater;
et eo pacto addideris nostrae lepidam famam familiae.
PH. multa ego possum docta dicta et quamuis facunde loqui
historiam ueterem atque antiquam haec mea senectus sustinet;
uerum ego quando te et amicitiam et gratiam in nostram domum
uideo adlicere, etsi aduersatus tibi fui, istac iudico:
tibi permitto: posce duce. LY. di te seruassint mihi!
sed adde ad istam gratiam unum. PH. quid est autem unum? LY. eloquar.
tute ad eum adeas, tute concilies, tute poscas. PH. eccere!
LY. nimio citius transiges, firmum omne erit quod tu egeris;
grauius tuum erit unum uerbum ad eam rem quam centum mea.
PH. ecce autem in benignitate hoc repperi negotium!
dabitur opera. LY. lepidus uiuis! haec sunt aedis, hic habet;
Lesbonico est nomen. age rem cura, ego te opperiam domi.

PHILTO

PH. non optuma haec sunt neque ut ego aequum censeo
uerum meliora sunt quam quae deterrima.
sed hoc unum consolatur me atque animum meum
quia qui nihil aliud nisi quod sibi soli placet
consulit aduorsum filium, nugas agit,
miser ex animo fit, factius nihilo facit:
suae senectuti is acriorem hiemem parat
quom illam inportunam tempestatem conciet.
sed aperiuntur aedes quo ibam, commodum
ipse exit Lesbonicus cum seruo foras

LESBONICUS STASIMUS PHILTO

LE. minus quindecim dies sunt quom pro hisce aedibus
minas quadraginta accepisti a Callicle.
estne hoc quod dico, Stasime? ST. quom considero,
meminisse uideor fieri. LE. quid factumst eo?
ST. comessum expotum exunctum elotum in balineis,
piscator pistor apstulit, lanii coqui
holitores myropolae aucupes: confit cito,
non hercle minus diuorse distrahitur cito
quam si tu obicias formicis papauerem.
LE. minus hercle in istis rebus sumptumst sex minis
ST. quid quod dedisti scortis? LE. ibidem una traho.
ST.[quid] quod ego defrudaui? LE. em | istaec ratio maxumast

ST. non tibi illud apparere, si sumas, potest,
nisi tu immortale rere esse argentum tibi.
PH. sero atque stulte prius quod cautum oportuit,
postquam comedit rem post rationem putat.
LE. nequaquam argenti ratio comparet tamen.
ST. ratio quidem hercle apparet: argentum οἴχεται.
minas quadraginta accepisti a Callicle
et ille aedis mancipio aps te accepit? LE. admodum.
PH. pol opino adfinis noster aedis uendidit,
pater quom peregre ueniet in portast locus,
nisi forte in uentrem filio correpserit.
ST. trapezitae mille drachumarum Olympico
quas de ratione dehibuisti redditae?
LE. nempe quas spopondi. ST. immo ‘quas dependi’ inquito,
quas sponsione nuper tute exactus es
pro illo adulescente quem tu esse aiiebas diuitem.
LE. factum. ST. ut quidem illud perierit? LE. factum id quoque est:
nam nunc eum uidi miserum et me eiius miseritumst.
ST. miseret te aliorum tui nec miseret nec pudet.
PH. tempust adeundi. | LE. estne hic Philto qui aduenit?
is herclest ipsus. ST. edepol ne | ego istum uelim
meum fieri seruum cum suo peculio!
PH. erum atque seruum plurumum Philto iubet
saluere, Lesbonicum et Stasimum. LE. di duint
tibi, Philto, quaequomque optes. quid agit filius?
PH. bene uult tibi. LE. edepol mutuum mecum facit.
ST. nequam illud uerbumst ‘bene uult’ nisi qui bene facit:
ego quoque uolo esse liber, nequiquam uolo;
hic postulet frugi esse, nugas postulet.
PH. meus gnatus me ad te misit inter te atque nos
adfinitatem ut conciliarem et gratiam.
tuam uolt sororem ducere uxorem et mihi
sententia eademst et uolo. LE. hau nosco tuum:
bonis tuis rebus meas res inrides malas.
PH. homo ego sum, homo tu es; ita me amabit Iuppiter,
neque te derisum aduenio neque dignum puto,
uerum hoc quod dixi meus me orauit filius,
ut tuam sororem poscerem uxorem sibi.
LE. mearum me rerum nouisse aequumst ordinem:
cum uestra nostra non est aequa factio,
adfinitatem uobis aliam quaerite.
ST. satin tu sanus mentis aut animi tui
qui condicionem hanc repudies? nam illum tibi
ferentarium esse amicum inuentum intellego.
LE. abin hinc dierecte? ST. si hercle ire occipiam, uotes.
LE. nisi quid me aliud uis, Philto, respondi tibi.
PH. benigniorem, Lesbonice, te mihi
quam nunc experior esse confido fore.
nam et stulte facere et stulte fabularier
utrumque, Lesbonice, in aetate hau bonumst.
ST. uerum hercle hic dicit. LE. oculum ego ecfodiam tibi,
si uerbum addideris. ST. hercle quin dicam tamen:
nam si sic non licebit, luscus dixero.
PH. ita nunc tu dicis non esse aequiperabiles
uestras cum nostris factiones atque opes.
LE. dico. PH. quid nunc? si in aedem ad cenam ueneris
atque ibi opulentus tibi par forte obuenerit,
adposita cena sit popularem quam uocant;
si illi congestae sint epulae cluentibus,
si quid tibi placeat quod illi congestum siet,

edisne an incenatus cum opulento accubes?
LE. edim, nisi si ille uotet. ST. at pol ego etsi uotet,
edim atque ambabus malis expletis uorem,
et quod illi placeat praeripiam potissimum,
neque illi concedam quicquam de uita mea.
uerecundari neminem apud mensam decet:
nam ibi de diuinis atque humanis cernitur.
PH. rem fabulare! ST. non tibi dicam dolo:
decedam ego illi de uia, de semita,
de honore populi, uerum quod ad uentrem attinet
non hercle hoc longe nisi me pugnis uicerit:
cena hac annona est sine sacris hereditas.
PH. semper tu hoc facito, Lesbonice, cogites:
id optumum esse tute uti sis optumus;
si id nequeas, saltem ut optumis sis proxumus.
nunc condicionem hanc quam ego fero et quam aps te peto
dare atque accipere, Lesbonice, te uolo.
di diuites sunt, deos decent opulentiae
et factiones, uerum nos homunculi,
satillum animai qui quum extemplo emisimus,
aequo mendicus atque ille opulentissimus
censetur censu ad Acheruntem mortuus.
ST. mirum quin tu illo tecum diuitias feras,
ubi mortuus sis, ita sis ut nomen cluet.
PH. nunc ut scias hic factiones atque opes
non esse neque nos tuam neglegere gratiam,
sine dote posco tuam sororem filio,
quae res bene uortat. habeon pactam? quid taces?
ST. pro di immortales, condicionem quoiusmodi!
PH. quin fabulare ‘di bene uortant, spondeo’?
ST. eheu! | ubi usus nihil erat dicto ‘spondeo’
dicebat, nunc hic quom opus est non quit dicere.
LE. quom adfinitate uestra me arbitramini
dignum, habeo uobis, Philto, magnam gratiam,
sed si haec res grauiter cecidit stultitia mea,
Philto, est ager sub urbe hic nobis, eum dabo
dotem sorori: nam is de diuitiis meis
solus superfit praeter uitam relicuus.
PH. profecto dotem nihil moror. LE. certumst dare.
ST. nostramne, ere, uis nutricem quae nos educat
abalienare a nobis? caue sis feceris!
quid edemus nosmet postea? LE. etiam tu taces?
tibin ego rationem reddam? ST. plane periimus
nisi quid ego commminiscor…Philto, te uolo.
PH. si quid uis, Stasime. ST. huc concede aliquantum. PH. licet.
ST. arcano tibi ego hoc dico ne ille ex te sciat
neue alius quisquam. PH. crede audacter quid lubet.
ST. per deos atque homines dico ne tu illunc agrum
tuum siris umquam fieri neque gnati tui.
ei rei argumenta dicam. PH. audire edepol lubet.
ST. primum omnium olim terra cum proscinditur
in quinto quoque sulco moriuntur boues.
PH. apage! ST. Acheruntis ostium in nostrost agro.
tum uinum priusquam coctumst pendet putidum.
LE. consuadet homini, credo: etsi scelestus est
at mihi infidelis non est. ST. audi cetera.
postid frumenti quom alibi messis maximast,
tribus tantis illi minus redit quam obseueris.
PH. em istic oportet opseri mores malos,
si in opserendo possint interfieri.

ST. neque umquam quisquamst quoius ille ager fuit
quin pessume ei res uorterit: quoium fuit,
alii exulatum abierunt, alii emortui,
alii se suspendere, em nunc hic quoius est
ut ad incitas redactus est! PH. apage a me istum agrum!
ST. magis ‘apage’ dicas si omnia ex me audiueris.
nam fulguritae sunt alternae | arbores,
sues moriuntur angina | acerrume,
oues scabrae sunt, tam glabrae - em - quam haec est manus;
tum autem Syrorum, genus quod patientissumumst,
hominum nemo exstat qui ibi sex menses uixerit:
ita cuncti solstitiali morbo decidunt.
PH. credo ego istuc, Stasime, ita esse, sed Campans genus
multo Surorum iam antidit patientia.
sed istest ager profecto, ut te audiui loqui,
malos in quem omnes publice mitti decet.
sicut fortunatorum memorant insulas,
quo cuncti qui aetatem egerint caste suam
conueniant, contra istuc detrudi maleficos
aequom uidetur, qui quidem istius sit modi.
ST. hospitium est calamitatis: quid uerbis opust?
quamuis malam rem quaeras, illic reperias.
PH. at tu hercle et illi et alibi. ST. caue sis dixeris
me tibi dixisse hoc. PH. dixisti arcano satis.
ST. quin hic quidem cupit illum ab se abalienarier,
si quem reperire possit cui os sublinat.
PH. meus quidem hercle numquam fiet. ST. si sapies quidem.
lepide hercle de | agro ego hunc senem deterrui:
nam qui uiuamus nihil est, si illum amiserit.
PH. redeo ad te, Lesbonice. LE. dic sodes mihi
quid hic est locutus tecum? PH. quid censes? homost:
uult fieri liber, uerum quod det non habet.
LE. et ego esse locuples, uerum nequiquam uolo.
ST. licitumst si uelles, nunc quom nihil est non licet.
LE. quid tecum, Stasime? ST. de istoc quod dixti modo:
si antea uoluisses, esses; nunc sero cupis.
LE. de dote mecum conuenire nihil potes.
PH. quid tibi lubet tute agito cum nato meo;
nunc tuam sororem filio posco meo,
quae res bene uortat! quid nunc? etiam consulis?
LE. quid istic? quando ita uis, di bene uortant: spondeo.
ST. numquam edepol quoiquam expectatus filius
natus quam illud est ‘spondeo’ natum mihi.
di fortunabunt uestra consilia. PH. ita uolo.
LE. sed, Stasime, abi huc ad meam sororem, ad Calliclem
dic hoc negoti quo modo actumst. ST. ibitur.
LE. et gratulator meae sorori. ST. scilicet.
PH. i hac, Lesbonice, mecum ut coram nuptiis
dies constituatur; eadem haec confirmabimus.
LE. tu | istuc cura quod iussi ego iam | hic ero.
dic Callicli me ut conueniat. ST. quin tu i modo.
LE. de dote ut uideat quid opus sit facto. ST. i modo.
LE. nam certumst sine dote haud dare. ST. quin tu i modo.
LE. neque enim illi damno umquam esse patiar… ST. abi modo.
LE. meam neglegentiam. ST. i modo LE. nullo modo
aequom uidetur quin quod peccarim… ST. i modo.
LE. potissimum mi id opsit. ST. i modo. LE. o pater,
enumquam aspiciam te? ST. i modo i modo i modo!
tandem impetraui abiret. di uestram fidem!
edepol re gesta pessume gestam probe,

si quidem ager nobis saluus est, etsi admodum
in ambiguo est etiam nunc quid ea re fuat.
sed id si alienatur actumst de collo meo:
gestandust peregre clupeus galea sarcina.
effugiet ex urbe, ubi erunt factae nuptiae,
ibit istac aliquo in maximam malam crucem
latrocinatum aut in Asiam aut in Ciliciam.
ibo huc quo mihi imperatumst etsi odi hanc domum,
postquam exturbauit hic nos [ex] nostris aedibus.

CHARMIDES

CH. salsipotenti et multipotenti Iouis fratri et Nerei Neptuno
laetus lubens laudes ago et grates gratiasque habeo et fluctibus salsis.
quos penes mei <fuit saepe> potestas bonis mis quid foret et meae uitae,
quom suis me | ex locis in patriam | urbemque meam reducem faciunt.
atque ego, Neptune, tibi ante alios deos gratias ago atque habeo summas:
nam te omnes saeuumque seuerumque atque auidis moribus commemorant,
spurcificum immanem intolerandum uesanum; <ego> contra opera expertus:
nam pol placido te et clementi meo usque modo, ut uolui, usus sum in alto,
atque hanc tuam gloriam iam ante auribus acceperam, et nobilest apud homines:
pauperibus te parcere solitum diuites damnare atque domare.
abi, laudo, scis ordinem ut aequumst tractare homines: hoc dis dignumst.
[semper mendicis modesti sint]
fidus fuisti, infidum esse iterant: nam apsque foret te, sat scio, in alto,
distraxissent disque tulissent satellites tui me miserum foede
bonaque omnia <mea> item una mecum passim caeruleos per campos.
ita iam quasi canes, haud secus, circumstabant nauem turbines uenti,
imbres fluctusque atque procellae <ferri> infensae frangere malum
ruere antemnas scindere uela, ni tua pax propitia foret praesto.
apage a me sis, dehinc iam certumst otio dare me, satis partum habeo
quibus aerumnis deluctaui filio dum diuitias quaero.
sed quis hic est qui in plateam ingreditur,
cum nouo ornatu specieque simul?
pol quamquam domi cupio, opperiar
quam hic rem | agat [gerit] animum aduortam.

§ Apparatus

MENAEKMI EXP—INC· TRINVMMUS / FELICITER *subsequente linea vacua A :* PLAVTI STICVS EXPLICIT· / PLAUTI TRINVMMVS INCIPIT· ARGVMENTVM· *minio atramento B :* PLAVTI STICVS EXPLICIT / INCIPIT TRINVMMVS PLAVTI *singula linea vacua CD :* PLAVTI STICVS EXPLICIT· / FELICITER· EIVSDEM TRINVMVS INCIPIT· ARGVMENTVM· *S :* PLAVTI STICHVS EXPLICIT / INCIPIT TRINVMMVS PLAVTI *G*

§ Argumentum

Arg. *argumentum non habet A* **1** T *litteram spatio rubricatori servato om. C;* t *minusculum ad rubricatoris auxilium in mg. d. adscriptum exhibet D* abiens *CD :* abe ens *B* **6** quocum *CD :* cocum *B* dotem *B :* dotim *D :* dotum *C* **7** se *Camerarius :* sese *P nisi ecthlipsis quam quae maxime antiquitatem redolens conceditur sc.* mandat qui dicat aurum ferr' sese a patre **9** quoius *B :* cuius *CD* nubunt liberi *Valla cf. Ritschl Opusc. 2. 48-52 :* nubuntur eri *BD :* nubunturire *C*

§ 1-22 (Luxuria / Inopia)

1-22 *titulum om. A linea vacua B nullo spatio inter argumentum et prologum et CD servato autem spatio :* LVXVRIA INOPIA *suppl. D³ cf. Bader Szen. 12 :* LVXVRIA INOPIA *G :* LVXVRIA INOPIA *S*

2 *Inopiae dat S* **3** *exit Inopia*

1 sequere hac (ac *Nonius*) me gnata *A Non. 799 :* sequere (equere *CD*) me mea gnata *P :* sequere hac mea gnata *Hermann coll. Per. 332, 751-2 quibus addi potest Poen. 329 ubi accusativus deest* fungaris *P :* funga—s *A :* fungas *Non.* **3** adest *in fine superioris v. habet B* em *A :* hem *P cf. Luck Interjekt. 49 ssq.* **6-7** *del. Dziatzko Prol. 25* **6** igitur primum *AB :* primum igitur *CD* illaec *Fleckeisen :* ill—c *duarum litterarum spatio relicto A :* illa hec (hęc *CD*) *P* siet *A :* sciet *P* **7** dicam *ABD :* ducam *C* aduortitis *A :* auertitis *P* **8-9** Plautus…hanc *om. A qui propter homoteleuton duos vv. in unum conflavit* **9** tum hanc mihi gnatam *A :* tum hanc mihi ganatam *B :* tum mihi hanc gnatam gnatam *CD* **10** *hunc versum ante vv. 8-9 in unum conflatos habet A* ea *om. CD* **11** uociuas *A :* uaciuas *P* aures A^2 *s.l. :* ures A^1 *:* auris *P* **12** aedib· *AB (in fine uersus) CD* **14** ei qui *AB : om. CD* aleret *P :* alieret *A ut vid.* sesse *A ut vid. cf. Studemund Apogr. ad l.* reliqui *P :* relliqui *A cf. Lindsay Early 214* **15** ei *sc.* eî *A :* e *B : om. CD* **17** i rem *A :* ii rem *B :* hi rem *CD (*rem *s.l. add.* D^2) uobis *P :* uouobis *A* **18-20** *retractori tribuit Osann Analect. 176 prob. Hunter Phil. 223-35* Graece nomen *A :* nomen (non *C*) Graece *P* **20** Trinummo *P :* T—nummo *A* hoc uos *P :* uos hoc *A* **21** fabulam *P :* farulam *A* **22** adeste *P :* adesse *A*

§ 23-38 (Megaronides)

23 MEGARONIDES SENEX *B :* Mecaronides D^3 *: titulum om. A singula et* CD^1 *bina linea vacua :* MEGARONIDES *SG (*ga *minusculum s.l.* S^2*)*

23 Me. amicum *B capitali littera minio exarata cf. Wahl Sprech. 52 :* Ne amicum *D capitali littera minio exarata :* amicum *C spatio rubricatori praemisso* meritam noxiam (noxam *testes aliqui*) *Rhet. Her. 2. 35 Cic. Inv. 1. 95 :* meri—m noxiam *A :* meritam non mala noxiam *B :* merita non mala noxia *CD* **24** inmoene *testatur Ps.-Plac. CGL 5. 77 :* inmene *P :* immune *A Rhet. Her. 2. 35 Cic. Inv. 1. 95 Paul. Fest. 97 :* immane *Rhet. Her. Cic. Inv. testes aliqui, de sensu vide Non. 34* **25** concastigabo *Ω Rhet. Her. 2. 35 Cic. Inv. 1. 95 :* non castigabo *Rhet. Her. testis unus Cic. Inv. testes aliqui* amicum hodie meum *P Cic. Inv. 1. 95 testes aliqui :* amicum meum hodie *Rhet. Her. 2. 35 :* hodie amicum meum *A contra*

metrum Cic. Inv. testes alii **26** noxia *P Rhet. 2. 35 Cic. Inv. 1. 95 :* noxiae *aut* noxiam *A cf. Studemund Apogr. ad l.* **27** id me *A :* me id *P* faciam *P :* faciat *A* **29** plerique *veteres Lambini :* prerique *A :* plerumque *P* omnis *P :* homines *A ut Epid. 166 sed cf. Don. Ter. An. 55* **31** succreuere *A :* succreuerunt *P cf. Curc. 703* uberrime *AC :* uberreme *B :* uberrimae *D* **32** nunc est—le *A :* uile nunc est *P* mali *P : A deest* **33** *ante* **32** *transposuit Bücheler Kl. Schr. 2. 33* metere messem (mes— *A*) *AB :* messem metere *CD* maxumam *P : A deest* **34** pluris *P :* plures *A* **35** prosint *Ω :* prosit *Gronovius* **36** conducibile *A :* conductibile *P* **37** odiossaeque *A :* odioseque *P cf. Quint. 1. 7. 20 et Mar. Vict. GL 6. 8* **38** privatae et publicae *A :* private (privatę *C*) et publice *P*

§ 39-222 (Megaronides / Callicles)

39 CALICLES (L *alterum s.l. add. A²)* MEGARONIDES *A subsequente linea vacua :* gallicies megaronides *in fine v. 38 B subsequente linea vacua cf. Bader Szen. 21 ssq. (de* gallicies *vide ibid. 28-9) :* MECARONIDES CALLIDES / SENES ·II· *D³ cuius prima linea in fine superioris v. adscripta est :* MECARONIDES CALLIDES SENES ·II· *G :* MEGARONIDES· CALLIDES· SENES *S nullum titulum habet C sed spatium servavit de titulo post Megaronidis soliloquium quamvis numeri non mutentur vide Bader Szen. 99*

43-222 *nisi aliter monebimus vices loquentium ut supra notis* ME. *et* CAL. *exhibet S spatiis in P congruentibus* **49-78** *personarum notis* M *et* CA *vices partitur D³* **50** *ut supra S : post* ualuistin *nullum spatium BC : Megaronidi continuat D³ unde pro Callicle Megaroniden et invicem loquentem facit usque ad 58 : post* ualesne *et post* ualuistine *spatia A* **58** dum-sit *Callicli continuat D³, nullum spatium C : Megaronidi continuat S* sane uelim *Callicli dat S, nullum spatium A : Megaronidi dat D³ , spatium post* sit *C* **59-62** *u*uin-egeris *Megaronidi dat S : Callicli dat D³ unde iterum pro Megaroniden Calliclem et invicem loquentem facit usque ad 78* **70** *ut supra Acidalius Div. 499 spatium AB : ut supra sed inversis vicibus D³ sc.* nemost *Megaronidi et* quid-obiurgitem *Callicli tribuens :* nemo—-igitur *Callicli dat et inde a* rogitas *Megaronidi continuat S* **96** scio *Megaronidi dat Acidalius Div. 501 : Callicli continuat S neque nota neque spatium P* **105-6** *ut supra S : nullum spatium inter confinia versuum CD¹ ut alibi cf. 115-6 192-3 197-8* **115-6** *ut supra S : nullum spatium CD¹* **145** *ut supra S, nullum spatium CD¹ : spatium post* mihi *B* **167-8** *ut supra S : spatium inter confinia versuum exhibent CD¹ ut alibi cf. 169-70 185-6* **169** *Megaronidi dat Camerarius : Callicli continuat S : post* acrius *inter confinia vv. 169-70 spatium CD¹* **172** *Callicli continuat S nulla nota, notam apposuit Camerarius, spatium CD¹* **185-6** *ut supra S : spatium CD¹* **191** *spatia A :* polliceor-domi *Megaronidi dat S, nullum spatium P* **192-3** *ut supra S : nullum spatium CD¹* **196** ut supra *Bothe¹ spatium post* te *A :* quid *Callicli dat S :* quid nunc *Callicli dat Acidalius Div. 502* **197-8** *ut supra S : nullum spatium CD¹* **198** *exit Callicles*

199 *quia numeri idem sunt, nullum titulum habuit Ω cf. Bader Szen. 96*

39 decorari *ACD :* decorali *B* **40** nobis *P :* uobis *A* habitatio *ACD :* habet atio *B* **41** fausta *AB :* frausta *C* fortunata *ABDC² s.l. :* fortuna *C¹* eueniat *Ω contra metrum cf. Cur. 39* **42** quam primum *Ω :* cum primum *Lambinus praeunte S* **43** factust *A :* factus est *P* **44** culpam *AB² s.l. :* cupam *B¹* **45** cuia *P :* quia *A* hic *om. P* **46** te *A : om. P* **47** aliter es *P (*aliter res *CD) :* aliter est *A* **49** Callicles *AB :* Callides *CD* **50-1** *ut supra P : inverso ordine A* **50** *pleniores formas* ualesne *et* ualuistine *sc.* ualen *et* ualuistin *exhibet A :* ualen (ualent *B*) ualuistin *P* **51** tua agit *A :* agit *(*agat *C)* tua *P* **52** ualere *A :* bene ualere (ualeret *B*) *P* **53** credo *ACD :* crede *B* mihi *P :* me *A ex* MI *rustica capitali exaratum in Ω* **54** *excusata lege Hermanno-Lachmanniana cf. Questa Metr. 221-44 Fortson Lang.* mihist *P :* mihi est *A* idem *P :* fidem *A* **56** tu tua *A :* tua *P* **57** *de caesura mediana vide Questa Metr. 333-4* **57** nuntias *ABCD¹ :* de(nuntias) *s.l. add. D².* **59** *post hunc v. lacunam unius v. statuit Vahlen Var. 257* **61** tu *P :* te *A* me imprudentem *A :* mihi imprudenti *P* **62** nescias *A :* scias *P* **63** nanctus *A :* nactus *P (*mactus *B*) optumast *P :* optuma est *A* **65** proinde *P :* prome *A* **67** uenio *A :* aduenio *P* **68** obiurgem *P :* obiurgitem *A* **69** *forma plenior* mene *sc.* men *legitur in A :* men *P* atque *ABD :* ad *C* **70** nemost *A :* nemo est *P* obiurigem *A :* obiurgitem *CD² :* obiugitem *D¹ :* obiurgentem

P **71** tu me mihimet *A :* tute mihi me *P* **72** antiquae *A :* anii que *P* **72a** *om. A, quem una cum duobus vv. sequentibus 73-4 del. Ritschl Par. 1. 513-7 prob. Leone quippe qui nihil addant et facetiam de morbo labefactent cf. contra Vahlen Var. 259 qui 72a tantum alicunde adscriptum potius quam interpolatum censuit* **74** servas *P :* servos *A* **75** incuties (iuncucies *B*) *P :* inculties *A* **79** ab se *ACD :* ap se *B antiqua et fort. potior orthographia cf. Leo Schr. 53* **81** ne *ABCD*^{2} *(s.l.) : om. D*^{1} **83** surrupuisse *A :* surripuisse *P* **84** ex *A :* e *P* **85** qui *Scaliger :* quod *Ω* columine *A :* culmine *P* feceris *ACD :* feceres *B* **86** lubeat *AB :* iubeat *CD* **87** qui *P :* quid *A* **88** quid siet *A :* quicquid est *B*^{2} *s.l. (duobus punctis* d *littera deleta) CD :* quidquid est *B*^{1} **90** quoi *B :* cui *A* **91** esse amicos *P :* amicos esse *A* suspicor *B*^{2} *s.l. :* suspcor *B*^{1} **92** nequeo *Acidalius Div. 503 :* queo *A :* non possum *P rarioris vocis glossemate in textum recepto ut vid.* **93** pervenant *Pareus :* perveniant *A :* pervenat *B :* perveniat *CD* **94** mihi es certis *A :* certis mihi es *P* **95** scis *P :* sceis *A* **96-171** *deest A cuius duo folia integra (436-437) perierunt* **96** id non me *Reiz :* id me non *P* **97** scio *in fine superioris v. habuit P ut vid.* alia huc *Camerarius :* huc alia *P* **99** uolgo *B :* uulgo *CD* **100** turpilucricupidum *cf. Apul. Pl. 2. 15* **101** tum autem *S :* tu autem *P notula omissa* **102** comedis *CD :* comedes *B* **103** dici *S de hiatu vide Questa Metr. 185-96 :* dicis *BCD :* dici ego ex- *Hermann :* dici discrucior *Kampmann alicubi prob. Ritschl*^{1} **105** *Ω Don. Ter. Hec. 580* **109** protractum *CD :* prostractum *B unde* prostratum *Bergk Opusc. 1. 102 sed 'verbum pro re nimis forte' esse putavit Leo ad l.* **112** iturust ipsus *Hermann :* iturus est *S :* iturumst ipse *P* Seleutiam *B :* Seleuticam *CD* **114** rem suam *BCD*^{2} *s.l. :* suam *om. D*^{1} corruptum *CD :* corrumtum *B* **115** haec si mihi *B :* hic si *CD* **116** quid tu *CD :* quid tua *B* corruptum *S :* corruitum *P* **117** fide *B :* fidei *CD* **124** emistin *B :* hemistin *CD* aedes *BD :* aedas *C*^{1} *:* aedaes *C*^{2} *unde apparet CD fontem communem* aeda^{e}s *habuisse* **125** argentum *BCD*^{2} *s.l. :* atgentum *D*^{1} *propter homeoarcton et litterarum* q *et* g *similitudinem, sc.* atq; atg dedi *BC :* didi *D* **126** quadraginta *CD :* quaraginta *B* adulescenti *BC :* adolescenti *D* **127** adul- *BC :* adol- *D* **129** dedistine *Ω :* dedisti *Bentley* **130** secus *S :* secutus *P* **131** homini *BDC*^{2} *littera tituloque erasis :* hominum *C*$^{1.}$ adulescenti *C :* adulescentia *B :* adolescenti *D* ampoti ł impoti *B :* iampoti *CD unde vera Palatinae recensionis archetypi (P) imago perspicitur, sc.* ^{i}ampoti *:* iam perditi *S suo Marte* **132** ignaviam *S :* ignavium *P* **133** redderem *B :* reddere *CD* **137** ille *CD :* illi *B* **138** pulchre *CD :* pulchere *B* **139** tutelam *Scaliger :* tute iam *BCD*^{2} *:* tuto iam *D*^{1} *ut vid., unde* tute hic iam *Hermann* melius rem *P cui non obstat Meyeriana consuetudo subsequente monosyllabo cf. Questa Metr. 388-90 :* rem melius *Hermann* **141** quod meae *S :* quo meae *B :* cumaeae *C :* cumaee *D cf. 823* concreditum sim *B sc.* concreditumst *quia* ĩ *pro* t *legit librarius :* concreditus sim *CD* **143** tibi *post* enuntiarem *a D*^{1} *additum del. D*^{c} *punctis* quoiquam *B :* cuiquam *CD* **145** *spatio inter* mihi *et* credideris *rel. B* posiueris *B :* posueris *CD* **147** identidem *B :* itidentidem *CD*^{2} *:* itidendidem *D*^{1} **149** profecturus *Scaliger :* profectus *P an sic legendum* quoniam profectus hinc est peregre Charmides*?* Charmides *BD :* Charmedes *C* **150** demonstrauit mihi *B :* mihi demonstrauit *CD* **151** circumspice *CD :* circum ispice *B nisi hic antiqua orthographia sc.* circum inspice *latet* **152** nemost *B :* nemo est *CD* **155** *sc.* neu quoiquam *B :* cuiquam *CD* permanascere *Merula :* permanescere *P* **157** certe *Bothe*^{2} *:* certo *P* **158** mandata si *P pro* mandatast habeo dotem *P :* ab eo habeo dotem *Goetz-Schoell :* habeo domi dotem *Leo dubitanter* **160** di *CD :* dii *B* **161** ad te *S :* a te *P cf. 141* **162** occepisti *CD :* occipisti *B* **165** pene *CD :* poene *B* funditus pessum *CD :* funditus spessum *B* **166** ruri *Nonius 844 :* rure *P* dum sum ego *CD :* dum ego *B* unos sex *BC*^{1} *in rasura :* uno sex *DC*^{2} **167** apsente *B :* absente *CD* atque *BD*^{4} *s.l. :* atq *C omisso abbreviationis signo :* at *D*^{1} inconsultu *BCD*^{3} c *s.l. addito et in mg. d. sine* in- *verbo integro adscripto :* insaltu *D*^{1} *ut vid.* **168** aedis *Nonius 844 :* aedes *P* uenalis *B Nonius 844 :* uenales *CD* inscripsit *Non. 844 :* inscribit *P :* inscripsit *Non. 844* **169** magis *P : del. Ritschl*^{1} *sc.* inhiat *cf. As. 501 Mil. 1038 Bac. 1097 Per. 843 et Serv. A. 3. 2-3* et inhiauit *BD*^{4} *s.l. punctisque suppositis :* et inebriavit *CD*^{1} *:* et inhians *Bergk Opusc. 1. 620* et *del. Hermann prob. Lindsay* **169** *post* **170** *traiecit Kiessling alicubi probb. Vahlen Var. 259 de Melo, haud scio an recte* **170** dormitarent *P :* dormitaret *Lambinus cf. 172* **171** auortere *B :* auertere *CD* **172-567** *accedit A* **172** ni *vel* ne *A :* ni *P* praesensisset *ABD*^{4} *s.l. apposito sub* t *littera puncto :* praesensiset *C :* praesentisset *D*^{1} **173** rogare *ABD :* orare *C* rogare ego *Ω :* rogare hoc ego *Hermann prob. Ritschelio* uicissim *Ω :* uicissatim *Scaliger* **174** face *sc.* fac' *P :* fac *A* **175** aequm *sc.* aecum *A :* aequum *P* thensaurum *ABCD*^{4} *:* thesaurum *D*^{1} **176** me *in fine sup. v. primo scripsit postea erasit rescripsitque subsequenti versu D*^{1} op- *BC :* ob- *AD* obsecrauisset *A*^{2} *:* obsecravisse *A*^{1} **177** hisc *A*^{2}

(litterula c *suprascripta) P : his A*[1] **178** eius essetne *ABCD*[4] *punctis appositis :* eiusnessetne *D*[1] **179** aedis *P : aedes A* potius *in fine v. denuo scripsit D*[1] *quod postea erasit D*[c] **180** saluom *B : saluum ACD* **181** usurae *PA*[2] *puncto : ussurae A*[1] **182** rursum *A : russum P* **183** si…seu *A : seu…seu P* recte *AB : rectae CD* pervorse *BDA*[2] *puncto : pervorsa A*[1] *: perverse C* **184** ego me *A : egomet BCD*[4] *: emet D*[1] **185** em *AB : hem CD* avaritiam *P : avari meam A* **186** hasce mihi *A : hascine me CDB*[2] h *in mg. addita et quattuor punctis supra* n *litteram appositis : nascine B*[1] *: del.* me *Pareus sc.* hascin' p. r. maledictas famas ferunt propter res *ACD : proterres B* malas *A : maledictas P :* maledicas *Salmasius de duplici lectione dubitanter cogitavit et sic refingere conatus est Lindsay sc. (1)* hasc' mihi propter res maledicas famas ferunt *et (2)* hascin mihi propter res malas famas ferunt*, ego autem* maledicta *interpretamentum* malas famas *fuisse arbitror quod propter homeoarcton pro* malas *in textum incidisse veri simile videtur, sc.* malas famas[maledicta] **187** παῦσαι *A : pausa P* castigatorem *ACDB*[2] *: gatorem B*[1] *(*casti *in mg. ascripsit B*[2] *asterisco tum in textu cum in mg. usus)* **188** occlusti *ABCD*[3] *s.l. : occidisti D*[1] qui *P :* quod *A* **189** te *ABCD*[3] *s.l. : om. D*[1] **192** cures tu- *A : cur est tu- P* fit *P : fiet A* **194** recepit *P Non. 76 Non. 613 : recipit A Gell. 17. 6. 7* quom *B : cum ACD Gell. Non. 76 Non. 613* uendidit *P Gell. Non. 76 :* uendedit *P :* uenderet *Non. 613* **195** uolebam *AC*[2]*D*[c] *:* uolebat *BC*[1] *:* uoleba *D*[1] sane *ABD :* sanae *C* **196** nempe *ABCD*[4] *s.l. : om. D*[1] itast *A :* ita es *BCD* **197** iuxta-meam *Ω Non. 197* **198** *sc.* rogaturu's numquit *A :* num *P* **199** stultius *ACD :* stulticius *B* stolidius *P :* stolidus *A* **200** *del. Ritschl*[2] mendaciloquius *Ω :* mendacilocum *Bergk Opusc. 1. 61-2, nescio an recte cf. Maltby Comp. 341-4 :* mendaciloquius nil *Rischl*[1] adeo *A : om. P* peiurius *A :* periurius *P* **202** urbani *ACDB*[2] *s.l. :* urbani *B*[1] *ut vid.* quos scurras *P :* quos curras *A* **203** egomet *ABCD*[4] *s.l. :* ego *D*[1] **205** omnia *lege Hermanno-Lachmanniana excusata* neque *A :* nec *CD :* ne *B* **206** habiturust *AB :* habitaturi *CD* **208** sciunt quod *P :* item sciunt id quod *A* fabulata si *pro* fabulatast *P :* fabulata est *A* **209** sunt *A :* facta sunt *P qui antiquam glossam in textum recepit* **210** falson an *AB :* falso nam *CD* **211** flocci *P :* flocci *uel* flacci *A* lubeat *P :* iubeant *vel* lubeant *A propter homeoteleuton* **212** omnes mortales *A :* omnis mortalis *P* **213** hac esse et *Taubmann :* hac esset *P :* hae(ce)sc(ie)t *A* **214** adulescentem *A :* aduliscentem *B :* adolescentem *CD* euort- *A :* euert- *P* suis *P :* omnibus *A de quo vide ne hic varia lectio sublateat, ie.* bonis qui hunc adulescentem euortit omnibus **215** de eorum uerbis *B :* deorum uerbis *A :* de uerbis eorum *CD* insciens *A :* inscius *P* **217** exquiratur *P :* exequiratur *A* ab *ACD :* ap *B* **218** *sc.* und' quicquid *de correptione vide Questa Metr. 153-71* quicquid *P :* quidquid *A :* quicque *Acidalius Div. 503 prob. Lindsay Earl. 173* **219** famigeratori res sit *A :* famigerator ire sit *P mala verborum distinctione ortum* damno *ABD :* dampno *C* **220** bono *ABD :* bo *C* **221** paucisint *A :* paucisini *P*

§ 223-76a

223 LYSITELES *A subsequente linea nunc vacua rubricatori relicta ut alibi :* Lysiteles *in fine v. sup. C*[1]*D*[1] *:* LISITELES ADOŁ *D*[3] *qui post hunc titulum numquam usque ad finem totius libri apparet cf. Bader Szen. 166 :* LYSITEŁ ADULESCENTES *C*[r] *minio atramento, de plurali cf. Bader Szen. 32 :* LISITELES ADOLES. *G :* LYSITELES ADULESCENS *S : titulum om. B*

223-229 *ut supra div. A* ἐν εἰσθέσει *et B* **230-232** amorin…parte / plus…agendam *div. A sine ulla* εἰσθέσει **230** *ut supra div. B* **231-2** *ultimum versum cum clausula coniung. B* **233-250** *ut supra div. B* **233-6** *ut supra div. A* **237-250** *quos uersus singulariter ut supra diuisos praebet B binos coniung. A* **237-237a** *coniung. A cf. St. 10-10a et Studemund Cant. 4 'in Trinummi praesertim canticis…duo saepius vv. in A conscribuntur quos Vetus separatos tenet'* **238a-239** *coniung. A* **239a-240** *coniung. A* **240a-241** *coniung. A* **241a-242** *coniung. A* **243-244** *ut supra div. B :* ilico…meum / si me audes si amas *A* **245-246** *coniung. A* **247-248** ibi…satis / id…amplius *A* **249-250** quod ebibit…datur / ducitur… tota *A* **251-3** uestispica…sandaliogerulae / cantrices…pa- / -nis…peni *div. A :* uestiplice… flabelli fere / sandaligerulae…cistellatrices / nuncii…peni *div. B, trochaicum systema quasi per terna metra ab antiquissimo editore discriptum agnovit Kiessling Anal. 10-11 cf. Amph. 584-5a et Questa Num. 363-5 de Ps. 1120-23a et 1132-34a* **254-259** *ut supra div. B :* fit… haec ego / quum…eget / quam…places / nihil…bibere / amor…sit *div. A potius concinnitati consulens cf. Truc. 225-8 et Questa Num. 55 n. 21* **260-270** *ut supra div. B :* fugit…

contutu / neque eum…ignorandust / procul…praecipitauit / peius…habeto / amor…habeas / quos…animum (*271*) *bina systematis cola in unum longiorem versum coniungens div. A* **271-275a** *ut supra div. B :* quos (*v. 270*)…animum / quamquam…honorem / gloriam… lubet / cum…uanidicis *div. A*

223 multas *ACD qui liber* m *litterae indicium rubricatori relictum in mg. habet :* multa *B* simitu *AB :* similes *CD* meo corde *P :* corde meo *A* **224** multum *P :* multa *A* indipiscor *BCD^{c} puncto priori* s *litterae supposito :* indispiscor *D^{1} :* indispicor *A* **225** coquo *A :* coquo quo *P* defetigo *A :* defecigo *B :* defectigo *CD* **226** *sc.* animu' *ut brevi syllaba decimum elementum compleatur cf. 223-232 dummodo sic 230* potiu' *et 231* uoluptati' *metiaris* nunc *A :* hunc *P* **227** *sc.* sătīs *iambicum raro invenitur nisi in bacchiacis creticisque cf. Jachmann Pros 53-5 et Lindsay Early 126-8* cogitatum si *pro* cogitatumst *P :* cogitatum est *A* **229** agundae *P :* agendae *A* arbitrer *ACD :* arbitres *B* **230** amorine *Skutsch Pros. 12 n. 2, prob. Questa Cant. ad l. ut secundum anceps brevi syllaba sicut mos est poetae in 223-32 compleatur sc.* amorine m(e) an r(ei) op- *:* amorin *Ω sc.* amorin med an r(ei) op- opsequi *B :* obsequi *ACD sc.* potiu' *cf. 226* par sit *A :* par siet *BC :* pars siet *D* **231** sit uoluptatis *A :* uoluptati sit *P* **233** hau *AB :* haud *CD* sic *A :* si *P* **234** ut utramque *A :* utramque *P propter homeoarcton sc.* reu'que *cf. Lindsay Early 358* **236** artis *P :* art(ei)s *A antiquam ut vid. orthographiam prae se ferens quam prob. Ritschl[1]* expediant *P :* se expediant *A cf. Langen Beitr. 1-3* **238** se *Ω :* sese *Buecheler Con.[1] 477 ut fiat quaternarius acatalectus* **238a** petit *A :* cupit *P* consectatur *P :* sectatur *A* **239** blanditur *secl. Ritschl[1], fortasse recte* ab *ACD :* ob *B* **240** elegans *CD :* elegans *vel* eligans *A :* eligans *B* despoliator *P :* despolator *A cf. Non. 770* **240a** corruptor *P :* corrumptor *A de quo vide e.g. praesertim [Quint.] decl. 3.9..13 nec non Poen. 63 et Skutsch Rom. 20* **241** blandus *secl. Leo prob. Questa :* blandus inops *secl. Hermann* **241a** nam qui amat quod amat *A de hiatu vide 256, Cur. 142 et Boldrini An. 131-2 :* nam quam ad quod damat *B :* namque ad quod clamat *C :* nam quam ad quod clamat *D* quom *Bothe[1] :* quam *Ω, de catalecticis quaternariis alternatim sequentibus vide Boldrini An. 128* **242** sauiis *A :* sauis *P* sagittatis *P : om. A* perculsus est *A :* percussust *B :* percussus est *CD quod probavit Müller Pros 253* **244** si me amas si audes *P :* si me audes si amas *A* **245** ibi *P :* abi *A* ocelle *A :* occelle *P si* ocell' *probas huius versus altera pars colon reizianum fit cf. Bac. 662 et Capt. 215a nec non Per. 848 et Naev. com. 108 ubi* saep' *dimetiendum est* **247** illa *P :* illam *A cf. Burck Darst. 51 n. 27 qui hunc v. interpolatum putavit* **248** satis *A :* sat *P* sit *suppl. Leo in app. et in textum rec. Questa :* ni amplius et iam *P :* ni amplius sit iam *temptavi dubitanter ut huius v. altera pars creticum colon evadat :* ni etiam amplius *A* **249** quod ebibit *A Non. 778 :* quod et bibit *Non. 114 cf. Cas. 949 se Amph. 1061 :* quo debebit *P :* quod bibit *F prob. Ritschl[1] contra quam lectionem vide Truc. 155 et Buecheler Schr. 1. 668 n. 2 qui tamen* exbibit *malebat* sumpti *P Non. 778 :* sumptui *A* **251** uestiplica *Ritschl[1] cf. CGL 4. 191. 29 :* uestiplice *P :* uestispica *A :* uestispici *Non. 18 :* uestipica *Leo Mél. quam lectionem prob. Lindsay, sed vide Fraenkel Plaut. 329 n. 73* unctor *ABD Non. 18 :* uncto *C* flabelliferae *A :* flabellifere *BCD^{c} s.l. :* fabellifere *D^{1}* sandaligerulae *BD :* sandaliogerulae *A ut vid. cf. Studemund Apogr. ad l. :* scandaligerulae *C* **252a-253** raptores *AB :* raptoris *CD* **255** haec ego cum ago cum meo animo et recolo *CD :* haec ego cum ago cum meo animo et rectilo *B :* haec ego quum cum animo meo reputo *A* **256** pretii *P : aut* pretii *aut* pretti *A ut vid.* **257** places *AD^{3} s.l. punctisque supposits :* palages *CD[1] :* pagales *B* **258** quamq(uam) ĭll- *dubium cf. Questa Par. 150 et similem correptionem in Ps. 1114 et Skutsch Pros. 13-4* **259** tamen *A :* tibi *P de duplici reiziano colo cf. Ps. 1255* quod sit aegre *Seyffert Bac. 22 ut hic versus reizianus fiat, fort. recte :* quod aegre sit *Ω :* amatori aegre sit *suppl. in app. Leo qui sermonem amatoris cuiusdam mentione careri non posse ante 260 putavit, prob. Questa, quod si placet iambicus septenarius fit* **260** fugitat *Spengel Ref. 239 :* fugit *A :* fugat *P* suos *A :* uos *P* **261** ipsus *A :* ipse *P* se *P :* sem *A* ab *A :* a *P* **262** neque eum *AB :* neque enim eum *CD : totum versum interpolatori tribuit Bothe[1]* **263** Amor *uocativum casum recognovit Leo sc.* ignorandu's *cf. Leo ad l. :* ignorandust *ACD :* ignorandum est *B* **264** *sc.* adhibendu's *vide iam* abhibendus *Acidalius Div. 505 :* adhibendus *A :* adhibendus est *P :* abdendust *Ritschl[1] :* abigendus *Bergk Opusc. 1. 56-7 sc.* abstandu's *:* abstandus *A :* aptinendus *B :* abtinendus *CD* **265** in amorem *A :* in amore *P* **267** ΑΠΑΓΕ ΤΕ *A cf. Studemund Trin. 593 :* apage sis *D^{3} :* apace sis *BCD[1] :* apage amor *Don. Ter. Eu. 756 cf. Skutsch Pros. 23* habeto *A :* habe *P de hiatu intra systematis cola vide Giordani Rifl. 113-21* **268** mihi amicus *P :* amicus mihi *A* umquam *P : om. A* **269** maleque *ACD :* male quae *B* **271-4** *creticos temptavi parum*

his numeris confisus, sed tot illepidae correptiones in anapaestis a Spengelio agnitis vix tolerari possunt cf. Spengel Ref. 55-8 et passim certa res est *Ritschl*[1] *:* certa est res *A :* certunst *P* **272** animo labos *P :* labos *A* **273** boni *A :* bonis *P* **274** pretiumst *P :* pretium est *A* **275** mihi *PA*[2] *s.l. :* mahi *A*[1] **275a** uiuere *ABC :* uinuere *D*[2] *:* uincere *D*[1]

§ 276-300 (Lysiteles / Philto)

276 FILTA LYSITELES *A subsequente linea vacua :* SENEX ADULESC· C· *B qui* lx filo lysiteles *in fine v. superioris exhibet, de nota* lx *per quam vv. novae scaenae computantur cf. Truc. 209* vl *(B) et Bader Szen. 54-6 :* PHILTO SENEX LYSITEL ADVLESCNS *C :* FILTO SEN· LISITELES ADOLESCENS *D*[1] *:* PHILTO SENEX· LYSITELES ADULESCENS· *S :* FILTO SEÑ LISITELES ADOLESCENS *G*

276-280 *ut supra vices distinxerunt S personarum notis et B Graeco siglo, incertum utrum* A *an* Δ *sit cf. Bader 136 spatia exhibent CD*

276-277 quo…aedibus / pater…uis *div. B :* quo…uis *binos quaternarios coniungens div. A cf. Per. 170-71a* **278-279** *ut supra div. B :* neque…occultabo *div. A* **280-1** *ut supra div. B :* feceris…pietatem *div. A* **282** *versum ἐν εἰσθέσει habet A quem aeque ac B divisit* **283-283a** *coniunxerunt AB* **284-285** *ut supra div. AB* **286-287a** *binos versus coniunxerunt AB : primus iambicos quaternarios agnovit Reiz cf. Hermann Metr. 146-7 et Raffaelli Ric. 124* **288-289** haec…excruciant / haec dies…caueas *div. B :* haec…dies / noctes…caueas *A* **290-290a** *con. AB* **291-2** *ut supra div. B :* cetera quom / uideo eliciunt *div. A* **293-4** quia…prius / me…penetraui *div. B spatio posito inter hoc et subsequentem pericopen* quos conlaudant *:* quia…me / plures…pentraui *div. A* **295-295a** nam…latitant / quos conlaudant *alteram partem ad finem v. superioris positam lineola notavit B imaginem Palatinae recensionis archetypi ostendens : con. A* **296-296a** *coniunxerunt AB* **297-8** *ut supra div. B : con. A* **299-300** *ut supra div. B aeque ac A qui tantum illam typographicam longiorum versuum bipertitionem prae se fert sc.* nihil…quibus / bonis…se *et* haec…pectore / consident

276 quo *ABCD*[4] *:* uo *D*[1] *sc.* q(uo) ill'c *cf. Questa Metr. 68 n. 4* foras se *Ω :* fortasse *Non. 596* ex *Ω : om. Non. 596* **277** quid *A :* quod *P* **278** neque *ABCD*[4] *s.l. :* nempe *D*[1] **279** aps *B :* abs *ACD* conspectu *AD*[3] *s.l. :* conspectus *BCD*[1] **283a** neque ullum *A :* ullum *P :* nec ullum *Bergk Opusc. 1. 103 quod probavit Questa* **284** seculum *P :* saeclum *A* siet *Hermann :* et *A :* sit *P quod si probas cum illo bisyllabico* saeclum *bina cola cretica pro uno quaternario dimetiri possunt cf. Questa ad l.* **285** uolt *B :* uult *ACD* **287** publicum *ABCD*[4] *s.l. :* puplicum *D*[1] **287a** hiulca *P :* hiutca *A* **288a** sunt *ABCD*[2] *s.l. : om. D*[1] quae me *A :* quem *P* **289** tibi canto *CD :* canto tibi *AB* **290** queunt *P :* quaeunt *A* abstineant *ABDC*[2] *s.l. :* abstineat *C*[1] **292** quom *A :* quon *B :* cum *CD* **294** pluris *P :* plures *A* **295a** lutitant *Ritschl Parerg. 535 :* latitant *Ω* quos conlaudant *AB : om. CD cf. supra ad vv. 295-295a* **296** hisce *P :* his *A* **296a** neu…neue *AB :* neu…neu *CD* **297** uiuito *Ω :* uiue *Müller Pros. 422 quia correptio inter verborum confinia non satis ferenda sed vide Risselada Imp. 128-9* **298** ea *A :* et *P* **299** faeceos *A :* fac eos *P* turbidos *A :* et turbidos *P* boni *P :* bonis *A* **300** multa bona *ACD :* multabo *B*

§ 301-402 (Lysiteles / Philto)

301 LYSITELES ADVLESCNS PHILIO·SENEX *C* LYSITELES ADOŁ· FILTO SEÑ *D*[1] *: nullum scaenae titulum AB cf. Aul. 731 Bader Szen. 96-7 Lysitelis notae spatium vacuum reliquit notulamque rubricatori in margine D sic ut primi duo uersus ἐν εἰσθέσει discripti videantur :*

301-402 *nisi aliter monebimes vices loquentium ut supra exhibet S : usque ad 333 aliquas vices B prae se fert siglis Graecis hunc ordinem sequentibus:* Z *Lysitelis et* Δ *Philto notatur*

sed C *pro* Z *nota semel apparet (330) cf. Wahl Sprech. 47* **305-12** *Philtoni dat S : Lysiteli continuat B* **318-9** *Philtoni dat S : Lysiteli continuat B* **325** *ut supra S spatium sine nota B spatium ACD* **328** *ut supra S : spatium sine nota B spatium ACD* **330** *ut supra S :* habuit *(C) et* qui-perdidit *(Z) notis Lysiteli continuat* **333** *ut supra S : notam Lysitelis et spatia exhibet B* **343** *ut supra S nullum spatium AB : spatium inter* miseres *et* caue *CD* **345-6** *ut supra S spatia inter confinia versuum CD ut alibi 349-50 352-3 353-4 354-5 356-7 358-9 377-8 381-2 385-6 386-7* **369** *ut supra S spatium ACD : nullum spatium B* **375** *ut supra Ritschl[1] spatia A : nullum spatium P :* ducere-dote *Lysiteli et* uxorem *alterum Philtoni dat S :* ducere uxorem :: sine dote? :: sine dote :: uxorem? :: ita *distinxit Camerarius* **379-80** *ut supra S spatium AB : nullum spatium CD* **386-8** *ut supra Camerarius : Philtoni dat S* **389** *Philtoni dat Camerarius : Lysiteli dat S* **390** *spatium AB*

302 tuis *AD[2] s.l. :* tui *ABCD[1] per haplographiam, ie.* tui(s)ser- et *del. Bothe[1]* **303** ingenio *ABC :* ingeo *D* ratus *ABD :* raptus C **304** equom *B :* aequum *ACD* **305** ineunte *ACD :* ineunti *B* **306** utrum *A :* utrum id *P* equom *B :* aequm *A :* aequum *CD* **307** parentes *AB :* parentis *CD cf. 252a-3* **308** hominem *AC :* hominum *BD* pepulit *A :* perpulit *P* actumsi *sc.* actumst *P :* actum est *A* seruit *A :* seruauit *P* **309** uictorum *P :* uirtutum *A* **311** satiust ut *A :* satius tui *P* lubet *S :* iubet *Ω cf. 519 522 v. integrum seclusit Bergk Opusc. 1. 17* **312** quos animus *P :* qui animos *A* cluent *A :* cluentis *P (initio sequentis versus habent CD spatio inter hoc verbum et primam illius versus vocem relicto versum integrum seclusit Ritschl[1] ut additamentum ex alia fabula cf. Ritschl Par. 522-5* **313** istaec *ACD :* istae *P* integumentum *A :* tegumentum *P* **314** damni *AB :* dampni *CD* conciliabolum *P :* concilitabulum *A* **315** neu *A :* nei *B[1] in rasura ut vid. :* ne *B[c]CD* **316** parerem *AB :* parere *CD* **319** acta si *sc.* actast *P :* acta est *A :* acta ferme est *Cic. ad Brut. 1. 2a. 2* ferme *A Cic. :* fert me *P quod vix ut signum pristinae lectionis* ferime *interpretari possit* **320** probus *ABCD[c] :* improbus *D[1]* paenitet *A :* non paenitet *P* **321** *om. CD* ipsus *A :* ipsius *B* **322** *tertium elementum libertatem Jacobsohnianam complet* pertegito *ABC :* pertegitto *D* **323** contemnit *A :* contempnit *P* in eost *P :* in eo est *A v. integrum seclusit Bergk Opusc. 1. 17-8 dittographiam v. 320 suspicatus prob. Leone* **324** quaedam est *A :* quaedant *P* **325** aps te *B :* abs te *CD :* a te *A* dare iam ueniam *A :* ueniam dare iam *B :* ueniam iam dare *CD* **326** huic *Ω :* hinc *Vollbehr probante Leone cf. Bergk Opusc. 1. 62* **328** ego *P : om. A cf. Lindsay Early 103-5* si tu non neuis *P GL 2. 58 :* nisi tu non uis *A* nempe de *A sc.* nemp' *cf. Skutsch Rom. 30-40 :* nepede *P* **329** tuum sim *P ex* tuumst *ortum :* tuum est *A* meum si *sc.* meumst *CD :* meum sim *B :* meum est *A* omne *AB :* omnem *CD* meumsi *sc.* meumst *CD :* meum sim *B :* meum est *A* **332** mercaturamne *P :* mercaturan *A :* mercaturam eam *Non. 313* **333** nihil istorum *ACD :* nihil storum *B* **335** praemandatum *A :* praedicatum *P* ferme fa- *P :* ferme et fa- *A[2] s.l. :* firme et fa- *A[1]* **336** qui quidem *A :* quid quidem *P* nusquam *ABC :* numquam *D* **338** omni *P :* omne *A* malitia si *sc.* malitiast *P :* malitia est *A* eius egestatem *AD :* egestatem eius *BC* **339** de mendico male meretur qui *Ω :* male meretur qui mendico *Lact. Div. Inst. 6. 11. 8* ei *Ω : om. Lact.* edit *Ω :* edat *Lact. cf. St. 554 et Poen. 534 sed parum fidei in memoria illius doctoris mihi reponere videtur* bibat *A :* quod bibat *P* **340** et *Ω Lact. 6. 11. 8 : om. Serv. Dan. 4. 231* perdit *Ω Serv. Dan. :* perit *Lact.* prodit *A Serv. Dan. :* producit *P Lact.* **341** eo *ABD :* ego *C* quin quae *A :* quinque *B :* quamque *CD* **342** quom…quoidam *B :* cum…cuidam *ACD* **343** miserescat *A :* miseres cane *B :* miseres caue *CD* tis alios *A :* tui alius *BD :* tui aliis *C* **344** aduorsis *AB :* aduersis *CD* **345** pol *ACD Non. 685 :* pob *B* **346** uirtute *A :* uirtutem *P* **347** *sc.* mūltă bŏnă bĕnĕ *quia nefas erit scandere* mūltă bŏnâ bĕnĕ *libertate Jacobsohniana cum illa molesta diremptione coniuncta* parta *A :* paria *BC :* patria *D[1] :* patia *D[3]* habemus *AD[1] :* habeamus *BCD[3] s.l.* **349** an minus *A :* animinus *BD :* animus *C* **350** immuni *A :* inmuni (inmimi *C*) inmunificos *P cf. Ps. 1022 et Lindsay Intr. 54-61 Magnaldi Fl. 385-7* **351** et *Ω, nescio an delendum* illuc *A :* illud *P* quod non habes *A :* quod nunc non habes *P, fort. recte* malum *P :* uelim malum *A ubi illud* uelim *probantis lectoris glossema esse potest cf. Magnaldi Not. 407-10* **352** quandoquidem *P :* quando equidem *A* pote *A :* potes *P cf. Per. 30a-31 et Lindsay Early 184-5* **354** munus *A :* minus *P* **357** quicquam quod *P :* quidquam *A* **358** loquere *P :* eloquere *A* audacter patri *P :* patri audacter *A* **359** Charmidi *sc.* Charmidei *A :* Charmidai *Scaliger in adnotationibus manu scriptis a Ritschelio primo in lucem editis cf. Ritschl Par. 575-6 et idem Opusc. 5. 313 :* Charamide *P* **360** qui *P :* quia *A quamquam propter lacunam incerta maneat lectio cf. Studemund Apogr. ad l.* quin *A :* qui *P* non fuit *A :* non fui *P* **361** opprobra *P :* exprobra *A* multae

(multe *CD*) ueniunt *P* : mala multa eueniunt *A* quae…quae *A* : qui…qui *P* ne uult *P G.L. 2. 58* : non uolt *A* *sequuntur* **368-9** *inverso ordine P (369 tantum A) quorum unum (369) transposuit Muret Lect. 361-2 alterum (368) Acidalius Div. 508-10* **362** haud *P* : aut *A* **363** ipsus *A* : ipse *P* **364** eo non *A* : eo ne *P* nisi PA^2 *(s.l.)* : sisi A^1 malust *A* : malus siet *P* **365** multa illi *A secundum Studemundi apographum etiam si ex illis litterarum laciniis* multa est *eruere ratus est Ritschl*[1] *cf. Par. 526* : multas *P* opust *Studemund Apogr. ad l.* : opus *P* : multust *A cum corruptelae nota* **366** uitae agundae esse *A* : uitae agendae esse *B* : uitae esse agendae *CD* expetit *A* : expetis *P* adulescentulust *A* : adulescentulus *CD* : aduluscentulus *B* **367** aetate *A* : aetatem *P* apiscitur *A* : adipiscitur *P* **368** sapienti ae- *AB* : sapientia ae- *CD* condimentum si *sc.* condimentumst *P* : condimentum *A* cibust *A* : cibumst *P* **369** nunc uis *AB* : nuntius *CD* **370** *tertium et undecimum elementum Jacobsohnianam libertatem complent sed de tertio dubitatur quia* mŏdō *dimetiri potest* **371** ei *Bothe*[1] : e *A* : et *P* tolerabis *B* : tolerabilis *ACD* **372** eo *ABD* : ego *C* **373** adprime probo *P* : aprimeoprobo *A cuius librarii manus hic et illic sopor calvitur cf. 374 377* **374** adulta *P* : aduita *A* **376** ab illo $ABCD^2$ *s.l.* : *om.* D^1 summam inibis *A* : inibis summam *P* **377** auxiliarier *P* : auxiliarer *A* **378** egone *A* : ego *P* indotatam te *P* : indotatam *A* patiundumst *A* : patiundum si *BD* : patiundem si *C* **379** pacto $ABCD^c$ *supra scriptum signo s.l. apposito* : patto D^1 nostrae *A* : nostra *BC* : nostram *D* **380** docta *P* : docte *A* **383** aduersatus *A* : aduersatus si *sc.* aduersatust *P* iudico *AB* : iudicio *CD* **384** seruassint *ABD* : serua sint *C* **385** adde *ABD* : ad te *C* **387** citius *AB* : cicius *CD* firmum $ABCD^2$ *s.l.* : *om.* D^1 omne *A* : omnem *P (*omem *D)* **388** tuum erit *A* : erit tuum *P* **391** age rem *AB* : agere *CD* cura *P* : curam *A* opperiam *A* : opperiar *P (*operiar *B)*

§ 392-401 (Philto)

PHILTO SENEX *C* : PHILTO SEÑ D^1 : FILTO *A* : philto *in fine v. 401 adscripsit B nullum novae scaenae titulum prae se ferens* : PHILTO SENEX *S* : PHILTO SENEX *G*

392 optuma *A* : optuma *P* neque ut ego *ABC* : neque ego ut *D* aecum *A* : ecum *B* : aequum *CD* **394** hoc unum…me atque *P* : hoc unum me…atque *A* consolatur AD^3 *puncto* : consolaturu *B* : consolaturum CD^1 **396** aduorsum *P* : aduersum *A* **397** factius *id est nil magis quod sibi soli placet effectum reddit ut interpretati sunt Brix-Niemeyer* **398** is BCD^c *hastula* : his D^1 : *om. A, fort. recte* **399** quom *B* : cum *ACD* illam *ABD* : illa *C* inportunam *ABC* : oportunam *D* conciet $ABCD^4$ *s.l.* : contiet D^1 ibam $ABCD^1$: ibm D^2 *puncto* commodum *A* : commode *P* foras $ABCD^2$: faras D^1 *ut vid.*

§ 402-601 (Philto / Lesbonicus / Stasimus)

402 ADVLESCENS SERVVS SENEX DV· *B qui* lesbonicus stasim(us) *in fine v. superioris exhibet* : LESBONICVS ADVLESCENS / STASIMVS SERVVS PHILTO SENEX *C* : LESBONIC(VS) ADOLESCENS STASIM(VS) SERVVS PHILTO SEÑ D^1 : LESBONICVS ADOŁ STASIMVS SERVVS PHILTO SEÑ *G* : LESBONICVS ADVLESCENS STASIMVS SERVVS PHILTO SENEX *S*

402-61 *nisi aliter monebimus vices loquentium ut supra exhibet B siglis Graecis hunc ordinem sequentibus:* E *vel* e *notatur Lesbonicus*, K *Stasimus*, Δ *Philto cf. Bader Szen. 49-50 et Wahl Szen. 47-52* **404** *ut supra S spatium A : Lesbonico continuat B nullum spatium CD* **416-7** *Philtoni dat B : Stasimo continuat S* **429** *ut supra Camerarius spatia A :* factum-perierit *Lesbonico et* factum-miserum unsi *(430) Stasimo continuat B : CD v. finiunt post* factum **432** *ut supra S :* est-ipsus *(433) Stasimo dat B* **433** *ut supra S spatium CD : nullum spatium A :* edepol-stasimum *(436) Philtoni continuat B* **438** *ut supra S spatium ACD spatium sine nota B* **439** *ut supra S : nullam notam exhibet B* **466-7** *ut supra S : Stasimo nulla interposita nota continuat B* **474** *ut supra S :* at-cernitur *(479) Philtoni continuat B* **480** *ut supra Camerarius :* rem-dolo *Philtoni continuat S :* rem-fabulare *Lesbonico* et non-dolo *Philtoni dat B : nullum spatium A* **481-500** *abhinc usque ad 501 nullas notas praebet B unde vices loquentium tutatur S nisi aliter indicabimus* **481-4**

Stasimo dat Camerarius : Philtoni continuat S **502** *ut supra dat S : Lesbonico dat B* **503-4** *ut supra Stasimus : Philtoni dat B* **519** crede-iubet *Philtoni dant BS spatium AD : post* audacter *spatium reliquit C* **520-2** *ut supra S spatia D : post* lubet *spatium reliquit C sed nullum spatium inter* dicam *et* audire *:* crede-dicam *et* audire-iubet *repetita nota Philtoni continuat B* **525** *ut supra BS spatium ACD : totum v. Philtoni dedit Becker Synt. 238-40 n. 3, nescio an recte* **526** *ut supra S nullum spatium ABD : spatium post* pendet *C* **527-30** *ut supra S :* consuadet-obseueris *Stasimo continuat B nullum spatium post* agro *reliquerunt CD* **528** *ut supra S spatium AC ut vid. : nullum spatium BD* **533-7** *ut supra S : Philtoni continuat B nota ante* apage *iterata* **565** *ut supra S : Stasimo dat B* **566** *ut supra S : Lesbonico dat B* **574-5** *ut supra Stasimum loquentem 'in quibusdam codicibus' testatur Pius : Philtoni dat Camerarius prob. Ritschl[1] : Lesbonico continuant BS* **580-1** *ut supra S : Lesbonico dat B*

