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

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

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doi:10.1093/clquaj/bmh066

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

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

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

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

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

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

https://doi.org/10.1093/clquaj/bmh066 Published online by Cambridge University Press