P. TERENTI AFRI
ANDRIA

WITH INTRODUCTION AND NOTES BY

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PREFACE

THIS edition of the *Andria* is intended for students who are making their first acquaintance with ancient drama. In the conviction that beginners cannot, as a rule, get from a series of formal treatises the background needed for an intelligent reading of Terence, the editor has substituted brief outlines of several Greek and Latin plays which illustrate important stages in the development of comedy. A little information has been interspersed between these extracts, but it is hoped that there is no more of it than can be read with interest and remembered with some accuracy. Most information that is really pertinent can be given more effectively in the notes.

Suetonius' *Life of Terence*, with a rather full commentary, has been substituted for the usual biographical remarks in English. The editor has found this more interesting and valuable to read with a class than a single prologue apart from the needed context that is to be found in the other six. The text of the biography is in the main that of Wessner's edition of Donatus.

The usual analysis of the plot of the *Andria* has been omitted so as not to lessen the students' interest in the play itself.

It seemed impossible to relegate the treatment of meter and prosody to the notes, and so there is a brief essay on these subjects. The material is not arranged systematically, but is given in the order in which the student is likely to need it.

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In determining the text the editor has followed Spengel, Pease, and Fairclough in rating the manuscripts of the γ group above those of the δ group.

The editor has advanced several conjectures and interpretations of his own, and has accepted a number of theories that have not yet won general approval. It would be foolish to put any of these before the public apart from the reasons on which they are based. Consequently the text and stage directions are defended at several points in an Appendix, and some items in the commentary are discussed in footnotes. Both Appendix and footnotes, then, are frankly intended, not for students, but for teachers. Therefore, in justice to those who will purchase the book, both have been made as brief as possible. If a reading or an interpretation is adequately defended in one of the standard editions, the argument is not repeated here. In searching for justification of the text, readers are advised to turn first to Fairclough's edition; for our text resembles his somewhat more closely than it does any other that has appeared.

It is hoped that teachers will approve the use of the characters U and v in the manner usual in editions of later writers. Meaningless variation between editions in such matters is very misleading to students; as witness the young woman who had noticed no feature of Tacitus' style except his avoidance of capital letters.

In the commentary the editor has tried not to tell so much that nothing would be left for the teacher to say. For example, many familiar comments on the construction of the plot have been intentionally omitted in the belief that the student does not need them while preparing his lesson, and that no competent teacher is likely to overlook them. Some may miss a reference to the matter of "redende Namen"; but the editor doubts whether there really are any such in Terence.

As already implied, the editor is under great obligation to Fairclough's excellent edition of the *Andria*. He has also taken not a little from Ashmore and from the standard German editions. Thanks are also due to the publishers of Capps' *From Homer to Theocritus* (Scribners, New York) and of Murray's translation of the *Iphigenia in the Land of the Taurians* (George Allen, London), as well as to the authors themselves, for permission to reprint extracts from those books. Professor Capps had the kindness to read most of the Introduction in manuscript, and he made several valuable suggestions. Professor Knapp subjected the entire manuscript to a searching criticism, which led in some cases to a change of opinion and in very many others to a clearer statement of the view previously adopted. There is scarcely a page of the commentary that has not been improved in one way or the other. He has also read most of the proof.

EDGAR H. STURTEVANT.

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INTRODUCTION

THE ORIGIN OF COMEDY

1. The dramatic instinct is one of the most fundamental and primitive of human characteristics. It appears in the young child's fondness for playing house and "dressing up." It is, in fact, closely akin to the proneness exhibited by many animals to imitate one another's cries. Among nearly all primitive races mimicry forms an important part of dance and ritual, and many peoples have gone so far as to give regular performances for which more or less preparation has been made.

In only one country, however, so far as we know, has this primitive mimicry ever developed into a genuine form of art. The literary drama is an original creation of the Greeks alone; and yet they took the decisive step not once merely but twice, since tragedy and comedy grew up independently.

Greek comedy originated in the songs and revels connected with the worship of Dionysus, god of wine. We cannot trace in detail just how and where mere rustic buffoonery became gradually richer in content and more artistic in form. Tradition connects the name of Susarion of Megara with the later stages of the process, and places him about the middle of the sixth century B.C. Epicharmus of Sicily had founded a genuine comedy by the end of the same century. It was in Athens, however, that comedy underwent its final development and found a permanent home, as tragedy had done before. The beginnings of a literary comedy at Athens can be traced to the period of the Persian wars.

OLD ATTIC COMEDY

2. The earliest, and in fact the only, Greek comic poet from whom we have complete plays is Aristophanes, who lived in Athens from about 444[1] to 386 B.C. We may illustrate the early period of Athenian comedy, the so-called Old Attic Comedy, by an account of one of his plays, *The Birds*.[2]

The scene is laid in a wild, uninhabited country, with a bunch of shrubbery in the background. Enter two Athenians, Peithetaerus (Plausible) and Euelpides (Hopeful). They carry birds on their hands to guide them to a region where they will be free from the troubles of Athenian life. "For we," they say,

> Have deemed it fitting to betake ourselves
> To these our legs, and make our person scarce.
> Not through disgust or hatred or disdain
> Of our illustrious birthplace, which we deem
> Glorious and free; with equal laws ordained
> For fine and forfeiture and confiscation,
> With taxes universally diffused;
> And suits and pleas abounding in the Courts.
> For grasshoppers sit only for a month
> Chirping upon the twigs; but our Athenians
> Sit chirping and discussing all the year,
> Perched upon points of evidence and law.
> Therefore we trudge upon our present travels,
> With these our sacrificial implements,
> To seek some easier unlitigious place,
> Meaning to settle there and colonize.

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[1] I owe this date to Professor Edward Capps.

[2] The following analysis is abridged from Capps' *From Homer to Theocritus*, pp. 278–286.

They reach the home of Hoopoe (represented in the scenery), who answers their summons. The make-up of the actor who represents Hoopoe is as grotesque as possible, and is frankly ridiculed by the visitors: "Heracles, what plumage! Are you a bird or a peacock?" The scarcity of feathers upon his body is explained by Hoopoe as due to the molting season. The life of the birds, as depicted by Hoopoe — no need of money, field sports, nothing to do but banquet in the gardens — seems so attractive to Peithetaerus, the inventive genius, that he proposes a scheme for the aggrandizement of the birds: "Build a city in the air, between earth and heaven; intercept the savor of the sacrifices which men make to the gods, and thus starve out the latter until they turn over the sovereignty to the birds." "Odds nets and birdlime," says Hoopoe, "that's a clever notion! I'm with you if the other birds agree." So he calls to his wife, Nightingale:

> Awake! awake!
> Sleep no more, my gentle mate!
> With your tiny tawny bill,
> Wake the tuneful echo shrill,
>   On vale or hill;
> Or in her airy, rocky seat,
> Let her listen and repeat
> The tender ditty that you tell,
>   The sad lament,
>   The dire event,
>   To luckless Itys that befell.
>   Thence the strain
>   Shall rise again,
>   And soar amain,
>   Up to the lofty palace gate;
> Where mighty Apollo sits in state;

In Jove's abode, with his ivory lyre,
Hymning aloud to the heavenly choir,
While all the gods shall join with thee
    In a celestial symphony.

While the nightingale trills, Hoopoe calls the birds together:

Hoop ! hoop !
Come in a troop,
Come at a call,
    One and all,
Birds of a feather,
All together.
Birds of a humble, gentle bill,
Smooth and shrill,
Dieted on seeds and grain,
Rioting on the furrowed plain,
    Pecking, hopping,
    Picking, popping,
Among the barley newly sown.
    Birds of a bolder, louder tone,
    Lodging in the shrubs and bushes,
    Mavises and thrushes,
On the summer berries browsing,
On the garden fruits carousing,
All the grubs and vermin smousing.

Four stately birds first make their appearance, followed by a troop of twenty-four — the chorus. When they learn that the two envoys are men, they are wild with rage and propose to tear them to pieces at once:

Form in rank, form in rank;
Then move forward and outflank:

> Let me see them overpowered,
> Hacked, demolished, and devoured;
> Neither earth, nor sea, nor sky,
> Nor woody fastnesses on high,
> Shall protect them if they fly.

Peithetaerus and Euelpides hastily erect a barricade of pots and pans, and propose to defend themselves; but Hoopoe arranges a truce. The chorus retire to listen to the envoys:

> Back to the rear! resume your station,
> Ground your wrath and indignation!
> Sheathe your fury! stand at ease,
> While I proceed to question these:
> What design has brought them here?

Peithetaerus first proves by comic instances that the birds, and not the gods, were originally sovereign over all. He then develops his plan:

> Then I move that the birds shall in common repair
> To a centrical point, and encamp in the air;
> And intrench and inclose it, and fortify there:
> And build up a rampart, impregnably strong,
> Enormous in thickness, enormously long,
> Bigger than Babylon; solid and tall,
> With bricks and bitumen, a wonderful wall.
> As soon as the fabric is brought to an end,
> A herald or envoy to Jove we shall send,
> To require his immediate prompt abdication;
> And if he refuses, or shows hesitation,
> Or evades the demand, we shall further proceed,
> With legitimate warfare avowed and decreed:
> With a warning and notices, formally given,
> To Jove, and all others residing in heaven,

Forbidding them ever to venture again
To trespass on our atmospheric domain,
With scandalous journeys, to visit a list
Of Alcmenas and Semeles; if they persist,
We warn them that means will be taken moreover
To stop their gallanting and acting the lover.

The birds enthusiastically adopt the scheme. The
Athenians enter Hoopoe's nest in order to provide themselves
with plumage. While the scene is vacant, the chorus
sings.

Peithetaerus and Euelpides come out in their new feathers
and decide to call the new town by the imposing name of
Cloudcuckootown. Then follows a series of short episodes,
unnecessary to the plot, but illustrating at least the annoy-
ances of colonizing. A priest comes to perform the religious
rites of dedication. A poet produces samples of his skill in
dedication odes. A soothsayer peddling oracles is followed
by a surveyor with a load of mathematical instruments,
the surveyor by a consul from Athens, the consul by a
hawker of laws for colonies. These are driven out by
Peithetaerus, one after the other.

The episodes that follow resume the plot. Short odes by
the chorus serve to break the monotony. Word is brought
that the new town is finished. A messenger reports that
some god has eluded the sentinels. It proves to be Iris, a
saucy, frightened soubrette, on her way to tell men to pay
up their sacrifices long due. But Peithetaerus sends her
back to Zeus with an ultimatum, after poking fun at her
dress and manners. Then come people from the earth,
eager to join the bird colony — a parricide, Cinesias (a well-
known but despised Athenian poet of the day), and an
informer — all of whom Peithetaerus unceremoniously bustles
out of his city. Prometheus sneaks down from Olympus,

all muffled up, carrying an umbrella to hide him from Zeus, and looking about with fear and trembling.

Pro.   Oh dear ! If Jupiter should chance to see me !
      Where's Peithetaerus ?   Where ?   *Peith.* Why,
        what's all this ?
      This fellow muffled up ? *Pro.* Do look behind me ;
      Is anybody watching ? any gods
      Following and spying after me ? *Peith.* No, none,
      None that I can see, there's nobody. But you !
      What are ye ? *Pro.* Tell me, what's the time of day ?
Peith. Why, noon, past noon ; but tell me, who are ye ?
      Speak.
Pro.   Much past ? How much ? *Peith.* Confound the fool,
      I say,
      The insufferable blockhead ! *Pro.* How's the sky ?
      Open or overcast ? Are there any clouds ?
Peith. Be hanged ! *Pro.* Then I'll disguise myself no longer.
Peith. My dear Prometheus ! *Pro.* Hold your tongue, I beg ;
      Don't mention my name ! If Jupiter should see me,
      Or overhear me, I'm ruined and undone.
      But now, to give you a full, complete account
      Of everything that's passing there in heaven —
      The present state of things. . . . But first I'll
        trouble you
      To take the umbrella, and hold it overhead,
      Lest they should overlook us. *Peith.* What a
        thought !
      Just like yourself ! A true Promethean thought !
      Stand under it, here ! Speak boldly ; never fear.