402 quom *BD[4] s.l. :* quam *ACD[1]* hisce aedibus *A :* isce bibus *B :* his aedibus *CD* **403** a callicle *AB :* accallide *CD* **404** quom *B :* qum *A :* cum *CD* **405** meminisse uideor fieri *A :* meminesse uideor fieri *BCD[3] s.l. :* meminesse fieri *D[1]* factumst *D :* factun st *BC :* factum est *A* **406** comessum *Ω :* exessum *Ritschl[2]* exunctum *Gulielmius Quaest. 291 :* exussum *A :* exutum *P* elotum *P :* elutum *A* **407** aps- *AB :* abs- *CD* **408** myropolae *A :* miropolae *B :* miropole *CD sed vide Danese Urb. 61* **409** *om. P* **410** quam si tu *ABCD[3] s.l. Char. 105 :* quam si *D[1] :* an si tu *Non. 325* **411** istis *ABC :* histis *D* sumpun si *P in quo ut alibi* sumptumst *scriptio latet :* sumptum est *A* sex minis *AB :* seximns *C :* seximiis *D* **413** quid *del. Lindemann cf. Fritzsche Loc. 7 coll. Cic. Catil. 1. 16 :* defrudaui *B :* defradaui *D[1] :* defraudaui *ACD[4] s.l.* ego *Ω : del. Bothe* em *AB :* hem *CD* istaec *A :* ista *P : del. Hermann* maxumast *B :* maxuma est *CD[2] s.l. :* maxima est *AD[1]* **419** hercle (er- *B*) apparet *P Cic. Pis. 25 :* apparet ercle *A* OIXETAI *A :* oecheitae *B :* oechete *CD Cic. aliqui testes* **420** accepisti *P :* accepistine *A* **421** aps *B :* abs *ACD* mancipio abs te accepit *A :* abs (aps *B*) te mancipio accepit *P contra metrum* **422** opino *Acidalius Div. 512 :* opinor *Ω* **423** quum *A :* cum *P* porta si *sc.* portast *P :* porta est *A* **424** uentrem *A :* uenirem *P* filio *AB :* filium *CD* correpserit *AB (*con-*) :* cum repserit *CD* **425** trapaizite *A :* trapezite *BD :* trapezete *C* drachu- *P :* drach- *A octavum elementum libertatem Jacobsohnianam complet* Olympico *Valla :* olympicum *AB[2] s.l. :* olympium *B[1] :* olimpicum *CD* **426** dehibuisti *AB :* debuisti *CD* redditae *A :* reddite *P* **427** *sc.* nemp' quas spo- *A :* qua spo- *P* dependi *A :* dependit *P* inquito *A :* inquid *B :* inquit *CD* **427a** *post 426 habet A et illic habet Lindsay : secl. Ritschl[1] prob. Leone cf. Ritschl Par. 528-9* quas *Acidalius Div. 512 cf. 427 :* qua *Ω :* quia *Spengel probb. Renkema et de Melo* sponsione *Ω :* sponsionem *Spengel* pro *del. Renkama prob. de Melo :* pro nuper *Acidalius cf. As. 397 :* propter *Spengel* tute *A :* tu *P* **428** esse aiiebas *A sc.* aî(e)bas *cf. Lindsay Capt. 275-6 :* aiebas esse *P* **430** eum uidi miserum *AD[3] additiciis litteris puncto deletis :* eum uidi eumiserium *D[1] :* eum uidi miserium *BC* eiius *A :* eius *P* miseritumst *A :* miserum unsi *P* **431** tui nec *A :* cui te *P* **432** tempusi *sc.* tempust *B :* tempus est *A :* tempus *CD* Philto *P :* Filto *A* **433** is herclest *BCD[2] puncto et litterula s.l. addita :* isterclest *D[1] :* is hercle est *A* ne *A :* ni *P* **435** plurumum *A :* plurimum *P* **436** di duint *ACD :* didunt *B ut vid.* **437** Philto *ACD :* Phylto *B* quaequomque *B :* quaecumque *A :* quae quoniamque *CD signo abbreviationis perperam soluto* **438** mutuum mecum *P :* mecum mutuum *A contra Bentleianam legem* **439** nequam *P :* nec quam *A* uerbum si *sc.* uerbumst *P :* uerbum est *A* uult *ABD :* uul *C* **440** nequiquam *A :* nequidquam *B :* nequicquam *CD* **441** nugas postulet *BA (sed de A incertum an* postulat *potius legatur) :* postulat *CD* **442** inter te *A :* inter se *P* **443** conciliarem *ABD :* consolarem *C* **444** uolt *CD :* uol *B :* uult *A* **445** eadem si *sc.* eademst *B :* eadem sim *CD :* eadest *A ut vid.* hau *A :* haud *P* **446** rebus *P :* in rebus *A* meas *P :* m—s *A* **447** tu es *P :* es tu *A* **448** aduenio *A :* ueni *P* **449** quod *A :* ut *P* dixi *P :* dixit *A* **450** poscerem *ACD :* poscere *B* uxorem sibi *ABC :* sibi uxorem *D sed* sibi *inter puncta D[3]* **451** mearum me rerum *A :* mearum rerum me *P* nouisse *ACD :* mouisse *B* aequum si (equum si *D*) *sc.* aequomst *P :* aequum est *A* **452** uestra *A :* uestris *P* **453** quaerite *A :* querite *P* **454** satin tu sanus *A :* sat intus sanus *BD[3] additiciis litteris puncto deletis :* satius intus *D[1]* **455** nam illum tibi *Ω Var. L. 7. 57* **456** ferentarium *A Var. L. 7. 57 :* ferentaneum *P* esse amicum *P :* amicum esse *A* **457** dierecte *A :* de recte *P* uotes *A :* uotis *P* **458** respondi tibi *AB :* tibi respondit *CD* **462** hau *A :* haud *P* bonumst *P :* bonust *A* **463** dicit *PA[2] s.l. ut vid. cf. Studemund Apogr. ad l. :* dico *A[1]* ego ecfodiam (ef- *B*) tibi *AB :* ego tibi effodiam *C :* tibi effodiam *D* **464** quin *A :* quid *P* tamen *ABD : om. C* **466** nunc

tu *A* : tu nunc *P* **467** nostris *Ω* : nosti *Non. 473* opes *P* : opus *A* **469** obuenerit *A* : ut uenerit *P* **470** adposita cena sit *A* : apposita sit cenam *B* : apposita sit caena *CD totum v. velut glossema delendum esse censuit Fleckeisen Krit. 17* **471** congestae *A* : congeste *P* epulae *AD* : aepule *B* : aepulae *C* cluentibus *A* : clientibus *P* **472** tibi *A* : illi *P* **473** edisne *A* : aedisne *P* accubes *AB* : accumbes *CD* **474** edim *A* : edit *P* uolet *A ubi scriptura* uotet *sublatere mihi videtur* : uetet *P* ego etsi *A* : ego etiam si *BCD*^{2} *s.l.* : etiam si *D*^{1} uotet *A* : uetet *P* **475** malis *P* : magis *A* **476** praeripiam *AD* : pre eripiam *BC* **479** cernitur *ABCD*^{c} *puncto* : cernintur *D*^{1} **480** fabulare *P* : fabularis *A* **484** cena hac annona *ACD*^{1}*B*^{c} *s.l. et inter puncta, de sensu vide iam Muret Lect. 362* : cena hac nona *B*^{1} : cena hac an non est *D*^{3} **485** hoc facito…cogites *P* : facito…hoc cogites *A* **486** uti *A* : ut *P* sis optumus *ABC*^{2} : optimus *C*^{1} **487** nequeas saltem *A* : neque ad salutem *P* optumis *AB* : optumus *CD* **488** ap te *P* : abs te *A* **489** accipere *P* : aspicere *A* **490** di *A* : dei *P* decent *A* : decet *P* opulentiae *A* : opulentie *B* : opulentia *CD* **492** satillum *A* : salillum *P* animai *Hermann metro consulens* : animae *Ω* quum *A* : cum *P* emisimus *A* : amisimus *P* **493** aequo *A* : aeque *BC* : aequae *D* **494** censu *AB* : censui *CD* Acheruntem *A* : Acharunte *B* : Acheronte *CD* **495** an *Ω* : *del. Ritschl*^{1} quin tu illo *A* : initu illum *P* **497** factiones *ACD* : fractiones *B* **498** neglegere *ACD* : neglelere *B* **500** quae res *ACD* : querens *B* **501** quoiusmodi *P* : cuiusmodi *A* **502** quin *AB* : qui in *C* di *P* : uin *A* uortant **S***?* : uortat *Ω* **503** *de hiatu vide Ps. 79* **504** dicebat *P* : dicebant *A* quom *B* : cum *A* : quoniam *CD* quit *B* : quid *ACD* **505** quom *B* : cum *ACD* me *A* : mea *P* **506** uobis *P* : obis *A* Philto *A* : filio *P* **507** si haec res *A* : et si hercles *P* **508** hic *P* : *om. A* **509** diuitiis meis *Bergk Opusc. 1. 64 prob. Leone* : stultitiis meis *A* : stultitia mea *P* **510** *post* **506** *habuit P* relicuus *A* : reliquus *P* **511** certum si *sc.* certumst *P* : certum est *A* **512** ere uis nutricem *Lindemann*^{2} : ere uis educat nutricem *A* : eleuis nutrice ere *P* **513** edimus *A* : edemus *P* **515** tibin *A* : tibi *P* ego *P* : egon *A* perimus *Ω sc.* periimus **516** philto *A* : philio *BCD*^{1} : filio *D*^{3} *s.l. et puncto supposito* **518** arcano *ABCD*^{1} : archano *D*^{2} *s.l.* **519** quisquam *P* : quisquisquam *A* lubet *ADC*^{2} : iubet *BC*^{1} **520** illunc *AB* : illum *CD* **521** siris *A* : sciris *P* umquam *P* : um…quam *A additamentum quod umquam s.l. fuit ad finem v. perperam supplens* **522** argumenta *A*^{2} : argumenti *A*^{1} : argumentum *P* lubet *AD* : iubet *BC* **523** cum *P* : *om. A* **524** quinto *P* : quincto *A* **525** acheruntis *ACD* : accheruntis *B* ostium *P* : hostium *A* nostrost *CD* : nostro si *B* : nostro est *A* : uostrost *Becker Synt. 238-40 n. 3 qui totum v. seni tribuere maluit, fort. recte* **526** tum *ABD* : tuum *C* coctum est *A Porph. Hor. Carm. 1. 20. 10* : coactumst *CD* : coactum si *B* **527-8** *hos vv. interpolatos esse ratus est Schenkl Stud. 696-7* **527** etsi *ABD* : et *C* **528** mihi *ABD* : mih *C* **529** quo *P titulo omisso* : cum *A* maxima sim *BD* : maxim sim *C* : maxima est *A* **530** illi *P* : illis *A* minus *AB*^{2}*C*^{2}*D* : manus *B*^{1} : minis *C*^{1} redit *Lambinus* : reddit *Ω* obseueris *ABCD*^{2} : obseuerit *D*^{1} **531** em *AB* : hem *CD* opseri *B* : obseri *ACD* **532** opserendo *BC* : opsherendo *D* : obserendo *A* **533** quisquam si *sc.* quisquamst *P* : quisquam *A* quoius *P* : cuius *A* ager fuit *propter unitatem syntagmatis illud Bentleianum vinculum laxatur cf. Merc. 311* **534** pessume *CD* : pessime *AB* uorterit *CD* : uorterat *B* : uerterit *A* quoium *B vide lex agr. 10 (Crawford Rom. 1. 114) et Char. 208* : cuium *AD*^{c} *puncto supposito* : cuiums *D*^{1} : ciuium *C* **535** alii *ABCD*^{2} *s.l.* : *om. D*^{1} exulatum *BD* : exulatim *C* : exolatum *A* : exsolati *Non. 178* abierunt *P Non.* : abiere *A* **536** alii se suspendere *Ω* : *om. Non 178* em *AB* : hem *CD Non.* quoius *B* : cuius *ACD Non.* **537** incitas *P Non. 178* : incitast *A* redactus est *Non. sc.* redactust : redactus *Ω* istum *A* : istunc *P cf. Cas. 362* **538** omnia ex me *Kampmann Praep. 29 Plautino usui consulens* : omnia a me *A* : omnia me *B* : omnia mea *CD* **539** fulguritae *AB* : fulgur ita *CD* alternae *ACD* : alterne *B* : alternis *Spengel coll. Plin. Ep. 5. 6 sed comici scriptores ante creticum verbum a quo v. finitur non infrequenter hiabant cf. iam ipsum Spengel Krit. 232-6 et Müller Pros. 526-36* **540** angina *libertatem Jacobsohnianam complet* **541** scabrae…glabrae *A* : scabre…glabre *B* : scabrae…galabre *C* : scabre…galabre *D* em *B* : hem *CD* : haec *A*^{1} : *A*^{2} *non liquet, sed fortasse punctis appositis aliquas litteras delevit cf. Studemund Apogr ad l.* haec est *CD* : haecst *A cf. Pezzini Ter. 32-4* : haec *B* **542** pacientissumunc sim *B* : pacientissummun *CD* : patientissimum est *A* **545** ita esse *Ω* : *om. Non. 781* Campans *Non.* : Campas *P* : Campanis *an* Campanes *A incertum* genus *Ω Diom. GL 1. 313 testes aliqui* : genos *Diom. GL testis unus* **546** Surorum *Non. 781 testes aliqui Diom. GL 1. 313 testes aliqui* : Syrorum *Ω* : multos uirorum *Diom. testes alii* : multos uestrorum *Non. testis unus* antidit *ABC Non. testes aliqui* : antodit *D* : ante id *Diom. GL testis unus* : anteit *Diom. testes aliqui* : ancidit *Non. testis unus* patientia *A* : patlentia *P* : sapientia *Diom. edd.*

interpolatae **547** istest *AB* : iste est *CD* ut te *ABCD³ s.l.* : uite *D¹* **548** malos *ABD* : molos *C* decet *AB* : dicet *CD* **549** memorant *ABDC² s.l.* : memorat *C¹* **550** aetatem *A¹P* : aitatem *A² s.l.* egerint *A* : egerunt *BCD^c puncto* : egrerunt *D¹* caste suam *A* : castesum *P* **551** istuc *A* : istoc *P* detrudi *ABD* : detrumdi *C* **552** aequom *B* : aequm *A* : aequum *CD* sit *A* : sint *BCD² s.l.* : *om. D¹* **553** opust *ACD* : opus si *B* **554** quaeras *A* : queras *CD* : querens *B* **555** et…et *AB* : *priorem* et *om. CD* illi *P* : illic *A* **556** dixisti *P* : dixti *A* arcano *ABC* : archano *D* satis *P* : sates *A fort.* sateis *in archetypo extitit* **557** ab se *A* : ap sese *B* : ab sese *CD* **558** quem *A* : quidem *P* reperire *P* : repperire *A* possit *A* : posset *P* cui os *A* : cuius *P* **559** numquam *P* : nusquam *A* fiet *ACD* : fia *B* **560** de agro ego hunc *P* : agro ego hoc hunc *A* **561** uiuamus *P* : uamus *A* **562** ad te *ABC* : a te *D* **563** est *A* : *om. P* censes *A* : census *P* homost *ACD* : homo si *B* **564** quod det non habet *ACD* : nequicquam uolo *B cf. 565* **565** ego *ABCD²s.l.* : *om. D¹* nequiquam *A* : nequicquam *BD* : necquicquam *C* **566** licitusi *P quod per haplographiam* licitusisi *sc.* ex licitumst si *ortum esse videtur* : licitum est *A* quom *B* : cum *A* : quoniam *CD* **567** istoc *P* : isto *A* dixti *A* : dixisti *P* **568-636** *deest A, cuius duo folia sc. septuaginta sex versus pessum ierunt cf. Studemund Apogr. ad l.* **569** de dote *CD* : de dotem *B* potes *P* : potest *Acidalius Div. 513* **572** quae res *CD* : querens *B cf. 554* consulis *Camerarius* : consuis *B* : cum suis *CD* **573** uortant *CD* : uortat *B* **574** quoiquam *B* : cuiquam *CD^c in margine* : *om. D¹* expectatus *CDB² s.l.* : expectus *B¹* **576** di-consilia *Ω Non. 576* **577** abi *CD* : habi *B* **578** actumst *CD* : actum si *B* **580** Lesbonice *BCD^c s.l.* : Lebonice *D¹* nuptiis *CD* : noptiis *B* **582** *hunc v. a retractore huic scaenae adiunctum ut inter erum ac servum dialogus omitteretur putavit Leo* : *post* **590** *traiecit Bothe¹ sed veluti coagmentum inter Atticum et Plautinum recte interpretatus est Thierfelder Interp. 45* **584** uideat *BD* : udeat *C* opus sit *Camerarius* : possit *P ex* opossit *fors sit an ortum cf. St. 573* **585** certum si *sc.* certumst *P* sine *BD* : sime *C* hau dare *Pius* : haddare *B* : addere *CD* damno *B* : dampno *CD* **587** nullo modo *Ritschl¹* : o pater *P cf. 589* **588** aequom *B* : aequum *CD* peccarim *D* : peccarum *C* : peccarem *B* **591** uestram *BD* : ustram *C omisso abbreviationis signo* **594** in *BC* : im *D* quid dea *B* : quid de hac *CD* fuat *BCD³ s.l.* : fiat *D¹* **595** actumsi *sc.* actumst *BCD² suprascriptum et D³ s.l.* : actumc *D¹ ut vid.* **596** gestandu si *B sc.* gestandust : gestandum *D* : gestandu *C* clupeus *B* : clipeus *CD* **597** urbe *BCD² s.l.* : ube *D¹* factae nuptiae *CD* : facte nuptie *B* **601** ex *del. Guyet probante Ritschl¹ cf. 805* : exturba(ui)t *Leo sed duo ante caesuram monosyllaba aegre ferrem*

§ 820-42a (Charmides)

SENEX C· *B* : SENEX *CD* : SENEX *SG*

820-8 *ut supra div. B* **829-30/1** pauperibus…atque / domare…equnct / tractare…modesti sint *div. B* **832-4** *ut supra div. B* **835-42a** *ab extremo v. 835* turbines uenti *accedit A* **835-9** *ut supra div. AB* **840-2a** *ἐν εἰσθέσει ut supra div. A anapaesticum σύστημα agnoscens : bina cola con. B cf. Questa Num. 100 n. 12*

820 multipotenti *P cf. Questa Num. 232 n. 7 et Traina For. 147* : mulsipotenti *Buecheler Schr. 3. 174-6 qui autem veterem scriptionem* saltipotenti et multipotenti *ipso Plauto tribuit coll. Quint. Inst. 1. 4. 14 ubi autem de verbis frequentativis perverse iudicatur probb. Leo coll. Rud. 588-9 et Fraenkel Plaut. 139-41, scitius quam rectius* et Nerei *P* : et Neri *Lindsay nempe ut synizesis plane appareat cf. Epid. 36 et Linds. Comm. 29* : aetherei *Scaliger* Neptuno *Scaliger* : Neptuni *P* **821** grates gratiasque *P* : gratis gratas *Hermann* : gratas gratisque *Bothe¹ qui etiam prius* et *delevit* et *Merula* : e *P* **822** quos *Camerarius* : quom *B* : quoniam *CD ut solent* mei *Camerarius* : me *P* fuit saepe *Leo praeeuntibus iam Reiz in adversariis suis et Hermann, alii alia* mis *BC* : *om. D* meae *CD* : meai *B* **823** quom *B* : quoniam *CD* urbemque meam *scripsi dubitanter* : urbis cummam *B* : urbis cumam *CD* : atque urbem usque in meam *Hermann qui hos vv. trochaicos octonarios dimetitur* : suauissumam *Leo ut catalecticus hic v. evadat anapaesticumque* σύστημα *sedecim metrorum e vv. 820-3 fiat* : urbem usque incolumem *Müller Pros. 112* : urbem saluom incolumem *Spengel* reducem *B* : redeunt *CD* **824** atque ego *B* : atque ego neque

*C : * atque neque *D* **825** seuumque *CD : * euumque *B* auidis *CD : * auidus *B, cf. 647, Bac. 1089, Mos. 168* **826** intolerandum *CD : * intolerandam *B* ego *suppl. Hermann cf. Ter. Ad. 44, Lucil. 630, Verg. A. 2. 651, 11.160* **827** usque modo *P GL. 3. 58. 9* alto *Pius cf. 832 : * alio *P* **828** ante auribus *P : * auribus ante *Müller Pros. 406 quod probare possis ne longum bisyllabicum ante diaeresin fiat, sed vide e.g. Bac. 1105, Cas. 882* nobilest *Spengel : * nobiles *CD : * nobilis *B* apud *CD : * apra *B* **829** damnare *B : * dampnare *CD* **830/1** ordine C^2D *: * ordinem BC^1 *in rasura* aequumst *CD : * equnct *B* semper…sint *secl. Müller Pros. 244, 422 quem secutus est Leo ('mendicis cur se adnumeret nulla causa')* modesti *P : * molesti *Pius in interpretationibus ('in antiquis codicibus legitur') cui lectioni favit Danese Mon. 131 n. 60* sint *BD : * sunt *C* **832** apsque *B : * absque *CD* te sat *CD : * et stat *B* **833** distraxissent *CD : * distrarxissent *B* **834** mea *suppl. Leo praeeunte Spengel qui post* una *supplementum suum collocavit* **835-42a** *ab extremo v. 835* turbines uenti *accedit A* **835** uenti *A : * uenit *P* **836** ferri *suppl. Spengel metro consulens probb. Leo et Questa, contra Lindsay hunc v. anapaesticum septenarium dimetitur* **837** ruere ABD^2 *s.l. : * reuere *C : * frangere D^1 pax propitia *P : * propitia pax *A quod inusitatius in fine alterius hemistichi videtur cf. Questa Metr. 457-8* foret *Ω. : del. Fleckeisen Krit. 16* **838** a me sis *A : * me sis *BD : * messis *C* dehinc iam *A : * deinde hinc *P cf. Lindsay Edit. 77* dare me *A : * me dare *P* **839** quibus *Ω : * cum hisce *Non. 751 cf. Lindsay Edit. 23-7* deluctaui *Ω : * deluctauit *Non. sed lemma ut Ω* dum $ABCD^2$ *s.l. : om.* D^1 **840** plateam *ACD : * planteam *B* **841** *de* or- *syllabae correptione vide Leo ad Aul. 721* speci(a)eque *CD : * speciemque *A : * speciaque *B* **842** pol *ACD : * sol *B* domi *Don. Ter. Eu. 815 cf. Bac. 278 et Mil. 963 : * domum *Ω* **842a** agat gerit *A : * charmides *P titulum insequentis scaenae in textum trahens : * gerit *secl. Ritschl*^{1} *: * gerat *Geppert cf. Geppert Ambr. 94-5* animum aduortam *A : om. P*

1 Non. 797-8 accusatius positus pro ablatiuo…idem T r i n u m m o: ‘sequere ac me gnata ut munus † fungas tuum’

23-6 *Rhet. Her.* 2. 35 infirma ratio est, quae non necessario ostendit ita esse, quemadmodum expositum est, uelut apud P l a u t u m: ‘amicum castigare ob meritam noxiam (*M :* noxam *CE*) inmune (*M :* immane *E*) est facinus, uerum in aetate utile et conducibile’. haec expositio est. uideamus quae ratio adferatur: ‘nam ego amicum meum hodie concastigabo (*M :* non castigabo *E*) pro commerita (*B :* committa *H :* commissa *cett.*) noxia (*M :* noxa *CE*)’

Cic. *Inv.* 1. 95 aut infirma (scil. ratio), ut P l a u t u s: ‘amicum castigare ob meritam noxiiam (S^1 *:* noxam *HPS*^{2}*I :* obnoxiam *H*), immune est facinus (*HV* P^1S^1 *:* immane est facinus P^2S^2*mf :* immune est facinus immane *h*); uerum in aetate utile et conducibile; nam ego amicum hodie (*Hpf :* hodie amicum *Smh*) meum concastigabo (*HV*m^2f^1 *:* non castigabo P^2m^1*h*) pro commerita noxia (*VP*^{2} *:* noxa HP^1SI)’

24 Paul. Fest. 97 uacans munere, aliquotiens pro improbo ponitur, ut apud P l a u t u m: ‘immune est facinus’

[Ps. Plac. *CGL* 5. 77 inmoene R inprobum culpandum uel interdum mune liberati]

100-1 [Apul. *Pl.* 2. 15 hunc talem Plato (*codd. :* Plautus *Skutsch*) lucricupidinem atque accipitrem pecuniae nominauit]

105 Don. Ter. *Hec.* 580 nam ut nos immerito quis oderit, non est in nostra manu. haec est exceptio. P l a u t u s in T r i n u m m o: ‘quin dicant, non est: merito ut ne dicant, id est

136 [Fest. 95 inconciliasti comparasti commendasti uel, ut antiqui, per dolum decepisti]

166 Non. 844 quotiens per accusatiuum casum ‘annos’ uel ‘dies’ loquimur, iuges annos uel dies significamus…P l a u t u s T r i n u m m o: ‘quia ruri dum sum ego unos sex dies, me absente atque insciente inconsultu me aedis uenalis hasce inscripsit litteris’

193 Non. 613 recipere exceptum facere. P l a u t u s T r i n u m m o: ‘ubi nunc adulescens habet? posticulum hoc recepit cum aedis uenderet’

194 Gel 17. 6. 7 quando mulier dotem marito dabat, tum, quae ex suis bonis retinebat neque ad uirum tramittebat, ea ‘recipere’, sicuti nunc quoque in uenditionibus ‘recipi’ dicuntur, quae excipiuntur neque ueneunt. quo uerbo P l a u t u s quoque in T r i n u m m o usus est hoc uersu: ‘posticulum hoc recipit (recipi *X*), cum aedis uendidit’ id est: cum aedis uendidit, particulam quandam, quae post eas aedis erat, non uendidit, sed retinuit

Non. 76 P l a u t u s T r i n u m m o: ‘posticulum hoc recepit cum aedis uendidit’

Non. 613 recipere exceptum facere. P l a u t u s T r i n u m m o: ‘ubi nunc adulescens habet? posticulum hoc recepit cum aedis uenderet’

197 Non. 504 P l a u t u s T r i n u m m o: ‘iuxtaque eam curo cum mea’

249 Non. 778 sumpti pro sumptus. P l a u t u s T r i n u m m o: ‘quod ebibit, quod comest, quod facit sumti’

Non. 114 comest pro comedit…idem T r i n u m m o: ‘quod et bibit, quod comest, quod facit sumti’

250-1 Non. 18 uestispici appellabantur uestium custodes serui, quod frequenti diligentia uestis inspiciant. P l a u t u s T r i n u m m o: ‘nox datur, ducitur familia tota; uestispici, unctor, auri custos’

[*CGL* 4. 191. 29 uestiplica femina qui uestes plicat]

267 Don. Ter. *Eu.* 756 P l a u t u s in T r i n u m m o: ‘apage amor’

276 Non. 596 penetrare cum ui ingredi sicut plerumque. penetrare, exire, proripere. P l a u t u s T r i n u m m o: ‘quo illic homo fortasse penetrauit aedibus?’

319 Cic. *ad Brut.* 1. 2a. 2 de me possum idem quod P l a u t i n u s pater in T r i n u m m o: ‘mihi quidem aetas acta ferme est: tua istuc refert maxime’

328 *GL* 2. 58 in T r i n u m m o: ‘nevis nevult nudiussextus usque modo saeviter pax’

332 Non. 313 mercatura feminini. P l a u t u s T r i n u m m o: ‘mercaturam eam uenalis habuit ubi rem perdidit?’

338 [Aus. *Grat. act.* 17. 77 audiui…aliorum egestatem tolerare sumptu, horum nuditatem uelare uestitu]

339-40 Lact. *Div. Inst.* 6. 11. 8 hinc est illa P l a u t i detestanda sententia: ‘male mere tur qui mendico dat quod edat, nam et illud quod dat perit et illi producit uitam (*B³ :* uiam *B*) ad miseriam’

340 Serv. Dan. Verg. *A*. 4. 231 P l a u t u s ‘nam illud quod dat perdit et illi prodit uitam ad miseriam’ cum de paupere loqueretur

345 Non. 685 pudet et piget. hoc distat; pudet enim uerecundiae est, pigere paenitentiae…idem T r i n u m m o: ‘pol pudere quam pigere praestat totidem l i t teris’

361 *GL* 2. 58 in T r i n u m m o: ‘neuis neuult nudiussextus usque modo saeuiter pax’

410 Char. 105 papauer neutri generis est, sed masculino genere P l a u t u s dixit: ‘quam si tu obicias formicis papauerem’

Non. 325 papauer…masculini…P l a u t u s: ‘an si formicis obicias papauerem’

419 Cic. *Pis.* 25 ita enim sunt perscriptae scite et litterat ut scriba ad aerarium qui eas rettulit perscriptis rationibus secum ipse caput sinistra manu perfricans commurmuratus sit: ‘ratio quidem hercle apparet, argentum οἴχεται (*Naugerius :* oechetę *V :* et doctum te teche *codd. ceteri :* et doctum te chere *ωsς*)’

455 Var. *L.* 7. 57 in T r i n u m m o: ‘nam illum tibi (*Victorius :* libi *F*) <ferentarium esse amicum inuentum intellego> (*suppl. Spengel*)’. ferentarium a ferendo id <quod non> est inane ac sine fructu; aut quod ferentarii equites hi dicti qui ea modo habebant arma quae ferrentur, ut iaculum

467 Non. 473 factio iterum significat opulentiam et nobilitatem…idem T r i n u m m o: ‘uostras cum nosti (nostri *B*) factiones atque opes’

526 Porph. Hor. *Carm.* 1. 20. 10 tu uiuis uuam <uua> (*suppl. Petschenig*) pro uino μετωνυμίᾳ τρόπῳ dicitur. huic contrarium P l a u t u s in T r i n u m m o fecit, uinum pro uua dicens: ‘[is]tum (*codd. : em. Hauthal*) uinum priusquam coctum est pendet putidum’

535-7 Non. 178 incitas dicitur egestas. P l a u t u s T r i n u m m o: ‘alii exsolati abierunt, alii emortui, hem nunc hic, cuiust, ut a incitas redactus est’

545-6 Non. 781 Campans pro Campanum. P l a u t u s in T r i n u m m o: ‘credo ego istuc, istasime, sed Campans genus multo Surorum iam antidit (*codd. ceteri :* multos uestrorum iam ancidit C^{A}) patientia’

Diom. *GL* 1. 313 P l a u t u s in T r i n u m m o: ‘genus (*AB :* genos *M*) multo Surorum (*B :* multos uirorum *AM*ϛ) anteit (*AB* : ante id *M*) patientia (sapintia ϛ)’

576 Non. 156 fortunare est prosperare et omnibus bonis augere. P l a u t u s T r i n u m m o: ‘di fortunabunt uostra consilia’

827 *GL* 2. 58 in T r i n u m m o: ‘neuis neuult nudiussextus usque modo saeuiter pax’

839 Non. 751 deluctaui pro deluctatus sum. P l a u t u s in T r i n u m m o: ‘cum hisce aerumnis deluctauit’

842a Don. Ter. *Eu.* 815 domi genitivus est…P l a u t u s ‘quamquam domi cupio, opperiar tamen’

1-222	ia^{6}
223-31	ba^{4}
232	ba^{2}
233-4	ia^{7}
235	an^{4}
236	v^{r}
237-37a	an^{2}
238-38a	an$^{4\wedge}$
239	cr^{2} + cr^{c} [tr$^{4\wedge}$?]
239a	cr^{c} + cr^{c}
240	ia^{4} + an^{2}
240a	an^{4}
241	an$^{4\wedge}$
241a-2	an^{4}
243	cr^{4}
244	cr^{2} + cr^{c}
245	c^{r} + pros^{do} [c^{r} + c^{r}?]
246	cr^{2} + cr^{c}
247	v^{r}
248	cr^{2} + ith [?]
249	cr^{2} + cr^{c}
250	cr^{2} + c^{r}
251-3	tr sy^{20}
254	v^{r}
255-8	an^{4}
259	v^{r} [ia^{7}?]
260-70	an sy^{22}
271	cr^{2} + cr^{c}
272	cr^{2} + tr^{2} [an$^{4\wedge}$?]
273	cr^{2} + cr^{c} [an^{4}?]
274	cr^{2} + cr^{c}
275-79	an^{4}
280	cr^{2} + cr^{c}
281	ia^{4} + an^{2}
282	cr^{4}
283-83a	ia^{4}
284	cr^{4}
285	v^{r}
286-87a	ia^{4}
288-90a	an sy^{9}
291	an^{4}
292	an$^{4\wedge}$
293-94	an^{4}
295-98	an sy^{12}

298-300	an[8]
301-91	tr[7]
392-601	ia[6]
602-728	tr[7]
729-819	ia[6]
820-839	an[8]
840-42a	an sy[8]

§ 1-22 (Luxuria / Inopia)

1-22 The prologue of *Trinummus* is exceptional under many respects. Prologues delivered by divine narrators belong to the narrative code of tragedy, but New Comedy playwrights exploited them as well: cf. Menandrean prologues such as the one delivered by Τύχη in the Ἀσπίς (*Scu.* 97-148) or the one by Ἄγνοια (*Pk.* 121-71) with Wilamowitz (1925: 142-152); see also Men. 507 KA (Ἔλεγχος) or *Adesp.* 873 KA (Φόβος) and the telling case of Afran. *com.* 298-9d above at § 4.2

There are 5 other divine prologues in Plautus, delivered respectively by Mercurius in *Amphitruo*, the Lar familiaris in the *Aulularia*, the star Arcturus in the *Rudens*, and Auxilium in the the *Cistellaria*: cf. Raffaelli (2009: 21ff.). However, there are notable differences between these and the prologue of *Trinummus*. First of all, the initial section of the prologue (1-3) features a second divine character, which turns the the prologue briefly into a dialogue, notwithstanding the purely protatic nature of Inopia's *persona*. Further, in accordance with the norm of divine prologues in Plautus, self-evident in the case of Auxilium, Luxuria and Inopia are indeed helpers of the protagonist (19 *me adiutrice*), but peculiarly bring rather negative than positive 'help'. Even more notably, the two goddesses are not actual deities from the Roman pantheon. Rather, they are personified abstracts impersonating the backstory of the plot, ie. the change in the condition of an important character in the play (Lesbonicus) from the life of a wastrel to the financial meltdown where we find him upon his entrance on stage. Their nature of irregular divinities becomes apparent since Luxuria does not introduce herself by her name, as gods generally do in divine prologues: cf. *Amph.* 19 *nomen Mercurio est mihi* or *Aul.* 2 *ego Lar sum familiaris*. On the contrary, she metatheatrically alludes to her and her daughter's 'stage names', that is to the name assigned to them by the author of this specific play: cf. 8-9 with Raffaelli (2009: 28-31). In this regard, the only parallel within the Plautine corpus lies in the prologue of *Cistellaria* (*Cist.* 149-200). This prologue is particularly relevant not only because Auxilium is a personified abstract as well, but also because its arrival on stage after an initial dialogic scene matches the Menandrean convention of delayed prologues and points to a close adaptation of the original also with regard to the identity of the prologue speaker: cf. again the prologues of the Ἀσπίς and Περικειρομένη with Ludwig (1970) on Βοήθεια, the model for Auxilium in Menander's Συναριστῶσαι.

When it comes to structural features, more oddities unfold. Luxuria arouses *Spannung* by repeatedly promising to give the audience a key to understand what is going on. What she does, however, is a short and straightforward presentation of herself and her daughter Inopia with an even more cursory sketch of the plot's background: cf. 12-5, from which we only know that Lesbonicus is now in dire straits and lives in one of the stage-houses (or rather in the *posticulum*): cf. 194 Moreover, she openly refuses to give out the *argumentum*, announcing that the matter will become apparent in the scene to follow, thanks to the forthcoming *senes*. Its function then seems only to provide an ornamental divine scene with playbill-like information on the Gk. author and the Roman adapter: cf. below at 19

With this in mind, it is worth raising the old issue of *Plautinisches und Attisches*. This entails wondering if there are sufficient elements to establish whether Plautus added an original prologue or instead intervened on an existing divine prologue in the Θησαυρός to suit his dramatic intent: cf. a bibliography on this particular question in Hollmann (2016: 31 n. 109). First of all, the prologue of *Cistellaria* strongly suggests that personified abstracts as prologue speakers are to be seen as drawn from Gk. drama: cf. above at § 4.2. The Euripidean parallels for dialogic prologues reinforce further the impression that this prologue comes from the Gk. model: cf. Leo (1912: 201-2) and E. *Tr.* 45-97 (Athena and Poseidon), *Alc.* 29-76 (Apollo and Thanatos), and A. *Pr.* 1-87 (Kratos / Bia and Hephaistos). The two divine figures appearing in the prologue 'al mezzo' of the *Heracles* represent the closest parallel for the prologue of *Trinummus*: cf. E. *HF* 822-74 (Iris and Madness). Indeed, Iris commands Madness (Λύσσα), daughter of the Night, to enter the house of the hero and live with him: cf. the insistence on the motif of the house at 850 οὗ σύ μ'ἐσπέμπεις δόμους, 864 καταρρήξω μέλαθρα καὶ δόμους ἐπεμβαλῶ, and 874 ἐς δόμους δ' ἡμεῖς ἄφαντοι δυσόμεσθ' Ἡρακλέους, when Madness describes her stage action at the end of the scene. The very idea that a mad man is someone 'living with' Madness fits well with a Gk. set of metaphors: cf. the image of age being 'born with' (σύμφυτος) men in A. *A*. 106 and Fraenkel (1950: II 62-3). More precisely, metaphors involving abstract qualities 'sharing the house' (συνοικεῖν) with the man endowed with them are very common in Gk. and the idea is 'translated' with a touch of irony in the prologue: cf. below at 15 *quicum aetatem exigat* and S. *OT* 1206, Pl. *Smp.* 203d or X. *Smp.* 8. 24.

Remarkably, the definition of poor people as those who ‘share the house’ with poverty is applied precisely to the character of Poverty in Aristophanes’ *Wealth*: cf. Ar. *Pl*. 437 Πενία μὲν οὖν, ἢ σφῷν ξυνοικῶ πόλλ’ ἔτη and see also the specular image of Wealth finally entering the house of Chremylus at 791-3. Given her similarity with other personified abstracts such as Madness in Euripides’ *Heracles*, it is no surprise that Poverty comes across as a character drawn from the realm of tragedy: cf. Ar. *Pl.* 423-5.

Therefore, it is apparent that Plautus shortened an original prologue with divinised abstract concepts representing respectively the backstory and the present condition of the youth. That one of these abstracts was named Πενία is confirmed by the already observed fact that this is precisely the condition affecting Gorgias, who, like Lesbonicus, is only left with the possession of a small field: cf. Men. *Dys*. 208-9 ὦ κάκιστ' ἀπολουμένη Πενία and 23-4 χωρίδιον / τούτῳ δ’ ὑπάρχον ἦν τι μικρόν and Hunter (1980: 222 n. 39). The prologue by Philemon arguably contained narrative information on the young man and his sister and very likely anticipated the return of the old man: cf. the features and extent of New Comedy prologues such as that of the Ἀσπίς and the comparable characteristics of Euripidean dialogic prologues and see also Hunter (1980: 222-3). In some cases, such as the longer exposition of the backstory in the *Aulularia* (6-36), Plautus seems to have kept closer to Gk. practice. Here, he intervened on the model with the aim of avoiding as many repetitions as possible while at the same time keeping the imaginative dialogue between the goddesses devised by Philemon: cf. Legrand (1910: 500) and Webster (1970: 140), pointing to a possible parallel for a dialogic scene between two abstracts (Day and Night) masked as women mentioned by a later source. A jocular hint at the inevitable repetitions inherent in a structure involving both a dialogic and a narrative prologue is found in the prologue of *Cistellaria*, where Auxilium complains about the talkativeness of the *lena*, who spoiled much of the information to be given, leaving the god with little to say: cf. *Cist.* 149-53 *utrumque haec, et multiloqua et multibiba, est anus.* / *satin uix reliquit deo quod loqueretur loci,* / *ita properauit de puellae proloqui* / *suppositione. quod si tacuisset, tamen* / *ego eram dicturus, deus, qui poteram planius*.

A will of avoiding such repetitions accounts for the shortening of an original narrative prologue and accords with a development in the composition of prologues (from long narrative prologue to short prologues without *argumentum* or no prologues at all) that confirms the later date of the play (after 194 BCE): cf. above at § 2 and the typological

analogies with the *Asinaria*, whose prologue contains the name of the Gk. author and the Roman adapter (*Demophilus…Maccus*) without the *argumentum*, given in the ensuing dialogue between Libanus and Demaenetus. Plautus might have followed innovations made by younger playwrights such as Caecilius Statius. Unfortunately, the documentation does not allow firm conclusions on this point: cf. Raffaelli (2009: 60ff.) and Danese (2014: 45-6).

1 ***sequere hac me:*** the deictic pronoun indicates that Luxuria is showing with a gesture the direction that Poverty is to follow, ie. the road leading to the stage-house of Lesbonicus or rather to the small *posticum* he is only left with after his financial ruin: cf. Leo (1912: 202 n. 3). Indirect transmission confirms the reading of the Ambrosianus: cf. Non. 799. Hermann combined this with the reading of the Palatines (*sequere me me agnata*), pointing to parallel passages such as *Per.* 332 *sequere hac, mea gnata, me cum dis uolentibus* or 751-752. In both cases, however, the verb is followed by its object, even though that is not invariably the norm: cf. e.g. *Poen.* 329. Moreover, the reading *sequere hac me* establishes an incision after 3rd element, quite useful to stabilise the rhythm of a line with ephtemimeres and possibly also a quasi-incision after 5th element. It is possible to argue that behind *me mea* of the Palatines lurks a variant reading once recorded in Ω. The scribe of the palimpsest would then have chosen the one in the text and omitted the interlinear *mea*. In constrast, the scribe of Π would have put it in the text, replacing the adverb *hac* with the variant reading *mea*: cf. similar cases of *lectio falsa* and *lectio emendata* in Apuleius discussed in Magnaldi (1996)

gnata: as a general rule, the archaic form (*gnatus*) stands for the noun, while the more recent (*natus*) works as the participle of *nascor*: cf. *Aul.* 798 *tua gnata peperit* with *Cas.* 46 *quasi si esset ex te nata*. Uncertainties in the transmission do however authorise only a conventional distinction: cf. *Ps.* 356 *tu qui pius istoc es genere gnatus* (P : *natus* A).

Stylistically, *gnatus* seems to belong to a more solemn register, but again the transmission allows to draw only a faint line: cf. the above quoted *Aul.* 797-8 *quem ego auom feci iam ut esses filiai nuptiis* / *nam tua gnata peperit* and *Ps.* 199 *duo gnati Iouis* ***munus:*** in a comedy where duties of friendship have so great an importance, it is no surprise that even Poverty has to perform her own. In early Latin, *fungor* typically governs the accusative rather than the ablative, especially in the set phrase *munus* / *officium fungi*: cf. Flobert (1975: 45) and 354, *Amph.* 827, Pacuv. *trag.* 129, Lucil. 686. There are controversial instances where

Terence seems to have already used the ablative: cf. *Hau.* 66 *ita attente tute illorum officia* (*officio* P^1 F^1: probably a banalisation) *fungere* and especially *Ad.* 603 *tabescit et tuo officio fueris functus*, which some eds. tried to emend into *tuom officium*, despite the *scholia Bembina* and the valuable testimony of Arusianus Messius' *Exempla Elocutionum* (*GL* 7. 474). At any rate, the first unquestionable evidence for the ablative with *fungor* is Republican: cf. *Rhet. Her.* 4. 46 with Pinkster (2015: 115-6). Archaising authors such as Apuleius and Fronto did sometimes reintroduce the accusative in order to reproduce this feature of early Latin: cf. e.g. Apul. *Met.* 8. 1 ***fungaris:*** passive 2nd person ending in *-ris* are far less common in Plautus than those ending in *-re*: cf. the more common *fungare* in *As.* 813. Hodgman (1907) counted 29 instances, but the metre guarantees only 8 or 9 of them: cf. also Lindsay (1922: 181-2). Terence shows an even more marked preference for forms ending in *-re*: cf. the only 2 uncertain cases of *-ris* out of 54 in *Hau.* 701 and *Hec.* 317. It may appear worth wondering about whether there is some grain of truth in Nonius witnessing the active form *fungas*. His version persuaded Müller to transpose *munus ut fungas tuom* and Schoell to venture *munus fungas <tu> tuom.* However, active forms of *fungor* are unparalleled, so the paradosis is to be preferred ***tuum:*** the possessive pronoun follows its head noun in post-modifier hyperbaton. The risk of violating the tendency of Meyer imposes constraints on the word-order, so the choice within the 'patterns of natural speech' available is here limited: cf. similar cases of enforced hyperbaton as *Cas.* 102 (*prareptum sponsam meam* would violate Meyer) or *Amph.* 277 (*gere morem patri meo* would violate Meyer and Bentley-Luchs) with de Melo (2010: 79)

2 ***sequor:*** a way to answer an imperative consists in repeating the verb in the first person: cf. *Poen.* 329 *sequere hac :: sequor* ***finem:*** 'final destination'. This term defines the finishing post in races (*Rhet. Her.* 4. 60) or the point which the movement of a physical object aims at (Lucr. 1. 977-8, Germ. *Arat.* 224-6) ***quem dicam nescio:*** both in Plautus and Terence, pleonasms in statements of opinions or doubts belong to a formal register, as shown by their prevalent distribution in long verses or senarii with long-verse-like characteristics, mostly spoken by characters whose sociolect is more prone to accommodate formal language: cf. Haffter (1934: 110-1) and Karakasis (2005: 74-8) and see above at § 5.3

3 ***em:*** generally thought to derive from *eme* ‘take’ through apocope: cf. Hofmann (1985: 146-8) and Luck (1964: 47-68) for the differences between demonstrative *em*, interrogative *hem*, and hesitating *ehem*, often confused in the mss.

A small prosodical issue concerns this particle. Whenever it is possible, it is better to assume that given its demonstrative force, *em* maintained its syllabic value; in other words, it normally does not undergo synaloephe, but rather causes the shortening of the following syllable: cf. Skutsch (1934: 84-5). A similar problem concerns the pronunciation of *i intro* or *i in malam crucem*, where, however, the two vowels probably underwent some sort of synaloephe and were perceived as a single long: cf. Questa (2007: 127) ***illaec:*** apart from some doubtful cases as *As.* 323 or *Ps.* 442-3, it seems that *em* precedes pronouns ending with the deictic suffix *-c*: cf. 923, *Mer.* 523 and *passim*. Fleckeisen’s natural reconstruction of the reading of the palimpsest is therefore superior to the banalised reading of the Palatines

nunciam: this adverb is normally scanned as a trisyllable and often occurs at line end: cf. *Bac.* 1058 or *Poen.* 814. Langen (1880: 285-8) drew a conventional distinction between trisyllabic univerbated *nunciam*, with a hortatory meaning, and non-univerbated bisyllabic *nunc iam* meaning ‘now at last’

4 ***ne…uostrum:*** ‘so that you nobody among you is mistaken (ie. about the plot)’. Such pseudo-finals are standard caveats to the spectators in a prologue: cf. *Men.* 47 *ne mox erretis* or *Mil.* 150 with Raffaelli (2009: 293-9). The double meaning of *errare*, both ‘go astray’ and ‘be mistaken’, corresponds to *deducere* ‘to lead away’, sometimes accompanied by instrumental ablative: cf. *Per.* 480 *in trasennam doctis deducam dolis*. These terms are consistent with the fact that Luxuria has probably just stopped walking, having just set her now gone daughter onto the right path, just as she is now doing metaphorically with the audience ***paucis:*** Plautus has 8 tokens of the elliptical form *paucis* (*Bac.* 589, *Capt.* 53, *Men.* 252, 779, *Per.* 599, *Rud.* 120, 1102, *Truc.* 864) against 5 of the full phrase *paucis uerbis* (160, *Amph.* 1087, *Cur.* 333, *Mil.* 375, *Poen.* 408). The same goes for *pauca* (4 tokens: *Cas.* 648, *Mil.* 1353, *Poen.* 1224, *Ps.* 278) and *pauca uerba* (3 tokens: *As.* 88, *Men.* 6, *Per.* 661). Sometimes the criterion behind the choice obeys to phonostylistic reasons as in *Men.* 252 *non potuit paucis plura plane proloqui*. Elliptical forms of the phrase in the ablative

are a feature of high-register, while the accusative was in general more colloquial: cf. Maltby (1979: 144) and Karakasis (2005: 95)

5 ***operam dare:*** common attention-seeking formula in prologues: cf. *As.* 14, *Capt.* 6 and *Poen.* 58. Present instead of future infinitive is typical in early Latin: cf. *Bac.* 920 *quos dare promisi militi: quos non dabo* and *LHS* II 357-8 with a notable case such as *Mos.* 663 *dic te daturum ut abeat* :: *egon dicam dare?*

6-7 ***nunc…aduortitis:*** in his dissertation on dramatic prologues, Dziatzko expressed the opinion that these ll. did not add anything of relevance and contradicted the brevity that characterises the prologue: cf. Dziatzko (1863: 25). However, slight repetitions such as 6 *primum* ~ 8 *primum* or 7 *abiit intro* ~ 10 *intro ierit* should not arouse suspicion in an editor aware that a prologue speaker must catch the attention of a noisy and distracted audience, which may frequently lead to redundance: cf. *As.* 6-10 or *Men.* 5-16 with Thierfelder (1929: 6) and Blänsdorf (1967: 149-50).

Semantic redundance is one of the long-verse-like features distinguishing senarii spoken in prologues from the rest; here, the overabundance also aims at increasing the *Spannung*, since the crucial information, ie. the identity of the two women, is expressly given right after the emphatic announcement: cf. Hollmann (2016: 117ff.). Moreover, it is worth noting a difference between 7, where Luxuria promises to disclose the identity of the second woman who just entered the house, and 10, where she pledges to explain the reason why she did it: cf. Trautwein (1890: 30)

6 ***quae ego:*** prosodic hiatus involving a monosyllable, which should always be the first syllable of a bisyllabic element: cf. Questa (2007: 189). There are a couple of other prosodic hiatuses in this prologue (9 *tum* | *hanc,* 12 *qui* | *in hisce*), perhaps suggesting a fuller pronunciation of these pronouns conveying important stage information ***siet:*** the inherited full grade forms of the subjunctive (*siem sies siet*) are inconsistently attested in the mss. They were already competing with analogic *sim sis sit* and mostly occurred at iambic line ends for reasons of metrical convenience: cf. de Melo (2011: 323)

7 ***animum aduortitis:*** another common formula to get the public's attention, here politely embedded in a conditional sentence instead of an imperative clause: cf. *Cas.* 29 *animum aduortite* or *Mil.* 79-82, nastily contravening the norm of politeness; see also Hollmann (2016: 184-6) and Raffaelli (2009: 101-25)

8-9 ***primum…Inopiam:*** there is textual confusion in the palimpsest: a *saut du même au même* (8 *primum mihi* ~ 9 *tum hanc mihi*) explains the conflation of the two lines into one

8 ***Plautus:*** the name of the playwright precedes the title of the play: cf. Don. *Exc. de com.* 28 and above at 1-22. The testimony of Donatus joined with comparative evidence from Terence suggests that Plautus was already a famous author when he wrote *Trinummus* and may therefore be used to date the play to a relatively later stage of his career

nomen…indidit: just as *nomen facere* (20), the phrase refers to names and nicknames, but usually features in humorous comments on extravagant Plautine sobriquets: cf. *Capt.* 69 *iuuentus nomen indidit Scorto mihi* with *Capt.* 285-6, *Merc.* 516-7 and *Men.* 263-4 *propterea huic urbi nomen Epidamno inditumst* / *quia nemo ferme huc sine damno deuortitur*

Luxuriae: together with the almost synonymical *luxus* and *desidia*, *luxuria* was a typical vice Roman aristocratic young men were blamed for approximately from the third century BCE onwards. Accordingly, it became an actantial trait of comic *adulescentes*: cf. particularly Quadrig. *hist.* 15 *persuadent ii cuidam adulescenti Lucano, qui adprime summo genere gnatus* (~ 373 *scin tu illum quo genere gnatus sit* :: *scio, adprime probo*) or Cic. *S. Rosc.* 14 with e.g. Ter. *Hau.* 945 *ut eius animum qui luxuria et lasciuia* / *diffluit* or *Ad.* 760 *adulescens luxu peditur*

9 ***gnatam…Inopiam:*** a similar genealogy was drawn in a sample probationary sentence quoted (coined?) by Cicero, who made *luxuries* the mother of *auaritia*: cf. Cic. *de Orat.* 2. 171 *auaritiam si tollere uultis, mater eius est tollenda, luxuries*. This Hellenising moralistic image may well be independent, yet the possibility that it was in fact inspired by *Trinummus*, a play that Cicero knew and quoted three times (more than any other comedy), is not to be discarded: cf. the apparatus of *testimonia*.

Philemon is to be held responsible for the introduction of Poverty after the model provided in Aristophanes' *Wealth*: cf. above at 1-22. However, it is significant that Plautus turned a character named Πενία in the model into Inopia. Inopia bears in her very name a radical opposition to a real Roman goddess, Ops, representing a positive model of abundance: cf. Pouthier (1981: 220-9) on Ops in early Roman literature

11 ***intro ierit:*** the caesura falls just after *intro* as in *Mil.* 1168 *ne ille mox uereatur intro ire in alienam domum* ***accipite:*** this use of *accipere* as 'to learn by listening' (*OLD* 22 s.v. *accipio* 18), generally followed by the abl. of means *auribus*, is another attention-getter mostly appearing in prologues: cf. *Men.* 4-5 *quaeso ut benignis accipiatis auribus* / *nunc argumentum accipite atque animum aduortite* ***uociuas aures:*** cf. *Cas.* 26 *aures uociuae si sunt animum aduortite*. P had *uaciuas* instead of *uociuas*: the word was probably pronounced with an undistinguished middling sound so as to favour puns between *uaco* 'to be empty' and *uoco* 'to call' as in *Cas.* 527 *fac habeant linguam tuae aedes* :: *quid ita?* :: *cum ueniam uocent.* The implicit humorous association with *uoco* adds irony to the fact that ears are not just asked to be 'vacant' but are also paradoxically said to be 'vocal': cf. *Ps.* 469-70 *fac sis uociuas* (A : *uaciuas* P), *Pseudole, aedis aurium* / *mea ut migrare dicta possint quo uolo*, where the space of memory, whose doors are the ears, is envisaged as a house that has to be empty in order to allow communication; see also Bettini (2000: 5-51) on the importance of ears in Roman concepts of attention and memory

12 ***adulescens:*** in prologues, the poet talks about the characters with reference to their functions rather than by their proper names: cf. Raffaelli (2009: 85-100), discussing some apparent exceptions to this rule. Here the relative clause is needed to distinguish Lesbonicus from Lysiteles, the other *adulescens* of the play, especially because the latter is going to appear on stage before him: cf. a similar problem in the *Asinaria* with the order of appearance of Diabolus and Argyrippus and see Questa-Raffaelli (1984: 35ff.) ***h a b i t a t :*** given the centrality of the house on the Roman stage, it is no surprise that many *argumenta* begin with the indication of the person who lives in there: cf. e.g. *Amph.* 97-8, *Truc.* 12 and Hollmann (2016: 66). The frequentative *habitare* alternates with simple *habeo* in Plautus: cf. 193 or *Aul.* 5 and note that the *purior sermo* of Terence features only the frequentative

13 ***me adiutrice:*** all the gods reciting Plautine prologues are helpers of the protagonists: cf. *Aul.* 25-7, *Rud.* 68 *tetuli ei auxilium* and the very name Auxilium of the prologue speaker of *Cistellaria*. Although in an antiphrastic fashion, Luxuria is a helper too: cf. above at 1-22 and Raffaelli (2009: 28-31)

14 ***qui:*** a relic of the instrumental case in *-ī* of the relative and interrogative pronoun still frequently employed in early Latin: cf. also 15 *quicum* and *LHS* I 472 ***reliqui:*** on the quadrisyllabic scansion of *reliquus* in early Roman poetry cf. Lindsay (1900: 122) and Lindsay (1922: 214)

15 ***quicum…exigat:*** the metrical hiatus after ephtemimeres is meant to raise expectations for something coming παρὰ προσδοκίαν: cf. the exemplary case of *Amph.* 152 *Iouem et Mercurium facere* | *histrioniam*. Indeed, the formula that captures the bond between Lesbonicus and Poverty (*aetatem exigere*) typically refers to marital relationships: cf. *Cist.* 243 and *Cas*. 319-20. Even if Plautus undoubtedly added an ironic hint at a Roman idiom, the idea that abstract qualities or conditions, whether or not explicitly personified, did live with those who possessed them corresponds to a Gk. rather than a Roman mindset: cf. above at 1-22. Confirmation to the theory that wants the prologue with personified abstract figures to have come to Plautus via the invention of Philemon may be found precisely in that Plautus highlighted the cohabitation of Lesbonicus and Poverty by means of an effect created by metrical hiatus, as if it were something odd and unusual, a matter for jokes at least as much as Jupiter and Mercury performing comic roles

16-7 ***sed…aperient:*** note the consonance with *Vid.* 11-2 *credo argumentum uelle uos pernoscere* / *intellegetis potius quid agant quando agent* and especially Ter. *Ad.* 23 *dehinc ne expectetis argumentum fabulae* / *senes qui uenient, i partem aperient*. For the importance of aposiopesis of the *argumentum* in terms of the development of comic prologues see above at 1-22

17 ***aperient:*** ‘to make known’ as in *Cist.* 2-3, *Capt.* 524 or *Men.* 738

18 ***huic…nomen est:*** on *nomen esse* plus the dative as a standard way to give, ask for or reveal a name see 843, 906 or *Per.* 700 *quid est tibi nomen?*

19 ***Philemo…Plautus:*** divine prologue speakers generally do not give literary information on the original and the adaptation, as this coincides rather with task of the *dominus gregis* dressed as Prologue: cf. Arcturus' casual remark in *Rud.* 32-3 *primumdum huic esse nomen urbi Diphilus* / *Cyrenas uoluit* and Raffaelli (2009: 27-28).

If one counts the adjective *Plautinus*, the name of Plautus appears 9 times in prologues, usually alongside the author of the Gk. original: cf. 9, *Cas.* 12 *Plautinas fabulas*, 34, 65, *Men.* 3 *apporto uobis Plautum*, *Poen.* 54, *Ps.* 2 *Plautina longa fabula* and *Truc.* 1 References to his presumable stage name *Maccus* are also common: cf. *Mer.* 10 *Macci Titi* and the most similar case of *As.* 10-1 *huic nomen Graece Onagost fabulae* / *Demophilus scripsit, Maccus uortit barbare* (see another analogy below at 20-1).

Since the earliest stages of Plautine philology, scholars have taken mentions of the name of Plautus as proof of *retractatio*: cf. at least Ritschl (1845: 233-4) and note that the name of Plautus occurs three times in the interpolated prologue of *Casina*. It follows that *retractatores* used the name of Plautus to advertise their own *pièces*, and the first grammarians who concerned themselves with the study and edition of Plautine plays focused particularly on whether a mention of Plautus' name in a prologue would or would not suffice to consider a play as genuinely Plautine: cf. Acc. *gram.* 19. In modern times, these lines aroused suspicion in the mind of Osann, who thought that the whole of 18-20 was, in fact, an addition made in the age of *retractationes*: cf. Osann (1816: 176) and the arguments in favour of this theory in Hunter (1980: 223-5). This seems unlikely. Even under the assumption that the public knew the title of the play and its model before the play started through stage-bills such as those still extant for *Stichus* and *Pseudolus* (Dziatzko 1863: 4), the poet must have considered repeating this information in a prologue. An ancient audience in a chaotic occasion was understandably deprived of the levels of memory and attention attainable to a modern reader

uertit barbare: 'turned / transformed into barbarian language', which, in the fiction of a Roman comedy staged in Greece, is obviously Latin: cf. Bettini (2012: 32-59) on the implications of Roman use of a word like *uertere* to describe the act of translation.

On *uertit* / *uortit* we know that the impulse of Scipio Africanus (236-183 BCE) provoked a decisive change in the spelling norms: cf. Quint. *Inst.* 1. 7. 25 *quid dicam 'uortices' et 'uorsus' ceteraque ad eundem modum, quae primus Scipio Africanus in e litteram secundam uertisse dicitur*. Epigraphically, archaising forms in *uor-* as *oinuorsei* (*CIL* 1^2. 581: 186 BCE) or *aruorsum* (*CIL* 1^2. 583: 123-2 BCE) are still found well into the second century BCE. Scipio's reform arguably legitimised with his example what was already in educated use during his own time. At any rate, graphic oscillations are likely to have been already in the stage copies and therefore any attempt at reconstruting the 'true Plautus' is frustrated before it even begins. As a general rule, archaisms are kept when at least one piece of evidence, either a ms. or an indirect source, attests them

20 ***hoc uos:*** the word-order attested in the palimpsest, ie. *uos hoc*, is less frequent in comedy as the addressee of the request tends to stay as close as possible to the verb: cf. e.g. *Amph.* 1025 *id tu me rogas?* and Ter. *Eu.* 1085 *unum etiam hoc uos oro*

20-1 ***rogat…ut liceat:*** a purely performative request, whereby the use of an indirect periphrasis obeys to a 'strategy of politeness' but also lays emphasis on the request: cf. *As.* 12 *Asinariam uolt esse, si per uos licet* and Risselada (1993: 247-58). Immediately afterwards, Luxuria reverts abruptly to a blunt imperative tone (22 *ualete*, *adeste cum silentio*) with a likely effect of ἀπροσδόκητον: cf. similar humour with the same performative request in the prologue of *Poen.* 50-2 *sed nisi molestumst nomen dare uobis uolo* / *comoediai, sin odiost, dicam tamen,* / *siquidem licebit per illos quibus est in manu*

21 ***hanc…fabulam:*** note the premodifier hyperbaton between 20 and 21 (*hoc…nomen*), where the noun is in turn embedded in a minor pre-modifier hyperbaton (*hanc…fabulam*). The separation between the demonstrative and its head-noun is also chosen because of metrical constraints, since *hanc fabulam nomen* would not be allowed: cf. *Cas.* 60 *ille autem postquam filium sensit suum* (A) superior to the more natural yet metrically faulty word order *filium suum* (P) and Devine-Stephens (2006: 542-8)

§ 23-38 (Megaronides)

23-38 Luxuria having left, an old man enters on stage with the intention of reprimanding his friend for a fault he committed and generally complaining about the invasion of evil customs. The monologue does not reveal any further detail about the plot, but sets the tone for a comedy gravitating around duties of friendship and morals.

It can be neatly divided into three sections: first, the old man announces his intention to rebuke his friend (23-7); then, he condemns the spread of evil customs (28-33), relying on the traditional lexicon of agriculture and assimilating their spread to a disease or a dangerous weed attacking the crops; lastly, he laments the general indifference to public good brought about by the predominance of private interests (34-38).

Lamentation about modern carelessness for the common good and the spread of egoism stands out from the very beginning of the play. A specific connection with the plot lies in the fact that those who are initially the target of Megaronides and Philto's tirades, namely Callicles and Lysiteles, provide in fact an example of altruistic care. Indeed, they both advance the action by benefiting others and, in doing so, stand in marked contrast to the evil customs stigmatised by Megaronides and by Philto with similar tones: cf. 281-300. Highfalutin censure always proves wrong in *Trinummus* and the ultimate failure of moralistic discourse was no doubt a fundamental component of the fun: cf. Stein (1970). The coherence of this motif is such that it seems likely that it had been already thematised in Philemon, even though it had been proposed that Plautus exploited it consistently to formulate an (unlikely) implicit criticism to Cato: cf. Hunter (1980: 227-8) and Lefèvre (1990)

Megaronides is an unattested version of the high-sounding name Μεγάρων with patronymic suffix -ίδης: cf. Schmidt (1902b: 374). It is first mentioned by Callicles in the following scene (49) and must have sounded very appropriate to the audience after having just listened to his entrance monologue. Like the name of almost all the other characters of the play, this was coined to fit the character's grand moralising air emerging from his typically senile long-winded speech: cf. Don. Ter. *Ad.* 26 *nomina personarum, in comoediis dumtaxat, habere debent rationem et etymologiam*. Less convincingly, the name has been taken to iconically represent Megaronides' interest in the house (?), ie. μέγαρον: cf. Fontaine (2010: 162)

23-6 amicum…noxia: both Cicero and the author of the *Rhetorica ad Herennium* quote these ll. as an example of weak explanation (*ratio infirma*), since Megaronides determines the usefulness of his action based on the mere consideration that he is accomplishing it and not because he demonstrates that the action is in itself appropriate: cf. *Rhet. Her.* 2. 35 *ex eo quod ipse facturus non ex quod fieri conuenit utile quid sit ratiocinatur* and Cic. *Inv.* 1. 95. However, it seems that here *nam* is not meant to establish a causal connection between the two propositions, but rather functions as a *Versicherungspartikel*, confirming the sententious statement through the speaker's personal experience: cf. *Capt.* 463ff. or *St.* 523-6 with *LHS* II 504-5 and Blänsdorf (1967: 68)

23 castigare: Aristotle claims that a good friend should always be ready to 'correct' (ἐπανορθοῦν) moral or financial failings of his fellows, yet another token of the strong influence of peripatetic ethics on the Θησαυρός: cf. Arist. *EN* 1165b 19-20 with Fantham (1977: 411).

The Latin term could characterise the activities of the censors (Liv. 24. 18. 2, 39. 41. 4), but given its frequent generic use (Non. 380 *castigare est increpare uel reprehendere*), it is doubtful that it conveys a parody of Catonian moralism: cf. *TLL* 533 s.v. *castigo* 1. 17ff. and Lefèvre (1990: 50-51) for the parodic interpretation. Rather, the adoption of censorious language suitably depicts Megaronides' stiff and nosy attitude at the outset: cf. Hunter (1980: 219) ***ob…noxiam:*** some mss. of Cicero and the *Rhet. Her.* hand down the unmetrical *noxam* in place of *noxiam*. Both terms belonged originally to the language of law, whereby they indicated any kind of wrongdoing: cf. *Dig.* 50. 16. 238. 3 *noxiae appellatione omne delictum continetur* with the formula *noxam* / *noxiam nocere* uttered by the *fetialis* A. Cornelius Arvina in Liv. 9. 10. 9 *ob eam rem noxam nocuerunt* and found also in the XII Tab. 12. 2 *furtum faxit noxiamue noxit*. Later on, they passed onto poetry and formal prose, apparently with a slight difference in meaning. For *noxia* defined just the wrongdoing, whilst *noxa* could design both the wrongdoing and the punishment: cf. Fest. 180 *noxia ut Ser. Sulpicius Ru<fus ait 'damnum' significat in XII> apud poetas autem et oratores ponitur pro 'culpa'; at noxa 'peccatum' aut 'pro peccato poenam'* and the locution *noxae dedere* interpreted as 'to hand over for punishment' (Fest. 180, *OLD* 1197 s.v. *noxa* 2b). Plautus and Terence appear to have used only *noxia*: cf. a few corrupt readings such as *Mer.* 864 *quoia*

uox (*cui noxa* B^1), *Mil.* 1416 *pro noxia* (*noxa* B^2), *Mos.* 1178 *aliam noxiam* (*noxa* D^1) along with *Cas.* 507 *manifesto teneo in noxa inimicos meos*, where it is better to adopt Pylades' easy correction *noxia* to avoid hiatus and to match the idiom known from *Merc.* 729 *manufesto teneo in noxia*. P glossed some part of this expression with the words *non mala*, perhaps some sort of reader's comment whose purpose is hardly determinable ***meritam:*** a fault committed is 'deserved', an idiomatic usage accounting for the semantic shift of *noxia* / *noxa* from 'fault' to 'punishment': cf. *Mos.* 1178 *quasi non cras iam commeream aliam noxiam* or also *St.* 78 *eas in se meruisse culpam* and particularly a passage such as Ter. *Ph.* 270-2 *si est, patrue, culpam ut Antipho in se admiserit, / ex qua re minus rei foret aut famae temperans, / non causam dico quin quod meritus sit ferat*

24 ***immoene:*** etymologically *moenis*, later developed into *mūnis*, derives from a PIt. root **moini-*, denoting 'duty, obligation, task' (DV 395 s.v. *mūnus*). So *moenis* designates someone who 'performs his duty (*munus*)' (EM 421 s.v. *mūnis*): cf. Meiser (1998: 87) for the vowel development **oi* > *oe* > *ū* and also Paul. Fest. 127 *munem significare certum est officiosum, unde e contrario immunis dicitur qui nullo fungitur officio*. By contrast, Festus describes an *immunis* as someone who does not perform his duty, usually in terms of taxation. The pejorative connotation attributed to such people was enough to convince Festus that here the adjective merely meant 'improper' (*improbum*): cf. Paul. Fest. 97 *uacans munere, aliquotiens pro improbo ponitur* with quotation of the first two words of this line.

However, the adjective also connoted private obligations between friends and is perhaps best explained through the corresponding lemma in the dictionary of Nonius Marcellus: cf. Non. 34 *moenes apud ueteres dicebantur non a largitia…sed consentientes ad ea quae amici uelint* with a leading quotation taken from Pacuv. *trag.* 160. As per this definition, the duties of friendship meant essentially supporting a friend's choices. Yet Megaronides is about to do the exact opposite, thus accomplishing an *immune facinus* 'an action contrary to his duty' and therefore also 'unpleasant' (*ingratum*) as in Acc. *trag.* 364 *o ingratifici Argiui, immunes Grai, immemores benefici*: cf. also Sch. Bob. Cic. *Sest.* 57 *et haec uerba* (ie. those of Accius) *sunt de tragoedia in qua uerbum istud 'immunes' ingratos significat quemadmodum munificos dicebant esse eso qui grati et liberales existerent* and *Merc.* 105 *dico eius pro meritis gratum me et munem fore*

The older spelling crops up in the glossarium of Placidus (5th-6th century AD): cf. *CGL* 5. 77 *inmoene inprobum culpandum uel interdum mune liberat*. The grammarian does not mention Plautus and I would hesitate to print this form, had the reading of the Palatines (*immene*) not pointed to the same orthography in their common archetype. The palimpsest and some mss. of the *Rhet. Her.* and of Cicero give the more recent monophthongised form *immune*, while other mss. of these works hand down the banalisation *immane* ***in aetate:*** 'in life', a frequent specification in maxims about good and evil (never attested in Terence): cf. 461-2 and see also *in hominum aetate* (*Amph.* 634, 938, *Rud.* 1235). Full forms such as *in aetate agunda* (*Amph*. 633) or *in omni aetate* (*Poen.* 228) occur often in accompanied verse and are therefore to be seen as more emphatic

25 ***amicum hodie meum:*** the palimpsest preserves the unmetrical word-order *hodie amicum meum* shared by some mss. of Cicero's *De Inuentione*, most notably by the Sangallensis (S: Sankt-Gallen, Stiftsbibliothek 820 II, x saec.). This is probably a polygenetic error.

The mss. of the *Rhetorica ad Herennium* read instead *amicum meum hodie.* A disyllabic last *longum* is rare but not impossible: cf. *Bac.* 342, *Mos.* 414 or Ter. *Hau.* 751. Yet apart from the fact that it is common for possessive pronouns to occupy line end, the post-modifier hyperbaton entailed by the reading of the Palatines suitably removes any emphasis from the statement: cf. de Melo (2010: 75ff.) ***conducibile:*** a deverbative adjective from *conducere* 'to be proper' (*OLD* 396 s.v. *conduco* 6b). Semantically, it corresponds to Gk. προσῆκον from προσήκειν and denotes an active possibility (*quod conducere potest*): cf. the passive meaning of *aequiperabilis* (*quod aequiperari potest*) at 466 and del Carmen Arias Abellán (1991: 127). With the exception of a passage from the *Rhetorica ad Herennium*, Plautus is the only author to use it, only in long verse, which makes it appropriate to the lofty and dignified tone of Megaronides: cf. 36 (uniquely used as a noun), *Bac.* 52, *Cist.* 78 *matronae magis conducibilest istuc*, *Epid.* 256 *aliquid calidi conducibilis consili*, 260 and *Rhet. Her.* 2. 21 *utrum honestius, facilius, conducibilius* (avoided by Cic. *Inv.* 2. 75-6). In later times, it is restored as an archaism in Apuleius: cf. Apul. *Met.* 7. 9 *ex animo quidem meo sententiam conducibilem protuli*

26 ***concastigabo…commerita:*** *commerere* is frequent in Plautus and Terence (*TLL* 1880 s.v. *commereo* 2. 20-40), while *concastigare* occurs only two more times: cf. *Bac.* 497 *Mnesiloche, cura, ei, concastiga hominem probe* and 1197 *filium concastigato* (in a *canticum*) and see also Aur. *Front*. 3. 9. 2 *tune es qui me nuper concastigabas quorsum Graece scriberem?*, a Plautine allusion in a letter by the emperor Marcus Aurelius. The compound formation, possibly an original Plautine coinage, undoubtedly aims at establishing sound parallelism with *commerere*: cf. Traina (1999: 55ff.) along with Klotz (1876: 7) on *concriminatus* in *Mil.* 242, another form influenced by its context (241 *commentum*…243 *conseruos*…244 *contra conseruom meum*)

27 ***inuitus…inuitet:*** a similar pun in *Rud.* 810-1 *si hercle illic illas hodie digito tetigerit* / *inuitas, ni istunc istis inuitassitis*. Whether *inuitus* and *inuitare* are etymologically related is unclear. The verb is here used with its ordinary meaning 'to urge'. However, it primarily denotes concrete enjoyment: cf. Non. 503 *inuitare est delectare* with possible cognates such as Skt. *uītáh* 'wanted' and *uītíh* 'desire' (WH 714 s.v. *inuito*) and *Rud.* 362 *Neptunus magnis poculis hac nocte eum inuitauit*, Var. *Men.* 461 *ipsum auidum uini inuitaui poclis large atque benigne* and Turp. *com.* 203 or the reflexive *se inuitare* in *Amph.* 283 *mira sunt nisi inuitauit sese in cena plusculum*, Turp. *com.* 73, Lucil. 1074. It is plausible that *inuito* should be either a frequentative or a denominative verb from the (active) participle **uī-tus* 'willing': cf. EM 321 s.v. *inuito*. A meaning such as 'to make someone willing' explains the shift to that of 'to urge': cf. passages like Var. *L.* 10. 60 *quocumque eos libido inuitat* or Verg. *A.* 5. 485-6 *protinus Aeneas…inuitat qui forte uelint* ***fides:*** a crucial concept in the comedy, *fides* defines the trustworthiness of an individual, in this case Megaronides' 'sense of loyalty' (de Melo) toward his friend Callicles: cf. below at 153 *per amicitiam et per fidem* and 1125-6 with Fraenkel (1964: 15-26) and his entry in *TLL* s.v. *fides* 675 1. 10ff.

28 ***nimium:*** together with *nimis* and *nimio*, the latter generally before comparatives (Langen 1880: 333-5), *nimium* functions as an intensifier in colloquial speech: cf. its use with verbs in *Mil.* 716 or *Mer.* 686 and Hofmann (1985: 309) ***inuasit:*** 'attacked'. *inuadere* describes a swift and hostile movement at someone, also applied to inanimate agents such as

an illness or a vice: cf. e.g. *As.* 55 *sed eum morbus inuasit grauis* or Liv. 24. 2. 8 *unus uelut morbus inuaserat omnes Italiae ciuitates* with metaphoric uses at Var. *de uita pop. Rom.* 115 *tanta porro inuasit cupiditas honorum plerisque* or Cic. *Off.* 2. 75 *modo enim hoc malum in hanc rem publicam inuasit* ***mores…bonos:*** the adjective identifies the good customs dying out after the spread of models of negative behaviour criticised by Megaronides. A qualitative marker is necessary because of the oral and dynamic nature of Roman *mores*, always in need of being redefined against the uses of other societies or other social groups within Roman society itself: cf. Bettini (2000: 251-92)

29 ***plerique omnes:*** 'almost all'. Comparably to *pleraque omnia*, never in Plautus and attested only once in Terence (*Hau.* 830), the redundant combination is found only here in Plautus and a couple of times in Terence (*Ph.* 172, *An.* 55). Donatus considers it a feature of archaic diction, as befits Megaronides' inflated speech: cf. Don. Ter. *An.* 55 *ergo 'plerique' ex abundanti positum est…*ἀρχαισμὸς *est…hoc enim pro una parte orationis dixerunt eodem modo quo Graeci* πάμπολλα, quoting in support Naev. *poet.* 49 *plerique omnes subiguntur sub unum iudicium*: cf. also its frequent occurence in Fronto (173. 6) and Gellius (1. 21. 1, 14. 17. 14, *passim*).

