

Further Reading

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Manes Manes was a common Phrygian name, much used in Greece for male SLAVES of Phrygian origin; by 420 BCE (PHERECRATES fr. 10.1) it had become a generic term for “male slave.” It tended to have disparaging connotations, and sometimes meant in effect “stupid, worthless fellow” (ARISTOPHANES, *BIRDS* 523, 1329; *FROGS* 965). Several slaves bear this name (or its female equivalent, Mania) in comedies from Pherecrates to MENANDER (fr. 642); Menander’s is the only one known to have had a speaking part, and she is described as “imprisoned in a mill and talking gibberish” (*Scholia to Aelius Aristeides* iii 410.32 Dindorf). Five of Aristophanes’ eleven surviving plays contain a Manes or Mania, and in *Birds* (657) a slave bears the hybrid name Manodorus. MENEKRATES wrote a play called *Manektor*, in which either the Trojan (and therefore, to a fifth-century Greek, Phrygian) Hector was presented as a slave or, contrariwise, a Phrygian slave was substituted for, or played the role of, Hector.

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Manilius, Marcus Marcus Manilius was a Roman poet who in the second decade CE composed *Astronomica*, a didactic poem on astrology in five books. Book 5 treats the astrological influence of extra-zodiacal constellations when they rise simultaneously with the signs of the zodiac, acting as so-called *paranatellonta*. In detailing the character traits and professions imparted by these celestial bodies, Manilius paints a colorful picture

of human society, whose members pursue a vast range of occupations from jurists and prison warders to elephant trainers and pearl divers.

Discussing the fate of humans born at the rising of the constellation Cepheus, a *paranatellon* of Aquarius (5.449–85), Manilius explains that these men—just like King Cepheus, notorious for the brutal treatment of his daughter Andromeda—tend to be characterized by stern attitudes, which may lead them to become tragic poets. Should they turn out to be milder in their manners, however, they might write comedy instead; if they lack poetic talents, an acting career is a possibility.

The section on comedy (470–76) describes the genre in terms of the typical stock characters and plots of NEW COMEDY and goes on to declare that it was specifically MENANDER who by means of such plays won poetic immortality (474). Manilius celebrates the Greek poet as more learned than Athens itself (475) and, using the trope of comedy as a “mirror of life,” sums up his achievement as “showing life to life” (*vitae ostendit vitam*, 476). This homage to Menander has been taken as an indication that, in *Astronomica* 5, Manilius views himself as a comic writer of sorts, providing a mirror image of the comedy that is human life.

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manumission Manumission is present in comedy both as a plot element and as material for jokes or to enhance characterization. In NEW COMEDY, manumission or its repercussions can be pivotal to the plot, particularly in plays that involve young men enamored of young women owned by *PORN-OBOSKOI*. The surviving examples are mostly Roman (e.g. PLAUTUS, *Persa*; TERENCE, *Phormio*; cf. also Plautus, *Curculio*, *Epidicus*, *Mostellaria*, *Poenulus*, *Pseudolus*, *Rudens*), but this is most probably due to the fragmentary survival of Greek New Comedy. Manumission, often together with ransom, also has a central role in plays involving war CAPTIVES: e.g. MENANDER, *MISOUMENOS* (see Borgogno 1988, 94–97); Plautus, *Captivi*, *Epidicus*. Manumission can also function as a reward for SLAVES who prove instrumental in the resolution of the plot. Most surviving examples are Roman

(e.g. Plautus, *Epidicus*, *Menaechmi*, *Rudens*), but it cannot be excluded that such manumissions featured in Greek New Comedy too (e.g. possibly (the play does not survive intact) HABROTONON in Menander's *EPITREPONTES*).

While manumission as a plot element appears mainly in New Comedy, promises of manumission and allusion to processes of or rites associated with manumission are occasional joke material in Greek comedy of all periods: e.g. ARISTOPHANES, *WASPS* 1353 (an old man promising to free a young woman and keep her as his *PALLAKE*; cf. ANTIPHANES fr. 236); ARISTOPHON fr. 13, Antiphanes fr. 16, and XENARCHUS (2) fr. 5 (references to the "water of freedom"); possibly PHILIPPIDES (2) fr. 9 (reference to the dedication of a *phiale*; but cf. Meyer 2010).

Comedy's use of manumission is of historical interest, as it can offer evidence for real practices, attitudes, and ideas regarding manumission and SLAVERY. For example, ARISTOPHANES' *FROGS* refers to the mass manumission and enfranchisement by the Athenians of slaves who fought at Arginusae in 406 BCE, from the point of view of both masters and (comic) slaves (33–34, 190–91, 693–96). Comedy also tends to put the slave's merits at the heart of the manumission process (e.g. Ar. *Frogs* 695–96; Men. *Epitrepontes* 538–40, 548–49, 557–62). The ideological effects of this connection between manumission and merit are complex: while the connection reinforces well-attested attitudes of masters (Zelnick-Abramowitz 2005, 54–57, 183; cf. Mouritsen 2011, 31–33), it is also ridiculed occasionally (e.g. Aristophon fr. 13; Terence, *Adelphoe* 964–69). Finally, repeatedly in comedy, manumission appears to be a slave's dearest wish, and slaves are often depicted as striving for their own freedom and for that of other slaves: e.g. Antiphanes fr. 16; Xenarchus fr. 5; Men. *Epitrepontes* 267, 548–49; *com. adesp.* 1006.16–17 (also Plautus, *Aulularia* 817–18; *Captivi* 116–20, 401–13; *Persa* 773–74; *Poenulus* 910; *Rudens* 926^a–929, 1216–22; *Trinummus* 440; Terence, *Adelphoe* 972–78). In the light of this, the decision of a free character, the MEGARIAN in Aristophanes' *ACHARNIANS* (729–817), to do precisely the opposite, namely to sell off his family, emerges as even more extraordinary, which underlines further his desperate financial situation.

See also FREED(WO)MEN

References

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manuscripts, medieval This entry is concerned with the medieval manuscripts of ARISTOPHANES. There are no medieval manuscripts of MENANDER, unless one counts a few PALIMPSESTS containing texts of Menandrian plays copied in late antiquity and overwritten with other (usually theological) texts in the eighth or ninth centuries. At that time the preservation of Aristophanes, as of all other classical poetry, can have been assured only by the dull, unthinking conservatism of the SCHOOLS. When interest in pagan antiquity revived among the elite in the time of PHOTIUS, texts of Ar. were soon transcribed into the new, smaller "minuscule" script (the ancestor of today's Greek lowercase scripts and fonts) in codices (see CODEX) that also often included extensive marginal SCHOLIA. Such a transcription may have been made once or more than once; at any rate, in many passages more than one reading came down from late antiquity into the medieval tradition.

This tradition can be divided into two phases, the division being marked by the Crusaders' sack of Constantinople in 1204 and the reestablishment of the Greek empire there in 1261. From the earlier period there survive at most five manuscripts and one commentary; from the later, more than 170 manuscripts and much scholarly work. Almost from the start, *WEALTH*, *CLOUDS*, and *FROGS*—the so-called Byzantine TRIAD—enjoyed a special status, and the great majority of our manuscripts contain no other play. Altogether *Wealth* survives in about 150 manuscripts, *Clouds* in about 140, and *Frogs* in about 90; then there is a sharp drop to *KNIGHTS* (30), *BIRDS* (18), *ACHARNIANS* (16), *WASPS* (12), *PEACE* (10),