Prometheus then relates that the gods are about ready to make terms, and advises Peithetaerus not to consent to any agreement until Zeus shall formally acknowledge the supremacy of the birds by giving him the hand of Sover-

eignty, "a most delightful, charming girl, Jove's house-keeper, that manages his matters, serves out his thunder-bolts, arranges everything." Soon three pompous peace commissioners from Olympus arrive — Poseidon, Heracles, and a barbarian god. Peithetaerus bribes Heracles by cooking savory dainties under his nose, promising a dinner for his vote. The barbarian god's language cannot be under-stood; so his vote is counted with that of Heracles. Poseidon protests in vain. The commissioners have agreed to give the princess Sovereignty to Peithetaerus in marriage. The play closes with a wedding song by the chorus in cele-bration of the nuptials, while Peithetaerus leads out his bride at the head of the procession, brandishing in his hand the thunderbolt of the ex-king, Zeus, and singing:

> Birds of ocean and of air,
> Hither in a troop repair,
> To the royal ceremony,
> Our triumphant matrimony!
>   Come for us to feast and feed ye!
>   Come to revel, dance, and sing! —
>   Lovely creature! Let me lead ye
>   Hand in hand, and wing to wing.

Apparently the play was intended, in part at least, as a satire upon such visionary schemes on the part of the poet's fellow countrymen as the fateful expedition against Sicily. Many of the plays of the Old Comedy had a still more direct bearing upon current politics, and most of them were teeming with gross caricatures of well-known persons.

The political changes which followed the close of the Pelo-ponnesian War made it more and more dangerous for the comic poets to attack public men and measures, and after the loss of Athenian independence the discussion of affairs of state on the stage was almost completely given up. Other

influences no less powerful were at work to change the character of comedy. The refinement of taste which took place in the fourth century tended to discredit the extravagant and often indecent burlesque of the earlier poets. The growth of cosmopolitan feeling and the spread of interest in the drama beyond the borders of Attica encouraged the production of plays which did not depend for their appeal upon familiarity with the current life of Athens.

EURIPIDES

3. Among the strongest influences making for a change in the comedy of the fourth century was tragedy. Greek tragedy, though its characters and incidents were taken from mythology, had always dealt with the great problems of life which belong to every time and all lands. Not infrequently the plays had a special bearing upon some question under discussion at the time of their presentation. In Euripides' hands characters as well as problems were brought near to ordinary daily life; he undertook to represent men and women as they are. In other words, Euripidean tragedy tended to draw nearer to the matter-of-fact atmosphere of comedy. We choose for analysis a play which in some respects is nearer to comedy than are most of the others — *Iphigenia in the Land of the Taurians*.

The time of the play is several years after the fall of Troy. King Agamemnon, on his victorious return from Troy, has been slain by his wife Clytemnestra. Their son Orestes has got vengeance by slaying his mother, and the Furies are pursuing him, mad with remorse, throughout the world. The scene shows the front of a temple in the land of the Taurians, on the shore of the Black Sea.[1]

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[1] The translations are Professor Gilbert Murray's.

Iphigenia enters from the temple and tells how, when the ships of the Greeks were becalmed at Aulis, the seer Calchas declared that Artemis demanded the sacrifice of Agamemnon's first-born daughter, Iphigenia herself.

> So from my mother's side
> By lies Odysseus won me, to be bride
> In Aulis to Achilles.   When I came,
> They took me and above the altar flame
> Held, and the sword was swinging to the gash,
> When, lo, out of their vision in a flash
> Artemis rapt me, leaving in my place
> A deer to bleed ; and on through a great space
> Of shining sky upbore and in this town
> Of Tauris the Unfriended set me down ;
> Where o'er a savage people savagely
> King Thoas rules.   This is her sanctuary
> And I her priestess.   Therefore, by the rite
> Of worship here, wherein she hath delight —
> Though fair in naught but name . . .   But Artemis
> Is near ; I speak no further.   Mine it is
> To consecrate and touch the victim's hair ;
> Doings of blood unspoken are the care
> Of others, where her inmost chambers lie.

Iphigenia goes back into the temple. Orestes and his friend Pylades enter cautiously. They have been commanded by the oracle of Apollo to bring to Athens the image of Artemis which is kept in this temple. After a reconnoiter they retire to the seashore to wait till nightfall.

Iphigenia and her Greek waiting women, the chorus, sing of their happy life at home in Greece and of their present misery. Suddenly a herdsman appears and announces the capture of two strangers on the seashore,

Young, bold, good slaughter for the altar-stone
Of Artemis! Make all the speed ye may;
'Tis not too much. The blood-bowl and the spray!

He tells how he and his mates came upon two men by the
shore, how one of them in a fit of madness thought he saw
Furies threatening him, then drew his sword and fell upon
the cattle, and how after a stiff fight the two men were
surrounded and captured by a great throng of herdsmen.
The strangers' dress shows that they are Greeks.

Iph. 'Tis well. Let thy hand bring them, and mine own
Shall falter not till here god's will be done.
                              [*Exit Herdsman.*]
O suffering heart, not fierce thou wast of old
To shipwrecked men. Nay, pities manifold
Held thee in fancy homeward, lest thy hand
At last should fall on one of thine own land.
But now, ...
        a cruel woman waits you here,
Whoe'er ye be, and one without a tear.
    'Tis true: I know by mine own evil will:
One long in pain, if things more suffering still
Fall to his hand, will hate them for his own
Torment. . . . And no great wind hath ever blown,
No ship from god hath passed the Clashing Gate,
To bring me Helen, who hath earned my hate,
And Menelaus, till I mocked their prayers
In this new Aulis, that is mine; not theirs,
Where Greek hands held me lifted, like a beast
For slaughter, and my throat bled. And the priest
My father! . . . Not one pang have I forgot.

The prisoners are brought in and Iphigenia persuades them
to give her news of Greece. Then she has a sudden impulse

to save one of the victims and send word by him to her kins-
men in Greece. Orestes insists that he will be the victim of
the goddess, and that Pylades shall return home. Before
giving him the tablet, Iphigenia binds him by an oath to
deliver her letter.

Pyl. But stay : there is one chance we have forgot.
Iph. A new oath can be sworn, if this serve not.
Pyl. In one case set me free. Say I be crossed
    With shipwreck, and, with ship and tablet lost
    And all I bear, my life be saved alone :
    Let not this oath be held a thing undone,
    To curse me. *Iph.* Nay, then, many ways are best
    To many ends. The words thou carriest
    Enrolled and hid beneath that tablet's rim,
    I will repeat to thee, and thou to him
    I look for. . . .
Pyl. For thy sake and for mine 'tis fairer so.
    Now let me hear his name to whom I go
    In Argolis, and how my words should run.
Iph. Say : "To Orestes, Agamemnon's son,
    She that was slain in Aulis, dead to Greece
    Yet quick, Iphigenia sendeth peace :"
Or. Iphigenia ! Where ? Back from the dead ?
Iph. 'Tis I. But speak not, lest thou break my thread. —
    "Take me to Argos, brother, ere I die,
    Back from the Friendless Peoples and the high
    Altar of her whose bloody rites I wreak."
Or. [*Aside.*] Where am I, Pylades ? How shall I speak ?
Iph. "Else one in grief forsaken shall, like shame,
    Haunt thee." *Pyl.* [*Aside.*] Orestes ! *Iph.* [*Over-*
        hearing him.] Yes : that is the name.
Pyl. Ye gods above ! *Iph.* Why callest thou on god
    For words of mine ? *Pyl.* 'Tis nothing. 'Twas a road

My thoughts had turned. Speak on. — No need
    for us
To question: we shall hear things marvelous.

Iph.   Tell him that Artemis my soul did save,
I wot not how, and to the altar gave
A fawn instead; the which my father slew,
Not seeing, deeming that the sword he drew
Struck me. But she had borne me far away
And left me in this land. — I charge thee, say
So much. It all is written on the scroll.

Pyl.   An easy charge thou layest on my soul,
A glad oath on thine own. I wait no more,
But here fulfill the service that I swore.
    Orestes, take this tablet which I bear
To thine own hand, thy sister's messenger.

Or.   I take it, but I reck not of its scrip
Nor message. Too much joy is at my lip.
Sister! Belovèd! Wildered though I be,
My arms believe not, yet they crave for thee.
Now, filled with wonder, give me my delight!
    [He goes to embrace her. She stands speechless.]

Leader.   Stranger, forbear! No living man hath right
To touch that robe. The goddess were defiled!

Or.   O sister mine, O my dead father's child,
Agamemnon's child; take me and have no fear,
Beyond all dreams 'tis I thy brother here.

Iph.   My brother? Thou? . . . Peace! Mock at me
    no more.
Argos is bright with him and Nauplia's shore.

Or.   Unhappy one! Thou hast no brother there.

Iph.   Orestes . . . thou? Whom Clytemnestra bare?

Or.   To Atreus' first-born son, thy sire and mine.

Iph.   Thou sayst it: oh, give me some proof, some sign!

Or.   What sign thou wilt. Ask anything from home.

Iph. Nay, thou speak: 'tis from thee the sign should
      come.

Or. That will I. — First, old tales Electra told.
    Thou knowst how Pelops' princes warred of old?

Iph. I know: the Golden Lamb that wrought their
      doom.

Or. Thine own hand wove that story on the loom . . .

Iph. How sweet! Thou movest near old memories.

Or. With a great Sun back beaten in the skies.

Iph. Fine linen threads I used. The memories come.

Or. And mother gave thee shrift-water from home
    For Aulis. . . . *Iph.* I remember. Not so fair
    A day did drink that water! *Or.* And thine hair
    They brought us for thy dying gift, and gave
    To mother. *Iph.* Yes: for record on the grave
    I sent it, where this head should never lie.

Or. Another token, seen of mine own eye.
    The ancient lance that leapt in Pelops' hand,
    To win his bride, the virgin of the land,
    And smite Oenomaus, in thy chamber hid . . .

Iph. [*Falling into his arms.*] Belovèd! Oh, no other,
      for indeed
    Belovèd art thou! In mine arms at last,
        Orestes far away.

Or. And thou in mine, the evil dreaming past,
        Back from the dead this day!
    Yet through the joy tears, tears and sorrow loud
    Are o'er mine eyes and thine eyes, like a cloud.

Greek wits playing upon barbarian superstition readily
find a way of escape. The three set sail with the image of
Artemis.

NEW ATTIC COMEDY

4. The New Attic Comedy which grew up in the latter half of the fourth century B.C. was the heir of the tragedy of Euripides no less than of the Old Comedy of Aristophanes. It was like the Old Comedy in taking its characters from everyday life instead of from myths and in a certain freedom from hampering traditions. Like Old Comedy, too, is the avoidance of the stronger forms of pity and fear, the emotions which Aristotle regards as characteristic of tragedy. Closely allied with this feature is the avoidance of unhappy endings. From tragedy of the Euripidean type the New Comedy got its favorite theme of romantic love and many dramatic devices, such as the mutual recognition of long separated relatives. Perhaps the most important of Euripides' contributions was the tendency toward realism which made it possible for Aristophanes of Byzantium to say of the greatest author of the New Comedy: "Menander and Life, which of you imitated the other?"

These two lines of influence varied in their proportionate strength from author to author and from play to play. In some pieces the rollicking, boisterous spirit of the Old Comedy survived, while others were as romantic and subtle as any of Euripides' tragedies. There were many innovations, too, which cannot be traced directly to the influence of anything in the drama of the fifth century. Perhaps the most important of these concerned the chorus, which in the New Comedy had no essential connection with the play, but merely furnished a musical interlude between the acts.