The comparison with Gk. πάμπολλα must have been common among Latin grammarians and was probably already put forward by Gellius in a lost chapter of the *Noctes Atticae*: cf. 8. 12 *tit. quid significet in ueterum libris scriptum 'plerique omnes' et quod ea uerba accepta a Graecis uidentur*. The reading *plerique* is implicit in A *prerique* but appeared already in the so-called 'old testimonies of Lambinus' (*libri veteres*), that is in the mss. of the *Itala recensio*: cf. Tontini (2016: 236) ***intermortui:*** 'perished' slowly or after an interval (*TLL* 2230 s.v. *intermorior* 2. 12-3). It is often metaphorical: cf. Cic. *Mur.* 16 *memoriam prope intermortuam* or Fest. 242 *intermortua iam et sepulta uerba*. However, the verb also described the dying off of plants in keeping with the overall agricultural imagery: cf. Cato *Agr.* 161. 3 *stirpes fient et intermorientur* with the paraphrasis by Plin. *Nat.* 19. 149 and also 21. 114 *radices omnibus annis intermoriuntur*

31 ***herba inrigua:*** instead of being eradicated, weed gets water and the subversion of the natural order metaphorically represents the overturning of morals that Megaronides is

castigating: cf. Stein (1970: 7). *herba* stands for ‘weed’ in Roman treatises on agriculture: cf. Cato *Agr.* 151. 2 *depurgato ab herba graminibusque*, 50. 1 *herbas malas* or Var. *R.* 1. 47.

The adjective *irriguus* also belongs to the lexicon of agriculture and here takes its passive meaning, ie. ’provided with constant supply of water’: cf. Cato *Agr.* 1. 7 *hortus irriguus* and Var. *R.* 1. 31 with Serv. Dan. *G.* 4. 32 *qui irrigat alias qui irrigatur* ***succreuere:*** ‘grew up as a replacement’ like weeds were said to do: cf. Col. 4. 14. 2 *ne patiantur herbam succrescere* with Verg. *G.* 1. 180 *ne subeant herbae*. P handed down *succreuerunt*, which one could theoretically scan as a syncopated form *succrerunt* comparable to *decrero* in *Curc.* 703: cf. Lindsay (1922: 178-82)

32-3 neque…maxumam: reversing the order in which 32-3 appear in the mss. underlines that the consequence of the overgrowth of weeds and of their being reaped in great abundance is that they are now sold cheap: cf. Bücheler (1965: II 33). Leo adopted the transposition, which is in itself plausible but not compelling

34 nimioque…plures: like the accusative *nimium*, *nimio* usually intensifies a comparative: cf. *Mos.* 1103, *Truc.* 493 and see above at 28

35 prosint: Gronovius corrected the plural into a singular, meeting with the approval of Brix-Niemeyer and de Melo. Even if the parallelism appears much neater with *prosit* (‘the favour of the few…what benefits the many’), the plural with accusative of reference seems a more elaborated construction for a later scribe to produce: cf. *Truc.* 493 *stenui nimio plus prosunt quam argute cati* or *Capt.* 371 *tute tibi tuopte ingenio prodes plurumum*

36 gratiae: relationships created through an exchange of favours as in Cic. *Mur.* 24 *haec eadem res plurimas gratias, firmissimas amicitias, maxima studia pariat* or *Att.* 1. 1. 4 *uide enim in quo cursu simus et quam omnis gratias non modo retinendas uerum etiam acquirendas putemus*

37 ***odiossaeque:*** ‘dislikeable’, semantically close to *molestus*. The later distribution of adjectives in *-osus* seems to point to a colloquial characterisation, but the fact that they are not alien to high literary genres prevents any firm conclusion: cf. Karakasis (2005: 35)

Few certainties exist on the etymology of *odium*. It is hard to believe the derivation from *olere* as *taedium* is related to *taedere* and its implication that it originally denoted a dislike aroused by stink, not least because the reasons for the consonantal shift in some derivates (*olere* < **odere:* cf. Gk. ὄδωδα) are unclear: cf. *As.* 926ff. with Skutsch (1910: 230-9) and DV 427 s.v. *odor*

If preceded by a long vowel or diphthong, a sibilant might undergo gemination, ie. /V*s*v/ > /v*ss*v/. The palimpsest preserves the spelling and ancient testimonies confirm that such forms like these were still customary in the days of Cicero and that Vergil had a preference for them: cf. Quint. *Inst.* 1. 7. 20 *quid quod Ciceronis temporibus paulumque infra, fere quotiens s littera media uocalium longarum uel subiecta longis esset, geminabatur ut ‘caussae cassus diuissiones’?* and also Mar. Vict. *GL* 6. 8 *iidem uoces quae pressiore sono eduntur, ausus ausa fusus odiosus, per duo s scribebant*

38 ***remoramque faciunt:*** ‘cause hindrance’. *remoram facere* is a long-winded, periphrastic version of simple *remoror* ‘to hold up, delay’: cf. attestations of similar periphrases in long verses such as *Poen.* 928 *remora si sit, qui malam rem mihi det merito fecerit* or Lucil. 965 *quoia nam uox ex te resonans meo gradu remoram facit?*

remora is also the name given to a small fish holding up ships, known in Gk. as ἐχεναίς: cf. Don. Ter. *An.* 739 *a remora pisce minutissimo qui nauem retinet*. It is uncertain how its early Lat. synonym *remeligo* is related to it: cf. *Cas.* 804 *nunc tam diu intus remorantur remeligines* and Afran. *com.* 277 *remeligo a Laribus missa sum hunc quae cursum cohibeam* with Paul. 345 *remeligines et remorae a morando dictae*

The Romans called the birds whose flight was interpreted as an unfavourable omen *remores*, because they forced to delay the action; men of limited intellect were also called *remores* for similar reasons: cf. Paul. 345 *remores aues in auspicio dicuntur quae acturum aliquid remorari compellunt* with *Or. gent. Rom.* 21 *Remum dictum a tarditate quippe talis naturae homines ab antiquis remores dicti* and see also the name Remora that Rome would

have had in case Remus would have won the contest against his brother according to Enn. *Ann.* 77 *certabant urbem Romam Remoramne uocarent*.

§ 39-222 (Megaronides / Callicles)

39-222 Callicles enters the stage while he is still talking to his wife indoors about an offering to the household god Lar, according to a stage convention frequently exploited by Menander: cf. Wilamowitz (1925: 149) and Frost (1988: 7-8) with *St.* 58ff. or *Men.* 110ff., turned into an aria, and Fraenkel (2007: 108-110). His sudden change of attitude prepares the misogynistic jokes at the beginning of the dialogue with Megaronides: cf. below at 51ff.

As for the rest, the dialogue represents the enactment of the formerly announced *castigatio*, a duty imposed on Megaronides by his friendship with Callicles: see above at 23. In Roman terms, a similar duty was known as *beneficium* rather than *officium*, since the relationship between the old men is not one of kinship but rather of friendship. Friendship implies no necessity (*necessitudo* binds only the *necessarii* 'relatives'), but it can only live on these acts of benevolence: cf. Sen. *Ben.* 3. 18. 1 *beneficium esse quod alienus det (alienus est qui potest sine reprehensione cessare); officium esse filii, uxoris, earum personarum, quas necessitudo suscitat et ferre opem iubet* with Raccanelli (1998: 26-40). Therefore, even if the *beneficium* here coincides with the rather unpleasant censure of a supposed misconduct, Megaronides has to perform it in order to be a good friend: cf. 95-96 with Cic. *Amic.* 88-92 and Raccanelli (1998: 111-116).

It is largely acknowledged that the outcome of the dialogue, namely Megaronides' repentance and confession of credulity, suggests that Plautus ultimately intended to ridicule excessive moralism: cf. particularly Stein (1970: 7-8), Anderson (1993: 34-46), and Sharrock (2014). The humorous gist of the scene resides indeed in Megaronides' sudden conversion (160ff. and 187) and in his subsequent tirade against town-dwelling slanderers (*scurrae*), a category that he himself belonged to just a while ago: cf. at 219-22 and 202

39 ***Larem:*** an allusion to the offerings of crowns, but also of cakes and wine libations, made to the small wooden statues of the Lares, usually placed above the hearth in Roman

houses: cf. Cato *Agr.* 143 *coronam in focum indat per eosdemque dies Lari familiari pro copia supplicet* with *Aul.* 23-5 *ea mihi cottidie* / *aut ture aut uino aut aliqui semper supplicat* / *dat mihi coronas* (the Lar himself is speaking) and Tib. 2. 1. 59-60 *rure puer uerno primum de flore coronam* / *fecit et antiquis imposuit Laribus*; on wooden statues of the Lares see *Aul.* 385-7 and Tib. 1. 10. 15-9 with Bettini (2015: 57-75) and Flower (2017: 1-75)

40 ***uenerare:*** 'to solicit the goodwill of a god' (*OLD* 2028 s.v. *ueneror* 1), usually governing an *ut* / *ne* clause: cf. *Rud.* 257 *quisquis est deus ueneror ut nos ex hac aerumna eximat* or *Bac.* 173-5. Like its cognate noun *Venus*, formally an ancient neuter turned into a feminine after it became the name of the goddess of love (EM 722 s.v. *uenus*), it derives from the PIE root **uenH* 'desire': cf. the Lat. loan-word in Osc. Fενζηι (Untermann 2000: 837).

Its range of attestations seem to point to a formal term: cf. its association with Venus in *Poen.* 278 *hanc Venerem uenerabor me ut amet*, *Rud.* 1348-9 *Venus* / *ueneror te ut omnes miseri lenones sient*, and with *uenia*, derived from the same root (DV 661 s.v. *uenia*), in the ritual formula of the *deuotio*, the sacrifice of the Roman general, attested in Liv. 8. 9. 7 *uos precor uenerorque, ueniam peto feroque*, and in that of the *euocatio*, the calling-out of a god from a besieged city before it was conquered, recorded in Macr. *Sat.* 3. 9. 7 *si deus si dea est…teque maxime…precor uenerorque ueniamque a uobis peto.* As the last examples show, in the language of cult it was usually associated to *precor*: cf. Cic. *N.D.* 1. 119 *eosque* (viz. divinised men) *esse ipsos quos nos colere precari uenerarique solemus?* ***habitatio:*** a more generic and possibly more formal term for 'house': cf. *Mos.* 498 *hic habito, haec mihi dedita est habitatio*, 504 *scelestae hae sunt aedes, impia est haec habitatio* (the ghost is speaking) and Cato *Agr.* 128 *habitationem delutare*

41 ***bona…fortunata:*** a traditional auspicious formula solemnly pronounced before a ritual action or utterance: cf. e.g. Liv. 1. 17. 10 or epigraphical tokens such as *CIL* 3. 7437 Q B F F with Cic. *Div.* 1. 102 *quae maiores nostri quia ualere censebant, idcirco omnibus rebus agendis 'quod bonum faustum felix fortunatumque esset' praefabantur* and Wardle (2006: 352). The formula was customary in the rituals of the Arval Brethren in imperial times, when it sometimes featured a further adjective (*salutare*): cf. *CIL* 6. 32367 (81 AD) *quod bo]num faustum felix fortuntaum salutar[e sit*, 32379 (145 AD) with Fl. Vopisc. *Tac.* 18. 2 and the pun

on *salutare*, at the time already become part of the formula, in Apul. *Met.* 2. 6 *quod bonum felix et faustum itaque, licet salutare non erit, Photis illa temptetur* ***e u e n a t :*** extra-paradigmatic form of the present subjunctive formed directly from the root are most easily reconstructable when they occur at line-end, as they tend to do given their suitable cretic prosody: cf. *Cur.* 39 *male istis euenat* (*eueniat* Ω), *Epid.* 320 *blanda dicta euenant* (*eueniant* Ω); on forms such as *fuas attigas attulat* see LHS I 574-5 and de Melo (2007: 360-2)

42 ***teque…emortuam:*** now that he is reasonably far from the house, Callicles can finally vent his true feelings about his wife, thus paving the way for the exchange to follow. The whole line is best taken as an ἀπροσδόκητον breaking the solemn tone set by the ritual recommendations of 39-41: cf. Segal (1987: 26) and note that the last words are placed after epthemimeres to increase their effect of *fulmen in clausula*

43 ***senecta aetate:*** this locution features in reproaches to old man behaving in a way that contrasts with the dignity demanded to their age: cf. *Cas.* 240 *senectan aetate unguentatus per uias, ignaue, incedis?* or *Mer.* 985 *nam si istuc ius est, senecta aetate scortari senes*.

On the contrary, *in senecta* seems to occur without any disapproving undertone: cf. *Mil.* 623 *eam pudet me tibi in senecta obicere sollicitudinem* or *Mos.* 216-7. While *senecta* 'old age' is still found in classical and post-classical Latin (Hor. *Carm.* 2. 14. 3, Verg. *A.* 10. 192, Tac. *Hist.* 3. 4), the adjective *senectus* is rarely attested after the early period (Lucr. 3. 772 *membris exire senectis*, Sall. *Hist.* 4. 21 *senecto corpore*) ***factust puer:*** a misbehaving old man was often reproached for acting as a young boy (*puer*), especially when it came to sexual misconduct: cf. the original coinage *repuerascere* 'to become a young boy again' said about Dempiho in *Mer.* 295-6 *senex quom extemplo est, iam nec sentit nec sapit* / *aiunt solere eum rusum repuerascere*

44 ***admisit in se:*** 'to permit the entrance in oneself' and therefore 'to commit' wrongdoing: cf. *Aul.* 790 *qui homo culpam admisit in se* or Ter. *Ph.* 270 *si est, patrue, culpam ut Antipho in se admiserit* and see also *Amph.* 885 and Cato in Gell. 10. 23. 3 *refert non minus si uinum in se quam si probrum et adulterium admisissent*. The case of *St.* 75-84 is

remarkable for the alternation between *merere* and *admittere culpam*: cf. Langen (1880: 150)

castigabilem: with passive meaning, ie. 'worthy of being censured', suited to a formal register: cf. Arias Abellàn (1991) and below at 466 *aequiperabiles*

45 ***quoia…sonat:*** another form of address typical of accompanied verse or long-verse like senarii, addressed to a still speaking character who is about to draw nearer to the speaker and therefore customary in accompanied or lyric *Begegnungsszenen*: cf. *Bac.* 979, *Cur.* 113 or *Ps.* 702 with Haffter (1934: 44-52) on expanded expressions of 'hearing' in accompanied verse ***quoia:*** easy reconstruction of the adjective on the basis of *quia* (A) and *cuia* (P), the former spelling being close to the archaic form *quoia*, well represented in the Ambrosianus: cf. e.g. *Mer.* 529 *dic igitur quaeso quoia* (A : *cuia* CD : *cuius* B) or *Ps.* 702 *quoia* (A : *cuia* P). The Ambrosianus, however, knows also *cu-* spellings: cf. 534 *quoium fuit* (B : *cuium* A) or *Bac.* 948 *cuia* (Ω) *causa.* So while it seems likely that an original spelling *quoia* had been slightly misrepresented in A and banalised in P, it is also theoretically possible than the archetype had *cuia*, carefully preserved in P. Against the acceptance of a spelling *quia* stands the fact that the scribe of P incurred in a similar mistake elsewhere: cf. *Mer.* 719 *quoia* (A : *quia* P) and 720 *quoia* (A : *cuia* P) with *Rud.* 229 *quoianam* (A : *quianam* P)

46 ***beneuolentis:*** Megaronides sets out the condition for his friendship, valid only if Callicles behaves according to accepted rules of conduct: cf. Raccanelli (1998: 113-4). Elsewhere Callicles calls Megaronides a mutual 'well-wishing' friend: cf. 1147-8 *Megaronides communis hoc meus et tuos* / *beneuolens commentust* and see also the common association between *beneuolens* and *amicus* (*Cas.* 435 *mei beneuolentes atque amici*, *Bac.* 475, *Mos.* 195, *Ps.* 699). More in general, the play focuses on friendship seen as the practice of exchanging *beneficia*, both between *senes* (Megaronides => Callicles, Callicles => Charmides, Megaronides and Callicles => Charmides) and between *adulescentes* (Lysiteles => Lesbonicus), to the point that the trickery itself coincides with a *beneficium*: cf. 637ff. and Raccanelli (1998: 38-40) on *bene uelle* as a prerequisite for *bene facere* and the foundation of friendship; see also Cic. *Amic.* 19 *hoc praestat amicitia propinquitati, quod ex propinquitate beneuolentia tolli potest, ex amicitia tolli non potest; sublata enim beniuolentia amicitiae nomen tollitur, propinquitatis manet*

49 ***Megaronides…Callicles:*** the lack of a secondary incision apart from the ephtemimeres is due to the need of accommodating a proper name of five syllables that goes beyond the third element, thus creating an unusual pause after the fourth: cf. Martinelli (1995: 89ff.) on certain rhythmical irregularities due to proper names in Gk. dramatic versification

50 ***ualen? ualuistin:*** 'how are you? how have you been?', both common as polite formulas to open a conversation, but nowhere else paired: cf. 50 or *Mos.* 718 with Fraenkel (2007: 321 n. 18). Characters use the perfect when they have not seen each other for some time, as it must be the case for Megaronides and Callicles: cf. *Amph.* 679 *ualuistin usque?* (Amphitruo to Alcumena) or *Epid.* 17 *quid ais? perpetuen ualuisti?* (Thesprio to Epidicus). For *recte* as an answer see *Merc.* 387 *usquene ualuisti?* :: *perpetuo recte*, *Per.* 503 *ego ualeo recte* or even *Aul.* 183

51 ff. Exchanging jocular insults serves to reinforce friendship bonds by expressing solidarity for each other's misfortune, which in case of old men consists in oppressive wives: cf. Barrios-Lech (2016: 205-7). These jokes rely on the humorous misogyny typical of comedy of all times: cf. Duckworth (1952: 284-5). Even within the corpus of Philemonian fragments, there is no shortage of sentences directed against women: cf. Webster (1970: 138 n. 1) with 120 KA and especially 165 KA ἀθάνατόν ἐστι κακὸν ἀναγκαῖον γυνή ~ 55 *immortalis est*, assigned to the Θησαυρός by Hermann (1800: xxvi) on which see above at § 4.4.2.

While the theme was of course already popular among Gk. playwrights, it was undoubtedly cherished by Roman adapters, as shown by the expansions added to the Menandrean original by Caecilius in the *Plocium*: cf. particularly the dialogue in Caecil. *com.* 158-62 and the comment by Gell. 2. 23. 13 *ridiculus magis quam personae isti quam tractabat aptus atque conueniens uideri maluit* with Caec. Stat. 163 *placere occepit grauiter post quam emortuast* and *Cas.* 227 *uxor me excruciat quia uiuit*. Moreover, the brusque interruption of this part of the conversation (66 *aufer ridicularia*) would seem to suggest that Plautus expanded a shorter dialogue, probably just a few maxims such as 165 KA, with these banters, and also that the unprecedented comic idea of a wife swap may be due to him: cf. *As* 330 *mitte ridicularia*,

closing a characteristically Plautine exchange on beatings, and see also other brusque interruptions of jocular digressions such as *As.* 307 *uerbiuelitationem fieri compendi uolo* or *Bac.* 158 *satis historiarumst* with Fraenkel (2007: 78-95)

52 ***hercle:*** the exclamation occurs in the following line with an effect of humorous echo (52 *bene hercle* ~ 53 *credo hercle*). It then crops up in the funny omen at 56 *bene hercle* and is echoed again in Callicles' reply at 57 *dum quidem hercle* ***ualere et uiuere:*** the same alliterative hendiadys is found elsewhere in the comedy and represents a more emphatic well-wishing formula than the one involving simple *ualere*: cf. 773 *illum bene gerere rem et ualere et uiuere* from the fake message to be brought to Lesbonicus by the sycophant and also *Mil.* 1340 *conserui conseruaeque omnis bene ualete et uiuite* from Palaestrio's pathetic farewell to his fellow servants; see also the imprecation at 996 *male uiue et uale*

54 ***omnibus…idem:*** a jocular allusion to the common will of friends: Sall. *Cat.* 20. 4 *idem uelle atque idem nolle, ea demum firma amicitia est* with Raccanelli (1998: 56)
Allowed breach of Hermann-Lachmann law in second position (Questa 2007: 221-44): cf. also 75 and *Poen.* 1340 *nam omnibus amicis* or *Rud.* 526 *nam omnia corusca*. Here, as in the aforementioned passages, sense binds adjective and noun very tightly: cf. Pavone (1980: 164-75). Terence shows more restraint when it comes to infraction of Hermann-Lachmann in the allowed seats of his iambics: cf. two rare samples at *Hec.* 701 *omnibus modis* and *Eu.* 348 *desine iam*

55 ***eho:*** this interjection can express surprise (Don. *And.* 500 *interiectio est admirantis*) or function merely as an attention-seeker (Don. *And.* 667 *interiectio est intentionem audientis exposcens*). It often precedes nouns or pronouns in the vocative: cf. *Cis.* 602 or Ter. *And.* 908 with its repetition laden with pathos at *Mer.* 189 *eho tu, eho tu, quin cauisti ne eam uideret, uerbero?* ***immortalis:*** in Plautus (never in Terence), apart from *Per.* 355, the adjective is only found in the set phrase *di immortales* and it is meant to sound emphatically humorous: see below at 415

56 ***uiuit…nuntias:*** median caesura neatly divides Callicles' bitter consideration on the longevity of his wife from Megaronides' humourous reply picking on *hercle*: see above at 52. In general, this metrical phenomenon highlights particular stylistic effects and / or it is sometimes compensated by change of speaker, as here: cf. *Per.* 410 *procax rapax trahax: trecentis uersibus* with *Epid.* 477 *produci intus iubes* :: *haec ergo est fidicina* and Questa (2007: 333-4)

57 ***superstes suppetat:*** *suppetere* means 'to be available to one's needs' and replaces the usual *esse*: cf. Traina (1999: 72). A joke on *superstitem esse* crops up in the oath sworn by Libanus at *As.* 21-2 *ut tibi superstes uxor aetatem siet* / *atque illa uiua uiuos ut pestem oppetas* and see also an amplification of the same alliterative pattern at *Per.* 330-1 *perpetuo cibus* / *ut mihi supersit, suppetat, superstitet*

59 ***commutemus:*** said of a reciprocal exchange between two parties: cf. *Capt.* 37 *itaque inter se commutant uestem et nomina*, Var. *L.* 5. 138 *L et S saepe inter se locum commutant* or Ter. *Ph.* 638 *tria non commutabitis uerba hodie inter uos*; see also the peculiar usage of *commutatio* as 'communication, exchange of ideas' in Quad. *hist.* 5. 26 *inter se commutationes et consilia facere* with the gloss by Gell. 17. 2. 26 *commutationes id est conlationes communicationesque, non usitate dixit, sed non hercle inscite atque ineleganter.* It probably comes down to comedy from the language of trade: cf. *CIL* 1. 2000 <*quo pro ager locus com->mutatus redditusue non erit*

60 ***faxo:*** extra-paradigmatic sigmatic futures (**fac-s-o*) occur in main clauses with subjunctive (881 *faxo scias*) or with future perfect, as here, to state the consquences of an action: cf. *LHS* I 261-4 and especially de Melo (2007: 180-90) ***haud tantillum:*** corresponding to Gr. οὐδ' ὁτιοῦν (Ar. *Nub.* 344, Men. 257 KA) and comparably to be seen as a colloquialism; it occurs four times in Plautus (*Cas.* 825 *ubi tantillum peccassit*, *Rud.* 1159 *si hercle tantillum peccassis*, *St.* 619, *Truc.* 537), once in Terence (*Ad.* 562) and in Catullus (99. 3); later on, it became a *Lieblingswort* of Apuleius (*Met.* 2. 32, 3. 13 and *passim*)

61 ***namque enim:*** within this unique juncture, *namque* anticipates the affirmative particle: cf. 919 or *St.* 756 with Brix-Niemeyer (1929: 115). Quintilian mentions this redundant usage as one of the four types of barbarism (*adiectio*): cf. 731 *namque hercle* or *Merc.* 508 *namque edepol* with Quint. *Inst.* 1. 5. 38 *quadripertitam esse rationem nec aliam quam barbarismi, ut fiat adiectione 'nam enim' 'de susum' 'in Alexandriam'*

obrepseris: 'to creep past one's guard' (*OLD* 1218 s.v. *obrepo* 3): cf. also at 974

62 ***ne:*** affirmative particle analogous to Gk. νή and generally followed by a pronoun: cf. *Per.* 73 *ne isti faxim nusquam appareant* or *Bac.* 310 *ne ille hercle mihi sit multo tanto carior*

63 ***habeas ut nanctus:*** a curt and possibly proverbial way to remind a person that as he has made his bed, so he must lie on it: cf. *Truc.* 843-4 *nunc habeas ut nactus* or *Rud.* 870-1 *ut nanctus, habe*. *nanctus* stands for *nanctus es* with aphaeresis of the verb 'to be', ie. **s*: cf. Bettini (1978b: 171-4) and see Pezzini (2015a: 95-7) on the evidence for aphaeresis of *es* in the mss. ***nota mala res optumast:*** for how bad it may be, the known is always preferable to the unknown, at least according to the proverbial wisdom of the Romans: cf. Publ. *Sent.* 447 *o pessimum periclum quod opertum latet* or 596 *semper plus metuit animus ignotum malum* with similar sayings such as Liv. 23. 3. 14 *notissimum quodque malum maxime tolerabile dicentes esse* and Tosi (1991: 698)

65 ***ut…uiuitur:*** Megaronides concludes the initial exchange again on a proverbial note: cf. Petr. 34 *ergo uiuamus, dum licet esse bene* and Otto (1890: 376). The impersonal *uiuitur* is appropriate for maxims on life: cf. *Per.* 17 *quid agitur?* :: *uiuitur* or Cic. *Tusc.* 3. 49 *negat Epicurus posse uiui, nisi cum uirtute uiuatur* and Hor. *Carm.* 2. 16. 13 *uiuitur paruo bene.* Its popular nature is further confirmed by its structure, mirroring the binary structure of proverbs: cf. below at 360 and Greimas (1970: 311-4). Note also that the line displays an allowed infraction of Meyer's tendency (*proind(e) ut*), likely compensated by parallelism (*uiuitur… uiuitur*): cf. e.g. *Capt.* 118 *satis est numquam postilla possis prendere* or *Cur.* 219 *ualetudo decrescit, adcrescit labor*

66 ***ridicularia:*** apart from the passage of the *Asinaria* quoted above at 51ff., the adjective appears twice in Plautus (here and at *Truc.* 684) and nowhere in Terence. It is found in a fragment from a speech by Cato that seems influenced by the vocabulary of comedy and occurs later in archaising writers with specific reference to early authors: cf. Cato *Or.* 84 Sbl. *descendit de cantherio inde staticulos dare ridicularia fundere* with Gell. 4. 20. 3 and Fronto 4. 3. 2

68 ***obiurigem:*** a *iurgium* is a friendly argument between friends: cf. Non. 695 *iurgium leuior est res; siquidem inter beneuolos aut propinquos dissensio uel concertatio iurgium dicitur*. Forms with restoration of etymological *i* (*obiurigo ~ obiurgo* : *purigo ~ purgo*) are haphazardly found in mss. or are reconstructed by editors *metri causa*: cf. with 70 (*obiurgitem* P), *Bac.* 1020 *me obiurigauit* (*obiurgauit* Ω) or *Merc.* 46 *obiurigare* (*obiurgare* Ω).

69 ***men:*** Callicles is taken aback by Megaronides, who interprets his friend's expression of surprise literally, as if he were asking a real rather than a performative question: cf. 70 *quid igitur rogitas tene obiurigem?*

72 ***aegrotant:*** Megaronides picks up the metaphor he used earlier at 30 to characterise the decay of *boni mores*.

Technically, there was a difference between *aegrotatio* and *morbus*, since the former described weakening whilst the latter defined the corruption of the whole body: Cic. *Tusc.* 4. 13. 28 *morbum appellant totius corporis corruptionem; aegrotationem morbum cum imbecillitate*. So Callicles' old qualities (*artes:* cf. e.g. *Merc.* 892, *Mil.* 185a, Ter. *An.* 31, Hor. *Carm.* 3. 3. 9) are getting weaker and weaker every day under the same *morbus* 'corruption' which is infecting good customs in contemporary society. Even more worryingly, he is contagious for his friends (*morbum incuties grauem*): cf. 28ff. and 75-6.

It is possible that Plautus modelled this imagery on the metaphorical use of Gk. νοσεῖν: cf. Leo (1912: 105); note a parallel metaphorical usage of *aegroto* to describe moral decay in Var. *de uita pop. Rom.* 65 *elanguescit bonum proprium ciuitatis atque aegrotare incipit et consenescit*

72a ***sin…moribus:*** the line is omitted in A. Its shape is indeed suspicious as *moribus* can only make sense if taken as 'because of the current customs': cf. the clearer formulation of *Cur.* 146 *immutatis moribus…atque ingenio.* Moreover, the content merely sums up the following 73-4 and was perhaps already marked as a repetition with a diacritic in the archetype: cf. Vahlen (1880: 259), who instead thought that it was added after the palimpsest was copied.

73-4 are in turn quite problematic. They were expunged by Ritschl (1845: 513-7) because they allegedly interrupt the joke on *aegrotare*. Brix-Niemeyer (1929: 59), however, plausibly attributed the redundance to Megaronides' senile loquacity: cf. also the insistence on the same theme in 28ff.

74 ***ast:*** it is uncertain whether this conjunction is here used with its original meaning of 'if further' or if it simply means 'but'. In the former sense, it is generally used as a connection between conditions such as those set in laws: cf. the law of Servius Tullius preserved in Fest. 230 *si parentem puer uerberit ast olle plorassit puer diuis parentum sacer esto* or the similar usage in *Capt.* 683 with Lindsay (1900: 276-7).

Note also that it is never found in Terence or Lucilius and that, apart from Cicero's letters and from his *de legibus*, it is extremely rare in classical prose: cf. EM 52 s.v. *ast* for an account of its obscure etymology. At some point but already in early Latin, it started to function as a synonym of *at*, as shown by one passage in Plautus and then by its recurrent value in later poets, to whom it provided a valid alternative to *at* before words beginning with vowels: cf. *Mer.* 246 *ast non habere cui commendarem capram* with Paul. Fest. 6 *ast significat 'at sed autem'*

75 ***morbum incuties:*** mostly attested with abstract objects such as anger (Enn. *Ann.* 512), fear (*Men.* 610) or love (Lucr. 1. 19). The verb *incutere* can also describe the causation of actual diseases: cf. Lucr. 6. 771-2 *morbos* / *incutere* and Garg. Mart. *med.* 21 [p. 155. 17 Rose] (viz. leek) *caligines incutiat*

78 ***bonos bonasque:*** according to Megaronides, Callicles is violating the fundamental prerequisite to friendship according to which both parties ought to behave as respectable men:

cf. Cic. *Amic.* 65 *amicitiam nisi inter bonos esse non posse* and Zucker (1962: 162-3) for Arisotelic parallels

79 ***suspicionem et culpam:*** Megaronides pairs suspicion and guilt yielding to a moralistic prejudice later adopted by Cicero: cf. Cic. *Phil.* 1. 33 *atque utinam ut culpam sic etiam suspicionem uitare potuisses* and also *Cluent.* 127 *in culpa ac suspicione*. Callicles rightly objects that one must draw a line between what is in one's power, ie. abstention from guilt, and what depends on others, ie. suspicion, a rhetorical argument which Cicero partially exploits in a different context: cf. Cic. *S. Rosc.* 76 *multa sunt falsa, iudices, quae tamen argui suspiciose possunt; in his rebus si suspicio reperta erit, culpam inesse concedam*

80 ***rogas:*** an indignant question expressing the speaker's surprise at the question that has just been posed ('you're asking?'): cf. *Bac.* 216 or Ter. *An.* 184 *qua de re?* :: *rogas?* with Don. ad l. *hoc cum interrogatione indignantis*.

Elsewhere it can also take on various other emotive undertones: cf. Ter. *Ad.* 267 *quid agit?* :: *rogas?* with Don. ad. l. *lenta quaedam et tristis responsio est et dolore plena* or Ter. *Hau.* 668 *ridicule rogas* with the possible interpretations given by Don. ad l.

81 ***promus:*** a servant in charge of household stores, namely the person who brought forth food and especially drinks from the larder or the cellar: cf. *Capt.* 895 *sume posce prome quiduis: te facio cellarium* and *Mil.* 836-7 *bono subpromo et promo cellam creditam* with Ps. Acr. Sch. Hor. *S.* 2. 2. 16-18 *a promendo; qui cellario praest: cellarius scilicet*

His role consisted not only in bringing forth (*promere*) but also in storing (*condere*) goods and this elicited the neologism *condus* in the comic hendiadys of *Ps.* 608 *condus promus sum, procurator peni*, an original Plautine coinage echoed in Aus. *Ep.* 22. 19 *promusque quam condus magis*. The metaphorical usage is paralleled in figurative puns such as *Poe.* 716 *edepol fecisti prodigum promum tibi* (about a leno providing pleasures to his client) or *Amph.* 156 *inde cras quasi e promptaria cella depromar ad flagrum* (typically Plautine joke on beatings)

83-5 ***si…si:*** on the double *si*-structure see Blänsdorf (1967: 18ff.) and below at 95

83 ***surrupuisse:*** the form attested in the palimpsest is *difficilior*. Vowel-weakening and alternation of *i* and *u* before labial or nasal as in the type *mancupium* / *mancipium* is accounted for by Quintilian: cf. *LHS* I 87-90 and Quint. *Inst.* 1. 4. 8 *et medius est quidam u et i litterae sonus.* mss. are not consistent with the spelling of these words: cf. for instance the alternation *surripere* / *surrupere* in the mss. at *Ps.* 288 *surriperes* (Pylades : *surruperis* A : *surripuisses* P) *patri* :: *surruperet* (AB : *surriperet* CD) *hic patri, audacissume?*

84-5 ***Ioui…summo:*** the Tuscanic temple of Iuppiter Optimus Maximus on the Capitole Hill, dedicated by Tarquinius Priscus and built by Tarquinius Superbus, was one of the holiest places in Rome. The original fictile statue of the god with a thunderbolt in his right hand was allegedly the work of the Etruscan sculptor Vulca of Veii: cf. Plin. *Nat.* 35. 157.

Menaechmus moves a similar accusation of ἀσυλία to the old man in *Men.* 941 *at ego te sacram coronam surrupuisse Ioui scio*, which encourages to believe that it was almost proverbial, as if stealing the crown of Jupiter was the most incredible crime one could commit: cf. Brix-Niemeyer (1929: 60). Interestingly enough, a man called Petillius Capitolinus was accused of having enacted this proverbial crime, stealing the crown of the statue of Jupiter while he was serving as guardian of the temple: cf. Hor. *S.* 1. 4. 94 *de Capitolini furtis…Petilli* with Ps. Acr. Sch. ad l. *Petillius dum Capitolii curam gereret, coronae sublatae causam dixit et ab Augusto absolutus est*.

Note the alliteration at 83 (*surrupuisse suspicer*) and throughout 84 (*Ioui coronam de capite in Capitolio*), emphasising the pathos of Callicles' self-defense ***qui:*** editors usually accept Scaliger's easy correction for *quod* handed down in the mss. A passage of Val. Max. 8. 14. 11, where the Capitoline citadel is said to rest on the *summum columen*, of the world may cast some doubts on the correction; however, the relative must refer to the statue sitting at the top of the temple rather than to the Capitol itself

86 ***suspicarier:*** in Roman drama, archaic medio-passive infinitives in *-ier* are almost entirely restricted to line end, whilst in epic poetry their last three syllables coincide with the fifth dactylic foot: cf. de Melo (2011: 327-8) and del Castillo Herrera (2011) for a critical catalogue; see also above at § 5.4

90 ***pectus sapiat:*** for *pectus sapere* see also *Bac.* 660 and *Mil.* 786 ***haud dicam dolo:*** 'I'll tell no lies' as in 480 and *Men.* 228; see also Ter. *Ad.* 375 *ne dicam dolo* with Don. ad l. *hoc est quasi ex contrario dicere uidear, sed ut sedulo dicam*

91 ***sunt quos scio…certissimus:*** Roman friendship has its grey areas and the label of *amicus* was often applied to those who were not true friends: cf. Quint. Cic. *Comm. pet.* 16 on the loose application of this term in politics and the similar maxims in *Ps.* 390-2 or in Enn. *scen.* 185 *amicus certus in re incerta cernitur* with Raccanelli (1998: 43-9)

92 ***ingenia atque animos:*** both old men make frequent use of hendiadys, as befits their general penchant for semantic redundance: cf. 47 *inimici atque irati*, 48 *amice atque aequalis*, 89 *amicum aut familiarem* and later 94 *inscite aut improbe*.

93 ***peruenant:*** on this form see above at 41

95 ***inscite aut improbe:*** Fantham (1977: 411 n. 21) argues that these adverbs reflects an opposition between ἁμαρτάνειν and ἀδικεῖν: cf. *Adesp*. 1000. 6-8 KA ἐκεῖνος εἰ μὲν μεῖζον ἠδίκηκέ τι, / οὐκ ἐμὲ προσήκει λαμβάνειν τούτων δίκην· / εἰ δ'εἰς ἔμ' ἡμάρτηκεν, αἰσθέσθαι μ' ἔδει. Rather, it seems yet another sample of the prolixity of senile speech: cf. above at 92 and passim

96 ***si id non me accusas:*** the easy emendation proposed by Reiz allows the line to scan smoothly. The double *si*-structure, whereby the former clause describes a general, the latter a specific condition, is also found in legal language: XII Tab. 8. 12 *si nox furtum faxsit, si im occisit, iure caesus esto* and Blänsdorf (1967: 16) with further Plautine parallels such as 217-9, *Merc.* 819-20 *nam si uir scortum duxit clam uxorem suam,* / *id si resciuit uxor, impunest uiro* or *Cur.* 4-6 *si media nox est siue est prima uespera,* / *si status condictus cum hoste intercedit dies*

98 ***expecto si quid dicas:*** indirect interrogatives with subjunctive introduced by *si* are sometimes found in early Latin: cf. the few examples in Plautus (*As.* 528, *Cas.* 539, *Poen.* 12, 1392) and the only token in Terence (Ter. *Eun.* 594) with Pinkster (2015: 627-8) and *LHS* II 543 for a parallel in Umbr. The infrequency of these constructions in formal prose and its relative frequency in Cicero's letters would support the assumption that such an originally paratactic interrogative had a colloquial ring: cf. e.g. Cic. *Att.* 13. 9. 2 or 16. 2. 4

primumdum: with a temporal meaning, the particle not only introducing subordinates, but also as component of some compound adverbs with temporal meaning such as *interdum* or *dudum*. *primumdum* ('first of all') is found only in Plautus: cf. *Bac.* 258, *Capt.* 159, *Mil.* 297, *Mos.* 120, 400, *Rud.* 32, *Truc.* 31, 384

Alternatively, the particle can reinforce imperatives as an enclitic: cf. Paul. Fest. 21 *agedum significat age modo. est enim adhortantis sermo* and EM 187 s.v. *dum*

99 ***dictitatur:*** *dictitare* has only one other token Plautus (fr. 77 *commodo dictitemus*), while it is found three times in Terence (*Hau.* 22, *Ph*. 4 with a derogatory connotation, 742-3). Bad reputation is often conveyed by a frequentative: cf. *Bac.* 803-4 *loquitatusne es gnato meo / male per sermonem?* or *St.* 167 *atque auditavi* (A : *audivi* CD : *aut divi* B) *saepe hoc uolgo dicier*

100 ***turpilucricupidum:*** 'Mr Graspingatfilthylucre', as the nonce-word is rendered by Burton (2004: 226). An ingenious coinage by Plautus, arguably modelled after Gk. compounds such as αἰσχροκερδής 'sordidly greedy of grain' (*LSJ* 43 s.v.), attested both in tragedy (E. *Andr.* 450) and in comedy (Ar. *Pax* 623, Diph. 99 KA): see also the type of the αἰσχροκερδής in Theophr. *Char.* 30.

Apuleius has this specific line in mind in a passage from one of his philosophical treatises: cf. Apul. *Pl.* 2. 15 *hunc talem Plato* (mss : *Plautus* Skutsch) *lucricupidinem atque accipitrem pecuniae nominauit* and Pasetti (2007: 115-6)

101 ***uolturium:*** rapacious and greedy men could be metaphorically called vultures in Latin: cf. e.g. *Capt.* 844-5, *Mil.* 1043-4, Lucil. 46 and Cic. *Pis.* 38 *appellatus est hic uulturius*

illius prouinciae with Opelt (1965: 91). The usage is uncommon in Gk.: to my knowledge, γύψ is metaphorical only at E. *Andr.* 74-5 ὦ τέκνον, κτενοῦσί σε / δισσοὶ λαβόντες γῦπες

102 hostisne: here in the ancient meaning of 'stranger, foreigner', retained in the language of law: cf. Var. *L.* 5. 3 *nam tum eo uerbo dicebant peregrinum qui suis legibus uteretur, nunc dicunt eum quem tum dicebant perduellem* with Cic. *Off.* 1. 37 and the hereby quoted XII Tab. 2. 2, 3. 7; see also Paul. Fest. 72, 414-6 on *status dies cum hoste* in *Cur.* 5 The opposition with *ciuis* is found also at *Rud.* 434-5 *cur tu aquam grauare amabo quam hostis hosti commodat?* / :: *cur to operam grauare mihi quam ciuis ciui commodat?*, Enn. *Epigr.* 1b [= *Var.* 19], and especially about the *scurra* of Hor. *Ep.* 1. 15. 29 *impransus non qui ciuem dignosceret hoste*, in a proverbial fashion: cf. Otto (1890: 84) ***comedis:*** the *i*-subjunctive of *ēsse* and its compounds is the regular present subjunctive in Plautus: cf. 474, *Bac.* 743 or *Aul.* 672; see also the classical form prompted by analogy at *Poen.* 543 *ubi bibas, edas de alieno* with de Melo (2007: 240-1).

Apart from Plautus, *i*-subjunctive forms of (*com)edo* are attested in Cato (*Agr.* 156. 6) and in the Atellan farce (Pompon. 151, Nov. 2), but never in Terence. Cicero still made use of them once in a letter (*Fam.* 9. 20. 3), but they were progressively supplanted by analogic forms

103 excrucior: see also *Bac.* 492-493 *uiden ut aegre patitur gnatum esse corruptum tuom* / *suom sodalem, ut ipsus sese cruciat aegritudine?* with Zucker (1963: 161-2) on similar outcries in Gk. comedy

105 ut ne: redundant negative purpose clauses are frequently found in early Latin and in archasing writers of the Imperial age: cf. 689 *ut inops infamis ne sim* or *Amph.* 127 *ut ne qui essem familiares quaererent* with *LHS* II 643-4

106 fuitne…est et fuit: Megaronides takes it for granted that Callicles has abandoned Charmides' friendship given his supposed behaviour toward him, but Callicles maintains the bond of loyalty (*fides*) by emphatically stressing that Charmides not only 'was' (*fuit*) but

'is' (*est*) still his friend. Pairs such *est et fuit* or *dixi et dico* (Ter. *Hec.* 720) echoes procedural speech and must have sounded formal: cf. Karakasis (2005: 98)

108 ***rem confregit:*** cf. *St.* 629 *dum parasitus mi atque fratri fuisti, rem confregimus*

109 ***uidetque ipse:*** iambic shortening concerns a syllable which should be taken as tonic if one considers the accent of enclysis. In fact, the accent of enclysis was not strong enough to forbid iambic shortening as the primary tone: cf. *Amph.* 463 *bene prospereque hoc hodie operis processit mihi* and Questa (2007: 90) ***protractum:*** *protrahere* is elsewhere found with *ad* and accusative: cf. Lucr. 5. 1031 *ad gestum*, Liv. 33. 28. 11 *ad indicium*, Sil. 16. 84 *ad arma.* Bergk (1884: 102) put forward an ingenious correction drawn from the *vox nihili* in the Vetus, ie. *prostractum*, pointing to passages where *prosternere* indicates corruption (e.g. Cic. *Cluent.* 15*, Leg.* 2. 42); this verb, however, does not seem to refer to abstract conditions and, as Leo noted, sounds rather too strong to describe Lesbonicus' situation

110 ***adultam:*** 'grown' enough to have a husband and therefore in need of a *tutor*: cf. *Cas.* 47-8 *postquam ea adoleuit ad eam aetatem ut uiris* / *placere posset* with Hor. *Carm.* 3. 2. 8 amd Sen. *Phoen.* 575 *ut adulta uirgo mixta captiuo gregi.*

For this reason, Charmides appointed Callicles as guardian of both his children: cf. 139 *crede huic tutelam*. Cicero describes the prerogatives of this role very well when he claims that after the death of Hortenius, he is metaphorically left as the only tutor of Roman eloquence and has to preserve the grown virgin (*adulta uirgo*) from the assaults of her suitors: cf. Cic. *Brut.* 96 *nos autem…quoniam post Hortensi clarissimi oratoris mortem orbae eloquentiae quasi tutores relicti sumus…tueamurque ut adultam uirginem*

111 ***Seleuciam:*** rather than a specific allusion to a particular town such as Seleucia Pieria or Seleucia on the Tigris, this seems a generic reference to the Seleucid kingdom, broadly conceived as a far and fabulous land and therefore associated with Macedonia, Asia and Arabia in the words of the sycophant later in the play: cf. 845-6 *aduenio ex Seleucia, Macedonia, Asia atque Arabia* / *quas ego nec oculis nec pedibus umquam usurpaui meis*. The

shortening of the penultimate syllable follows the pattern of other Gk. loans adapted to Latin prosody such as *platea* / Gk. πλατεῖα or *bal(i)neum* / Gk. βαλανεῖον, where the short *e* represents an old *ē* <= ει: cf. *LHS* I 64-5

116ff. The disjoined cumulation of *quid* and *quin* and the anaphora of the pronoun (116 *adulescente*…118 *eum*) denote that Megaronides speaks in excitement: cf. Hofmann (1985: 184-7 and 191-2); on *quin* see *LHS* II 676

117 ***fide et fiduciae:*** here *fides* stands for the guarantee that one party gives, either in public or in private affairs, when he is entrusted with something or someone, so that the other party could trust him: cf. a selected bibliography on this key-concept in Burton (2004).

Fides was crucial in establishing ties of friendship and also formal relationship of tutelage: cf. particularly Cic. *Am.* 65 *firmamentum autem stabilitatis constantiaeque st, eius quam in amicitia quaerimus, fides* and *Cist.* 245 with Ter. *Hec.* 52-3 *qui in tutelam meam* / *studium suum et se in uostram commisit fidem*, Sulp. Ruf. in Cic. *Fam.* 4. 5. 3 *cuius fidi liberos tuos te tuto committere potes* or *CIL* 1. 583 (123-2 BCE) *quoiaue in fide is erit maioresue in maiorum fide fuerint*.

The pair is attested once again in the words of Euclio, where *fiducia* is the defining quality of the goddess *Fides*, and is also found in a bronzen plate from Hispania Baetica containing a commercial transaction: cf. *Aul.* 586 *ibo ad te fretus tua, Fides, fiducia* with MacLennan-Stockert (2016: 172) and *CIL* 2. 5042 *fidi fiduciae causa*. This upholds Mommsen's view that the two terms were semantically equivalent and featured in pairs because of the redundance inherent to the formal diction of law: cf. his opinion at *CIL* 2. 5042. Contrary to this idea, Fraenkel argued that *fides* marks the trustworthiness of the recipient, whilst *fiducia* captures the trust of the giver: cf. *TLL* 699 s.v. *fiducia* 1. 13-18 'mutua ratio…clare significatur, cum *fides* spectet ad eum, cui aliquid mandatur, *fiducia* ad mandantem'

The Vetus preserves the old form of the dative *fide* here but not at 128 and 142. Apart from this line, the mss. provide evidence for *fide* at *Poen.* 890 *Fide* (P : *fidei* A) *non melius creditur* and *Per.* 193 *scio fide* (A : *fidei* P) *erili ut soleat impudicitia opprobrari* along with *Aul.* 667, where *Fide* is not in the mss. but appears in indirect quotes by Nonius and Charisius. Such forms were progressively wiped out and replaced with *-ei* endings: cf. Gell. 9. 14. 2 *corruptos*

autem quosdam libros repperi in quibus 'faciei' scriptum est illo quod ante scriptum erat (viz. *facies*) *oblitterato.* Gellius himself, however, attests to the inconsistency of ancient editions on these orthographical matters: cf. Gell. 9. 14. 3 *meminimus etiam in Tiburti bibliotheca inuenire nos in eodem Claudi libro scriptum utrumque 'facies' et 'facii.* For this reason, I rather retain these inconsistencies than systematically normalise the paradosis to the more ancient orthography

118 ***rei:*** the dative of *e*-stem nouns is always monosyllabic, whereas the genitive can also be bisyllabic: cf. the orthography *re* testimonied at *Poen.* 815 *quoi re* (C D : *quod rei* B) *operam dedimus* and possibly at *Amph.* 674 *alium ego isti rei* (P : *re* D^1) with Questa (2007: 61-2)

120 ***si qui:*** the indirect interrogative looks back to *ei rei* as in *Cist.* 184-6 *ei rei nunc suam* / *operam usque assiduo seruos dat, si possiet* / *meretricem illam inuenire*: cf. also *Mil.* 1207-8 and *LHS* II 543-4 ***uti:*** there is only a total of nine examples of conjunctions at line end enjambed with what follows: cf. Fortson (2008: 117-9)

123 ***meumst:*** the neuter of the possessive pronoun refers to the custom of a person: cf. 445 *hau nosco tuom*, 631, Ter. *Hau.* 549 or Lucil. 953, Cic. *Fam.* 3. 9

124 ***quadraginta minis:*** the *mina* was an Attic measure of weight equivalent to 440 grammes and containing 100 drachmae: cf. Hultsch (1882: 672-4) on the various *minae* utilised in Roman Italy. In the fictional world of Roman comedy, an entire year with an high-class prostitute could cost around twenty *minae* (*As.* 233-6), the same price as that for two old asses (*As.* 347-8). To actually buy a *tibicina* or a *fidicina* would have required thirty *minae* (*Mos.* 973-4) or more (*Epid.* 703-5). A young virgin with clothes and jewellery would be priced at around fourty *minae* (*Cur.* 342-4), and the same price was only enough to guarantee a deposit for a luxury house (*Mos.* 643-5). It follows that fourty minae was a convenient for Callicles and matched perfectly the needs of a licentious youngster such as Lesbonicus: cf. 403-19. Hence Megaronides' preoccupations that Callicles is pursuing his own interest rather than his *protégé*'s: cf. 139

127 ***dedistin:*** here and at 129 *brevis brevians* concerns tonic syllable. This happens in a good number of cases, possibly on account of the phonological bridging activated by the following clitic: cf. Fortson (2008: 208-6) with a full list of parallel samples.

This challenges the view that iambic shortening occurred in the language only with only in quasi-pyrrichian bisyllables (*caue modo amor*) and represented, in scenic poetry, merely an analogical extension of the principle: cf. Bettini (1990). Cases such as *Cur.* 345 *dedisti tu argentum?*, *Amph.* 761 *dedisse dono*, and *Men.* 689 *dedisti eam dono* suggest that shortenings that an accent of phrase apparently prevailed over the primary accent, pointing to a phenomeon of spoken Latin: cf. already Lindsay (1900: 35-6) and the objections raised by Ceccarelli (2008: 153-60)

128 ***edepol…male:*** accusative of exclamation normally features a reinforcing adverb such as *edepol*: cf. 138, 335, 592, 890 with *Bac.* 293, *Men.* 650 or *St.* 356 and Hofmann (1985: 164-6) and Vairel-Carron (1975: 36)

129 ***gladium:*** another popular metaphor attested in a slightly different version in Publ. Syr. 157 *eripere telum, non dare irato decet* and Sen. *de ira* 1. 19. 8 *male irato ferrum committitur*. Interestingly, Cicero alludes to the saying precisely with regards to the duty of a friend (*officium*): cf. *Off.* 3. 25. 95 *si gladium quis apud te sana mente deposuerit, repetat insaniens, reddere peccatum sit, officium non reddere*. A similar adage is also documented in Gk.: cf. Pl. *Rep.* 331b, Ath. 5. 52. 10, Diog. Laert. 6. 46 and Otto (1890: 153)

131 ***impoti:*** the plain correction was first printed by Merula in the *princeps*, even though the meaningless reading of C and D *iampoti* suggests that a correction had already been introduced *supra lineam* in their common archetype: cf. the variant readings recorded in B. This characterisation of Lesbonicus resembles closely the type of the ἀκρατής described by Aristotle: cf. 751 *indomito pleno amoris ac lasciuiae* and Ar. *EN* 1145b with Fantham (1977: 418 n. 44); see also below at 658. On *impos animi* see *Bac.* 614 *incredibilis imposque animi* or *Truc.* 828 *mihique ignoscas quod animi impos uini uitio fecerim*

132 ***exaedificaret:*** the loose morals of Lesbonicus (*ignauia*) are implicitly compared to the groundwork of a house which Callicles helped to build with his supposed misconduct: cf. below at 317 and the comparison between education and house-building in *Mos.* 101-48, particularly at 120-1 *primumdum parentes fabri liberum sunt* / *ei fundamentum substruont liberorum*, with Graupner (1874: 7-8) ***incohatam:*** this word is attested only twice in Plautus, here and at *Amph.* 868 *ne hanc incohatam transigam comoediam*. Etymologically, it is related to *cohum*, a section of the plough, and defines ritual beginnings such as the delimitation of a space for the foundations of a building: cf. Cic. *dom.* 132 *nouum delubrum* or Val. Max. 2. 4. 2 *theatra*. Its perfect participle denotes unfinished objects, either abstract or concrete: cf. *Rhet. Her.* 2. 18 27 *incohatam argumentationem*

133 ***non…redderem:*** Callicles' answer is off the point. Megaronides is not reproaching him for having regularly paid the owner of the house he bought, but rather for having initiated a transaction he should not have with a youth who was entrusted to him. On *reddere* used in monetary transactions see also at 425-6 with *Aul.* 455 and *Rud.* 1370

136-7 ***inconciliastin…exturbasti:*** the chiasm underlines the accusation at Callicles' twofold fault against the father and the son. *inconciliare* indicates the act of bringing someone to your side through deceit and is generally employed in a negative sense, as opposed to *conciliare*, which normally carries a positive connotation: cf. *Mos.* 613, *Per.* 834 with Paul. 107 *inconciliasti, comparasti, commendasti, uel, ut antiqui, per dolum decepisti* and see also *Bac.* 550-1 *ille quod in se fuit accuratum habuit quod posset mali* / *in me faceret, inconciliaret copias omnis meas* where it describes the action of swindling someone out of his money

ille qui…eum: a case of inverse attraction, whereby the demonstrative pronoun is attracted into the relative and agrees with the relative pronoun, not infrequent in Plautus: cf. 985 with *Mos.* 250 *mulier quae se suamque aetatem spernit, speculo ei usu est* or *Ps.* 718 *eius seruos qui hunc ferebat ei os subleui modo*

138 ***pulchre…probe:*** this adverbs belong to the group of *Qualitätsausdrücken* commonly used in a colloquial register to lay emphasis on an utterance: cf. 896 or *Truc.* 636 *pulchre ludificor* with Hofmann (1985: 196 and 200-2)

139 ***crede huic tutelam:*** the ironic imperative functions as a protasis and is meant to stress the negative consequence of the proposed action: cf. *Truc.* 614 *tange modo: iam ego <te> hic agnum faciam et medium distruncabo* and especially Catull. 28. 13 *pete nobiles amicos!* ***suam…rem:*** the reading of the mss. does not violate the tendency of Meyer since the eighth element is followed by a monosyllable: cf. *Bac.* 856, *Mil.* 1135 and Questa (2007: 388). Moreover, in the reading of the mss., the pre-modifier hyberbaton puts focus on the possessive pronoun, pointing to an emphatic delivery that suits Megaronides' polemic remark about Callicles privileging 'his own' affairs: cf. de Melo (2010)

140ff. Such a harsh scolding on the supposed breach of loyalty forces Callicles to fall into a moral conundrum: to protect his *fides*, he has to break his word and violate it, entrusting to Megaronides with what was entrusted to his silence and loyalty: cf. Burton (2004: 226). At the end of the dialogue, Megaronides acknowledges this by replying 'take care of your *fides'* to Callicles' polite dismissal formula: cf. 192 *cures tuam fidem* (nowhere else attested as a form of contact after greetings or dismissals)

144 ***ut:*** the conjunction is repeated after a long insertion (141 *ut*...144 *ut*), a wide-spread phenomenon in the spoken register, not only of educated characters: cf. *Amph.* 534-6 (Jupiter) *nunc tibi hanc pateram…tibi condono*, *Cas.* 511-2 (Chalinus) *ibo intro ut id quod alius condiuit cocus* / *ego nunc uicissim ut alio pacto condiam* or Ter. *An.* 828-30 *ut homini adulescentulo…filiam ut darem* and Cic. *Att.* 3. 18. 2 *fac, si uides quanti in malis iaceam et si putas esse humanitatis tuae, me fac de tota causa certiorem* with Hofmann (1985: 233-4)

145 ***quod credideris…posiueris:*** both verbs refer also to material goods entrusted to a deposit and highlight the commercial set of images used in Latin to express the concept of *fides*: cf. e.g. *Rud.* 1017-8 *nisi pars datur* / *aut ad arbitrum reditur aut sequestro ponitur* or Cic. *Fam.* 5. 20. 5. In the transactional model applied to the confidence Callicles is about to make, Megaronides advocates for himself the role of a trustworthy *sequester*, the party to whom a certain good was entrusted: cf. Gell. 20. 11. 3-5. Further, the focalisation of the

pronoun seemingly underlines his trustworthiness in contrast with the indignity of the interlocutor, who has supposedly stolen what he should have kept

The perfect *posiui* is transmitted in B, while C and D read *posueris*. (*de*)*posiui* has a couple of tokens in Plautus and in early Republican inscriptions: cf. *Ps.* 1281 *commuto ilico pallium: illud posiui* (B : *posui* CD) with *Cur.* 536, *Mil.* 905, *Bac.* 306 or *Mos.* 382 (where it must be restored *metri causa*) and see also *CIL* 1^2. 638 (132 BC) *poseiuei* or 3. 6442 *posiuerunt*. The perf. *posui* is formed on the analogy with the type *genui* / *genitus*: cf. *LHS* I 601. Its first literary attestations come from early Latin sources, and it appears in inscriptions from the first century BCE onwards: cf. Enn. *Ann.* 222 *sulpureas posuit spiramina Naris ad undas* with *CIL* 1^2. 1545 *posuit* or 2965a (47 BC) *posuerunt*

146 ***arbiter:*** juridically, a third party called in agreement with the opponent to judge upon a quarrel; metaphorically, an undesired witness: cf. *Capt.* 219-20 *secede huc nunciam, si uidetur procul* / *ne arbitri dicta nostra arbitrari queant* or *Poen.* 178 along with Cic. *Verr.* 5. 80 *amoeno satis et ab arbitris remoto loco*.

Etymologically, the noun derives from *ad* and *baeto* / *bito* 'to go' related to Osc. *baíteís* 'you go' and Umbr. *ebetrafe*: cf. Tab. Iguv. 6a. 12 and Non. 108 *baetere id est ire* with *Capt.* 604 *namque edepol si adbites propius*; see also DV s.v. *arbiter.* A Semitic derivation from Phoen. *'rb* 'warrantor', allegedly connected to *Lat*. *arrabo*, has also been adduced: cf. Martino (1986: 59ff.) and the persuasive criticism formulated by Edzard (1986)

147 ***circumspicedum te:*** the construction is only apparently reflexive, since the pronoun depends in fact on the preverb, as if it were *circum te*: cf. 863 or *Vid.* 64 *non me circumspexi centiens* together with the analogous use of *circumducere* in *Mos.* 843 *eho istum, puere, circumduce has aedis et conclauia*

151 ***in conclaui quodam:*** every enclosed room of a house can be described as a *conclaue*: cf. Paul. 34 *conclauia dicuntur loca quae una claue clauduntur*

152 ***nummorum…milia:*** a princely sum. The previously established view, held by Mattingly-Robinson (1935), that a *nummus* was the same as a didrachm is no longer accepted.

Shipp (1951) argued in favour of the identification of the *nummus* with the Roman sestertius, whilst more recently Richardson (1983: 27-34) proposed an equivalence with the triobol. In fact, de Callatay (2015: 24-8) put foward persuasive arguments in favour of an equivalence with the tetradrachm

With a numeral, the genitive of *nummus* is more commonly *nummum* in Republican times, but *nummorum* is found already in early Latin: cf. Ter. *Ph.* 38 and de Melo (2011: 325-6)

Philippeum: the tonic syllable of the coin named after Philip of Macedon, ie. *nummus Philippus* or *Philippeus*, is always shortened, supposedly because it was introduced early in Latin and kept the Gk. prosodical features, ie. Φίλιππος, but the shortening never occurs when the word is used as proper name: cf. below at 954 with Questa (2007: 88-9) and Fortson (2008: 80)

153 per amicitiam et per fidem: Cicero formulates a similar accusation against Capito, who betrayed the trust put in him by the *decuriones*, in a passage where he is using private, and moralistic rather than juridical arguments: cf. Cic. *S. Rosc.* 112-3 *ergo idcirco turpis haec culpa est, quod duas res sanctissimas uiolauit, amicitiam et fidem…in minimis priuatisque rebus etiam neglegentia in crimen mandati iudiciumque infamiae uocatur, propterea quod, si recte fiat, illum neglegere oporteat qui mandarit, non illum qui mandatum receperit* and Parroni (2015)

155 permanascere: an easy emendation for the pointless *permanescere* of the mss. The verb, a Plautine ἅπαξ, is the inchoative of *permano*, exploited for a wide range of figurative meanings: cf. *Mos.* 143 *is* (viz. Love) *usque in pectus permanauit*, *permadefecit cor meum* or fr. 166-7 *amoris imber guttis grandibus* / *non uestem modo permanauit, sed in medullam ultro fuit* (feelings) or *Capt.* 221 *neu permanet palam haec nostra fallacia* (secrets)

157 eo: an ablative of instrument originally used in connection with *facere* or *fieri* and then extended to *sum* with animate objects: cf. *Cas.* 973 *quid fecisti scipione,* 978 *quid tuo factum est pallio* or Ter. *Ad.* 611 *ut neque quid me faciam nec quid agam certus siem* with *Mil.* 299 *quid fuat me nescio,* Enn. *Ann.* 119 *si quid me fuerit humanitus* and the comment made by Fest. 152 *me pro mihi dicebant antiqui* with Skutsch (1985: 271) and *LHS* II 121-2

certe: the mss. have *certo* which is rather too strong; Bothe's conjecture restores an adverb appropriately pointing to a restrictive assurance ('at any rate'): cf. Langen (1880: 22-31) on the range of its uses in Plautus

158 habeo dotem unde dem: Goetz-Schoell attempted to get rid of the hiatus by conjecturing *ab eo habeo*, which is paleographically clever, whilst Leo tried to supply *domi*, even though Callicles has no reason to specify that he has the dowry at home.

A prosodic hiatus before a cretic group at line end is allowed: cf. Questa (2007: 185-7) and below at 539. Further, its presence may also depend on stylistic reasons, since a full articulation (*pronuntiatio plena*) of the nasal strengthens the homeoteleuton *dotem dem* and the parallelism with the following line end *condicionem collocem*

159 dignam condicionem: a worthy match was the aim of each father or tutor and was only made possible by a convenient dowry: cf. *Aul.* 237, *St.* 138 with Treggiari (1991: 84-5)

160 uerbis paucis: apart from this occurrence, *paucis uerbis* is confined to long verses and is avoided by Terence: cf. above at 4. The full expression was therefore redundant and emphatic in senarii, as befits the speech of Megaronides

165 funditus: a common intensifier in colloquial Latin: cf. Hofmann (1985: 199)

166 unos: here in the meaning of *solus* as in *Bac.* 832 *tres unos passus* or *Ps.* 54 *nunc unae quinque remorantur minae*: cf. Hofmann (1985: 242-3) and *LHS* I 193-4

168 aedis…litteris: the whole expression means that Lesbonicus affixed a signpost (*proscriptio*) advertising that the house was for sale: cf. Ter. *Hau.* 144-5 *inscripsi ilico* / *aedis mercede*

169ff. The same metaphoric image for a greedy man appears at *St.* 605 *nam illic homo tuam hereditatem inhiat quasi esuriens lupus* and also, in a different context, *Capt.* 912 *quasi lupus esuriens ille metui ne in me faceret impetum*. A craving wolf featured already in some Gk.

proverbs about people deceived in their expectations of gain: cf. Ar. *Lys.* 629 or *Adesp*. 350 KA and Men. *Scu.* 372-3

169 ***adessuriuit…acrius:*** the subject of the sentence is the wolf and I follow Leo's punctuation with a comma after *obseruauit* and a colon after *canes*. Kiessling transposed 170 before 169 and was thereby followed by Vahlen (1877: 259) and by de Melo. However, it is precisely because of his hunger that the wolf began to wait for a favourable occasion: cf. Leo in app. ad l.

As it is transmitted, the line scans only if *inhiauit* is taken as an anapaest, ie. *ĭnhĭāt* (or less likely *inhiaut*). Syncopated forms are found in inscriptions (*CIL* 4. 1391, 9. 1074) and in literary sources. In Plautus, the metre forces to admit them in some ases, which are not always uncontroversial: cf. e.g. *Mil.* 1038, *Per.* 834 and *Bac.* 1097. Later, they feature in Lucretius (Lucr. 1. 69-70 *compressit caelum sed eo magis acrem / inritat animi uirtutem*, 5. 396 *ignis enim superauit et ambens multa perussit*, 6. 587) and in a famous Vergilian line (*A.* 3. 2-3 *ceciditque superbum / Ilium et omnis humo fumat Neptunia Troia*): cf. Lachmann (1850: 290-1) and Serv. ad l., reporting Probus' opinion that 'the last syllable had a circumflex' (*ad discernendum tempus circumflectendam ultimam syllabam ut intellegamus 'fumauit'*), even though Servius himself supported the *tempus pro tempore* interpretation.

Alternatively, one could either intervene on the conjunction and introduce an asyndeton (Hermann, Lindsay), consider *magis* a gloss apposed as an explanation for the compound *adesurire* (Ritschl) or even adhere to the elegant conjecture put forward by Bergk (1884: 620), ie. *inhians*

173 ***rogare ego:*** hiatus after penthemimeres caesura is allowed and probably puts focus on the pronoun. There is therefore no need to intervene with an ἅπαξ such as *uicissatim* (Scaliger)

174 ***fac sciam:*** the Palatines preserve the old form *face* from **faci*, while the palimpsest reads *fac*, a kind of variance often documented in the mss.: cf. *LHS* I 92 with *Cas.* 637 *face* (P : *fac* A) *uentum amabo* or *Ps.* 157 *tu qui urnam habes aquam ingere, face (*P : *fac* A) *plenum ahenum sit coco* and see also Skutsch (1892: 56-8). The form is best scanned as a

monosyllable with ecthlipsis, ie. *fac*(*e*), since a bisyllabic 10th element is highly uncommon: cf. Questa (2007: 338)

181 ***usurae meae:*** 'for my own enjoyment': cf. *Amph.* 107, 1135 *usuram corporis* or Acc. *trag.* 507 *solis usuram*. The term designed the sum claimed by lenders of money with interest, an immoral practice prohibited in Rome by the *leges Genuciae* (342 BC)

183 ***si…seu:*** as opposed to the banalising *seu…seu* of P, the reading of A preserves a construction almost exclusively confined to early Latin: cf. *Cist.* 645 *si ego uolo seu nolo*, *Men.* 792, *St.* 419, Ter. *An.* 216 with Cato *orat.* 221 *illa te si adulterares siue tu adulterere* or Lucil. 929 *si irati seu cui propitii sunt*. The disjunctive alternative can also be phrased through *si…si* (*Capt.* 114, *Rud.* 1257), as it is typical of prayers and propitiatory formulas: cf. *CIL* 1^2. 801 *sei deo sei deiuae sacrum* or Cato *Agr.* 139 *si deus si dea es quoium illud sacrum est*. On the contrary, the double pair *siue…siue* or *seu…seu* is dubiously attested in Plautus and Terence, but appears in other early Latin texts: cf. passages such as *Mer.* 1018 *seu* (*si* Brix) *maritum seu hercle adeo caelibem scortarier* or 295 *sei* (Müller : *seu* P : A n.l.) *tu Cylindrus seu Coriendrus* and Ter. *An.* 216 *si*[*ue*] *ista uxor siue amicast* along but see Cato *Agr.* 139 *siue ego siue quis iussu meo fecerit* or Sempr. Asell. *hist.* 15 *siue pilatim siue passim iter facere uolebat*

186 ***hasce…ferunt:*** the breach of the law of Ritschl is allowed in second position, so the reading of A, ie. *hascĕ mĭhi* is metrically sound even if it entails the expression *malae famae*, which is never attested in Plautus: cf. the dubious *Per.* 386 *quoiuis modi hic cum mala* (Ω : del. Camerarius) *fama facile nubitur* and the only attestation, still in the singular, by Ter. *Ph.* 169 *quod habes, ita ut uoluisti, uxorem sine mala fama palam*. The Palatines display a completely different reading with *maledictas* instead of *malas*, corrected *metri causa* into *maledicas* by Salmasius: cf. *As.* 483 *dictis…maledicis.* I suspect that *maledictas* is a gloss to *malas famas* later intruded into the text in place of the adjective

At the beginning of the line, P read *hascine me. me* is just a misspelling of monosyllabic *mi*, but *hascine* may represent an ancient variant reading whereby Callicles' exclamation appeared under the species of an emphatic rhetorical question: cf. Brix-Niemeyer (1929: 69)

and Lindsay in app., who refused the licence and reconstructed two variant readings as follows: *hasc(e) mihi propter res maledicas famas ferunt* (A) ~ *hascin(e) mi propter res malas famas ferunt* (P).

