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# MUSIC AND STRUCTURE IN ROMAN COMEDY

TIMOTHY J. MOORE



WELL OVER A CENTURY AGO, Friedrich Ritschl and Theodor Bergk independently reached the same conclusion regarding the markings of *DV* and *C* in some of the manuscripts of Plautus: the initials stand for *diverbium* and *canticum*; and their association, respectively, with scenes in iambic senarii and scenes in other meters implies that in Roman comedy passages in iambic senarii were unaccompanied, whereas passages in all other meters were *cantica*, accompanied by the *tibiae* (Ritschl 1871–72, Bergk 1872).<sup>1</sup> Ritschl's and Bergk's conclusions provide the best explanation not only of the rubrics in the manuscripts, but also of descriptions of performance in the grammarians and other ancient authors, and several allusions to the *tibicen* in the plays of Plautus. It is therefore not surprising that while there have been a few dissenters, most scholars have agreed with Ritschl's and Bergk's basic distinction between iambic senarii and other meters based on accompaniment.<sup>2</sup> The implications of that distinction for the structure of Roman comedy, however, have remained unappreciated.

Not that meter has been ignored by those proposing structural rules for Roman comedy. Soon after Ritschl and Bergk presented their

<sup>1</sup>On the markings, which appear in only a few of the manuscripts, see also Lindsay 1900, 8; Lindsay 1904, 91; Leo 1912, 15; Bader 1970, 34–42, 85–86, 148; Questa 1984, 164–65, 176–79. Questa argues that the markings *C* and *DV* are the work of grammarians of the second-century C.E. Although the markings themselves may not go back to performance scripts, they surely reflect a distinction in performance between accompanied and unaccompanied passages based on meter.

<sup>2</sup>Agreeing with Ritschl and Bergk: Christ 1879, 679; Lejay 1925, 16–18; Nougaret 1943, 128; Duckworth 1952, 362; Beare 1964, 229; Jocelyn 1967, 29 n. 1; Wille 1967, 164; Bruder 1970, 74–75; Dupont 1987. Klotz (1890, 379–91) was less optimistic about our ability to determine how different meters were performed. Questa (1967, 268–69; 1970, 186) believes that trochaic septenarii, even though they are virtually always marked *C* in the manuscripts (the few exceptions can easily be explained as scribal errors), were often, if not usually, unaccompanied (cf. Boldrini 1992, 90). Dziatzko's interpretation of *deverbia* (*sic*) and *cantica* as described by the grammarians (1871) is surely wrong.

discoveries, Andreas Spengel (1877) argued that arrangement of lyric passages, accompanied stichic verse, and iambic senarii contributed to a five-act structure in all the plays of Plautus. Much more recently, Adolf Primmer has contended that all Roman comedies can be divided into three or more acts comprised of combinations of accompanied and unaccompanied meters (1984, 16–20). Although both Spengel and Primmer offer some valuable insights into the metrical arrangement of the plays, two factors vitiate their theories. First, in their determination to find universal structural principles, both scholars try to force the metrical patterns of many plays into procrustean schemata, ignoring passages which do not fit the molds they have created.

Second, both scholars assume regular division of the plays of Roman comedy into acts divided by musical interludes. There is indeed one passage where a musical interlude certainly occurred (*Pseud.* 573a; see below), and in other passages the exit and reentrance of a character would make such an interlude likely (*Cistell.* 630, *Trin.* 601). Spengel, Primmer, and others who have assumed regular musical interludes have postulated that these occurred regularly when the text suggests that the stage was empty, and temporal verisimilitude would demand that an interval should pass before one of the characters reenters.<sup>3</sup> Given the freedom with which Plautus and Terence apparently ignore the constraints of temporal verisimilitude even when the stage is not left empty, however, any attempt to prove the existence of interludes based on how much time must pass between events on stage divided by an empty stage is doomed to failure; and as Conrad, Questa and others have shown, there is much evidence to suggest that with a very few exceptions Roman comedies were performed continuously, without act breaks.<sup>4</sup>

In her study of Plautus' polymetric *cantica* Helen Hull Law approaches musical structure from another perspective. She observes that a great number of Plautus' plays feature regular patterns of iambic senarii, followed by polymetric *cantica*, followed by trochaic septenarii;

<sup>3</sup>See esp. Freté 1929–30.

<sup>4</sup>Conrad 1915; Duckworth 1952, 98–101; Andrieu 1954, 69–86; Beare 1964, 212–13; Questa 1970, 210–13, 220. Cf. Hermann 1827, 291–92. There were, of course, act breaks in the plays' Greek models. For a review of the very profitable work which has been done in reconstructing the act structure of the Greek originals and using signs of the removal of act breaks as evidence of changes made by Plautus and Terence, see Gaiser 1972, 1038–41. See also Leo 1908, 48–62; Barsby 1982; Damen 1989.

and that on many occasions polymetric *cantica* occur at the beginning of new units of action (1922, 103–5). Law's observations are invaluable for an appreciation of the musical structure of Plautus' plays; nevertheless, they are limited by her emphasis on the polymetric *cantica*.

It is not at all clear how the polymetric *cantica* were performed. Most scholars have assumed that polymetric passages were sung, whereas the performance of stichic verse other than iambic senarii was either "melodramatic," with actors speaking independently of the accompaniment, or "recitative," in which actors chanted in time with the *tibiae*.<sup>5</sup> There is, however, no evidence that the polymetric *cantica* were "sung" in our sense of the word, or that the method in which the polymetrics were performed differed from the performance of other passages labeled *cantica* in the manuscripts.<sup>6</sup> The most important musical distinction therefore appears to have been not that between the polymetric *cantica* and stichic meters, but rather that between unaccompanied iambic senarii and all other meters, which were accompanied. Furthermore, study of polymetric *cantica* can do little to help us understand the structure of Terence's plays, which feature only three such *cantica*, or the several plays of Plautus from which such *cantica* are nearly or completely missing.

I propose, therefore, to put aside both the search for act breaks and the emphasis on polymetric *cantica*, and to return to the manuscripts' twofold distinction between accompanied and unaccompanied passages. Acceptance of Ritschl's and Bergk's distinction between *diverbium* and *canticum* means that each Roman comedy consists of unaccompanied passages in iambic senarii alternating with accompanied passages in other meters. In what follows I evaluate some of the ways Plautus and Terence manipulated this alternation to mold the musical structure of their plays.

To begin, two tempting generalizations must be rejected. First, it must not be assumed that a number of universal principles determine

<sup>5</sup>E.g., Lejay 1925, 11–28; Duckworth 1952, 369–75; Nougaret 1943, 128; Nougaret 1963, 62; Wille 1967, 164. Ritschl (1871–72, 616–24) argued that while there was no equivalent in Roman comedy of the modern aria, the trochaic septenarii were "melodramatic," the polymetrics "recitative." Bergk (1872, 240–41) proposed that either all verses in scenes marked *C* were sung, or that some were sung, some spoken to accompaniment. Gentili (1960, 1600–1601) argues that the Romans did not use a mode of performance in which actors were accompanied but did not sing, implying that all passages marked *C* in the manuscripts were sung.