5. We may illustrate some of these characteristics by a play of Menander, the author of the original of Terence's *Andria*. None of his pieces has been preserved entire, and until recently we have had only such fragments of them as are contained in quotations by later writers. Toward the

close of the year 1905 there was discovered at Aphroditopolis in Egypt, in the ruins of a private house of the Roman period, a large jar full of papyrus manuscripts. For their greater safety some leaves of an old book had been spread over the top. The manuscripts in the jar were found to be in excellent condition; they contained accounts. The sheets on top, badly damaged and some of them lost, belonged to a copy of several plays of Menander. It was possible to make out a considerable portion of two of the plays and a smaller amount of two others. Further fragments of one of the latter have come to light in other parts of Egypt, and so we now have from a third to a half of each of three of Menander's comedies. The following is an outline of the *Periceiromene* or *The Girl with Shorn Locks*.

The scene represents a street in Corinth with the fronts of two neighboring houses. In one of them dwell Pataecus, a wealthy citizen, his wife Myrrhina, and his adopted son Moschion, whom Myrrhina has brought up as her son by a former husband, although he was really a foundling. In the other house live Polemon, a Corinthian soldier, and his common-law wife Glycera.

Polemon [1] enters with his slave Sosias and tells him that last evening, on his return from a campaign, he found his wife in the arms of the young man next door. Bewildered by what he saw and well aware of his own hot temper, he did not make his presence known, but withdrew to the country, intending to question Glycera this morning. The night has been tedious and he has beguiled the hours with overmuch drinking.

Sosias is sent to search for Moschion. Glycera comes from the house just as Polemon is about to enter. She greets him affectionately, and her manner shows no trace of a shame-

[1] The account of the opening scenes is conjectural. I have abbreviated the parts translated by omitting words, phrases, and sentences wherever possible.

ful secret. She answers his first questions with an air of
injured innocence. When he tells her just what he has
seen, she refuses an explanation and simply demands that he
believe her guiltless. In his present distress of mind, aggra-
vated by drink, such an attitude seems to him proof of guilt.
In a fit of rage he drags the girl indoors, and slashes off her
beautiful hair with his sword. Repentance comes swiftly,
but it is Glycera's turn to be indignant; and so Polemon
departs for the country in despair. Glycera takes refuge
with her kindly neighbors, Pataecus and Myrrhina, after
first learning that Moschion is not at home.

Then appears the goddess Agnoia, "Misapprehension."
She tells how eighteen years ago Pataecus' first wife died in
giving birth to a boy and a girl. Pataecus learned on the
same day that he had been ruined by shipwreck, and, over-
whelmed by his double misfortune, ordered the children to be
exposed. "They were found," the goddess continues, "by a
poor woman, who kept the girl as her own child, but gave the
boy to a wealthy matron who now lives in this house (*i.e.*,
to Myrrhina), for she wanted a son. Some years passed;
the war persisted, the troubles of the Corinthians increased,
the old woman grew poorer still. The girl herself was grown
— it was she you saw a moment ago — and had a lover in
this impetuous young Corinthian. So the foster mother
gave her to him as her own daughter. But, already feeble
and seeing that her days were numbered, she told the girl
the truth and gave her the clothes she had found her in.
She also pointed out to Glycera the brother she had never
known (Moschion): for she feared a time might come when
the girl would need help, and this was her only relative.

"Not long ago the soldier bought this house. But Glycera,
even though she lives next door to her brother, has not told
her secret; she sees him prospering and doesn't want to
drag him down.

"Last evening she happened to be sending her maid some-where, and Moschion caught sight of her — he's a bold chap, always loitering before her house on purpose. When he saw her at the door he rushed in and kissed and embraced her, and, knowing it was her brother, she didn't resist. Then Polemon came home and saw it all."

The goddess tells us that this tangle of misunderstanding is part of a benevolent plan of hers. Eventually all con-cerned will learn the truth that is essential to their happiness; "for in a god's hands evil turns to good."

The central portion of the play is chiefly occupied with Moschion's absurd wooing of his own sister, and an attempt on the part of the soldier's servant to lay siege to the house where Glycera is staying, as he supposes, with her paramour. Both episodes must have been very amusing.

At length Polemon returns from the country and finds Glycera gone. He meets his neighbor Pataecus and tells him that he intends to force Glycera to return to him. Pataecus objects that she is not his lawful wife.

Pol. What's that you say, Pataecus? What's the differ-ence? I've always considered her my wife.

Pat. Don't shout! Who gave the bride away?

Pol. Why! She did herself.

Pat. Just so! I suppose she loved you then; now she doesn't, and she has gone away to escape your shameful treatment.

When Pataecus shows that for the same reason summary vengeance on Moschion is out of the question, Polemon exclaims:

I don't know what to say, but this: I'll hang myself. Glycera has left me; Glycera, I say, Pataecus, has left me! But if you think this is a good plan — you know her well,

and have often spoken with her — first go and talk to her; take her my message, I beg you.

Pat. Now that's just what I think ought to be done. [*Starts away.*]

Pol. But of course you are a good speaker, Pataecus ?

Pat. Fairly.

Pol. But really, Pataecus, you must be. That's the way to save the day. For if I've ever been wholly in the wrong — If I don't always do my best — Now if you'd only look at the clothes she has —

Pat. Oh ! That's all right.

Pol. Do look at them, Pataecus; you'll be sorrier for me.

Pat. [*Aside.*] Ye gods !

Pol. Come on ! What clothes ! How fine she looked when she wore them ! For I suppose you've never seen.

Pat. Yes, I have.

Pol. And then she was so magnificently tall; but why do I speak of that ? — fool that I am to talk of things that don't matter.

Pat. Oh ! Not at all !

Pol. You think not ? Well, at any rate you must see the clothes. Come in.

Pat. Very well, I'll come. [*Exeunt into Polemon's house.*]

The next we see of Pataecus he is in the midst of his conversation with Glycera. She begs him to inspect the tokens of her parentage which her foster mother gave her. After a short lacuna in the text we find them examining some figures embroidered on the clothing in which the babies were exposed. Pataecus has made out one figure. "Isn't this a goat standing next, or an ox, or some such beast ?"

Gly. It's a stag, dear friend, not a goat !

Pat. At least it has horns, I know that much.

Gly. And this third ?

Pat. A winged horse. These things belonged to my poor wife !

Moschion. [*Eavesdropping.*] Is that possible ? I think it's inconceivable that my mother should have abandoned her own daughter. But if it is true and this is really my sister, what a sweetheart I have lost, confound my luck !

Pat. Where did you get these ? Tell me.

Gly. I was wrapped in them when they picked me up, a baby.

Pat. Look up a moment, let me see your face. [*Scans her face.*] Were you lying there alone ? I must know that.

Gly. No ; they exposed my brother with me.

*   *   *   *   *   *   *

Pat. Who took you and brought you up ?

Gly. The woman who found me lying there abandoned.

Pat. What did she tell you to remember the place by ?

Gly. She said there was a spring and a shady nook.

Pat. Just what the man who exposed them said to me !

Gly. Oh ! Who was that ? Tell me if you may !

Pat. The slave who exposed them, — but it was I who would not rear them.

Further questioning makes the mutual recognition of father and daughter complete.

In a fragment of the last act Doris, Glycera's maid, has just told Polemon of her mistress' good fortune.

Pol. But what shall I do, Doris ? How can I live without her ?

Dor. She says now, she'll come back to you . . .

Pol. Ye gods ! What's that you say ?

Dor. . . . if you're careful to treat her gently hereafter.

Pol. I'd do everything for her, you may be sure. That's

splendid news you bring. Why! I'll set you free to-morrow, Doris. [*Exit Doris.*] But here's the message, listen! — She's gone. That was a mad onslaught of impetuous love that took me captive. So it was her brother she kissed, not her lover; and I punished her for my jealousy. When I ought to have looked into the matter, I went straight and played the drunken fool. And so I was going to hang myself — a proper thing to do! [*Enter Doris.*] What is it, my Doris?

Dor. Good news! She's coming to you.

Pol. Is she making fun of me?

Dor. No, indeed! She is putting on her stole, and her father is feasting his eyes on her. You ought to make a thank offering; it's a sin not to, when she has had such good fortune.

Pol. You're right! There's a cook here; he shall sacrifice the pig.

Dor. Where are the basket and the other utensils?

Pol. Oh! We'll have the basket part of the sacrifice later on; now he must kill this pig. I'll take a garland from some altar and put it on. [*Takes a garland from the altar on the stage and puts it on his head.*]

Dor. [*Mockingly.*] Now you look much more persuasive.

Pol. Then bring Glycera right away.

Dor. Why, she was just ready to come out with her father.

Pol. Her father? [*Hears some one open the door.*] What is to become of me? [*Rushes into his house.*]

Dor. O dear! Are you going to run away? A dragon can't open a door. — I'll go in, too, to help if he needs anything. [*Exit into Polemon's house. Enter Pataecus and Glycera.*]

Pat. I'm very glad to hear you say, "I'll make up with him." To accept his apologies when you have risen in the

world, that is a mark of real Greek character. [*Calling at Polemon's door.*] Now some one run and call your master out here.

Pol. [*Enters from his house.*] I'm coming; but I was making a thank offering because I've heard that Glycera has really found her parents as she wished.

Pat. A good idea; but listen to this: I give you this girl to be your lawful wife.

Pol. I take her.

Pat. The dowry is three talents.

Pol. That is generous.

Pat. For the future forget you're a soldier, and never do anything reckless to those you love.

Pol. Now that I have come so near to ruin, will I ever be impulsive again? No, not even in my dreams, Glycera. Only forgive me, dear!

Gly. Why! Don't you see? The beginning of our good fortune was your drunken folly!

Pol. True, dear!

Gly. That's the reason why you've won my forgiveness.

Pol. Pataecus, join in our sacrificial meal.

Pat. I've got to arrange another match; I want my son to marry the daughter of Philinus.

Moschion. [*Eavesdropping again; in dismay.*] Ye gods in heaven!

ROMAN COMEDY

6. In various parts of Italy there early grew up several kinds of mummery and buffoonery similar to the Greek popular impersonations out of which comedy originated. The Romans therefore had native materials out of which they might have developed a drama of their own; but before they had done so they came under the spell of Greek literature.

The earliest Roman comedies were adaptations of Greek plays of the New Comedy. The first of these was written by Lucius Livius Andronicus, a native of Tarentum who had been brought to Rome as a slave. At the *ludi Romani* in 240 B.C. he presented a Latin tragedy and a Latin comedy, both translated from the Greek. It is thought that the innovation was in honor of the successful termination of the first Punic War in the preceding year. The experiment was successful, and adaptations of Greek plays soon became a regular feature not only of the *ludi Romani* in September, but also of the *ludi plebeii* in November, the *ludi Megalenses* in April, and the *ludi Apollinares* in July. Dramatic exhibitions might also be given on special occasions, such as a triumph or the funeral of a distinguished man.

7. Since the Roman audiences had had no such long and intimate acquaintance with good literature as the Greek poets could always count upon, and since the Greek manners represented in the comedies were of course unfamiliar at Rome, many modifications were necessary in order to make the plays intelligible there. Some of the changes seem to our more sophisticated taste very strange indeed. As their hearers had no interest in local color or historic accuracy, the poets did not hesitate to make their Greek characters use metaphors based upon peculiarly Roman customs and allude to Roman magistrates and places in the city of Rome as if these belonged to the Greek town in which the scene was laid. Sometimes the Latinization of Greek terms is so careless as to be ambiguous; thus *nummus* is used to represent several different Greek coins — much as if we should Americanize the English "five pounds" and "five shillings" alike by the phrase "five dollars." It was found, too, that the popular taste was tickled by a liberal admixture of broad Italian wit.

PLAUTUS

8. The earliest author from whom we have complete Latin plays is Plautus, who was born in the little town of Sarsina in Umbria on the Gallic frontier before 250 B.C., and lived until 184 B.C. He came to Rome at an early age, and got his first lessons in the drama as a stage carpenter or, it may be, an actor (Gellius says, "in operis artificum scaenicorum"). Later on he seems to have traveled, and he may have picked up a knowledge of Greek life at that time. Still, his interest was always in the Roman stage rather than in his Greek models. He usually chose comedies whose characters were painted with broad strokes, and whose incidents were novel or sensational. In a word, he preferred the type of New Comedy which approached most nearly the boisterous Old Comedy; and he seems to have heightened the colors and exaggerated the burlesque on his own account. Twenty of Plautus' comedies have been preserved. We illustrate with some of the earlier scenes of the *Aulularia* or *The Hidden Treasure*.