It is rare to find words interposed between *magna cum laude* constructions where an adjective precedes the group noun + preposition; when this happens, it is usually clitics or monosyllabic words: cf. 823 *suis me ex locis* and Fortson (2008: 111-7)

187 ***παῦσαι:*** in this passage the term seems far from the connotations of servile status and frivolity that mark code-switching into Greek in Plautus: cf. below at § 5.2. The middle-passive imperative features in Attic idiom as well: cf. e.g. E. *Iph. Aul.* 1435 παῦσαί με μὴ κάκιζε, Ar. *Vesp*. 652 παῦσαι καὶ μὴ πατέριζε or Phil. KA 213 παῦσαι φλυαρῶν

There are three other cases of old men code-switching to Gk. in Plautus, namely Philoxenus (*Bac.* 1162), the unnamed *senex* commonly known as Lysidamus (*Cas.* 729), and Simo (*Ps.* 448). Among these, Simo and the *senex* of *Casina* use Gk. when they address their slaves. Only Philoxenus is talking to a fellow old man Nicobulus: cf. *Bac.* 1162 *an amas?* :: ναὶ γάρ. By falling in love, the old man shifts to different actantial prerogatives and the use of Gk. may capture this on the level of language. In a similar manner, Megaronides' severity crumbles as soon as he realises the truth; accordingly, he tones down his austere words to a more familiar register represented by the employment of an idiom that he would normally avoid in conversation with his peers: cf. above at § 5.2 ***castigatorem***: a favourite word Megaronides keeps using in this scene and is used to characterise him by Callicles later in comedy: cf. 23, 43 and 215 and 613 *castigatorem meum* and above at 23 for the correspondence with Gk. ἐπανορθοῦν, utilised in philosophical texts on the duties of friendship

190 ***prouinciam:*** a 'special function or task assigned to a magistrate' (*OLD* 1506 s.v. *prouincia* 1), ironically applied to any kind of comic prerogatives: cf. *Capt.* 474 *ipsi obsonant quae parasitorum ante erat prouincia* (see also 900 *mihi rem summam credidit cibariam*), *Mil.* 1159 *nunc hanc tibi ego impero prouinciam* in a parody of high-style military language or even *St.* 698-700 with Cic. *Cael.* 63 or *Mart.* 12. 29. 14-5.

The etymology is unclear: cf. the popular etymology in Fest. 253 *prouinciae appellantur quod populus Romanus eas prouicit, id est ante uicit* with EM 541 s.v. *prouincia*, thinking of a loan-word

192 ***numquid uis:*** 'a polite formula whereby one might gracefully indicate a desire to terminate a conversation and withdraw', as per the definition of Hough (1945: 282-302), used among equals: see also Don. Ter. *Eu.* 341 *significo me abire; nam abituri, ne id dure facerent, 'numquid uis' dicebant his, quibuscum constitissent* and Barrios-Lech (2016: 191-2).

A polite answer for this pragmatic question was *recte* rather than *nihil*, perceived as too direct: cf. Don. Ter. *Eu.* 342 and Ferri (2012: 105-6). Despite such a clear indication that he intends to leave, Megaronides keeps asking questions preceded by the attention-getter *quid ais*: cf. *As.* 104-5, *Ps.* 615, Ter. *An.* 575 with Hofmann (1985: 156-8). Callicles reacts with the bare and more direct formulation (193 *quid uis?*) and finally with a fuller and most outspoken question (198 *numquid prius quam abeo me rogaturus?*). This sort of delayed exit of a character with an amusing back and forth prepares the way for a monologue: cf. the comparable close of the dialogue between Demaenetus and Libanus preceding the monologue of the *senex* at *As.* 104-117

194 ***recepit:*** a technical term denoting the act of keeping something for oneself in a transaction of goods, as clearly stated by Gellius in his brief commentary on this line: cf. Gell. 17. 6. 7 *id est: cum aedis uendidit, particulam quandam, quae post eas aedis erat, non uendidit, sed retinuit*

199ff. Comparative openings of monologues and / or general maxims are characteristic of Gk. and Roman comedy, but not quite to the extent of this passage, where it is likely that Plautus expanded the model: cf. e.g. Ar. *Th.* 531-2 ἀλλ' οὐ γάρ ἔστι τῶν ἀναισχύντων φύσει / γυναικῶν οὐδὲν κακίον εἰς ἅπαντα, Alex. 292 KA or Diph. 87 KA οὐκ ἔστιν οὐδὲν τεχνίον ἐξωλέστερον τοῦ πορνοβοσκοῦ with *Mos.* 657-8 *nullum edepol hodie genus est hominum taetrius / nec minus bono cum iure quam danisticum*. The invective has its roots in the hostility against πολυπραγμοσύνη, typical of New Comedy and has a close parallel in Callipho's tirade against 'the spreaders by their tongues and the listeners by their

ears' (*gestores linguis auditores auribus*) in *Ps.* 427ff.: cf. Leigh (2005: 114) with further bibliography

Formally, the compound *confidentiloquus* (and possibly *mendaciloquus*, if it is not interpolated) is an ἅπαξ echoing formal style: cf. below at 222 *stultiloquentiam*

200 neque…magis: the line presents several difficulties. To begin with, *adeo* is omitted in the Palatines, and only its omission makes it possible to scan the line with median caesura, very uncommon in Plautus but relatively less infrequent in Terence, which may justify the suspects of a later interpolation: cf. Questa (2007: 333-4).

The asymmetry of the comparative and the form with *magis* within a series of comparatives raises more doubts: cf. Ter. *Eun.* 934-5 *quae dum foris sunt nil uidetur mundius* / *nec mage compositum quicum nec magis elegans*, which is only partly asymmetric. Bergk (1884: 61-2) attempted to restore the simple adjective *mendacilocum* after 769-70 *mendacilocum aliquem…falsidicum confidentem*, linking *magis* to both adjectives so as to restore the parallelism: cf. Maltby (2016: 341-4) for Plautine and Terentian uses of analytic comparatives formed *magis* and positive adjective

201 confidentiloquius: the adjective *confidens* is mainly derogatory and marks negative qualities such as cheek and malevolence: cf. *Amph.* 153 *qui me alter est audacior homo aut qui confidentior* or *Cur.* 477 *confidentes garrulique maleuoli supra lacum*, *Men.* 615 *nihil hoc confidentis, qui quae uides ea pernegat* with Cic. *Caec.* 27 *nec minus niger nec minus confidens quam ille Terentianus est Phormio*.

Passages such as *Per.* 285-6 *confidens* :: *sum hercle uero* :: / *nam ego me confido liberum fore, tu te numquam speras* and *Capt.* 664-6 *at ut confidenter mihi contra astitit* :: / *decet innocentem seruom atque innoxium confidentem esse, suom apud erum potissimum* are pointed puns on the contrast between the etymological and the current meaning of the adjective: cf. already the note in Cic. *Tusc.* 3. 14 *qui fortis est, idem est fidens (quoniam confidens mala consuetudine loquendi in uitio ponitur, ductum uerbo a confidendo, quod laudis est)*. The first passage before Christian authors where the word seems to have a positive etymological meaning is Apul. *Pl.* 2. 20 *equidem sapientem illum conscientia sua fretum, securum et confidentem in omni uita dicit futurum* ***peiurius:*** the

simplified spelling is preserved in A (P had *periurius*) and has some parallels in Plautus: cf. *Ps.* 975 *legirupam, impurum, peiurum* (AB : *periurum* CD), 1083 *malum et scelestum et periurum* (P : *peiurum* A) or *Rud.* 360 *periurum perdidisti* (B : *peiurum* CD). It results presumably from a process of phonetic simplification that led to a semantic association between *periuro* and *peiero*, originally 'worsen' from *peius*: cf. *LHS* I 546

202 ***urbani…uocant:*** the derogatory label of *scurrae* defined people constantly present in the city (*assidui*) and cultivating the ideals of elegance and wit typical of an urban life-style (*urbani*). Thierfelder (1929: 18) and Brix-Niemeyer (1929: 70-1) argued that the relative pronoun is postponed and that *urbani assidui ciues* should be taken as the subject of *uocant*, ie. 'the people that unremitting city-folks call scurrae'. However, the tight association between *scurrae* and urban lifestyle clarifies that the expression should be understood as a definition of the label, ie. 'the unremitting city-folks they call the men about town' (de Melo): see below ***assidui:*** 'unremitting, constantly present', derived from *assidere*: cf. DV s.v. *sedeo* 'wealthy, constantly present, incessant' and EM 609 s.v. *sedeo* 'assidu, continu, continuel'.

In ancient legal terminology, *assiduus* defined the wealthy members of the first Servian class of tax-payers: cf. Gell. 16. 10. 5, commenting on the Twelve Tables, with Varro *de uita pop. Rom.* 19 *<appellabant> quibus erant pecuniae satis* [*locupletis*] *assiduos, contrarios proletarios. assiduo neminem uindicem uoluerunt nisi locupletem* (a textually troubled fragment)

Cicero and Charisius derive the term from *as* 'copper coin': cf. Cic. *Rep*. 2. 40 *qui* (viz. Servius) *cum locupletis assiduos appellasset ab asse dando* and Char. 95 *nam cum a Servio Tullio populus in quinque classes esset diuisus…ditiores, qui asses dabant, assidui dicti sunt*. Similarly, L. Aelius Stilo traced its etymology back to *aes* 'copper' cf. Cic. *Top*. 10 *cum lex assiduo uindicem assiduum esse iubeat, locupletem esse locupleti* (*is est assiduus, ut ait L. Aelius, appellatus ab aere dando*) with Reinhardt (2003: 208-13); note that *aes* and *as* were wrongly thought to be related according to Var. *L.* 5. 169 *as ab aere*

scurras: the sources point to an opposition between the overrefined habits of town-bred *scurrae* and life outside the city, conceived either as military or rustic: cf. Beard (2014: 112-26). For instance, Epidicus is accused of being a 'townie' (*scurra*) by Thesprio, whose

soldier-like pace he can barely keep up with: cf. *Epid*. 13-6 and see also, on a similar note, the sarcastic remarks by Cicero about Clodius at *Har*. 42. An opposition between *scurrae* and rusticity is also attested: cf. *Mos.* 15ff. (context between the country-slave Grumio and the inurbated Tranio). Living in the city is associated with pretensions of smartness: cf. *Truc.* 682-3, where the rustic slave pretends to turn into a brilliant banterer as soon as he sets foot in town. Moreover, the excessive *urbanitas* of the *scurrae* coincides with a tendency to show their sharp wit in sarcastic remarks, gossiping about behind people's back: cf. 215 *eorum… famigeratorum* and Antamonides' fear that he may become the butt of the *scurrae*'s jokes at *Poen*. 1281 *tum profecto me sibi habento scurrae ludificatui*; see also the label of *scurrilis dicacitas* applied to the kind of slanderous mockery that an orator should avoid according to Cic. *de Or.* 2. 244-5 and the ironic application of the label of *consularis scurra* to Cicero himself at Macr. 2. 1. 12

The insistence on the verb 'to know' in this invective suggests that one of the qualities of a *scurra* was the presumption to know: cf. 205 *omnia se simulant scire nec quicquam sciunt*, 206, 207, 208, 209 *sciunt*, 211 *sciant*, 221 *pauci sint faxim qui sciant quod nesciunt*. The semantic compatibility between *scurra* and the area of knowing was reconsidered by Willi (2012: 253-272) as part of a reappraisal of the etymology of *scire.* Arguing in favour of a derivation from *skuH-ye/o* > **skiH-ye/o* > *sci-* 'to perceive, look', Willi traces *scurra* back from the zero grade root **skuH* and the suffix *-ro-* with the ending *-a*: cf. Lat. *scriba* or *agricola*. By the so-called 'littera-rule', a long vowel followed by a single consonant can shorten and cause the consonant to reduplicate, so it is possible to assume that **scū-ra* could have given *scurra* 'the seer, the knower'

Semantically, the derivation has interesting parallels in the association between *scurrae* and *scire*, also found most notably in Stratophanes' rant against the 'know-it-all' (*Truc.* 490-1 *qui audiunt audita dicunt, qui uident plane sciunt* / *non placet quem scurrae laudant*) and in Zeno's spiteful definition of Socrates as an 'Attic wiseacre' (Cic. *N.D.* 1. 93 *Socratem… Latino uerbo utens scurram Atticum fuisse dicebat*): cf. Giordani (2017); see also Mazzoli (1987) for a proposed derivation from **sek*^{w} 'to follow', ultimately based on the testimony of Verrius Flaccus in Fest. 378 *scurrae uocabulum Verrius ineptissime aut ex Graeco tractum ait, quod est* σκυρθάζειν*, aut a sequendo, cui magis adsentitur*

203 ***una ibidem traho:*** 'to be included in a reckoning' (*OLD* 1958 s.v. *traho* 2d): see also 412 *quid quod dedisti scortis?* :: *ibidem una traho*. Since he pretended to know something he did in fact not know, Megaronides feels that he should be ranked among the *scurrae*: cf. Brix-Niemeyer (1929: 71) and above at 202

204 ***acceptor:*** a rare word found only here and Lucil. 1170 *exta acceptoris et unguis*, where it is a synonym of *accipiter*. An ephigraphical attestation (*CIL* 6. 9212 *auri acceptor*), where it denotes a receiver or collector, may suggest that the term was drawn from the vocabulary of trade: cf. the use of *acceptum* in *Mos.* 304 or *Truc.* 749 with Cic. *Q. Rosc.* 5

207 ***quod…dixerit:*** formerly, the allusion was taken as a reference to Hellenistic monarchs contemporary of Philemon, namely Demetrius Polyorcetes and his wife: cf. Hüffner (1894: 59ff.). However, these lines consitute more probably a Plautine expansion with a popular allusion to no longer existent and almost fabulous figures: cf. Fraenkel (2007: 127-133) with parallel passages such as *St.* 287 *si rex obstabit obuiam, regem ipsum prius peruortito* or 133 *placet ille meus mendicus suos rex reginae placet*; for the proverbial character of this image of kingship see Hor. *Ep.* 1. 1. 59-60 *at pueri ludentes 'rex eris' aiunt* / *'si recte facies'*. Moreover, in the lexicon of slaves and parasites, the master could also be called *rex*: cf. *Capt.* 825 *non ego nunc parasitus sum sed regum rex regalior* or *St.* 454-5 with Hor. *Ep.* 1. 17. 43-4

208 ***quod Iuno fabulatast cum Ioue:*** the *famigeratores* pretend to know even what Jupiter said to Juno: cf. a similar version of this arguably proverbial saying in Theocr. 15. 64 πάντα γυναῖκες ἴσαντι καὶ ὡς Ζεὺς ἀγαγεθ' Ἥραν

215 ***eorum:*** the hyperbatic position of the pronoun, appearing between noun and preposition, recalls formal utterances: cf. *Men.* 990 *per ego uobis deos atque homines dico* with Leo (1960: I 54) and Devine-Stephens (2006: 600-1)

218 ***quidquid:*** it belongs to a category of pronouns such as *ecquis* or *siquis* that can be shortened by enclisis (*Tonanschlußkürzung*): cf. 870 or *St.* 67 *siquis me quaeret inde uocatote aliqui, iam egomet hic ero* with Skutsch (1934: 14) and Questa (2007: 153-71).

Pyrrichian scansion of the indefinite *quisquis* is rare and sometimes questionable, but does not seem impossible: cf. e.g. *Mil.* 311 (tr^7) *hercle quĭdquĭd est mussitabo potius quam interea male* and *Truc.* 253 (ia^7) *ita est agrestis. sed fores, quĭdquĭd est futurum, feriam* or possibly *Merc.* 337 *satin quidquid est quam rem agere occepi* (better measured as an an^4 with trochaic *quid quid*) and the scepticisim of Lindsay (1922: 73-4). Another instance would be *St.* 686 *quisquis praetereat, comissatum uolo uocari* :: *conuenit* where the pronoun was corrected into *quisque* by Lindsay (1922: 173), although he printed *quisqui'* in the edition. Acidalius (1607: 503) ventured *quicque* instead of *quidquid*, met with Lindsay's approval: cf. Lindsay (1922: 173), but *quidquid* is still found in the edition

219 ***cum damno et malo:*** the terminology mirrors legal vocabulary: cf. the *lex Aquilia de damno* (286 BCE) or locutions such as *Cis.* 321 *mali damnique illecebra, salue*, *Poen.* 464-5 or *As.* 187 with Ulp. *Dig.* 38. 5. 1. 19 *et numquid cum damno meo non debeat patrono subueniri*. The same can be said of *publico bono*: cf. *Capt.* 498-9 with Gaius *Dig.* 41. 3. 1 *bono publico usucapio introducta est*

220 ***faxim:*** on extra-paradigmatic forms, still used by Plautus but already on their way out of Latin, see de Melo (2007: 191-223). Like Euclio in the *Aulularia*, Megaronides flavours his speech by using *faxim* instead of the metrically equivalent *faciam*, thus tuning his severe condemnation to the legalistic frame conjured up by *cum damno et malo*: see above at 219

222 ***occlusioremque:*** as in 188 *occludere* means 'to close somebody's mouth': cf. *Mil.* 605 *tuopte tibi consilium occludunt linguam*; for the participle in the comparative participle see below at 387 ***stultiloquentiam:*** an ἅπαξ λεγόμενον whose cognates are found only in long verses: cf. *stultiloquium* (*Mil.* 296: tr^7) and *stultiloquus* (*Per.* 514: tr^7). The adjective belongs to the high register, as shown by its distribution and by the frequency similar compound adjectives in the tragic λέξις: cf. the judgement of Gell. 12. 2. 7, where he

claims that the words *suauiloquens* and *breuiloquentia* used in Cic. *Rep.* 5. 11 are *quasi Enniana*

§ 223-75a (Lysiteles)

223-75a The entrance monologue introduces the character of Lysiteles, and in all likelihood constitutes a lyric expansion of the monologue in iambic trimeters that appeared in the model: cf. the amatory sung monologues in *Cist.* 203-224 (Alcesimarchus) or *Mos.* 75-156 (Philolaches) with Zagagi (1980: 90-105) on a possible parallel for the Philemonian monologue from Menander's Θησαυρός (Men. 176 KA). Other spoken entrance monologues by *adulescentes* may reasonably represent a more faithful typology of adaptation of New Comedy *Auftrittsmonologen*: cf. *Merc.* 16-38 (Charinus) and *Truc.* 22-94 (Diniarchus) with Burck (1966: 49). The name of the *adulescens* corresponds to Gk. λυσιτελής 'advantageous', attested only once as a proper name, but manifestly inspired by his function of *opitulator*: cf. Schmidt (1902a: 195). Fraenkel (2007: 425) noted that he is named only later at 604 and took that as a sign of the cuts Plautus made to the original. Plautine characters did not need to have a proper name as long as their actantial role was made clear: cf. the nameless *senex amatorius* in *Casina* later arbitrarily named Lysidamus and the case concerning two other *adulescentes* (Diabolus and Argyrippus) in the *Asinaria* discussed by Danese (1999)

The initial section in bacchiacs (223-32) introduces the moot point of the whole song, namely whether it is safer and more pleasant to concern oneself with love or with property: cf. Zagagi (1980: 91ff.) and again Men. 176 KA for the idea of putting Love under discussion. The use of bacchiacs, 'comedy's slowest meters', aptly portrays Lysiteles' meditative struggle: cf. Moore (2012: 197) and Tobias (1979: 12-3).

In the second section (233-6), Lysiteles determines his method of inquiry. The juridic terminology applied to the confrontation of *amor* and *res* points to a Plautine innovation, probably inspired by 'a contemporary reaction against the extravagances of the Hellenistic way of life': cf. Zagagi (1980: 104).

Subsequently, he illustrates in detail the *artes Amoris* (237-41) and their calamitous consequences on the lover (241a-54). The *canticum* ends with Lysiteles' rejection of Love (255-70) and with his proposition to dedicate himself to virtue (271-75a).

It is very likely that the internal conflict of the *adulescens* is modelled on the well-known story of Herakles at the crossroads, gripped by uncertainty as to whether he should choose the path of Virtue or that of Vice, a parable first recounted by Prodicus in the Ὧραι: cf. Burck (1966: 50) with DK B2 [= Xen. *Mem.* 4. 2. 21-34] and Cic. *Off.* 1. 117-8. Parody of the sophists, Prodicus included, occurs frequently in Old Comedy, and the dispute between the Better and the Worse Argument openly alludes to the choice of Heracles: cf. Notomi (2010) on Prodicus in Aristophanes in general with Papageorgiou (2004) and Giombini (2017) on the presence of this motif in the *Clouds*; see also the representation of Prodicus as ailing and bed-ridden in Plut. *An seni* 791e, which may have a comic background.

Hence, one may guess that the monologue of the young man in Philemon's Θησαυρός contained a reference to the choice of Herakles. Nevertheless, the story became so popular that it is impossible to detect a direct allusion to Prodicus: cf. particularly Davies (2013: 3-17) on its folk-tale roots. Even if it is ultimately impossible to establish whether the Greek play featured an explicit reference to the story or if we are dealing with a mythological comparison similar to that between the love labours of Toxilus and the toils of Heracles in the initial duet of *Persa* (*Per.* 1-6), it is hardly deniable that an opposition between Lesbonicus' lasciviousness and Lysiteles' temperance was a theme already in the original play by Philemon: cf. Zagagi (1980: 59-66). Indeed, a passage from Xenophon has been taken as evidence that Plautus might have been relying on his model for such a structured antithesis between love and money: cf. Zagagi (1980: 96). Such a theme, however, is equally well-suited to the type of the Roman *adulescens*, constantly worried about his exclusion from social life because of his amatory idleness. In this respect, and regardless of the issue about *Plautinisches und Attisches*, it is worth noting that the detailed characterisation of Love later becomes an elegiac motif: cf. Burck (1966), comparing this Plautine portrait of Love to Prop. 2. 12, with Leo (1900) and Fedeli (1999) on the thematic analogies between Roman comedy and elegy

223-32: The monody starts with a run of bacchiac tetrameters (ba^4), whose extremely frequent stichic use by Roman playwrights is totally incomparable to their scarce attestations in Attic drama: cf. at least Lindsay (1900: 80-9) and Fraenkel (2007: 232-3). These tetrameters are closed by a bacchiac dimeter (ba^2), which is rarely attested as an independent

στίχος and is more commonly joined to a bacchiac colon (ba^{c}): cf. the rare cases of a clausular ba^{2} in *Cas.* 659, closing a sequence of bacchiacs, or *Poen.* 247, whose clausular function is more uncertain, although it undoubtedly appears in bacchiac *Umgebung*.

Moreover, this section displays an appreciable uniformity. For instance, the last *anceps* is always realised with a short syllable and this tendency motivates a preference for echtlipsis at 226 *animu(s)*, 230 *potiu(s)* and 231 *uoluptati(s)*. Furthermore, resolutions are quite scanty, although they affect the *anceps* (225 *ĕgŏ*-) and the second *longum* (226 *ănĭ*-, 228 and 230 *pŏtĭ*-) rather than the first, as it is more common in bacchiacs: cf. Questa (2007: 436).

Five out of nine tetrameters have a diaeresis after the sixth element (223-4, 227-8, 231), with two rather unusual cases of monosyllable before it (223 *simitu in*, 231 *plus sit*); in addition to this, there are two instances of quasi-incision (229-30), a line with caesura after fifth element (225), and another one without any codified incision at all (226): cf. Seyffert (1864: 20-3) and Questa (2007: 433-5)

223 ***simitu:*** this adv. seemingly derives from the locative of the root **sem* 'one', ie. **semi*, and the ablative of the full-grade verbal noun **ei-tu(d)*, meaning 'at one go': cf. Vine (2017: 240-1), elaborating on Weiss (2009: 429 n. 18), and *Ps.* 1012 *cum eo simitu mulierem mitti uolo*. The passage from **sem-* to *sim-*, common before nasals, is explained by Meiser (1998: 81) also on the basis of an assimilation to the neighbouring vowel (cf. **semili* => *similis*), but the so-called enclitic reduction and univerbation may have to do with it: cf. **meg^{h}-ei* giving Umb. *me-he* and Lat. *mi-hi* with Vine (2017: 240 n. 51).

It occurs eleven times in Plautus, but there are doubtful instances such as *St.* 590 *et equidem simi* (A : *et simitu equidem* Lindsay : *et equidem simitu* Leo, who also proposed *et equidem simul* in his app. crit. : om. P) *hau maligne ne uos inuitassem domum* and passages where it has been introduced by conjecture. It only appears twice in *cantica*, namely here and in in *Mostellaria*, again in a bacchiac context: cf. *Mos.* 792 (ba^{4}).

From a semantic and stylistic perspective, it is hard to draw a precise line between *simitu* and *simul*, especially given the fact that they can appear together: cf. again *Mos.* 791-2 *simul flare sorbereque hau factu facilest* / *ego hic esse et illic simitu hau potui*. Indeed, *simitu* is attested both in songs and in dialogues, and among these only in high–register passages: cf. the rather emphatic thanksgiving of *Merc*. 847 *eorum inuentu res simitu pessumas pessum dedi* with the

informal invitations of *St.* 249 *mecum simitu ut ires*, 391 *immo uenisse eum simitu aiebat ille* or 743 *ut ego huc iam dudum simitu exissem uobiscum foras*. It is found also in a handful of cases in later authors and inscriptions: cf. Lucil. 1011 *gratia habetur utrisque, illisque tibique simitu*, Acc. *trag.* 79, Pompon. *com.* 100 with Vine (2017: 241-246) on inscriptional attestations of the enigmatic *simitur* (*CIL* 10. 174. 5, 6. 9290) and the hypercorrect *seimitum* (*CIL* 8. 21179) ***meo:*** note the disyllabic scansion of the possessive pronoun, an useful device when long syllables are needed: cf. e.g. *Aul.* 121 *meai fidei tuaique rei*

224 ***indipiscor:*** a compound of *apiscor*, the inchoative of *apio*, with the old prefix **ind(u)*, ultimately deriving from **endo*: cf. Paul. 17 *quod comprehendere antiqui uinculo apere dicebant* and Enn. *Ann.* 517. This deponent verb can also be used actively: cf. *Epid.* 451 *diuitias magnas indeptum* (viz. *esse*), *Rud.* 1315, *St.* 563, *As.* 279, and *Aul.* 775 *ab eo qui habet indipisces* (thus, apart from *adeo* instead of *abeo*, also Non. 129 and 293) with Flobert (1975: 289).

indipiscor, pretty much as *simitu*, was probably on its way out of Latin in Plautus' times: there are no tokens in Terence and within the period from Plautus to the 2nd century AD, it is found only once in Lucretius (3. 211-2), once in Livy (26. 39. 12), once in Pliny (*Nat.* 2. 139), and a handful of times in archaising writers (Gell. 12. 1. 24, Apul. *Met.* 6. 5, 9. 21).

Apart from *As.* 279, *indipiscor* generally takes a concrete object, whereas *apiscor* seems to have been also applied to concepts as abstract as life and death: cf. Pacuv. *trag.* 168 *quod ego in acie celebra obiectans uitam bellando aptus sum*, Ter. *Hau.* 693 *deorum uitam apti sumus* with Plautus' funerary epigram composed by Varro for his *de poetis* and quoted in Gell. 1. 24. 3 *postquam est mortem aptus Plautus* ***in cogitando:*** cf. *St.* 55 *scio atque in cogitando maerore augeor* and also *Bac.* 55 or Ter. *Ad.* 900

226 ***coquo…defetigo:*** a metaphorical usage of *coquo* is well documented in Roman epic: cf. Enn. *Ann*. 338 *quae nunc te coquit et uersat in pectore fixa* (viz. *cura*) or Virg. *A*. 7. 345 *femineae ardentem curaeque iraeque coquebant*, to which one should compare Hom. *Od.* 20. 24-30, and note that a Gk. sample turns up already in Old comedy: cf. Ar. *Lys.* 839-41 σὸν ἔργον ἤδη τοῦτον ὀπτᾶν καὶ στρέφειν / κἀξηπεροπεύειν καὶ φιλεῖν καὶ μὴ φιλεῖν / καὶ πάνθ' ὑπέχειν πλὴν ὧν σύνοιδεν ἡ κύλιξ.

Analogously, *macero* features in epic and tragedy to express both physical and psychological pain: cf. Andr. *poet.* 18 *nullum peius macerat humanum* and Pacuv. *trag.* 211 *ne porro te error, qui nunc lactat, maceret*. Hence its fortune in comedy: cf. *Capt*. 928 *satis iam dolui ex animo et cura me satis et lacrumis maceraui, Cas*. 445, *Cist*. 59 *med excrucio*, *mea Gymnasium: male mihi est, male maceror*, *Mil*. 616, 1233, *Poen*. 98, 1248, *Ps*. 4, Ter. *An*. 685, *Eu*. 187 *rus ibo: ibi hoc me macerabo biduom* and Afran. *com.* 352 *ex desiderio magis magisque maceror*. In its metaphorical meaning, it pertained to an elevated register and is almost confined to early Latin, reappearing only seven times in later poetry: cf. Lucr. 3. 75, *Ciris* 244, Hor. *Carm.* 1. 13. 8, *epod.* 14. 15-6, Ov. *Her.* 20. 124, Calp. *Ecl.* 6.9 and Phaedr. 4. 20. 21

Etymologically, *macero* goes back to a root **mac*- giving, among others, Gk. μάσσω: cf. DV 357 s.v. *macero*. Its proper meaning is 'to make wet, to soak', and it is obviously quite prominent in agricultural treatises and / or in recipes: cf. Cato *Agr*. 54. 3, 76. 2 *ibi macerato, aquam ter mutato*, 117, Var. *R.* 1. 13. 3 *in cohorte exteriore lacum esse oportet, ubi maceretur lupinum, item alia quae demissa in aquam ad usum aptiore fiunt* with Ter. *Ad*. 380-1 *salsamenta haec, Stephanio / fac macerentur pulchre* and Eugraph. ad l. *proprie positum: quidquid enim salsum est, aqua infunditur, ut madefactum salis amaritudinem perdat* or Don. Ter. *Eu.* 939 *deest 'madidum' aut 'maceratum' aut 'emollitum'* along with Plin. *Nat.* 31. 93 and Apic. 4. 1. 1, 4. 2. 11; see also *Poen*. 597-8 *aurum est profecto, spectatores, comicum: / macerato hoc pingues fiunt auro in barbaria boues* and Scrib. Larg. 8 *uel ea* (scil. *aqua*) *in qua pridie crocum adiectum maceratum fuerit*, 269.

Given its etymological meaning, it would appear that in the above fragment Livius Andronicus was using the term both in its literal and in its metaphorical sense (*macerat humanum…mare* 'the sea soaks / torments humankind'). In a similar manner, Plautus paired *macero* and *coquo*, drawing them from the lofty language of epic and tragedy, with a slightly humorously hint, for they both literally allude to cooking, as though Lysiteles was actually being 'grilled' by anxiety: cf. similar puns in *Epid.* 320-3 *expectando exedor miser atque exenteror* / *quo modo mi Epidici blanda dicta evenant.* / *nimis diu maceror: sitne quid necne sit* / *scire cupio* or the dominating metaphoric line of *Poen.* 240-9 (see especially 244-5 *nisi multa aqua usque et diu macerantur* / *olent, salsa sunt, tangere ut non uelis* and 248-9 *coqua est haec quidem, Agorastocles, ut ego opinor:* / *scit muriatica ut maceret*)

Lastly, *defetigo* denotes that the young is man is exhausted by his constant pondering and paves the way for the following personification of *animus* as his 'personal trainer': cf. parallel instances of this verb with *in* + ablative in Ter. *Ph.* 794, Cic. *Quinct*. 42, *Marc.* 20, *Planc*. 11 and the reflexive construction in Ter. *Ad*. 519 *ita se defetigarit uelim*

226 ***magister…exercitor:*** a typically Plautine personification of an abstract concept, tied to the previous use of *defetigo* 'to exhaust'. The word *exercitor* matches with *magister*, playfully implying that Lysiteles' confused mind is now keeping him in exercise as his γυμναστής would: cf. Fraenkel (2007: 42**)** and the same image at 1016

227 ***non liquet:*** a juridical formula employed in trials when judges felt they could not form a sound judgment of a case and needed further discussion: cf. Don. Ter. *Eu.* 331. 2 *uerbum iuris, quo utebantur iudices, cum 'amplius' pronuntiabant, obscuritate commoti causa magis quam negotii simplicitate* and the even clearer testimony provided by [Ascon.] *Verr.* 230. 3 *ante legem Glauciae de comperendinatione aut statim sententia dicebatur, si absoluendus esset reus, aut 'amplius' pronuntiabatur, si uideretur esse damnandus, cum dixissent iudices 'non liquet', hoc est 'obscura causa est'* with 231. 12.

The formula occurs again at 233 *de hac re mihi satis hau liquet*, where Lysiteles stresses the paradoxical nature of his cause, where he has to play simultaneously the part of *iudex* and *reus* in the proceeding: cf. 234 *iudex sim reusque ad eam rem* ***satis:*** on this rather uncommon iambic scansion, most probably activated by the bacchiac context: cf. *Poen.* 215, 227 with Leo (1895: 296-7), Jachmann (1915: 53-5), and see below at 233-6

228 ***expetessam:*** formally a desiderative of *expeto*, the verb is a Plautine ἅπαξ: cf. *Cist*. 13 and *Epid.* 255 *quid ego nunc faciam? consilium a te expetesso.* It is found only in accompanied verse and it is sometimes associated with *amo*: cf. *As*. 526 *ultro amas, ultro expetessis*, *Mil.* 959 *quae te amat tuamque expetessit pulchram pulchritudinem*, 1231 and see particularly *Rud*. 258 *qui sunt qui a patrona preces mea expetessunt* from the entry song of Ptolemocratia (in bacchiacs), where it refers to prayers addressed to Venus

230 ***amorine:*** my preference for the emendation proposed by Skutsch (1934: 12 n. 2), who suggested a scansion implying synaloephe between *me* and *an*, ie. *ămōrīnĕ m(e) ān r(ei) ōbsĕquī pŏtĭŭ(s) pār sīt*, is merely contextual, since no second *anceps* of this series is ever realised by a long syllable, as it should happen if one accepts the transmitted reading *amorin*, ie. *ămōrīn mēd ān r(ei) ōbsĕquī pŏtĭŭ(s) pār sīt*

231-2 ***ad uitam…agundam:*** emphatic tautology fitting the tone of a *canticum*: cf. the joint occurrence of *uita* and *aetas* in the pathetic statement setting the tone of Alcumena's aria in bacchiacs at *Amph*. 633 *satin parua res est uoluptatum in uita atque in aetate agunda* with Tobias (1979), noting that female characters have slighlty less than half of Plautine bacchiacs and that almost half of them (263 out of 558) show a strong emotional content

233-6 A short modulation leads to the predominantly anapaestic section that follows. It starts with two ia^7 (233-4). The first hemistich of 234 has its first and third element realised by double short (*ŭt ŭ-* and *sĭmŭl*) and this probably conjures up an anapaestic allure, setting the premises for the anapaestic microsection to come (237-8a). The transition to anapaestic rhythm is effected through an an^4 (235) and a v^r (236). The conformation of 235, featuring two resolved *longa* (*ĭtă făcĭ(am) ĭtă plăcĕt*) in the first hemistich, provokes an ambiguity resolved only in the second hemistich, where anapaestic rhythm emerges with more clarity. Further, the whole modulating *Übergang* is semantically well distinguished, since it is precisely here that Lysiteles sets the theme that he is going to elaborate on in the lyric *quaestio*.

An hiatus after preposition at 233 (*de* | *hac*) seems unlikely, given the resulting proceleusmatic (*mĭhĭ sătĭs*); for this reason, I adhere to Leo and Questa and prefere to measure *mĭhī*, the etymological prosody already vanished in spoken Latin yet frequently restored in lyric verses: cf. Bettini (1990: 381-97).

The reading of the palimpsest *ut* was arguably omitted by the Palatines because of haplology. The monosyllabic scansion of *eam* coincides with the more usual prosody: cf. Lindsay (1922: 358) and the less usual bisyllabic scansion found e.g. in *Capt.* 501 (ba^4) *eunt obuiam gratulanturque eam rem*, certainly activated because of the prosodical needs of bacchiacs.

Further, I measure *reus* as a bisyllable, ie. *rĕŭ'*, because the traces of a monosyllabic scansion are scanty, and it always counts as a bisyllable at line end: cf. e.g. *Capt.* 476 *condemnant reos* or *Truc.* 619 *omnino reus*, but see *Truc.* 837 *reus solutus causam dicit*, where it could theoretically scan as a monosyllable, ie. *reûs*

234 ***exputem:*** 'to consider well': cf. also *Rhet. Her.* 2. 26. 42 *item uitiosum est ipsum sibi in sua oratione dissentire…tum id exputando euoluere*, interestingly referring to an intimate controversy, 2. 30. 49 and [Cic.] *Sall.* 14 ***iudex sim reusque ad eam rem:*** as noted above at 227, these terms belong to legal terminology. Lysiteles already introduced his case at 230ff., so he is now simply developing it with regards to the contradictory nature of this particular *quaestio*, whereby one person acts at the same time as judge / *praetor* and as defendant: cf. paradoxically contradictory cumulations see *Mer.* 852-4 *egomet mihi comes calator equos agaso armiger* / *egomet sum mihi imperator, idem egomet mihi oboedio* / *egomet mihi fero quod usust* with Fraenkel (2007: 51-2)

236 ***se expediant:*** the Ambrosianus and the Palatines differ in the reading of *se*. Metrically, both readings offer various possibilities of scansion.

Since the first part of the line is an iambic quaternarius (ia^4), it seems reasonable to scan the second as a colon reizianum (c^r), with *brevis brevians* (*mŏdŭm*), in order to form a versus reizianus (v^r). However, the line can also scan as a reizianoid combination of iambic quaternarius and ithyphallicus (ia^4 + ith), attested but never with a similarly shaped ithyphallics, ie. –⏑– –⏑⏑–: cf. *Cur.* 104, *Mos.* 894-5 and *Rud.* 945-6. Such a shape, however, crops up in a handful of lyric lines embdedded in a cretic context: cf. *Per.* 268a (ith + cr^c), *Ps.* 264 (cr^1 + ith), *Epid.* 327-27a (cr^3 + ith), *Bac*. 658 (cr^2 + ith), *Capt.* 208 (cr^2 + ith) or *Ps.* 1248-50 (with 1250 being a plain ith with the three last elements, fifth included, realised by a long, perhaps to achieve a sense of dragged clause: see also *Ps.* 1270a-b).

Besides, among stichic ithyphallicuses, the aforementioned type (even with the 4th element realised through a light syllable) is found four times, three of them among aeolics, unsurprisingly given its final choriamb: cf. *Men.* 111a, where this rather peculiar pattern was probably meant to connect the preceding aeolics to the following cretics, *Mos.* 882a, again in combination with an aeolic line (882: wil) and between cretics (878-81: cr^4 / gl + cr^c / cr^4) and

trochaics (883-4: tr^{7}), *Cas.* 936 ($tr^{4\wedge}$ + ith), followed by aeolics (937-38a: wil), and *Ps.* 950a, closing a sequence of anapaests at the end of the duet and immediately following an anapaestic quaternarius (950: an^{4}) with identical ending.

In sum, nothing is against a reizianoid line such as 236 would be without *brevis brevians* of *modum*. Nevertheless, the absence of a similar ithyphallicus from those combined in reizianoid units with iambics that are attested in Plautus is significant. Moreover, its frequent appearance in rhytmical environments whose characteristics diverge considerably from 233-6 is enough to orient the editor toward a purely reizianic scansion.

With this in mind, one could theoretically adhere to the majority of editors and print *se*. Indeed, this reading provides a very smooth reizianus, ie. *q(uem) ād mŏdŭm s(e) ēxpĕdĭānt*. Nevertheless, there is no shortage of examples showing that in the acceptation of 'to turn out (in a given manner)' (*OLD* 647 s.v. *expedio* 7b), *expedire* is intransitive: cf. *Amph.* 521 *nequiter paene expediuit prima parasitatio* or 4-5 *res rationesque uostrorum omnium* / *bene* (*me* Loman, approved by Leo in the ed.) *expedire uoltis*.

As a matter of fact, Plautus employs *se expedire* only in its literal meaning 'to disentangle oneself / to prepare oneself': cf. Langen (1880: 1-3) with *Per.* 457-8 *nunc ego lenonem ita hodie intricatum dabo,* / *ut ipsus sese, qua se expediat, nesciat* or *Amph.* 308 *cingitur: certe expedit se*.

This argument is quite compelling, and I accordingly prefer to follow the Palatines in the omission of *se*. It follows that I postulate a prosodic hiatus at the beginning (*quem* | *ad*) and an uncommon though by no means impossible *brevis brevians* between two words in synaloephe (*mŏd(um) ĕx-*), ie. *quēm* | *ād mŏd(um) ĕxpĕdĭānt*: cf. Skutsch (1934: 15-9)

237-8a: These short anapaestic lines set the tone for the following catalectic quaternarii ($an^{4\wedge}$). 238 is phrased in a falling rhythm (*pōstŭlăt s(e) īn plăgăs cōnĭcĕrĕ*), whereas 238a, if one accepts the reading of P (*consectatur*) against the *lectio facilior* handed down in A (*sectatur*), begins with an analogous falling rhythm (*eôs pĕtĭt)* but proceeds with an accumulation of long syllables (*eôs cōnsēctātūr*), closing the anapaestic micro-unit with a dragged ending.

The first two short lines, ie. 237-237a, are placed on different στίχοι in B, whereas the palimpsest lays them on one and the same line. In such circumstances, an editor should determine which one is the most uncommon disposition and print it.

In general, anapaestic quaternarii (an^4) are quite uncommon, but even so their traces are far more detectable in ancient colometry than those of anapaestic dipodies (an^2). A decisive argument, however, is provided by the stichometric note appearing in B at the end of 275a. If we consider that, in the disposition of B, we have a total 58 lines and this proves that the colometry of B must be preferred in this *canticum*: cf. Boldrini (1984: 38 n. 17).

Among the other 21 instances of dipodies listed in Questa (1994: 441-9), 4 occur in reizianoid combinations with an iambic quaternarius: cf. *Cas.* 893/5 or *Men.* 352 ($ia^4 + an^2$), comparable to *Men*. 365-6 ($ia^4 + an^2$), which are disposed on two lines although they lead to the close of the aria by echoing the same unit, with Questa (1984: 76 n. 39); see also a version with catalectic quaternarius in *Rud.* 188 ($ia^{4\wedge} + an^2$). Another reizianoid combination features the dipody in the place usually reserved to te quaternarius ($an^2 + c^r$): cf. *Mos*. 323, to which one should add *Per.* 769a-769b, 773a-773b, 792a-792b (contrary to Questa's colometry); consider also that *St*. 7-8a (possibly a little stanza of 3 an^2 closed by a c^r), despite the divergent colometry offered by A (4 lines: *nostrum-officium* / *nos-aequomst* / *neque-facimus* / *quam-pietas*) and B (2 lines: *nostrum-aecum est* / *neque-pietas*), seem to consitute another token of the association between an^2 and c^r.

Among the same group of anapaestic dipodies, 6 (or 7) are part of longer anapaestic combinations with a quaternarius ($an^4 + an^2$): cf. *Cas.* 213, 746, *Mos.* 860, *Rud.* 189 and also the specular combination ($an^{2}+ an^4$) *Men.* 353 and *Tru.* 566; *Poen.* 1183a-b ($an^{2}+ an^{4\wedge}$) are separated in A and joined on a single στίχος in B, but manifestly represent a similar unit.

Apart from the dubious *Men.* 762 (probably $ba^2 + an^2$), the two remaining anapaestic dipodies (an^2) are embroidered in a wider anapaestic weave: cf. *Epid.* 541 and *Per.* 772. Even though the many uncertainties concerning ancient colometry prevents final judgement, it appears that dipodies are presented on separate lines much more rarely than quaternarii; therefore, I would agree with Studemund (1864: 4-5) and Questa in keeping them disjoined, just as they are presented in the *difficilior* colometry of the palimpsest.

238 ***in plagas:*** hunting nets are sometimes mentioned metaphorically in erotic discourse as part of a well-known association between love and hunting: cf. particularly Ibyc. 287 Ἔρος αὖτέ με...ἐς ἄπειρα δίκτυα ἐσβάλλει, Ov. *Ars* 1. 269-70 *cunctas* / *posse capi: capies, tu modo tende plagas*, 3. 428 with Davies (1980) and Wilkinson (2013: 232-5)

239-42 With *blanditur*, 239 scans as a cretic dipody with 5th element realised by a heavy syllable and a *breuis in longo* before diaeresis (*blāndītŭr*), joined to a cretic *colon* (cr^2 + cr^c).

If *blanditur* is removed as a gloss added to *blandiloquentulus*, 239 scans as catalectic trochaic quaternarius ($tr^{4\wedge}$), a unit that can accompany cretics or be joined to them: cf. e.g. *Bac.* 650-1 ($tr^{4\wedge}$ + cr^c / $tr^{4\wedge}$), *Mos.* 325-25a ($tr^{4\wedge}$ among cretics), 328 (cr^c + $tr^{4\wedge}$), and particularly *Epid.* 65ff. and 166ff., where cretics and trochaics are tightly intertwined.

However it is, then, it is unsurprising that the verse is followed by a cretic *Doppelkolon* (239a: cr^c + cr^c) and by a reizianoid line (240: ia^4 + an^2).

The interpretation of the second *colon* of 240 depends on the resolution of a textual issue. For while the Palatines present an expected form *despoliator*, the palimpsest hands down *despolator*, supported by an entry in Nonius' dictionary: cf. Non. 770 *spolor pro spolio* with a quotation of Afran. *com.* 42 *quos inpune depopulator despolatur* (thus Lindsay : *dispolatur* mss. : *despoliatur* Ribbeck) *dedecus* and Quad. *hist.* 7 *quod iis per militem licebat, expolabantur* (thus Lindsay and Cornell : *expolabatur* LB^A : *expoliabatur* A^A : *expoliabantur* Iunius : *spolabatur* C^A : *spoliabatur* Peter).

With this by-form, however, the line should scan as an iambic quaternarius with a trochaic dipody (ia^4 + tr^2), a combination never elsewhere attested: trochaic dipodies appear on their own with a closural function (*Amph.* 237, *Ps.* 1335b and *Rud.* 681a) or joined to cretics and longer trochaics (cr^3 + tr^2: *Per.* 805-6, *Ps.* 1314, *Rud.* 667 [?], 674; cr^2 + tr^2: *Mos.* 732, *Rud.* 237, *Truc.* 127; cr^1 + tr^2: *Cas.* 158; tr^4 + tr^2: *Cis.* 15). On the contrary, *despoliatur* allows the second *colon* to be taken as an anapaestic dipody (an^2), at least in three cases joined to an iambic quaternarius in reizianoid structures: cf. *Cas.* 893/5, *Men.* 352 and *Rud.* 188 (with $ia^{4\wedge}$). The unit is labelled as adonius (adon) by Questa. His interpretation is based on its other supposed occurrences at 247 and 281. Yet 247 is an extremely dubious line (see below) and 281 may well have been an iambic quaternarius as well with an anapaestic dipody.

Adoniuses are identifiable with certainty only in markedly aeolic contexts: cf. *Cas.* 954-55/62 or *Bac.* 638. Elsewhere, that same unit apparently serves to provide a transition to (or from) anapaests, and I think that it would better be labelled as anapaestic dipody (an^2): cf. *Cas.* 168/70-71 (ia^4 + adon / an^4 + adon), where Myrrhina has just entered on stage uttering an anapaestic octonarius, an anapaestic quaternarius and a cretic quaternarius, or even *Cas.* 645 (cho^2 + adon), which nothwithstanding its association with an aeolic unit, is best explained as a modulation toward 646-46a (an^4).

Indeed, the modulation anticipates and leads into a series of properly anapaestic quaternarii (240a-2: an^4 / $an^{4^\wedge}$ / an^4 / an^4): cf. Boldrini (1984: 128), suggesting to remove prosodic hiatus and take 241a as $an^{4^\wedge}$ to create specular symmetry. *Blandus* impedes a smooth scansion of the passage and is best taken again as a gloss penetrated into the text: cf. below at 241. The series of accusatory epithets thrown at Love ends with 241 and this may motivate the sense of partial closure conveyed through catalexis at 241: cf. Moore (2012: 211-4)

239 blanditur: this verb was considered a gloss on the following ἅπαξ (*blandiloquentulus*) by Ritschl, presumably because he thought this form did not fit with the metrical context: see above 239-42

239a blandiloquentulus: a Plautine coinage based on high-register compounds ending in *-loquens* / *-loquus* turned into a colloquial deminutive with contemptuous undertones: cf. 222 and compare *Bac.* 1173 *ut blandiloquast* or *Poen.* 138 *blandidicus* with Pasetti (2007: 141 n. 198)

Uttering soothing words (*blandiri*) is characteristical of women in drama: cf. Don. Ter. *Ad.* 291 *proprium est mulierum, cum loquuntur, aut aliis blandiri…aut se commiserari* with e.g. *As.* 222 *bene salutando consuescunt* (viz. *meretrices*) *compellando blanditer*, *Truc.* 224-6 or *Men.* 193-5; see also Dutsch (2005) and Adams (1984) on female speech in comedy.

In addition to this, a man in love debases himself by becoming part of a *genus mulierosum* (*Poen.* 1303) and typically resorts to same feminine *blandimenta* of which we are given parodic examples later at 244-6: cf. *As.* 180-1 *et quoquo catulo meo* / *subblanditur nouos amator* or *Cas.* 883 *conloco fulcio mollio blandior* ***harpago:*** originally a pole: cf. Liv. 30. 10. 16 *asseres ferreo unco praefixi harpagones uocant* with Ferone (2004).

Despite the existence of a denominative *harpagare* ‘steal, carry off’ (*OLD* 786 s.v. *harpago*), as an adjective *harpago* is an ἅπαξ in Latin: cf. *Aul.* 201 *aurum mi intus harpagatum est*, *Bac.* 656 *improbis cum improbus sit harpaget furibus* or *Ps.* 138-9 *rape clepe tene* / *harpaga bibe es fuge*; see also Harpax, the name of a slave in *Pseudolus*, and the puns on his name at *Ps.* 1010 *tun es is Harpax?* :: *ego sum atque ipse* ἅρπαξ *quidem* and 653-4 *apage te, Harpax, hau places:* / *huc quidem hercle haud abis intro, ne quid* ἅρπαξ *feceris*

240 ***cuppes:*** another ἅπαξ, even though *cuppedia* is attested: cf. *St.* 714 *nil moror cuppedia*. This term and its cognates are etymologically connected to *cupere* by means of the so-called *littera*-rule and indicate gluttony (*cuppes*) or delicacies (*cuppedia*): cf. DV 155 s.v. *cupio* with the interesting etymological notation in Paul. 42 *cuppes et cupedia antiqui lautiores cibos nominabant; inde macellum forum cupedinis appellabant. Cupedia autem a cupiditate sunt dicta uel, sicut Varro uult, quod ibi fuerit Cupedinis equitis domus, qui fuerat ob latrocinium damnatu*; see also Cato *Or.* 179 *pulchralibus atque †cupidus* (Dacier brilliantly ventured *cupediis* to replace the meaningless *cupidus*) and Ter. *Eu.* 256-7 *concurrunt laeti mi obuiam cuppedenarii omnes* / *cetarii lanii coqui fartores piscatores*.

In Rome there was a *forum cuppedinis*, at least according to Var. *L.* 5. 146 *ubi uariae res ad corenta Forum Cuppedinis a cuppedio* (Spengel : *fastidio* mss. : *cuppedio id est a fastidio* Goetz-Schoell : *Cuppedine* Jordan), *quod multi Forum Cupidinis a cupiditate*, showing traces of an alternative etymological account, ie. *cuppedo* from *cuppedium*, than the one quoted by Paulus-Festus in the above passage: cf. de Melo (2019: II 776)

240a ***latebricolarum:*** the compound, whose meaning is ‘living in the shadow’ (de Melo), is an absolute ἅπαξ; it was ostensibly either borrowed from the lofty language of epic and tragedy or coined after the pattern set by similar masculine nouns with suffix *-a*, extending the productivity of the *agricola*-type, which epic and tragic poets make frequent use of: cf. Naev. *poet.* 11 *siluicolae homines bellique inertes*, Acc. *trag.* 237 *et nunc siluicolae ignota inuisentes loca* or Enn. *Ann.* 445 *optima caelicolum, Saturnia, magna dearum.*

The *latebrae* allude to the obscurity of brothels conceived as the natural hiding-place of idle youngsters: cf. *Bac.* 56 *nam huic aetati non conducit, mulier, latebrosus locus*, 429-30 *saliendo sese exercebant magis quam scorto aut sauiis:* / *ibi suam aetatem extendebant, non*

in latebrosis locis and Poen. 834-5 *itaque in totis aedibus* / *tenebrae latebrae, bibitur estur quasi in popina hau secus.* ***corruptor:*** the spelling with the nasal is attested in the palimpsest. Skutsch (1892: 20-1) defended this reading by drawing a parallel with *pollinctor*, which should be anteponed to *pollictor* in at least one Plautine passage: cf. *Poen.* 63 *quia mihi pollinctor* (Fulg. *Sermones antiqui* 3 [p. 112 Helm] : *pollector* Ω) *dixit qui eum pollinxerat* and see also [Quint.] *decl.* 3. 9. 13, where B (Bambergensis M IV 13, Xth century) reads *corrumptorem*.

The nasal infix, however, is not etymological and it might well have been added analogically, especially since the parallels proposed by Skutsch are not secure enough to modify the standard orthography: cf. *As.* 910 *ecquis currit pollictorem* (thus Ω and Non. 232) *accersere* with Var. *Men.* 222 and 324

241 [blandus]: the adjective was first expunged by Hermann as an interpolation added to explain *blandiloquentulus* at 239a just as much as *inops* was taken as a gloss on *despoliator*, *auarus* as a comment on *harpago*, and *elegans* as an interpretation of *cuppes.*

This line of reasoning led Hermann to give a far-fetched bacchiac scansion to the passage. Leo persuasively defended *inops* in the app., noting that it is precisely because of his indigence that Loves is forced to look into secret places (‘sed quoniam inops est, celata indagat’). Moreover, it is almost a commonplace that Love is poor and needy, and the interconnection between love and poverty is crucial in this play: cf. 254 *inops amator* and for the topos see at least Pl. *Symp.* 200e καὶ ὃ μὴ ἔχει καὶ ὃ μὴ ἔστιν αὐτὸς καὶ οὗ ἐνδεής ἐστι, τοιαῦτ' ἄττα ἐστὶν ὧν ἡ ἐπιθυμία τε καὶ ὁ ἔρως or Hor. *Ep.* 1. 18. 98 *num te semper inops agitet uexetque cupido*.

The expunction of *blandus* is more attractive and met the favour of Leo and Questa. Indeed, the adjective prevents a smooth interpretation of the metrical context and seems a flat repetition of *blandiloquentulus*. A certain degree of confusion in the almost randomly interwoven succession of epithets does not constitute an argument against the soundness of the text, since it is not uncommon to find such chaotic accumulations in Plautus: cf. e.g. *Mil.* 189-9a *os habet linguam, perfidiam, malitiam atque audaciam,* / *confidentiam, confirmitatem, fraudulentiam* and Thierfelder (1929: 61-2). It is interesting to observe that a similar accusatory strategy in a trial is recommended by a rhetorician: cf. *Rhet. Her.* 2. 3. 5 *si non*

poterit auarum demonstrare, demonstret corruptorem, perfidiosum (cf. *Cist.* 72 *perfidiosus est Amor*)*, si quo modo poterit denique aliquo aut quam plurimis uitiis contaminare*

indagator: a rare noun in keeping with the hunting metaphor already set through the mention of nets: cf. Varro *L.* 5. 94 *uestigator a uestigiis ferarum quas indagatur* and Isid. *Orig.* 10. 282.

It is almost never applied to abstract objects before Christian authors: cf. *TLL* 1103-4 s.v. *indagator*. However, the feminine has at least two attestations with reference to abstracts: cf. Cic. *Tusc.* 5. 5 *o uitae philosophia dux, o uirturis indagatrix expultrixque uirorum*, prompted by phonostylistic reasons, and Val. Max. 9. 4 *protrahatur etiam auratiae, latentium indagatrix lucrorum, manifestae praedae auidissima uorago*.

Notably, a late source informs that the term was proverbially applied to erotic matters because women were said to be 'trackers of men': with Non. 33 *sagae mulieres dicuntur feminae ad lubidinem uirorum indagatrices, unde et sagaces canes dicuntur, ferarum uel animalium quaesitores*

242 ***sauiis sagittatis:*** in the extant corpus of Roman comedy, Love is more often represented as an abstract force than a personified God; this passage, however, constitutes one of the notable exceptions insofar as it contains an allusion to a traditional attribute of Cupid, the arrows: cf. *Per.* 24-5 *saucius factus sum in Veneris proellio* / *sagitta Cupido cor transifixit* or *Cist.* 215ff., *Cur.* 3, *Bac.* 115-6 (a catalogue of *di damnosissimi*), Caecil. *com* 259-63 with Flury (1968: 27-35) ***perculsust:*** it is difficult to decide between *perculsus* and *percussus* because of the quasi-synonymity of the two verbs, even used as a gloss of one another: cf. Non. 222 *percellere euertere percutere*.

Both may be used to describe the hit inflicted by an arrow: cf. *Rhet. Her.* 4. 30. 31 *nisi Alexandrum perculerunt* (viz. *sagittae*) or Catull. 68. 113-4 *tempore quo certa Stymphalia monstra sagitta* / *percullit imperio deterioris eri* with Hygin. *Fab.* 107. 1 *sagitta percussit* or Curt. Ruf. 8. 10. 27 *quidam e muro sagitta percussit*. *percutio* is more frequently attested in Plautus, but this is not enough to give it a preference over *percello*: cf. 12 tokens of *percutio* against 2 of *percello* listed in Lodge 305-6 s.v. *percutio* and *percello*

243-50 A run of mixed cretics carries the rhythm toward the expressive trochaic system that follows (251-3). A pure quaternarius opens the section (243: cr^4), whose other lines are mostly formed by combinations such as the one composed of a cretic dipody and a cretic *colon* (244, 246, 249: $cr^2 + cr^c$). The whole intermezzo is closed by a cretic dipody and a *colon reizianum*, a unit attested only here (250: $cr^2 + c^r$).

Reizianoids appear in some rather mysterious lines in this passage. 245, for instance, is taken by Questa as a mixture of a *colon reizianum* and a prosodiac. That unit coincides in fact with what Greek metrists refer to as a *kaibelianum* or dochmiac prosodiac ($pros^{do}$) in its ἄτακτος version, with one of the even elements, that is, realised as a long: cf. Gentili-Lomiento (2008: 56-7 and 228 n. 9). This sort of iambic tripody finds a nice parallel in some enigmatic lines in the initial duet of *Stichus*: cf. *Sti.* 10-10a ($pros^{do} + c^r$) and 11-4 ($pros^{do} + c^r$) with Gentili (1977: 86) on the dochmiac characterisation of the passage and the affinities with certain units attested in the *Fragmentum Grenfellianum*, on which see also the sceptical view of Questa (2007: 488-9). The presence of dochmii in Plautus, however, is still very much *sub judice* and would need further enquiry: cf. Leo (1897: 9), who quoted Ar. *Eq.* 1141-4 (3 tel + c^r) and interpreted the unit in *Stichus* as a non-catalectic version of the *colon reizianum*.

Alternatively, one might postulate an extremely rare ecthlipsis of ante-consonantic *e* in *ocellus* and scan the second part as another *colon reizianum*: cf. Questa (2007: 24-32) on the most usual cases of ecthlipsis of *e*. Cases such as *Per.* 848 or Naev. *com.* 108 attest that *saepe* could scan as a monosyllable, and lines such as *Bac.* 662 and *Capt.* 215a ($c^r + c^r$) prove that a reizian *Doppelkolon* can feature among cretics: cf. Skutsch (1934: 13).

Further, a possible *versus reizianus* may lurk beneath 247, interpreted by Questa as an iambic quaternarius joined to an adonius (247: ia^4 + adon). The identification of adoniuses outside an aeolic context is questionable, and the supporting evidence provided by Questa is not sufficient to validate this interpretation: see above at 239-42. In fact, Questa himself suggests an alternative option. If one postulates a prosodic hiatus between *iam* et *amplius*, the outcome is a *colon reizianum*, and therefore the whole unit becomes as a *versus reizianus*. This fails to convince entirely and a final solution for this line is still to be found: cf. Burck (1966: 51 n. 27), thinking about an interpolation.

The last thorny issue concerns 248. With *satis* (A), the first part of the line is a cretic dipody (cr^2). If one prefers *sat* (P), a simple transposition of *id* after *est* would create a pure

quaternarius (cr^4), ie. *non sat est id mali*. I opted for the first possibility as it does not require any change in the text. Moreover, if one prints the text as it is transmitted in A, the second part of the line scans as a cretic *colon*, ie. *n(i) eti(am) amplius*. However, a verbal form is needed. Leo supplemented the subjunctive *sit*, and with this necessary emendation the second part scans as an ithyphallicus (248: cr^2 + ith). Similar combinations are not uncommon in general and the ithyphallicus forms usually the second part of them: cf. *Bac.* 658 and Danese (1993: 643-5). Initially, I thought about reconstructing a cretic *colon* (cr^c) by guessing that *etiam* might have stemmed from a wrong reading of *ampliussitiam* and that the right reading should accordingly be *amplius sit iam*. One could rightly object that *etiam* is already in the palimpsest and that there it occupies a place which would have prevented such a confusion.

243 ***labitur liquitur:*** *liquor* frustrates expectations for a more standard expression such as *res perit* (*Truc.* 46), passive of *res perdere* (*Truc.* 300). It is chosen to create phonic and morphological parallelism: cf. Traina (1999: 72) and a similar sample of alliteration in homeoteleuton in a *canticum* at *Ps.* 1107 *luxantur lustrantur*

244 ***mel meum:*** a common endearment in colloquial Latin, with the identification between the lover and 'honey' stemming from a comparative structure of thought such as 'sweeter than honey': cf. *As.* 613 *oh melle dulci dulcior tu es* with *Bac.* 18 *mel meum suauitudo cibus gaudium*, Afran. *com.* 311 or the pun in *Poen.* 394 *oculus huius, lippitudo mea, mel huius, fel meum* and the deminutive used at *Cas.* 837 *meum corculum melculum uerculum*.

Among the attestations of *mel* in comedy 6 are spoken by female characters (*Bac.* 1197, *Cur.* 164, Afran. *com.* 311 with the deminutive *mellillum* in *Cas.* 135, *Cis.* 247 and *Ps.* 180) and 7 by male characters who are in love (*Cas.* 837, *Mos.* 325, *Poen.* 367, 382, 388, 392, *Tru.* 528): note that Terence has no example of this endearment.

Besides, the frequency of possessives in endearing forms of address, more commonly used by female speakers (especially in Plautus), is also a token of intimate familiarity and a feature of lovers' speech: cf. 245 *ocelle mi* with *Poen.* 365ff., Adams (1984: 68-73) and the inclusion of possessives among the feminine (or effeminate) 'soothing words' catalogued by Don. Ter. *Eu.* 656 *'mea' et 'mea tu' et 'amabo' et alia huiuscemodi mulieribus apta sunt blandimenta* on

which see Dutsch (2005: 215-6) ***si me amas si audes:*** these phrases had a 'polite, matter-of-fact tone' (Adams). The first formula represents a variation of the distinctively female softener *amabo*, whilst the latter is an intensifier utilised by both women and men in Plautus and only by men in Terence: cf. Adams (1984: 67-8) and Hofmann (1985: 289-90)

245 ***cuculus:*** a term of abuse in Latin with an agricultural origin. Vine-prickers were mocked by passers-by imitating the voice of a cuckoo-bird because they had to finish their work before the spring equinox, the time of that bird's first-sighting, as it was 'disgraceful and deserving of reproach for that bird to find the pruning-hook being used on the vine' (Rackham): cf. above at § 5.3

In addition to this, the cuckoo-bird was believed to lay eggs in the nests of other birds or brood their eggs instead of its own, which may explain why the epithet is applied to old men wooing prostitutes rather than looking after their legitimate wives: cf. *As.* 923 *at etiam cubat cuculus*, 934 *cano capite te cuculum uxor e lustris capit* with Borghini-Seita (2017).

One can perhaps detect a humorous hint in the choice of this particular derogatory term, since endearments among lovers are frequently drawn from the realm of ornithology: cf. *As.* 666 *dic me igitur tuom passerculum* (*Cas.* 138 *meus pullus passer*, Iuv. 9. 54 *dic, passer*, Apul. *Met.* 10. 22 *meum palumbulum, meum passerem*)*, gallinam, coturnicem*, 693-4 *dic igitur me aniticulam, columbam* (cf. *Cas.* 138 *mea columba*, Cn. Mat. 12 *columbulatim labra conserens labris*) *uel catellum* / *hirundinem, monerulam, passerculum putillum* and Hofmann (1985: 371-2).

On the phonetic roots of the onomatopeic term for the cuckoo in most languages, supposedly the closest approximation to the bird's voice attainable in human speech, see Tsur (2001) ***ocelle mi:*** both the simple noun *oculus* 'eye' and its deminutive *ocellus* are wide-spread endearing term whose use arose again from a popular saying such as 'I love you more than my eye(s)': cf. *Mil.* 984 *uah delicatus es quae te tamquam oculus amet*, Ter. *Ad.* 701 *omnes oderint ni mage te quam oculos nunc ego amo meos*, Catull. 3. 5 *quem plus illa oculis suis amabat*, 82. 2, 4, 104. 2 and Paul. Fest. 189 *oculitus quoque dicitur, ut funditus, penitus, quo significatur tam carum esse quam oculum*.

In Plautus, *oculus* is uttered 5 times by women (*Cis.* 53, *Cur.* 203, *Mil.* 1330, *Per.* 765, *Tru.* 881) and 4 times by men in love or referring to lovers' speech (*Mos.* 311, *St.* 764 with *Poen.*

394 and *Ps.* 179): note that it is never attested with this acceptation in Terence and see also the use of its *ostiumst oculissimum* with the interpretation given by Paul. Fest. 189 *oculissimum carissimum*.

Similarly, the diminutive form *ocellus* appears 3 times in the mouth of women (*As.* 664, 691, *Mos.* 167) and 3 (or 4) times in that of male lovers (*Mos.* 325, 366, *Tru.* 579 with the dubious *Mos.* 385 and Catull. 50. 19): note again that it never occurs in Terence and see Hofmann (1985: 371-2) on affectionate diminutives ***fiat:*** an affirmative answer typical of a free man: cf. Don. Ter. *Eu.* 500 *'faciam' uel 'fiet' diceret seruus, liber uero tamquam et ipse iubet sibi* and Karakasis (2005: 118)

246 ***et istuc:*** on this problematic iambic shortening of tonic syllable see below at 249

248 ***pendentem ferit:*** an allusion to a typical kind of slave-punishment: cf. *Men.* 951 *at ego te pendentem fodiam stimulis triginta dies*, *Mos.* 1167 *uerberibus caedere multum pendens*, *Cas.* 1003, *Mil.* 1043, *Rud.* 722 and see also *Amph.* 375, *Cas.* 405 or 407 along with Cic. *Tusc.* 2. 56, Quint. *Inst.* 2. 8. 13 where *ferire* describes some sort of beating (or even strong tapping such as *Mil.* 204). The analogy between lovers and slaves was a commonplace in Gk. as well as in Latin literature: cf. Zagagi (1980: 74 n. 30 and 34)

249 ***ebibit:*** as in 246 *ĕt ĭstuc*, the shortening affects tonic syllable against the rules of *brevis brevians*. Jachmann claimed that the 'stereotyped character' (*Formelhaftigkeit*) of such expressions justified an otherwise forbidden shortening, but it more likely had to do with the tonic modification caused by the formation of a phonologic unit with the monosyllable, particularly since its abnormal application works only when the *brevians* is a monosyllable or a bisyllable in synaloephe with the *brevianda*: cf. Jachmann (1915: 47) with examples of the two typologies such as 318 *quĭd ĕxprobras* or *Amph.* 1061 *sĭ(bi) ĭnuocat* and Skutsch (1934: 19)

250-3 The trochaic system is composed of ten *metra*, apparently arranged in groups of three on each στίχος in the archetype, and was first recognised by Kiessling (1878: 10-11): cf. Questa (1984: 363-5) on the ancient colometry of some trochaic systems in *Pseudolus*.

Catalogues abound in Plautine comedy, especially when a character sits in judgment on women, and are recognised as Plautine expansions: cf. Fraenkel (2007: 91-5). The detailed enumeration of all the parasitic members of the newly hired *familia* has a parallel in Megadorus' invective against the customs of well-endowed women : cf. *Aul.* 507-22 and see also the arguments against marriage put forward by Periplectomenus at *Mil.* 685-700 (particularly 692-3 *da quod dem quinquatribus* / *praecantrici coniectrici, hariolae atque haruspicae*). Symmetry and sound parallelism are the guiding principles behind word-choice and word-order: cf. the homoteleuta (251a: *-ferae…-gerulae*, 252: *cantrices cistellatrices*), the parallelism later on (252a: *nuntii renuntii*), and the alliteration at the close (253: *panis et peni*)

251 uestiplica: a plausible correction of the reading of P by Ritschl. The singular befits the ascending climax leading from a triad of singular nouns to a sequence of plurals: cf. the important testimony of *CGL* 4. 191. 29 *uestiplica femina qui uestes plicat* along with the parallel provided by [Quint.] *decl. min.* 362 *uestiplica pro domina* and the later epigraphical evidence in e.g. *CIL* 9. 3318.

In fact, the reading of A, ie. *uestispica*, is equally well attested, but its prosody does not allow it to fit with the trochaic context: cf. particularly Afran. *com.* 386 *noui non inscitulam* / *ancillulam uestrae hic erae uestispicam*, Var. *Men.* 384 *nasturcium nonne uides ideo dici quod nasum torqueat,, ut uestispicam quod uestem spicat?* and Non. 18 *uestispici appellabantur uestium custodes serui quod frequenti diligentia uestes inspiciant* with the epigraphical token in *CIL* 6. 9912 *Philema uestispica*.

Despite printing *uestiplica*, Leo expressed later a preference for the spelling *uestipica*, essentially on the basis of the incorrect belief that it was attested inscriptionally, and was thereby followed by Lindsay: cf. Leo (1903: 355-9) and *CIL* 6. 33395 with the compelling confutation by Dessau summarised in Fraenkel (2007: 329 n. 73)

251a flabelliferae: 'fan-bearers', only here in Latin literature. Apart from the distinctively comic *furcifer*, compounds of *fero* suit better the lofty style of epic and tragedy: cf. e.g. Naev. *trag.* 22 *in frondiferos locos*, Enn. *Ann.* 510 *terrai frugiferai*, Enn. *Ann.* 448 *fici dulciferae lactantes ubere toto* with *Ps.* 1262 *cantharum dulciferum* and Skutsch (1985: 605-6) or even *Per.* 515-6 *Fortuna lucrifera* (twice) and Nov. *com.* 38 *o pestifera portentifera trux*

tolutiloquentia. As for *sandaligerulae*, the fact that the first part is an every-day object such as a *flabellum* turned the high-sounding compound structure into a funny word

sandaligerulae: 'sandal-carriers', another absolute ἅπαξ. Compound adjectives with *gero* make their appearance in tragedy: cf. e.g. Naev. *trag.* 32 *tyrsigerae Bacchae* and especially Acc. *trag.* 548 *pinnigero non armigero in corpore.*

The mock-formal character of the coinage emerges from its application to sandals: cf. *Aul.* 502 *salutigerulos pueros* (in the above-mentioned catalogue) or *Ps.* 181 *munerigeruli* and see Pezzini (2016: 26) for the attestations of *sandalium*, found three times in comedy and then in late Latin

In comedy, such compounds occur mostly in accompanied verses and are turned into diminutives; their connotation is often negative: cf. *Mos.* 875 *plagigeruli* or *Truc.* 551 *mulieri damigeruli* with Pasetti (2007: 144)

252a ***renuntii:*** formed after the common verb *renuntiare*, this ἅπαξ owes its formation to a will of establishing sound parallelism with *nuntii*: cf. Traina (1999: 16-7) on analagous coinages such as *ritrito* in the It. idiom *trito e ritrito*

254-9 A *versus reizianus* (254: v^r) leads the transition toward the ensuing anapaests κατὰ στίχον (255-8: an^4), laid out as quaternaries in B and confusedly joined in A against the usual practice: cf. the regular lay-out in quaternaries displayed at *Cas.* 660-1 or *Per.* 175-80, where B has a troubled arrangement, with Studemund (1864: 4). The scribe of the palimpsest apparently cared more about the length of these lines than about their metrical interpretation: cf. already Ritschl (1866-79: V 522) with *Truc.* 225-8 and Raffaelli (1982: 172-4 and 180-8).