<sup>6</sup>Christ 1879, 679; Beare 1964, 219–30.

the musical structure of all Roman comedies. There are in fact only two unbreakable structural rules at work in the accompaniment of Roman comedy: accompanied and unaccompanied passages alternate, and plays always end accompanied. Another principle, that plays begin without accompaniment, is almost universal, but Plautus has four plays which begin accompanied (*Cistellaria*, *Epidicus*, *Persa*, *Stichus*). Nor must we assume that structure was the only, or even the most important, element in determining which scenes and passages were or were not accompanied. As a number of scholars have demonstrated, several factors worked together as the playwrights chose between iambic senarii and other meters.<sup>7</sup> More serious and unsympathetic characters tend to be unaccompanied. Scenes of greater emotion are usually in accompanied meters. Passages where the audience learns important information are usually unaccompanied. Both Plautus and Terence changed to and from accompanied meter to mark peripeties and crises in their plots. Finally, a number of traditional stock scenes demanded accompaniment, and others were almost never accompanied. In all the observations which follow, it should be kept in mind that structural uses of accompaniment almost always reinforce rather than override concerns of character, emotion, informational content, peripeties in the plot, and tradition.

With these caveats in mind, I propose three ways in which alternation in accompaniment contributes to the structure of Plautus' and Terence's plays: (1) the playwrights set off passages by framing an unaccompanied passage with accompanied passages or vice-versa; (2) they call attention to similar or contrasting moments in the plot through musical parallels; and (3) they sometimes use accompaniment to divide portions of plays or entire plays into major units of action.

## FRAMING

Both Plautus and Terence frequently employ what we might call musical framing. Accompanied passages before or after a passage in iambic senarii, or, less often, iambic senarii surrounding an accompanied pas-

<sup>7</sup>Lindsay 1900, 72; Lindsay 1922, 287–88; Law 1922, passim; Lejay 1925, 24; Nougaret 1943, 129; Nougaret 1963, 62; Beare 1964, 225–26; Hellegouarc'h 1968, 119–20; Collart 1970; Braun 1970, 69; Bruder 1970, 75–78; Gratwick 1982, 110–11; Hunter 1985, 45–53; Dupont 1987, 47–49; Boldrini 1992, 91.

sage, distinguish that passage as a discrete unit for the audience. In one sense, of course, all accompanied passages, except for those that come at the beginning or end of a play, are framed by unaccompanied passages and vice versa. Often, however, it is evident that the playwrights have arranged the inevitable alternation of meters in order to set apart an accompanied or unaccompanied passage as a distinct and unified whole.

I noted above the tendency for passages providing essential information to be unaccompanied. In a number of passages the music stops at the moment the informational section begins and starts again as soon as that section of the play is complete, thus creating a framed unaccompanied unit. The most conspicuous such unit occurs in Plautus' *Cistellaria*, where the delayed double prologues, unaccompanied as all prologues are (120–202), are framed by accompanied scenes. The anagnorisis of Plautus' *Curculio* is similarly framed. The *tibicen* stops playing as the soldier Therapontigonus, after an emphatic "*hanc rem agite atque animum advortite,*" tells the pseudo-*meretrix* Planesium his parentage and therefore reveals that he and she are siblings (636). The music stays off through the betrothal of Planesium to her lover Phaedromus which this revelation brings about, but it begins again with the entrance of the pimp Cappadox, who will now be subject to the abuse of both Phaedromus and Therapontigonus (679).

Framing like this sends a signal to the audience that the unaccompanied sequence is an important source of information, but the play's fun can resume at its end. Sometimes, as in the prologues of *Cistellaria* and the anagnorisis of *Curculio*, the information is new to the audience itself. Elsewhere the audience already knows the information, but the lack of music reinforces their awareness that important information is being exchanged on stage. Terence's *Eunuchus* presents an example of the latter use of framing. The *ancilla* Pythias teases the slave Parmeno, telling him that his master is about to be castrated for his rape of the maiden Pamphila. The young master's father then enters, and the music stops as Parmeno tells him what is happening (971). After a brief, fearful monologue by Parmeno when the old man has dashed into the house to rescue his son, Pythias reenters to tease Parmeno some more, and the music resumes (1002).

An interesting variation on this pattern of framing informational scenes occurs in Plautus' *Rudens*. Here no information relevant to the plot is revealed, but Plautus offers an important metatheatrical message. In an accompanied scene, the slave Trachalio makes verbal jokes

with the *senex* Daemones. The music stops when Trachalio leaves the stage and is replaced by Daemones' slave Gripus, who is bitterly disappointed that his master has refused to keep the chest Gripus found in the sea (1227). When Daemones self-righteously claims that he would never take someone else's property, Gripus responds:

spectavi ego pridem comicos ad istunc modum  
 sapienter dicta dicere, atque eis plaudier,  
 quom illos sapientis mores monstrabant poplo:  
 sed quom inde suam quisque ibant divorsi domum,  
 nullus erat illo pacto ut illi iusserant. (1249–53)

Gripus leaves, and Daemones responds to the slave's cynicism with a brief exit monologue. The music then starts again as Trachalio reenters with his master Plesidippus, bantering with him in a series of verbal jokes very similar to those he had used with Daemones (1265). Plautus thus draws attention to the unaccompanied scene, with its rejection of theatrical didacticism, by framing it with two similar accompanied scenes.

The tendency for less sympathetic characters to be unaccompanied also leads to some framing of unaccompanied passages by musical accompaniment, as the playwrights surround with accompanied scenes unaccompanied scenes in which a blocking character dominates. The most conspicuous example of this type of framing occurs in Plautus' *Asinaria*. After an unaccompanied prologue and opening scene, all of *Asinaria* is accompanied except for two consecutive scenes between Diabolus, the rival to the play's young lover, and his parasite (746–827).<sup>8</sup> That the first of those two scenes is unaccompanied is not surprising: the parasite is reciting for Diabolus a set of laws the two have written for the *meretrix* Philaenium, and reading of written documents is always unaccompanied in Roman comedy. After the document is read, Diabolus and the parasite leave the stage (809). When they return one line later, they have had time to observe Philaenium inside with Argrippus and Demaenetus. Whether or not there was a musical interlude at moments such as this one, a change from iambic senarii to an accompanied meter or vice versa often "covered" such a passage of time.<sup>9</sup> Here, however,

<sup>8</sup>Lines 828–29 are an interpolation.

<sup>9</sup>See, e.g., Plaut. *Aul.* 279, *Bacch.* 525, *Cas.* 758a, *Cistell.* 630, *Persa* 752, *Trin.* 601, 1114. Cf. Hunter 1985, 39–40; Goldberg 1990, 194–96.