The situation at the opening of the play is explained by a character who introduces himself quite ingenuously as a Roman hearth god:

"That none may wonder who I am I'll tell you briefly. I'm the *Lar familiaris* of this household from whose door you saw me come. This house has for many years been my dwelling and my care."

The grandfather of Euclio, the present owner, had buried a pot of gold and intrusted it to the hearth god, and then had died. Since son and grandson had both neglected the worship of the *Lar*, the *Lar* had long refrained from disclosing the treasure. But now at last, in reward for the piety of his young daughter, Euclio has been permitted to find it.

In the first scene Euclio appears with a stick in his hand

driving Stapula,[1] his old slave woman, out of the house.
"Clear out, I say, come, clear out; you've got to go out of
doors, you pop-eyed spy." After twenty lines of threats he
takes us into his confidence. "I'm sure I never saw a worse
crook than this old woman, and I'm desperately afraid she'll
play me a trick or find out where the gold is hid; for the
wretch has extra eyes in the back of her head. Now I'll
go and see whether the gold is where I put it."

. Presently he returns.

Eucl. [*To himself.*] I didn't sweep away my worries and
come out till I saw that everything in the house was safe.
[*To Stapula.*] · Now go in and stay on guard.

Stapula. Really? On guard in there? So that no one
shall steal the house? For we haven't anything else that's
worth a thief's trouble; the place is full of emptiness and
cobwebs.

Eucl. It's a wonder Jupiter wouldn't make me a king
Philip or Darius just for your sake, you witch! I want those
cobwebs guarded. Lock the door with two bolts. I'll be
back presently. [*Exit Stapula.*] It's torture to me to leave
my house; but I understand how I have to behave. The
chief of our *curia* promised to distribute a *nummus* to each of
us; if I fail to go after it, I suppose everybody will immedi-
ately suspect that I have a pot of gold at home, for it doesn't
look reasonable for a poor man to despise a little cash and so
not go to get his *nummus*. They're suspicious already. I'm
going where I started to, and then I'll come back home as
soon as I can.

On his return he is met by his rich neighbor Megadorus.

Meg. Good morning, Euclio; I hope luck is coming your
way.

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[1] For the spelling of this and other names in the play, see on *Andria* 51
and 88 (notes on *epebis* and *Pampilus*).

Eucl. Thank you, Megadorus.

Meg. You're looking very well indeed.

Eucl. [*Aside.*] It's not for nothing when a rich man speaks so pleasantly to a poor man. The fellow knows already that I've got gold; that's the reason for his kind "Good morning."

Meg. You *are* well, aren't you?

Eucl. Not very, in money matters.

Meg. If you look at the matter fairly, you have enough to live comfortably on.

Eucl. [*Aside.*] The old woman has certainly told him about the gold : it's as plain as day. I'm going right in and cut off her tongue and dig out her eyes.

Meg. What are you saying to yourself?

Eucl. Complaining of my poverty. I have a grown-up daughter who has no dowry; I can't marry her to any one.

Meg. Hush! Take heart, Euclio. You'll marry her off; I'll help you out; command me if you need anything.

Eucl. [*Aside.*] His promising amounts to begging. He has his mouth wide open for the gold. In one hand he has a stone while with the other he offers bread. I've no confidence in a rich man who talks pleasantly to a poor man. I know your octopuses that hold on to whatever they once touch.

Meg. Listen a moment, if you are at leisure, Euclio, to a request that I want to make of you for our common advantage.

Eucl. [*Aside.*] Dear me! He's got his hook in my gold! That's what he wants to come to terms with me about, I'm sure. But I'm going in and have a look. [*Starts for his house.*]

Meg. Where are you going?

Eucl. I'll be back right away; there's something I must look after in the house.

In a moment he returns much relieved. Megadorus now succeeds in asking for the daughter's hand in marriage, and Euclio consents, though still full of misgivings. Both men start to the market to arrange for the wedding. Presently Megadorus' slave Strobilus brings the supplies from the market. He is accompanied by two hired cooks, Antrax and Congrio, with their assistants, and two flute girls.

Str. When my master had done his marketing and hired these cooks and flute girls, he told me to divide the provisions into two equal parts.

Ant. As far as I'm concerned, I'll give you fair warning you're not going to divide me. If you want to take me somewhere whole, I'm at your service.

Str. O now! Antrax, I didn't mean that at all; but my master is going to be married to-day.

Ant. Whose daughter is he marrying?

Str. Our next-door neighbor Euclio's daughter. And he told me to give Euclio half the provisions, and also one cook and one flute girl.

Ant. You say half goes here and half to your house?

Str. Yes.

Ant. Why! Couldn't the old gentleman furnish his daughter's wedding dinner?

Str. Wow!

Ant. What's the matter?

Str. What's the matter? You can squeeze more out of pumice stone than out of this old fellow.

Ant. You don't say so!

Cong. What a state to be in!

Str. Believe me! He has lost his property, he's a ruined man. Why! He cries out for the protection of gods and men as soon as any of the smoke from his firewood gets out

of the house.   And when he goes to sleep he ties a bag over his mouth.

Ant. Why ?

Str. So as not to lose any breath while he's asleep.

So Congrio, half of the assistants, and one of the flute girls enter Euclio's house, and Strobilus conducts the others to his master's home.   Soon Euclio returns from the market. He has decided upon an economical wedding, and his purchases consist of a little incense and some wreaths to offer to the *Lar.*   At this moment Congrio appears at the door and sends one of his assistants next door to borrow a "bigger pot." The word "pot" is a red rag to Euclio.   He rushes into the house and drives everybody out with blows of his cudgel. When the house is clear he digs up the pot of gold, and brings it out concealed under his cloak.   Then he sends the cook and his retinue back to their tasks.   He soliloquizes:

Ye gods, it's a risky business when a poor man begins to have dealings with a rich man.   Just see how Megadorus is coming after me in every way.   He pretended he was sending these cooks as a compliment to me; but he really sent them to steal this gold.   And quite as bad as he is that old rooster of mine; for he came the nearest kind to ruining me.   Just where this pot was buried he began scratch-scratching all around with his claws.   To make a long story short, he completely soured me.   I seized a club and slew that cock, a thief taken in the very act.   I've a notion the cooks had promised him a reward if he disclosed the treasure.

When Euclio next meets Megadorus he assails him:

You've filled every corner of my house full of thieves. You've sent me five hundred cooks with six hands apiece like Geryon.   If Argus, who was all eyes, should watch 'em, he'd never keep track of 'em; and besides, a flute girl who all

alone can drink down the spring of Piréne — if it should flow wine.

Meg. I sent provisions too. There's enough for a whole legion. I sent a lamb also.

Eucl. That lamb is surely the most careworn[1] beast there is anywhere.

Meg. I want to know what a careworn lamb is.

Eucl. It's all skin and bones, it's so thin from anxiety. Why! If you put it in the sun, you can examine its entrails without killing it; it's as transparent as a horn lantern.

Meg. I arranged to have it killed for you.

Eucl. Then you'd better arrange to have it buried; for I think it's dead already.

Euclio hides his treasure in the temple of Fides, but is immediately assailed by new worries, and carries the precious pot away to the sacred grove of Silvanus. The slave Strobilus, who has learned his secret, follows him, and presently returns with the treasure.

We do not know what finally became of the pot of gold, since the end of the play is lost. We do learn, however, that Euclio's pious daughter found a more suitable husband in Megadorus' young nephew, Luconides.

9. Culture increased rapidly at Rome during the second and third centuries B.C. Soon it was found possible to present Greek plays more nearly in their original form. The poets, too, came to appreciate more fully the excellencies of their models and were therefore unwilling to disfigure them with ill-timed jests.

The tendency toward an exact reproduction of the Greek originals was carried to an extreme by a group of writers

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[1] As Professor Prescott has shown, *CP*. 2. 335 f., there is more than this in the Latin; but this is all the average Roman hearer could get out of it.

headed by Luscius Lanuvinus, who flourished shortly before
165 B.C. These men would have nothing but literal trans-
lations, no matter how grotesque or obscure. They cared
more for faithfully reproducing their authors than for turning
out effective plays.

TERENCE

10. Terence, who began his writing at this time, revolted
against so inartistic an ideal, and appealed to the freedom of
adaptation which had been practiced by Plautus and the
other famous comic poets of the past. He did not, however,
revert to the unrestrained license of Plautus. He altered
freely wherever he felt that the Greek dialogue was inappro-
priate for the Roman stage, but he carefully preserved the
Greek atmosphere and the Greek setting. The coins and
magistrates mentioned by him are almost always Greek;
we are no longer called upon to naturalize a *Lar familiaris* in
Athens.

In those aspects of their work which were necessarily
original, their language and style, the difference between
Plautus and Terence is quite as wide. The earlier poet was
fond of the exaggerated slang, personal abuse, ingenious
oaths, and brazen obscenity everywhere to be found in the
language of the lowest strata of society. Terence, too,
employs colloquial Latin, but his characters usually speak
as gentlemen might. Even his slaves are guilty of no such
linguistic excesses as abound in Plautus.

11. If, however, one has read only the formal Latin of
Caesar, Cicero's Orations, Vergil, Livy, and Horace's Odes,
the novel and striking feature of Terence's language and
style will be precisely their colloquial coloring. This appears
most clearly in the brevity of the sentences and their lack of
periodic structure — the language is not "bookish." A

number of the less obvious features of informal Latin will be pointed out in the notes.

12. Still, the reader must not ascribe all differences from Ciceronian Latin to the colloquial style. Terence wrote about a century earlier than Cicero, and used a number of forms and constructions which either went out of use entirely or became rare by Cicero's time. Peculiarities of early Latin will also be discussed in the notes.

13. Our knowledge of Terence's life is based chiefly upon the prologues to the plays, and a biography by Suetonius, a scholar of the second century A.D.

It was the custom in Terence's day to precede the performance of a comedy with the delivery of a prologue which gave the audience such information as is now conveyed by the printed program: the name of the Greek play from which it was taken, the name of the Greek author, the name of the Roman poet who had composed the play, a statement of where the scene was laid, and, in some cases, an outline of the plot. Sometimes, too, a prologue contained criticism of rival poets, or a defense of the author against such criticism. Terence saw that this information, so far as it was necessary and was not given in the formal announcement of the play just before the performance, could and should be conveyed in the dialogue of the play itself, and he did not prefix any prologue at all to his first two plays at their first performance. His rivals, however, attacked him so fiercely that he found it necessary to defend himself, and no other means seemed so effective as the prologue. Seven of these prologues have been preserved, two for the *Hecyra* and one for each of the other plays; they give us much valuable information about the history of the Roman stage, and in particular about our author's artistic ideals and methods.

14. The biography by Suetonius follows:

C. SUETONI TRANQUILLI

VITA TERENTI

1. P. Terentius Afer Carthagine natus servivit Romae Terentio Lucano senatori, a quo ob ingenium et formam non institutus modo liberaliter, sed et mature manu missus est. Quidam captum esse existimant. Quod fieri nullo modo potuisse Fenestella docet, cum inter finem secundi Punici belli et initium tertii et natus sit et mortuus; nec, si a Numidis vel Gaetulis captus sit, ad ducem Romanum pervenire potuisse, nullo commercio inter Italicos et Afros nisi post deletam Carthaginem coepto.

1. **P. Terentius Afer**: while Terence was a slave, he seems to have been called Afer, "the African," in allusion to his nationality. When he was set free, he took, according to the usual practice, the praenomen and the nomen of his former master and kept his slave name as a cognomen. The name *Afer* proves that Terence was not really a Carthaginian, although he was born in Carthage; for in that case he would have been called *Poenus* or *Poenulus*. Neither was he a negro, as some Afro-Americans have maintained; the word *Afer* applies properly to a member of one of the native North African tribes, most of which were subject to the Carthaginians. Very likely he was born a slave, and came into the possession of his Roman master by purchase or gift.