An iambic septenarius sums up Lysiteles' conclusions (259: ia^7): cf. the segmenting role it plays at 233-4 and the clausural function it seems to take on at *Capt.* 836, *Poen.* 239 or *Rud.* 219. The scansion is based on the assumption that a dative is needed and that Leo was right in supplementing the mention of a lover: cf. e.g. *Merc.* 369 *meo animo est aegre* or Ter. *Hec.* 227 *ne quid aegre esset mihi* but see also Ter. *Ad.* 137 and Lucil. 474 *idne aegre est magis?* Nevertheless, although very typical, a dative does not seem indispensable with *aegre esse* and Seyffert might well be right in taking the line in its transimitted form as *versus reizianus* (v^r): cf. already its modulating effect at 254 and Seyffert (1864: 22)

254 ***Amor amara:*** a commonplace which is given an original phrasing by Plautus, who strenghtens it through paronomasia: cf. Hoelzer (1899: 41-7) and Flury (1968: 72-3 and 91-2) on love as an illness in comedy; see also Selenium asking Gymnasium whether 'falling in love is bitter' at *Cist.* 68 *eho an amare occipere amarum est* and her reply that Love 'gives you sweetness, but then he piles you up with bitterness till you are full' (de Melo) at *Cist.* 70 *gustui dat dulce, amarum ad satietatem usque oggerit*, noting also the wordplay *mel* / *fel* at 69

260-70 For his utter refusal of Love Lysiteles returns to anapaests, namely to a system composed of twenty-two *metra* (260-70: an sy[22]). Hiatus between *cola* of a system violates the criteria set out by Boeckh to distinguish between lines used κατὰ στίχον and κατὰ σύστημα: cf. Gentili-Lomiento (2008: 32-4), stressing that 'Boeckh's canon on hiatus should be treated as a strong tendency, not as an inviolable law' and providing examples of violations in Gk. lyric poetry.

The short pause due to the vocative at 268 may contribute to explain away the difficulty: cf. *Amph.* 579-79a *satin hoc plane, satin diserte,* | / *ere, nunc uideor tibi locutus* (two *cola* of a tr sy) and Giordani (2016). The catalectic clausula features a couple of harsh shortenings (270: *quōs tĭb(i) ŏbnōxĭŏs fēcīstī*), but these do not constitute a sufficient argument to call the anapaestic character of the passage into doubt

260 ***fugitat:*** restored by Spengel (1882: 238), who provided good arguments in favour of the anapaestic interpretation of the passage. The frequentative creates an asyndetic and alliterative pattern with *fugio* (260) and *fugo* (261): cf. *Cis.* 215-6 *ita me Amor lassum animi ludificat* / *fugat agit appetit raptat retinet*

263-4 ***ignorandus…adhibendus…abstandus:*** these forms are to be intended as incorporating the second person singular of the *esse*, reduced to no syllabic value, ie. *-s*, because of aphaeresis: cf. above at 63.

Note also that the last syllables count as heavy because, even if simplified in the writing, the consonantic cluster *-ss-* closed them and prevented the sandhi: cf. Pezzini (2015a: 96) with a list of lines where metre guarantees the incorporation of aphaeretic forms. The first and

third are easy corrections (*ignorandus* Leo : *ignorandust* ACD / *abstandus* Leo : *abstandus est* A), whilst the second is a mere prosodic reinterpretation (*adhibendus* Acidalius : *adhibendus* A) of the paradosis: cf. Traina (1999: 129-43)

266 ***saxo saliat:*** a possible allusion to the Gk. metaphor associating love troubles to throwing oneself from the rock of Leucas: cf. the oldest source for this image in Anacr. 31 ἀρθεὶς δηῦτ' ἀπὸ Λευκάδος / πέτρης εἰς πολιὸν κῦμα κολυμβῷ μεθύων ἔρωτι and Dörrie (1975: 33-4).

Whether or not there is also a hint to Sappho's suicide because of her unrequited love for Phaon is more uncertain: on the popularity of the love labours of the Lesbian poetess as a topic for Middle and New Comedy see Dover (1978: 174) and the title Σαπφώ documented for Amipsias, Amphis, Antiphanes (194-5 KA), Ephippus (20 KA), Timocles (32 KA) with fragments from Antiphanes (194-5 KA) and Diphilus (70-71 KA). Some also hypothesised a Roman reference to the *saxum Tarpeium*: cf. a summary in Zagagi (1980: 102)

267 ***apage te:*** only the palimpsest transmits the correct reading with the pronoun, although it copies it down in capital Gk. letters as it does with *apage*, inconsistently with 257: cf. Studemund (1866a: 593) and also Studemund (1866b) with a list of other words in Gk. letters in Plautine mss. *apage sis* of the Palatines would entail an impossible *brevis brevians*: cf. Skutsch (1934: 23) ***tuas res tibi habeto:*** a well-attested formula in legal cases of divorce along with *tuas res tibi agito*: cf. Karakasis (2003: 197) and Gaius *Dig.* 24. 2. 2. 1 *in repudiis autem, id est renuntiatione comprobata sunt haec uerba: 'tuas res tibi habeto', item haec: 'tuas res tibi agito'* with Apul. *Met.* 5. 26 *ob istum tam dirum facinus confestim toro meo diuorte tibique res tuas habeto* or also Cic. *Phil.* 2. 69 *illam suam suas res sibi habere iussit, ex duodecimi tabulis clauis ademit, exegit*, about Antony's dismissal of Cytheris presented as a regular divorce according the laws of the Twelve Tables, and *Amph.* 928 *ualeas, tibi habeas res tuas, reddas meas*, in Alcumena's indignant speech to Jupiter / Amphitruo.

It referred most probably to personal belongings rather than to the dowry: cf. Treggiari (1991: 446-7). Seneca the Elder quotes a modernised version of the formula with the present

instead of the future imperative, but *habe*, handed down in the Palatines, would be unmetrical: cf. Sen. *Suas.* 1. 6 *res tuas tibi habe*

269 ***miseros maleque habeas:*** combinations of adjective and adverb are not infrequent in early Latin: cf. 380 and already Andr. *poet.* 24 *topper citi* (in asyndeton) or *Capt.* 959 *recte et vera loquere* with Catull. 10. 34 *male et molesta uiuis*

271-4 These lines were first considered anapaestic by Spengel (1882: 57-8), followed by Leo and Questa. However, the iambic shortenings that have to be assumed in order to scan them as anapaests are problematic.

Unfortunately, there are severe difficulties also if one assumes that they should be taken as cretics: cf. already Ritschl and Goetz-Schoell. As it figures in the palimpsest, 272 has to be a catalectic quaternarius ($an^{4\wedge}$), ie. *quamq(uam) ĭbĭ lăbŏs grāndīs căpĭtūr*; however, with the inclusion of the Palatines' reading *animo*, it scans equally well as a cretic dipody joined to a trochaic dipody ($cr^2 + tr^2$), ie. *quāmq(uam) ĭb(i) ănĭmō lăbōs grāndĭ' căpĭtūr*, analogous to *Mos.* 732 or *Rud.* 237 (*Truc.* 127 is more dubious).

Besides, proposing a prosodic hiatus between marked words such as *fidem* and *honorem* permits (with some difficulty) to scan 273 as a cretic dipody plus a cretic *colon* ($cr^2 + cr^c$), ie. *bŏnĭ sĭb(i) haêc ēxpĕtūnt rēm fĭdĕm | hŏnōrēm*: cf. Ritschl (1866-79: V 440).

It is possible to take 274 as a catalectic anapaestic quaternarius only through impervious shortenings ($an^{4\wedge}$), ie. *glōrĭ(am) ĕt grātĭ(am) hŏc prŏbĭ' prĕtĭūmst*: cf. the defence by Skutsch (1934: 28-9). It scans more smoothly as yet another combination of cretic dipody with cretic *colon* with (rare) hiatus in median diaeresis ($cr^2 + cr^c$), ie. *glōrĭ(am) ēt grātĭām | hōc prŏbīs prĕtĭūmst*: cf. *Ps.* 1277 and Questa (2007: 421).

271 is the most excruciating line of the group. If scanned as a quaternarius (an^4) on the basis of the reading of the Palatines, ie. ie. *certumst ad frugem adplicare animum*, there is no way of accounting for whatever shortening one postulates for the infinitive: cf. the alternative between a forbidden shortening of tonic syllable (*adplĭcăre*) or an utterly untenable shortening of first syllable (*ădplicare*) advocated by Spengel (1882: 317). A slight transposition based on the the reading of the palimpsest would allow the first line to scan as a cretic dipody with a cretic *colon* (271: $cr^2 + cr^c$), ie. *cērtă rēs ēst ād frūg(em) ādplĭcār(e)*

ănĭmūm, but even then the 5th element, an authoritative seat usually but not invariably realised as a light syllable, would be realised by a heavy syllable: cf. a heavy syllable in the 5th element in *Bac.* 658 or *Mos.* 133 (cr^2 + cr^c or thy) *nam ego et illud frugi et probus fui* with more parallels in Danese (1993).

Despite their thorny problems, 271 and 274 are more likely to be cretics. I am less inclined to make the same claim about 272, where *animo* of the Palatines looks like a flat repetition of *animum* at 271, and even less so about 273, where a cretic scansion works only by means of an unpleasant prosodic hiatus. As a result, I cannot exclude that they are in fact anapaestic and prefer to leave the question open to further inquiry.

271 ***ad frugem:*** 'to virtue': cf. also at 118 *quin ad frugem corrigis?* and *Bac.* 1084-5 *ad uirtutem aut ad* / *frugem*

274 ***gloriam et gratiam:*** an ἓν διὰ δυοῖν consisting of two isoprosodic, quasi-synonymical terms joined together for the sake of alliteration: cf. the couple *forma et facies* at Naev. *trag.* 3 *formam et faciem uirginis* or *Mil.* 1027 *formam et faciem* with Traina (1999: 11-3) and Fraenkel (2007: 242-7)

275-79 Given the absence of final catalexis, these anapaests are necessarily to be seen as quaternarii κατὰ στίχον (an^4). However, certain features seem to push toward a systemic interpretation.

The enjambement between preposition and noun at 276-7 *penetrauit ex* / *aedibus*, for instance, never appears in stichic lines and has a single parallel in one passage of a sequence κατὰ σύστημα where of course there is no interruption of synaphea: cf. *Bac.* 1084a-5 (an sy^{10}) *ad uirtutem aut ad* / *frugem* with Fortson (2008: 125-7).

Moreover, a bisyllabic 4th element as in 278 *īn mŏră* is more commonly found in systemic than in stichic sequences: cf. Boldrini (1984: 24).

Finally, 279 is an exceptionally rare instance of an olospondaic anapaestic quaternarius (an^4) used κατὰ στίχον. These ambiguities lead to believe that the passage belongs to the dubious category of 'para-systemic' structures: cf. Boldrini (1984: 97-113). The quasi-clausular function that 279 would have at the end of an anapaestic sequence characterised by

para-systemic features may then justify its unusual conformation: cf. Boldrini (1984: 38 n. 17) with useful summary of the colometric issues

275a ***uanidicis:*** only here and in Amm. Marc. 16. 7. 2 *ut erat uanidicus et amenti propior*. As with other compound adjectives, it seems drawn from a higher register: cf. Acc. *poet.* 9 *audax falsidica gnati mater pessimi* with *Capt.* 671 *falsidicis fallaciis* or 55 *spurcidici insunt uersus* with *Rud.* 515 *magnidicis mendaciis* or *Poen.* 138 *blandidicus* to be compared to *suauidicus* in Lucr. 4. 180, 909.

Such terms occur only once in Terence and in later times tend to appear mostly in poetry: cf. Ter. *Ph.* 211 and the distribution of *ueridicus* (e.g. Catull. 64. 306, 326, Lucr. 6. 6, 24) and *fatidicus* (e.g. Verg. *A.* 7. 82, 8. 340, 10. 199, Ov. *Fast.* 2. 262, 5. 626, *Met.* 1. 321, 3. 348), although both are sometimes attested in prose passages about divination (*ueridicus*: Liv. 1. 7. 10, Cic. *Div.* 1. 101; *fatidicus*: Var. *L.* 6. 52, Cic. *N.D.* 1. 18)

§ 276-300 (Lysiteles / Philto)

276-300 A new character makes his entrance on stage and sings with Lysiteles. The monody turns briefly into a duet, but from 280 on Philto embarks on a moralising solo: cf. particularly *Capt.* 498ff., where Hegio and Tyndarus alternating until they meet and sing together from 534 *quo illum nunc hominem proripuisse foras se dicam ex aedibus?*, or *Aul.* 727ff., where Lyconides joins Euclio without interacting

276 ***penetrauit:*** in Plautus, it is often times used reflexively: cf. 294, 314, *Amph.* 280, *Bac.* 66, *Men.* 400, or *Truc.* 44. Later, this is connoted as an archaism: cf. Gell. 5. 14. 18 or Apul. *Met.* 8. 29. 6 ***illic…ex aedibus:*** suggests apparently that Philto is coming out of his house on stage, which is however contradicted in the rest of the play: cf. above at § 3

278 ***latebrose:*** on the *latebrae* seen as the natural hiding-place for lewd youths see above at 240a

280-7a: Philto echoes the cretic rhythm that his son had previously used. His first line is a cretic dipody joined to a cretic *colon* (280: cr^2 + cr^c) and the whole passage is spotted with quaternarii (282 and 284: cr^4).

A reizianoid unit already seen at 240 appears right after the outset (281: ia^4 + an^2) and a proper reizian just before the run of iambics (285: v^r): cf. above at 239-42 and 287.

283-83a along with 286-86 and 287-87a are laid out on a single στίχος in A and B and should theoretically scan as iambic octonaries (ia^8). Nevertheless, long iambic verses seem out of place in this context and I rather agree with Reiz, who first identified iambic quaternaries (ia^4), not uncommon among cretics: cf. Reiz in Hermann (1796: 146-7) with *Capt.* 206 and *Ps.* 1291 (ia^4 among various cretic lines)

280 ***percoles per pietatem***: the standard expression would be *coles pietate*: cf. Cic. *Fam*. 6. 2. 3. The leading principle of word-choice is, as usual, paronomasia: cf. again *per flagitium perderes* instead of *flagitio perdere* at 643 and Traina (1999: 57-8)

284 ***saeculum:*** an almost personified use of the term *saeculum* for which see Catull. 43. 8 *o saeclum insipiens et infacetum*. If these are cretic *cola* and not an anapaestic quaternarius, the uncommon trisyllabic scansion of this word is required, in all likelihood a *Lentoform* opposed to a less formal syncopated form *saeclum*: cf. *Truc.* 13 *haec huius saecli mores in se possidet* with *Aul.* 126 or *Mil.* 1079 and Lindsay (1922: 215)

286a ***rapax auarus inuidus:*** three adjectives in asyndeton constitute a so-called tricolon, a high stylistic element, well-attested in Greek poetry, that archaic writers favoured mostly because it was reminiscent of the style of ancient *carmina*: cf. the formula for defining the area of temples preserved in Var. *L.* 7. 8 *conregione conspicione cortumione* and 1118 *assequitur subest subsequitur*, *Per.* 410 *procax rapax trahax*, *Rud.* 258 *miseras inopes aerumnosas* or Ter. *An.* 891 *domus uxor liberi* on which see Don. ad l. *mira grauitate sensus elatus est, nec de Menandro, sed proprium Terenti* with Leo (1960 : I 163-84) and Timpanaro (1988a)

287a hiulca gens: the adjective refers literally to someone with a gaping mouth: cf. Char. 60 *hiulcus id est qui hiat*. Figuratively, (*in*)*hiare* signifies 'to be greedy' or 'to crave for something', which explains the meaning 'greedy' that the adjective takes here and nowhere else: cf. 169 and *St.* 605 *nam illic homo tuam hereditatem inhiat quasi esuriens lupus* or *Aul.* 194 *inhiat aurum ut deuoret* with *TLL* 2813 s.v. *hio* 1. 25ff.

288-300: After the introduction echoing a more distant section of Lysiteles' monody, Philto joins his sone in the use of anapaests, in a sort of very loose responsion (the term is merely descriptive).

Initially, he sings a short system of nine *metra* (an sy^{9}). The systemic nature of these anapaests emerges from the presence of a bisyllabic last element (*dĭĕs*) and from the catalectic close (290a): cf. Giordani (2016: 114) on the prosody of *dies*. Moreover, the colometry of the palimpsest presents two long anapaestic lines with false εἰσθέσεις that are uncapable of any stichic analysis as long anapaestic verses: cf. Questa (1984: 33 and passim) on the concept of false or 'typographic' indentation. A long system follows just before the close in long anapaests (299-300: an^{8}).

The intermediate verses open up problematic issues concerning the distinction between stichic and systemic anapaests. As a matter of fact, 292 is catalectic and Questa scanned it as a catalectic quaternarius (an$^{4^\wedge}$), preceded and followed by two stichic acatalectic quaternarii (291 and 293: an^{4}). Short (a)catalectic anapaests κατὰ στίχον do crop up in between systems or longer stichic lines: cf. the very similar context of *Ps.* 909-9a (an$^{4^\wedge}$), occurring between a system (905-8a: an sy^{16}) and three octonarii (910-2: an^{8}), followed in turn by stichic quaternarii (913-3a: an^{4}). The syntactic inconcinnity that would result from including 293 in the ensuing system lies behind the choice of keeping it separate from it.

A similar consideration, however, seems me valid for 294, semantically connected to Philto's lament about his life in corrupt times. Reconstructing the original colometry of this passage is nightmarishly difficult. In general, the palimpsest tends to join quaternarii on the same line, whilst the Vetus by and large separates them neatly: cf. Questa (1984: 55 n. 21).

In fact, 296 is an exception to this general tendency and 293-5a display clear signs of confusion. However we are to intepret the little line preceding the pericope *quos conlaudant*, it seems that 293 and 294 are joined very tightly as they are in A. Their semantic closeness

justifies, in my opinion, the identification of two stichic quaternarii (294-5: an^{4}): cf. Boldrini (1984: 164-74) on changes of metrical structure corresponding to semantic blocks in anapaests. I would therefore argue that the subsequent system starts with 295 and is composed of twelve dipodies (295-8: an sy^{12})

289 ***canto:*** 'to say repeatedly', as in 350 *ciui immuni scin quid cantari solet*, denoting an argument usually made against wealthy and selfish men, a 'ditty', as it were, sung to blame them: cf. also *Mos.* 980 *uera cantas* or Novius 28-9 *testas patinas pistillos mihi* / *cantant* and Ter. *Hau*. 260 *harum mores cantabat mihi* with the accusative of the thing one is reproached for. The accusative can also express the person whom one constantly talks about: cf. Cic. *Q. fr.* 2. 11. 1 *iam pridem istum canto Caesarem* or Hor. *S.* 2. 1. 46 *insignis tota cantabitur urbe* to which one might compare It. *canzonare* 'to mock'.

Quintilian attests this meaning as he describes a process of metalepsis: cf. Quint. *Inst.* 8. 6. 38 *nam id eius frequentissumum exemplum est: 'cano canto' <et 'canto> dico', ita 'cano dico': interest medium illud 'canto'*

291 ***rape trahe fuge late:*** a tetracolon in asyndeton was a possible extension of a tricolon: cf. Quint. *Inst.* 9. 3. 76 *sed in quaternas quoque ac plures haec ratio ire sententias potest* and *Poen.* 229 *ornantur lauantur tergentur poliuntur* with Mart. 8. 44. 9 *rape congere aufer posside* or Plautine examples with adjectives such as fr. 99 *strattae scruppedae strictiuillae sordidae*; see also the four semantically redundant verbs united in polysyndeton at *Per.* 176 *memini et scio et calleo et commemini* with the elphantiac series of *Cist.* 206-10 (ten verbs)

293 ***duraui:*** intransitively, this verb can mean 'to stay' or even 'to live', as here: cf. e.g. *Amph.* 822 *durare nequeo in aedibus* and Serv. Dan. *G.* 2. 295 *durando: diu uiuendo*

295a ***lutitant:*** a brilliant emendation by Ritschl (1845: 535), replacing the meaningless reading of the mss. *lutito* 'to keep smearing with mud' does not occur elsewhere

297 ***uiuito:*** a problematic *correptio* across word-boundary. Müller (1869: 422) ventured *habe*, a plausible *lectio facilior* sorting out the prosodic issue. However, the future imperative

aptly conveys a non-immediate order, consolidating the 'perpetual value' of Philto's piece of advice: cf. Risselada (1993: 128-9).

Future imperative forms, less common in Terence, are stylistically unmarked, although their illocutionary value coincides with a softer command: cf. Barrios-Lech (2017: 489ff.) and below at 485

299 ***faeceos:*** an absolute ἅπαξ, perhaps originating to provide a semantic parallel for the more common *turbidus*: see below.

faex designs the dregs or sediment left by liquids, especially wine: cf. Cass. *In Psalm.* 74. 9 *faeces dicuntur reliquiae uini considentes in densissimam crassitudinem*. Metaphorically, and perhaps in a more informal tone, it could stand for something or someone of little value: cf. Var. *Men.* 452, Iuv. 3. 60-1 *non possum ferre, Quirites* / *Graecam urbem - quamuis quota portio faecis Achaei?* or Cic. *Flacc.* 18 *opifices et tabernarios atque illam omnem faecem ciuitatum*, *Pis.* 9 *ex omni faece urbis* and *Brut.* 244 *tu quidem de faece* (viz. of orators) *hauris.* Note that the expression seems otherwise confined to the letters (*Att.* 2. 1. 8 *dicit enim tamquam in Platonis* πολιτείᾳ *non in Romuli faece*, 1. 16. 11, *Q. fr.* 2. 5. 3 *apud perditissimam illam atque infimam faecem populi*).

In this acceptation, it appears only once in high poetry (Lucan. 7. 405 *Romam…mundi faece repletam*) or twice if one counts Lucr. 5. 1141 *res itaque ad summam faecem turbasque redibat* (note the association with *turba* paralleling *faeceos…turbidos*): cf. Pezzini (2016: 27) for its fortune in late Latin as a possible recoinage ***turbidos:*** on *turbidus* see Enn. *scen.* 318 *ut res ne temere tractent turbidas* or even Pompon. *com.* 192-3 *quidam adeo in latebras fugerunt ut putent in turbido* / *quidquid est in luce* with similar moralistic undertones.

The adjectives *faeceos* / *turbidos* form an asyndetic pair with interposed head nouns and / or other word(s), a *Wortstellung* typical of high-brow early poetry: cf. Naev. *poet.* 17. 3 *immolabat auream uictimam pulchram* or Enn. *Ann.* 488 *pulchro praecinctum praepete portu* with *Rud.* 907 *qui salsis locis incolit pisculentis*, *Per.* 707-8 *ita sunt Persarum mores: longa nomina* / *contortiplicata habemus*, *Capt.* 718 *recens captum hominem nuperum nouicium* (or even *Amph.* 267, in tr[7] but apparently less marked than the others) and Timpanaro (1988b).

Note also that there is an asyndetic cumulation of terms ending in *-s*, another high-register pattern relatively frequent in archaic poetry: cf. Pezzini (2015b) and see also Risselada (1984:

213-27) with an attempt at a classification of adjectives according to their order of appearance in Latin noun phrases

300 ***imperia…bona:*** both the 3rd and the 5th bisyllabic *longa* (*impĕrĭă cāpesses* and *multă bŏn(a) īn*), which arguably activates some form of compensation in that the following *ancipitia* are both realised with a heavy syllable rather than with a bisyllable: cf. Questa (2007: 256)

§ 301-91 (Lysiteles / Philto)

301-91 The duet continues in accompanied trochaics (tr^7) in which Lysiteles manages to convince his father to yield and even to arrange in his place the betrothal of Lesbonicus's sister.

Unlike Megaronides, who from the very beginning presents himself as a relentless scolder, Philto purports to behave more tolerantly until he realises that his own money is at stake: cf. his readiness to grant permission at 325 *dare iam ueniam gestio* and his sudden change of mind after Lysiteles reveals his plans at 328 and passim. Toward the end he reverts to his previous moralism, almost self-deceivingly conceding that his son's propositions will after all bring 'friendship and honour' (382 *et amicitiam et gratiam*) to the family, even though in the following scene he admits that a very personal reason was also at stake: cf. Lentano (1996: 131-4) on the concept of *gratia* and see below at 392-401

Both characters frequently resort to formal language and proverbial sayings to outdo the other's moralism. A sententious tone suits well an old man: cf. Arist. *Rh.* 1390a6-9 and Karakasis (2005). In case of Lysiteles, such a characterisation is partly due to his distance from the linguistic type of the *adulescens*, partly to contextual reasons, because the son astutely frustrates the father's resistance by demonstrating adherence to his moral principles: cf. Sharrock (2014: 181-2) and above at § 5.1.2. Because of all this, the dialogue sounds overtly pompous to the point that both the father and the son seem to 'talk in maxims': cf. Stein (1970) and Sharrock (2014: 169-70). It is not accidental that such a long-winded

dialogue teeming with maxims and proverbail sayings is in trochaic septenarii, the popular metre *par excellence*: cf. Gerick (1993: 27-42)

302 ***seruiui seruitutem:*** figura etymologica within a cognate object construction is common in Plautus: cf. *Bac.* 232 *aliquam machinabor machinam* and Hofmann (1985: 231-2). Alliterative redundance is indeed typical of the style of formal utterances: cf. Cato *Agr.* 139 *preces precor* or the formula *sectam sequi*, documented in senatorial deliberations (Cic. *ad Brut.* 1. 3a. 5 or Liv. 42. 31. 1) and in Naev. *poet.* 6 *eorum sectam sequuntur multi mortales*.

Accordingly, they are well-suited the register of accompanied verses, but apparently did not sound overly formal so as not to fit a high colloquial style: cf. Haffter (1934: 10-43) for mock-formal attestations in the letters of Cicero ***imperiis praeceptis:*** mss. altered the quasi-synonymical pair in asyndeton, which was restored by Bothe. It is a figure of formal style, although less common than the asyndetic tricolon: cf. *Rud.* 23 *Iouem se placare posse donis hostiis* or *Epid.* 523 *legum atque iurum fictor conditor cluet* with Enn. *Ann.* 591 *diuomque hominumque pater rex* and Timpanaro (1988a: 294-5)

303 ***ingenio…imperio:*** Lysiteles claims that he has always pursued his free will according to his 'natural endowment' (*ingenium*), while he has also been able of reconciling his 'instinct' (*animus*) with his father's authority (*imperium*). Note that *animus* and *ingenium* frequently form a pair: cf. 92 or *Bac.* 494 *hoc tecum ore ut illius animum atque ingenium rogas* with Ter. *Ad.* 828-9 *scire est liberum* / *ingenium et animum* and Naev. *trag.* 35 *ne ille mei feri ingeni <iram> atque animi acrem acrimoniam*

305 ***qui homo:*** a pre-posed relative clause with internally adjoined anaphoric head-noun: cf. this combination introducing sentences with a gnomic and quasi-conditional force: cf. *Cur.* 380-1 *qui homo mature quaesivit pecuniam,* / *nisi eam mature parsit, mature esurit* or *Mos.* 1041 *qui homo timidus erit in rebus dubiis, nauci non erit* with Turp. *com.* 37-9 *quae mulier uolet* / *sibi suum amicum esse indulgentem et diutinum*, / *modice atque parce eius seruiat cupidines* ***depugnat:*** Philto depicts the confrontation between *animus* and the

example set by kin as a battle: cf. below at 307 and see also Cic. *Ac.* 2. 46 *unum igitur par quod depugnet reliquum est, uoluptas cum honestate*

306 ***utrum itane:*** for the joint occurence of *utrum* and enclitic *-ne* cf. *Capt.* 268 *sed utrum strictimne adtonsurum dicam esse an per pectinem* or *Rud.* 104 *sed utrum tu masne an femina es* and *Cic. N. D.* 2. 87 *uideamus utrum ea fortuitane sint an eo statu.*

The pleonasm reflects an early stage in which *utrum* functioned as a pronoun and the question was joined paratactically to the main clause: cf. Naev. *com.* 53 *<dic> utrum est melius: uirginemne an viduam uxorem ducere?* or *St.* 118 – 9 *age tu altera, utra sit condicio pensior / uirginemne an uiduam habere?* and *Ps.* 708 *dic utrum Spemne an Salutem te salutem, Pseudole?* ***mauelit:*** the archaic non-contracted present subjunctive forms of *mālo* appears only in Plautus, usually at line end, and if not, mostly in long verses: cf. 13 cases out of 19: *As.* 877, *Bac.* 859, *Capt.* 516, *Men.* 720, *Mer.* 889, *Per.* 3, *Poen.* 151, 827, 1150, *Rud.* 570, *Truc.* 422, 742, 746 and see above at § 5.4

Instead, the non-contracted present *mauolo* is found only at line end: cf. the 8 tokens in Plautus (*As.* 835, *Cur.* 320, *Merc.* 422, *Poen.* 301, 303, *Rud.* 1413, fr. 3) and 1 in Terence (Ter. *Hec.* 540) and see also the perfect *mauolui* in Naev. *poet.* 34 *seseque i perire mauolunt ibidem* and in Petr. 77. 5 *nusquam mauoluit hospitari*, where it is arguably a solecism in the mouth of Trimalchio

Note however that the prevalent form of the imperfect subjunctive in Plautus is still *mauellem*: cf. the 8 cases in Plautus (*Amph.* 512, *Bac.* 198, 451, 1047, 1201, *Mil.* 171, *Ps.* 131, 1057) plus the dubious *Cur.* 512 *tacuisse mauellem* (where it is possible to scan *tacuisse ma(ue)llem* or *tacuiss' mauellem*); Terence has no tokens of the archaic form and two tokens of the classical form *mallem* (*An.* 963, *Ad.* 222)

308 ***pepulit:*** anaphora of the verb (308-9) suits the old man's rhetorically loaded sermonising: cf. the chiastic structure at 310 *si animum uicisti potius quam animus te* or the parallelism at 312. It conveys the same idea of hostile contention between a man and his instinct which had been already conjured up by *depugnat* at 305 and surfaces shortly after in *uictor uictorum* and *clueo* at 309: cf. Cic. *Att.* 10. 7. 1 *regnandi contentio est, in qua pulsus est modestior rex* and Liv. 2. 50. 6 *pepulere etiam subeuntes*

actumst: 'it's over'. The formula echoes juridic procedures: cf. Don. Ter. *Eun.* 54 *de iure translatum.* The praetor uttered it at the end of a civil trial in order to prevent a man judged guilty from impugning the case: cf. Don. Ter. *An.* 465 *in summa rerum desperatione ponitur…haec res secundum ius ciuile dicitur, in quo cauetur ne quis rem actam apud iudices repetat*. It then became an expression of dismay in situations 'without appeal': cf. 595 or *Ps.* 85 *actum est de me hodie* and see also the accumulation of related phrases in *Cist.* 684-5 *perii, opinor,* / *actum est, ilicet me infelicem et scelestam* with Timpanaro (1978: 17-38)

309 ***uictor uictorum:*** the palimpsest hands down a banalised reading, ie. *uirtutum.* Nouns are emphatically elated when they govern their own genitive plural: cf. e.g. *Cur*. 388 *reliquiarum reliquias*, *Truc*. 25 *summa summarum* and *Capt*. 825 *regum rex regalior*

cluet: etymologically, this verb means 'to be spoken of' and is related to Gk. κλέ(F)ος 'renown': cf. other IE cognates in Weiss (2009: 76). In Latin, the verb is frequently attested in epic and tragedy in connection with fame: cf. Enn. *Ann.* 3-4 *nam latos populos res atque poemata nostra* / *cluebant*, Enn. *scen.* 366 *esse per gentes cluebat omnium miserrumus* or Pacuv. *trag.* 194.

Plautus appears to have used it only in accompanied verse in high register contexts, often about military achievements, as it accords with the dominant metaphor: cf. *Amph*. 647 *ut meus uictor uir belli clueat*, *Bac.* 925 *Atridae duo fratres cluent fecisse facinus maxumum*, *Ps*. 590-1 *magna me facinora decet efficere* / *quae post mi clara et diu clueant*, 918 *stratioticus homo qui cluear* or *Truc*. 615 *si tu in legione bellator clues, at ego in culina clueo*, where it carries a mock-heroic undertone because of its application to a humble context

311-2 ***nimio…cluent:*** eds. bracketed either 311 or 312: cf. Bergk (1864: 17) and Ritschl (1845: 522-5). Leo suspected that a *Doppelfassung* hid behind the redundancy. However, Philto is prone to repetitions and textual hypercriticism is rather out of place: see below at 323

313 ***aetati integumentum meae:*** Lysiteles objects that his father's words have always protected his young age, almost as a sort of 'covering' (*integumentum*): cf. *Bac*. 601-2 *quis tu es?* :: *illius sum integumentum corporis* / :: *nequam esse oportet cui tu integumentum*

improbus, where a parasite humorously defines himself the 'protective wrapping' of his master.

Later on, the term continues to be used metaphorically (Cic. *Cael.* 47 or *de Or.* 1. 161), but denotes also concrete coverings such as a roof (Liv. 10. 38. 12). Since *tegumentum* can refer to armours and shields, Brix-Niemeyer may well be right when they propose to interpret *integumentum* as a further reference to the imagery of war between instinct and decency: cf. e.g. Caes. *Civ*. 3. 44. 6 *tunicas aut tegimenta fecerant, quibus tela uitarent* with Brix-Niemeyer (1929: 63). Equally important, however, is the fact that the same idea of covering appears later in the comparison between good customs and solid houses: cf. the formulaic asyndeton *sarta tecta* at 317 and *pertegito* at 322. Note also the double-dative construction: cf. a similar image with double dative at *Capt.* 313 *nec subdolis mendaciis mihi usquam mantellum est meis*

314 ***penetrarem me:*** on the reflexive use of *penetrare* see above at 276

conciliabulum: any meeting-place. Elsewhere in Plautus, it carries a playful allusion to brothels as the place where licentious *adulescentes* gathered to meet with prostitutes and Lysiteles may well allude to these: cf. *Bac*. 80 *ut solet in istis fieri conciliabulis* and see a similar metaphor at *Men*. 988 *neque uirum ex hoc saltu damni saluom ut educam foras* with more parallels in Brix-Niemeyer (1929: 63)

315 ***obambulatum:*** 'to wander about' with no purpose, possibly a rendering of Gk. κωμάζειν, as suggested by Brix-Niemeyer (1929: 63): cf. *Capt.* 491 and *Poen.* 19

suum: note that the bisyllabic scansion of thepossessive pronoun, ie. *sŭ(um) ădimerem*, preferable to hiatus before final cretic, *adimerem* | *alteri*

316 ***pater…parsi:*** the threefold alliterative homeoarcton (*pater parerem parsi*) accords with the many figures of sound marking the dialogue as formal: cf. 309 *uiuit uictor uictorum*, 322 *pertegito ne perpluant* or 323 *indoles industriae* and Thierfelder (1939: 162-4) on the arguably paratragic construction of *pario* with accusative.

On the shortening of the parenthetical vocative (*pătĕr*) see Fortson (2008: 227-8) and note that it does not violate the limitation to *brevis brevians* before incision since a major incision

after 10th element with a reinforcing pause after 7th is more likely than a diaeresis after 8th, ie. *neu tibi aegritudinem ⁝ pater parerem ⁝ parsi sedulo*: cf. 364 *eo non multa quae neuolt ⁝ eueniunt ⁝ nisi fictor malust* with Ter. *An.* 907 *quid tu Athenas insolens? ⁝ :: euenit. ⁝ sed hicinest Simo* (with a strong rhythmisation obtained by change of speaker after the 7th element and isolation of the verb between the two incisions) or *Amph.* 707 *noluerit salutar(e) ⁝ :: inritabis ⁝ crabrones :: tace* (with change of speaker in correspondence with quasi-incision after the 7th element) and Questa (2007: 362)

317 ***sarta tecta:*** this asyndetic pair of participles constituted an official formula applied to buildings 'in a state of good repair' (OLD 1692 s.v. *sartus*): cf. Timpanaro (1988a: 276) on the bridging alliteration *sarta tecta tua praecepta*.

Censors used to give commissions for public edifices to be maintained *sarta tecta*: cf. Cic. *Ver*. 1. 131 *quaesiuit quis aedem Castoris sartam tectam deberet tradere* and Cic. *Fam.* 13. 11. 1 *et sacra conficere et sarta tecta aedium sacrarum locorumque communium tueri*. Hence, the expression became proverbial for something held in good condition, safe from any possible damage: cf. Cic. *Fam*. 13. 50. 2 *hoc mihi da atque largire ut M'. Curium sartum et tectum, ut aiunt, ab omnique incommodo, detrimento, molestia sincerum integrumque remittes* and Otto (1890: 309).

Later, Philto conjures up again the implicit comparison of morals to a house that needs to be wind- and water-tight in order to avoid dangerous infiltrations: see below ata 323. A notorious parallel comes from the monody of *Mostellaria*, where Philolaches compares a young man to a house: cf. 84-156 and also 162-3 *haec illa est tempestas mea, mihi quae modestiam omnem / detexit, tectus qua fui*

318 ***quid exprobras:*** the *brevis brevians* of tonic syllable occurs legitimately if the first word is a monosyllable forming a prosodic unit with the following constituent, even more so if the sequence is phrase-initial: cf. Fortson (2008: 193-4)

319 ***ferme:*** a superlative of the adjective **ferimo-*, whose normal grade adverb is *fere*, with no semantic difference, even though *ferme* is slightly less common: cf. DV s.v. *fere*.

Lindsay opined that a non-syncopated etymologic spelling *ferime* lurked beneath the

corrupt reading of the Palatines, ie. *fer me*. Nevertheless, this form does not seem to have other attestations, so it is probably a mistake arisen from *refert* further down the line. Moreover, Cicero quoted the line with *ferme* when he wrote to Brutus a couple of months after the battle of Modena: cf. Cic. *ad Brut.* 1. 2a. 2 *de me possum idem quod Plautinus pater in Trinummo 'mihi quidem aetas acta ferme est: tua istuc refert maxime'* (the inversion of *est* and *acta* points to mnemonic quotation)

320 ***paenitet:*** in early Latin, this impersonal verb means 'it causes displeasure' rather than 'it causes regret' (*OLD* 1282, *s.v.* paeniteo). Here, it stands in opposition to *satis placet* at 321: cf. Don. Ter. *Eu.* 1013, glossing *paenitebat* as *parum uidebatur*, with e.g. *Bac.* 1182 or *Rud.* 578 ***probus…frugi bonae:*** quasi-synonymical pairs in polysyndeton are common in accompanied verses: see at 274 and compare Philolaches' words at *Mos.* 133 *nam ego ad illud frugi usque et probus fui*

321 ***qui…bonae:*** the shared archetype of C and D omitted the line because of a *saut du même au même* (320 *probus sit et frugi bonae* ~ 321 *probus est nec frugi bonae*)

322 ***benefacta:*** the third element is realised with a *brevis in longo* in correspondence with a *locus Jacobsohnianus.* It is worth noting that the polyptoton (*benefacta benefactis*) may also contribute to compensate for the infraction: cf. *Mer.* 385 *eo ego ut quae mandata amīcŭs ămicis tradam* :: *immo mane* ***pertegito ne perpluant:*** *perpluere* 'to let rain through' also appears in Philolaches' monody in the *Mostellaria* and underscores the comparison between a principled man and the water-proof walls of a sound building: cf. *Mos.* 111 *uenit imber lauit parietes perpluont* and metaphorically at 163-4 *tum mihi Amor et Cupido* / *in pectus perpluit meum*, where it means 'to leak through (as rain)'. *pertegere* may have been a technical term in architecture (*Rud.* 123, Vitr. 5. 9. 1, 10. 6. 3); here, it was certainly selected to match *perpluere*

323 ***qui…industriae:*** in most modern editions (Lindsay, Leo, Ernout), this line is placed before 322 without any note in the app. crit. The confusion may stem from Bothe's

transposition of 322 before 320, consecrated by Ritschl and possibly misinterpreted by later editors.

Moreover, Leo puts the entire line in brackets, agreeing with Bergk's claim that it was nothing more than a pointless repetition of 320: cf. Bergk (1884: 17-8). If one prints the line where it stands in the mss., ie. after 322, the repetition becomes much less unpleasant and constitues yet another token of Philto's senile περισσολογία

325 ***ego me aps te:*** note the enjambement of the extraposed subject: cf. Fortson (2008: 119-21). Personal pronouns are often deliberately placed close to one another in early Latin: cf. *Cist.* 609-10 *conteris* / *tu tua me oratione* or *Capt.* 567 *iste eum sese ait qui non est esse*

326 ***huic:*** Vollbehr proposed *hinc* instead of *huic*, meaning 'from here' (ie. from Athens), because a demonstrative would immediately disclose the identity of the addressee of the benevolence, whose proper name comes only later at 359: cf. Vollbehr in Bergk (1884: 62) with a similar phrase at *Epid.* 602 *hinc Athenis ciuis eam emit Atticus*, although here the adverb is followed by a further spatial reference.

Demonstratives, however, may have a looser force of determination, especially if accompanied by a relative: cf. *Rud.* 1078-9 *cistellula* / *huius mulieris quam dudum dixi fuisse liberam* ***amico atque aequali:*** Lysiteles adopts the quasi-synonymical pairs that characterise the idiolect of old men: cf. 48 (Callicles)

328 ***bene uolo:*** the Palatines transmit the pronoun *ego* after the verb, which would form a proceleusmatic in first position (*běně uŏl(o) ĕ-*): cf. 913 *uĭdĕ mŏd(o) ŭt* or *Aul.* 595 *quăsĭ pŭĕrī*. Proceleusmatics composed of a bisyllabic *longum* plus a bisyllabic *anceps* in trochaics are rare in Plautus: cf. Lindsay (1922: 103-5) with a full list of all the less doubtful instances. The four short syllables may be interpreted differently, namely with *brevis brevians* of the first syllable of the demonstrative, ie. *běně uŏl(o) ĕg(o) ĭllī*, but the rhythmic ambiguity remains ***si tu non neuis:*** the variant reading of the palimpsest, ie. *nisi tu non uis*, recalls formulations such as *Capt.* 309 *nisi forte ipse non uis* or *Men.* 787 *nisi non uis*- However, a sequence of five short syllables is uncommon (*facere nisi*) and indirect transmission supports *neuis*: cf. the testimony of the so-called *glossarium Plautinum*

transmitted in some mss. of the fourteenth book of Priscian's *Institutiones* at *GL* 2. 58 *in trinummo neuis neuolt* with Ritschl (1866-79: II 228-73). Therefore, I prefer the reading of the Palatines: cf. also the banalisation *non uolt* (A) for the correct *neuolt* (P) at 361

nempe: the adverb has a slightly ironical touch here, since Philto is aware that the money his son has at his disposal ultimately comes from his purse: cf. *Curc.* 234-5 *o scelerum caput / salueto. quid agis?:: uito :: nempe ut dignus es?* or *Rud.* 565-7 with an echo effect. For the echtlipsis see *Mil.* 906 or *Ps.* 353 with Skutsch (1892: 30-40)

330 ***quid is:*** elliptical questions are markers of colloquial speech: cf. Hofmann (1985: 160-6) and Stockert (1978). They come first in the sentence and are aimed at extracting the truth of some information that has previously been given by the addressee or about which the addressee knows more (327) and / or at narrowing down the focus: cf. Pinkster (2015: 346). The tag question (*quid is*) and the actual question (*egetne*) form independent clauses: cf. a comparative analysis in Arregi (2010)

331 ***affinis:*** in a looser acceptation, the adjective describes closeness seen as involvement in something: cf. Ter. *Hau.* 215 *neque illarum affinis esse rerum quas fert adulescentia* (with genitive)

332 ***mercaturam:*** among the various ways of squandering a patrimony, Roman men naturally took politics (*publica negotia*) into account. However, Philto includes maritime trade (*maritima negotia*) within the range of means to go honourably bankrupt.

Within different kinds of trade, commerce and slave trade constitute for him socially acceptable paths, even if they may cause ruin: cf. Gabba (1988: 78) and the difference between 'saltuary activities' (*negotia*) and 'regular trade' (*mercatura*) drawn by De Martino (1979: 134). The perils of trade are a commonplace of all times. In particular, in a conservative perspective, trade, and especially sea trade, was seen as a dangerous and ultimately censurable practice in contrast to the positive value of steadfast farming and land-owning: cf. Leigh (2005: 123ff.) and see Philem. 105 KA. Nevertheless, both *Mostellaria* and *Trinummus* portray figures of successful merchants, and it is possible to infer that trade was not always disapproved in New Comedy, although mentioning its intrinsic dangers was

topical: cf. e.g. Men. 784 ΚΑ τὰ μεγάλα κέρδη ῥᾳδίως ἢ πλουσίους / τοὺς παραβόλως πλέοντας ἢ νεκροὺς ποιεῖ.

The commonplace acquires greater resonance in Rome. Notably enough, the practices envisaged by Philto coincide with the main causes of patrimony loss in Plautus' times: cf. the exclusion of senators from shipping-trade in the *plebiscitum Claudium* (219-8 BCE) in Liv. 21. 63. 3-4 *ne quis senator cuiue senator pater fuisset maritimam nauem, quae plus quam trecentarum amphorarum esset, haberet. id satis habitum ad fructus ex agris uectandos; quaestus omnis patribus indecorus uisus* with Gabba (1988: 27-44) and Prag (2016). In an economy traditionally reliant on land, the new frontier opened by sea trade could not but create ideological issues. Traditionalist voices insist on well-achieved wealth, but it is clear that, at least from the third century BCE, large-scale trade was becoming more and more widespread and that the upper class practiced it despite its risks: cf. the laudatory reference to honestly assembled riches in the funerary speech of L. Caecilius Metellus by his son Quintus (*orat.* 221 *pecuniam magnam bono modo inuenire*) with Bottiglieri (2016: 7). Cato betrays that this ambiguous fascination for trade was penetrating the conservative mindset. In the preface to his treatise, commerce is valued as a worthy though perilous enterprise, and merchants are guardedly praised as vigorous: cf. Cato *Agr.* 1. *est interdum praestare mercaturis rem quaerere, nisi tam periculosum sit…mercatorem autem strenuum studiosumque rei quaerendae existimo, verum, ut supra dixi, periculosum et calamitosum* and see also his own safe investments described at Plut. *Cat. Mai.* 21. 5 ἁπτόμενος δὲ συντονώτερον πορισμοῦ, τὴν μὲν γεωργίαν ἡγεῖτο μᾶλλον διαγωγὴν ἢ πρόσοδον, εἰς δ' ἀσφαλῆ πράγματα καὶ βέβαια κατατιθέμενος τὰς ἀφορμάς…ἐχρήσατο δὲ καὶ τῷ διαβεβλημένῳ μάλιστα τῶν δανεισμῶν <τῷ> ἐπὶ ναυτικοῖς τὸν τρόπον τοῦτον…ἦν οὖν οὐκ εἰς ἅπαν ὁ κίνδυνος, ἀλλ' εἰς μέρος μικρὸν ἐπὶ κέρδεσι μεγάλοις with Leigh (2005: 148-56).

Comedy reflects this ambivalent approach as well. Gripus the fisherman, for instance, fosters his delusions of grandeur by dreaming of riches relying half on land and half on trade, while Charinus recalls how his father Demipho, after his own father's death, sold the family estate to dedicate himself to trade: cf. *Rud.* 930-1 *iam ubi liber ero, igitur demum instraum agrum atque aedis, mancipia,* / *nauibus magnis mercaturam faciam* and *Merc.* 73-6 *postquam recesset uita patrio corpore,* / *agrum se uendidisse atque ea pecunia* / *nauem, metretas quae trecentas tolleret,* / *parasse atque ea se mercis mercatum undique* with Gabba (1988: 74) and

the opportune remarks on the differences between these passages in Leigh (2005: 143 n. 89).

Plautus himself was thought to have lost all his money in merchant activities, an autoschediastic anecdote doubtlessly originated from a character who appeared in the same position in one of his plays: cf. Gell. 3. 3. 14 *cum pecunia omni quam in operis artificum scaenicorum pepererat in mercatibus perdita inops Romam redisset* with Leo (1912: 73)

333 per comitatem: Lysiteles stresses that it was obligingness rather than profligacy caused by his unrestrained *animus* that caused Lesbonicus' ruin, no doubt to present his case more favourably: cf. 254 *fit ipse dum illis comis est inops amator* and the parallel story of the pious old man Daemones, who squandered his patrimony and was forced to leave Athens because of his generous givings, at *Rud.* 37-8 *sed dum alios seruat se impediuit interim* / *rem bene paratam comitate perdidit*

335 praemandatum: an overall infrequent verb, whose significance coincides only here with 'to entrust / recommend beforehand' (*OLD* 1434 *s.v.* praemando): cf. already 117 or 128 with Langen (1880: 307-8). Otherwise, it denotes the hiring of someone (usually a slave) or the giving of an order in advance: cf. *Truc.* 403-4 or Vat. *Fam.* 5. 9. 2

ferme: the consensus between the Palatines and the corrector of the Ambrosianus points to *ferme* as the genuine reading, even though *firme* is not entirely unidiomatic as an asseverative adverb: cf. *Mil.* 1015 *ego sum tibi firme fidus* or Gell. 14. 2. 5 *uirum esse firme bonum* suggested by Leo in app.

Nevertheless, Philto is not underlining that Lesbonicus has been recommended 'solidly as a friend' but rather that he has been presented 'almost as if it were a friend', ironically implying that he does not want his son to have anything to do with such a loiterer: cf. 337 and the same easy mistake at *Per.* 451 *edepol ferme* (Scaliger : *firme* Ω) *ut quisque rem accurat suam*

337 nihil moror: usually expresses a stronger dislike than 'I don't mind', as befits the firm refusal of the flawed customs that Philto sees now embodied in his son's friend: cf. 297 and the equivalence with *aspernari* at *As.* 643 *ego complexum huius nil moror, meum autem hic aspernatur*; see also Cist. 778 or *Rud.* 583

338 ***tolerare:*** here meaning ‘to support’ rather than ‘to endure’, with evident connection to its cognate *tollo* ‘to raise / remove’: cf. 358, 371 (with a dative) and *Rud.* 918-9 *paupertatem eri qui et meam seruitutem* / *tolerarem* with the semantic Plautinism (an echo of *Trinummus*?) in Auson. *Grat. act.* 17. 77 *aliorum egestatem tolerare sumptu*

339-40 ***de…miseriam:*** due to their gnomic allure, these lines are cited by Lactantius as a ‘shameful sentence’ (*detestanda sententia*), even though the severe apologist acutely admits that they might mirror the character’s rather than the poet’s opinion: cf. Lact. *Div. Inst.* 6. 11. 8 and 6. 11. 9 *at enim poeta fortasse pro persona locutus.*

The quotation is rather careless in that it alters the word order (*male meretur qui mendico*) and contains a minor slip (*perit* instead of *perdit*): cf. Goulon (1978: 113-4). Lactantius agrees with the Palatine text on *producit* instead of *prodit*, which may indicate that he was using a ms. belonging to that family. Furthermore, he inserts a form of the thematic *ā*-subjunctive, ie. *edat*, whose scanty attestations in early Latin occur usually when there is a stylistic pressure toward homeoteleuton: cf. *St.* 554 *dum hercle equidem quod edant addas* and particularly *Poen.* 534 *ubi bibas edas de alieno* with *Men.* 90 *dum tu illi quod edit* (B^1 : *edat* B^3CD) *et quod potet praebeas* and *Bac.* 743 *comedim* (B^1 Non. 117 : *comedam* B^3CD^2) *et congraecem pater*.

If this reading had been handed down in manuscript source(s), it would be sensible to take it as a *lectio difficilior* with respect to the Plautine corpus; the fact that it comes from the negligent quotation of a late author for whom *edas* was the norm and *edis* the exception speaks in favour of the transmitted reading

340 ***prodit:*** on the acceptation of ‘to prolong’ see Fest. 282 *prodidisse non solum in illis dicitur, qui patriam hostibus prodiderunt, sed etiam tempus longius fecisse*. This is one of the seventy-three Plautine quotations included in the so-called Servius Danielinus: cf. Serv. Dan. *A.* 4. 231. These are usually more careful citations than those by Servius, but this time the grammarian omitted the first *et*: cf. Lloyd (1961: 314-7) on the method of quotation followed by the anonymous commentator

343 ***tis:*** archaic forms of the genitive of the second-person pronoun go back to an IE dative **toi* weakened by encylisis into **tei* and then *tī-*, and later expanded with an *-s* analogically drawn from the genitive ending *-eis*: cf. *LHS* I 462 and see also the dubious *mĭs* documented in Enn. *Ann.* 133 with Skutsch (1985: 288-).

Similar fossils probably survived only in formal language and were rarely exploited by Plautus to underpin symmetry and / or antithetis: cf. particularly *Mil.* 1033 *quia tis* (CD : *scis* B) *egeat, quia te careat* and *Ps.* 6 *mei te rogandi et tis* (Carrio 1585 in Gell. 20. 6. 9 : *et tui tis* Leovardiensis Thesauri 55 Hs. of Gellius : *etui* A : *et tui* Non. 804 : *et te* P) with Fraenkel (2008: 281) and also *Cist.* 457 *neque tis misereri decet*

344 ***deiuuare:*** 'to refuse to help' (*OLD* 506 s.v.), a complete ἅπαξ in Roman literature, no doubt coined for phonostylistlic reasons, namely to establish an alliteration with *deserere*: cf. Traina (1999: 80)

345 ***totidem litteris:*** puns on the homosyllabic and almost homophonic verbs *pudet* and *piget* occur a few times in Plautus: cf. *Ps.* 281-2 *nimio id quod pudet facilius fertur quam illud quod piget.* / *non dedisse istunc pudet: me quia non accepi piget* and *Capt.* 202-3 *at nos pudet quia cum catenis sumus* :: *at pigeat postea* / *nostrum erum*.

The verbs are often joined both in comedy and in tragedy: cf. Ter. *Ad.* 392 *pudet pigetque* or Turp. *com.* 18 *pudet pigetque mei me* with the anonymous example in Quint. *Inst.* 9. 3. 77 [= *inc.* 9] *Hecuba hoc dolet pudet piget*. Here, the πάρισον is specifically acknowledged by the concessive ablative ('despite counting the same letters') and the polarity is later picked up by Lysiteles when he argues that for an aristocratic well-to-do refusing to help a fellow is something to be ashamed of rather than a cause for repentance: cf. 347-8 and a Gk. pun on the difference between ἑταῖρα and ἑταῖρος in Men. 287 KA ταὐτὰ δ' ὄντα γράμματα on which see above § 4.4.3

346ff. A consonant reasoning motivates Megaronides' decision to support his supposedly poor friend Euclio by marrying his daughter without a dowry: cf. *Aul.* 166-9 *ego <u>uirtute deum et maiorum nostrum</u> diues sum satis* / *istas magnas factiones, animos, dotes dapsilis,* /

clamores, imperia, eburata uehicla, pallas, purpuram / nil moror, quae in seruitutem sumptibus redigunt uiros with MacLennan-Stockert (2016: 127)

347 ***bona bene:*** an almost certain case of proceleusmatic resulting from bisyllabic *longum* + bisyllabic *anceps*, whose irregularity is compensated by figura etymologica: cf. above at 322. I know no parallels for a scansion featuring both *brevis in longo* in *locus Jacobsohnianus* and allowed infraction of Ritschl in second seat, ie. *mūltă bŏnå*

350 ***immuni:*** someone who does not perform his duty (*munus*) by benefiting his friends: see above at 24. Philto acutely objects that you can truly become *immunis* if you have nothing to give in order to carry out your *munus*: cf. 354

An educated gloss *immunifico* penetrated into the text of the Palatines: cf. *Ps.* 1022 *qui occasionem capsit* (Camerarius : *ceperit capsti* P) *qui mi sit malus* with Lindsay (1896b: 53-61) and Magnaldi (2014: 385-7) on a similar case in Apul. *Fl.* 9. 3 *in opificiis* [*operibus*].

cantari: this verb is frequently applied to proverbs and popular sayings, since something 'chanted' was easily memorised: cf. Porph. Hor. *Ep.* 1. 1. 59 *pueri lusu cantare solent* or Paul. Fest. 359 *retiario pugnantem aduersus murmillonem cantatur* see at 289 and Horsfall (1996a: 101-3)

351ff. ***quod…alteri:*** Lysiteles grounds the authority of his argument on a shared background of popular maxims to which the upper classes were exposed too: cf. Horsfall (1996a: 109ff.) and above at 301-402

351 ***malum:*** an interjection revealing impatience and anger: cf. *Epid.* 710 *quae haec, malum, impudentia est?* with Don. Ter. *Eu.* 780 *et non interponitur 'malum' nisi conuersis oculis ad eum qui id quod reprehendimus dixerit* and Hofmann (1985: 142).

The palimpsest pairs it with an interpolated *uelim* in typographic ἔκθεσις underneath the line. I wonder if *uelim* was originally some sort of comment by an ancient reader slipped into the text ('I wish it were so'): cf. Magnaldi (2011: 407-10) on Apul. *Soc.* 120 on the spiteful addition of *amens* by an arguably Christian scribe and also Sen. *Ep.* 110. 18 *disce paruo esse contentus et illam uocem magnus atque animosus exclama: habemus aquam, habemus*

polentam, Ioui ipsi [*quam pauper erat tu seneca qui ista dixisti*] *controuersiam de felicitate faciamus* ***et:*** in the shape in which it is transmitted in the palimpsest (except obviously for *uelim*), the line scans with a prosodic hiatus (*nĕ* | *hăbĕ-*) and a bisyllabic 12th element (*hăbĕās mălūm*): cf. e.g. 374 *cŭpĭō pătēr* or *Ps.* 1157 *prŏpĕrō: uĭdēs*.

A bisyllabic 6th element (*ĕt ĭlluc*) is pretty uncommon and the conjunction may be interpolated. Alternatively, one could dispense with the prosodic hiatus and go for the reading of the Palatine family, ie. *quŏd hăbēs n(e) hăbĕās ĕt ĭllūc quōd nūnc* ⁝ *nōn hăbēs hăbĕās mălūm*, even though it seems to spoil slightly the close symmetry of the popular saying (*quod habes…quod non habes*): cf. 360 *quod fuit quod non fuit* or 361 *quae uolt quae neuolt*

352 ***pote:*** the distinction between the neuter form *pote* and the masculine and feminine *potis* was blurred, particularly because *potis* became *pote* before consonants, and this set the premises for the formation of the second / third person singular and of the second person plural of *posse*, ie. *potes* < *pote es* *potest* < *pote est* and *potestis* < *pote estis*: cf. *Ps.* 1302 *potis esse* (A : *potasse* P) and Ter. *Ph.* 379 *si tibi placere potis est* (majority of mss. : *es* Bembinus) with Lindsay (1922: 184-5) and Questa (2007: 35-7). I prefer the more difficult reading with the omission of *esse* (A) over the normalised version of the Palatines: cf. *Per.* 30a-31 *si tu tibi bene esse* / *pote pati*

354 ***fungatur:*** on *fungor* with accusative see above at 1

356 ***comitati:*** obligingness is indeed a quality if practiced with an eye of the accounts: cf. above at 333 ***beneuolentibus:*** almost a synonym of *amicus* in this play: see above at 46

358 ***audacter:*** idiomatically meaning ‘with bold assurance’ and associated with imperatives: cf. *Capt.* 310 *loquere audacter* and *Mil.* 847 *age eloquere audacter mihi* or *Ps.* 828 *audacter dicito* with further parallels in Lindsay (1900: 219); see also Catull. 55. 15-6 *dic nobis ubi sis futurus, ede* / *audacter, committe, crede luci* with Cic. *Att.* 12. 36. 1 *nam habeo ne me quidem ipsum quicum tam audacter communicem quam tecum* and note that pedantic

supporters of analogy made an effort to pronounce *audaciter*, as we know thanks to Quint. *Inst.* 1. 6. 17

359 ***Charmidei:*** Gk. proper names in early Roman poetry before Accius followed Latin declension patterns, forming hybrid words that Varro labels as *notha* or *Graecanica*: cf. Var. *L.* 10. 69-71 with de Melo (2019: II 1237ff.).

Neither this play nor *Rudens* provide any compelling evidence for an assimilation of Χαρμίδης to the 1st declension; on the contrary, it seems to adapt consistently to the 5th declension as does *Hercules*: cf. below at 744 *Charmidi* or the genitive *Herculēī* at *Per.* 2 (Lindsay : *hercul* A with a lacuna : *herculi P* : *herculis* D^4 Serv. Dan. *Ecl.* 10. 69), also at *Cas.* 398 and *Rud.* 822, with the accusative *Charmidem* (982, 1121, 1151) or the ablative *Charmide* (964, 966) and Questa (2007: 84)

360 ***quod fuit quod non fuit:*** symmetry highlights the proverbial character of the asyndetic pair, in keeping with the popular philosophic speculation to follow: cf. similar anaphorae in colloquial utterances such as *non te peto, piscem peto* (Fest. 358) or *Amph.* 395 *pacem feci, foedus feci. uera dico* :: *uapula* (a quadratic septenarius) and 396 *ut libet quid tibi libet fac*; see also above at 351ff.

361 ***ne opprobra:*** Donatus claims that *ne* + imperative is a Hellenism: cf. Don. Ter. *An.* 453. Nevertheless, the construction occurs in early Latin and no other source connotes it as a foreign idiom: cf. Karakasis (2005: 85) ***neuolt:*** the modernised form *non uolt* is unmetrical and *neuolt* finds further confirmation through the testimony of the *glossarium Plautinum*: see above at 328. Univerbated forms such as *neuolt* or *neuis* occur generally at line-end: cf. *Epid.* 586 and *Mos.* 110 (*neuolt*) with *Cur.* 82, *Mos.* 762, 1176, *Per.* 358 (*neuis*), but see also intralinear cases such as 363 (*neuolt*) or 328, *Merc.* 150, *Poen.* 1078 *Truc.* 546 (*neuis*). They were probably obsolete already in Plautus' times, as shown by their complete disappearance from Terence onwards: cf. however Titin. *com.* 105, still employing it at line end

363 ***nam…sibi:*** this concept closely resembles the well-known sentence ascribed to Appius Claudius Caecus (cos. 307 and 296 BCE): cf. [Sall.] *ep.* 1. 1. 2 [= App. *poet.* 3] *in carminibus Appius ait fabrum esse suae quemque fortunae* and see a similar sentence quoted in some sources with *fingere* (Cic. *Par.* 34, Nep. *Att.* 11. 6, Non. 896) with App. *poet.* 1 *<ae>qui animi compotem / ne quid fraudis stuprique ferocia pariat* and Stoessl (1979: 18-23).

The idea that a man can influence his destiny is also a moralising theme in Gk. comedy: cf. Men. 686 KA εἰ πάντες ἐβοηθοῦμεν ἀλλήλοις ἀεὶ / οὐδεὶς ἂν ὢν ἄνθρωπος ἐδεήθη Τύχης or Philem. 137 KA ὅσα διὰ τοὺς πράττοντας αὐτοὺς γίγνεται / οὐδενὶ πρόσεστιν οὐδὲ κοινωνεῖ τύχη and especially 687 KA ἀδύνατον ὡς ἔστιν τι σῶμα τῆς Τύχης· / ὁ μὴ φέρων δὲ κατὰ φύσιν τὰ πράγματα / τύχην προσηγόρευσε τὸν ἑαυτοῦ τρόπον with Bruzzese (2011: 157-72).

It is no surprise, therefore, that the *carmen* by Appius Claudius allegedly met with the favour of Panetius and seemed Pythagorean to Cicero: cf. Cic. *Tusc.* 4. 4 *mihi quidem etiam Appi Caeci carmen, quod ualde Panetius laudat epistula quadam, quae est ad Q. Tuberonem, Pythagoreum uidetur*, in a passage where he describes the vast influence of Pythagoreanism on early Roman culture, on which see also Feeney (2016: 210-1). Appius Claudius was certainly familiar with Hellenistic culture, as shown for instance by the close analogy between a passage from his *carmen* and some lines from a comedy by his contemporary Philemon: cf. App. *poet.* 2 and Philem. 108 KA with Marx (1897) and Humm (2005: 483-540). He might have participated to performances of Greek plays in southern Italy, but it seems more likely that, like many Roman intellectuals, he became acquainted with such philosophical γνῶμαι via specific anthologies: cf. Leo (1913: 43) and an allusion to a collection of sentences attributed to Pythagoras in a late testimony by Stob. *Flor.* 1. 30

364 ***fictor:*** whoever gives shape to something: cf. Var. *L.* 6. 78 *ut fictor cum dicit 'fingo' figuram imponit*

365 ***opera opust:*** paronomasia is the leading principle behind the word-order here: cf. *Mil.* 198 *quem dolum doloso contra conseruo parem* and Leo (1960: I 68-9).

I follow Studemund's reconstruction and interpret *multust* in the palimpsest as a confusion for *opust*; the arguable reading of the Palatines, ie. *multast opera opus ficturae*, would cause

an uncommon split of the set-phrase *opus est* ***ficturae:*** an *Augenblicksbildung* attested only here and in Gell. 10. 5. 3, particularly since *fingit* (363) and *fictor* (364) precede. Approximately a fourth (22. 73%) of abstract noun-formations in *-ura* used by Plautus and Terence are coined or selected after pressure of the syntagmatic context, cf. Traina (1999: 110-1)

367 ***non…sapientia:*** a typical gnomic statement that would have been phrased similarly in Philemon, as shown by the close parallel at Men. 776 KA οὐχ αἱ τρίχες ποιοῦσιν αἱ λευκαὶ φρονεῖν / ἀλλ' ὁ τρόπος ἐνίων ἐστὶ τῇ φύσει γέρων. Menander furthers the sentence with another sentence, Plautus adds his own playful elaboration on the theme: see below at 368

apiscitur: here functioning as the passive of *apisco*: cf. below at 658 *otio aptus* along with Q. Fabius Maximus Servilianus (cos. 142 BCE) *hist.* 4 *amitti quam apisci* and C. Fannius *hist.* 7 *haec apiscuntur* (all quoted by Prisc. *GL* 2. 380)

368 ***sapienti…cibust:*** age may at most season the wise man, but the wise man remains the main dish, a Plautine expansion of a sentence similar to Men. 776 KA quoted above.

The application of a culinary metaphor is fun because in Latin *sapiens* is etymologically the participle of *sapio* 'to have taste': cf. Gowers (1993: 132 n. 92). In addition to this, it is worth noting that one could idiomatically say that something familiar was *pro cibo* 'meat and drink' (de Melo): cf. *As.* 628 *qui pro cibo habeas te uerberari* or *Cas.* 802 *tibi amor pro cibost* and *Mer.* 744 *nam qui amat quod amat si habet, id habet pro cibo.* Predictably, metaphorical identification is also attested: cf. *Cist.* 720 *istic mihi cibus est quod fabulare* or its use as an endearing term in *Bac.* 18 *mel suauitudo cibus gaudium*.

Culinary metaphors have a place of honour in Plautus' phantasy: cf. the old man in *Cas.* 217-23, asserting that love is the only seasoning capable of transforming everything into a fabulous dish, and the definition of applauses as the 'extreme seasoning of the play' (*postremum condimentum fabulae*) in *Poen.* 1370-1; on cooking and cooks in Roman comedy see Danese (1997)

370 ***accipere:*** with *brevis in longo* in the eleventh element affected by the liberty of Jacobsohn and possibly also in the third, where the liberty activates the etymological prosody

of the quasi-pyrrichian bisyllable, ie. *modō*. For bisyllabic 10th and 12th elements see *Epid.* 635

372 ***rationem:*** it is indeed surprising to hear that, after a transaction, the reckoning of the accounts (*ratio*) benefits the giver instead of the recipient. Economic imagery was already implicit in the use of *accipere*: cf. e.g. *Aul.* 529 or *Truc.* 78 (see also 68 *ea nimia est ratio*) along with Cato *Agr.* 2. 5 *rationem uinariam, oleariam, quid uenierit, quid exactum siet, quid reliquum siet, quid siet quod ueneat; quae satis accipiunda sint, satis accipiantur* or Cic. *Caecin.* 17 and de Meo (1989)

373 ***adprime:*** an intensfier of adjectives with positive meaning in Roman comedy, later attested sporadically in classical times and in the archaising age: cf. *Cist*. 125, and probus Rud. 735 with Ter. *An.* 61, *Hec.* 247 *Eu*. 259, 346, Hec. 247 with Quadr. *hist.* **quote** and Maltby (2016: 345-6)

374 ***adulta uirgo:*** see above at 111

375 ***sine dote uxorem:*** yet another elliptical question, this time to repudiate the previous statement: cf. *Capt.* 148 *alienus? ego alienus illi?* (see 146 *alienus cum eius incommodum tam aegre feras*) with Pinkster (2015: 346).

The question comes just after the diaeresis and is separated from the answer by prosodic hiatus and change of speaker (*uxorem?* | :: *ita*). The word-order is overturned to allow the topicalisation of *sine dote*, indicating that it is lack of dowry rather than marriage itself that really matters: cf. 605 *sine dote* :: *sine dote illam in tantas diuitias dabit?* with Hofmann (1985: 243-5 and 269)

377 ***auxiliarier:*** cf. above at 86

380 ***docta dicta…facunde:*** for the association of a nominal and an adverbial expression see above at 269. Note also that the speech of Philto is once more characterised through an

abundance of quasi-synonymical pairs: cf. 381 *ueterem atque antiquam* or 382 *et amicitiam et gratiam*

381 historiam…antiquam: perhaps not 'die Geschichte alter Zeiten' (Brix-Niemeyer) but rather 'the facts of old and ancient history' (de Melo). The clear-cut distinction between *historia*, records of witnessed fact, and *annales*, history of remote events, is not always strictly observed: cf. Gell. 5. 8. 1.