Diabolus and the parasite remain unaccompanied. The music only starts again when Diabolus and the parasite have left the stage, replaced by Argyrippus, his beloved, and his father. The scenes featuring the rival thus form an unaccompanied unit, framed by music.<sup>10</sup>

A third type of unaccompanied scenic sequence which Plautus and Terence sometimes framed with accompaniment is deception. In *Poenulus*, for example, music frames the entire deception sequence. After the conspirators prepare to deceive the pimp Lycus in an accompanied scene, the music stops for the entrance of Lycus himself (615). It remains off through the entire deception of Lycus and the departure of both deceived and deceivers, beginning again when the slave Milphio enters the stage, wondering how the deception has proceeded (817).<sup>11</sup>

Terence offers a variation of the framed unaccompanied deception sequence in *Andria*. As he attempts to save his young master from being forced to marry the daughter of the *senex* Chremes, the *servus callidus* Davos decides upon a plan. He enters the home of his young master's *amica*, Glycerium, and the music stops (716). After a brief monologue by Glycerium's *ancilla*, Mysis, Davos returns with Glycerium's baby. He places the baby on the doorstep of his master and, assisted by Mysis, deceives Chremes. When the deception has concluded, the music does not resume, but stays off through the ensuing entrance of Crito, who will later reveal that Chremes is Glycerium's father. Music starts again when Chremes returns to the stage with Davos' old master Simo, discussing what he has seen (819). Terence has thus made the deception of Chremes into an unaccompanied unit framed by music, but he has inserted the arrival of Crito within this unit, thus reinforcing musically the audience's awareness that it is the anagnorisis brought about by Crito which will in fact stop the marriage which Davos is attempting to prevent through the deception.

As deception scenes generally involve the exchange of important, if false, information, it is not surprising that they are often unaccompanied. Yet deception in Roman comedy is also often presented as performance.<sup>12</sup> When the playwrights wished to emphasize the performance element of deception scenes, they usually kept the scenes accompanied,

<sup>10</sup>Cf. the framed unaccompanied scenes featuring the soldier's parasite in *Bacchides* (573–611) and the agelastic *matrona* in *Mercator* (667–829).

<sup>11</sup>Cf. the second and third deceptions of *Bacchides* (761–924, 997–1075).

<sup>12</sup>On deception as performance see esp. Petrone 1983, 5–98; Slater 1985, *passim*.



and they sometimes framed the accompanied deception sequences with unaccompanied passages. In *Persa*, for example, the preparations for deception are unaccompanied, but the deception itself forms a framed accompanied whole. Music starts for the entrance of the pimp Dordalus, after the slave Toxilus and his colleagues have plotted how they will deceive him (470). The accompaniment remains through Dordalus' deception by Toxilus and his fellow conspirators, except for two brief passages where Dordalus reads a letter. When Dordalus exits to get money to buy the *virgo* Toxilus has disguised as a captive, Toxilus praises the *virgo* for her skill: the deceptive performance is completed, and the music stops (673).

*Servus currens* scenes in Roman comedy are without exception accompanied. Plautus liked to frame such scenes with unaccompanied passages. The passages immediately before and immediately after five of Plautus' *servus currens* scenes are unaccompanied (*Amphit.* 984–1005, *Curc.* 280–370, *Merc.* 111–224, *Stich.* 274–401, *Trin.* 1008–92). Such framing sends to the audience the opposite message of the framing of unaccompanied by accompanied scenes. These frames make clear that the accompanied section is “the fun part” and can be enjoyed for its own sake.<sup>13</sup> Plautus' fondness for framing such scenes is particularly evident in *Amphitruo*. Here Mercury enters, playing the *servus currens*, and the meter switches from iambic senarii to accompanied iambic octonarii (984). When Mercury has completed the routine, Plautus gives him three lines of iambic senarii before the ensuing accompanied entrance of *Amphitruo* (1009). He thus sets apart the *servus currens* scene as a distinct unit providing comic fun. Terence, on the other hand, never frames his *servus currens* scenes, a sign of his determination to place concerns of verisimilitude and cohesion of plot over momentary amusement.<sup>14</sup>

Terence does, however, use the device of framing an accompanied sequence, but to quite different effect. The first entrance of the *adulescens* Pamphilus in *Hecyra* continues a series of accompanied scenes. The music stops when, after hearing a noise, Pamphilus enters the house where his wife Philumena is staying, and his slave Parmeno is left alone (327). After Parmeno's brief monologue, music starts for the entrance

<sup>13</sup>Cf. the lively lot scene in *Casina* (353–423), accompanied and framed by unaccompanied scenes.

<sup>14</sup>On the degree to which Terence blends his *servus currens* scenes into his plots see Goldberg 1986, 15–18.

of Pamphilus' mother Sostrata, who has heard the same noise which led Pamphilus into the house (336). The accompaniment continues as Pamphilus returns and sends Sostrata and Parmeno away. When they leave, Pamphilus delivers one of the most information-filled soliloquies in Roman comedy, describing in great detail what he saw within the house: his wife was giving birth, though he had only recently consummated their marriage. The music does not stop, however, until Parmeno returns, and Pamphilus deliberately conceals his emotion (409). The two unaccompanied passages involving Parmeno thus frame the entire accompanied section surrounding the revelation that Philumena has had a child. Within that accompanied unit Sostrata and Pamphilus, both suffering and bewildered because of Philumena's pregnancy, are joined together.

### PARALLELISM

It will be noted that some of the frames cited above involve parallel uses of unaccompanied or accompanied passages. Framing the interview between Gripus and Daemones in *Rudens*, for example, are parallel accompanied scenes of Trachalio's joking; and parallel unaccompanied scenes involving Parmeno frame the accompanied scenes surrounding the birth of Philumena's child in *Hecyra*. Parallelism also plays an important role where no framing is involved, as the accompaniment starts or stops at the beginning of two, or occasionally three events, either to reinforce the events' similarities, or to underline a contrast between theatrical moments.

Several Roman comedies offer musical parallelism at their first and last changes from unaccompanied to accompanied action. In Plautus' *Asinaria*, for example, music first starts as the young lover Argyrippus first enters, shouting back to the door to the *lena* Cleareta (127). Cleareta refuses to give him access to her daughter Philaenium until he brings the money she demands. The next and final beginning of music comes with another entrance of Argyrippus (830). This time Argyrippus has, he thinks, gained Philaenium. The money with which Argyrippus purchases his beloved, however, was acquired from his father, Demaenetus, who demands that his son share the girl with him. The first words of the accompanied scene are a request from Demaenetus to recline next to Philaenium, and Argyrippus' reluctant acquiescence. The musical parallel underlines the fact that Argyrippus' position here is not as different from that at the beginning of the play as he would wish.