Carthagine: locative.

2. **institutus**: "educated."

3. **manu missus est**: consult the dictionary under *manumitto*.

captum esse: *i.e.*, in war.

4. **Fenestella** wrote, during the reign of Tiberius, a work called *Annales*. It has been lost, but the rather numerous quotations from it by later authors indicate that Fenestella paid especial attention to antiquarian curiosities and literary history. The deductions quoted from him here and in the next section display the best type of scholarship.

8. **deletam**: the participle carries the most important idea of the phrase, as in the title of Livy's history, *Ab Urbe Condita*.

coepto goes with *commercio*.

2. Hic cum multis nobilibus familiariter vixit, sed maxime cum Scipione Africano et C. Laelio, quibus etiam corporis gratia conciliatus existimatur. Quod et ipsum Fenestella arguit contendens utroque maiorem natu fuisse, quamvis et Nepos aequales omnes fuisse tradat et Porcius suspicionem de consuetudine per haec 5 faciat:

2. **Scipione Africano**: the younger Africanus, the conqueror of Carthage, born 185 or 184 B.C. He was the center of a band of literary men who encouraged the newly introduced Hellenic culture at Rome. It is sometimes stated that Terence drew much of his inspiration from this "Scipionic Circle," but it is not likely that Scipio had gathered many prominent men about him at the time when Terence began writing; for Scipio was then not more than seventeen years old (see on *Caecilio*, § 3, and *nondum . . . annum*, § 5).

C. Laelio: Gaius Laelius Sapiens, the younger, born 186 B.C. He and Africanus are the young men with whom Cicero makes Cato discuss old age in the *De Senectute*. Their friendship is commemorated in the same author's *De Amicitia*.

corporis gratia: "by the charm of his person." Love affairs with boys were scarcely considered shameful among the Greeks. Roman feeling was nearer our own.

conciliatus: "endeared."

3. **et ipsum** literally means "itself also," but comes to be little more than a variant of *quoque*. The idiom is common in Livy and later prose.

arguit: "confutes." In this case, as in the other, Fenestella was certainly right; see on *nondum . . . annum* (§ 5).

4. **Nepos**: Cornelius Nepos, a friend of Cicero and Catullus, a rather careless and inaccurate biographer. From his works twenty-five brief biographies have come down to us.

aequales: "of the same age." As a matter of fact, Terence was about ten years older than Scipio and Laelius (see § 5).

5. **Porcius**: Porcius Licinus, in the first century B.C., wrote in verse a history of Roman literature. This is not the only chronological mistake to be found in the few extant fragments of his work.

consuetudine: "intimacy."

Dúm lascíviám nobílium et laúdes fúcosás petit,
Dúm Africáni vócem dívinam ínhiat ávidis aúribus,
Dúm ad Philúm se cénitáre et Laéliúm pulchrúm putat,
Dúm in Albánum crébro rápitur ób florem aétatís suae,
Súis postlátis rébus ád summam ínopiám redáctus est.   5
Ítaque ex cónspectu ómnium úbi abit Graéciae ín terram última,
Mórtuúst Stymphá́li, Arcá́diae in óppidó́.   Nil Públio
Scípió tum prófuít, nil Laéliús, nil Fúrius,
Trés per íd tempús qui agitábant nóbilés facíllime;
Éorum ille ópera né domúm quidem hábuit cónductíciam,   10
Sáltem ut ésset quó reférret óbitum dómini sérvulus.

3. Scripsit comoedias sex, ex quibus primam Andriam cum
aedilibus daret, iussus ante Caecilio recitare, ad cenantem cum

1. **dum lasciviam,** *etc.:* the
verses are trochaic septenarii,
on which see Introduction 25.

2. **dŭm Ăfricáni:** for the
scansion, see Introduction 20.

3. **ad,** " at the house of," gov-
erns both *Philum* and *Laelium.*

Philum: L. Furius Philus,
consul in 136 B.C.

pulchrum is a predicate adjec-
tive; the subject of the clause
in indirect discourse is *se ceni-
tare.*

4. **Albanum:** cf. Cicero's use
of *Tusculanum* for " country
house at Tusculum," *Arpinas*
for " country house at Arpi-
num," etc.

florem aetatis: " youthful
beauty."   Cf. *corporis gratia*
above.

5. **postlatis:** *postfero* strictly

means " esteem (one thing) less
than (another) "; but since the
second term of the comparison
is here omitted, we may trans-
late freely " neglect."

7. **in oppido:** the phrase is
in apposition with the locative
Stymphali.

Publio: sc. *Terentio.*

9. **agitabant facillime:** " lived
in the greatest affluence."   The
full phrase is *vitam (aevum,
dies,* etc.) *agitare.*

10. **éŏrum:** for the prosody,
see Introduction 19 end.

opera: ablative singular.

11. **quo:** "whither"; its ante-
cedent is the subject of *esset:*
" that there might be ⟨a place⟩
whither."

referret: " bring news of."

13. **aedilibus:** the curule ae-

venisset, dicitur initium quidem fabulae, quod erat contemptiore
vestitu, subsellio iuxta lectulum residens legisse, post paucos vero
versus invitatus ut accumberet cenasse una, dein cetera percucurrisse
non sine magna Caecilii admiratione. Et hanc autem et quinque
reliquas aequaliter populo probavit; quamvis Volcatius in dinume-   5
ratione omnium ita scribat:

Sumétur Hécyra séxta, exílis fábula.

Eunuchus quidem bis die acta est meruitque pretium, quantum
nulla antea cuiusquam comoedia, id est octo milia nummorum;

diles, as *curatores ludorum solem-
nium,* purchased plays and had
them presented at certain pub-
lic festivals.

ante = *antea;   i.e.,* before
they would decide whether or
not to purchase the play.

Caecilio: Caecilius Statius
was the leading comic poet of
the generation between Plautus
and Terence. His plays have
been lost except for a few lines
that are quoted by later authors.
He died 168 B.C. For some
unknown reason the *Andria*
was not produced for sixteen
months or more after this
interview.

ad: " to the house of "; cf.
on *ad* (§ 2). With *cenantem*
sc. *eum* = *Caecilium.*

1. **fabulae**: " play."

3. **percucurrisse**:   "went
through," *i.e.,* " read."

4. **Caecilii**: subjective geni-
tive.

autem means " and, and in-
deed," as it frequently does.

5. **Volcatius**: Volcatius Sedi-
gitus, a scholar of uncertain date,
wrote a work called *De Poetis.*
The passages cited from it are
in iambic senarii (see Introduc-
tion 17).

dinumeratione: as Volcatius
is known to have drawn up a
list of the comic poets ar-
ranged in the order of their
merit (see on *Naevio, etc.,* § 7),
it is not surprising that this
list of Terence's plays was so
arranged.

7. **sumetur sexta**: " shall be
chosen for sixth place." The
reason for putting the *Hecyra*
last is given at the end of the
verse.

8. **Eunuchus**: another of
Terence's plays. The title of a
play *(fabula)* is regularly treated
as feminine.

9. **nummorum** = *sestertium.*

propterea summa quoque titulo ascribitur. . . . Nam Adel-
phorum principium Varro etiam praefert principio Menandri.

4. Non obscura fama est adiutum Terentium in scriptis a Laelio
et Scipione, eamque ipse auxit numquam nisi leviter refutare cona-
tus, ut in prologo Adelphorum: 5

> Nam quód isti dícunt málevoli, hómines nóbiles
> Hunc ádiutáre assídueque úna scríbere;

1. titulo: a strip of parch-
ment attached to the end of a
book roll and containing such
information as is given by a
modern title page.

nam introduces the reason
for some statement that has
been lost from our text.

Adelphorum: the *Adelphoe*
was the last play Terence pro-
duced.

2. Varro: M. Terentius
Varro, "the most learned of the
Romans," a contemporary of
Cicero. He wrote approxi-
mately 620 books, of which
three, *De Re Rustica*, and six,
De Lingua Latina, survive.

Menandri: Terence's *Adel-
phoe* is an adaptation of Menan-
der's play of the same name.
Menandri is briefly put for
Menandri Adelphorum.

3. non obscura fama est, *etc.*:
the story was familiar in Sueto-
nius' day and had been for more
than a hundred years. Santra,
however, as quoted below by Sue-
tonius himself, shows not only

that the rumor was false, but also
that the words here cited from
Terence cannot apply to it. Ap-
parently a story was started by
the poet's rivals that he had been
helped in his composition by
certain prominent statesmen —
perhaps those mentioned by
Santra. Terence referred to the
story without mentioning names
and refused to deny it. It was,
nevertheless, so completely dis-
believed and forgotten, that,
when the scholars of a later
day tried to interpret Terence's
dark hints, they hit upon the
wrong persons. See also below
on *pronuntiasse versus, etc.*, and
on *quorum operam, etc.*

5. prologo Adelphorum: lines
15–21. They are iambic senarii.

6. quod: "as to the fact
that." Others regard this as a
relative used exactly as *quod* two
lines below.

isti malevoli: Terence's rivals,
in particular Luscius Lanuvinus,
on whom see Introduction 9.

7. hunc: Terence speaks of

Quod illí maledíctum véhemens ésse exístimant,
Eam laúdem hic dúcit máximám, quom illís placet,
Qui vóbis únivérsis ét populó placent,
Quorum ópera in béllo, in ótio, ín negótio
Suo quísque témpore úsust síne supérbia.   5

Videtur autem levius se defendisse, quia sciebat et Laelio et Scipioni
non ingratam esse hanc opinionem; quae tum magis et usque ad
posteriora tempora valuit. C. Memmius in oratione pro se ait,
'P. Africanus, qui a Terentio personam mutuatus, quae domi

himself in the third person in his prologues.

1. quod: the antecedent is *eam* in the next line. Each pronoun agrees in gender and number with its predicate noun.

illi: i.e., *isti malevoli*.

2. quom illis placet is a clause of fact, with *quom*, "that," where classical Latin would use *quod;* see H. & B. 553; cf. L. & M. 860. Most scholars regard *quom* as causal in this use.

4. opera: ablative singular with *usust*.

5. suo tempore: "at his convenience"; *i.e.*, whenever it has seemed best.

usust = *usus est*. For the form, see on *dictust* (*Andria* 102).

sine superbia: "without disdain"; *i.e.*, "since you have not been above using their assistance, why should I be?"[1]

6. Laelio et Scipioni: as we have just shown, these were not the names that Terence had in mind.

8. C. Memmius: a shifty politician of Cicero's day. When he was governor of Bithynia, the poet Catullus was a member of his staff. Although Memmius certainly had little sympathy with Epicurean philosophy and was interested in Greek rather than Latin literature, Lucretius dedicated to him his philosophical poem, *De Rerum Natura*.

9. personam: "mask." Although masks were not worn by Roman actors in Terence's time, they were usual in Memmius' day, and had always been worn by Greek actors. Here "borrowed a mask" is a figurative way of saying "wrote plays under another's name."

[1] Otherwise Knapp, *CR*. 21. 45.

luserat ipse, nomine illius in scaenam detulit.' Nepos auctore certo
comperisse se ait C. Laelium quondam in Puteolano kalendis Martiis
admonitum ab uxore, temperius ut discumberet, petisse ab ea ne
interpellaretur, seroque tandem ingressum triclinium dixisse non
saepe in scribendo magis sibi successisse; deinde rogatum ut ₅
scripta illa proferret, pronuntiasse versus qui sunt in Heautontimo-
rumeno:

      Satis pól protérve mé Syrí promíssa huc índuxérunt.

Santra Terentium existimat, si modo in scribendo adiutoribus
indiguerit, non tam Scipione et Laelio uti potuisse, qui tunc adules- ₁₀
centuli fuerint, quam C. Sulpicio Gallo, homine docto et quo
consule Megalensibus ludis initium fabularum dandarum fecerit,

1. luserat: *ludo* is often used
(transitively) of composing the
lighter forms of poetry.

