

The good news of Drevikovsky and Muecke's English translation of *Plautinisches im Plautus* over eighty years after Fraenkel's German original (1922) is all the more impressive if we consider how few scholarly books have still merited translation after three generations: only Heinze's *Virgils Epische Technik* comes to mind. If we go back a whole century, Fraenkel was just switching his studies in Berlin from Law to Classics; five years later he published his lively and learned Latin doctoral dissertation *De Media et Nova Comoedia Quaestiones Selectae*. My paper aims to set his great Plautus book and Italian *aggiornamento* against his own scholarly youth and later lectures and seminars on comedy (which I attended at Oxford 1950-56) and to bring out the changes in his interests implied by the Addenda of 1960.

Fraenkel revered Wilamowitz and Greek drama, but he loved and learned most from Friedrich Leo and *Plautinische Forschungen*. Rereading the dissertation he wrote for Leo reminded me of Fraenkel's enormous relish for Aristophanes' verbal exuberance: he was supersensitive to patterns of word-play and motifs of dialogue wherever he found them, and his pioneer dissertation traces features of Euripidean messenger speeches that resurface in Plautus, retrieving the evidence for their continuity through Middle and New Comedy. Here Plautine texts were used as instrumental to the recovery of lost Greek comedy, and the Greek comic fragments in turn seem to reflect more colour and material content than we have learned to associate with Menander. Only with *Plautinisches* did Fraenkel bring out the larger-than-life originality of Plautus' adaptations in language, meter and pure bravado. In this paper I will recall how Fraenkel analysed Plautus' techniques of enhancing dialogue, action and context, using as a case study the first act of *Pseudolus*, with Ballio's great parade of his "girls," Fraenkel's favourite example of "*Erweiterung der Monologs*" (which he interpreted and even enacted in our undergraduate classes).

His work on the Addenda of *Elementi Plautini* went to the publisher in 1957, in time to benefit from Koerte's new editions of Menander but too soon for the new papyri of *Dyskolos*, *Sikyonios*, *Aspis*, and *Samia*. Even so, the Addenda are rich with close references to the stagecraft implicit in the Menandrian texts, as they are with the incidental learning he had accumulated while composing his massive *Agamemnon* commentary; little however reflects Fraenkel's more recent work for *Horace* (1957). Most noteworthy among the Addenda are his repudiation of his earlier theories on *contaminatio* (Addendum on p.173, ch.9) and a veritable essay setting out his favourite topic of Roman meat-eating as opposed to Greek love of fish, and the relationship of butchers and cooks to sacrificial feasts (Addendum on p.89f.). Fraenkel did not acknowledge the current work of most English and American scholars but rose to answer Prescott's papers with a significant reformulation of what he meant by Plautine (423-24 [1960] = 410-11 [2007]): *not* phrases and patterns unprecedented in Greek drama, but favourite forms of expression recurring in Plautus beyond any rare Greek instances.

In this as it were parting comment, Fraenkel hails Plautus' poetry as a kind of marvelous container (*vaso*), encrusted with the epic and tragic diction of Naevius' generation, transforming Greek content to give comedy the form that enabled it to survive into the Renaissance and seize our modern imaginations.