

In the indifferent sense, ἤ is similar in meaning to εἴτε ... εἴτε, which, as Smyth notes,⁸ ascribes ‘equal value’ to each disjunct. εἴτε ... εἴτε has the sense of ‘whether ... or’ or ‘if ... or’ and each εἴτε introduces a subordinate clause that qualifies a claim made in a main clause. εἴτε ... εἴτε is most similar in use to indifferent ἤ when both of its subordinate clauses qualify the same claim. In such cases, the main clause asserts some state of affairs that obtains regardless of whether one or the other (or all, in some cases) of the possibilities signified by the εἴτε clauses obtain: ‘The good man is happy whether he is large and strong or small and weak.’⁹ However, unlike εἴτε ... εἴτε, ἤ can signify a disjunction that is the subject or object in a claim (for instance a claim of necessity) rather than merely qualify it.

A final point to signal the importance of indifferent ἤ. At *Int.* 9.19a36–9, Aristotle denies the necessity of all assertions being true or false. Some scholars have felt that, for reasons of syntax and usage, it is impossible to read this claim as narrow scope.¹⁰ Moreover, context does not seem to decide the issue one way or the other. If it is intended as ‘wide scope’, then Aristotle appears to be guilty of a flagrant inconsistency, since he repeatedly affirms the necessity of all assertions being true or false.¹¹ However, if the ἤ in this circumstance is the indifferent ἤ, then the same syntax that legitimates the ‘wide scope’ reading would legitimate the ‘narrow scope’ reading. Together with the evidence of his commitment to all assertions being true or false, the ‘narrow scope’ reading becomes the more plausible alternative and Aristotle is thereby rescued from a gross blunder.

University of Victoria

CLIFFORD M. ROBERTS
cliffordroberts@uvic.ca
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ANDRIA MOI ENNEPE: AN ALLUSION TO ODYSSEUS IN TERENCE, *ANDRIA* 560–2*

ABSTRACT

This note argues for a previously unnoticed allusion in Terence’s Andria to Odysseus and the Sirens, in a wish expressed by the play’s old man that his son will escape the alluring clutches of the sex-labourer next door.

Keywords: Terence; Roman comedy; *Odyssey*; Sirens; *Andria*; intertextuality

⁸ H.W. Smyth, *Greek Grammar*, revised by G.M. Messing (Cambridge, MA, 1956), 647, §2852.

⁹ *Pl. Leg.* 2.660e2–5 (cited *ibid.*).

¹⁰ See Gaskin (n. 1), 35–6 and D. Frede, ‘The sea-battle reconsidered: a defence of the traditional interpretation’, *OSAPh* 3 (1985), 31–87, at 75–6.

¹¹ e.g. *Arist. Cat.* 4.2a8, *Int.* 1.16a11, 2.16b3–4, 4.17a2–3.

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The grouchy old man Simo proposes to his friend Chremes a fast-tracked wedding between Chremes' daughter Philumena and his own son Pamphilus, who Simo has heard is currently estranged from his beloved Glycerium, at this point not recognized as an Athenian citizen, believed instead to be the sister of the Andrian *meretrix* Chrysis, recently deceased. Part of Simo's reasoning for wanting the wedding is to advance the development of Pamphilus' moral fibre (560–2):

spero consuetudine et
coniugio liberali deuinctum, Chreme,
de(h)inc facile ex illis sese emersurum malis.

Chremes, I hope that he, bound by familiarity and citizen marriage, will then easily surface out of these ills.¹

The ills (*malis*) here are the supposed wives of the girl next door, whom Simo views with the same suspicion he had for her sex-labourer sister.² A typical wish for a father in Terence: for the son to grow up, get married, make babies and leave the meretricious dalliances of adolescence behind. But with these lines Simo also, I suggest, portrays Pamphilus as a latter-day Odysseus, tied (*deuinctum*) to his ship's mast (perhaps suggested by *mālis*, close to *mālus*, mast)³ in order to withstand the allures of the Sirens (here Glycerium and Chrysis)⁴ and survive his shipwreck (*emersurum*, come out of the waters alive) to make it into marriage, as Odysseus with Penelope—a marriage of mutual regard and support that survives the husband's trysts with charming women whose pull on men, to Simo's mind, can be magnetic.⁵ In Simo's vision, Pamphilus' marriage will be a homecoming, as he brings his attention and affection back down the street to his family's house. By the play's end, Simo's hopes will be borne out, though not as he anticipated: Glycerium turns out to be Chremes' long-lost *other* daughter, and Pamphilus brings her (and their newborn child) home with him in matrimony, in a *nostos* perhaps worthy of the man of many turns himself.

Wake Forest University

T.H.M. GELLAR-GOAD

thmgg@wfu.edu

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¹ Translation mine; text of R. Kauer and W.M. Lindsay (edd.), *P. Terenti Afri comoediae* (Oxford, 1963).

² For 'sex-labourer' as the most accurate translation of *meretrix*, see S.S. Witzke, 'Harlots, tarts, and hussies? A problem of terminology for sex labor in Roman comedy', *Helios* 42 (2015), 7–21.

³ For a defence of puns in Roman comedy obtaining despite differing vowel quantities, see, for example, J.T. Welsh, 'The splenetic *leno*: Plautus, *Curculio* 216–45', *CQ* 55 (2005), 306–9, at 307 and n. 5.

⁴ For consideration of New Comedy's sex-labourers as Sirens to the young lovers' Odysseus—without reference to *Andria*—see D.M. Dutsch, *Feminine Discourse in Roman Comedy: On Echoes and Voices* (Oxford, 2008), 69–71.

⁵ The image of Pamphilus as Odysseus may be activated in these lines, but does not have to be, since both *deuinctus* and *emergere* are commonly used in transferred senses; indeed, this instance of *deuinctus* is classified as 'a standard figurative use of the verb' by E. Fantham, *Comparative Studies in Republican Latin Imagery* (Toronto, 1972), 50. Donatus' commentary has nothing to say on these lines. The connection to Odysseus and the Sirens goes unremarked upon by, for example, G.P. Shipp, *P. Terenti Afri Andria* (Salem, MA, 1984); R.C. Monti, *Terence Andria*, vol. 2 (Bryn Mawr, 1986); R. Germany, 'Andria', in A. Augoustakis and A. Traill (edd.), *A Companion to Terence* (Malden, MA, 2013), 225–42; P. Brown, *Terence: The Girl from Andros* (Liverpool, 2019); S.M. Goldberg, *Terence: Andria* (London, 2020).