2. Puteolano: for the mean-
ing, see on *Albanum* (§ 2).

kalendis Martiis: on this
day the Matronalia were cele-
brated, and therefore partic-
ular respect would be paid to
the ladies of the family.

3. temperius: "somewhat
earlier than usual."

5. successisse is impersonal,
as is *successit* in *Andria* 670.

6. pronuntiasse versus, *etc.:*
if Nepos has his facts straight
(see on *Nepos*, § 2), one may
conjecture that Laelius' quota-
tion from Terence was really
a jesting refusal to recite his
own composition. It is not
hard to see how *Syri promissa*
might be made to refer to the
entertainment which Laelius had

expected to find in the dining
room.

8. satis pol, *etc.:* line 723 of
Terence's *Heautontimorumenos.*
It is an iambic septenarius (see
Introduction 23).

9. Santra was a scholar who
lived in Cicero's time. Very
little is known about him.

10. adulescentuli: when Ter-
ence produced his first play,
Laelius was twenty years old
and Scipio eighteen or nineteen.
The *Adelphoe* was produced
six years later.

11. C. Sulpicio Gallo: consul
in 166 B.C., the year in which the
Andria was first produced. He
was interested in Greek as-
tronomy and perhaps in Greek
literature.

12. Megalensibus ludis: the
ludi Megalenses, in honor of
Cybele, were celebrated in April

vel Q. Fabio Labeone et M. Popillio, consulari utroque ac poëta.
Ideo ipsum non iuvenes designare, qui se adiuvare dicantur, sed
viros, quorum operam et in bello et in otio et in negotio populus
sit expertus.

5. Post editas sex comoedias, nondum quintum atque tricesimum [1]
egressus annum, animi causa seu vitandae opinionis, qua videbatur
aliena pro suis edere, seu percipiendi Graecorum instituta moresque,
quos non perinde exprimeret in scriptis, egressus urbe est neque
amplius rediit. De morte eius Volcatius sic tradit:

under the direction of the curule
aediles. For the four annual
festivals at which plays were
exhibited, see Introduction 6.

1. Q. Fabio Labeone: consul
in 183 B.C.

M. Popillio: Marcus Popil-
lius Laenas, consul in 173 B.C.

2. ipsum = *Terentium*.

iuvenes is the secondary ob-
ject of *designare*. The primary
object is *eos*, to be understood
as the antecedent of *qui*.

3. quorum operam, *etc.*: a
paraphrase of the last two lines
which Suetonius quotes above
from the prologue to the *Adel-
phoe*. Such words as these would
not have been applicable to
Scipio and Laelius until about
ten years after Terence's death.

5. editas: for the use of the
participle, see on *deletam* (§ 1).

nondum . . . annum: since
the successful performance of

the *Hecyra*, the one for which
the longer prologue was written,
took place at the *ludi Romani*
in September, 160 B.C., this
notice fixes the poet's birth at
some time between September,
195 and the latter part of 194
B.C.

6. animi causa: *animus* de-
notes the emotional nature and
the will rather than the intel-
lect. This phrase then means
" for the sake of ⟨satisfying⟩
his wishes"; translate "for
pleasure."

vitandae opinionis: under-
stand *causa* from the preceding
phrase; but see A. & G. 504 a
Note 1, B. 339. 6, Bu. 1008,
G. 428. 2, H. & B. 616, H. 626. 5.

videbatur: " was thought."

7. percipiendi: the gerund is
parallel with the gerundive
vitandae.

8. perinde: " so accurately."

[1] For the reading *tricesimum*, see the introduction to the Dziatzko-Hauler
edition of the *Phormio* (fourth edition, 1913) page 12.

Sed ut Áfer pópulo séx dedít comoédias,
Iter hínc in Ásiam fécit.   Ín navem út semel
Conscéndit, vísus númquam est : síc vitá vacat.

Q. Cosconius redeuntem e Graecia perisse in mari dicit cum fabulis
conversis a Menandro.   Ceteri mortuum esse in Arcadia Stymphali 5
sive Leucadiae tradunt Cn. Cornelio Dolabella M. Fulvio Nobiliore
consulibus, morbo implicitum aut ex dolore ac taedio amissarum
sarcinarum, quas in nave praemiserat, ac simul fabularum, quas
novas fecerat.

6. Fuisse dicitur mediocri statura, gracili corpore, colore fusco. 10
Reliquit filiam, quae post equiti Romano nupsit ; item hortulos XX
iugerum via Appia ad Martis.   Quo magis miror Porcium scribere :

Scípió nil prófuít, nil Laéliús, nil Fúrius,
Trés per íd tempús qui agitábant nóbilés facíllime ;
Éorum ille ópera né domúm quidem hábuit cónductíciam,   15
Sáltem ut ésset quó reférret óbitum dómini sérvulus.

7. Hunc Afranius quidem omnibus comicis praefert scribens in
Compitalibus :

The standard of comparison is
omitted, as it often is in English.

3. **visus numquam est**: *i.e.*,
he never returned to Rome.

4. **Q. Cosconius**: a gramma-
rian who is quoted also by Varro.
redeuntem: sc. *Terentium.*
6. **Cn.   .   .   .   consulibus**:
i.e., **159** B.C.

10. **gracili**: " thin, slender."
colore fusco: " of dark com-
plexion." These characteristics
support the theory of North
African rather than Cartha-
ginian descent; see on *P.
Terentius Afer* (§ 1).

12. **ad Martis**: the omission

of *aedem* or *templum* in such
phrases is similar to the omis-
sion of the word " house " in our
familiar " at Smith's," etc.

17. **Afranius**: Lucius Afra-
nius, who   flourished   about
100 B.C., wrote *fabulae togatae,*
i.e., comedies of Italian life
and manners in which the char-
acters wore Roman dress in-
stead of the Greek costumes
that were seen on the stage of
Plautus and Terence. The play
here mentioned gets its name
from the *Compitalia* or " cross-
roads festival," which was cele-
brated in December or January.

Terénti núm similém dicétis quémpiam ?

Volcatius autem non solum Naevio et Plauto et Caecilio, sed Licinio quoque et Atilio postponit. Cicero in Limone hactenus laudat :

> Tu quoque, qui solus lecto sermone, Terenti,   5
> Conversum expressumque Latina voce Menandrum
> In medium nobis sedatis motibus effers,
> Quiddam come loquens atque omnia dulcia dicens . . .

Item C. Caesar :

> Tu quoque, tu in summis, o dimidiate Menander,   10
> Poneris, et merito, puri sermonis amator.
> Lenibus atque utinam scriptis adiuncta foret vis

1. **Terenti num,** *etc.:* the verse is an iambic senarius. *Terenti* depends upon *similem.*

2. **Naevio,** *etc.:* Aulus Gellius, 15. 24, quotes the passage in full. In it the comic poets are arranged in the order of their merit as follows : Caecilius, Plautus, Naevius, Licinius, Atilius, Terence, Turpilius, Trabea, Luscius, Ennius.

3. **Limone:** *i.e.,* Λειμών, "meadow." It was a literary criticism in verse, which has not been preserved.

5. **tu quoque,** *etc.:* these verses and those quoted from Caesar are hexameters.

7. **in medium nobis effers:** properly, "you bring out into our midst"; translate "you produce among us."

sedatis motibus : Latin plays are technically classed as *statariae,* "quiet, with little action," and *motoriae,* "full of action." Terence seems to have modified Menander in the direction of the former type. Translate "with less action."

8. **come:** "genial."

10. **in summis:** "in the first rank."

12. **atque** is virtually equivalent to *atqui,* as in *Andria* 225.

vis comica: the meaning of the phrase is not clear. It cannot refer to the boisterous fun which was Plautus' chief stock in trade; for the comparison here is with Menander who, like Terence, prefers humor to horseplay. Perhaps Caesar was thinking of the marvelous

Comica, ut aequato virtus polleret honore
Cum Graecis neve hac despectus parte iaceres!
Unum hoc maceror ac doleo tibi desse, Terenti.

THE *ANDRIA*

15. The *Andria* was the first play which Terence pro-
duced — the one he read to Caecilius at dinner, thereby
gaining that poet's esteem (see § 3 of Suetonius' *Life of
Terence*, p. 42 above). It was in the main a translation of
the *Andria* of Menander. The latter play, however, seems to
have been virtually a second recension of the *Perinthia*,
which Menander had written early in his career; and Terence
preferred to follow the earlier piece at some points. One of
these places, the ancient commentator Donatus tells us, was
the first act, which in Menander's *Andria* consisted of a
monologue by the old man, while 'in the *Perinthia* he was
represented as talking to his wife. Terence substituted a
freedman as the second character in the dialogue. Donatus
further tells us that the characters Carinus and Burria did
not appear in Menander's *Andria*, and it has been plausibly
suggested that Terence got them from the *Perinthia*.

This practice of combining two Greek plays to make one
Latin play, named *contaminatio* by the Romans, was severely
criticized by Luscius Lanuvinus and his school — chiefly, it
seems, because it hastened the day when there would be no
more Greek plays to translate. One might suppose that a
more valid criticism would be that a patchwork play would
be likely to lack coherence. No such objection, however,
can be urged against the *Andria* or any other of Terence's
plays.

clearness of outline and vivid-
ness of characterization which
we can observe in the newly
discovered fragments of the
Greek poet (see Introduc-
tion 5).

METER AND PROSODY

16. The basic foot of the majority of Terence's verses is the **iambus** ($\cup \angle$). The long syllable may be resolved into two shorts with the ictus[1] upon the first of them, thus giving the **tribrach** ($\cup \acute{\cup} \cup$) with the ictus on the second syllable. For the iambus may be substituted the **spondee** ($- \angle$) with the ictus on the second syllable.[2] Either or both of the syllables of the spondee may be resolved into two shorts, and, as in the case of the iambus, if the ictus syllable is resolved, the ictus falls upon the first of the resulting shorts. Hence we find the **anapaest** ($\cup \cup \angle$), the **dactyl** ($- \acute{\cup} \cup$), and the **proceleusmatic** ($\cup \cup \acute{\cup} \cup$). Terence employs, then, in iambic verses these six kinds of feet:

> iambus $\cup \angle$
> tribrach $\cup \acute{\cup} \cup$
> spondee $- \angle$
> anapaest $\cup \cup \angle$
> dactyl $- \acute{\cup} \cup$
> proceleusmatic $\cup \cup \acute{\cup} \cup$

In view of the difficulty of reading rapidly verses which allow so much variation, each ictus is marked in this edition except in cases where it falls upon the final syllable of the verse.[3]

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[1] The word "ictus" denotes the beat used in marking time. The editor assumes that the syllable which the ictus accompanied was accented whether it would have been accented in prose or not.

[2] Such a spondee must be pronounced with each of its two syllables about three fourths as long as an ordinary long syllable, so as to occupy approximately the time of an iambus. Similarly, each of the syllables of a dactyl, an anapaest, and a proceleusmatic must be slightly shortened in iambic and trochaic verse. Such feet are said to be irrational.

[3] To mark the ictus of an iambic close seems quite useless, and it would encourage a heavy stressing of the final syllable, a pronunciation as foreign to the Latin language as it is to English.

