worked out in Cicero's own mind or taken in by his audience. Certain remarks, however, in the immediate context of the comparison do imply that the pairs of artists were viewed as being alike in more ways than one. These additional points of similarity are missed unless the precise difference between the crafts of *citharoedus* and *auloedus* is fully appreciated.[18]

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SENECA *THYESTES* 101-6

Leo's text is:[1]

> FVR. Hunc, hunc furorem divide in totam domum!
> sic, sic ferantur et suum infensi invicem
> sitiant cruorem. sentit introitus tuos
> domus et nefando tota contactu horruit.
> actum est abunde. gradere ad infernos specus
> amnemque notum . . .

Failure to consider stage-action[2] has caused the verses to be misunderstood, even mistranslated. With *hunc, hunc* and *sic, sic* the Fury lashes the reluctant *umbra Tantali*. The prop is attested at verse 96 (*verbere*). The Virgilian model suggests that *sic, sic* accompanies a stage-action (*Aen.* 4. 660):

> . . . sic, sic iuvat ire sub umbras

Servius (1. 578. 24–25 Thilo-Hagen) reports: "et hoc eam se loco intellegimus percussisse."[3] With *sic, sic* Dido stabs herself. The monosyllabic anaphora accompanies a "stage-action." Parallel *hunc, hunc* supports four strokes, not two, in Seneca. The Virgilian context is peculiarly appropriate to Seneca's purpose; far more so than at *Hercules Furens* 1218 (imitated at *HO* 848) or *Medea* 90 (lyric). It pleases Dido (*iuvat*) to abandon this world for a Hades less painful, precisely the sentiment of Tantalus at *Thyestes* 68–83. *Umbras*, too, is recalled in *Tantali umbra*. A revealing parallel is at *Troades* 680: " . . . ANDR. Me, me sternite hic ferro prius." With *Me, me* Andromache strikes her breast with her fist. This is similarly a Virgilian borrowing: cf. *Aeneid* 9. 427 "me, me adsum qui feci, in me convertite ferrum."

1. *L. Annaei Senecae Tragoediae*, vol. 2 (Berlin, 1879; repr. 1963), p. 244.
2. I am convinced that Seneca wrote his tragedies to be performed. Whether they were or not in antiquity does not affect criticism.
3. Servius is reflected by the two wounds of *Anth. Lat.* 634. 4 (2. 100 Riese). That modern commentators (e.g., Henry, Pease, Austin) reject the view does not mean that Seneca did. Notice J. Conington and H. Nettleship, *The Works of Virgil with a Commentary*[4], vol. 2 (Hildesheim, 1963), p. 320 (ad *Aen.* 4. 660): "Serv. is probably right in supposing that in saying 'sic, sic' she twice stabs herself."

The Fury's flogging compels Tantalus to enter the central door of the *scaenae frons*. *Introitus* (103), plural for singular as often, means *Eintritt*,[4] *coming in*,[5] rather than *approach*[6] or *advent*:[7] compare *Troades* 216 "Mysiae ferocis introitus" (crossing the border into Mysia) and in prose Seneca *De beneficiis* 6. 34. 1 and Cicero *Pro Caecina* 39. The Fury remains on stage during the brief absence of Tantalus. The disputed *sequor* (100) does not mean "Lead on, I follow,"[8] but rather "I comply with your command": it requires no action by the Fury. Compare *Oedipus* 698 "facitis exemplum; sequor." I neither with Bentley delete the verb nor with Leo postulate a lacuna.[9] Seneca imitates here as elsewhere the Virgilian unfinished line.[10] The specter need simply cross the threshold and the pollution is effected. A harsh command (for intensifying *abunde* compare *Thy.* 279, 889) recalls the ghost. As Tantalus emerges, he is ordered to return to Hell, obeys in silence, and both actors *exeunt* stage right (121), Tantalus preceding the Fury. After the parodos the actors would in the Greek manner reenter as Atreus and the Satellite.

Therefore, I render:[11]

Fury (*lashing Tantalus*): This, this madness dispense in all the palace! So, so may its inhabitants be borne along and enraged may thirst for each other's blood. (*Tantalus enters palace*) The palace feels your entering and recoils, all of it, at your loathsome touch. (*Pause*) Enough! That will more than do! (*Tantalus emerges*) Return to the infernal cave and the stream you know.

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4. T. Thomann, *Seneca Sämtliche Tragödien*, vol. 2 (Zürich and Stuttgart, 1969), p. 113.

5. So Jasper Heywood: see *"Thyestes": Lucius Annaeus Seneca Translated by Jasper Heywood (1560)*, ed. J. Daalder (London and New York, 1982), p. 29. I recommend the valuable introduction and extensive notes, often as helpful for Seneca as for Heywood.

6. F. J. Miller, *Seneca's Tragedies*, vol. 2 (London and New York, 1929), p. 99: "Thy house feels thy near approach."

7. M. Hadas, *Seneca: "Thyestes"* (New York, 1957), p. 5: "The house senses your advent." Hadas and Miller strain *introitus* because they do not wish that Tantalus exit before verse 121. I prefer with Leo *sentit* (E) to the *lectio facilior, sensit* (A).

8. E. F. Watling, *Seneca: Four Tragedies and "Octavia"* (Harmondsworth, 1974), p. 49. His translation and what follows require that the Fury and Tantalus remain on stage while cursing the palace. Tantalus touches the façade but does not enter. Hadas, *"Thyestes"*, p. 100, rightly renders *sequor* as "I yield."

9. See Leo, *Tragoediae*, 2: 243: "fort. interciderunt aliquot versus pleni furoris."

10. So Thomann, *Sämtliche Tragödien*, 2: 453: "Affektiv-demonstrativ abgebrochener Vers wie Tr 1103, Pha 60, Phoen 319."

11. For the correct staging, see F. Stoessl, *RE* 23 (1959): 2426. 25–39.

ON THE ORIGIN OF "MENIPPEAN SATIRE" AS THE NAME OF A LITERARY GENRE

I should like here to correct a mistaken notion about the nomenclature of Roman satire which has found currency in all modern works and handbooks on the subject. We read in Duff, Knoche, Ramage, Witke, Coffey, and others that the Romans considered Menippean satire to be an "alternate convention" of