Parallels between the first and last music can emphasize changes as well as similarities in characters' situations. The accompaniment of *Casina* begins at the entrance of the *matrona* Cleostrata (144). With her is her *ancilla* Pardalisca, and she is soon joined by her neighbor Myrrhina. The three women enter together to begin the play's last musical section (855). The musical and visual parallel reinforces the unusual status of Cleostrata and Myrrhina, the sympathetic *matronae*: for *matronae* who oppose their husbands' amorous pursuits are generally unsympathetic and unaccompanied in Plautus. It also calls attention to the change in Cleostrata's situation between the beginning and end of the play. When she brings the first music, Cleostrata laments that her husband, Lysidamus, flouts her rights. When she brings the last music she has turned the tables, and she enters with her colleagues to mock the beaten and disgraced Lysidamus.<sup>15</sup>

Music starts in Plautus' *Poenulus* for the first entrance of the pseudo-*meretrices* Adelphasium and Anterastilis onto a stage already occupied by Adelphasium's lover, Agorastocles, and his slave Milphio (210). Much later in the play, the women again bring music at their second entrance. This time they enter a stage occupied by Agorastocles and the women's father, Hanno (1174). While this second entrance is not the play's last switch to an accompanied meter, it is significant for another reason. *Poenulus* is clearly divided into two parts: the deception of Lyco, and the events surrounding Hanno's arrival and the anagnorisis. The musical and visual parallel between the women's two entrances provides an important unifier of the two separate plots, and it makes clear that their rescue from the pimp is to be the center of attention in both.

Parallel starts to music do not always occur at entrances by the same character. They are also useful in reinforcing the similarities between different characters and their actions. The first music of Terence's *Adelphoe* comes as the *adulescens* Aeschinus enters, leading a *meretrix* he has stolen, and pursued by an angry pimp (155). In the middle of negotiations with the pimp, the music stops. This stop allows music to begin again about one hundred lines later for the entrance of Aeschinus' brother, Ctesipho (254). Until the entrance of Ctesipho, the audience

<sup>15</sup>Cf. *Persa*, where the first and last accompanied sections begin, respectively, at Toxilus' despairing opening monody (1), and his triumphant monody when he has won his beloved (753).

will assume that the stolen *meretrix* is for Aeschinus. Aeschinus has been presented in the first scenes as the “bad” son who pursues prostitutes, drinks too much, and spends too much money. The audience has learned nothing to contradict the assumption of the boys’ father, De-meia, that Ctesipho is a “good” son, staying on the farm and avoiding all mischief. Ctesipho reveals at his entrance, however, that the *meretrix* was meant for him, not for Aeschinus. The musical parallel reinforces the message that the two brothers are more alike than their father believes, or than the audience has assumed up to this point.<sup>16</sup>

Parallel stops in the musical accompaniment also help to structure several plays. The most significant pair of parallel stops occurs in Plautus’ *Captivi*. After the prologue and two unaccompanied first scenes, the music of *Captivi* only stops twice, aside from four individual lines.<sup>17</sup> Each stop occurs, contrary to Plautus’ usual practice, in the middle of a scene, without any entrance or exit. When the play begins Hegio has in his possession two captives: Philocrates and his slave Tyndarus. The first time the music stops is when Tyndarus, disguised as Philocrates, has persuaded Hegio to send Philocrates, disguised as Tyndarus, home to Elis. Hegio announces his decision to Philocrates, and the meter changes to iambic senarii (361). The music begins again twenty-four lines later, for the emotional farewell between Tyndarus and Philocrates (385), and it continues until, almost three hundred lines later, Hegio has discovered Tyndarus’ ruse, and he orders his *lorarii* to bind Tyndarus, in preparation for his expulsion to the quarries for punishment (659). Each stop in the music thus underlines a decision made by Hegio. The musical parallel provides a subliminal reminder that the freedom of Philocrates brought about by the first decision is responsible for the punishment of Tyndarus which results from the second.

A trio of stops in accompaniment contributes significantly to the structure of Plautus’ *Mostellaria*. With the possible exception of one single line,<sup>18</sup> the music stops in *Mostellaria* only three times after it begins for the play’s second scene. The first stop occurs after the *servus callidus* Tranio has reported to his young master Philolaches that his old master

<sup>16</sup>Cf. the accompanied entrances of Laches and Phidippus, each scolding his wife unjustly, in Terence’s *Hecyra* (198, 516).

<sup>17</sup>See 202, 513, 530, 532. On the individual lines cf. Questa 1966, 146; Hellegouarc’h 1968, 123, 125.

<sup>18</sup>Line 900, but the scansion is uncertain (see Lindsay’s *schema metrorum*).

Theopropides has returned from abroad. When Philolaches and his friends have exited into the house, Tranio reports in a monologue that he is ready for Theopropides' arrival, and the music stops (409). After the revelry and then the panic of the previous scenes, Tranio is calm, ready, and in control: the stop in the music underlines for the audience the beginning of his plan to remove Theopropides by persuading him that his house is haunted.

In the midst of that deception, however, the moneylender Misargyrides arrives and brings complications. Tranio improvises frantically and manages to persuade Theopropides that the money Philolaches owes Misargyrides is for a down payment on the house of Simo, his neighbor. Simo then enters with a polymetric *canticum* (690). After Tranio has received from Simo a promise that he will not tell Theopropides what has been going on in his house, the music stops as Tranio begins telling Simo that Theopropides is considering buying a house like Simo's (747). With the co-optation of Simo, Tranio's improvisation can stop: he is once again completely in control, and the stop in the music announces the beginning of "Plan B" just as the earlier stop had announced the beginning of "Plan A." Like the two musical stops in *Capitvi*, this stop comes midscene.

The play's final switch to iambic senarii follows the more usual pattern, occurring at a character's exit, but it nevertheless provides another parallel. The music stops when the slaves Phaniscus and Pinacium leave the stage, having told Theopropides the truth about what Philolaches has been up to while the old man has been away (993). The break in the accompaniment underlines Theopropides' shocked reaction to the bad news. It also provides, at the moment when Tranio's plan collapses, a musical parallel to the two moments at which each separate part of the plan began.

Parallelism and framing often work together to good effect. In Plautus' *Epidicus*, for example, framing and a conspicuous parallel between two passages in iambic senarii combine to underline the extent to which the eponymous character controls the plot. The play begins with a polymetric *canticum*, and aside from some passages of one to two lines, the music does not stop until Epidicus delivers a monologue after he has persuaded his elder master Periphanes that if he purchases the *fidicina* and sells her to the soldier, he will have removed the girl loved by Periphanes' son, Stratippocles (306). As in the first musical stop in *Mostellaria*, the lack of accompaniment here helps to indicate that Epidicus has gained control of the situation. The music begins again with

the entrance of Stratippocles and his friend Chaeribulus, but it stops when they and Epidicus leave, and Periphanes reenters (382). The victim Periphanes thus has a brief unaccompanied monologue to parallel that of the slave who deceives him. The music stays off through the return of Periphanes' friend Apoecides, who has purchased the *fidicina*, and the revelation by the soldier that the *fidicina* is in fact not the girl he desires. Music begins again after Periphanes complains in a monologue of his own and Apoecides' stupidity, and Philippa enters to begin a new movement in the plot (526). The entire Apoecides–*miles*–*fidicina* sequence is thus set apart through lack of accompaniment: calmly and inexorably, the plan Epidicus announced in his earlier unaccompanied monologue comes to fruition.<sup>19</sup>

Each of the parallels I have pointed out so far involves a start or stop of music. In Plautus' *Amphitruo*, however, parallel lack of music has structural significance even though the music has already stopped before the relevant scenes. In what remains of the play, the divine characters Jupiter and Mercury are almost always unaccompanied when they are alone on stage, while mortals are accompanied whenever they are on stage. There are four exceptions to this pattern. One was noted above: the inevitably accompanied *servus currens* scene of Mercury. Another is the speech Jupiter makes as *deus ex machina*: this informational speech demands silence from the *tibiae* even though the mortal Amphitruo is on stage when it is spoken. The other two exceptions are unaccompanied scenes during which Alcumena is present. In the first, Jupiter, disguised as Amphitruo, calms the distraught Alcumena, whom the real Amphitruo has just accused of adultery (882–955). In the second, Amphitruo once again accuses his wife of adultery (fr. 7–10). The lack of music in the two passages creates a parallel which reinforces the confusion of Alcumena, as Amphitruo denies what “Amphitruo” had said earlier.