17. The most common verse in Terence is the **iambic senarius** (from *seni*, "six apiece"), which contains six feet. The last of these must be an iambus, but, since the final syllable of a Latin verse may be either long or short (*syllaba anceps*), the **pyrrhic** (◡◡) may take the place of the iambus in this one position. Many iambic senarii, but not all of them, have a caesura before the ictus syllable of the third or fourth foot. The first line of the *Andria* (numbered 28) is to be scanned thus:

> Vos ístaec íntro auférte; abíte. Sósia,
> — ⏑́ | — ⏑́ | — ⏑́ | ◡ ⏑́|◡ ⏑́|◡◡

To illustrate the proceleusmatic, we may analyze line 118:

> Quae ibi áderant, fórte unam áspicio ádulescéntulam,
> ◡ ⏑́◡|— ⏑́ | — ⏑́|◡◡ ⏑́◡|— ⏑́|◡◡

18. It will be observed that in line 28 each ictus except the last falls upon a syllable that has a word accent. The early poets preserve, to a very great extent, harmony between verse ictus and the accent of ordinary speech. In many cases where the two seem to clash, it is because the accent of the Latin *sentence* differed considerably from the *word* accent which is described in our grammars. Thus line 29 runs:

> Adés dum; paúcis té voló. Dictúm puta:

Here *dum* is an enclitic and has the same effect upon the accent as -*que*. Similarly, *té volo* is regularly accented on the antepenult since the penult is short.

19. Latin words which form an iambus, such as *ămō, mĕī, dĭē, fĕrē*, are particularly hard for us to pronounce correctly. The accent upon the initial short syllable makes it so difficult to preserve the long quantity of the final syllable that we tend to say *ámŏ, méĭ*, etc.

The early Romans were subject to this same tendency, so much so, in fact, that certain originally iambic words had their final syllables permanently shortened. *Ĕgŏ* was once *ĕgō* like Greek ἐγώ; the adverbs *bĕnĕ* and *mălĕ* originally ended in long *ē*, as do other adverbs from adjectives of the first and second declensions; *mŏdŏ*, the adverb, is really the ablative singular of *modus;* the datives *mĭhĭ, tĭbĭ, sĭbĭ,* and the adverbs *ĭbĭ* and *ŭbĭ*, originally had a long final syllable, a pronunciation which was frequently employed by Vergil and other classical poets, but which in their day may no longer have been heard in ordinary speech.

In the time of Plautus and Terence the tendency to shorten a long syllable after a short was much more widespread than the traces of the process in classical Latin would lead us to suppose. Thus, a syllable long by position might be shortened (*dăbĭt nemo*); the two syllables might belong to different words (*ĕt ĭd gratum, ĕgo ĭn portu, sĭne ĭnvidia*), or they might form only part of a word (*vŏlŭptati*). An accent following the long syllable of an iambus had the same effect as one preceding it (*vŏlŭptáti, pŭdĭcítia*).[1] The tendency of early Latin to shorten long syllables may, then, be summed up in these two formulas:

(a) ˘ — tended to become ˘ ˘
(b) ˘ — ´˘ tended to become ˘ ˘ ´˘

The tendency was not equally strong in all words. The common words which regularly show the shortening in later times (see above) appear usually to have been pronounced with this shortening in the early period, although, in the case of most of them, there are sure instances of the original form (note *egō, Andria* 258, 702; *modō*, 630, etc.). Other words, such as *bonōs, patrēs*, regularly retained the long quantity;

[1] See Lindsay, *The Captivi of Plautus* (London, 1900) p. 34.

but most words seem to have varied freely between the two
pronunciations.[1]

The early dramatists reflect this situation in their verse.
Almost any iambic succession of syllables with an accent next
to the long syllable may be treated as two short syllables,
but the frequency with which the shortened form of each
word occurs reflects roughly the usage of ordinary speech.[2]

In Plautus and Terence there occur a number of shortened
iambi which do not seem to have a word or sentence accent on
the syllable preceding or following the shortened syllable,
and in some of these the shortened syllable itself seems to be
accented.   It is possible that in some cases our information
as to early Latin accent is defective, but most such irregulari-
ties are probably due to the influence of related words which
fulfilled the conditions of the change; *tibíque* is due, then,
to *tíbǐ*, *néscǐŏ* (340, etc.) to *scǐŏ*, *ádvenǐs* (909) to *vénǐs*, *eódem*
(885) to *ěŏ*, *eŏrum* (64, etc.) to *ěŏrúmque* and *ěŏrúndem*,
fuísse (42) to such forms as *fúǐ*, *fǔǐssémus*, and *fǔǐstíque*,
hócciněst (236, etc.) to *hǐc ěst*, etc.

Many scholars think that the verse ictus had the same
tendency as the accent of ordinary speech to shorten the long
syllable of an iambus.   It is at least true that a syllable
shortened by the iambic law rarely stands under the
ictus.[3]

20. In general, Terence makes the same use of elision as
the later poets.   Hiatus occurs after interjections, e.g., *Ō
hŏmǐnem* (769); and occasionally at a change of speakers,
as in line 593.

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[1] Some scholars would prefer to say "were pronounced with a quantity
intermediate between long and short."

[2] This paragraph and the preceding one are not intended as argument.
For a brief statement of the case, see Lindsay, *The Captivi of Plautus*,
pp. 30 ff.

[3] For weak final *s*, see on *veritus* (582).

One kind of hiatus, however, is much more common in Terence and the other early dramatists than in Vergil and his contemporaries. Accented monosyllables ending in a long vowel or *m* are not elided before a short vowel, but count as a single short syllable, as *quĭ ămant* (191), *cŭm ĕo* (639), etc. Sometimes the syllable following such a mono- syllable is shortened by the iambic law, as *tŭm ĭd mihi* (109).

21. While the iambic senarii (comprising about half of each of Terence's plays) were spoken without musical accom- paniment, all lines in other meters were accompanied by the flute. Many of them were delivered by the actors in recita- tive style, but some of the more lyrical passages were sung by a slave stationed near the flute player while the actor per- formed in pantomime.

22. The **iambic octonarius** (from *octoni*, "eight apiece") contains eight feet. The last of these must be an iambus or a pyrrhic. There is usually a caesura before the ictus syllable of the fifth foot, or (less frequently) a diaeresis at the end of the fourth foot. In the latter case the fourth foot is often an iambus, for which a pyrrhic may be substituted just as at the close of the line. Line 175 of the *Andria* should be scanned:

Mirábar, hóc si síc abíret, ét eri sémper lénitas
_ ⌣́ |_ ⌣́ | _ ⌣́ | ⌣⌣́| ⌣ ‖ ⌣́ ⌣|_ ⌣́ |_ ⌣́|⌣⌣́

Line 584 shows a pyrrhic in the fourth place:

Proptérea quód amat fíliús. Egon ístuc fácerem? Crédidi,
_ ⌣́⌣|_ ⌣́ ⌣ ⌣|_ ⌣́|⌣⌣́‖ ⌣ ⌣ ⌣́|_ ⌣́ ⌣|_ ⌣́|⌣⌣́

23. The **iambic septenarius** (from *septeni*, "seven apiece") contains seven complete feet followed by a single syllable. There is usually a diaeresis after the fourth foot, which is commonly an iambus and occasionally a pyrrhic. Some-

times there is a caesura in the fifth foot instead of a diaeresis.
We illústrate with lines 299 and 705 :

Sed cúr tu abís ab illa ? Óbstetrícem accérso. Própera.
‒   ‐́ | ∪‐́| ∪   ∪   ‐́| ∪ ‐́| ‒ ‐́|‒   ∪́ ∪|
   Atque aúdin ?
   ‒   ‐́|‒

Sat hábeo. Quíd faciés ? Cedó. Dies híc mi ut sátis sit,
∪   ∪́∪|‒   ‐́ | ∪∪‐́| ∪ ‐́‖   ∪∪ ‐́ | ‒   ∪́∪ |‒
   véreor
   ∪́∪|‒

24. The second group of Terence's verses is based upon
the **trochee** (‐́∪). Resolutions and substitutions follow the
same principles as in iambic rhythm :

> trochee ‐́∪
> tribrach ∪́∪∪
> spondee ‐́ ‒
> anapaest ∪́∪‒
> dactyl ‐́∪∪

Observe that in trochaic rhythm the ictus falls upon the first
syllable of each foot.

25. The **trochaic septenarius** contains seven complete feet
followed by a single syllable which has the ictus. The
seventh foot must be a trochee or a tribrach. Diaeresis
generally occurs after the fourth foot, but sometimes after
the fifth. Lines 178 and 179 are scanned thus :

Númquam quoíquam nóstrum vérbum fécit néque id aegré
‐́   ‒ | ‐́ ‒ | ‐́ ‒ | ‐́ ‒ | ‐́‒‖ ∪́   ∪ ‒| ‐́
   tulit.
   ∪|∪́

Át nunc fáciet, néque, ut opínor, síne tuó, magnó malo.
‐́ ‒ | ∪́ ∪‒| ∪́   ∪∪| ‐́‒‖ ∪́∪ ∪|‐́ ‒ | ‐́ ∪|‐́

26. The **trochaic octonarius** contains eight feet. Diaeresis usually occurs after the fourth foot. This measure occurs in only seven lines of the *Andria*. The first is 245:

Ádeon hóminem esse ínvenústum aut ínfelícem quémquam,
 út égo sum !

27. Of less importance are the few short iambic and trochaic lines. The **iambic quaternarius** (from *quaterni*, "four apiece") may contain four full feet, as in 176:

Verébar quórsum eváderet,

or it may be catalectic (*i.e.*, lack the last half foot), as in 485:

Date; móx ego húc revórtor.

The **trochaic quaternarius catalectic** contains three and a half feet, as in 246:

Pró deum átque hominúm fidem !

28. Terence rarely employs other rhythms than the iambic and the trochaic. The **cretic tetrameter** usually consists of four cretics ($\angle \cup -$). Either long syllable may be resolved into two shorts, and a long syllable or two short syllables may take the place of the short in the first and third feet. Lines 626 and 629 are to be scanned thus:

Tánta vecórdia innáta quoiquam út siet,

Ídnest verum ? Ímmo id est génus hominum péssumum, in

The **bacchiac tetrameter** usually consists of four bacchii
($\cup \angle -$). Either or both of the longs may be resolved into
two shorts, and a long syllable may be substituted for the
short. Line 481 is to be scanned:

Adhúc, Arculís, quae adsolént quaeque opórtent
$\cup \;\angle \;\;\;-|\;\cup \angle \qquad -|\;\cup\angle \qquad -|\qquad \cup \angle -$

29. TABLE OF THE METERS OF THE *ANDRIA*

606	trochaic septenarius	643–649	trochaic septenarii
607, 608	trochaic octonarii	650–654	iambic octonarii
609	trochaic septenarius	655–681	iambic senarii
610–615	iambic octonarii	682, 683	iambic octonarii
616	trochaic octonarius	684–715	iambic septenarii
617	trochaic septenarius	716–819	iambic senarii
618–620	iambic octonarii	820–860	trochaic septenarii
621–624	trochaic septenarii	861–865	iambic octonarii
625	dactylic tetrameter	866–895	iambic senarii
626–634	cretic tetrameters	896–928	trochaic septenarii
635–638b	iambic quaternarii	929–957	iambic octonarii
639, 640	trochaic septenarii	958–981	trochaic septenarii
641, 642	iambic octonarii		

TABLE OF ABBREVIATIONS

A. & G. = Allen and Greenough's New Latin Grammar.
B. = Bennett's Latin Grammar.
Bu. = Burton's Latin Grammar.
G. = Gildersleeve-Lodge Latin Grammar.
H. & B. = Hale and Buck's Latin Grammar.
H. = Harkness' Complete Latin Grammar.
L. & M. = Lane and Morgan's School Latin Grammar.

A note beginning **fere . . . paucis** is on these words and all that stands between them in the text. **fere paucis** introduces a note on these two words alone. **fere,** *etc.*, heads a note on *fere* and several following words.