Being an aged man, Philto can recall many stories, drawn either from the lives of his ancestors or from his own: cf. Saturio, a parasite, humorously talking about 'old' kins he knew and 'ancient relatives' he never met at *Per*. 53 *ueterem atque antiquom quaestum maiorum meum* and also *Mos.* 476-7 *scelus, inquam, factum est iam diu antiquom et uetus* / :: *antiquom?* :: *id adeo nos nunc factum inuenimus* with reference to sixty years earlier (494 *abhinc sexaginta annos*). Moreover, the term *historia* may convey an allusion to a particular section of rhetorical speeches, the exposition of unwitnessed facts, in keeping with Philto's claim that he could speak eloquently and show off his *docta dicta* as a proper orator would do: cf. *Rhet. Her.* 1. 8. 13 *id quod in negotiorum expositionem positum est tres habet partes: fabulam, historiam, argumentum…historia est gesta res sed ab aetatis nostrae memoria remota* or Quint. *Inst.* 2. 4. 2 with the meaning 'narrative' at *Bac.* 158 *satis historiarumst*

384 posce duce: it was a legal requirement that the representatives of both fiancés agreed on the betrothal: cf. Ulp. *dig.* 23. 1. 4 *sufficit nudus consensus ad constituenda sponsalia* with Treggiari (1991: 146-7). The asyndeton ('ask for her, marry her') underlines the formality of the utterance: cf. *Aul.* 716 *oro optestor* in Euclio's anapaestic *canticum* and Ricottilli in Hofmann (1985: 258 n. 2)

386 tute…tute…tute: triadic anaphorae in asyndeton frequently occur in early formal poetry: cf. e.g. *Poen.* 375 *sine te exorem, sine prehendam auriculis, sine dem sauium* and Leo (1960: I 177) with Hom. 2. 671-3 Νιρεὺς αὖ Σύμηθεν ἄγε τρῖς νῆας ἐΐσας, / Νιρεὺς Ἀγλαΐης υἱὸς Χαρόποιό τ' ἄνακτος, / Νιρεύς, ὃς κάλλιστος ἀνὴρ ὑπὸ Ἴλιον ἦλθεν and the comments on the effect of amplification (αὔξησις) that this figure had in Arist. *Rh.* 1413b-14a.

As often, sound parallelisms abound in perfectly 'quadratic' septenarii, with word-end after each trochaic *metron*: cf. *Amph.* 395 *pacem feci, foedus feci, uera dico* :: *uapula*, *Ps.* 395, fr. 22 *ulcerosam compeditam subuerbustam sordidam* or the popular *uersus quadratus* quoted in Suet. *Cal.* 6. 1 *salua Roma, salua patria, saluus est Germanicus* with Gerick (1993: 98-101)

concilies: it refers to the initial conversation about marriage between the parties, perhaps also to the first informal arrangement: cf. Nep. *Att.* 5. 3 *easque nuptias M. Cicero conciliarat* with Serv. Verg. *A.* 10. 722 *hic ordo est, conciliata primo, dein conuenta, dein pacta, dein sponsa* with Treggiari (1993: 136ff.). See also 443, *Mos*. 1127 and *Mil*. 1410, where Milphidippa is called *conciliatrix* because she has to provide a woman to the soldier: cf. Paul. 54 *conciliatrix dicitur quae uiris conciliat uxores et uxoribus uiros* with Ov. *Am*. 1. 13. 42 and Petron. 127 ***eccere:*** this deictic particle may expresses startled surprise as at *Men.* 401-2 *eccere*, / *perii misera*. It is rather uncommon: cf. its 6 tokens in Plautus (*Amph.* 554, *Cas.* 386, *Mil.* 207, *Per.* 300) and the only one in Terence (*Ph.* 319). Its etymology was somewhat obscure already in ancient times. Festus, for instance, wondered whether it had to be analysed as an oath 'by Ceres' (almost ***ēcer(ĕ)re(m)*** on the model of *ecastor*) or if, much more likely, it was merely a phonetically simplified version of **ecce rem*: cf. Paul. Fest. 68 *iurisiurandi est, ac si dicatur 'per Cererem', ut 'ecastor edepol'. alii 'eccere' pro 'ecce' positum accipiunt*

389 ***ecce:*** a combination of PIE **he*- and the deictic suffix **ke*: cf. DV *s.v.* ecce; note that Proto-Sabellic had a similarly formed demonstrative pronoun **eko*-, on which see Untermann (2000: 217-8).

In comedy, it is often paired with *autem* and is practically absent from early epic and tragedy, undoubtedly because of its colloquial ring: cf. the detailed discussion in Dionisotti (2010) and an isolated instance in Enn. *scen.* 167 *ecce autem caligo oborta est*.

Its use in comedy is frequently self-referential, with the speaker pointing to himself (*ecce me*) or to his own situation, particularly if there has been a sudden unforeseen development, as here: cf. Don. Ter. *Ad.* 722 *ecce dicitur cum repente triste aliquid rebus interuenit laetis* with Perdicoyianni-Paléologou (2006) ***hoc repperi negotium:*** word-order is not free of constraints in poetry but in this case a more standard disposition *repperi hoc negotium* would not violate any rules: cf. the case of *St.* 176 *propter pauperiem hoc adeo nomen*

repperi, where the hyperbaton, ie. *hoc repperi nomen*, would annihilate the rhythm. This pattern is not altogether rare, but the pre-modifier hyperbaton presumably adds focus on the demonstrative and pave the way for the noun, coming slightly παρὰ προσδοκίαν (hence the comma in Lindsay and Leo): cf. the figures for possessive prounouns in de Melo (2010). For *reperire negotium* meaning 'to find trouble' see *Rud.* 483 *repperi negotium* or *Merc.* 740 *nimium negoti repperi*

390 ***uiuis:*** used as a synonym of *esse* in the spoken register: cf. at least *Men.* 204 *quando una uiuis meis morigera moribus* or Catull. 10. 34 *male et molesta uiuis* ***habet:*** on the alternation with *habitare* see above at 12

§ 392-401 (Philto)

392-401 Left alone on stage, Philto reflects on his discussion with Lysiteles in spoken iambics. In this little monologue, the old man reveals that his agreement with Lysiteles is only half-hearted and that, at least in part, egoistic reasons influenced his decision to compromise, since he ultimately wants to spare himself more trouble as he grows older: cf. the hardship suffered by Menedemus for standing in his son's way in Ter. *Hau.* 121-50

397 ***factius:*** the comparative is an ἅπαξ we owe to Plautus virtuosity as a *Sprachschöpfer*: cf. *Poe.* 991 *nullus me est hodie Poenus Poenior* and see other perfect participles getting comparative and superlative forms at 222 *occlusiorem* or *Bac.* 889 *confossiorem*.

Redundant constructions such as *Capt.* 644 *quin nihil, inquam inuenies magis hoc certo certius* or *Epid.* 425 *nihil homini amicost opportuno amicius* arguably provide a model in colloquial usage for these original Plautine stylisations: cf. Hofmann (1985: 232-9).

A syntactical parallel, however, lies in phrases with embedded participles whereby the participle acts as predicate of the object: cf. *Mos.* 184 *infecta dona facio* or *Truc.* 730 *qui facta infecta facere uerbis postules* with *Rud.* 800 *ego te hodie faxo recte acceptum* or even Catull. 36. 16 *acceptum face redditumque uotum*

398 ***tempestatem:*** perhaps a calque of the metaphorical acceptation of Gk. χειμών: cf. Men. *Sam.* 206-10 or 138 KA μηδὲ προσάγου τῷ πράγματι / χειμῶνας ἑτέρους, τοὺς δ' ἀναγκαίους φέρε with Philem. 28 KA and Leigh (2005: 145 n. 199)

400 ***commodum:*** 'at this very moment', an indication that some stage action is taking place, usually characters entering: cf. Don. Ter. *Eu.* 344 *tantum quod uel ipso eodemque tempore* with *Mil.* 1198 *ecce autem commodum aperitur foris*

§ 402-601 (Philto / Lesbonicus / Stasimus)

402-601 Lesbonicus and Stasimus come out of the *posticulum* and continue a discussion that began off-stage. They are doing the sums and the slave is probably carrying accounting tablets: cf. below at 418-9 and see above at § 4.4.2 on Philem. 32 KA, which may come from a similar scene in the Θησαυρός.

In the meantime, Philto stands at the other corner of the stage, and they do not notice him until he approaches: cf. the much shorter case of *Bac.* 770ff., where Nicobulus notices Chrysalus only as he draws nearer (773 *adeundi ad hominem tempus*). Unnoticed, the old man eavesdrop the conversation and chips in with a few moralising asides during some pauses in the dialogue.

After the characters exchange polite courtesies here and there interrupted by the slave's nasty remarks, Philto proceeds with his request of engagement. This responsibility was usually imposed on the father of the fiancé, seen as a more authorative figure than a young man still *in potestate*, or on a close adult friend / relative: cf. 387-8 and Ter. *Ad.* 99-102 with Treggiari (1993: 134ff.). The dialogue represents the negotiations taking place in the procedure of *sponsio* and echoes its formal terminology: cf. below at 443, 500, and 569. The custom was still practiced in Plautus' time, but the lack of a formally correct *sponsio* in Terence and the quasi-archaeological treatment it gets from Varro suggest that it died out in the course of the 2nd century BCE: cf. Var. *L.* 6. 69-71 and Treggiari (1993: 141-5). Note,

however, that a *sponsio* is attested in the spurious ending of Terence's *Andria*: cf. [Ter.], *An.* 20-1 *gnatam tibi Philumenam* / *uxorem et dotis sex talenta spondeo*

Betrothals and dowries are a recurrent motif in New Comedy as well, and the evidence on Athenian terminology comes mostly from comedies: cf. Men. *Pk.* 1013-26, *Mis.* 444-6 or *Dys.* 842 or *Adesp.* 1045 KA with Harrison (1968: 1-60) on the procedure in Athens. Even in Athens, in the absence of the father, it was the closest in kin who arranged the betrothal: cf. the case of Cleostratos' daughter, whom Chaerestratos, her uncle, was legitimately planning to betroth to his stepson, at Men. *Scu.* 130-6.

It is therefore plausible that the Θησαυρός had a comparable betrothal scene. Traces of adaptation are to be seen in the Romanisation of the terminology and in the frequent expansions: cf. below at 468ff. and 523ff. Stasimus' open impudence in the scene may be construed as a Plautine expansion: see above at § 4.4.2

The allusion to Lesbos, antonomastically associated with luxury, in the name of Lesbonicus immediately captures the young man's customs, while the name Stasimus connotes the slave as particularly 'steady' in comparison with the 'running' type: cf. Schmidt (1902b: 372) and Gratwick (1981: 331-2).

402 ***quom:*** cf. *Capt.* 518 *hic ille est dies cum nulla uita mea salus sperabilest* or Enn. *Ann.* 382-3 *nunc est ille dies quom gloria maxima sese* / *nobis ostentat*. *quam* seems a polygenetic banalisation arisen because of the proximity of a comparative (*minus*)

404 ***considero:*** 'to think carefully'. Attested only here in Plautus and once in Terence: cf. Ter. *Hau.* 385 *et quom egomet nunc mecum in animo uitam tuam considero*, without counting the erroneous reading of the Vetus at *Epid.* 624 (*consimilis* A : *considera* B).

Together with *uideor* and *meminisse*, it highlights the humorous contrast between a question intended as mere confirmation of facts and an extremely vague answer, whose aim is to push back the collection of the money to a distant, even uncertain past: cf. at 406 and the brazen reply given by the slave Acanthio to his master at *Merc.* 203-4

406 ***comessum…elotum:*** even though his memories of taking the money is faint, Stasimus recalls every detail about how it was squandered. Ritschl demonstrated that

grammarians gloss *exessum* through *comessum*, but there is no compelling reason to alter the paradosis so as to improve the asyndetic tetracolon: cf. fr. 150 *ulcerosam compeditam subuerbustam sordidam* and above at 291.

Emendation is needed, however, for *exussum*. An analogic participle formed after **exutor* 'to wear out' would have a basis on the use of *abutor* and suit the pattern of Plautine coinages well: cf. *As.* 196 *ubi illaec quae dedi ante?* :: *abusa*. Nevertheless, the presence of an *unctor* at 251 and *myropolae* at 408 makes it likely that a considerable sum has been 'anointed away' (de Melo) and supports the correction *exunctum*: cf. *Truc.* 312 *ea uos estis exunguimini ebibitis* or *Rud.* 580 *eluas tu an exunguare* with Guilielmius (1583: 291)

407-8 piscator…pistor: a further example of how money can vanish in the form of a catalogue, this time encompassing typically 'male' expenses: cf. at 251-3 and the very Plautine list by Gnatho in Ter. *Eu.* 256-7 *concurrunt laeti mi obuiam cuppedenarii omnes / cetarii lanii coqui fartores piscatores* on which see Fraenkel (2007: 326). As in Terence, alliteration motivates the word-order pattern. The first pair is bound by homeoteleuton and homeoarcton before the caesura (*pisc<u>ator</u> <u>pistor</u>*). After the interposition of the verb comes the second pair, again in homeoteleuton (*lan<u>ii</u> coqui)*. The pattern presents variation at 408, where the effect of homeoteleuton is not achieved by juxtaposition but rather by placing its terms after the main incisions of the line (*holitor<u>es</u>* ⋮ *myropolae aucup<u>es</u>* ⋮ *confit cito*). Danese (2006: 61) argues that *miropol(a)e*, handed down by the Palatines, represents a more ancient reading, closer to the Plautine spelling *muropolae*: cf. below at 542. It looks rather like a banalisation of a reading *myropolae* in the archetype

407 piscator: fish was a notoriously expensive delicacy and almost 'a subset of the life of luxury': cf. the city-slave Tranio leaving the stage to buy some fish for his high-spending young master at *Mos.* 66-7 with Leigh (2005: 110 n. 58) ***pistor:*** according to Pliny, Rome knew no bakers at least until the war against Perseus (171-168 BCE). Until then, bread was baked at home: cf. Plin. *Nat.* 18. 107 *pistores Romae non fuere ad Persicum usque bellum annis ab urbe condita super DLXXX. ipsi panem faciebant Quirites, mulierumque id opus maxime erat, sicut etiam nunc in plurimis gentium*. Further, Pliny alludes to a scholarly debate around the *artopta* mentioned in a line from the *Aulularia*: a baker in Plautus was

enough to suspect an interpolation. For before the Macedonian wars, he claims, the term *pistor* was used only for millers: cf. Plin. *Nat.* 18. 107-8 *artoptas iam Plautus appellat in fabula, quam Aululariam inscripsit* (viz. *Aul.* 400)*, magna ob id concertatione eruditorum, an is uersus poetae sit illius, certumque fit Atei Capitonis sententia cocos tum panem lautioribus coquere solitos, pistoresque tantum eos, qui far pisebant, nominatos* with Var. *Men.* 527 *nec pistorem ullum nossent nisi eum qui in pistrino pinseret far*

While it is true that *pistor* does mean miller in some Plautine passages, this and other lines provide unquestionable evidence that it could also design a proper baker, and it is safe to assume that Pliny and his source were misrepresenting this fact to praise the frugality of their ancestors: cf. *As.* 200 with Moore (1991: 355 n. 37) ***lanii:*** 'the butchers', featuring exclusively in Plautine additions to the original: cf. Fraenkel (2007: 89-90 and 398-401)

409 ***minus diuorse…cito:*** an adverb (*minus*) stands in pre-modifier hyperbaton with its head (*cito*), as it is sometimes the case with degree-modifier: cf. *Mil.* 1201 *quid tam intus fuisse te dicam diu?* or *Curc.* 207 *nimium consultas diu* and Devine-Stephens (2006: 578-83)

410 ***formicis:*** a parallel for this Plautine image lies in the threat expressed in *Cur.* 576 *iam ego te faciam ut hic formicae frustillatim different*. In another Plautine metaphor, tiny paces are ant-like: cf. *Men.* 888 *moue formicinum gradum*.

In antiquity, these little insects were of course known for their industriousness, but their rapacity was equally proverbial: cf. the death by ants described in Apul. *Met.* 8. 22 and Santini (1986) on its folkloric roots

413 ***quid…defrudavi:*** de Melo assumes that this is an aside overheard by Lesbonicus. However, there are equally good reasons to believe that Stasimus openly adds his snatches to the account with truly servile effrontery: cf. a comparable uncertainty at Men. *Scu.* 87-8, where Daos says that all the cups he has not brought with him have been seized by enemies 'except for those he got at first' ***quid:*** the mss. unanimously hand down *quid quod*. In order for the line to scan, one must postulate a shortening by enclisis: cf. the analogous pyrrichian measurement of *id quod* dubiously attested at *Amph.* 793 (tr^{7}) *id quod uerumst* :: *at*

cum cruciatu, iam nisi apparet tuo or *Rud.* 1335 (ia[7]) *praei uerbis quiduis, id quod domi est, numquam ulli supplicabo* (where I would scan *dŏm(i) ĕst*) and the reading of the palimpsest at *Epid.* 507 *uolo scire si scis* :: *id quod audiui audies* (thus P : *id quod audiui iam audiens* A).

The doubtful parallels where *quid quod* should undergo such a shortening favour the emendation proposed by Lindemann: cf. Fritzsche (1850: 7), quoting Cic. *Catil.* 1. 16 *quid quod aduentu tuo ista subsellia uacuefacta sunt, quod omnes consulares…partem istam subselliorum nudam atque inanem reliquerunt? quid* is then to be seen as a mere dittography easily generated by mechanic repetition of the beginning of 412

415 immortale: in comedy, this adjective appears almost invariably in the invocation *di immortales*; elsewhere, it crops up only once in the stylistically marked moralising sentence uttered by Saturio's daughter: cf. *Per.* 355-6 *pater, hominum immortalis est infamia;* / *etiam tum uiuit, cum esse credas mortuam.* Its emphatic tone made it probably sound ridiculous when applied to money or an annoying wife as at 55

416-7 sero…putat: Plautus is generally nonchalant about the versimilitude of comments from an eavesdropping character interrupting an on-going conversation: cf. Fraenkel (2007: 145-51). In this case, however, Philto makes his comments (here and at 422-4) while Lesbonicus and Stasimus are probably intent in their calculations: cf. *Pk.* 771ff., where Moschion's entrance monologue, unheard by the other actors on stage, does not stop the action, since Pataikos roamed on stage examining Glycera's ποικίλματα

418-9 comparet…apparet: Lesbonicus complains that the reckoning does not 'add up' (*comparet*): cf. Cato *Agr.* 2. 6 *reliqua quae sint uti compareant*. Stasimus takes the metaphor too literally, as if his master was saying that the reckoning does not 'appear': cf. Fraenkel (2007: 73-4). Consequently, he repeats that the *ratio* (and the tablet that Lesbonicus was probably holding in his hands and looking at) does indeed adds up and therefore 'appears', it is the money that is gone: cf. *Truc.* 570-1 *rem seruat* (viz. a prostitute) *nec ulli ubi sit apparet* / *des quantumuis, nusquam apparet, neque datori neque acceptrici.* Lindsay and Leo punctuate with a *colon* after *apparet*, as if the second sentence explained how the account adds up, ie. 'the money is gone'

Cicero quotes 419 concerning the accounts of Piso, so exceptionally well done that the scribe who had to enter them could not but scratch his head with his left hand and murmur that 'the reckoning adds up, it's the money that has gone': cf. Cic. *Pis.* 25 *ita enim sunt perscriptae scite et litterate ut scriba ad aerarium, qui eas rettulit, perscriptis rationibus secum ipse caput sinistra manu perfricans commurmuratus sit 'ratio quidem hercle apparet, argentum* οἴχεται*'* with Nisbet (1987: 124-5). Indications on stage actions are scarce, but one might venture that Cicero attributes to the scribe the gestures that Stasimus performed on stage while looking at some tablets, ie. scratching his head and muttering

422 ***adfinis noster:*** Philto comments again on the state of Lesbonicus' affairs and goes bitterly ahead of things by calling him 'our relative', thus underlining how bad that engagement was for him: cf. Bettini (2009: 11-34) and below at 622

424 ***in uentrem:*** after the sale of the house, the only receptacle that Charmides will find is where all the money received for the house flew into, namely his son's belly: cf. other typically parasitic jokes where the belly is seen as a storeroom for left-overs (*Cur.* 387-8) or identified with a sun-dial (fr. 25 *me puero uenter erat solarium*)

426 ***dehibuisti:*** a unique instance where the mss. (AB) attest the non-contracted spelling *dĕhĭ-*

419 ***οἴχεται:*** slaves or low-class characters often utter Gk. words; in this case, Gk. is particularly appropriate since the expensive lifestyle that caused the ruin of Lesbonicus was commonly referred to through the verb *pergraecari* 'to Greek it up'.

This colloquial Gk. term corresponds to Lat. *periit* and is also found in Cicero's letters: cf. Cic. *Att.* 6. 1. 9 *qua re non* οἴχεται *tua industria.* In Attic, it was an euphemism used for people who 'passed' and was probably also connoted as colloquial: cf. E. *Tr.* 395 ἀνὴρ ἄριστος οἴχεται θανών or Ar. 504. 10-11 ΚΑ ὁ μακαρίτης οἴχεται / κατέδαρθεν and see particularly Men. *Mis.* 663 οἴχεται Θρασωνίδης with Shipp (1953: 108).

Like *periit*, it was applied to inanimate things as well: cf. *Truc.* 52 *aut periit aurum* or *Poen.* 1380 *periere, opinor, duodeviginti minae* with Antiph. Soph. 53a ὁ χρόνος οἴχεται and E. *TGF* 187 ἡ φύσις γὰρ οἴχεται, / ὅταν γλυκείας ἡδονῆς ἥσσων τις ᾖ.

425 ***trapezitae:*** a Gk. term for 'banker' that allegedly came to Plautus through Gk. spoken in southern Italy. It has been argued that the Gk. term applies to bankers who take part in the action, while the Lat. term *argentarius* generically refers to bankers: cf. Shipp (1954: 139). The passage shows that this is incorrect, although it is true that the Gk. term tends to be used with reference to a Gk. context, while the Lat. applies by preference to Roman bankers: cf. de Melo (2011: 338) ***drachumarum:*** like monetary terms in general, this Hellenism is not meant to suggest Gk. colouring: cf. Maltby (1985: 117)

427a ***qua…es:*** a problematic line. First and foremost, it appears after 426 in the palimpsest and after 427 in the Palatines. Hence, Ritschl concluded that the line was a gloss meant to clarify the joke at 427, arguing that the odd averb *pronuper* stemmed from miscopying of the gloss itself, ie. an original *quas pro sponsione nuper* (or *pro qua sponsione*) *nuper* became *qua sponsione pronuper*: cf. Ritschl (1845: 528-9).

The problem with this reconstruction is that it is hard to believe that a gloss can incorporate an expression such as *exactus es*. Indeed, Gellius illustrates a particular use of *exigo* with accusative of the thing(s) requested as a *Graeca figura* modelled after the construction of εἰσπράσσεσθαι, with the meaning 'I have something exacted on me' and therefore 'I have to pay something': cf. Gell. 15. 14. 1-2 and *LSJ* 496-7 s.v εἰσπράσσω. Examples in support of this construction come mostly from early writers, which invalidates the idea that a reader might have used it in a gloss: cf. Met. Num. *orat.* 8 *cum sese sciret in tantum crimen uenisse atque socios ad senatum questum flentes uenisse, sese pecunias maxima exactos esse* and particularly Caecil. *com.* 92 *ego illud minus nihilo exigor portorium*. Leo noted in the app. that a correct expression, though not suitable to Plautus, would have been *qua ex sponsione nuper tu rem exactus es* and put the line in brackets. Spengel proposed instead to alter *qua* into *quia.*

Acidalius seems to have put forward a plausible solution for this problem, claiming that *quasponsione* originates from a haplography of *quassponsione*: cf. Acidalius (1607: 512). The

German scholar flagged also the difficulty of the absolute ἅπαξ *pronuper*. Only two explanations are worth mentioning. Acidalius himself proposed to read *pro* as a preposition in anastrophe. Anastrophic postponement of prepositions is a rare phenomenon in Latin, mostly occurring with relative pronouns. Plautus allows monosyllabic and bisyllabic prepositions in anastrophe, though *pro* is postponed only once and none of the instances presents a preposition disjoined from its head noun by a caesura: cf. *As.* 397 *qui pro istuc?* Moreover, *sponsione pro* would generate a redundance with *pro illo adulescente* at 428.

Renkema obelised *pro-* and expressed a preference for *tute* (A): cf. Renkema (1930: 115-7). It is unclear why Stasimus should stress that Lesbonicus himself pledged to pay his money, and *tute* seemingly spoils the anaphora (427 *tu* ~ 428 *tu aiiebas*), but excessive strictness on these issues is generally inadvisable: cf. e.g. *Amph.* 819-21 *tute…tu…tu* (in the exchange between Amphitruo and Alcumena). The problem is yet unsolved.

Where it stands in the Palatines, the line comes across appropriately as an explanation of Stasimus' malicious comment, whereas putting it before 427, as in the palimpsest, would make Lesbonicus's words anticlimactically anticipate the joke ***s p o n s i o n e :*** a guarantee deposit pledged by the *sponsor*: cf. Var. *L.* 6. 70 *quae pecunia inter se contra sponsum rogata erat, dicta sponsio*

427 spopondi…dependi: another pun on words *totidem litteris*, the former meaning 'I pledged to pay', the latter mischievously implyng that 'I pledged to pay' boils down to 'I spent': cf. above at 426a for the technical meaning of *sponsio* and below at 503-4 for the facility with which Lesbonicus used to act as surety for his friends ***inquito:*** an attempt to parody formal terminology, as if Stasimus were acting as a proper accountant: cf. examples of *inquito* in passages where a character calls for a specific formula in Barrios-Lech (2017: 499-501)

428 aiiebas: Cicero allegedly used the old spelling *aiio*, still visible through (sometimes corrupt) traces in the mss.: cf. Quint. *Inst.* 1. 4. 11 *sciat etiam Ciceroni placuisse 'aiio Maiiam'que geminata i scribere: quod si est, etiam <i> iungetur ut consonans* and de Melo (2011a: 322-3). *aio* can be either trisyllabic or bisyllabic, regardless of its spelling in the mss.: cf. 959 with Lindsay (1900: 275-6)

431 miseret…pudet: Stasimus reproaches his master with words that echo Philto's warning at 343 *ut ita te aliorum miserescat, ne tis alios misereat*

435-6 iubet saluere: the greetings identifies the two speakers (Stasimus has been named, Lesbonicus has not) and their role (*erum atque seruum*). The phrase with the performative verb *iubeo* and the delocutive *saluere* is more polite than *saluete* and suits interaction between inferior and superior or non-intimates: cf. *Mos.* 1128 or *Rud.* 263 with Barrios-Lech (2016: 185-6) and Poccetti (2010: 119-21 and 126). Philto is friendly but keeps a distance

Lesbonicum et Stasimum: the third person distinguishes formal greetings and is helpful to identify characters in drama: cf. Poccetti (2010: 113-5). Its formality and the repetition of the proper names is a sign of negative politeness, showing that the speaker acknowledges a distance between himself and the addressee: cf. *Bac.* 243 *seruos salutat Nicobulum Chrysalus* with Barrios-Lech (2106: 188-91) ***di duint:*** extra-paradigmatic archaims such as *duim* are often accommodated at line-end: cf. de Melo (2007: 240-61).

The type *di tibi dent quae uelis* / *di te ament* is frequently used by slaves or points to a form of respect that goes along with subordination: cf. *Aul.* 182-5 (in an exchange between the 'poor' Euclio and the wealthy Megadorus) and Barrios-Lech (2016: 186-8). If this is the case, Lesbonicus expressly accepts the tone set by Philto and reveals right from the outset the sense of social inferiority that he openly confesses later: cf. 451-2

438 bene uult: the answer focuses on the relationship bond between the youths rather than on the son's well-being, underlining that Lysiteles is absorbed by his sentiment of friendship: cf. the enthusiastic expression of affection by the successful *senex* to Olympio at *Cas.* 464 *ut tibi, dum uiuam, bene uelim plus quam mihi* and the association between 'wishing well' and 'being friends' at Lucil. 1336 *his bene uelle, his uiuere amicum*. Terence avoids *bene uelle*, which is uncommon in classical Latin: cf. Bonfante (1935)

439 nequam…facit: Stasimus mutters aside a complaint on the discrepancy between a well-wishing formulas and reality, unaware that Lysiteles is ready to fulfil his duty with a

proper *beneficium*: cf. *Epid.* 116-7 *nam quid te igitur retulit* / *beneficum esse oratione, si ad rem auxilium emortuom est?* and 328 *bene uolo ego illi facere*. The slave illustrates the discrepancy between politeness and reality exploiting the meaning of *uolo* 'to wish' and also 'to want' with regards to his own and his master's status

441 ***nugas:*** a word with an unknown etymology, idiomatically meaning 'trifles': cf. EM 450 s.v. *nugae*, connecting it to *naucus* / *naucum* 'nut'.

Note the anaphora and the chiastic juxtaposition in both sentences (440 *ego…uolo / nequiquam uolo ~ hic postulet / nugas postulet*): cf. Cic. *Att.* 16. 5. 5 *me, mi Attice, non sane hoc tempore mouet res publica, me res familiaris mouet* and above at § 5.3

443 ***conciliarem:*** the verb described the initial stage of a procedure of *sponsio*: see above at 387. In its looser acceptation, it often takes an abstract object: cf. in *Mos.* 1127 *qui a patre eius conciliarem pacem*, Ter. *Hau.* 1046 *exeo ergo ut pacem conciliem* and Cic. *Clu.* 87 *gratiae conciliandae causa* or Petr. 112. 3 *conciliante gratiam ancilla*

445 ***tuom:*** 'your custom' cf. at 143

446 ***bonis…malas:*** all words end in *-s*, highlighting the antithesis between the *bonae res* of Philto and the *malae res* of Lesbonicus: cf. the parallelism in asyndeton at *Ps.* 429 *gestores linguis auditores auribus* with Pezzini (2015b), and note also the chiasm qualifier + possessive - noun ~ possessive - noun + qualifier (*bonis tuis rebus ~ meas res malas*)

447 ***homo…es:*** gnomic statements on humanity are strongly represented among the fragments of New Comedy playwrights, partly because they were extracted precisely in view of their moral content.

Roman dramatists cherished and translated them: cf. Philem. 164 KA ἄνθρωπος ὢν τοῦτ' ἴσθι καὶ μέμνησ' ἀεί and Ter. *Hau.* 77 *homo sum: humani nil a me alienum puto*, on whose possible Gk. models see Bickel (1945) and Jocelyn (1973). Appeals to humanity usually serve to blot out social differences: cf. Men. *Sam.* 137-8 τίς δ' ἐστὶν ἡμῶν γνήσιος, πρὸς τῶν θεῶν, /

ἢ τίς νόθος, γενόμενος ἄνθρωπος or Philem. 22 KA κἂν δοῦλος ᾖ τις, οὐδὲν ἧττον, δέσποτα, / ἄνθρωπος οὗτός ἐστιν, ἂν ἄνθρωπος ᾖ

Philto reminds Lesbonicus that it is curiosity and a sincere will to help rather than a malignant disposition that motivates his indiscrete intrusion into the young man's affairs: cf. Bettini (2019: 174-82) on the tie between *humanitas* and indiscretion and Vesperini (2015) on the concept of *humanitas* in Rome (the noun is first attested in the *Rhet. Her.*)

451 ***aequomst:*** this construction is often exploited for friendly advice, even when the speaker is reminding himself of his duty: cf. e.g. *Bac.* 524-5 and *St.* 6 *nostrum officium nos facere aequomst* with Barrios-Lech (2016: 91-3)

452 ***factio:*** despite his first-class rank (*genus apprime probum* at 373) and the soothing words of Philto, Lesbonicus does not consider himself a member of the same social class any longer because of the patrimonial gap between the two families. At this stage *factio* designates a social rather than a political group, as defined mainly by its parental connections and its standing, and without any negative connotation: cf. Paul. Fest. 76 *factio et factiosus initio honesta uocabula erant* and see also a similar objection to a potential mismatch from the procuress Melaenis at *Cis.* 492-3 *neque nos factione tanta quanta tu sumus* / *neque opes nostrae tam sunt ualidae quam tuae* with Titin. *com.* 108 *ex tanta factione atque opibus eam puellam sum ausus aggredi*, again about issues related to marriage and betrothal.

A Roman aristocrat should select his acquaintances carefully, as they could damage his reputation: cf. Caecil. *com.* 172 *opulento famam facile occultat factio*. Besides, an alliance with a superior *factio* could even turn into financial meltdown: cf. the prerogatives inherent to an elevated rank summed up in Megaronides' invective at *Aul.* 167-9 *istas magnas factiones, animos, dotes dapsiles,* / *clamores, imperia, eburata uehicla, pallas, purpuram* / *nil moror quae in seruitutem sumptibus redigunt uiros* with MacLennan-Stockert (2016: 127). This term must have therefore sounded familiar to the audience, since it echoed issues concerning obligations and links (especially through marriage) between different social orders or different levels of wealth within the same order in the 3rd and 2nd century BCE: cf. Gabba (1988: 69-82)

456 ferentarium: the *ferentarii* were light-armed auxiliary troops. They wore a thin armour and were usually the first to start a fight; their agility rendered them suitable for rapid actions together with the cavalry, and they could themselves constitute a cavalry unit: cf. Paul. Fest. 83 *leuis armaturae pugnatores* with Cato *Mil*. 6 *partem equitatus atque ferentarios praedatum misit* and Var. *L.* 7. 57 *huiuscemodi equites pictos uidi in Aesculapii aede uetere et ferentarios ascriptos*.

In the same passage, Varro traces back the etymology to *fero*, either in the active 'to bring (ie. help)' or in the passive 'to be hurled': cf. also Var. *de uita pop. Rom.* 84 *eosdem etiam quidam uocabant ferentarios, quia pugnabant fundis et lapidibus, his armis quae ferrentur, non quae tenerentur.* The hereby quoted line from *Trinummus* must have been this one, as it is the only one where Plautus uses the word. The joking label has point only if the presumed derivation from *fero* was wide-spead. Philto is an *amicus ferentarius* because he 'brings' (*fert*) help to the impoverished Lesbonicus: cf. a testimony about this use in Cato by Paul. Fest. 506 *eos ferentarios dixit qui tela ac potiones militibus proeliantibus ministrabant* and see also Paul. Fest. 75 *auxiliares in bello, a ferendo auxilio dicti* and Non. 890 *ferentarii qui cui opus esset…auxilio ferrent*.

Military language occupies an important place in the realm of Plautine metaphors: cf. the long series of images at *Men.* 182-9 and fr. 81 *agite nunc, supsidite omnes, quasi solent triarii* with Horsfall (1996a: 103-4)

457 abin hinc dierecte: the adverb comes from an adjective *dierectus.* It is found only in Plautus as a means to brutally dismiss someone: cf. *Merc.* 756 or *Mos.* 850.

The etymology is obscure. Nonius interprets it as an allusion to crucifixion, while Festus reads an antiphrastic reference to a 'bad day': cf. Non. 70 *dicti crucifixi quasi ad diem erecti* and Paul. Fest. 61 *dierectum dicebant per antiphrasin, uolentes significare 'malum diem'*. The former account seems merely an improvised equivalence with another rude formula of dismissal sometimes paired with *dierecte*, ie. *i in malam crucem*: cf. e.g. *Poen.* 347 *i dierecte in malam crucem.* The latter accords with a semantic pattern known through Romance languages as in It. *andare in malora* / Fr. *aller à la malheure*, whereby someone curses or dismisses the addressee by asking him to go (It. *andare* / Fr. *aller* ~ Lat. *(ab)ire*) to an ominous time (It. *malora* / Fr. *malheure* < Lat. **mala hora* ~ **malus dies*). Nevertheless, there

are no parallels for *dies rectus* or *in diem (ab)ire* in Lat. and the similarity must be due to chance. Besides, such an interpretation fails to account for the adjectival use of the term: cf. *Cur.* 244 *lien dierectust* or *Men.* 442 *ducit lembum dierectum nauis praedatoria* (where it must scan as a trisyllabic word, ie. *dīerectum*)

461 ***fabularier:*** on medio-passive infinitives in *-ier* see above at 86

462 ***in aetate:*** for the frequency of this set phrase in maxims see above at 24

466 ***aequiperabiles:*** a rare and formal adjective in Lat. literature. It occurs one other time in Plautus, when Phaedromus compares himself to a god: cf. *Cur.* 168 *quid uidisti aut quid uidebis magis dis aequiperabile?* Both the adjective and the verb *aequiperare* are ordinary in comparisons between men and deities: cf. Pacuv. *trag.* 407 *nam si quae euentura sunt prouideant aequiperent Ioui* and Liv. 5. 23. 6 *Iouis Solisque equis aequiperatum dictatorem in religionem etiam trahebant* with later instances such as Apul. *Soc.* 3. 124 *Plato… aequiperabilia diis immortalibus disserens* and Prud. *Ham.* 79-80 *non conferre deo uelut aequiperabile quiddam* / *ausim*; see also the ironically exaggerated reversal at *Mil.* 11-2 *Mars haud ausit dicere* / *neque aequiperare suas uirtutes ad tuas*. Comparisons between humans may also be conveyed: cf. 1126 with Enn. *Ann.* 133 *concordibus aequiperare* or Pacuv. *trag.* 153 *ut ita sunt promerita uestra aequiperare quod queam*. Incidental use of *aequiperare* on the part of the jurist Sextus Caecilius in a dispute with Favorinus about the Twelve Tables may mean that it was originally a juridical term, but the evidence is too scanty to draw any firm conclusion: cf. Gell. 20. 1. 34 *spectandum putarent* (viz. the *decemviri*) *aut talionem in eo uel ad amussim aequiperarent uel in librili perpenderent*

Deverbatives in *-bilis* can express an active or a passive possibility: cf. above at 25 and del Carmen Arias Abellán (1991). Lack of parallels and context suggest that this adjective was suitable to high diction: cf. formal ἅπαξ λεγόμενα such as *lucrificabilis* (*Per.* 712) or *luctificabilis* (Pacuv. *trag.* 14), quoted as a hallmark of tragic vocabulary by Pers. 1. 77-8 and Thierfelder (1939) with further examples

467 ***factiones atque opes:*** same joint mention in *Cis.* 492-3 quoted above at 452

468ff. Philto propounds a comparison with a ritual dinner in a temple. Dining was an eminently social occasion in the ancient world. Banquets were an important part of rituals and were laid out in great luxury, particularly in Hellenistic times: cf. the banquet of Ptolemy Philadelphus described by Callixenus of Rhodes at Ath. 5. 196-203b [= FGrH 627 F 2] with Nielsen (1998). In Rome, astoundingly opulent banquets were part of the ceremony of triumph, while in early times a ἱερὸν δεῖπνον in honour of a god was also meant to strengthen the bonds between members of the same *collegium*: cf. App. *Pun.* 66. 5 (201 BCE) ἀφικόμενος δὲ ἐς τὸ Καπιτώλιον ὁ Σκιπίων τὴν μὲν πομπὴν κατέπαυσεν, εἱστία δὲ τοὺς φίλους, ὥσπερ ἔθος ἐστίν, ἐς τὸ ἱερόν and Beard (2007: 257-63) on triumphal banquets with the evidence for dinners organised by the Salii in Cic. *Att.* 5. 9. 1 *epulati essemus Saliarem in modum* or Porph. Hor. *Carm.* 1. 37. 2-4 *sacerdotales cenae, quas Salii faciunt, dicuntur esse amplissimi apparatus* with Dunbabin (2004: 71-4) and Var. *R* 3. 2. 16 *quotus quisque enim est annus, quo non uideas epulum aut triumphum aut collegia non epulari…sed propter luxuriam, inquit, quodam modo epulum cotidianum est intra inuas Romae*.

On a lower scale, whoever performed a sacrifice in a temple might invite his friends to attend the ritual and the subsequent banquet: cf. the dinners mentioned at *Mil.* 711-2 and *Rud.* 140ff. Indeed, a parallel for the elsewhere unattested *cena popularis* may lie in the ancient habit of devoting the tithes offered to Heracles to organise a ritual dinner every ten days: cf. Macr. 3. 12. 2 *testatur etiam Terentius Varro…maiores solitos decimam Herculi uouere nec decem dies intermittere quin pollucerent ac populum* ἀσύμβολον *cum corona laurea dimitterent cubitum* and Naev. *com.* 27-8 *qui decumas parte? quantum mi alieni fuit,* / *polluxi tibi iam publicando epulo Herculis* / *decumas*

The banquet Philto has in mind combines Gk. and Roman elements: cf. below at 469. Such a hybrid makes sense if read against the historical background conjured up in the earlier dialogue between him and Lysiteles. Around those years, the promulgation of sumptuary laws intended to limit, among other things, expensive gatherings and banquets whose luxury had ruined entire fortunes: cf. e.g. the *lex Orchia* (182-1 BCE) and the account of Liv. 34. 4. 6-10. Philto proposes a virtuous model of public banquet on a ritual occasion, where the young and the old, the wealthy and the impoverished aristocrat might partake their goods and enter a sort of mutual association ideally akin to that of *collegia* or

sodalitates: cf. the equally ideologically oriented appreciation of banqueting at Cic. *Sen.* 45 *primum habui semper sodales: sodalitates autem me quaestore constitutae sunt sacris Idaeis Magnae Matris acceptis. epulabar igitur cum sodalibus, immo modice…neque enim ipsorum conuiuiorum delectationem uoluptatibus corporis magis quam coetu amicorum et sermonibus metiebar.*

From this same conservative perspective, the social function of dining together stood out indeed from its very Lat. name, pointing to a shared life (*conuiuium*), as opposed to the Gk. term, merely highlighting drinking or eating in common (συμπόσιον): cf. Cic. *Sen.* 45 *bene enim maiores accubitionem epularem amicorum, quia uitae coniunctionem haberet, conuiuium nominauerunt melius quam Graeci qui idem tum compotationem tum concenationem uocant*. A complex system of precedences and places of honour characterised the Roman arrangement in private and public dinners, which favoured networking and fostered the establishment of new connections between members of the same order: cf. Scheid (1985). However, this conception was slowly petering out as Roman banquets gradually became orgiastic gatherings populated by prostitutes and parasites: cf. *Capt.* 72-3 or Liv. 39. 6. 8 with Landolfi (1990: 59 n. 49)

Pretty much as the other old men in this comedy, Philto betrays a concern for the moral decay of contemporary society even in the choice of this particular *exemplum*. He provides to the young spendthrift a different model of social life inspired by traditional values, laying emphasis on the social rather than on the potentially disruptive hedonistic element of a banquet and turning the most iconic symbol of Gk. lasciviousness into a positive means of reinforcing social bonds. It is impossible to know if something similar appeared in the Θησαυρός; it is certain, however, that the passage teems with reflects issues that were relevant to Roman society of the time: note also that one may deduce a Plautine origin of the passage from the fact that at 485 Philto starts off again with a moral observation taking up from where he left at 461-2 with Fraenkel (2007: 78ff.)

469 par: during ritual banquets, guests used to lie on three-seater couches known as *triclinia*, a name also assigned to the dining room characteristically arranged with three couches around a table placed in its centre. Despite its Gk. name, some claimed that the practice of reclining by three was Italic, one of its first documented representations appearing

in a plaquet from the Etruscan palace of Acquarossa (6th cent. BCE). Others argued instead that the *triclinium* was a Hellenistic invention taken over by the Romans, among which it became popular: cf. the three women seated behind the table in the mosaic from the Villa of Cicero in Pompei, representing the first scene of Menander's Συναριστῶσαι, and Polyb. 30. 26. 3 about the Hellenistic monarch Antiochus IV Epiphanes and his one thousand and five hundred τρίκλινα with Arnott (2004) an Hoepfner (1999: 518-20).

The definition of the wealthy guest as for *par*, however, suggests that Philto has a *biclinium* in mind. In Greece, there would have been two people sitting on a single couch, each couch being settled against the wall so as to form a 'continuous ring', and this practice continued well into the Hellenistic period: cf. Dunbabin (2004: 38-71). Explicit mention of a *biclinium* after Gk. fashion appears in the *Bacchides* (720-1 *ubist biclinium* / *uobis stratum?* or 754) and an arrangement with two double dining-couches has to be imagined also for the revel of *Mostellaria*, where two couples recline around a table: cf. *Mos.* 313ff.; note that the word was a combination of Gk. and Lat. according to Quint. *Inst.* 1. 5. 67 *ex nostro et peregrino. Biclinia* are also depicted in the fictile frieze once decorating the palace of Murlo, the earliest example of a Gk. συμπόσιον in Etruria, even though, contrary to the Gk. custom, it encompassed food along with drinks: cf. Cic. *Verr.* 2. 1. 16 *Graeco more bibere* and Dunbabin (2004: 52-63) on the evidence from Pompeii. In a Pompeian fresco known in slightly different versions, the author drew Roman drinking vessels of the 1st century CE in a Gk. convivial setting. Such iconographic contaminations exist because, as Dunbabin rightly points out, painters 'seldom copy exactly'. An inexact copy, whether or not reflecting real hybrid practices, suits well Plautus' method of adaptation of the Gk. original: cf. Salza Prina Ricotti (1983: 32). Indeed, the arrangement in pairs might well be considered Greek, but the terminology is typically Roman (*epulae…cluentibus*): see above at 468ff.

474ff. Stasimus' jocular comments are quite extended and resemble those Plautine additions aimed at expanding the role of the slave: cf. above at 468ff. and Fraenkel (2007: 159-72)

479 nam…cernitur: this echoes the formal style of senatorial deliberations: cf. the archaic use of *cernere* instead of *decernere* in Cic. *Leg.* 3. 6 *quodque senatus creuerit*, 8. 1, 9. 2 or in Enn. *scen.* 306. Deliberations were not always pacific and alongside this acceptation, epic and

tragedy have examples of *cerno* meaning 'to fight / to decide by fighting': cf. Enn. *Ann.* 569 *olli cernebant magnis de rebus agentes* or 185 with phrases such as *certamen cernitur* at *Bac.* 399 and *Cas.* 516 (in both cases matched and called forth by *specimen specitur*). Such potentially violent confrontations regarded divine as well as human matter; it is therefore not unlikely that a formula such as *de diuinis atque humanis cernitur* could have been used in official records, even if no existing documents are attesting to it. The formula *diuina atque humana* allegedly featured in the formal act of surrendering (*deditionis formula*), which makes the military overtones resonate even more loudly: cf. the highly stylised account of the battle given by Sosia at *Amph.* 258-9 *deduntque se, diuina humanaque omnia, urbem et liberos* / *in dicionem atque arbitratum cuncti Thebano poplo* along with Liv. 1. 38 *deditisne uos populumque Collatinum, urbem, agros, aquam, terminos, delubra, utensilia, diuina humanaque omnia, in meam populique Romani dicionem?* and a later juridical token in the *lex de imperio Vespasiani* (*CIL* 6. 930: 69 CE) *utique quaecumque ex usu rei publicae maiestate diuinarum, humanarum, publicarum, priuatarumque rerum esse censebit*. A dinner at somebody else's expenses then grows up to the proportion of a riotous deliberation (or even a fight) on matters of the utmost importance.

The use of *cerno* is a feature of an archaic (or archaising) style: cf. Verg. *A.* 12. 709 *inter se coiise uiros et cernere ferro* with the comments in Sen. *Ep.* 58. 3 *quod nunc 'decernere' dicimus: simplicis illius uerbi usus amissus est*. Varro traces this acceptation of (*de*)*cernere* 'to fight' from one of the meanings of *cerno*, ie. 'to see': cf. Var. *L.* 6. 81 *quod, ut decernunt de uita eo tempore, multorum uidetur uitae finis*

480 de uia, de semita: Stasimus is ready to step aside even on something he would do regularly, with an allusion to the topos of the slave running in the streets: cf. *Cur.* 280-2 with Vogt-Spira (2019: 193ff.) on this motif. For the difference between *uia* 'road' and *semita* 'alley' see Var. *L.* 5. 35 *qua uehebant, uiae dictae…qua id anguste, semita, ut semiter dictum* with *Cas.* 675 *sciens de uia in semitam degredere* and Mart. 7. 61. 4 *et modo quae fuerat semita facta uia est*.

481 ***de honore populi:*** Stasimus emphatically states that he may be so generous to give up on a magistracy, which is patently absurd since he, being a servant, would never be eligible to it.

The phrase *honos populi* / *publicum* can indicate either abstract esteem paid by the people or a sign of the said esteem under the species of honorary rewards or public offices: cf. Cic. *Arch.* 22 *magnus honos populi Romani rebus adiungitur* or Cato *orat.* 2 (195 BCE) *decurionatus, optionatus, hastas donaticas aliosque honores* or Cic. *Cluent.* 177 *honoribus populi ornatus*. It occurs, with a marked political undertone, at *Bac.* 438 *nam olim populi prius honorem capiebat suffragio* and again primarily with an idea of contention at Varro *Men.* 450 *et petere imperium populi et contendere honores*

483 ***hoc longe:*** when it comes to food, Stasimus would never yield even a single step, lest his opponent beats him into submission. The deictic formula *hoc longe* was presumably accompanied by a gesture of the actor's fingers marking out a small space, as it is often the case with *tantillum*, *pauxillum* and the like: cf. *Mos.* 393-4 *quid si igitur abeamus intro?* :: *non hoc longe, Delphium* / *nam intus potate hau tantillo hac quidem causa minus* or *Cas.* 825 *malo maxumo suo hercle ilico, ubi tantillum peccassit* and Ter. *Ad.* 981 *istoc vilius* with Donatus' commentary, likewise postulating a gesture, *negatio est floccum ostendentis aut quid tale cum* ἐλλείψει*, qua subauditur 'quicquam' et 'non dabo'*

484 ***hac annona:*** cf. *Capt.* 495 *cum cara annona sit* and see a reference to prices formulated in a similar though opposite manner at *Mil.* 321 *tam uili tritico* ***s i n e sacris hereditas:*** this points to the Roman custom according to which the recipient of inheritance had to honour the deceased with expensive annual offerings: cf. Brutti (2015: 370-83). Given that, from a juridic point of view, slaves were basically objects and were part of inheritance, the idea that Stasimus might inherit something was surely meant to be funny: cf. below at 727-8 and Karakasis (2003: 197-8)

485 ***facito:*** the adv. *semper* underscores the timeless value of the fut. imp.: cf. Barrios-Lech (2017: 496-7) and see above at 297. The fut. imp. conveyed a milder speech-act than the pres. imp.: cf. Arruntius Celsus (3rd century CE) in Cons. *G.L.* 5. 374-5 *sed hic tamen qui*

dicit 'fac' properat, ut ait Celsus; ille etiam morari sinit, qui dicit 'facito' and Barrios-Lech (2017: 491-5). The periphrastic phrasing *facito* (*ut*) *cogites* is typical of old characters (four old men and a madam), but there does not seem to be any illocutionary difference with simple *cogitato*: cf. *Merc.* 565 (in a rather direct exchange between Lysimachus and Demipho), *Mos.* 216 or *St.* 519 with Ter. *Ad.* 500 and 808 (with a softener, altogether a rare phenomenon with fut. imp.)

490ff. The passage is reminiscent of the tone of the γνῶμαι attested in the fragments of New Comedy and may well represent an adaptation of one of those Philemonian 'life-fitting aphorisms' (*sententiae uitae congruentes*), with reference to a recurrent motif in literature and funerary inscriptions: cf. Leo (1913: 136 n. 1), pointing to a parallel with the *Comparatio Menandri et Philistionis* (II 166-74; see particularly 173 κοινὸν τὸν ᾅδην ἔσχον οἱ πάντες βροτοί). The statement fits with the linguistic characterisation of Philto as a sententious old man wont to refer to the wisdom of ancients reflected in proverbs and maxims: cf. above at 402-601. Furthermore, the concept elaborates on the traditional Roman idea lying behind archaic regulations that limited excessive expenses in funerary celebrations, since all citizens had to be equal before death: cf. Cic. *Leg.* 2. 59 with Bottiglieri (2016: 6)

490 di diuites: Philto associates wealth with the gods according to the popular wisdom reflected in an etymology reported by Varro and well founded from a modern linguistic perspective: cf. Var. *L.* 5. 92 *diues a diuo qui ut deus nihil indigere uidetur* with DV s.v. *diues* on their common derivation from **deiu̯-* ***opulentiae:*** the plural stems apparently from a morphologic blur with *opes*. Influence of the second element in the hendiadys (*factiones*) may also have elicited the pluralisation of the first: cf. Gell. 20. 5. 8 *quippe ego doctrina anteire malim quam copiis atque opulentiis.* An abstract noun acting as subject constitutes a hallmark of sententious statements: cf. Haffter (1934: 86-100)

491 uerum nos homunculi: Leo assumed that a form of the verb 'to be' was implied, ie. *homunculi* (viz. *sumus*). A loose correspondence between the two subjects would suit a gnomic statement equally well, marking it as a sort ἰδιωτισμός *asseuerantis* (Don. Ter. *Hec.* 502): cf. Ter. *Hec.* 286-7 *nam nos omnes quibus est alicunde aliquis obiectus labos,* / *omne*

quod est interea tempus, prius quam id rescitumst lucrost and Hofmann (1985: 331-3).

homunculus (or *homuncio*, never in Plautus) often carries a deflationary value in statements about human insignificance, particularly in contrast with the gods: cf. for instance Ter. *Eu.* 590-1 *at quem deum, qui templa caeli summa sonitu concutit!* / *ego homuncio hoc non facerem?* or Petr. 34. 10 *eheu nos miseros quam totus homuncio nil est* / *sic erimus cuncti postuam nos auferet Orcus* together with *Rud.* 155 *homunculi quanti estis* and *Capt.* 51 *homunculi quanti sunt, quom recogito*. Cicero uses it only in the letters and in the philosophical treatises, attesting to its suitability to popular maxims: cf. Sulp. Ruf. in Cic. *Fam.* 4. 5 *hem! nos homunculi indignamur si quis nostrum interiit aut occisus est, quorum uita breuior esse debet* and *N. D.* 1. 123 *neque enim tam desipiens fuisset ut homunculis similem deum fingeret*

492 ***satillum:*** formally a diminutive of *sat*, this form is supported by a parallel in Naevius and by the akin *uixillum*: cf. below at 888 *uixillum uinarium* and Naev. *com.* 49 *animae pauxillum in me habet*. Such diminutival formations based on adverbs are formed analogically after *pauxillum* and mark the register as informal: cf. *Bac.* 209-10 *em non tantulum* / *umquam intermittit tempus* or Catull. 99. 6 *tantillum uestrae demere saeuitiae* with Hanssen (1952: 53-4).

The Palatines unanimously read *salillum* 'a little (pinch of) salt'. Nothing comparable to *sal(illum) animae* exists before the biblical 'salt of earth': cf. Mt. 5. 13 and Mk. 9. 49-50 with Soucék (1963)

493 ***censetur censu:*** along with the archaic genitive *animai* required by the metre, the figura etymologica lifts Philto's tone to a more pathetic register, even though it does not go beyond the boundaries of the *Umgangssprache*: cf. e.g. Catull. 14. 3 *odissem te odio Vatiniano* with Haffter (1934: 31-3) and Happ (1967: 78). Note also the artificial effect of *Sperrung* evoked by the pre-modifier hyperbaton separating adjective and noun (*aequo*... *censu*) with the two sides of the comparison skillfully wedged in between.

The figure alludes to the activity of the *censores*, the magistrates in charge of dividing the population into groups based on their income: cf. Cic. *Leg.* 3. 7 *censores populi aeuitates,*

suboles, familias pecuniasque censento…exin pecunias, aeuitatis, ordines partiunto or CIL 1. 583-77 (*lex Acilia*: 123-2 BCE) ***s****uffragiu*]*m ferunto inque ea*[*m*] *tribum censento*

495 ***mirum quin:*** it introduces an ironic remark: cf. at least 967 or *Aul.* 85 with Hofmann (2003: 311-4)

496 ***ita…cluet:*** the joke rests on the idea that everything is what its name indicates: cf. *Bac.* 386 *homini amico qui est amicus ita uti nomen possidet* and Fraenkel (2007: 22-3). The implication here is that the only glorious title one can claim after death is the title implicit in one's very name, namely that of a 'dead person' (*mortuos*): cf. a similar joke in *Capt.* 689 *facito ergo ut Acherunti clueas gloria* and see above at 309 and 312 for the use of *clueo*

500 ***bene uortat:*** well-wishing formulas naturally accompanied the formalisation of a betrothal (*sponsio*): cf. the agreement between Megadorus and Euclio at *Aul.* 256-7 *sponden ergo?* :: *spondeo* / *:: di bene uertant!* :: *ita di faxint* with Treggiari (1993: 142)

pactam: 'promised' or even 'betrothed'. Contrary to *sponsa*, it is never in the masculine because only the groom can 'engage himself in marriage' (*pacisci*) to his future wife (in accusative or dative): cf. Quint. *Decl.* 343 *nuptias filiae tuate pactus sum*. The *pactio* was probably slightly less formal than a proper *sponsio* but the sources fail to draw a consistent line between the two procedures: cf. Treggiari (1993: 140). *habere* with the perfect participle is common in stipulations: cf. Happ (1967: 98) and see also Haverling (2016) ***q u i d taces:*** this question comes after a moment of awkward silence. Philto is slightly upset and impatiently beseeches a word of acceptance: cf. *Merc.* 893 *quid taces? dic. enicas me miserum tua reticentia* or Ter. *Eu.* 559-60 *quid me aspectas?* / *quid taces?*

503-4 ***eheu…dicere:*** Stasimus complains that his master, always ready to guarantee for his friends, is unable to give his word when he ought to. The pun plays on the ambivalence of *spondeo*, meaning 'I pledge' both in a transaction and in a betrothal: cf. Var. *L.* 6. 70 *spondebatur pecunia aut filia nuptiarum causa, appellabatur et pecunia et quae desponsa erat sponsa* and Gell. 14. 4.

The double-entendre is characteristically Plautine: cf. the joke on *respicere*, both 'to look at' and 'to look after', at *Capt.* 833 *respice* :: *fortuna quod tibi nec facit nec faciet, me iubes* or a pun on the ambiguity of (*per*)*ductare* at *Mos.* 844ff. ***eheu:*** hiatus after interjection is allowed: cf. *Ps.* 79 *eheu!* | :: *'eheu'?* | *id quidem hercle ne parsis: dabo*

509 ***diuitiis meis:*** the archetype of the Palatines had *stultitia mea*, possibly influenced by 507, whereas the palimpsest hands down *stultitiis meis.* None of these provides acceptable sense. Bergk's conjecture *diuitiis* is not only semantically superior but also accounts for the plural *stultitiis* came from which has no parallel in drama: cf. Bergk (1884: 64)

510 ***solus superfit:*** land is the most secure foundation of social status since it provides maintenance and allows to perform social duties, so it is no surprise that the field is all that is left to Lesbonicus: cf. Leigh (2005: 135 n. 153)

512-3 ***nostramne…educat:*** one might speculate that these words echo a word-play of the original, where one can imagine a slave complaining about his 'master' (τρόφιμος) selling out their 'nurse' (τροφός), the field, which used to educate them (τρέφειν) and bring them nourishment (τροφὴν παρέχειν / διατρέφειν): cf. Men. *Phasma* 85 τῶν διδόντων δ' ἐκτρ[οφήν γ' εἶ, τρό]φιμε, κατακεκλιμέν[/ ἂν τὸ κακὸν αὐτῶι παρα[στῆι, τῆς] κόρης τὴν <ῥῖν' ἴσω. Note also that (δια)τρέφειν is found in the prologue of the *Dyscolos*, where Gorgias is said to nourish his mother with a small piece of land (χωρίδιον): cf. Men. *Dysc.* 23-7 and *Adesp.* 895. 1-2 KA ἐγὼ γεωργῶ τὸν ἀγρόν, οὐχ ὅπως τρέφῃ / αὐτός με, παρ' ἐμοῦ δ' ἵνα τροφὴν προσλαμβάνῃ

A similar inference can also be made about 651 *in foro operam amicis da, ne in lecto amicae, ut solitus es*, arguably inspired by a pun on ἑταῖρος / ἑταίρα such as the one attested in Men. 287 KA, on which see above at § 4.4.3

516 ***Philto, te uolo:*** sounds rather informal, even though any impoliteness is cleared out by the fact that this is not the first time that the two characters meet. Moreover, Stasimus may want to use a less ceremonious way of getting the attention of his interlocutor as he intends to give him some confidential and supposedly beneficial advice: cf. Ferri (2009: 23-4)

517 ***si quid uis:*** a polite way of accepting an invitation to talk or of giving permission: cf. *As.* 639 *secede huc, Libane, te uolo* :: *si quid uis* or *Amph.* 391 *dic si quid uis, non nocebo*

522 ***argumenta:*** certain proofs through which the interlocutor may infer the truth of a statement: cf. Quint. *Inst.* 5. 8. 10 *diuersi auctores eodem modo finiunt ut sit ratio per ea, quae certa sunt, fidem dubiis adferens; quae natura est omnium argumentorum, neque enim certa incertis declarantur* and Bettini (2011: 238-54) on *argumentum* as an 'inferential sign'

523ff. Stasimus' representation of the field as dismal and inauspicious is evidently twofold. In the former part (523-37), he mentions the death of oxen, the rotting of grapes and the scarcity of crops. Philto drops a comment echoing the metaphor exploited initially by Megaronides, maintaining that one should plant evil customs there in order to extirpate them: see below at 532. The slave then briefly narrates the destiny of previous owners and finally hints at the state of Lesbonicus.

In the latter section (536-52), Stasimus repeats and elaborates on information he has already given earlier, while at the same time alluding to distinctively Roman (or more generally Italic) beliefs: cf. below at 539 and 545. Immediately after, Philto repeats his moralistic comment, this time with a far-fetched mythological allusion to the islands of the blessed.

At the end of the second section (553-7), Stasimus cuts off the expansion and sums up the double description by suggesting that whatever 'bad thing' (*mala res*) you may be searching, you will find it in that field, to which Philto replies with a joke based on *mala res* in the acceptation of 'beating'. Even assuming that this is spoken aside, the comment fits poorly with the behaviour Philto has so far kept and gives the impression of being a random joke on a topical motif (a nasty slave getting beaten) at the expenses of dramatic consistency.

All these elements speak in favour of the idea that Platus added the latter section to an original which had just a single description, roughly corresponding to 523-37 and concluded by a request for confidentiality (555-6): cf. Fraenkel (2007: 87-8)

525 ***apage:*** the palimpsest and the archetype of the Palatines assign the interjection to Philto and the remark on Acheron to Stasimus. *apage* is almost invariably constructed with

the accusative and / or *a(b)* + ablative, often followed by an explanatory statement: cf. *Cur.* 598 *apage istanc caniculam* or 537 *apage a me istum agrum* with 256 or *Mil.* 210 *apage, non placet profecto mi illaec aedificatio*. So the idea that *nostro* should be corrected into *uostro* and that the whole line should be assigned to Philto, with the second part being the explanatory statement, is not entirely off the mark: cf. Becker (1873: 238-40 n. 3) and note also that the emendation would remove the interruption and thus give prominence to the progression in the speech of Stasimus from 523 *tum primum* to 526 *tum*.

Nevertheless, a couple of examples where *apage* is tied more loosely to other constituents or cases where it is simply followed by *sis* persuade not to alter the transmitted text, however exceptional it may look like: cf. *Rud.* 826 *apage, controuorsia est* or *Capt.* 209-10 *apage, haud nos id deceat* / *fugitiuos imitari* with *Poen.* 225 *apage sis* (the only example uttered by a female character) or Ter. *Eu.* 756 ***Acheruntis ostium:*** an unpleasant place may be proverbially compared to Hell: cf. Tyndarus arguing that no place looks more like Acheron than stone-quarries to Acheron at *Capt.* 999-1000 *nulla adaeque est Acheruns / atque ego ubi fui, in lapicidinis*. It was probably a tenet of agricultural superstitious that the owner of an insalubrious field had to deal with Dis and put his life and resources at risk: cf. Var. *R.* 1. 4. 3-4 *contra in pestilenti* (viz. *agro*) *calamitas, quamuis in feraci agro, colonum ad fructus peruenire non patitur. etenim ubi ratio cum Orco habetur, ibi non modo fructus est incertus, sed etiam colentium uita* and see also *Bac.* 198 *regiones colere mauelim Acherunticas*

526 ***uinum:*** for the metonymy *uinum* 'grape' see Cato *Agr.* 147 *hac lege uinum pendens uenire oportet* or Var. *L.* 5. 94 *uindemiator uel quod uinum legit uel quod de uiti id demunt*. An opposite metonymy, ie. *uua* 'wine', is found in Hor. *Carm.* 1. 20. 9-10 *Caecubum et prelo domitam Caleno* / *tu bibes uuam*, a figure Porphyrio comments on by quoting this line

coctumst…putidum: *coctus* could mean 'ripe', ie. 'ripened by sunlight': cf. Cato *Agr.* 25 *quom uinum coctum erit et quom legetur…facitoque studeas bene percoctum siccumque legere, ne uinum nomen perdat quom uinum coctum erit et quom legetur…studeas bene percoctum siccumque legere, ne uinum nomen perdat* and 24 *uuas apicias percoctas bene legito*. *putidus* refers instead to rotten and stinky materials: cf. Var. *Men*. 523 *inde putidas uuas, acinis electis et comestis, extendit in lectis quondam* or Cato *Agr.* 37. 2 *frondem putidam*

527 ***scelestus est:*** the violation of the tendency of Meyer is probably accounted for by claiming that *est* has a weak prosodic status, even though absence of contraction exclude its cliticization: cf. Fortson (2008: 74)

530 ***redit:*** the mss. agree on *reddit*, semantically impeccable but against Meyer's tendency: cf. Var. *L.* 9. 27 or Cic. *Sen.* 51 *terra…numquam sine usura reddit quod accepit.* The easy emendation silently introduced by Lambin is threfore superior: cf. Var. *R.* 1. 44 *quod tantum ualet regio ac genus terrae ut ex eodem semine aliubi cum decimo redeat, aliubi cum quinto decismo* and *OLD* 1590 s.v. *redeo* 11a 'to be produced (as a return)'

532 ***interfieri:*** 'to be destroyed', see 29 *intermortui* said about good customs. In that monologue, Megaronides uses a similar agricultural metaphor, comparing evil habits to irrigated weed: see above at 31

533 ***ager fuit:*** a controversial exception of Bentley-Luchs: cf. its closest parallel at *Poen.* 447 *ibo atque arcessam testis, quando* (Ω : *quando ita* Luchs) *Amor iubet*. Luchs proposed to invert *ager* and *fuit*, but this requires an objectionable iambic shortening in the last *longum* against the limitation formulated by Jachmann (rather a tendency than a strict rule): cf. Luchs (1873: 60-1) and Jachmann (1912: 11-24 and 26), who merely included the line in a list of tolerated anomalies.

It is possible to maintain that the noun formed a clitic group with the verb: cf. *Merc.* 311 *huic persuadere quod modo potis siem* or *Ps.* 457 *salue. quid agitur?* :: *statur hic ad hunc modum* and *As.* 64 *omnes parentes, Libane, liberis suis* with Skutsch (1934: 45) and Fortson (2008: 52-3 n. 55), even if his idea that synaloephe with *ille* or the suggestion that *ille* and *ager* may form a clitic group hardly justifies the violation

534 ***quoium:*** Charisius records a genitive pl. *cuium* (or *quoium*) for the relative and indefinite pronoun: cf. Char. 208. It probably stems from a syntactic reinterpretation of the neuter accusative of the adjective *cuius* in phrases such as *si deus si dea es, quoium illud sacrum est* (Cato *Agr.* 139): cf. *LHS* I 481

Stasimus uses the adjective *cuius* three times in a row: cf. 533 and 536. *cuius* (or *quoius*) occurs in the *Lex agr.* 10 (Crawford 1996 I 114: 111 BCE) *eorum quoium eum agrum esse oportet* and later in Verg. *Ecl*. 3. 1 *cuium pecus* about the possession of a flock. From this sort of evidence, one can infer that it belonged to a set of archaic terms applied to agricultural properties: cf. the apparently contrasting notation in Serv. ad l., labelling it as an archaism, and that in Don. *Vit. Verg.* 43, where someone criticises Vergil for having used a rusticism, and see Chahoud (2011: 57)

537 ***ad incitas:*** ie. *calces* 'small stones used as game pieces', derived from negative *in-* and *cieo* 'to move', were those piece 'incapable of being moved' (*OLD* 867 s.v.), so the expression described a checkmate: cf. Isid. *Orig* 18. 67 *at uero qui* (viz. the pebbles) *moueri omnino non possunt, incitos dicunt. unde et egentes homines inciti uocantur, quibus spes ultra procedendi nulla restat* and *CGL* 5. 601. 66 *incitae ultima conditio fortunarum*. Popular images drawn from gambling and gaming occur elsewhere in early Latin: cf. especially *Poen.* 906-7 *profecto ad incitas lenonem rediget, si eas abduxerit* / :: *quin prius disperibit faxo, quam unam calcem ciuerit* and also Lucil. 101 *illud ad incita cum redit atque internecionem* or 512-3 *uilicum Aristocratem…ad incita adegit* (in the neuter) ***istum:*** P had *istunc*, according to Lindsay a relic of a *Doppelfassung*, as if *apage istunc agrum* and *apage a me istum agrum* merged in one reading: cf. a potentially comparable case at *Mos.* 845 *apage istum a me perductorem* replicated at *Mos.* 816ª *apage istum perductorem.* There, however, the second version (816a) appears in a couple of lines probably meant to shorten a scene, while here a variant reading would have absolutely no purpose. Scribes are systematically inconsistent and the principle of *lectio difficilior* is not always decisive with these by-forms: cf. *Cas.* 362 *comprime istum* (Pylades : *istunc* P against the metre)

538 ***ex me audiueris:*** the Palatines do not share *a me* of the palimpsest, reading either *mea* (C D) or *me* (B). Kampmann convincingly proposed to replace *a* with *ex* at this point, since *audire* in Plautus and Terence always takes *e* / *ex* plus abl. The *a* / *ab* + abl. construction makes its appearance only from Varro and Cicero onwards, cf. Kampmann (1842: 29) and *TLL* 1275 s.v. *audire* 3. 3a-b

539 ***fulguritae:*** trees struck by lightning were among the ominous signs interpreted by the *haruspices*: cf. the Etruscan *libri fulgurales* alluded to in Cic. *Div.* 1. 70 and the section on different kinds of lightning in the *Etrusca disciplina* by Aulus Caecina (Sen. *Nat.* 2. 39. 1-4) along with the interpretation of the augury recounted by Meliboeus in Serv. *Ecl.* 1. 16 *haec* (viz. an oak) *ergo tacta, id est adflata et leuiter fulminata…significabat nutu imperatoris posse agros eorum perire apud quos fulminatae sunt arbores*.