## UNITS OF ACTION

Changes to and from accompaniment do not automatically mean the beginning of new units of action in Roman comedy. While almost all

<sup>19</sup>Cf. the framed parallel passages involving the anagnorisis in *Cistellaria* (536–630, 747–73).

Plautus' changes to and from iambic senarii (aside from single lines of senarii) occur at the entrance or exit of a character, those entrances and exits often do not correspond with major new directions in the plot. The independence of meter from units of action is still more evident in the plays of Terence, which have as many as thirty-one changes to and from iambic senarii, many of them responding to very subtle variations in the tone of the dialogue where no characters enter or exit.<sup>20</sup> Likewise, in both playwrights major units of action sometimes begin without any change in the accompaniment. Thus, for example, in Plautus' *Menaechmi* the return of the parasite Peniculus from the forum clearly begins a new unit of action: his anger will lead to the troubles Menaechmus of Epidamnus experiences in the rest of the play (446). Yet the meter is trochaic septenarius both before and after Peniculus' entrance.

Nevertheless, as is evident from the framed and parallel passages cited thus far, both starts and stops in music often begin new units of action in the plots of both Plautus and Terence. In fact, Terence and especially Plautus took pains to align the beginnings of major units of action with stops or, more often, starts in musical accompaniment; and they sometimes arranged sections of plays or even whole plays into units of action distinguished by changes in accompaniment. In some plays, accompanied units of action alternate with unaccompanied units. More often, major units of action comprise a pairing of accompanied and unaccompanied passages, usually with the accompanied passage beginning the unit.

Portions of several plays are divided into accompanied units of action alternating with unaccompanied units. Such a pattern is clear, for example, in the first half of Plautus' *Curculio*. The play's first unaccompanied scene sets the stage, as the *adulescens* Phaedromus explains to his slave Palinurus why he is coming to the home of the pimp Cappadox (1–95). The entrance of the old woman Leaena brings accompaniment and a new unit of action: the meeting of the lovers (96–215). When Phaedromus and the *meretrix* Planesium leave the stage and Cappadox enters, the music stops for another unit of action, as Cappadox laments his poor health and has his dream interpreted by the cook (216–79).

<sup>20</sup>*Andria* has thirty-one changes. The other plays range from thirteen (*Adelphoe*) to twenty-one (*Eunuchus*, *Hecyra*) changes to and from iambic senarii. On changes of meter in Terence cf. Bruder 1970.



Curculio's *servus currens* scene brings accompaniment and another unit of action, as he describes his dealings with the soldier Therapontigonus and prepares the deception (280–370). The banker Lyco then enters with an unaccompanied monologue, beginning another unit of action, the deception of Lyco and Cappadox (371–461). When Curculio, Lyco, and Cappadox leave the stage, the music starts for the soliloquy of the *choragus* (462), and the pattern of alternating accompanied and unaccompanied units is ended: the music will stay on now for the rest of the play, except for the anagnorisis (see above).

As one would expect, alternating units of action are harder to find in Terence, where metrical changes occur with such frequency, and in response to such subtle changes in tone. In *Eunuchus*, however, Terence has achieved a significant effect through juxtaposing an accompanied unit of action and an unaccompanied unit of action. After Chaerea has decided that he will enter Thais' house disguised as a eunuch, the music stops when Chaerea and Parmeno leave and the soldier Thraso enters with his parasite Gnatho (391). The *tibiae* remain silent while the *meretrix* Thais receives Chaerea into her house and goes to dinner with Thraso, and while Chremes, to whom Thais is attempting to restore his sister, Pamphila, goes to meet Thais at Thraso's house. Music begins again when Antipho enters, looking for Chaerea (539). Chaerea's report to Antipho of his rape of Pamphila is thus accompanied, as is the ensuing soliloquy of Thais' *ancilla* Dorias, who returns in distress from Thraso's house and reports that Thraso has become jealous of Chremes (615). Terence has thus juxtaposed an unaccompanied unit in which Thais dominates and her plans for Pamphila progress with an accompanied unit showing the collapse of those plans, first through Chaerea's rape of Pamphila and then through Thraso's jealousy. The unaccompanied entrance of Chaerea's brother Phaedria then begins yet another unit: the revelation of the rape (629).<sup>21</sup>

One play of Roman comedy, Plautus' *Stichus*, is structured entirely around alternating accompanied and unaccompanied units of action. The play begins with a polymetric *canticum* performed by the two sisters Pamphila and Panegyris.<sup>22</sup> The music remains through the wom-

<sup>21</sup>For a different interpretation of the musical structure of *Eunuchus* see Primmer 1979, 113–14.

<sup>22</sup>The iambic senarii of lines 48–57 are an interpolation.



en's dialogue with their father Antipho, and Panegyris' instructions to her *ancilla* Crocotium to send the parasite Gelasimus to the port to see if the women's husbands have returned. It stops for Gelasimus' entrance and the "professional" monologue in which he describes himself (155), and starts again for the *servus currens* speech of Pinacium, who reports the return of the women's husbands, Epignomus and Pamphilippus (274). It stops again when Gelasimus, informed to his chagrin that the travelers have brought new parasites home, leaves and is replaced by the returning Epignomus and his slave Stichus (402). The scenes surrounding Epignomus' return, including his instructions to Stichus, his rejection of Gelasimus, and Gelasimus' mournful exit monologue, are unaccompanied. The next unit of action starts with the accompanied return of Pamphilippus (505). Music continues through the joint rejection of Gelasimus by Epignomus and Pamphilippus, and another mournful soliloquy by the parasite. The music then stops for the reentry of Stichus (641), and it stays off as he and his friend Sangarinus plan their party. Music starts for the entrance of the *ancilla* Stephanium (673), and the ensuing slaves' party is accompanied, except for seven lines while the *tibicen* takes a drink (762–68). Aside from two individual lines (288a, 300) and the *tibicen*'s drink, therefore, each change to and from iambic senarii in *Stichus* distinguishes a major unit of action: the wives' scenes, Gelasimus' scenes, Pinacium's *servus currens* sequence, Epignomus' return, Pamphilippus' return, the preparation for the slaves' party, and the party itself.

Such juxtapositions of accompanied with unaccompanied units are particularly appropriate for *Stichus*, which is, more than any other Roman comedy, a series of vignettes. *Stichus*, however, is an exception. Units of action in Roman comedy usually include not just one accompanied or unaccompanied scene or set of scenes, but a combination of accompanied and unaccompanied passages. A common pattern in Plautus is for major units of action to continue from one start in the music to the next. Such is the case in the extant scenes of *Aulularia*.