The verb *fulgurio* (or *fulgorio*) and its part. *fulguritus* are found in passages reminiscent of mantic terminology or laden with emphasis: cf. the words by Jupiter himself in Val. Ant. *hist.* 6 *expiabis…capite fulgurita* or Lucil. 644 with Naev. *trag.* 13 *suo sonitu claro fulgoriuit Iuppiter*. It was allegedly employed by antiquarians and was in all likelihood a technical term of divination, probably already on its way-out of Latin if it required a word of explanation in Republican times: cf. Var. *L.* 5. 150 *Cornelius et Lutatius scribunt eum locum esse fulguritum et ex S. C. saeptum esse* and see also *L.* 5. 70 *fulgur<itum>* (Turnèbe) *quod fulmine ictum*

alternae: eds. attempted to remove the hiatus in various ways, either by supplementing an adverb (Camerarius and Ritschl) or through emendation (Spengel). It was Spengel himself, however, who first observed that Plautus admit hiatus after a cretic word at line end: cf. Spengel (1865: 232-6) and cases like *Amph.* 149 *a portu illic nunc cum lanterna* | *aduenit* or *Vid.* 76, on which see Calderan (2004: 155) with examples from dramatic authors other than Plautus and further bibliography

540 ***angina:*** a disease affecting the jaws of animals: cf. Paul. Fest. 17 *Angeronae deae sacra instituta sunt, cum angina omne genus animalium consumeretur* and 8 *facium dolor angina uocatur* together with typically Plautine fantastic transformations such as *Mos.* 218-9 *in anginam ego me uelim uorti, ut ueneficae illi* / *fauces prehendam*. Swines were prone to take it: cf. Verg. *G.* 497 *tussis anhela sues ac faucibus angit obesis* with Servius' commentary ad l. *angina dicitur porcorum morbus qui occupat fauces*

541 ***scabrae:*** ie. affected by *scabies*, a disease causing the skin to become rough and, in case of goats and sheep, eventually lose its wool: cf. Cato *Agr.* 96. 2 and similar symptoms described in Var. *R.* 2. 2. 7 *non enim solum* [*ea*] *uligo lanam corrumpit ouium sed etiam ungulas ac scabras fieri cogit* ***quam haec est manus:*** the Ambrosianus reads

haecst, while C and D have *haec est* (B omits *est*). Again, a *lectio difficilior* is not always *potior*. In Latin, a consonant cluster -*Cst* cannot close a syllable and the few examples of contracted forms of *esse* after a word ending in consonant are unmetrical: cf. Pezzini (2015a: 34-5)

542 ***Syrorum:*** Syrian slaves served both in Greece and Rome. There is evidence suggesting that larger agricultural estates in central Italy (particularly in Campania) were largely dependent on Anatolian and Syrian slaves: cf. the moralising remarks in Liv. 36. 17. 3 *Syri…uilissima genera hominum et seruituti nata* with Yeo (1952: 328 n. 16). According to some historians, cutting labour costs and making up for the shortage of workforce caused by the Punic wars were not the only causes that pushed landowners to import foreign manpower. Coming from a land rich in oil and wine, Syrians must have been capable of producing and handling these products up to high-quality standards: cf. Silver (2006). In addition to their expertise, Syrians were considered particularly sturdy and seemed therefore endowed with greater endurance to hard work: cf. their representation in the *Mercator* in Starks (2010) along with Juv. 6. 352 *longorum…Syrorum*, where they feature as bearers as it is common in Imperial times.

The Gk. letter υ was not given as *y* in Plautus' time. Rather, he wrote *u* and pronounced [u]: cf. de Melo (2011: 322). The same term is accordingly spelt with *u* in the indirect transmission at 546 and eds. normalise the orthography here as well. The purpose of an edition, however, is to reconstruct the ancient edition with all its inconsistencies rather than an irretrievable stage-copy written by the hand of Plautus. Hence my choice of retaining the inconsistency by printing the concord reading of the mss. here and the attested ancient spelling at 546

544 ***solstitiali morbo:*** the adjective suggests a connection with the summer solstice and the rise of the dog-star Sirius. The unbearable heat of the *dies caniculares* had devastating effects on the crops: cf. Verg. *A.* 3. 141, Tib. 1. 7. 21 and Germ. *fr.* 4. 41. Ovid explains the sacrifice of a dog just before the rise of the star (which he oddly places on the 25th of April) as a way prevent the earth from being parched and the crop to 'ripen too soon': cf. Ov. *Fast.* 4. 939-42. Plants that ripened too early and too early withered were known as *solstitiales:* cf.

Ps. 38-9 *quasi solstitialis herba paullisper fui* / *repente exortus sum, repentino occidi* and Plin. *Nat.* 14. 99 *pars eorum* (viz. of the grapes) *moritur prius quam reliqua, qui solstitiales dicuntur*. By a simple transition from vegetal to human, the *morbus solstitialis* is as a violent sunstroke

545-6 Campans…patientia: a Plautine addition. The joke exploits the double meaning of *pati* 'to suffer' or 'to act as the passive party in a sexual intercourse' to mock the proverbial effeminacy of Campanians: cf. Petr. 9. 6 *muliebris patientiae scortum* with Adams (1982: 189-90) and Fontaine (2010: 126-7). Not necessarily excluded by this is an allusion to the harsh measures, including enslavement and deportation, that some Campanian cities (most notably Capua) had to endure after they took the side of Hannibal during the Second Punic War: cf. Liv. 26. 33-4 and Richlin (2017: 466-7). As an alternative, one might speculatively imagine an allusion to the emprisonment of Naevius, the famous Campanian poet, and to his endurance in jail. However, the allusion would be too generic and the lack of documentation baffles any conclusion: cf. the *superbia Campana* of his funerary epigram at Gell. 1. 24. 2 and the alleged allusion to this episode of the poet's biography in *Mil.* 209-12, perhaps too sceptically reappraised by Gruen (1996: 97-106).

Indirect transmission confirms the form slighly misspelt in the Palatines: cf. Non. 781 *Campans pro Campanum*. Syncopation of a short vowel before final *-s* is typical of Sabellic languages, so *Campans* represents a regular Osc. masculine noun corresponding to Lat. *Campanus*: cf. Osc. *Púmpaiians* ~ Lat. *Pompeianus* with Buck (1928: 59). It does not however correspond to a neuter, which suggests an original Osc. masculine, analogically reinterpreted after the model of adjective ending in *-ens* and participles ending in *-ans*: cf. Adams (2003: 122-3), also on the other probable Oscanism *Luca bos* at *Cas.* 846

548 fortunatorum…insulas: the prologue of *Rudens* (and thus, indirectly, Diphilus) testimonies the notion that punishment awaits evil people: cf. *Rud.* 9ff.

Nevertheless, the context of this mythological allusion to the isles of the blessed suggests that the humorous reversal is due to Plautus' wit. Moreover, the unhealthy field evil people should be sent to recalls the dystopic islands of slave-punishment so dear to the fantasy of Plautus: cf. *As.* 33-4 and Richlin (2017: 464-7)

fortunatorum (or *fortunatae*) *insulae* was the Latin name for the isles of the blessed (εὐδαίμονες or μακάρων νῆσοι), explicitly mentioned for the first time in Hesiod (though already known to Homer) and sometimes located in the far West: cf. Hes. *Op.* 166-73 or Sall. *Hist.* 1. 100-2 for the earliest Latin allusion after Plautus with Amiotti (1988) and Keyser (1993). The Lat. name appears in Porph. Hor. *Carm.* 3. 4. 27 *insulas dicit, quas macaron nesus Homerus, Latini fortunatorum insulas* or Porph. Hor. *Epod.* 16. 41 *fortunatas…insulas*

567 ***licitumst…licet:*** Stasimus mutters this observation down his breath, yet audibly enough for Lesbonicus to catch it. Failed asides often arouse laughter: cf. at 413 or the exchange where Cleustrata catches the aside of her husband at *Cas.* 233-4 *enecas* :: *uera dicas uelim* :: *credo ego istuc tibi* with Duckworth (1994: 112).

Stasimus demonstrates again his insolence by openly repeating his disrespectful statement and by presenting it as a mere confirmation of Lesbonicus' own words which he should not be allowed to provide: cf. other brazen comments at 427, 441-2, 454-5 and 462

569 ***conuenire:*** delocutive verb meaning 'to stipulate a *conuentio*', ie. a more specific agreement on the terms of betrothal: cf. Serv. *A.* 10. 722 or Fest. 54 *conuenta coniunx is cum primus sermo de nuptiis…habebatur* with *Aul.* 257-8 *illud facito ut memineris* / *conuenisse ut ne quid dotis mea ad te afferret filia* and Treggiari (1991: 139-40)

572 ***bene uortat:*** as noted above at 500, stipulators pronuntiated propiatory formulas at the end of a formal agreement: cf. Cic. *Fam.* 2. 15. 2 *quod actum est di approbent* (on Tullia's marriage with Dolabella). All the witnesses of the engagement or those to whom it was announced, slaves included, uttered them: cf. *Aul.* 272 and Cic. *Att.* 6. 6. 1

quid…consulis: the Roman betrothal, like stipulations in general, followed a question-and-answer pattern: cf. *Aul* 255-6 *quid nunc? etiam mihi despondes filiam?* :: *illis legibus* / *cum illa dote quam tibi dixi* :: *sponden ergo?* :: *spondeo* or *Poen.* 1156-7 *pactam rem habeto* :: *spondesne igitur?* :: *spondeo*. Only the bride's father or the nearest in kin said *spondeo*, even though originally both parties had to promise: cf. Ulp. *Dig.* 23. 1. 2 *nam moris fuit ueteribus stipulari et uxores sibi spondere futuras* with a reconstructed passage from a treatise *de dotibus* by Servius Sulpicius quoted in Gell. 4. 4

573 ***quid istic:*** Lesbonicus unwillingly surrenders to a first agreement: cf. Don. Ter. *Eu*. 388 and *Ad.* 350 *aduerbium est aegre consentientis quasi quis dicat: quid istic resistam?*

574 ***natus:*** a jocular word-play on *nascor* 'to be born' but also, unironically, 'to arise': cf. *Poen.* 262 *taceo* :: *si tacuisses, iam istuc tace o non gnatum foret*

576 ***fortunabunt:*** typical of the formal language of prayers but also of the colloquial register of wishes: cf. Serv. *A.* 12. 176 *quod in precatione dici solet, ut melius iuvent, melius fortunent di* and Afran. *com.* 83 *deos ego omnis ut fortunassint precor* with Liv. 6. 41. 12 *quod faxitis deos uelim fortunare* or Cic. *Fam.* 2. 2 *tibi patrimonium di fortunent* and Hor. *Ep.* 1. 11. 22 *tu quamcumque deus tibi fortunauerit horam*

577ff. The interminable sequence of recommendations annoys Stasimus to the point that he pushes several times his master to leave through a rather curt imperative phrase, ie. *i modo*. Plautus is usually held responsible for such insistent repetitions of a catch-phrase and such refrains, unparalleled in Gk. comedy, are a marker of Plautine intervention: cf. particularly *Poen.* 428-32, where the catch-phrase is (*ab*)*i modo* with *Rud.* 1212-6, whereby Daemones keeps answering *licet* and 1269-80, where Trachalio humorously turns his catch-phrase *censeo* into *non censeo* at the end of the dialogue, or even *Cas.* 602-9, a true battle of sentences starting with *quin* between the old men, and Jachmann (1931: 239-42); see also the refrain uttered in anger by Artemona (*surge amator, i domum*) to his lecherous husband in the last scene of *Asinaria*: cf. *As.* 920-40

582 ***tu…ero:*** Leo bracketed the line arguing that an ancient *retractator* added it as a replacement for 583-91. Proof that the function of line or a group of lines was to substitute a larger section lies usually in its omission in one branch of the tradition. Here, the absence of the palimpsest makes this unverifiable: cf. the alternative ending at *Capt.* 1016-22 and Deufert (2002: 58-9)

Bothe transposed 582 after 590: such recapitulatory orders occur when a character bids curtly leave to another or is about to leave the stage himself: cf. *Capt.* 125 *cura quae iussi*

atque abi or *Per.* 196 *fac des et quae iussi nuntiato* and 198 *i sane. ego domum ibo. face rem hanc cum cura geras*. There is no obligation, however, for them to occur right at the end. The slave's impatience arises precisely from Lesbonicus' failure to content himself with the orders he already gave and from the plethora of his further recommendations: cf. 577-9, hence the perfect *iussi*. 582 may then constitute the joint between the end of the dialogue in Philemon and the Plautine expansion: cf. Thierfelder (1929: 45)

As it is transmitted, the line enables two possible interpretations. Either one sticks to the scansion implicitly suggested by Lindsay, placing a hiatus after *iam* and establishing an unusual interruption in the mid of a set phrase, ie. *tu* | *istuc cura quod iussi. ego iam* | *hic ero*, or one postulates more plausibly hiatus in Jacobsohn's position after *iussi*, accounting for the breach of the tendency of Meyer by the claim that the four mono- or disyllabic words form a clitic word (*verbum diiambicum*): cf. *Aul.* 89 *abi intro occlude ianuam, iam ego hic ero* or *Men.* 225 with Ceccarelli (1988: 17 and 35-7)

587 ***nullo modo:*** the Palatines read *o pater* and assign these words to Lesbonicus. The loss of the original reading is then due to a mechanic jump to 589. Ritschl proposed the emendation *nullo modo*, particularly convincing because a negative expression is needed and also because in the above examples of comic repetitions, the other speaker echoes the catchphrase in the reply: cf. *Rud.* 1222 *omnian licet?* (Trachalio) or 1271-3 *dic ergo quanti censes…adsum equidem ne censionem semper facias*

590 ***i modo…i modo:*** triadic anaphora of imperatives or vocatives originates from the preference for *tricola* in formal style but was also probably felt as a mock-solemn way to express emotions in conversation: cf. *Cur.* 276 *heus, Phaedrome, exi, exi, exi, inquam, ocius* with 1094, Cic. *Q. fr.* 1. 3. 1 *mi frater, mi frater, mi frater* and Hofmann (1985: 184)

591ff. Philto and Lesbonicus leave to discuss the matter further with Lysiteles at his off-stage place: cf. above § 3. Finally alone, Stasimus bursts out in an angry monologue, foretelling an undesirable military career should he fail to rescue the little field from his master's untimely generosity. At the end of this short monologue, Stasimus exits the stage and

re-enters immediately after at 602: cf. other cases such as *As.* 809 (Diabolus and the parasite), *Cist.* 629 (Melaenis) and Ter. *Hau.* 873 (the two *senes*).

The inconcinnity reveals that the model had an act end at this point, presumably filled with a musical interlude: cf. Hunter (1979: 25-8) with *Ps.* 573-73a *sed mox exibo, non ero uobis morae;* / *tibicen uos interibi hic delectauerit* and Lowe (1990: 275 n. 4) on the scanty evidence of interludes in Roman comedy. At any rate, in all these passages characters enter a stage-house rather than leaving for good, and this diminishes the clumsiness: cf. Lowe (2017: 173)

592 ***edepol…gestam probe:*** the penthemimeral caesura aptly isolates *pessume* from the preceding abl. abs. and the following accusative of exclamation: note that exclamations are usually preceded by an interjection or by adverbs like *hercle ecastor edepol*, as here, but they may as well occur alone, especially in Plautus, as in *Bac.* 1178.

A touch of irony lies in the use of a solemn ablative absolute: cf. similarly emphatic abl. abs. at *Amph.* 655 or *St.* 402 with Enn. *scen.* 176 *Iuppiter tibi summe tandem male re gesta gratulor*. *probe* posits some problems: its use as adverb (= *bene* 'well') or as intensifer (= *ualde* 'very much') is seemingly confined to a low register, which may suggest a comic asymmetry between *re gesta* and the colloquial adverb. However, the adverb also appeared in the archaic juridic formula of *deuotio*: cf. Liv. 8. 10. 12 *si homo, qui deuotus est, moritur, probe factum uideri* and *TLL* 1489 s.v. *probus* (*probe*) III A

593 ***admodum:*** note the enjambement between adverb and adjective: cf. *Ps.* 1219-20 *admodum* / *magnis pedibus* or the cases with *quasi* listed in Leo (1960: I 63 n. 3)

595 ***actumst de collo meo:*** on this juridic formula (or the equivalent *acta haec res est*) see 308. *de collo* adds a comic particular as if the *quaestio* concerned Stasimus' neck and the penalty was to carry the weight of armour and weapons. An implicit synecdoche varies the established expression *actum est de aliquo*: cf. *Ps.* 85, Liv. 1. 47. 1 or Suet. *Nero* 42 (on the emperor's theatrical behaviour) *ueste discissa, capite conuerberato actum de se pronuntiauit*

596 ***clupeus:*** on the difference between *scutum*, the Roman shield of Plautus' own time, and *clipeus* / *clupeus*, the round shield typical of Gk. soldiers, see Shipp (1954: 150-1)

598 ***istac:*** the demonstrative was surely accompanied by a gesture to the exit toward the Piraeus, whence Charmides is going to make his entrance at 820a

maximam…crucem: Stasimus foresees no good for his master: whatever destination he might take, it will end badly. Set phrases such as *in malam crucem* or *bona fide* formed a signle metrical word; therefore, violation of the law of Bentley-Luchs is only apparent: cf. *Cur.* 611 or *Ps.* 846 with Luchs (1873: 18-21).

This idiom features the sup. *maximus* exclusively at line end, perhaps because the alliterative pattern helped to compensate for the breach: cf. *Capt.* 469, *Cas.* 611, *Men.* 66, 328, *Per.* 352, *Poen.* 347 and *Rud.* 518

599 ***latrocinatum:*** before Cicero, *latrocinari* means 'to serve as a *latro*', ie. a mercenary: cf. *Mil.* 499 or the joke in *Poen.* 704-5 *sed haec latrocinantur, quae dixi omnia* / :: *quid ita?* :: *quia aurum poscunt praesentarium* to be compared with the definition in *Bac.* 7 *suam qui auro uitam uenditat*; see also *Mil.* 74, 949 or *Poen.* 663 with Enn. *Ann.* 57 *haec ecfatus rex, latrones dicta facessunt*, 538. Varro quotes a fragment from *Cornicula* where *latrocinor* takes a dative of advantage: cf. fr. 63 *qui regi latrocinatus decem annos Demetrio*. In the same Varronian passage, it emerges that ancient etymologists thought that *latro* derived either from *latus* 'flank', since mercenaries used to flank a king (*quasi laterones* as in Serv. Dan. *A.* 12. 7, dependent on Varro) or because their weapons hung from their flank, or more plausibly from a Gk. term for 'pay, hire', ie. λάτρον: cf. Var. *L.* 7. 52 *latrones dicti ab latere, qui circum latera erant regi atque ad latera habebant ferrum…et qui conducebantur; ea enim merces Graece dicitur. ab eo ueteres poetae nonnumquam milites appellarunt latrones* and Leumann (1937: 30) on Gk. *λάτρων as a possible intermediary; see also Skutsch (1985: 208 n. 34), arguing in favour of an intermediary Gk. loanword in Etr., ie. **latru*

Quite puzzlingly, Varro proposes a different etymology for the later meaning 'brigand', ie. *latro* from *latere* 'to hide': cf. 7. 52. 4-5 *ab eo ueteres poetae nonnumquam milites appellant latrones…quod item ut milites cum ferro, aut quod latent ad insidias faciendas*. As shown from a late source, this etymology comes from his master L. Aelius Stilo: cf. Isid. *Etym.* 10.

159 *Aelius autem 'latro est' inquit 'latero ob latere, insidiator uiae'*, also in Paul. Fest. 105 *at nunc uiarum obsessores dicuntur, quod a latere adoriuntur, uel quod latenter insidiantur*, and de Melo (2019: II 965) on the inconsistency in Varro ***Asiam et Ciliciam:*** Stasimus first mentions a generic destination (598 *aliquo*) and then imagines to set forth to specific countries. Before coming under Roman control in 101 BCE, Cilicia, a small region located in south-eastern Asia minor, was part of the Seleucid empire. In the Hellenistic world, Asia (roughly corresponding to modern-day Turkey) was a popular destination among merchants or soldiers willing to accumulate riches, as shown also by playwrights: cf. Cleostratos' expedition in Lycia to accumulate a dowry for his siter (Men. *Scu.* 23ff.) or Stratophanes' journey in Caria (Men. *Sic.* 136-7) and see also *St.* 135, where Antipho scornfully labels as 'mercenaries and beggars' (*latrones et mendicos*) his daughters' husbands, who have been away in Asia for three years (152 *si qua forte ex Asia nauis heri aut hodie uenerit*)

601 ***exturbauit aedibus:*** in its transmitted shape, the line scans only by postulating the syncopation *-aut* <= *-auit*: cf. above 169. In addition to this issue, monosyllables before and after caesura destabilise the rhythm: cf. Questa (2007: 336-7). The expunction of *ex* proposed by Guyet resolves all these problems. While it is true that *exturbo* governs *e* / *ex* plus abl., 805 *cunctos exturba aedibus* proves that it can dispense with the preposition: see also 615 *euortit aedibus*

§ 820-42a (Charmides)

820-42a Charmides enters the stage returning from his journeys abroad. It is imaginable that his costume includes the felt hat (*petasos*) and the long cloak (*chlamys*) worn by travellers: cf. Pseudolus' arrangements to disguise a slave as a newly arrived soldier in *Ps*. 735 *etiam opust chlamyde et machaera et petaso* and Bader (1970: 29ff.).

Charmides' return plays a crucial role in Plautus' adaptation of Philemon. His unforeseen and unprepared coming back subverts the schemes devised by the other characters and leads the plot to its merry conclusion. To highlight the dramatic importance of this moment, and also to suitably introduce Charmides to the audience, Plautus has expanded an entrance

monologue, which may have opened with an invocation and a short thanksgiving, into a *canticum* in the style and diction of high Roman poetry: cf. Leo (1908: 49-50). Incongruities of register, however, do sometimes intervene to mark the monody as comic: cf. below at 830 *abi, laudo* or 827 *usus sum*. However, the main comic element lies in the close (838-9): after his grand thanksgiving, Charmides, drives Neptune away (838 *apage a me sis*), thus confirming the god's proverbial hostility to seafareres, a commonplace that he had until then attempted to subvert: cf. Danese (1991: 135-6)

The song does not carry scenic action any forward, and its dramatic purpose is simply to introduce the new character to the audience. This is, however, a crucial function, because Charmides, like Odysseus, is going to reveal his identity to one character at a time, but the audience must know who he is to enjoy the following scene with the sycophant: cf. Danese (1991: 138).

The turning point in the plot of many Roman comedies coincides with a 'merry shipwreck', whose consequences, usually the return of a young woman to her birthplace, eventually lead the action to its denouement: cf. Questa-Raffaelli (1984: 121-45). In fact, *Trinummus* represents a variation of this constant. Charmides does not experience a shipwreck while returning to his unknown birthplace; rather, he escapes the shipwreck on his way back home. In this respect, *Trinummus* is similar to *Mostellaria* insofar as in both comedies an old man (Charmides / Theopropides) returns home after a long time during which his son (Lesbonicus / Philolaches) has squandered the family resources. Yet the return of Theopropides is emphatically anticipated by Tranio (*Mos.* 348ff.) and does not interrupt ongoing stage action but rather initiates the plot. On the contrary, Charmides comes back against all previsions and interferes with the plans that other characters have made until then as if they would not see him for long: cf. § 4.1

The variation of the 'merry shipwreck' motif is functional to the peculiar kind of ἀναγνώρισις of this play. The actantial role of the young woman here is not taken up by a supposed *meretrix*, dragged away from home as a child and eventually coming back home to find out that she is free born. Quite opposite, the young woman (never on stage) is embodied by an *ingenua*, whose only obstacle against marriage is lack of dowry rather than humble birth. As a result, the shipwreck motif shifts to another character, namely the young woman's father, who must fulfill the function of coming back in order to 'recognise' his daughter

wealthy and let the wedding happen: cf. Bettini (1991: 50-1). In this respect, Charmides' return is closer to the arrival of Epignomus and Pamphilippus in *Stichus* and is comparably though not as openly modelled after the return of Odysseus: cf. Danese (1991: 107-14) with *St.* 1-3, where the Odyssean paradigm is made explicit by the comparison of the two sister's lot to that of Penelope. Its dramatic function is that of a structural ἀπροσδόκητον, paving the way for the peculiar recognition and for the happy ending. Moreover, it is very likely that Philemon foreshadowed the return of the old man in the prologue, following the conventions of New Comedy: cf. Hunter (1980: 222-3). If the cut of this information is due to Plautus, then the expansion of an arguably short monologue into a *canticum* may reflect his intention to bestow dramatic prominence on the old man's unexpected return.

Divine invocations as monologue openings are well represented in New Comedy. Notably enough, a fragment from Menander's Ναύκληρος contains an address to Gea in celebration of farming against the perils of sea-faring, probably uttered by a character just arrived ashore after a sea journey: cf. Men. 247 KA and 246 KA (an anticipation of the same character's return?) with Fraenkel (2007: 341 n. 83). This would suggest that the corresponding entrance monologue in Philemon may also have begun with an invocation; however, there is nothing comparable to this thanksgiving hymn in the surviving evidence: cf. Kleostratos' speech upon his return in Men. *Scu*. 491-99 and reasonably faithful versions of the original monologues in *Bac*. 174ff., *Capt*. 922ff., *Men*. 226-3; see also Sosia's dialogic account of his troubles at Ter. *Hec*. 415ff.

Gk. evidence for thanksgiving and sacrifices to Poseidon after a maritime journey is in fact quite scant: cf. Paus. 10. 11. 6 on Phormio's offering dedicated to Theseus and Poseidon at cape Rhium after his naval success of 429 BCE. It was indeed customary to thank a god for an escaped shipwreck, either with a ritual offering or through some thanksgiving epigrams falling in the sub-genre of ναυαγικά, but the god(s) thanked is generally the immediate helper rather than the god of the sea. Prayers to Poseidon (mostly in the company of other gods) do occur in tragedy and old comedy: cf. A. *TGF* 46a, *Th*. 131, E. *Cyc*. 262ff. and Ar. *Th*. 322-6 or *Nu*. 565-7. Yet they are never performed after sea-faring and the standard custom was seemingly to appease Poseidon with an offering before setting out. In Euripides' *Helen*, for instance, the messenger reports the words uttered by Menelaos during his sacrifice of a bull to Poseidon just before departure: cf. E. *Hel*. 1584-7 ὦ ναίων ἅλα / πόντιε Πόσειδον Νηρέως θ'

ἁγναὶ κόραι, / σώσατε μ’ ἐπ’ ἀκτὰς Ναυπλίας δάμαρτά τε / ἄσυλον ἐκ γῆς and compare Alexander’s propiatory sacrifice to Poseidon recorded by Arr. *Ind*. 18. 11-2.

A more plausible Gk. comparandum for the Plautine *canticum*, however, may lie in a hymn falsely ascribed to Arion and datable to the 5th century BCE. The lyric piece purports to be Arion’s ἄγαλμα offered to Poseidon and the dolphins for the poet’s rescue and has been convincingly assigned to a lost comedy: cf. *PMG* 939 [= Ael. *NA* 12. 45] and Ercoles (2009); see also the hymn to Poseidon in the parabasis of Ar. *Eq*. 551ff. with Furley-Bremer (2001: 337-43)

In Plautus, characters touching land after a sea journey often open their entrance monologues by giving thanks or blaming Neptune: cf. *Rud.* 906-11, *Mos.* 431-7, *St.* 402-3 with *Rud.* 485-8 and *Mil.* 411-4, where Philocomasium thanks Diana for having saved her after a (fake) shipwreck *in locis Neptuniis*. These gratulations match our evidence on Roman sea rituals and the particular devotion tributed to Neptune in Rome: cf. the telling case of *St.* 402 *Neptuno grates habeo et Tempestatibus*, where the sea god is mentioned along with the same Roman storm-goddessess to whom L. Cornelius Scipio dedicated a shrine after avoiding a shipwreck off the coasts of Corsica (*CIL* 1^2 . 9. 6). While passages such as *Rud*. 485-92 or *St*. 402ff. display only minor additions, more elaborate thankful addresses to Neptune such as Gripus’ monody (*Rud*. 906-11) bear more conspicuous traces of Plautine workmanship.

At any rate, the extension and solemnity of this prayer-like *canticum* is unparalleled. Indeed, the monody closely mirrors the structure of a cletic hymn with second-person address to the god: cf. the definition in *schol.* Dion. Thrax 451. 6 ὕμνος ἐστὶ ποίημα περιέχον θεῶν ἐγκώμια…μετ’ εὐχαριστίας and Norden (2002: 260-82) on prayers in the so-called *Du-Stil*. A gratulatory ἐπίκλησις (820-23) introduces the antiphrastic eulogy meant to overturn the god’s bad reputation (824-830/1). The eulogy then ends up into a diegetic section describing the tempest and the miraculous rescue accomplished by the god, who granted his favour to wealthy Charmides against his proverbial rapacity with rich travellers (832-37). Yet instead of a conclusive prayer or recapitulatory thanksgiving, the song ends on an unexpected cheeky note that would have made the audience burst in laughter (838-9): cf. Furley-Bremer (2001: 50-63) on hymnic features and see the parallel move at *Mos.* 436 *apage, apage te a me nunciam post hunc diem* (~ 838 *apage a me sis*) along with Charmides’ characterisation of the journey as *aerumnae* at 839.

On grounds of style, the song displays unmistakable marks of elevated λέξις. Alliteration and parallelism dominate the invocation. The first hemistich of 820 is composed of two isorhythmic epithets in homeoteleuton (*salsipotenti et* / *multipotenti*), while the second features symmetric pairs (*Iouis fratri et Nerei Neptuno* ~ genitive : dative / genitive : dative), the latter of which was prompted with an eye to sound parallelism (*Nerei Neptuno*). The giving of thanks stands out again through sound figures and also through reduplication of words (*Wortdoppelung*) and sentences (*Satzdoppelung*): cf. the triple alliteration *laetus lubens laudes*, the semantic redundance of *grates gratiasque* and of *laudes ago…grates habeo* with 824 and the gratulatory prayer to Jupiter and all the gods of *Per.* 756 *uobis habeo grates atque ago*; see also Haffter (1934: 60ff.).

The syntactic phrase is constructed in strong hyperbaton (*Neptuno…laudes ago…et fluctibus salsis*), yet the 'salty waves' (*fluctus salsi*) recall the initial epithet *salsipotens*, closing the phrase with an effect of *Ringkomposition*. The parallelism between the endings of the first three ll. (820 *et Nerei Neptuno*, 821 *et fluctibus salsis* 822 *et meae uitae*) include the main subjects of the poem: Neptune, the waves, and Charmides' life. Triadic parallelism is also achieved through the sequence of pronouns occurring in 822-3, introducing respectively a relative, an interrogative and a causal clause (*quos…quid…quom*)*:* cf. R. M. Danese (1991: 122) and the series of repeated *quom* interrupted by a *quae* in Hegio's short thanksgiving prayer to Jupiter and the gods in *Capt.* 922-7. The eulogy starts off with yet another *Satzdoppelung* echoing the invocation (824 *gratias ago atque habeo* ~ 822 *laudes ago… grates habeo*) and the god's widespread negative reputation is first captured through alliterative epithets joined by the epic double *-que* (825 *saeuumque seuerumque*). Further, a perfectly balanced anapaest, divided in semantically autonomous and internally alliterative halves, the second of which with an embedded alliterating *tricolon* (829 *pauperibus te parcere solitum* / *diuites damnare atque domare*), defines the god's conduct toward the rich and the poor.

The diegetic section is built around one of the most impressive description of a tempest in early Roman poetry. During the time of Plautus, Rome had already established naval power in the Mediterranean, and Roman epic poets had accordingly taken the sea, particularly in its most uncanny and destructive aspects, still fresh in memory after the first disasters, into the scope of their works: cf. Andr. *poet.* 18 *namque nullum peius macerat humanum* / *quamde*

mare saeuum uires cui sunt magnae / *topper confringent importunae undae* or Naev. *poet.* 48 with Leigh (2010: 265-80), discussing the impact of the 'maritime moment' on early Roman literature. Epic style left undoubtedly its footprint on the *canticum*: cf. for instance the adaptation of the Ennian formula *caerula caeli templa* (Enn. *Ann.* 48, 54-5 Sk.) into *caerulos per campos* (834).

The piece is also influenced by another genre whose debts toward the diction of epic are well known. In tragedy, storms and shipwrecks had their place too, and the *canticum* presents remarkable analogies with some of these agitated marine scenes: cf. Fraenkel (2007: 234ff.) on the crucial importance of tragic lyric for the style of Plautine *cantica*. As a matter of fact, it is possible to establish a comparison between the alliterative patterns contrived through sibilants and / or fricatives at 835-6 and passages such as Enn. *scen.* 117-8 *alia fluctus differt dissupat* / *uisceratim membra, maria salso spumant sanguine* or Pacuv. *trag.* 335-6 *flictus nauium* / *strepitus fremitus clamor tonitruum et rudentum sibilus*: cf. also Pacuv. *trag.* 419 *saeuitiam Salaciae fugimus* or even Acc. *trag.* 391ff. *fremebunda ex alto ingenti sonitu et spiritu…respargit reflat*. Moreover, the mention of *turbines* at 835 is topical in tragic storm scenes, in one case even jointly with the winds as here: cf. Pacuv. *trag.* 409 *undique omnes uenti erumpunt saeui existunt turbine* and Acc. *trag.* 397, 411-2. Finally, even if tricolon characterises formal style in general, the series of three infinitives of 836-7 mirrors the pattern of a similar sequence in Pacuv. *trag.* 333 *reciprocare undaeque e gremiis subiectare affligere*

820-42a The monody consists of a series of anapaestic octonarii (an^{8}) closed by a short system of eight *metra* (an sy^{8}): cf. the comparable structure of *Aul.* 713-26, a series of seven an^{8} κατὰ στίχον closed by an^{7} and followed by a system of twenty-two *metra* (an sy^{22}). There is a handful of problematic iambic shortenings: cf. below at 833 *satellites* and 830/1 *modesti* (corrupt line).

It was initially thought that the impagination of these ll. in the Vetus suggested trochaic octonarii (tr^{8}), until Studemund first identified the anapaests and the system: cf. Studemund (1864: 55-6) and Spengel (1882: 165-6) on the impossibility of a trochaic scansion; see also Questa (1982: 37 n. 63) for the history of the question.

In the edition, Leo attempted to read 820-3 as a system as well, thinking that the octonarii would be aptly opened and closed by a run of anapaestic *cola*: cf. the specular case of *Cist.*

203ff., where anapaestic septenarii (an^{7}) introduce, segment, and close the anapaestic systems forming the body of Alcesimarchus' monody. However, he could only underpin this idea through an invasive remedy applied to the textual difficulty of 823: cf. his more cautious approach in Leo (1897: 24 n. 1) and below ad l.

Moreover, the final switch in metrical structure corresponds to a notable change in dramatic function. Indeed, the anapaests κατὰ στίχον compose the bulk of the prayer, while the conclusive anapaests κατὰ σύστημα allude to on-stage action and bridge the gap between the *canticum* and the continuation of the plot: cf. Danese (1991: 136-7).

820 ***salsipotenti et multipotenti:*** compounds ending in *-potens* feature only in the high diction of accompanied verse (mostly *cantica*): cf. cases of *multipotens*, an exclusively Plautine word, at *Bac.* 651 *multipotens pectus* (said of an ideal slave) and especially in *Cas.* 841 *Venus multipotens* (a thankful, almost hymnic address to the goddess); see also *uiripotens* at *Per.* 252 and *caelipotens* at 755, both occurring in prayer-like thanksgiving to the gods. Compound participles ending in *-potens -tenens -loquens* appear in tragedy and early epic (there often at line end); Naevius might have been the first to coin them as calques of Gk. epithets ending in -κρατωρ -μεδων -φορος, etc.: cf. *arquitenens* in Naevius (*poet.* 20, 58), later reused in tragedy (Acc. *trag.* 52, 167) and epic (Host. *poet.* 4. 2, Verg. *A.* 3. 75), or *omnipotens*, first found in Ennius (*Ann.* 447, *scen.* 150) and then attested in comedy only in accompanied verse (*Poen.* 275, Turp. *com.* 118 *te, Apollo sancte, fer opem, teque, omnipotens Neptune, inuoco*, where I prefer it to Woelfflin's *amnipotens*). It is via this literary lineage and not through the language of cult that these elevated epithets came to comedy: cf. Fraenkel (2007: 139-44). When these compound epithets are not ironically turned into diminutives and are unparalleled in tragedy or epic, the question about whether Plautus borrowed them from high poetry or rather tuned his *Wortschöpfung* after that model must remain open

multipotenti: unanimous reading of the Palatines. Buecheler (1965: III 159-60) observed that sometimes an alliterating sequence requires the editor to postulate supposedly older forms with *t* instead of *s*: cf. *St.* 745 *bene cum lauta tersa ornata ficta est* or *Ps.* 164 *tersa strata*, where he would questionably read *terta* after the testimony of Quint. *Inst.* 1. 4. 14 *atque haec ipsa s littera ab his nominibus exclusa in quibusdam ipsa alteri successit: nam 'mertare' atque 'pultare' dicebant*. Buecheler used this testimony to claim that Plautus wrote

saltipotenti et multipotenti meaning *salsipotenti et mulsipotenti* 'lord of salty and sweet liquor' (ἁλυκὸν καὶ μελιτήριον), a Roman adaptation of the Gk. adjective γλυκύπικρος. The punchline would not lie in Neptune's dominion of 'fresh and salty water' but rather on the god's unexpected benevolence: cf. Serv. *G.* 4. 29 and Catul. 31. 3 on Neptune as lord of salty and fresh waters; see also Wölfflin's conjecture *amnipotens* for *omnipotens* at Turp. *com.* 118 quoted above. Because of this, the god demonstrated his control not only on *salsum* 'sea / salted' but also on *mulsum*, a sweet drink made of wine and honey, that is, metaphors aside, of his capacity to dispense harm and good to sea-travellers. The double meaning of the lofty ἄπαξ *salsipotens* ('lord of the sea / lord of the salted'), would have called for its jocular opposite, well-suited to express Charmides' gratitude: cf. the quest for antithesis inspiring the odd Ennian ἅπαξ *sapientipotentes* at *Ann.* 198 *bellipotentes sunt magis quam sapientipotentes*.

There are problems with this clever conjecture. First of all, in the above passage, Quintilian mistakenly interprets regular frequentatives for older spellings. Even apart from this, the unparalleled *mulsipotens* creates a subtle pun that works perfectly on paper but would have required an explanatory comment in a live performance: cf. other jokes on Neptune followed by their key at *Rud.* 358-60 or 527-8 *edepol, Neptune, es balineator frigidus: / cum uestimentis postquam abs te abii, algeo* with Fraenkel (2007: 28-44). On stylistic grounds, I disagree with the dismissal of *multipotens* as 'weak' after *salsipotens*: cf. Fraenkel (2007: 139). The disposition of the two epithets corresponds to their character and function. While *multipotens* represents a more standard compound, as shown by the attestations in prayer-like accompanied verse, *salsipotens* is a a rarer word (probably coined specifically for this passage) and it is accordingly focussed by its placement right at the beginning

salsipotenti: presumably coined after the corresponding Gk. epithet ἁλιμέδων (Ar. *Th.* 323) or some other cultual epithets of Poseidon such as ποντομέδων (Pind *O.* 6. 103, A. *Th.* 131, E. *Hipp.* 744, Ar. *V.* 1532) or ποντοκράτωρ (*Orph. Hymn.* 17b. 7): cf. Questa (1984: 323 n. 7). Moreover, it suitably individuates the location and dominion of the god at the very beginning of the song, as it is customary in hymns: cf. the sung invocation at S. *TGF* 371. 1-3 Πόσειδον, ὃς Αἰγαίου νέμεις / πρῶνας ἢ γλαυκᾶς μέδεις εὐανέμου / λίμνας with Furley-Bremer (2001: 54-55) ***Iouis fratri:*** that Poseidon was the son of Cronos and Zeus' brother to whom the rule on the sea was allotted in the division of the inheritance was universally maintained

in early Gk. poetry, even though Homer considered Zeus the eldest and Hesiod made him the youngest: cf. Hom. *Il.* 15. 187-93 and *passim* with Hes. *Th.* 453-8 and their joint mention in A. *Dict*. 46a ἄναξ Πόσειδον Ζεῦ τ' ἐνάλιε; see also the version attested in Ennius' *Euhemerus*, where Jupiter himself entrusts the sea to his brother (Enn. *var.* 7 *ubi Iuppiter Neptuno imperium dat maris*).

Naevius paired Jupiter and Neptune in a propitiatory prayer presumably pronounced by Anchises before leaving the Troas: cf. Naev. *poet.* 10 *senex fretus pietati deum adlocutus / summi deum regis fratrem Neptunum / regnatorem marum.* Even though the prayer takes place before rather than after the journey, the passage provides a valuable *comparandum* for the sort of prayers that appeared in early high poetry ***Nerei:*** a prophetic old man of the sea, a marine deity similar to Phorkys, Glaucus or Proteus, allegedly son of Pontus (Hes. *Th.* 233-6) and father of the Nereids (Hyg. *Fab.* 7). His cult in Greece is poorly attested, even though some believed him to be a more ancient god than Poseidon: cf. Paus. 3. 21. 9 on a possible statue of his in Gytheion with *Arg. Orph.* 336 Νηρέα μὲν πρώτιστα καλῶ πρέσβιστον ἁπάντων and Verg. *G.* 390 *grandaevus*.

While no cult is ever documented in Rome, Nereus enjoyed good fortune in Roman poetry. Livius Andronicus made him the herdsman of dolphins in a line later imitated by Pacuvius: cf. Andr. *trag.* 5 *tum autem lascivum Nerei simum pecus* and Pacuv. *trag.* 408 *Nerei repandirostrum incuruiceruicum pecus*. Latin poets mention Nereus as the father of Nereids (*Epid.* 36, Enn. *scen.* 119, Verg. *A.* 8. 383, Prop. 3. 7. 67), as a prophetic sea deity (Verg. *G.* 390-1), or even as a metonymical name for sea (Verg. *Ecl.* 6. 35, [Tib.] 4.1.57 with Cornut. 23 ὁ δὲ Νηρεὺς ἡ θάλαττά ἐστι, τοῦτον ὠνομασμένη τὸν τρόπον ἀπὸ τοῦ νεῖσθαι δι' αὐτῆ), an usage most probably influenced by the Greek poetic custom of referring to the sea as 'the house of Nereus' (Hom. *Il.* 1. 357, 18. 140-1, E. *Andr.* 1232, 1257).

Not much exists on his connection with Poseidon / Neptune. Aelian records a story about Nerites, the only male born from Nereus and his wife Doris, who was known to have been the lover of Poseidon until the jealous Sun turned him into a sea-shell: cf. Ael. *NA* 14. 28. Plautus is the only known author to consider him the brother of Neptune and Juppiter, an oddity responsible for the unnecessary correction *aetherei* (Scaliger). It is conceivable that the mythologic licence was prompted by reasons of sound. Within the symmetrical pattern genitive / dative ~ genitive / dative (*Iouis fratri ~ Nerei Neptuno*), the juxtaposition of *Nerei*

to *Neptuno* obeys to the same phonostylistic reasons that shape the whole *canticum*: cf. Danese (1991: 119-20)

Lindsay changed *Nerei* into *Neri* (here and at *Epid.* 36) to underline synizesis of the diphthong, because the genitive could count as a trisyllable (Andr. *trag.* 5 and Pacuv. *trag.* 408) or as a disyllable (Enn. *scen.* 119, if it is, as I believe an ia[6] and not a tr[7]): cf. Lindsay (1922: 168-9)

821 ***laetus lubens laudes:*** isosyllabism, alliteration of initial consonant, with attendant assonance of vowel, and homeoteleuton of the last component bind the first gratulatory words together and define a solemn tone from the outset: cf. the formal messenger's speech of Pinacium at *St.* 276 *itaque onustum pectus porto laetitia lubentiaque* and Philocomasium's vow after the faked shipwreck at *Mil.* 411-2 *ut Ephesiae Dianae laeta laudes* / *gratesque agam* ***grates gratiasque:*** alliterative quasi-synonymical pairs, in asyndeton (*laetus lubens*) or in polysindeton as here, echo the diction of *carmina*: cf. *uolens propitius* (Cato *Agr.* 139, Liv. 1. 16 and *passim*) or *fruges frumenta* (Cato *Agr.* 141. 2) with Timpanaro (1988a). It is possible to draw a slight semantic difference, since *grates* is generally used for gods, while *gratiae* applies to humans as well: cf. the dubious parallel for the pair attested in the mss. at *Poen.* 134 *multas gratas* (*CGL* 5. 176. 20 : *grates* Ω) *gratias* ***fluctibus salsis:*** the combination is attested in an anapaestic *canticum* from Accius' *Philocteta*: cf. Acc. *trag.* 562-3 *heu! qui salsis fluctibus mandet* / *me ex sublimo uertice saxi?* The dominion of Neptune was commonly described by means of the adjective *salsus*: cf. the similar phrasing in the *canticum* of the fisherman at *Rud.* 907 *salsis locis incolit pisculentis* with 589 and the pun on its other meaning 'witty' at 517 *te ex insulso salsum feci opera mea*

The artificial discontinuity caused by the hyperbaton (*salsipotenti…Neptuno…laudes ago… et fluctibus salsis*) looks back and clarifies the initial epithet of the god at the close of the ἐπίκλησις, with an effect of *Ringkomposition*: cf. Danese (1991: 119-20).

822 ***quos penes:*** in opposition to the merely spatial value of *apud*, *penes* means 'by' with reference to possession and dominion: cf. Paul. Fest. 20. As a result, it suitably defines divine powers: cf. Var. *rer. div.* 20b (Vaticanus) *penes quem essent uocis humanae initia* with *Poen.* 1188 (Jupiter) and *Truc.* 25 (Venus). It belongs to a high register, as shown by its tokens

almost exclusively confined to long lines and songs: cf. two exceptions at 731, spoken by an old man, and at *Truc.* 25 (ia^{6}), where the prologue-like features of the monologue and the echo of formulas concerning divine powers may account for its presence. When it governs a relative pronoun, it is always postponed: cf. *Amph.* 653 *quam penest uirtus*, *Poen.* 1188 (an^{8}) *quem penes spes uitae sunt hominum Truc.* 858a *quam penes est mea omnis res*. Terence confirms these findings with two tokens both uttered by old men, one non-postponed in spoken senarii (*Ad.* 388 *penes uos psaltriast*) and one postponed in trochaic septenarii governing a relative pronoun (*Hec.* 535 *ego etiam illorum esse hanc culpam credidi quae te est penes*) ***bonis…uitae:*** Charmides appears more concerned with his belongings, and even later his properties comes close second in importance after his own life: cf. 834 ***mis:*** spellings for monosyllabic forms such as *mis* or *mieis* are rarely found in literary texts and inscriptions: cf. *Poen.* 1189 *rebus meis agundis* (A : *mis* CD *: misi* B: in a prayer), *Men.* 202 *mieis morigera moribus* (P), *Poen.* 425 (*meis* ACD : *miis* B) with *CIL* 1^{2}. 15 (*elog. Scip.*) *uirtutes generis mieis moribus accumulaui*. Later grammarians believed these to stem from a by-form *mius*: cf. Char. 203. 1. *ueteres 'mius' dicebant* and Vel. Long. *GL* 7. 77. 2, attesting to *miis* in Ter. *Hau.* 699 against *meis* of the mss.

823 ***urbemque meam:*** the mss. reading *urbis cummam* (*cumam* CD) requires emendation. Leo proposed *suauissumam*, in the attempt of turning the line into the catalectic unit needed in support of his idea that 820-3 constituted in fact a system. Müller (1869: 112-3) put forward *urbem* instead of *urbis* and intrusively integrated *usque incolumem*. Hermann attempted *atque in urbem usque meam* in order to make the line scan as a trochaic octonarius (tr^{8}) with as few hiatuses as possible.

Even if based on a trochaic interpretation of the *canticum*, Hermann's conjecture is worth further consideration. Misspellings of personal pronouns are frequent in the mss. In particular, a misspelt variant of *meus*, ie. *mus*, crops up in Plautine mss. and inscriptions: cf. *Per.* 166 *mittere ad amicam meam* (CD : *mam* B) with *CIL* 1^{2}. 1330 *uiri mi* or 6. 33981 *uernae mae.* A 7th century AD grammarian attests to its use in non-standard Latin: cf. Verg. gramm. *GL* 6. 10 *sunt et alia pronomina, quae in Latinitate usitate non habentur et tamen indubie recipiuntur. genere masculino ut mus, genitiuus mi, datiuus mo, accusatiuus mum, uocatiuus mi…feminino ma mae mae mam*.

If *meam* was spelt *mam* in P (or Π), the not yet abbreviated enclitic particle might have been mistaken for *qum*, an orthographical variant for *cum* / *quom* sometimes attested in the mss.: cf. e.g. *Poen.* 765 (*qum* B) or *St.* 409 (*qumque* A). This explains the origin of the corruption of an original *-que meam* into the *vox nihili cu(m)mam*. Therefore, I propose to simplify Hermann's emendation, adapting it to an anapaestic context, and read *urbemque meam*.

There are no parallels for the pair *urbs* / *patria* and in the few prose passages where they occur jointly the latter qualifies the former as an adjective: cf. Cic. *Dom.* 146 and Vell. 2. 104. 2. Yet the high stylistic connotation of the song and the frequency of redundant pairs may have facilitated the association: cf. Charinus' farewell speech at *Merc.* 831 (tr^{7}) *postremum extollo mea domo patria pedem* and especially the redundance at 836-7 *alium Larem* / *aliam urbem aliam ciuitatem*. Hiatus in median caesura is uncommon but attested: cf. above at § 6.9.1 ***reducem faciunt:*** a similar periphrastic construction occurs at *Capt.* 923 (viz. Jupiter and the gods) *reducem tuo te patri reddiderunt*; on *facio* as a support verb allowing 'the verbal idea to be expressed in nominal form' see Adams (2016: 69-70)

824 ***atque…summas:*** a recapitulatory thanksgiving introduces the eulogetic section: cf. above at 820-42a. The flourished invocation is toned down to a plainer wording, even though it maintains a certain semantic redundancy (824 *gratias ago atque habeo* ~ 822 *laudes ago… grates habeo*), enclosed within a hyperbaton separating the noun (*gratias*) from its adjective (*summas*)

825 ***nam:*** the conjunction explains why Neptune is singled out as particularly worthy of thanks among other gods: cf. 824 *ante alios*. Neptune inherited from Poseidon, to whom he was soon identified, a reputation for being an insidious god, causing storms and earthquakes (Verg. *A.* 2. 610-2, Gell. 2. 28. 1), yet also able to calm them (Verg. *A.* 1. 124ff.): cf. the divine power of stirring up the sea (*salum ciere*) that his alleged wife Salacia possessed, according to Paul. Fest. 437, and see Pacuv. *trag.* 418 *saeuitiam Salaciae*. The unpredictable benevolence of the god deserved therefore special thanks (*gratias…summas*) ***s a e u u m q u e seuerumque:*** double *-que* is a feature of hexametric poetry, probably introduced in Latin poetry by Ennius to reproduce epic τε, and accordingly used only in *cantica* or in stylistically marked passages: cf. Fraenkel (2007: 142-4). The epithet *saeuus* is applied to Neptune in the

septenarii of Ennius' *Scipio* and it qualifies the sea in the *Odusia* and in tragedy: cf. Enn. *var.* 10 *Neptunus saeuus undis asperis pausam dedit* with Andr. 18. 2 *mare saeuom* and Pacuv. *trag.* 415 *saeui existunt turbines*, on which see above at 820-42a. The adjective had an elevated stylistic connotation, as shown also by the distribution of the derogatory vocative *saeue*: cf. Dickey (2002: 170)

826 ***spurcificum:*** compound adjectives in *-ficus* are active in meaning and belong to a high register. Apart from *magnificus* and some few others that are more commonly attested in prose as well, they only appear in epic (Enn. *Ann.* 585 *laetificum gau*, Verg. *A.* 8. 446 *uulnificusque chalybs*) and tragedy (Acc. *praet.* 23 *mirificum facinus*, *trag.* 80 *hostificum* from a lyric passage, Sen. *Oed.* 630, *Ph.* 222).

In Plautus, they are limited to *cantica* (*Epid.* 12 *furtificus, Ps.* 193 *magnificus*, 195 *malificus*,), long lines, and / or highly alliterative passages (fr. 120 *fumificum*, *Mil.* 191 *falsiloquom, falsificum, falsiiurium*), while Terence avoids them completely. A comparison with the analogous ἄπαξ *contemnificus* (Lucil. 654 *ego enim contemnificus fieri et fastidire Agamemnonis*) may suggest *spurcificus* is a parodic formation based on tragic λέξις rather than a borrowing: cf. Pasetti (2007: 137-8) on compounds in general ***immanem:*** customarily set in opposition to *mansuetus* (Acc. *trag.* 411) or *humanus* (Cic. *Sul.* 76), it characterises the absence of civilisation, a savageness that, for instance, was typical of the dead, antiphrastically referred to as *Manes* (Isid. *Orig.* 8. 11. 10): cf. Bettini (1978a: 123-49) for a semantic analysis of *manus* / *manis* and a derivation from **dmānus* 'of the house'

uesanum: 'far from acting with reason' (Fest. 512 *male sanus*), rarely found in prose. The problem posed by the particle *uē-* indicating dissociation from a certain state (*uecors*), sometimes conceived as an increase or decrease (*uegrandis*), was already a matter of discussion for ancient grammarians: cf. the opinion of Sulpicius Apollinaris reported in Gell. 16. 5. 5 *tum intentionem significat tum minutionem* and Fest. 512.

Its etymology, however, is still unclear. Niedermann (1899: 247-56) argues that it originated from reanalysis of *uehe-mens* / *uēmens* 'who gets carried away' as *ue-mens* 'hardly acting in his own mind, mad'. In fact, it is better compared with **awē-* giving Lat. *au* as well as OCS *u-* or Latv. *au-* (WH 740 s.v.) and also Skt. *áua* 'unlike, over- / under-' (EM 716 s.v.): cf. also Osc. *uepurus* 'without fire' with Untermann (200: 839-40 and 828) and Guiraud (1975). A

dissimilation from **s(w)ed* ‘away from’, normally giving Lat. *sē-*, seems unlikely (DV 657 s.v.) ***opera expertus:*** ‘I found by experience’ (*Bac.* 387, *Capt.* 425, 429, *Merc.* 151, *Ps.* 1007). Charmides experienced the benign act (*opera*) of the god who intervened to fulfil his wishes, cf. Naev. *trag.* 24 *Vulcani opera* and the textually dubious well-wishing statement in Pacuv. *trag.* 146 *macte esto uirtute operaque omen approba*

827 ***meo usque modo:*** *usque* here means ‘continuously’, but the anonymous author of the treatise *de aduerbiis Plautinis*, handed down in some mss. of Priscian’s *Institutiones*, thought that it was joined to *modo* into a unique adverb (*GL* 2. 58. 9); note again the semantic redundance (*meo…modo* / *ut uolui*) ***usus sum:*** *utor* accompanied by a noun and an adjective means ‘to find someone to be such and such’ (*OLD* 2219 s.v. 10). Nowhere else the construction describes a relationship between a man and a god, so it probably was perceived as slightly ironical, as if Charmides was talking about an acquaintance of his.

828 ***nobilest:*** ‘it is known’, as it is said in Lucilius about a popular remark (Lucil. 908 *illud epiphoni quod etiamnunc nobile est*). Later on, the locution fell into disuse and was replaced by nominal phrases such as *nobilis fama est* (Liv. 45. 5. 5).

Nobilis ‘known’ is arguably a backformation from *i(n)-gnōbilis* ‘that cannot be known’ due to the lack of a **gnō-bulum* ‘recognition mark’ (*LHS* I 349, DV 414 s.v.). Its meaning could be neutral (Fest. 182 *antiqui pro noto ponebant* with *Ps.* 1111 and Acc. *trag.* 283) or could sit between the positive ‘renowned’ (*Cis.* 123, largely prevalent in Terence) and the negatively connoted ‘notorious’ (*Rud.* 618, Ter. *Hau.* 227, Lucil. 263), an ambiguity well suited to Neptune’s fame

830 ***abi, laudo:*** an exact parallel comes from the piggyback ride scene of the *Asinaria*: cf. *As.* 704 *em sic. abi, laudo, nec te equo magis est equos ullus sapiens*. *laudo* can idiomatically mean ‘that’s good’, mostly in comedy and in the letters of Cicero (*TLL* 1043 s.v. *laudo* 1. 40-52) and its low register stands in contrast to the formal style of the song.

ordine: the ablative usually with *in* or *ex* means ‘in good order’ (*Poen.* 590, Naev. *poet.* 3, Cic. *Att.* 6. 2. 8) and as such it is redundatly glossed by *ut aequumst*: cf. the legal formula *recte et ordine* (Cic. *Quinct.* 28, Ulp. *Dig.* 1. 16. 4. 4).

However, *ordo* designs also social standing (Acc. *trag.* 97, Gracch. *orat.* 44. 14) and, in light of what Charmides has just said, it is best taken as 'according to their station' (de Melo): respect for the upper classes and good order are one thing for Charmides. ***s c i s tractare:*** *tracto* captures the god's *savoir faire* rather than any material capability: cf. for instance in Lucr. 5. 953 or Cic. *Rep.* 1. 27. *tractare* with an adverb or adverbial expression meaning 'to treat in some way' is wide-spread in early Latin: cf. 326, *As.* 159-60, *Mil.* 1023 and also Enn. *scen.* 318 or Afran. *com.* 87.

Morphologically a frequentative of *traho*, its proper meaning 'to keep on dragging' (*OLD* 1955 s.v. *tracto* 1) may arouse a subtle pun on Neptune 'treating men according to their status' by literally 'dragging them about' within his realm; note that the literal meaning of *tracto* occurs predominantly in epic and tragedy: cf. Enn. *Ann.* 124 *tractatus per aequora campi* or Pacuv. *trag.* 351

831 semper…sint: an interpolated comment from an ancient reader. Athetesis was first proposed by Müller (1869: 422) on prosodical grounds, since the shortening of tonic syllable (*modesti*) violates the rules of *brevis brevians*, ie. *mŏdĕsti sunt*. It could be theoretically argued that the primary accent shifts to the last syllable because of cliticisation of *sunt*, which is in itself highly uncertain: cf. another problematic shortening of tonic syllable followed by a clitic monosyllable at 832 *satellites tui* with Bettini (1990: 365-7) and Soubiran (1988: 316-9) on cases such as *Mil.* 69 *mŏlĕstae sunt*

Meaning-wise, the line should clarify the last part of the previous one (830 *hoc dis dignumst*), turning it into a wish for the future. In fact, it openly contradicts the statement that Neptune knows how to properly treat humans in accordance with their social status, that is rescuing the rich and wrecking the poor.

Alternatively, the phrase might be construed as if Charmides were self-humbly comparing himself to a *mendicus*. Such an interpretation presents three difficulties. First, it does not resolve the contradiction, because if Charmides compares himself to a *mendicus*, it is hard to see why he should say that the god overturned his reputation by treating well the wealthy. Secondly, *modestus* never governs a dative of interest. Finally, *mendicus* differs from *pauper* insofar as it describes a condition of extreme poverty patently incompatible with Charmdes' standing: cf. Var. *L.* 5. 92 *'mendicus' a 'minus' cui cum opus est minus nullo est* and its

derogatory use at *Aul.* 423 *mendice homo*, modelled on *nequam homo*. It is true that *mendicus*, especially in pair with *miser*, can refer to shipwrecked characters in drama: cf. *Rud.* 485 *qui homo sese miserum et mendicum uolet* / *Neptuno credat sese*, *St.* 132 or Pacuv. *trag.* 375. However, these characters went through unsuccessful journeys and lost their fortunes, whereas Charmides left rich properties (even a treasure) at home and accumulated enormous riches abroad: cf. Langen (1880: 278)

An interesting suggestion comes from the puzzling *antiqui codices* mentioned by Pius, where he claimed to have read *molesti*. Confusion between *molestus* and *modestus* does occur in mss.: cf. Cic. *Balb.* 2 *nihil de ipso modestius* (G^2S : *molestius* PG^1EHJ) or Cic. *Att.* 10. 5. 2 *sed molestior* (Victorius : *modestior* mss.) *non ero.* Charmides would then wish that the gods may for once distress the wanting and leave the wealthy prosper in peace. In support of *molesti*, one can subtly argue for a case of ἀμφιβολία. Even if Neptune did not ruin him in the sea, his spendthrift son is carrying out the job on land, since he is about to turn his family into proper *mendici*: cf. 339 where Philto assimilates Lesbonicus to a *mendicus* and Danese (1991: 131 n. 60)

832 fidus…iterant: Charmides anchors his positive opinion of the god to his personal experience, in opposition to the vulgate opinion (*iterant*). The aBaB pattern (nV : nV) is strenghtened through alliteration (*fidus fuisti*) and antithesis (*fidus* / *infidus*): cf. idiomatic pairs of opposites, not necessarily in asyndeton, like *facta* / *infecta* at *Aul.* 741 *factum est illud: fieri infectum non potest* or the chiastic pattern at *Amph.* 884 *ea quae sunt facta, infecta ut reddat* and *Mil.* 1015 *infidos celas: ego sum tibi firme fidus* ***apsque foret te:*** *abs* (or *aps*) is an archaic *s*-expansion of *ab*: cf. Gr. ἐκ / ἐξ or ἄψ 'backwards, in return' with *LHS* I 157-8. It occurs before *t* and *q* mostly as preverb but also as a preposition: cf. Vel. Long. *GL* 60. 14-5 *antiquos scimus et 'abs te' dixisse: nos contenti sumus 'a te' dicere* and DV 19 s.v. *ab, abs, as-, ā-, af-, au-*. When followed by the enclitic particle (*-que*) and the imperfect subjunctive of *sum* used impersonally (*essem* / *forem*), it functions as the protasis of an unreal conditonal clause ,meaning 'if it weren't for': cf. *Bac.* 412, *Capt.* 752, *Men.* 1022, *Per.* 836, Ter. *Hec.* 601, *Ph.* 188. Outside comedy, *absque* met with the favour of imperial prose writers, no doubt as an archaic flavoured synonym of *sine*: cf. Gell. 2. 2. 7 or Apul. *Met.* 9. 25

833 distraxissent disque tulissent: an imitation of elevated style. Parallelism and homeoteleuton bind the verbal forms together, while tmesis iconically captures the devastation that the savage storm would have brought about without the god's intervention: cf. Acc. *trag*. 587 *dissipent et disturbent*. Note that the tmetic form causes a split *biceps* (*disque* | *tu*-), a significant indication that metre conspired to iconically conjure up devastation and dismemberment: cf. Skutsch (1985: 788 n. 3) on symbolic tmesis.

Tmesis is an inherited IE phenomenon characterising Homeric Greek as well as Hittite, Vedic and Old Avestan: cf. Weiss (2009: 462-4) and Duhoux (1998). Indeed, tmetic phenomena occur already in early ritual language, where the constituents of verbal compounds appear sometimes as non-univerbated: cf. *ob uos sacro* / *sub uos placo* (Fest. 206) and instances with *-que* such as *transque dato* (Fest. 402 = XII Tab. *inc*. 3) or *endoque plorato* (Fest. 402 = XII Tab. 8. 13). Non-univerbated forms are not found in prose or poetry until Ennius reintroduced tmesis as a poetic archaism in his attempt to imitate the language to Homer: cf. Enn. *ann.* 371 *Hannibal audaci cum pectore de me hortatur* and the Ennianism in Lucr. 1. 651 *disiectis disque supatis* ~ Enn. *scen*. 117 *differt dissupat.* In this, he was following the steps of Hellenistic poets, who kept making use of this linguistic fossile 'equally remote from spoken language in the seventh as in the fourth centuries' as hallmark of epic style: cf. Morpurgo-Davies (1985: 87).

Broken up verbal compounds were therefore stylistically felt as formal and well suited to an elevated register. In later times, it is confined to epic poetry, either for iconic effects (Lucr. 1. 651, 5. 1268) or so as to make cretic words fit into dactylic rhythm (Lucr. 2. 1104, Virg. *G.* 2. 365-6) ***satellites:*** another problematic iambic shortening of tonic syllable: see above at 831

834 caeruleos per campos: similarly to *Rud.* 268 *per uias caerulas*, the expression reminds the high-flown style of epic: cf. Enn. *Ann.* 127 *cael>i caerula prata* and also 48 *ad caeli caerula templa*. Note that, in his major work, Ennius preferred *caerulus* (5 attestations) over *caeruleus* (attested once at 378 *caeruleum spumat sale*), whilst in the tragedies *caeruleus* occurs twice (*scen.* 26, 365) against one single token of *caerulus* (*scen.* 250). *campus* is also a favourite Ennian word (11 attestations in the fragments of the *Annales*)

835 ***quasi canes:*** the winds surround the ship as dogs do with their prey: cf. Ov. *Met.* 3. 249 (viz. *canes*) *undique circumstant*. Not necessarily an allusion to the marine dogs of Scylla (Verg. *Ecl.* 6.77), the comparison seems rather prompted from the reputation of wild and furious animals that dogs had among the ancients, to the point that 'dog' became a word of abuse: cf. *Bac.* 1146 or Ter. *Eun.* 803 with Don. ad l. *hoc uerbo impudentibus inimicis conuicium fieri solet* ***circum stabant:*** the compound is treated with a reasonable amount of flexibility in Latin. When used intransitively, its two elements may be separated (*TLL* 1173 s.v. *circumsto* 1173. 56-62). Here the median caesura of the anapaestic octonarius divides preverb and verb, exactly as the penthemimeres does in a Virgilian hexameter similarly describing dangers coming from the sea: cf. Verg. *A.* 4. 561 *nec quae te circum stent deinde pericula cernis*. This may inidicate that Ennius devised a similar effect in the description of a tempest and was imitated by both Plautus and Vergil, even though *circumstare* is found only in the mad scene of the *Alcmeo*: cf. Enn. *scen.* 27 *circumstant cum ardentibus taedis*

turbines uenti: the mention of whirlpools is a recurrent topos of tragic storm scenes: cf. Acc. *trag*. 397, 411-2 and Pacuv. *trag.* 409, where they are associated to winds

836-7 ***frangere…scindere:*** historic infinitives (*frangere…ruere…scindere*) cumulated in clusters, as it is generally the case: cf. *Amph.* 229-30, *Merc.* 46-52 with Pinkster (2015: 527-30)

The co-occurrence with *circumstabant* seems to suggest that they are aspectually closer to an imperfect: cf. Ter. *Ph.* 117-8 *noster quid ageret nescire: et illam ducere* / *cupiebat et metuebat absentem patrem*. Their marked stylistic connotation suits the agitated recollection of Charmides' sea troubles: cf. Orlandini (2002: 197-214) and see a close tragic parallel in a storm scene at Pacuv. *trag*. 333 *reciprocare undaeque e gremiis subiectare affligere*

837 ***pax propitia:*** Roman prayers always featured a request that the gods may bring 'peace' and be 'favourable': cf. *Merc.* 678 *Apollo, quaeso te, ut des pacem propitius* and above at 821 for the ritual formula *uolens propitius* ***foret praesto:*** 'had he not been there', in a helpful manner: cf. *Men.* 983 and Ter. *Ph.* 266-7 *ille ad defendundam causam adest;* / *quom illest, hic praestost*

839 ***quibus aerumnis:*** the relative determiner is incorporated into the relative clause, a simplified version of a correlative relative, ie. *iis aerumnis…quibus aerumnis*. Nonius banalised the construction by misquoting *cum hisce aerumnis* ***deluctaui:*** attested only here and at *Per.* 4 *cum Antaeo deluctari mauelim*. Similarly to its compound, *luctor* oscillated between active and deponent voice. Indeed, active and deponent forms coexist in early and Republican Latin, until the active forms, arguably those current in spoken Latin, began to be labelled as incorrect: cf. Flobert (1975: 286-309) and the testimony of Mar. Sac. *GL.* 452. 8-10, attesting that by the third century AD active forms constituted solecisms *per genera uerborum*; see also Clackson (2016: 83) for the inscriptional evidence

filio: Charmides represents the type of the honest merchant, accumulating riches for his son rather than for his own benefit, so that even a questionable activity such as sea trade is turned into an acceptable means of performing a *beneficium*: cf. above at 332 on contemporary Roman conceptions of *mercatura*

841 ***nouo ornatu:*** the sycophant is dressed as a foreigner: cf. 767-8 *is homo exornetur graphice in peregrinum modum* / *ignota facies quae non uisitata sit*. If Charmides was also dressed with traveller's clothes, then his comment would have sounded slightly humorous, as he was himself wearing a *nouus ornatus*: cf. above at 820-42a

842 ***domi cupio:*** the genitive is preserved thanks to indirect transmission: cf. Don. Ter. *Eu.* 815. *cupere* with a genitive is a feature of early Latin; later it occurs as a restored archaism in authors such as Fronto, Gellius, and Apuleius: cf. *Bac.* 278 *domi cupientes* and *TLL* 1430 s.v. *cupio* 2. 15-30; note that Tacitus was apparently very fond of it (6 tokens).

Normally, use of the genitive is restricted to the present participle *cupiens*, but the extension to the verb is probably confirmed by another [example: cf. *Mil.* 963 *qui ingenuis satis responsare nequeas quae cupiunt tui* (Schoppe : *cupit uti* CD : *capiti uti* B)

§ Bibliography

§ Editions

Bentley

Bentley's Plautine Emendations from his copy of Gronovius, by E.A. Sonnenschein, Oxford, at the Clarendon Press, 1883

Bothe[1]

M. Atti Plauti comoediarum tt. I-III, in usum elegantiorum hominum ed. Fridericus Henricus Bothe, Berolini, 1809-10

Bothe[2]

M. Atti Plauti comoediae, recensuit Fridericus Henricus Bothe, Halberstadii, apud Henricum Voglerum, 1621

Brix-Niemeyer

Ausgewählte Komödien des T. Maccius Plautus. 1. Bändchen, Trinummus, für den Schulgebrauch erklärt von Julius Brix, umgearbeitet von Max Niemeyer

Camerarius

M. Accii Plauti comoediae xx, diligenti cura et singulari studio Ioachimi Camerarii Pabeperg. emendatius nunc quam ante ullo editae, Basileae, per Ioannnem Hervagium et Bernhardum Brand [1552?: denuo 1558 edita]

de Melo

Plautus, edited and translated by Wolfgang David Cirilo de Melo, tt. I-V, Cambridge (Mass.)-London, Loeb Classical Library, 2011-3

Fleckeisen

T. Macci Plauti comoediae, ex recognitione Alredi Fleckeiseni, Lipsiae, sumptibus et typis B.G. Teubneri, 1850

Geppert

M. Acci Plauti Trinummus, Lateinisch und Deutsch mit einer Vorrede über die Gesetze der plautinische Verskunst und kritischen Anmerkungen herausgegeben von Carl Eduard Geppert, Leipzig, T.D. Weigel, 1854

Goetz-Schoell

T: Macci Plauti Comoediae, ex recensione Georgii Goetz et Friederici Schoell, Lipsiae, in aedibus B.G. Teubneri, 1893-6

Gronovius

T. Macci Plauti comoediae, ex recensione Iohannis Friderici Gronovii, Lugduni Batavorum, ex officina Hackiana, 1664

Guyet

M. Acci Plauti comoediae in quattuor tomos digestae, ex recognitione Francisci Guieti Andini, opera et studio Michaelis de Marolles Abbatis de Villeloin, cum eiusdem Interpretatione Gallica, Lutetiae Parisiorum, apud Petrum l'Amy, 1658

Hermann

M. Acci Plauti Trinummus, recensuit et praefatus est Godofredus Hermannus, Lipsiae, apud Gerardum Fleischerum, 1800

Lambinus

M. Accius Plautus opera Dionysii Lambini Monstroliensis emendatus, Lutetiae, apud Ioannem Macaeum, 1577

Leo

Plauti comoediae, recensuit et emendavit Fridericus Leo, tt. I-II; Berolini, apud Weidmannos, 1895-6

Lindsay

T. Macci Plauti comoediae, recognovit brevique adnotatione critica instruxit Wallace Martin Lindsay, Oxonii, e typographeo Clarendoniano, 1905

Lindemann

M. Acci Plauti Trinummus, emendavit Fr. L., Lipsiae 1830, sumptibus B.G. Teubneri

Merula

Plautinae uiginti comoediae, emendatae per Georgium Alexandrinum [Merulam], Venetiis, opera et impendio Ioannis de Colonia atque Vindelini de Spira, 1472.

Pareus[1]

M. Accii Plauti *comoediae uiginti superstites*, Iohannes Philippus Pareus restituit et notis perpetuis illustravit, Francofurti, impensis Jonae Rhodii in cuius bibliopolio prostant, 1610

Pareus[2]

M. Accii Plauti *comoediae uiginti* curis secundis Johannis Philippi Parei, Neapoli Nemetum, impensis haeredum Jacobi Fischeri, 1619

Pareus[3]

M. Accii Plauti comoediae viginti superstites, Philippus Pareus tertium recensuit, Francofurti, vaenit in officina librari Philippi Jacobi Fischeri cuius sumptibus prodiit, 1641

Pius

Plautus integer cum interpretatione Ioannis Baptistae Pii, Mediolani, per magistrum Uldericum Scinzenzeler, 1500

Pylades

[Plauti comoediae], ed. Pylades Buccardus, a Iacobo Britannico Brixiae impressae, 1506

Reiz

Reizii curae Plautinae ab ipso numquam in lucem proditae vel ab Hermanno laudatae vel quae ex apparatu Ritschelii aut discipulorum erui possint

Ritschl[1]

T. Macci Plauti comoediae, ex recensione et cum apparatu critico Fr. Ritschelii: t. I Prolegomena *Trinummum Militem gloriosum Bacchides* complectens, Bonnae, 1848-9; t. II *Stichum Pseudulum Menaechmos Mostellariam* complectens, Bonnae, 1850-2; t. III *Persam Mercatorem [[Poenulum Rudentem]]* complectens, Elberfeldae, 1853-4

Ritschl[2]

T. Macci Plauti comoediae, recensuit et instrumento critico et prolegomenis auxit Fridericus Ritschelius: t. I fasc. I *Trinummum* continens, Lipsiae, in aedibus B.G. Teubneri, 1871

Saracenus

Plautinae viginti comoediae emendatissimae cum accuratissima ac luculentissima interpraepraetatione doctissimorum virorum Petri Vallae placentini ac et Bernardi saraceni Veneti, impressum Venetiis, per Simonem Papiensem dictum Bivilaqua, 1499

Scutarius

Plautinae uiginti comoediae, olim magna ex parte emendatae per Georgium Merulam, nunc recognitae per Eusebium Scutarium, Mediolani, in officina Ulderici Scinzenzeler, 1490.

Spengel

T. Macci Plauti Trinummus, recensuit A.S., Berolini, apud S. Calvary eiusque socium

Taubmann[1]

M. Accii Plauti fabulae viginti superstites, cum novo et luculento commentario doctorum virorum opera Friderici Taubmanni, s.l. apud Zachariam Schurerum bibliopolam, 1605

Taubmann[2]

M. Accii Plauti comoediae XX superstites, studio et industria Friderici Taubmanni, Wittebergae, apud Zachariam Schurerum bibliopolam, 1612

Valla

Plautinae viginti comoediae emendatissimae cum accuratissima ac luculentissima interpraepraetatione doctissimorum virorum Petri Vallae placentini ac et Bernardi saraceni Veneti, impressum Venetiis, per Simonem Papiensem dictum Bivilaqua, 1499

Veneta

Plauti *Comoediae XX*, ex emendationibus atque commentariis Bernardi Saraceni, Ioannis Petri Vallae, Venetiis, per Lazarum Soardum, 1511.

§ Abbreviations

CIL	*Corpus Inscriptionum Latinarum*, Berlin, Reimer, 1862-
CGL	G. Goetz. G. Loewe (eds.), *Corpus Glossariorum Latinorum*, Lipsiae, in aedibus B.G. Teubneri, 1888-1923
DV	M. De Vaan, *Etymological dictionary of Latin and the other Italic languages*, Leiden, Brill, 2008
EM	A. Ernout, A. Meillet, *Dictionnaire Etymologique de la langue latine. Histoire des mots*, Paris, Klincksieck, 2001 (4th edition)
FGrH	F. Jacoby (ed.), *Fragmente der griechischen Historiker*, Berlin, Weidmann 1926-58
GL	H. Keil (ed.), *Grammatici Latini*, Leipzig, Teubner, 1855-90
KA	R. Kassel-C. Austin (eds.), *Poetae comici Graeci*, Berolini, De Gruyter, 1983-9
LHS	M. Leumann, J.B., Hofmann, A. Szantyr, *Lateinische Grammatik*, I-II, München, Beck, 1963
OLD	P. Glare (ed.), *Oxford Latin Dictionary*, Oxford, Oxford University Press, (1968-82)
TGF	*Tragicorum Graecorum Fragmenta*, Göttingen, Vandenhoeck & Ruprecht, 1977-2004
TLL	*Thesaurus Linguae Latinae*, Leipzig, Teubner 1900-
WH	A. Walde, J.B. Hofmann, *Latenisches Etymologisches Wörterbuch*, Heidelberg, Carl Winter, 1972 (3rd edition)

§ References

Abel, K. (1955), *Die Plautusprologe*, Mühlheim-Saarn, Carl Fabri

Acidalius, V. (1607), *In comoedias Plauti quae extant divinationes et interpretationes*, Francofurti, excudebat Samuel Hempelius

Adams, J.N. (1984), 'Female Speech in Latin Comedy', in *Antichthon* 18: 43-77

——— (2003), *Bilingualism and the Latin language*, Cambridge, Cambridge University Press

——— (2013), *Social Variation and the Latin Language*, Cambridge, Cambridge University Press

——— (2016), *An Anthology of Informal Latin, 200 BC-AD 900*, Cambridge, Cambridge University Press

Adams, J.N.-Vincent, N. (eds.), *Early Latin. Continuity or Change?*, Cambridge, Cambridge University Press

Ahlberg, A.W. (1900), *De proceleusmaticis iamborum trochaeorumque antiquae scenicae poesis Latinae studia metrica et prosodiaca*, I-II, Möller

Allen, W. S. (1978), *Vox Latina: A Guide to the Pronunciation of Classical Latin*, Cambridge, Cambridge University Press

Amiotti, G. (1988), 'Le isole fortunate: mito, utopia, realtà geografica', in *CISA* 14: 166-77

Anderson (1979), 'Plautus' *Trinummus*: the absurdity of officious morality', in *Traditio* 35: 333-45

——— (1993), *Barbarian Play. Plautus' Roman Comedy*, Toronto, University of Toronto Press

Andreau, J. (1997) *Patrimoines, échanges et prêts d'argent: l'économie romaine*, Roma, L'Erma

Aragosti, A. (2009), *Frammenti plautini dalle commedie extravarroniane*, Bologna, Pàtron

——— (2019), *Storia dell'ecdosis di Plauto*, Pisa, Pisa University Press

Arena, R. (1988), 'Variazioni su *luca bos*', in *RFIC* 116: 185-97

Arnott, W.G. (1957), 'Split Anapaests, with Special Reference to Some Passages of Alexis', in *CQ* 7: 188-98

——— (1974), [Review of Garton (1972)], in *JRS* 64: 270

——— (2004), 'A New Mosaic of Menander's *Synaristosai*', in R. Hartkamp, F. Hurka (eds.), *Studien zu Plautus' Cistellaria*, Tübingen, Gunter Narr Verlag: 400-5

Arregi, K. (2010), ‘Ellipsis in split questions’, in *Natural Language & Linguistic Theory* 28: 539-92

Audouin, E. (1898), *De plautinis anapaestis*, Parisiis, Klincksieck

Axelson, B. (1945), *Unpoetische Wörter: Ein Beitrag zur Kenntnis der lateinischen Dichtersprache*, Lund, Gleerup

Bader, B. (1970), *Szenentitel und Szeneneinteilung bei Plautus*, Tübingen, Inaug. Diss.

Bagordo, A. (2001), *Beobachtungen zur Sprache des Terenz*, Göttingen, Vandenhoeck & Ruprecht

Bain, D. (1984), ‘Female speech in Menander’, in *Antichthon* 18: 23-42

Barchiesi, M. (1970), ‘Plauto e il “metateatro” antico’, in *Il Verri* 31: 113-30 [repr. in *I moderni alla ricerca di Enea*, Roma 1981: 147-74]

Baroin, C. (2010), ‘Remembering one's Ancestors, Following in their Footsteps, being like them. The Role and Forms of Family Memory in the Building of Identity’, in V. Dasèn, T. Spth (eds.), *Children, Memory, and Family Identity in Roman Culture*, Oxford, Oxford University Press: 19-48

Barrios-Lech, P. (2016), *Linguistic Interaction in Roman Comedy*, Cambridge, Cambridge University Press

——— (2017), ‘The imperative in *-to* in Plautus and Terence’, in *CQ* 67: 485-506

Beard, M. (2007), *The Roman Triumph*, Cambridge-London, The Belknap Press of Harvard University Press

——— (2014), *Laughter in ancient Rome: on joking, tickling, and cracking up*, Berkeley-Los Angeles-London, University of California Press

Beare, W. (1964), *The Roman stage: a short history of Latin drama in the time of the Republic*, London, Methuen

Becker, E. (1873), ‘De syntaxi interrogationum obliquarum apud priscos scriptores Latinos’, in W. Studemund (ed.), *Studien auf dem Gebiete des archaischen Lateins*, I, Berlin, Weidmann: 113-314

Benoist, E. (1884), ‘Le Plaute de François Guyet’, in *Mélanges Graux. Recueil de Travaux d’Érudition Classique, dedié à la memoire de Charles Graux*, Paris, Thorin: 461-80

Bentley (1710), *Emendationes in Menandri et Philemonis reliquias*, ex nupera editione Iohannis Clerici, [?]

——— (1711), *Quintus Horatius Flaccus ex recensione et cum notis atque emendationibus R. Bentleii*, Cantabrigiae, [?]

——— (1726), ‘De metris Terentianis σχεδίασμα’, in Id. (ed.), *Publii Terenti Afri Comoediae*, Cantabrigiae, apud Cornelium Crownfield: 3-27

Benz, L. (1990), ‘Megaronides Censorius-Eine anticatonische Konzeption im plautinischen Trinummus?’, in J. Blänsdorf (ed.), *Theater und Gesellschaft im Imperium Romanum. Theatre et société dans l’empire romain*, Tübingen, Francke, 55-68

Beroutsos, D.C. (2005), *A Commentary on the Aspis of Menander. Part One: Lines 1-298*, Göttingen, Vandenhoeck & Ruprecht

Bergk, Th. (1884), *Opuscula Philologica*, I, Halis Saxonum, in Orphanotrophei libraria

Bertin, E. (1879), *De Plautinis et Terentianis adulescentibus amatoriis*, Parisiis, Pedone-Lauriel

Bettini, M. (1978a), 'Su alcuni modelli antropologici della Roma più arcaica: designazioni linguistiche e pratiche culturali (I)', in *MD* 1: 123-75

——— (1978b), 'Riflessioni a proposito dell'aferesi *(e)st*', in *SCO* 28: 171-4

——— (1990), 'La *correptio iambica*', in R.M. Danese, F. Gori, C. Questa (eds.), *Metrica classica e linguistica: atti del colloquio, Urbino 3-6 ottobre 1988*, Urbino, Quattroventi: 263-409

——— (1991), *Verso un'antropologia dell'intreccio e altri studi su Plauto*, Urbino, Quattroventi

——— (2009), *Affari di famiglia. La parentela nella cultura e nella letteratura antica*, Bologna

——— (2011), *The Ears of Hermes. Communication, Images, and Identity in the Classical World*, Columbus, The Ohio State University Press [It. ed. Torino, Einaudi 2000]

——— (2012), *Vertere. Un'antropologia della traduzione nella cultura antica*, Torino, Einaudi

——— (2019), *Homo sum*. *Essere 'umani' nel mondo antico*, Torino, Einaudi

Bickel, E. 'Menanders Urwort der Humanität: Zum Sentenzen problem in der neuen Komödie', in *RhM* 91: 186-91

Blänsdorf, J. (1967), *Archaische Gedankengänge in den Komödien des Plautus*, Wiesbaden, Franz Steiner

——— (1990) (ed.), *Theater und Gesellschaft im Imperium Romanum. Theatre et société dans l'empire romain*, Tübingen, Francke

Boldrini, S. (1981), 'Iato prosodico, elementi, verso, ritmo', in *ASNP* 11: 641-73

——— (1984), *Gli anapesti di Plauto*. *Metro e ritmo*, Urbino, Università degli Studi di Urbino

——— (1990), '*Correptio iambica*, sequenze di brevi, norme metriche', in R.M. Danese, F. Gori, C. Questa (eds.), *Metrica classica e linguistica: atti del colloquio, Urbino 3-6 ottobre 1988*, Urbino, Quattroventi: 237-61

——— (1999), *Prosodie und Metrik der Römer*, Stuttgart-Leipzig, Teubner

——— (2017), *La prosodia e la metrica dei Romani*, Roma, Carocci

Bonfante, G. (1935), 'Lat. *bene uelle*, voler bene', in *Rivista Indo-Greca-Italica di filologia, lingua, antichità*: 81-2

Borghini, A.-Seita, M. (2017), 'Il cuculo e un vecchio donnaiolo: Plauto, *Asin.* 923', in *SCO* 63: 449-53

Bork, H.S. (2018), *A Rough Guide to Insult in Plautus*, UCLA unpublished dissertation [https://escholarship.org/content/qt38z512bm/qt38z512bm.pdf?t=paewug]

Bottiglieri, A (2002), *La legislazione sul lusso nella Roma repubblicana*, Napoli, Edizioni Scientifiche Italiane

——— (2016), 'Le leggi sul lusso tra Repubblica e Principato: mutamento di prospettiva', in *MEFRA*: 128 (http://journals.openedition.org/mefra/3158)

Bottiglioni, G. (1932), 'Nota etimologica (*camillus*, *calo*, *cacula*, *cacus*, *camenae*, ecc.)', in *Glotta* 21: 52-6

Braun, L. (1970), *Die Cantica des Plautus*, Göttingen, Vandenhoeck & Ruprecht

Braun, M. (ed.) (2000), *Moribus antiquis res stat Romana*. *Römische Werte und römische Literatur im 3. und 2. Jh. v. Chr.*, München-Leipzig,

Brinkmann, O. (1906), *De copulae est aphaeresi*, Marburg, Koch

Brown, P.G.McC. (2002), 'Actors and actor-managers at Rome in the time of Plautus and Terence', in *Greek and Roman Actors. Aspects of an Ancient Profession*, Cambridge, Cambridge University Press: 225-37

Brutti, M. (2015), *Il diritto privato nell'antica Roma*, Torino, Giappichelli

Bücheler, Fr. (1965), *Kleine Schriften*, I-III, Osnabrück, Otto Zeller [1st ed.: 1915-30]

Buck, C.D. (1928), *A Grammar of Oscan and Umbrian*, Boston, Ginn & Company

Burck, E. (1966), *Vom Menschenbild in der Römischen Literatur. Ausgewählte Schriften*, Heidelberg, Carl Winter

Burton, P.J. (2004), '*Amicitia* in Plautus: A Study of Roman Friendship Processes', in *AJPh* 125: 209-43

Calderan, R. (1982), *Tito Maccio Plauto. Vidularia*, Palermo, Vittorietti

Cappelletto, R. (1988), *La 'lectura Plauti' del Pontano*, Urbino, Quattroventi

Carande Herrero, R. (1992), 'El septenario yámbico de Plauto', in *Emerita* 60: 301-10

Carter, J. (1989), 'Plautus' *ballistarium*', in *LCM* 14: 130-1

Ceccarelli, L. (1988), *La norma di Meyer nei versi giambici e trocaici di Plauto e Terenzio*, Roma, Ediun Coopergion

——— (2008), 'In margine alla metrica di C. Questa: problemi di prosodia e di metrica latina arcaica', in *MD* 60: 147-67 [review of Questa (2007)]

Chahoud, A. (2010), 'Idiom(s) and literariness in classical literary criticism', in E. Dickey, A. Chahoud (eds.), *Colloquial and Literary latin*, Cambridge, Cambridge University Press: 42-64

Christidis, D. A.(1985), ‘Philémon, fragment 155 Kock. Un nouveau témoignage’, in *Hellenica* 36: 158-60

Clackson, J. (2010), ‘Colloquial language in linguistic studies’, in E. Dickey, A. Chahoud (eds.), *Colloquial and Literary latin*, Cambridge, Cambridge University Press: 7-11

——— (2011), ’The Social Dialects of Latin’, in J. Clackson (ed.), *A Companion to the Latin Language*, London, Wiley-Blackwell: 505-26

——— (2016), ‘The language of a Pompeian tavern: submerged Latin?’, in J.N. Adams, N. Vincent (eds.), *Early and Late Latin. Continuity or Change?*, Cambridge, Cambridge University Press: 70-86

Clackson, J.-Horrocks, G. (2007), *The Blackwell History of the Latin Language*, Oxford, Blackwell

Clemente, G. (1981), ‘Le leggi sul lusso e la società romana tra III e II secolo a.C.’, in A. Giardina, A. Schiavone (eds.), *Società romana e produzione schiavistica, III, Modelli etici, diritto e trasformazioni sociali*, Bari, Laterza: 1-14

Comentale, N. (2015), ‘Sinafia prosodica limitata ed *enjambement* nei trimetri di Aristofane e Menandro’, in *Eikasmos* 26: 139-54

Conca, F. (1973), ‘Ricerche sulle gnomai di Filemone’, in *Acme* 26: 128-66

Cornell, T. (ed.) (2013), *The Fragments of the Roman Historians*, I-III, Oxford, Oxford University Press)

Costa, E. (1968), *Il diritto privato romano nelle commedie di Plauto*, Roma, L’Erma

Crawford, M.H. (1996), *Roman Statutes*, I-II, London, Institute of Classical Studies

Critchley, S. (2002), *On humour*, New York-London, Routledge

Danese, R.M. (1985a), ‘Plauto, *Pseud*. 702-705a: la “costruzione stilistica” di un eroe perfetto’, in *MD* 14: 101-12

——— (1985b), ‘La poesia plautina, forma linguistica di creazione’, in *MD* 14: 79-99

——— (1991), ‘La grande monodia di Carmide (*Trin.* 820-42a): stereotipia tematica e originalità stilistica’, in *QUCC* 38: 107-44

——— (1993), ‘Sulle dipodie cretiche plautine’, in *RAL* 4: 637-46

——— (1999), ‘I meccanismi scenici *dell’Asinaria*', in R. Raffaelli, A. Tontini, *Lecturae Plautinae Sarsinates II Asinaria*, Urbino, Quattroventi: 49-95

——— (1997), ‘Alta cucina e cibo “mortuale”. La polemica culinaria nello Pseudolus: un problema socio-poetico’, in *RAL* 8: 499-533

——— (2006), ‘Plauto e l’*urbanitas* del dialetto’, in *Linguistica&Letteratura* 31: 37-66

——— (2008), ‘*Enjambement* e stile in Plauto e Terenzio’, in G. Cerboni Baiardi, L. Lomiento, F. Perusino (eds.), Enjambement. *Teoria e tecniche dagli antichi al Novecento*, Pisa: 127-44

——— (2014), ‘Plauto, la commedia romana e i modelli greci’, in *RELat* 14: 35-51

Danese, R.M.-Gori, F.-Questa, C. (eds.) (1990), *Metrica classica e linguistica: atti del colloquio. Urbino 3-6 ottobre 1988*, Urbino, Quattroventi

Davies, M. (1980), ‘The eyes of love and the hunting-net in Ibycus 287 P.’, in *Maia* 32: 255-7

——— (2013), ‘The hero at crossroads: Prodicus and the choice of Heracles’, in *Prometheus* 2: 3-17

Davies, M.-Kathirithamby, J. (1986), *Greek Insects*, London, Duckworth

de Callatay, F. (2015), ‘Comedies of Plautus and Terence: an unusual opportunity to look into the use of money in Hellenistic time’, in *RBN* 161: 17-53

del Carmen Arias Abellán, M. (1991), ‘Die deverbalen Adjektive auf *-bilis* in den Werken des Plautus’, in *Glotta* 69: 124-36

del Castillo Herrera, M. (2011), ‘Los infinitivos pasivos en *-ier* en la literatura latina’, in *Latomus* 70: 51-66

De Martino, F. (1979), *Storia economica di Roma antica*, I-II, Firenze, La Nuova Italia

de Melo, W.D.C. (2007a), *The Early Latin Verb System*, Oxford, Oxford University Press

——— (2007b), [Review of Questa (2007)], in *BMCR* [http://bmcr.brynmawr.edu/2007/2007-12-21.html#n5]

——— (2009), ‘*Scies* (*Mil*. 520) e *scibis* (*Mil*. 1365): variazione accidentale?’ in R. Raffaelli, A. Tontini (edd.), *Lecturae Plautinae Sarsinates XII Miles Gloriosus*, Urbino, Quattroventi: 39-52

——— (2010), ‘Possessive pronouns in Plautus’, in E. Dickey, A. Chahoud (eds.), *Colloquial and Literary latin*, Cambridge, Cambridge University Press: 71-99

——— (2011), ‘The Language of Roman Comedy’, in J. Clackson (ed.), *A Companion to the Latin Language*, London, Wiley-Blackwell: 321-43

——— (2019), *Varro: De lingua Latina*. *Introduction, Text, Translation, and Commentary*, I-II, Oxford, Oxford University Press

de Meo, C. (1972), *Note semantiche sulle formazioni latine in -bilis*, Bologna, Pàtron

——— (1986), *Lingue tecniche del latino*, Bologna, Pàtron

——— (1989), ‘Appunti sull'uso del linguaggio del commercio e degli affari in Plauto’, in *Mnemosynum. Studi in onore di Alfredo Ghiselli*, Bologna, Pàtron: 195-205

Deufert, M. (2002), *Textgeschichte Und Rezeption Der Plautinischen Komodien Im Altertum*, Berlin-New York, De Gruyter

——— (2012), ‘*Maccus vortit barbare.* Eine übersehene Lizenzstelle im iambischen Senar’, in *Philologus* 156: 78-100

Devine, A.M.-Stephens, L.D. (1980), 'Review Article: Latin Prosody and Meter: *Brevis Brevians*', in *CPh* 75: 142-57

Dickey, E. (2002), *Latin Forms of Address. From Plautus to Apuleius*, Oxford, Oxford University Press

——— (2012), 'How to say "please" in Classical Latin', in *CQ*: 733-48

Dietze, C.A. (1872), *De Philemone comico*, Gottingae, Officina Academica Dieterichiana

Dionisotti, C. (2010), '*Ecce*', in *BICS* 50: 75-91

Dohm, H. (1964), *Mageiros. Die Rolle des Kochs in der Griechisch-Römischen Komodie*, München, Beck

Dörrie, H. (1975), *P. Ovidius Naso. Der Brief der Sappho an Phaon mit literarischem Kommentar im Rahmen einer motivgeschichtlichen Studie*, München, Beck

Dover, K.J. (1978), *Greek Homosexuality*, Cambridge (Massachussets), Harvard University Press

Dressler, W. (1973) 'Pour une stylistique phonologique du latin à propos des styles négligents d'une langue morte', in *BSL* 68: 129-145

Duckworth, G.E. (1934) 'The unnamed characters in the plays of Plautus', in *CPh* 33: 279-82

——— (1994), *The Nature of Roman Comedy*, with a foreword and bibliographical appendix by R. Hunter, Oklahoma, Norman [1st ed., rinceton, Princeton University Press, 1952]

Duhoux, Y. (1998), 'Autour de la tmése greque. Situation dialectale à l'époque mycénienne; datation de l'épopée', in L. Isebaert, R. Lebrun (eds.), *Quaestiones Homericae. Acta Colloquii Namurcensis*, Louvain-Namur, Peeters: 71-80

Dunbabin, K.M.D. (2004), *The Roman Banquet: Images of Conviviality*, Cambridge, Cambridge University Press

Dunkel, G.E. (1996), 'The Relative Stylistic Orality of Plautus and Terence, as measured by *enjambement* Types; with Remarks on *enjambement* in Literary Saturnians and Menander', in *Die Sprache* 38: 201-12

Dunsch, B. (2014a), 'Prologue(s) and *Prologi*', in M. Fontaine, A.C. Scafuro (eds.), *The Oxford Handbook of Greek and Roman Comedy*, Oxford, Oxford University Press: 498-515

——— (2014b), 'Religion in Roman comedy', in M. Fontaine, A.C. Scafuro (eds.), *The Oxford Handbook of Greek and Roman Comedy*, Oxford, Oxford University Press: 634-52

Dutsch, D.M. (2005), 'Roman Pharmacology: Plautus' *blanda uenena*', in *G&R* 52: 205-20

——— (2008), *Feminine Discourse in Roman Comedy. On Echoes and Voices*, Oxford, Oxford University Press

Dziatzko, K. (1863), *De prologis Plautinis et Terentianis quaestiones selectae*, Bonnae, typis Caroli Georgi

——— (1867), *Über die Plautinischen Prologe. Allgemeine Gesichtspunkte*, Luzern, Beilage zum Jahresbericht der Luzerner Kantonsschule

Edwards, C. (1993), *The Politics of Immorality in Ancient Rome*, Cambridge, Cambridge University Press

Edzard, D.O. (1991), '*Arbiter*, ein punisches Lehnwort?', in *ZRG* 108: 286

Ercoles, M. (2009), 'L'inno a Poseidone attribuito ad Arione (*PMG* 939)', in *Paideia* 64: 303-68

Fantham, E. (1975), 'Sex, Status, and Survival in Hellenistic Athens: A Study of Women in New Comedy', in *Phoenix* 29: 44-74

——— (1977), 'Philemon's *Thesauros* as a Dramatisation of Peripathetic Ethics', in *Hermes* 105: 406-21

——— (1984), 'Roman Experience of Menander in the Late Republic and Early Empire', in *TAPhA* 114: 299-309

——— (2013), *Roman Literary Culture: from Plautus to Macrobius*, Baltimore, The Johns Hopkins University Press

Fedeli, P. (1999), 'Elegia e commedia. Innamorato, meretrice e ruffiana', in R. Raffaelli, A. Tontini (eds.), *Lecturae Plautinae Sarsinates II Asinaria (Sarsina, 12 Settembre 1998)*, Urbino, Quattroventi: 25-48

Feeney, D. (2016), *Beyond Greek: the beginnings of Latin literature*, Cambridge-London, Harvard University Press

Ferone, C. (2004), '*Asseres*, *harpagones* e *manus ferreae*: nota a Liv. XXX, 10', in *Latomus* 63: 594-600

Ferri, R-Probert, Ph. (2010), 'Roman authors on colloquial language', in E. Dickey, A. Chahoud (eds.), *Colloquial and Literary latin*, Cambridge, Cambridge University Press: 12-41

Ferri, R. (2009), 'Politeness in Latin Comedy. Some Preliminary Thoughts', in *MD* 61: 15-28

——— (2012), 'How to say *No* in Latin: Negative Turns, Politeness and Pragmatic Variation', in M. Leiwo, H. Halla-aho, M. Vierros (eds.), *Variation and Change in Greek and Latin*, Helsinki, Finnish Institute at Athens, 105-27

Fleckeisen, A. (1847), 'Plautinische Analecten', in *Philologus* 2: 57-114

——— (1864), *Kritische Miscellen*, Dresden, B.G. Teubner

Fleury, Ph. (1981), 'Vitruve et la nomenclature des machines de jet romaines', in *REL* LIX: 216-34

Flobert, P. (1975), *Les verbes déponents Latins des Origines à Charlemagn*e, Paris, Les Belles Lettres

Flower, H.I. (2017), *The dancing Lares and the serpent in the garden: religion at the Roman street corner*, Princeton, Princeton University Press

Flury, P. (1968), *Liebe und Liebessprache bei Menander, Plautus und Terenz*, Heidelberg, Carl Winter

Fontaine (2007), ‘Freudian Slips in Plautus: Two Case Studies’, in *AJPh* 128: 209-37

——— (2010), *Funny Words in Plautine Comedy*, Oxford, Oxford University Press

Fontaine, M-Scafuro, A.C. (eds.), *The Oxford Handbook of Greek and Roman Comedy*, Oxford, Oxford University Press

Fortson, B.W. IV (2008), *Language and Rhythm in Plautus: Synchronic and Diachronic Studies*, Berlin-New York, De Gruyter

Fowler, D. (2007), ‘Laocoon’s Point of View: Walking the Roman Way’ in S.J. Heyworth (ed.), *Classical Constructions. Papers in Memory of Don Fowler, Classicist and Epicurean*, Oxford, Oxford University Press: 1-19

Fraenkel, E. (1928), *Iktus und Akzent im lateinischen Sprechvers*, Berlin, Weidmann

——— (1950), *Aeschylus. Agamemnon*, edited with a commentary by E.F., I-III, Oxford, Clarendon Press

——— (1964), *Kleine Beiträge zur klassischen Philologie*, I-II, Roma, Edizioni di Storia e Letteratura

——— (2007), *Plautine Elements in Plautus*, Oxford, Oxford University Press [Germ. ed. Berlin 1922]

Frank, T. (1932), ‘Some Political Allusions in Plautus’ *Trinummus*’, in *AJPh* 53: 152-6

Fritzsche, Th. (1850), *Loci aliquot difficiliores Trinummi*, Rostochii, literis Adlerianis

Frost, K.B. (1988), *Exits and Entrances in Menander*, Oxford, Clarendon Press

Furley, W.D.-Bremer, J.M. (2001), *Greek hymns: selected cult songs from the Archaic to the Hellenistic period. 1: The texts in translation, 2: Greek texts and commentary*, Tübingen, Mohr

Gabba, E. (1988), *Del buon uso della ricchezza. Saggi di storia economica e sociale del mondo antico*, Milano, Guerini e Associati

Garton, Ch. (1971), ‘The *Thesaurus*: A Comedy of Luscius Lanuvinus’, in *AJPh* 92: 17-37

——— (1972), *Personal Aspects of the Roman Theatre*, Hakkert, Toronto

Gentili, B. (1977), *Lo spettacolo nel mondo antico. Teatro ellenistico e teatro romano-arcaico*, Roma-Bari, Laterza

Gentili, B.-Lomiento, L. (2008), *Metrics and Rhythmics. History of Poetic Forms in Ancient Greece*, Pisa-Roma, Fabrizio Serra [It. ed. Milano, Mondadori 2003]

Geppert, C.E. (1847), *Über den Codex Ambrosianus und seine Einfluss auf die plautinische Kritik*, Leipzig, Weigel

Giombini, S. (2017), ‘Prodico al bivio. Ancora sull’antilogia’, in *Peitho* 1: 187-200

Giordani, D. (2016), ‘Riflessioni su *Trin.* 267’, in R. Raffaelli, A. Tontini (eds.), *Lecturae Plautinae Sarsinates XIX Trinummus*, Urbino, Quattroventi: 113-21

——— (2017), ‘A proposito dello *scurra* plautino’, in R. Raffaelli, A. Tontini (eds.), *Lecturae Plautinae Sarsinates XX-XXI Truculentus Vidularia*, Urbino, Quattroventi: 153-67

Goulon, A. (1978), ‘Les citations des poètes latins dans l’oeuvre de Lactance’, in J. Fontaine, M. Perrin (eds.), *Lactance et son temps. Recherches actuelles. Actes du IVe Colloque d’Études Historiques et Patristiques. Chantilly 21-23 septembre 1976*, Paris, Éditions Beauchesne: 107-56

Gowers, E. (1993), *The Loaded Table: Representations of Food in Roman Literature*, Oxford, Oxford University Press

Gratwick, A.S. (1981), ‘Curculio’s Last Bow: Plautus, *Trinummus* IV. 3’, in *Mnemosyne* 34: 331-50

——— (2000), ‘Brauchen wir einen neuen Plautus?’, in E. Stärk, G. Vogt-Spira (eds.), *Dramatische Wäldchen: Festschrift für Eckard Lefèvre zum 65. Geburtstag*, Hildesheim, Olms

Graupner, B. (1874), *De metaphoris Plautinis et Terentianis*, Breslau, Brehmer & Minuth

Grimal, P. (1969), ‘Analisi del *Trinummus* e gli albori della filosofia in Roma’, in *Dioniso* 43: 363-76

Gruen, E.S. (1996), *Studies in Greek culture and Roman policy*, Berkeley, University of California Press

Guastella, G. (1990), ‘Un falso problema della metrica plautina: il “divieto di *făcĕrĕ*” all'inizio dei versi giambici’, in R.M. Danese, F. Gori, C. Questa (eds.), *Metrica classica e linguistica: atti del colloquio, Urbino 3-6 ottobre 1988*, Urbino, Quattroventi: 437-52

——— (1996), ‘La voce delle dita. Ritmo, lingua e metro nella versificazione degli scenici latini arcaici’, in *QUCC* 53: 73-93

Guiraud, Ch. (1975), ‘Les mots latins à préfixes *uē-*’, in *REA* 77: 80-7

Gulielmius, I. (1583), *Plautinarum quaestionum commentarius*, Lutetiae, apud Aegidium Beysium

Hagendahl, H. (1947), ‘Methods of Citation in Post-classical Latin Prose’, in *Eranos* 45: 114-28

Haffter, H. (1934), *Untersuchungen zur altlateinischen Dichtersprache*, Berlin, Weidmann

Hamp, E.R. (1982), ‘Latin *ut*/*ne* and *ut* (…*non*)’, in *Glotta* 60: 115-20

Handley, E.W.(1968), *Menander and Plautus: A Study in Comparison*, London, Levis

——— (1969), ‘Notes on the *Theophoroumene* of Menander’, in *BICS* 16: 88-101

——— (1997), ‘Some Thoughts on New Comedy and its Public’, in *Pallas* 47: 185-200

Hanssen, J.S.Th. (1952), *Latin diminutives. A semantic study*, Bergen, Griegs Boktrykkeri

Happ, H. (1967), ‘Die lateinische Umgangssprache und die Kunstsprache des Plautus’, in *Glotta* 45: 60-104

Harrison, A.R.W. (1968), *The Law of Athens*, I-II, Oxford, Clarendon Press

Hausburg, B. (2014), 'Nachklassisches Griechisch bei Plautus? Zu *Pseudolus* 483-4 und *Bacchides* 1161', in *RhM* 157: 16-26

Haverling, G.V.M. (2016), 'On the use of *habeo* and the perfect participle in earlier and in later Latin', in J.N. Adams, N. Vincent (eds.), *Early Latin. Continuity or Change?*, Cambridge, Cambridge University Press: 180-201

Hermann, G. (1796), *De metris poetarum Graecorum et Romanorum libri III*, Lipsiae, apud Gerhardum Fleischerum

——— (1816), *Elementa doctrinae metricae*, Lipsiae, apud Gerh. Fleischerum

Hodgman, A.W. (1907), 'Verb Forms in Plautus', in *CQ* 1: 42-52

Hoelzer, V. (1899), *De poesi amatoria a comicis Atticis exculta, ab elegiacis imitatione expressa*, Marpurgi Chattorum, typis Friderici typographi Academici

Hoepfner, W. (1999), *Geschichte des Wohnens*, I, Stuttgart, Deutsche Verlags-Anstalt

Hofmann, J.B. (1985), *La lingua d'uso latina*, Bologna, Pàtron [Germ. ed. Heidelberg, Carl Winter, 1936]

Hofmann, W. (2001), *Plautus. Truculentus*, Darmstadt, Wissenschaftliche Buchgesellschaft

Hollmann, E. (2016), *Die Plautinischen Prologe und ihre Funktion. Zur Konstruktion von Spannung und Komik in den Komödien des Plautus*, Berlin-Boston, De Gruyter

Horsfall, N. (1996a), 'The Cultural Horizons of the *Plebs Romana*', in *MAAR* 41: 101-19

——— (1996b), *La cultura della plebs Romana*, Barcelona, PPU

Humm, M. (2005), *Appius Claudius Caecus: la République accomplie*, Rome, École française de Rome

Hunter, R. (1979), 'The Comic Chorus in the Fourth Century', in *ZPE* 36: 23-38

——— (1980), 'Philemon, Plautus and the *Trinummus*', in *MH* 37: 216-30

——— (1985), *The new comedy of Greece and Rome*, Cambridge : Cambridge University Press

Hüffner, Fr. (1894), *De Plauti comoediarum exemplis Atticis quaestiones maxime chronologicae*, Göttingen

Hultsch, Fr. (1882), *Griechische und Römische Metrologie*, Berlin, Weidmann

Jachmann, G. (1915), 'Zur altlateinischen Prosodie', in *Glotta* 7: 39-72

——— (1916), 'Bemerkungen zur Plautinischen Prosodie', in *RhM* 71: 527-47

——— (1931), *Plautinisches und Attisches*, Berlin, Weidmann

Jacobsohn, H. (1904), *Quaestiones Plautinae metricae et grammaticae*, Gottingae, Officina Academica Dieterichiana

Jocelyn, H.D. (1967), *The Tragedies of Ennius*, Cambridge, Cambridge University Press

——— (1990), 'Plautus, *Poenulus* 200-202 and the *ballistarium*', in *LCM* 15: 5-8

——— (1999), 'Code-switching in the comoedia palliata', in G. Vogt-Spira, B. Rommel (eds.), *Rezeption und Identität. Die kulturelle Auseinandersetzung Roms mit Griechenland als europäisches Paradigma*, Stuttgart, Franz Steiner Verlag: 169-95

Johnston, M. (1933), *Exits and Entrances in Roman Comedy*, Geneva-New York, W.F. Humphrey Press

Karakasis, E. (2003), 'Legal Language in Plautus with Special Reference to *Trinummus*', in *Mnemosyne* 56: 194-209

——— (2005), *Terence and the Language of Roman Comedy*, Camrbidge, Cambridge University Press

Kamen, D. (2016), 'Manumission and Slave-Allowances in Classical Athens', in *Historia* 65/4: 413-26

Kampmann, C.F. (1842), *De ab praepositionis usu Plautino*, Breslau, Grass, Barth & Comp.

Keyser, P. (1993), 'From Myth to Map: the Blessed Isles in the First Century B.C.', in *AncW* 44: 149-67

Kiessling, A. (1878), *Analecta Plautina*, Gryphiswaldiae, typis Fr. Guil. Kunike

Kistrup, I. (1963), *Die Liebe bei Plautus und den Elegikern*, diss. Kiel

Kock, Th. (1880-8), *Comicorum Atticorum fragmenta*, I-III, Leipzig, Teubner

Konstan, D. (1997), *Friendship in the Classical World*, Cambridge, Cambridge University Press

Lachmann, K. (1850), *In T. Lucreti Cari de rerum natura lirbos commentarius*, Berolini, impensis G. Reimeri

Ladewig, Th. (2001), *Schriften zum römischen Drama republikanischer Zeit*, München-Leipzig, Saar

Lange, Fr.A. (1861), *Quaestiones metricae*, Bonnae, formis F.P. Lechneri

Langen, P. (1880), *Beiträge zur Kritik und Erklärung des Plautus,* Leipzig

——— (1886a), 'Die Konstruktion von *utor fruor fungor potior* im älteren Latein', in *Archiv für lateinische Lexicographie und Grammatik* 3: 329-36

——— (1886b), *Plautinische Studien*, Berlin, S. Calvary & Co.

Lefèvre, E. (1990), 'Politik und Gesellschaft in Plautus' Trinummus', in in J. Blänsdorf (ed.), *Theater und Gesellschaft im Imperium Romanum. Theatre et société dans l'empire romain*, Tübingen, Francke: 45-54

——— (1995), *Plautus und Philemon*, Tübingen, Gunter Narr Verlag

Legrand, Ph.E. (1910), *Daos. Tableau de la comédie grecque pendant la période dite nouvelle*, Lyon-Paris, Rey-Fontemoing

Lehmann, E.R. (1960), 'Der Verschwender und der Geizige', in *Gymnasium* 67: 73-90

Leigh, M. (2004), *Comedy and the Rise of Rome*, Oxford, Oxford University Press

——— (2010), 'Early Roman Epic and the Maritime Moment', in *CPh* 105: 265-80

Lentano, M. (1996), *Le relazioni difficili. Parentela e matrimonio nella commedia latina*, Bari, Loffredo

——— (2014) 'Il commercio muto del beneficio. Parola, silenzio e memoria nella prima scena dell'*Andria* di Terenzio', in *Vichiana* 51: 15-25

Leo, Fr. (1885), 'Ein Kapitel Plautinischer Metrik', in *RhM* 40: 161-203

——— (1897), *Die plautinischen Cantica und die hellenistische Lyrik*, Berlin, Weidmann

——— (1900), 'Elegie und Komödie', in *RhM* :

——— (1903), 'Le mot *uestipica*', in *Mélanges Boissier: recueil de mémoires concernant la littérature et les antiquités romaines: dédié à Gaston Boissier à l'occasion de son 80e anniversaire*, Paris, Fontemoing: 355-9

——— (1905), *Der saturnische Vers*, Berlin, Weidmann

——— (1908), *Der Monolog im Drama: ein Beitrag zur griechisch-römischen Poetik*, Berlin, Weidmann

——— (1912), *Plautinische Forschungen zur Kritik und Geschichte der Komödie*, Berlin, Weidmann

——— (1913), *Geschichte der Römischen Literatur*, Berlin, Weidmann

——— (1960), *Ausgewählte Kleine Schriften*, I-II, Roma, Edizioni di Storia e Letteratura

Leo, Fr.-Koerte, A. (1908), 'XOPOY', in *Hermes*: 299-311

Leumann, M. (1917), *Die lateinische Adjektiva auf* -lis, Strassburg

——— (1937), [Review of EM], in *Gnomon* 13: 27-36

Lilja, S. (1965), *Terms of Abuse in Roman Comedy*, Helsinki, Finnish Academy

Lindsay, W.M. (1896a), *The Palatine Text of Plautus*, Oxford, James Parker & Co.

——— (1896b), *An Introduction to Latin Textual Emendation based on the Text of Plautus*, London, Macmillan & Co.

——— (1899), 'Some Plautine Emendations', in *Journal of Philology* 26: 279-99

——— (1900), *The Captivi of Plautus*, Cambriddge, Heffer & Sons

——— (1901), *Nonius' Marcells Dictionary of Republican Latin*, Oxford 1901, James Parker & Co.

——— (1904), *The ancient editions of Plautus*, Oxford, James Parker & Co.

——— (1907), *Syntax of Plautus*, Oxford, James Parker & Co.

——— (1922), *Early Latin Verse*, Oxford, Clarendon Press

Lloyd, R.B. (1961), 'Republican Authors in Servius and the Scholia Danielis', in *HSCP* 65: 291-341

——— (1992), 'Plautus and Terence in Vergil: a Servian perspective', in R. McKay Wilhelm, H. Jones (eds.), *The two worlds of the poet: new perspectives on Vergil*, Detroit, Wayne State University Press: 244-53

Lowe, J.C.B. (2016), 'The Third Stage-house in Plautus and Terence', in *Hermes* 144: 171-7

Lucarini, C.M. (2012), 'Per una storia del testo di Plauto nell'antichità', in *Philologus* 156: 260-91

Lucas, H. (1938), 'Zum *Fretum* des Plautus', in *RhM* 87: 188-90

Luchs, A. (1873), 'Quaestiones metricae', in W. Studemund (ed.), *Studien auf dem Gebiete des archaischen Lateins*, I, Berlin, Weidmann: 1-75

Luck, G. (1964), *Über einige Interjektionen der lateinischen Umgangssprache. Kritische Beiträge zu Plautus und Terenz*, Heidelberg

Ludwig, W. 'Die plautinische *Cistellaria* und das Verhältnis von Gott und Handlung bei Menander', E.G. Turner (ed.), *Ménander. Sept exposés suivis de discussions*, Vandœuvres-Genève, Fondation Hardt: 43-110

Maas, P. (1962), *Greek metre*, Oxford, Clarendon Press

——— (1973), *Kleine Schriften*, Mūnchen, Beck

MacLennan, K.-Stockert, W. (2016), *Aulularia*, Liverpool, Liverpool University Press

Magnaldi, G. (1996), 'La compresenza della lectio falsa e della lectio emendata nel cod. Laurenziano 68.2 (F) delle Metamorfosi di Apuleio', in *Sileno* 22: 199-228

(2008), 'Antichi *marginalia* nelle *Res rusticae* di Varrone', in *S&T* 6: 35-72

——— (2011), 'Antiche note di letture in Apul. *Plat.* 193, 223, 242, 248, 253, 256 e *Socr.* 120', in *RFIC* 139: 394-412

——— (2014), 'Antichi *marginalia* nei *Florida* di Apuleio', in *RFIC* 142: 376-407

Maltby (1979), 'Linguistic Characterization of Old Men in Terence', in *CPh* 79: 136-47

——— (1985), 'The Distribution of Greek Loan-Words in Terence', in *CQ* 35: 110-23

——— (2016), ‘Analytic and synthetic forms of the comparative and superlative from early to late Latin’, in J.N. Adams, N. Vincent (eds.), *Early Latin. Continuity or Change?*, Cambridge, Cambridge University Press: 340-66

Mariotti, S. (1986), *Livio Andronico e la traduzione artistica. Saggio critico ed edizione dei frammenti dell’Odyssea*, Urbino, Quattroventi

——— (2001), *Il Bellum Poenicum e l’arte di Nevio. Saggio con edizione dei frammenti del Bellum Poenicum*, Bologna, Pàtron

Marshall, C.W. (2006), *The Stagecraft and Performance of Roman* Comedy, Cambridge, Cambridge University Press

Marx, Fr. (1897), ‘Appius Claudius und Philemon’, in *ZöG* 48: 217-20

——— (1922), *Molossische und bakcheische Wortformen in der Verskunst der Griechen und Römer*, Leipzig, Teubner

——— (1959), *Plautus. Rudens*, Amsterdam, Hakkert ***{***: 1ed]***

Martino, P. (1986), *Arbiter*, Roma, CNR

Mattingly, H.-Robinson, E. (1935), ‘*Nummus*’, in *AJPh*: 225-31

Maurach (1988), *Der Poenulus des Plautus*, Heidelberg, Carl Winter

Maurice, L. (2003), ‘*Amici et Sodales*: An Examination of a Double Motif in Plautus’, in *Mnemosyne* 56. 2, 164-193

Mazzoli, G. (1987), ‘Etimologia e semantica dello *scurra* plautino’, in *Filologia e forme letterarie. Studi offerti a Francesco della Corte II*, Urbino, Quattroventi: 73-92

Meiser, G. (2002), *Historische Laut- und Formenlehre der lateinischen Sprache*, Darmstadt, Wissenschaftliche Buchgesellschaft

Meineke, A. (1839), *Fragmenta Comicorum Graecorum*, I-V, Berolini, typis et impensis

——— (1847), *Fragmenta Comicorum Graecorum. Editio minor*, I-II, Berolini, typis et impensis G. Reimeri

Meyer, W. (1884), *Über die Beobachtung des Wortaccentes in der altlateinische Poesie,*

Millis, B. (2015), *Anaxandrides. Introduction, Translation, Commentary*, Heidelberg, Verlag Antike

Minarini, A. (1987), *Studi terenziani*, Bologna, Pàtron

Moore, T.J. (1991), ‘Palliata Togata: Plautus, *Curculio* 462-86’, in *AJPh* 112: 343-62

——— (1998a), *The Theater of Plautus: Playing to the Audience*, Austin, University of Texas Press

——— (1998b), ‘Music and Structure in Roman Comedy’, in *AJPh* 119: 245-73

——— (2008), ‘When Did the *Tibicen* Play? Meter and Musical Accompaniment in Roman Comedy’, in *TAPhA* 138: 3-46

——— (2012), *Music in Roman Comedy*, Cambridge, Cambridge University Press

Morpurgo-Davies, A. (1985), ‘Mycenean and Greek language’, in A. Morpurgo-Davies, Y. Duhoux (eds.), *Linear B. A 1984 survey. Proceedings of the Mycenaean colloquium of the viiith Congress of the International Federation of the Societies of Classical Studies (Dublin, 27 August-1st September 1984)*, Louvain-le-Neuve, Cabay

Mouritsen, H. (2011), *The Freedman in the Roman World,* Cambridge, Cambridge University Press

Müller, C.F.W. (1869), *Plautinische Prosodie*, Berlin, Weidmann

——— (1871), *Nachträge zur Plautinischen Prosodie*, Berlin, Weidmann

Muretus, M. (1789), ‘Variarum lectionum libri xv’, in D. Ruhnken (ed.), *Opera omnia ex mss. aucta et emendata, cum brevi adnotatione*, II, Lugduni Batavorum, apud Samuel. et Johannem Luchtmans

Nadjo, L. (2006), ‘Linguistique et numismatique: l’exemple du terme *Trinummus*’, in J. Champeaux, M. Chassignet (eds.), *Aere perennius: en hommage à Hubert Zehnacker*, Paris, Presse de l’Université de Paris Sorbonne: 309-19

Niedermann, M. (1899), ‘Studien zur Geschichte der lateinischen Wortbildung’, in *IF* 10: 221-58

——— (1945), *Précis de phonétique historique du latin*, Paris, Klincksieck

Nielsen, I. (1998), ’Royal Banquets. The Development of Royal Banquets and Banqueting Halls from Alexander to the Tetrachs’, in I., Nielsen, H. Nielsen (1998), *Meals in a social context: aspects of the communal meal in the Hellenistic and Roman world*, Aarhus, Aarhus University Press: 102-33

Nisbet, R.G.M. (1987) (ed.), *Cicero. In L. Calpurnium Pisonem oratio*, Oxford, Oxford University Press

Norden, Ed. (2002), *Dio ignoto. Ricerche sulla storia della forma del discorso religioso*, a cura di C. O. Tommasi Moreschini, Brescia, Morcelliana [Germ. ed. Leipzig-Berlin, Teuberm, 1913]

Notomi, N. (2010), ‘Prodicus in Aristophanes’, in S. Giombini, F. Marcacci (eds.), *Il quinto secolo: studi di filosofia antica in onore di Livio Rossetti*, Passignano sul Trasimeno, Aguaplano

Oniga, R. (1989), *I composti nominali latini. Una morfologia generativa*, Bologna, Pàtron

——— (1994), ‘L’allitterazione in Plauto e Terenzio: un esperimento di analisi quantitativa’, in *Lexis* 12: 117-34

——— (2002), ‘I modelli dell’*Anfitrione* di Plauto’, n C. Questa, R. Raffaelli, *Due seminari plautini*, Urbino, Quattroventi: 199-225

——— (2008-9), ‘Linguistica e metrica in Plauto e Terenzio’, in *StudUrb(B)* 78-9: 361-72

——— (2010), ‘I fondamenti linguistici della metrica latina’, in *Lexis* 28: 343-68

——— (2014), *Latin: a linguistic introduction*, Oxford, Oxford University Press

Opelt, I. (1965), *Die lateinischen Schimpfwörter und verwandte sprachliche Erscheinungen*, Heidelberg, Carl Winter

Orlandini, A (2002), ‘Infinitif exclamatif et infintif de narration, particulièrement fréquents chez les historiens latins: une analyse sémantico-pragmatique’, M. Piot, J. Fontaine (eds.), *Regards sur le monde antique: hommages à Guy Sabbah*, Lyon, Presses Universitaires de Lyon

Osann, Fr. (1816), *Analecta critica poesis Romanorum scaenicae reliquias illustrantia*, sumptibus Ferdinandi Duemmleri

Otto, A. (1890), *Die Sprichwörter und sprichwörtlichen Redensarten der Römer*, Leipzig, Teubner

Papageorgiou, N. (2004), ‘Prodicus and the agon of the “Logoi” in Aristophanes’ “Clouds”’, in *QUCC* 78: 61-9

Parroni, P. (2015), ‘La *prima causa publica* di Cicerone: una rilettura della *Pro Sex. Roscio Amerino*’, in *Myrtia* 30: 61-75

Pasetti, L. (2007), *Plauto in Apuleio*, Bologna, Pàtron

Pavone, C. (1975), ‘Licenza e correptio iambica’, in *SIFC* 47: 175-203

——— (1980), ‘Licenza e parola metrica in Plauto’, in *SIFC* 52: 164-75

Pelizzari, A. (2003), *Servio. Storia, cultura e istituzioni nell’opera di un grammatico tardoantico*, Firenze, Olschki

Pelz, J. (1930), *Der prosodische Hiat*, Leipzig, Noske Verlag

Pentericci, C. (2019), ‘Il servo senza nome del *Truculentus*: storia d’un aggettivo che divenne titolo’, in *DeM* 10: 237-60

Perdicoyianni-Paléologou, H. (2006), ‘Les emplois de *ecce, eccum, eccistium, eccillum* chez Plaute’, in *Faventia* 28: 41-52

——— (2013), *Anaphore, cataphore et deixis chez Plaute. Les emplois de is, hic, iste, ille*, Leuveen-Paris-Walpole, Peeters

Perusino, F. (1979), ‘I metri di Difilo’, in *QUCC* 31: 131-8

——— (2008), ‘Considerazioni sulla funzione e sull’uso dell’enjambement nella commedia greca’, in G. Cerboni Baiardi, L. Lomiento, F. Perusino (eds.), *Enjambement. Teoria e tecniche dagli antichi al Novecento*, Pisa, Giardini: 111-4

Peruzzi, E. (1975), ‘Etimologie latine’, in *RFIC* 103: 257-75

Perysinakis, I.N.-Karakasis, E. (2014), *Plautine Trends. Studies in Plautine Comedy and its Reception*, Berlin-Boston, De Gruyter

Pezzini, G. (2011), ‘Contraction of *est* in Latin’, in *TAPhA* 109: 327-43

——— (2015a), *Terence and the Verb 'To Be' in Latin*, Oxford, Oxford University Press

——— (2015b), ‘Consonance of final *-s* and asyndetic accumulation in Latin poetry’, in *Mnemosyne* 68: 987-1001

——— (2016), ‘Comic lexicon: searching for “submerged’”Latin from Plautus to Erasmus’, in J.N. Adams, N. Vincent, *Early and Late Latin. Continuity or Change?*, Cambridge, Cambridge University Press: 14-46

Pinkster, H. (1972), *On Latin adverbs*, Amsterdam, North Holland Publ. Co.

——— (1990), *Latin Syntax and Semantics*, London and New York, Routledge

——— (2015), *The Oxford Latin syntax. 1. The simple clause*, Oxford, Oxford University Press

Pittà, A. (2015), *M. Terenzio Varrone. De vita populi romani. Introduzione e commento*, Pisa, Pisa University Press

Plank, Fr. (2005), ‘Delocutive verbs, crosslinguistically’, in *Linguistic Typology* 9: 459-491

Poccetti, P. (2010) ‘Greeting and farewell expressions as evidence for colloquial language: between literary and epigraphical texts’, in E. Dickey, A. Chahoud (eds.), *Colloquial and Literary Latin*, Cambridge, Cambridge University Press: 100-26

Pouthier, P. (1981), *Ops et la conception divine de l'abondance dans la religion romaine jusqu'à la mort d’Auguste*, Paris, École Française

Prag, J.R.W. (2016), ‘*Antiquae sunt istae leges et mortuae*: the *plebiscitum Claudianum* and associated laws’, in *MEFRA* 128 (http://journals.openedition.org/mefra/3202)

Prell, M. (1997), *Sozialökonomische Untersuchungen zur Armut in antiken Rom. Von den Gracchen bis Kaiser Diokletian*, Stuttgart

Questa, C. (1982), *Il reiziano ritrovato*, Genova, Istituto di filologia classica e medievale

——— (1984), *Numeri innumeri: ricerche sui cantica e la tradizione manoscritta di Plauto*, Roma, Edizioni dell’Ateneo

——— (1985), *Parerga Plautina: struttura e tradizione manoscritta delle commedie*, Urbino, Università degli studi di Urbino

——— (2007), *La metrica di Plauto e Terenzio*, Urbino, Quattroventi

Questa, C.-Raffaelli, R. (1984) (eds.), *Maschere, Prologhi, Naufragi nella commedia plautina*, Bari, Adriatica

Raccanelli, R. (1998), *L’amicitia nelle commedie di Plauto: un’indagine antropologica*, Bari, Edipuglia

——— (2016), ‘Reti di *amicitia* nel *Trinummus*: paradossi delle relazioni e paradossi comici’, in R. Raffaelli, A. Tontini (eds.), *Lecturae Plautinae Sarsinates XIX Trinummus*, Urbino, Quattroventi: 35-61

Radford, R.S. (1904), ‘Latin word-groups’, in *AJPh* 25: 147-62, 256-73, 406-27

——— (1906), ‘The prosody of *ille*’, I, in *AJPh* 27: 418-37

——— (1907), ‘The prosody of *ille*’, II, in *AJPh* 28: 11-33

Raffaelli, R. (1982), *Ricerche sui versi lunghi di Plauto e Terenzio*, Pisa, Giardini

——— (2008), ‘L’effetto comico di un *enjambement* (Plauto, *Aul*. 671-2)’ in G. Cerboni Baiardi, L. Lomiento, F. Perusino (eds.), *Enjambement. Teoria e tecniche dagli antichi al Novecento*, Pisa: 145-7

——— (2009), *Esercizi plautini*, Urbino, Quattroventi

Ranjan, S. (2015), *Syllable and Segment in Latin,* Oxford, Oxford University Press

Reinhardt, T. (2003), *Cicero’s Topica*, Oxford, Oxford University Press

Renkema, E.H. (1930), ‘Ad Plauti Trinummum’, in *Mnemosyne* 58: 114-20

Richlin, A. (2017), *Slave theater in the Roman republic: Plautus and popular comedy*, Cambridge, Cambridge University Press

Riemer, P. (1996), *Das Spiel im Spiel. Studien zum plautinischen Agon im Trinummus und Rudens*, Stuttgart-Leipzig, Teubner

Risselada, R. (1984), ‘Coordination and juxtaposition of adjectives in the Latin NP’, in *Glotta* 62: 202-31

——— (1993), *Imperatives and other directive expressions in Latin. A study in the pragmatics of a dead language*, Amsterdam, Gieben

Ritschl, Fr.W. (1845), *Parerga zu Plautus und Terenz*, Leipzig, Weidmann

——— (1866-79), *Opuscula Philologica*, I-V, Leipzig, Teubner

Roth. U. (2010), *By the Sweat of your Brow: Roman Slavery in its Socio-Economic Setting*, London, 91-120

Rotstein, A. (2010), *The Idea of Iambos*, Oxford, Oxford University Press

Santini, C. (1986), ‘Il supplizio del miele e delle formiche (Apuleio *Met.* VIII 22)’, in *Semiotica della novella latina: atti del seminario interdisciplinare «La novella latina», Perugia 11-13 aprile 1985*, Roma, Herder: 125-30

Salza Prina Ricotti, E. (1983), *L'arte del convito nella Roma antica, con 90 ricette*, Roma, L’Erma

Sardiello, R. (1983), ‘Le “soluzioni” nel trimetro menandreo’, in C. Prato, P. Giannini, E. Pallara, R. Sardiello, L. Marzotta (eds.), *Ricerche sul trimetro di Menandro: metro e verso*, Roma, Edizioni dell’Ateneo: 37-162

Schauwecker, Y. (2002), ‘Zum Sprechverhalten der Frauentypen bei Plautus’, in *Gymnasium* 109: 191-211

Scheid, J. (1985), ‘Sacrifice et banquet à Rome: quelques problèmes’, in *MEFRA* 97: 193-206

Schenkl, H. (1881), ‘Plautinische Studien’, in *WSB* 98: 609-98

Schmeling, G. (2011), *A Commentary on the Satyrica of Petronius*, Oxford, Oxford University Press

Schmidt, K. (1902a), ‘Die Griechischen Personennamen bei Plautus I’, in *Hermes* 37: 173-211

——— (1902b), ‘Die Griechischen Personennamen bei Plautus II’, in *Hermes* 37: 353-90

Schoppius, G. (1597), *Suspecatrum lectionum libri quinque*, Noribergae, ex typographeo Paulli Kaufmanni

Schutter, K.H.E. (1952), *Quibus annis comoediae Plautinae primum actae sint quaeritur*, Groningae, De Waal

Segal, Ch. (1974), ‘The purpose of the *Trinummus*’, in *AJPh* 95: 252-64

——— (1987), *Roman Laughter. The Comedy of Plautus*, New York-Oxford, Oxford University Press

Seyffert, O. (1864), *Quaestionum metricarum particula: de bacchiacorum versuum usu Plautino*, Berolini, Gustavus Shade

Sharrock, A. (2009), *Reading Roman Comedy. Poetics and Playfulness in Plautus and* Terence, Cambridge, Cambridge University Press

——— (2014), ‘Reading Plautus’ *Trinummus*: Who’d Bother?’ in N. Perysinakis-E. Karakasis, *Plautine Trends: Studies in Plautine Comedy and Its Reception*, Berlin-New York, De Gruyter: 167-94

Shipp, G.P. (1953), ‘Greek in Plautus’, in *WS* 66: 105-12

——— (1954), ‘Plautine Terms for Greek and Roman Things’, in *Glotta* 34: 139-52

Sideras, A (1999), ‘Zu einem vermeintlichen Komikerfragment’, in E. Eggers (ed.), *Florilegium linguisticum: Festschrift für Wolfgang P. Schmid zum 70. Geburtstag*, Bern-Frankfurt am Main, Lang: 415-22

Skutsch, Fr. (1892), *Plautinisches und Romanisches: Studien zur Plautinischen Prosodie*, Leipzig, Teubner

——— (1910), ‘*Odium* und Verwandtes’, in *RhM* 2: 230-46

Skutsch, O. (1934), *Prosodische und metrische Gesetze der Iambenkürzung*, Göttingen, Vandenhoeck & Ruprecht

——— (1985), *The Annals of Quintus Ennius*, Oxford, Clarendon Press

Silver, M. (2006), ‘Skilled Slaves, Tenants and Marked Information in the Transformation of Agricultural Organization in Late Republican Rome’, in *MBAH* 25: 29-48

Slater, N. (1987), 'The Dates of Plautus' *Curculio* and *Trinummus* Reconsidered', in *AJPh* 108: 264-9

Solin, H. (2003), *Die griechischen Personennamen in Rom*, I-III, Berlin-New York, De Gruyter

Soubiran, J. (1966), *L'élision dans la poésie latine*, Paris, Klincksieck

——— (1988), *Essai sur la versification dramatique des Romains: Sénaire iambique et septénaire trochaique*, Paris, CNRS

Soućek, J.B. (1963), 'Salz der Erde und Licht der Welt', in *ThZ* 19: 169-79

Spengel, A. (1865), *T. Maccius Plautus. Kritik, Prosodie, Metrik*, Göttingen, Vandenhoek & Ruprecht

——— (1882), *Reformvorschläge zur Metrik der lyrischen Versarten bei Plautus und den übrigen Lateinischen Scenikern*, Berlin, Wedimannsche Buchhandlung

Starks, J.H. (2010), '*servitus*, *sudor*, *situs*: Syria and Syrian slave stereotyping in Plautus' *Mercator*', in *NECJ* 37: 51-64

Stein, J.P. (1970), 'Morality in Plautus' *Trinummus*', in *CB* 47: 7-11

Stephens, L.D. (1985), 'New Evidence concerning Iambic and Cretic Shortening in Classical Latin', in *CPh* 80: 239-44

——— (1988), 'Contiguous Resolution and Substitution in the Comic Trimeter: Linguistic Considerations', in *QUCC* 28: 128-33

Stockert, W. (1978), 'Zu den elliptischen *quid*-Fragen in der römischen Komödie', in *QUCC* 29: 83-7

——— (1983), *T. Maccius Plautus. Aulularia*, Stuttgart, Teubner

Stoessl, Fr. (1979), 'Die *Sententiae* des Appius Claudius Caecus', in *RhM* 122: 18-23

Strzelecki, L. (1938), *De Senecae trimetro iambico quaestiones selectae*, Krakow, Nakładem Polskiej Akademii Umiejętności

Studemund, W. (1864), *De canticis Plautinis*, Halis, Diss. In.

——— (1866a), 'Der plautinische Trinummus im Codex Ambrosianus', in *RhM* 22: 574-621

——— (1866b), 'Plautinische und Unplautinische Wortformen', in *Hermes* 1: 281-311

——— (ed.) (1873), *Studia in priscos scriptores Latinos collata*, Berolini, apud Weidmannos

Sutphen, M.C. (1902), *A collection of Latin proverbs supplementing Otto's Sprichwörter und sprichwörtlich Redensarten der Römer*, Baltimore, The Lord Baltimore Press

Sznajder, L. (1996) 'Construction paratactique et sermo cotidianus dans la langue de Plaute', in J. Dangel, C. Moussy (eds.), *Les structures de l'oralite en latin: colloque du centre Alfred Ernout, Universite´ de Paris IV, 2, 3, et 4 Juin 1994*, Paris, Presses de l'Université de Paris-Sorbonne: 167-90

Thierfelder, A. (1929), *De rationibus interpolationum Plautinarum*, Lipsiae, in aedibus B.G. Teubneri

——— (1939), 'Plautus und Römische Tragödie', in *Hermes* 74: 155-66

Timpanaro, S. (1978), *Contributi di filologia e storia della lingua latina*, Roma, Edizioni dell'Ateneo & Bizzarri

——— (1988a), 'Alcuni tipi di sinonimi in asidento in latino arcaico e loro sopravvivenze in latino classico I', in *RFIC* 116: 257-97

——— (1988b), 'Alcuni tipi di sinonimi in asidento in latino arcaico e loro sopravvivenze in latino classico II', in *RFIC* 116: 385-428

——— (1988c), *Marco Tullio Cicerone. Della divinazione*, Garzanti, Milano

——— (1994), *Nuovi contributi di filologia e storia della lingua latina*, Bologna, Pàtron

——— (2001), *Virgilianisti antichi e tradizione indiretta*, Firenze, Olschki

Tobias, J.B. (1979), 'Bacchiac women and iambic slaves in Plautus', in *CW* 73: 9-18

Toner, J. (2017), 'The Intellectual Life of the Roman Non-Elite', in L. Grig (ed.), *Popular Culture in the Ancient World*, Cambridge, Cambridge University Press: 167-88

Tontini (1996), 'Il codice escorialense T. II. 8. Un Plauto del Panormita e di altri?', in *Studi latini in ricordo di Rita Cappelletto*, Urbino, Quattroventi: 33-62

——— (2002), 'Censimento critico dei manoscritti plautini. I. Biblioteca Apostolica Vaticana', in *Memorie dell'Accademia Nazionale dei Lincei* 15: 271-534

——— (2010), 'Censimento critico dei manoscritti plautini. II. Le biblioteche italiane, in *Memorie dell'Accademia Nazionale dei Lincei* 26: 1-500

Tosi, R. (1991), *Dizionario delle sentenze latine e greche*, Milano, Rizzoli

Trautwein, P. (1890), *De prologorum Plautinorum indole atque natura*, Berolini, Heinrich & Kemke

Treggiari, S. (1991), *Roman marriage: Iusti Coniuges from the time of Cicero to the time of Ulpian*, Oxford, Clarendon Press

——— (2003), 'Ancestral Virtues and Vices: Cicero on Nature, Nurture and Presentation', in D. Braund and C. Gill (eds.), *Myth, History and Culture in Republican Rome. Studies in Honour of T.P. Wiseman*, Exeter, University of Exeter Press: 139-64

Tsantsanoglou, K. (2015), 'Νηρεύς, a controversial water-god (with reference to Hesiod *Th.* 233-236)', in M. Tziatzi, M. Billerbeck, F. Montanari, K. Tsantsanoglou (eds.), *Lemmata. Beiträge zum Gedenken an Christos Theodoridis*, Berlin-Boston, De Gruyter: 5-15

Tsur, R. (2001), 'Onomatopoeia: Cuckoo-Language and Tick-Tocking. The Constraints of Semiotic Systems', [http://cogprints.org/3232/1/Cuckoo_onomatopoeia_2.html#My%20evidence]

Untermann, J. (2000), *Wörterbuch des Oskisch-Umbrischen*, Heidelberg, Winter

Vairel-Carron, H. (1974), *Exclamations. Ordre et Defense*, Paris, Les Belles Lettres

Vahlen, J. (1880), 'Varia', in *Hermes* 15: 257-74

——— (1911-23), *Gesammelte philologische Schriften*, I-II, Leipzig-Berlin

Venturini, C. (2004), 'Leges sumptuariae', in *Index* 32: 355-80

——— (2016) '*Leges sumptuariae*: divieti senza sanzioni?', in *MEFRA* 128 (http://journals.openedition.org/mefra/3141)

Vine, B. (2017), 'Latin *simītū*, *simītur*, *seimitum* "at the same time, together"', in *Glotta* 93: 232-49

Vogt-Spira, G. (2019), 'Elementi satirici in Plauto. Alcune considerazioni sulla presenza della satira nella palliata', in *DeM* 10: 189-209

Voss, G. (1881), *De versibus anapaesticis Plautinis*, Lipsiae, typis Teubneri

Wahl, K.U. (1974), *Sprecherbezeichnungen mit griechischen Buchstaben in den Handschriften des Plautus und Terenz*, Diss. Tübingen

Wardle, D. (2006), *Cicero On Divination. De Divinatione: Book 1*, Oxford, Oxford University Press

Watson, A. (1971), *Roman Private Law around 200 B.C.*, Edinburgh, Edinburgh University Press

Webster, T.B.L. (1970), *Studies in later Greek comedy*, Manchester, Manchester University Press

Weiss, M. (2009), *Outline of the historical and comparative grammar of Latin*, Ann Arbor-New York, Beech Stave Press

West, M.L. (1982a), *Greek Metre*, Oxford, Clarendon Press

——— (1982b), 'Three topics in Greek metre', in *CQ* 32: 281-97

Wilamowitz-Moellendorf, U. (1925), *Menander. Das Schiedsgericht*, Berlin, Weidmann

Wilkinson, C.L. (2013), *The Lyric of Ibycus. Introduction, Text and Commentary*, Berlin-Boston, De Gruyter

Willi, A. (2012), 'Lateinisch *scīre* und Verwandtes', in *Glotta* 88: 253-72

Woytek, E. (1972), 'Bemerkungen zur Plautinischen Verwendunge einiger Adjektiva auf *-bilis* statt eines Participium Perfecti Passivi', in *RhM* 115: 249-60

——— (1982), *T. Maccius Plautus Persa. Einleitung, Text und Kommentar*, Wien, Austrian Academy of Sciences Press

Yeo, C. (1952), 'The Development of the Roman Plantation and Marketing of Farm Product', im *Finanzarchiv* 13: 321-42

Xenis, G.-Dickey, E. (2012), 'Philemon 193 K.-A.', *Hermes* 140: 386-9

Zagagi, N. (1977), *Tradition and Originality in Plautus*, Göttingen, Vandenhoeck & Rupprecht

Zucker, F. (1963), 'Freundschaftbewährung in der neuen attischen Komödie. Ein Kapitel hellenistischer Ethik und Humanität', in Id., *Semantica, Rhetorica, Ethica*, Berlin, Akademie Verlag: 156-80