*Aulularia*'s prologue and the first scenes with Euclio and his maid Staphyla are unaccompanied. When miser and maid have left the stage, Euclio's neighbor Megadorus and his sister Eunomia enter and perform a polymetric *canticum* (120). The *canticum* begins the first movement in the plot: Megadorus' request, in response to Eunomia's urging, to marry Euclio's daughter. The music stays through Megadorus' ensuing interview with Euclio, Euclio's orders to Staphyla, and a monologue by Staphyla. It stops when Staphyla leaves and the cooks enter to get

ready for the wedding (280). Except for one line (393),<sup>23</sup> it remains off through Euclio's return from the market, his panicked entry into his house, where he has heard the cooks, and a linking monologue by the cook Anthrax.

Music then begins for the entrance of the cook Congrio, running from the crazed Euclio (406). Euclio's discovery of the cooks in his house changes the direction of the plot: he decides to take his gold from its hiding place in the house and hide it elsewhere. Once again, then, return of music heralds a major new unit of action. The music stops with the entrance of Megadorus (475) and stays off through his speech against dowered wives, a dialogue between Euclio and Megadorus, and Euclio's departure to hide his treasure in the temple of Fides.

Lyconides' slave, entering with a good slave soliloquy, brings the next start of musical accompaniment (587). The return of music marks a new unit of action: the threat to Euclio's gold from the slave. The accompaniment stops for a monologue by the slave in the middle of his game of cat and mouse with Euclio (661) and stays off through a scene between Lyconides and Eunomia, and a monologue of the slave, rejoicing as he returns with the gold he has stolen from Euclio (701). We might expect such a joyful soliloquy to be accompanied. Instead, Plautus delays the start of music until the ensuing entrance of Euclio, who desperately cries for his lost gold (713). The return of music thus signals the beginning of yet another primary unit of the plot: Euclio's reaction to the loss of the gold. In the midst of the ensuing dialogue between Euclio and Lyconides, also accompanied, the text breaks off.

In the extant portion of *Aulularia*, therefore, Plautus has taken pains that each beginning of accompaniment introduces each major unit of action: the marriage proposal, Euclio's determination to remove the gold from his house in response to an imaginary threat, the real threat to the gold and its theft, and Euclio's reaction to the gold's disappearance.<sup>24</sup>

<sup>23</sup>The line may be an interpolation (Leo brackets it), but see Lindsay 1922, 288. Cf. Stockert 1983, 114.

<sup>24</sup>Cf. *Casina*, where each switch to an accompanied meter introduces a major unit of action: the establishment of the conflict between Cleostrata and Lysidamus (144), the drawing of lots (353), the creation of confusion between Alcesimus and Lysidamus (515), the "mad *Casina*" ruse (621), the false wedding (798), and the final chastisement of Olympio and Lysidamus (855).

## FOUR PLAYS

Plautus' *Miles Gloriosus*, *Pseudolus*, and *Trinummus* and Terence's *Heauton Timoroumenos* offer particularly good examples of how framing, parallelism, and musical division into units of action work together to give plays their musical structures.

*Miles Gloriosus*

Plautus' *Miles Gloriosus* has musical starts at the beginning of each major unit of action, a parallel between the first and last music, and some significant framing (see table 1). The play's music starts for the first entrance of the *senex* Periplectomenus. Told by Periplectomenus that the soldier's slave Sceledrus has seen Philocomasium and Pleusicles embracing, the *servus callidus* Palaestrio plans the deception of Sceledrus, and Palaestrio and Philocomasium carry out that deception. The music continues until Sceledrus has been successfully deceived, and he is left alone on stage (481). The first unit of action—the Sceledrus section—thus begins with a start of music; and the planning of the deception of Sceledrus and the deception itself form a framed accompanied unit.

Music begins again for the next major unit of action, the so-called *aristeia* of Periplectomenus, as the old man describes his unusual personality and Palaestrio, Pleusicles, and Periplectomenus plot the deception of the soldier Pyrgopolynices (596). The ensuing unaccompanied scene between Palaestrio and the slave Lucrio both frames the accompanied *aristeia* and allows music to begin for the return of Periplectomenus with the *meretrix* Acroteleutium and her *ancilla* Milphidippa (874). Their entrance begins the next major unit of action, the deception of Pyrgopolynices by Milphidippa. Once again, the planning and the deception itself form a framed accompanied unit, for the music stops when Milphidippa leaves Pyrgopolynices and Palaestrio alone on stage (1094). Music starts again when Pyrgopolynices has left and the conspirators rejoin Palaestrio on stage (1137). Again a major unit of action—the deception of Pyrgopolynices by Acroteleutium—begins with a renewal of music; and again the planning joins the actual deception in an accompanied framed section; for the music stops when the two women have left the stage and Pleusicles enters for his own deception scene (1284).

TABLE 1  
Musical Structure in *Miles Gloriosus*

UNITS OF ACTION	IAMBIC SENARI/ ACCOMPANIED METERS	ACCOMPANIED FRAMED SECTIONS	PARALLEL STARTS OF MUSIC
Exposition	1– 155		
(1) <b>Sceledrus</b>	<b>156– 480</b>	Planning and deception	Entrance of Periplectomenus
[continues]	481– 595		
(2) <b>Periplectomenus</b>	<b>596– 812</b>	<i>aristeia</i>	
[continues]	813– 873		
(3) <b>Milphidippa</b>	<b>874–1093</b>	Planning and deception	
[continues]	1094–1136		
(4) <b>Acroteleutium</b>	<b>1137–1283</b>	Planning and deception	
[continues]	1284–1310		
(5) <b>Philocomasium</b>	<b>1311–1377</b>	Deception	
[continues]	1378–1393		
(6) <b>Punishment of Pyrgopolynices</b>	<b>1394–1437</b>		Entrance of Periplectomenus

Music starts again as Philocomasium enters for the final stage of the deception (1311). This last “movement” of the deception is thus likewise begun with music, and it is also framed, as the music stops when the conspirators have all escaped (1378). The last music begins the final unit of action: the punishment of the soldier (1394). There is a significant parallel between first and last music: the play’s first music marks the first crisis, as Periplectomenus reveals that Sceledrus has spied Philocomasium with Pleusicles. The last music marks a resolution of the entire situation, as Philocomasium and Palaestrio have escaped, and Pyrgopolynices is beaten and humiliated. Also, as in *Casina*, parallel first and last music reinforces a character’s uniqueness. *Senes* in Roman comedy are more often than not unaccompanied: the beginning of the first and

last accompanied sections at the first and last entrances of Periplectomenus thus underlines that he is a most unusual *senex*.

Musical starts thus divide *Miles Gloriosus* into several major units of action: the Sceledrus sequence; the *aristeia* of Periplectomenus; the deception of Pyrgopolynices, first by Milphidippa, then Acroteleutium, then Philocomasium; and finally the punishment of Pyrgopolynices. Within these units each of the individual acts of deception performed by the women characters makes a framed accompanied whole, as does Periplectomenus' *aristeia*. Finally, parallel first and last starts to music reinforce the unusual character of Periplectomenus and draw attention to the contrast between opening crisis and final resolution.

### *Pseudolus*

Plautus' *Pseudolus* also has framing, a significant use of first and last music, and music beginning each major unit of action (see table 2). After an introductory scene between the *servus callidus* Pseudolus and the young lover Calidorus, the play's music starts for the grand entrance of the pimp Ballio (133) and continues through the dialogue between Pseudolus, Ballio, and Calidorus, and through Pseudolus' promise that he will get Calidorus' beloved for him. It stops when Calidorus leaves (394), underscoring the difference between Pseudolus' promises and reality, as he confesses in the ensuing monologue that he has no plan at all. The music stays off through Pseudolus' scene with the *senes* Simo and Callipho and another monologue. Before he concludes that monologue and leaves the stage, Pseudolus offers our one certain piece of evidence for an interlude by the *tibicen*: "*tibicen vos interibi hic delectaverit*" (573a).

When Pseudolus returns the *tibicen* continues to play as the slave delivers a triumphant soliloquy, boasting that he has devised a plan. Although he will abandon that plan when he encounters Harpax immediately after the soliloquy, Pseudolus' reentrance nevertheless marks the division between the play's first and second major units of action. During the first unit, which begins with the accompanied entrance of Ballio, Pseudolus makes no progress towards his plan of acquiring Phoenicium for Calidorus. Within this first unit, the Simo section and the two monologues which surround it form a framed unaccompanied whole. When he returns after the interlude, Pseudolus has devised a plan. The second unit thus shows Pseudolus in control, preparing the deception of Ballio.

TABLE 2  
Musical structure in *Pseudolus*

UNITS OF ACTION	IAMBIC SENARI/ ACCOMPANIED METERS	UNACCOMPANIED FRAMED SECTIONS	PARALLEL STARTS OF MUSIC
Exposition	1– 132		
(1) <b>Pseudolus' aporia</b>	<b>133– 393</b>		Entrance of Ballio
[continues]	394– 573a	Simo and Pseudolus	
(2) <b>Plan and preparation</b>	<b>574– 766</b>		
[continues]	767– 904	Ballio and Cook	
(3) <b>Deception of Ballio</b>	<b>905– 997</b>		
[continues]	998–1102	Ballio and Simo	
(4) <b>Humiliation of Ballio and Simo</b>	<b>1103–1334</b>		Entrance of Harpax

The accompaniment remains through the deception of Harpax, Pseudolus' monody on fortune, and the plan to get a trickster to deceive Ballio. The ensuing cook scene and the monologues by the *puer* and Ballio surrounding it (767–904) make another unaccompanied framed unit, centered around the blocking character Ballio just as the blocking character Simo was the center of attention in the previous unaccompanied section.

Pseudolus brings music as he reenters, followed by his assistant Simia, to begin the third major unit of action: the deception of Ballio. The music stops when Ballio begins to read the letter sent by the soldier (998). This stop begins yet another framed unaccompanied section, a variation on the framed unaccompanied deception sequence we have seen elsewhere. The music stays off through the deception and the scenes after it, as Ballio, thinking he has gotten the better of Pseudolus, gloats to Simo. The music starts, however, with the entrance of Harpax, who will reveal to Ballio and Simo that they have been deceived (1103). This last start to music begins the play's last major unit of action: the discomfiture of Ballio and Simo. It also provides an important parallel to the first start of music. Music started for the first entrance of Ballio,

underlining the degree to which the pimp was triumphant and, apparently, invincible. The last music starts for the entrance of the character who will reveal that Ballio's triumph was a facade.

Each of the musical starts in *Pseudolus* thus begins a new unit of action. The first unit, from the entrance of Ballio to Pseudolus' exit, contains the slave's *aporia* in the face of Ballio's apparently unassailable position. The second beginning of music opens the next unit, in which Pseudolus has a plan and prepares for the deception of Ballio, and the cook's verbal mastery of Ballio foreshadows Pseudolus' trickery.<sup>25</sup> The accompanied entrance of Pseudolus and Simia then begins the next unit, the actual deception of Ballio and Ballio's assumption that he has succeeded in transferring Phoenicium to the soldier. The last beginning of music, with the return of Harpax, starts the humiliation of Ballio and Simo which will make up the last unit of action. Further contributing to the play's musical structure are three framed unaccompanied sections, each dominated by the play's blocking characters (Simo in the first, Ballio in the second, both in the third), and a parallel between the first and last musical starts emphasizing the change in the fortunes of Ballio.

### *Trinummus*

Perhaps the clearest use, in Roman comedy, of units of action distinguished musically is Plautus' *Trinummus* (see table 3). The *senes* Megaronides and Callicles provide the exposition in an unaccompanied first scene. They reveal that the *senex* Charmides had entrusted a treasure buried in his house to Callicles when he left home. Charmides' profligate son, Lesbonicus, has since been forced to put the house up for sale, and Callicles has bought the house in order to save the treasure. Music starts for the entrance of the *adulescens* Lysiteles (223) and continues as Lysiteles tells his father, Philto, that he wants to marry Lesbonicus' sister without a dowry. The music stops when Lysiteles leaves (392), and it stays off as Philto offers Lysiteles' proposal to Lesbonicus and the slave Stasimus delivers a monologue. Stasimus then exits, and he reenters, accompanied, with Callicles, having told him of Philto's proposal that Lysiteles marry Lesbonicus' sister (602). The scene serves as a brief prelude to a long accompanied debate between Lysiteles and Lesbonicus,

<sup>25</sup>On the parallels between *Pseudolus* and the cook cf. Wright 1975, 405–7.

TABLE 3  
Musical Structure in *Trinummus*

UNITS OF ACTION	IAMBIC SENARIII/ ACCOMPANIED METERS	FRAMED SECTIONS	PARALLEL STARTS OF MUSIC
Exposition	1– 222		
(1) <b>Lysiteles' proposal</b>	<b>223– 391</b>		Entrance of Lysiteles
[continues]	392– 601	Philito's proposal	
(2) <b>Reactions to the proposal</b>	<b>602– 728</b>		
[continues]	729– 819	Planning	
(3) <b>Return of Charmides</b>	<b>820– 997</b>		
[continues]	998–1007		
(4) <b>Crisis and resolution</b>	<b>1008–1092</b>	<i>servus currens</i>	
[continues]	1093–1114	Revelation of truth	
(5) <b>Reaction to resolution</b>	<b>1115–1189</b>		Entrance of Lysiteles

which ends with another accompanied soliloquy of Stasimus. Callicles and Megaronides then enter and plan to hire the Sycophant, who will pretend to bring a dowry from Charmides (729). The two *senes* are once again unaccompanied.

Next to enter is Charmides himself (820). His prayer of thanksgiving for a safe homecoming, unlike those of other returning travelers (e.g., *Mostell.* 431, *Stich.* 402), is accompanied; and the music continues through the entrance of the hapless Sycophant and Charmides' expulsion of him. When the Sycophant leaves, however, Charmides speaks a brief monologue in iambic senarii (998–1007). Music returns when Stasimus enters, accompanied, as a running slave to begin the next scene (1008). He tells Charmides that Callicles has bought his house. The accompaniment continues through the ensuing conversation between Stasimus and Charmides, but it stops when Callicles appears, suspiciously carrying the tools with which he has been digging up Charmides' treasure (1093). After Callicles has explained all to Charmides, the music



returns for the final entrance of Lysiteles, rejoicing that he can now marry Charmides' daughter (1115).

Changes from unaccompanied to accompanied meters thus begin each major unit of action in *Trinummus*. The first unit is Lysiteles' proposal, beginning with his soliloquy and concluding when the proposal has been made by Philto. The second unit includes the reactions to that proposal by young and old characters: the heated debate between Lysiteles and Lesbonicus, and the plan of Callicles and Megaronides to hire the Sycophant. The third encompasses Charmides' return and the expulsion of the Sycophant. Stasimus' *servus currens* speech introduces a new unit, the crisis and resolution. The accompanied return of Lysiteles begins the final unit, the joyful response to the resolution. Within these units, Stasimus' *servus currens* scene forms a framed accompanied section, and there are three framed unaccompanied sections: the scenes where Philto proposes to Lesbonicus that Lysiteles marry his sister without a dowry (392–601), the planning scene of Megaronides and Callicles (729–819), and the scene in which Callicles reveals the true situation to the returning Charmides (1093–1114).

Finally, the first and last musical starts create a telling parallel. Lysiteles, whose first soliloquy starts the music, is a kind of "anti-lover," delivering a long tirade against *amor*. The presence of musical accompaniment, so often elsewhere associated with young men pining for love, appears to contradict Lysiteles' sentiments. This contradiction becomes stronger when Lysiteles brings the play's last music, overjoyed at his prospective marriage. Lysiteles is not necessarily a hypocrite: his sentiments against *amor* refer to love of a *meretrix* rather than of a wife-to-be. The parallel, however, confirms what the music in his first scene suggested: the youth is more subject to passion than he would like to admit.

### *Heauton Timoroumenos*

*Heauton Timoroumenos* presents some of the clearest examples in Terence of framing, parallelism, and musical division into units of action (see table 4). After introductory scenes involving the *senes* Menedemus and Chremes, the play's music starts for the first entrance of Chremes' son, Clitipho (175). He is addressing Menedemus' son, Clinia, and he is overheard by Chremes. This musical start begins the play's first unit of action: the deception of Chremes. In what follows, the young lovers and

TABLE 4  
Musical Structure in *Heauton Timoroumenos*

UNITS OF ACTION	IAMBIC SENARIII/ ACCOMPANIED METERS	UNACCOMPANIED FRAMED SECTIONS	PARALLEL STARTS OF MUSIC
Exposition	1– 174		
(1) <b>Deception of Chremes</b>	<b>175– 264</b>		First step toward deception Discovery by Chremes Entrance of Clitipho
[continues]	265– 311 <b>312– 339</b> 340– 380 <b>381– 404</b> 405– 561	Antiphila	
(2) <b>Obstacles to deception</b>	<b>562– 588</b>		Entrance of Clitipho Discovery by Chremes
[continues]	589– 590 <b>591– 678</b> 678a <b>679– 707</b> 708 <b>709– 748</b> 749– 873		
(3) <b>Collapse of deception</b>	<b>874– 907</b>		Discovery by Menedemus Menedemus takes control
[continues]	908– 939		
(4) <b>Chremes takes charge</b>	<b>940–1067</b>		Chremes takes control Reaction to deception

Clitipho's clever slave Syrus persuade Chremes and Menedemus that Clitipho's mistress, Bacchis, is actually the beloved of Clinia, and Clinia's beloved, Antiphila, is her handmaid.

Another start in the music occurs as Clitipho makes his second entrance, this time pursued by an angry Chremes, who has caught Clitipho fondling Bacchis (562). This beginning of music, like the first, occurs at an entrance of Clitipho, and at the discovery by Chremes of one of Clitipho's secrets. The musical parallel marks the second major unit of action. Clitipho's revelation to Chremes that Clinia was hiding in their house was the first step towards setting the play's deception in progress. Chremes' discovery of Clitipho fondling Bacchis is the first obstacle to that plan, and it is followed by the main obstacle, the recognition that Antiphila is Chremes' daughter: the play's second major unit of action centers around Syrus' response to those obstacles.

Another switch to accompaniment begins the next major unit of action: Menedemus enters, having observed without doubt that Bacchis is Clitipho's mistress, not Clinia's (874). This revelation, which Menedemus reveals at once to Chremes, destroys Syrus' plan completely, so that this return of accompaniment begins yet another basic unit of action. Again a parallel in action joins the musical parallel, as Menedemus' discovery parallels the discoveries made by Chremes earlier.

The play's final switch to an accompanied meter occurs when Chremes offers all his property to Clinia as a dowry for his daughter, so that the profligate Clitipho will be left with nothing (940). This last beginning of music begins the play's final unit of action, as Chremes, deceived by others throughout the play, takes the initiative. It also provides two parallels. Chremes' switch from unaccompanied dupe to accompanied master of the situation matches the similar switch of Menedemus earlier; and just as the first step towards the deception of Chremes brought the first start to music, the old man's surprising reaction to that deception brings the last start to music.

In *Heauton Timoroumenos*, then, parallel starts to music begin each major unit of the plot: the deception, challenges to the deception, the collapse of the deception, and the turning of tables by the principal victim of the deception. As always in Terence, there are a number of other switches to and from accompanied meters in addition to these four markers of major units of action. One pair of these switches creates a short framed unaccompanied passage providing important information. Soon after the first beginning of accompaniment, the music stops

when Syrus begins to explain to Clinia why his beloved, Antiphila, is approaching the stage in a grand procession. It stays off while Syrus describes his meeting with Antiphila, relaying important information not known to the audience (265–311). It begins again when that description is over, and Syrus turns from describing Antiphila to discussing the *meretrix* Bacchis.

Despite such reminders as the *didascaliae* to Terence's plays and the ubiquity of *tibiae* in Roman theatrical mosaics and paintings, it is easy to forget about the ever-present *tibicen* when reading the texts of Roman comedy. The above observations on the structural role of musical accompaniment make clear that we do so to our peril. Neither Plautus nor Terence depended completely on musical accompaniment to provide structure to their plays; and in both playwrights' works other factors besides structural concerns played important roles in determining which passages were and were not accompanied. Both playwrights, however, especially Plautus, used accompaniment and its lack for various structural ends. They framed unaccompanied passages with accompanied passages and vice versa; they used starts and stops in the music, especially the first and last starts, to provide significant parallels; and they divided portions of plays and sometimes whole plays into well-defined units of action divided by starts and stops in accompaniment. Plautus and Terence not only counted on the *tibicen* to bring variety and excitement to their productions, and to help them portray character and emotional tone; they also used musical accompaniment with great sophistication to give form and shape to their plays.

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