TERENTI ANDRIA

THE CHARACTERS OF THE PLAY

IN THE ORDER IN WHICH THEY APPEAR

SIMO	*A gentleman of Athens.*
SOSIA	*Simo's freedman.*
DAVOS	*Simo's slave, confidential servant of Pampilus.*
MUSIS	*Glucerium's maid.*
PAMPILUS	*Simo's son.*
CARINUS	*A young man, friend of Pampilus.*
BURRIA	*Carinus' slave.*
LESBIA	*A midwife.*
GLUCERIUM	*The girl from Andros.*
CREMES	*A gentleman of Athens.*
CRITO	*A gentleman of Andros.*
DROMO	*Simo's slave.*

CHARACTERS SPOKEN OF

CRUSIS	*A woman of Andros, reputed sister of Glucerium.*
PILUMENA	*Cremes' daughter.*
ARCULIS	*Glucerium's slave woman.*
CANTARA	*Glucerium's slave woman.*
PANIA	*Cremes' brother.*

PROLOGUS

Poëta quóm primum ánimum ad scríbendum ádpulit,
Id síbi negóti crédidít solúm dari,
Populo út placérent quás fecísset fábulas.
Verum áliter eveníre múlto intéllegit;
Nam in prólogís scribúndis óperam abútitur,   5

The *Andria* was first pre-
sented without a prologue; for
Terence felt that literary criti-
cism did not combine well
with comedies of life and man-
ners (see Introduction 13). It
is of course fortunate for us
that he was compelled to vio-
late his artistic principles and
record for all time the informa-
tion that is contained in the
extant prologues. The fact re-
mains, however, that no one of
them forms an artistic unity
with the play to which it is pre-
fixed. Nevertheless, in defer-
ence to custom, the prologue
which was written for a revival
of the *Andria* is included in this
edition. In the notes on the
play itself no acquaintance with
the prologue or the commen-
tary on it is assumed.

1. poeta: Terence speaks of
himself in the third person in the
prologues, as an English writer

often refers to himself as "the
author." — **quom** = *cum*. For
the spelling, see on *quomque* (63).

2. id negoti = *id negotium*.
Negoti is a partitive genitive.

3. fabulas is logically the
subject of *placerent* and the
antecedent of *quas*, but it is
incorporated into the relative
clause; "what plays" instead
of "the plays which."

4. multo: ablative of degree
of difference with *aliter*.

5. prologis has a long vowel
in the first syllable, although in
Greek πρόλογος the first vowel
is short. Latin *prō* has influ-
enced this and several other
Greek loan words contain-
ing the preposition πρό. —
scribundis = *scribendis*; for the
form, see on *pariundi* (233).
— **operam**: *abutor* always takes
the accusative in Plautus and
Terence, although *utor* usually
governs the ablative. In early

Non qui árguméntum nárret, séd qui málivoli
Veterís poétae máledictís respóndeat.
Nunc, quám rem vítio dént, quaeso ánimum advórtite.
Menánder fécit Ándriam ét Períntiam.

10   Qui utrámvis récte nórit, ámbas nóverit.
Non íta dissímili súnt argúmento, ét tamen
Dissímili orátióne súnt factae ác stilo.
Quae cónvenére in Ándriam éx Períntia
Fatétur tránstulísse atque úsum pró suis.

15   Id ísti vitúperant fáctum atque ín eo dísputant   15

Latin *abutor* always has its ety-
mological meaning "use up."

6. qui is an old ablative of
the relative pronoun; for the
form, see on 53. Here, as
often, it is equivalent to *ut*
and introduces a purpose clause.
— **argumentum**:   "plot." —
malivoli: a short vowel at the
end of the first member of a
compound regularly becomes *i*;
from the stems *magnŏ-*, *agrŏ-*,
and *aequŏ-* we have *magni-
ficus*, *agri-cola*, and *aequi-dis-
tans*, and, in the same way,
from the stem *malŏ-* we get the
compound *mali-volus*. Classical
malĕ-volus gets its *e* from the
adverb *malĕ*.

7. veteris poetae: Luscius
Lanuvinus (see Introduction 9).
Luscius and his school resented
Terence's rejection of their ar-
tistic standards and attacked
him bitterly. — **maledictis**: this

was originally a phrase, *male
dictum*, and so the vowel of the
antepenult was always *e*. Com-
pare the note on *malivoli* (6).

8. vitio: for the case, see A. &
G. 382, B. 191, Bu. 483, G. 356,
H. & B. 360, H. 433, L. & M. 548.

9. Menander: see Introduc-
tion 5 and 15. — **Perintia**: the
classical form of the word is
Perinthia (Greek Περινθία, see
on *epebis*, 51), and that is the
form which is employed in
English.

10. norit = *noverit*.

12. oratione: "thought."
— **stilo**: "style."

14. fatetur: sc.   *poeta*.
— **transtulisse**:   for the omis-
sion of the subject of the infini-
tive, see on *dictum* (29).

15. ĭd ĭsti: for the quantity,
see   Introduction   19. — **isti**:
the poet's critics. — **disputant**:
"maintain."

Contáminári nón decére fábulas.
Faciúntne intéllegéndo, ut níhil intéllegant ?
Qui quom húnc accúsant, Naéviúm Plautum Énnium
Accúsant, quós hic nóster aúctorés habet,

20   Quorum aémulári exóptat néclegéntiam
Potiús quam istórum obscúram díligéntiam.
Dehinc út quiéscant pórro móneo et désinant
Male díceré, malefácta né noscánt sua.

16. contaminari: "to be mixed," as Menander's *Andria* and *Perinthia* were mixed to form Terence's *Andria* (see Introduction 15).

17. faciuntne really means "do they or do they not?" Classical Latin, however, would surely use *nonne* here, and English idiom also requires "do they not." — **faciuntne . . . intellegant:** "Do they not with all their knowing really know nothing?" or, better, "Do they with all their knowing really know anything?"

18. Naevium Plautum Ennium: for Plautus, see Introduction 8. Naevius was an earlier contemporary of Plautus who wrote comedies and tragedies, and, late in life, an epic poem on the war with Carthage, from which Vergil is said to have borrowed not·a little. Ennius was a younger contemporary of Plautus who

wrote plays, but who is best known for his epic poem on the history of Rome from the landing of Æneas in Italy down to the poet's own day. This was regarded as the greatest Roman epic until the appearance of Vergil's *Æneid*.

19. hic noster: sc. *poeta;* see on 1. — **auctores:** "examples, models."

20. neclegentiam: "careless freedom," in the sense in which we speak of a "free translation." But perhaps we should translate "carelessness," and think of this and *diligentiam* in the next line as quoted from Lanuvinus.

21. obscuram diligentiam: "obscure literalism," or perhaps "obscure accuracy."

22. dehinc: for the pronunciation, see on 79. — **dehinc porro:** "from now on."

23. malefacta: originally a phrase, *male factum;* see on *maledictis* (7).

Favéte, adéste aequo ánimo et rém cognóscite,
25   Ut pérnoscátis, écquid speí sit rélicuom,   25
Posthác quas fáciet de íntegró comoédias,
Spectándae an éxigéndae sínt vobís prius.

24. favete: sc. *linguis;* this was a formula spoken before the celebration of a sacrifice. " Favor < the occasion > with your tongues " properly meant " use only words of good omen "; but, as no word was quite certain to be free from ill omen, the only safe procedure was to be quiet. Hence the phrase came to mean, as it does here, " be quiet." — **adeste**: " be attentive." — **aequo**: " fair." — **rem cognoscite** involves a metaphor from the courts; " examine the case " between Terence and his critics by listening to this play.

25. spei is a monosyllable; see on *fide* (296). — **relicuom** (= *reliquom, relicum*) contains four syllables in early Latin.

26 f. These verses contain an indirect question depending upon *pernoscatis* (25), but at the same time they give the substance of the hope (*spei*) mentioned in the latter half of line 25.

26. de integro: in contrast to the old play which is about to be presented; cf. introductory note on the prologue. — **comoedias**: for the case, see on *fabulas* (3).

27. spectandae, with which we must understand *sint* from *exigendae sint*, is the first half of a double indirect question.

ACTUS I

The scene remains unchanged throughout the play. It represents a street in Athens and the fronts of two houses, one of which belongs to Simo and one to Glucerium. The street leads, on the spectators' right, to the market; on the left, to the harbor and the country.

<div align="center">

SIMO   SOSIA

SENEX   LIBERTUS
</div>

[They enter from the right, followed by several slaves carrying provisions for to-day's dinner.]

Si. [To his slaves.] Vos ístaec íntro auférte; abíte. *[Exeunt slaves. Simo turns to his freedman.]* Sósia,

ACT I SCENE 1

The division of Latin comedies into acts is not indicated in the manuscripts, but is important for our understanding of the plays. In the performance of the Greek originals the chorus sang and danced between the acts and thus marked the play off into clearly distinct parts. On the Roman stage the flute player sometimes furnished musical interludes between the acts, but at other times the performance seems to have continued without any pause. A necessary condition for the close of an act was that none of the actors should remain on the stage; but the stage might be left vacant for a moment in the middle of an act.

The division into scenes, although recorded in the manuscripts, has no importance. A new scene is usually marked when an actor enters or leaves the stage, but the plan is not carried out consistently.

28. istaec: in early Latin the enclitic -*c(e)*, "here, there," which always appears in certain forms of *hi-c*, is often appended to the forms of *ille* and *iste*. The forms with appended -*c(e)* may be found in the grammars: A. & G. 146 a, Bu. 244, G. 104. II 2, III 3, H. & B. 138. 2 c, H. 178. 6. *Istaec* has here its exact force as the demonstrative of the second person, since it refers to the provisions carried by the slaves. — **Sosia** is Greek Σωσίας. (We find the name in Menander's *Pericei-*

Adés dum; paúcis té voló. *So.* Dictúm puta :

30   Nempe út curéntur récte haec ? *Si.* Ímmo aliúd.
        So. Quid est

Quod tíbi mea árs effícere hoc póssit ámplius ?

Si. Nil ístac ópus est árte ad hánc rem quám paro,   5
    Sed ís quas sémper ín te intéllexí sitas,
    Fide ét tacitúrnitáte. *So.* Expécto quíd velis.

35 *Si.* Ego póstquam te émi, a párvolo út sempér tibi
    Apúd me iústa et clémens fúerit sérvitus,
    Scis.   Féci ex sérvo ut ésses líbertús mihi,   10

---

romene, Introduction 5.) Ter-
ence always drops final -s in the
nominative of Greek masculine
names of the first declension.

29. adés dum: for the accent,
see Introduction 18. The en-
clitic *dum* (originally temporal)
tones down the abruptness of an
imperative, as in the common
age dum, "come now"; translate
"wait a moment." — **paucis** (sc.
verbis) is ablative of means with
an infinitive, such as *appellare*, to
be understood. — **dictum** is a par-
ticiple in indirect discourse (=
dictum esse). The subject of a
main clause in indirect discourse
is freely omitted in colloquial
Latin in case it can be easily
supplied; here, however, Sosia
guards against being misunder-
stood by supplying the subject
as an afterthought (*ut curentur*).

30. ut curentur: a clause of in-
direct command used as the sub-

ject of *dictum* of the preceding
line; cf. Plautus, *Miles* 1089: *dic
domum ut transeat. Curo* is often
used of preparing food. — **immo
aliud**: "no, something else."

32. istac: the demonstrative
of the second person refers to
Sosia's *mea* (31).

33. is = *eis*. Supply *artibus*
from *istac arte*.

35. parvolo = *parvulo;* where
Latin of imperial times shows
the combination *uu* or *vu*, early
Latin regularly has *uo* or *vo*.
Other examples are *servolos* (83),
voltu (119), *Davos* (159). The
spelling with *o* once represented
the pronunciation, but there is
reason to believe that the vowel
came to be spoken as *u* long be-
fore it was so written. — **a par-
volo**: English idiom requires
an abstract substantive, "from
childhood."

36. apúd me: the unemphatic

Proptérea quód servíbas líberáliter.

Quod hábui súmmum prétium, pérsoluí tibi.

40 *So.* In mémoria hábeo.   *Si.* Haud múto fáctum.   *So.*
Gaúdeo,

Si tíbi quid féci aut fácio quód placeát, Simo,

Et id grátum fúisse advórsum te hábeo grátiam.   15

Sed hoc míhi moléstumst; nam ístaec cómmemorátio

Quasi éxprobrátióst inmémori bénefici.

personal pronoun had no accent;
that is, it was pronounced as an
enclitic. Hence this phrase was
virtually a single word with a
long, and therefore accented,
penult. Cf. *adés dum* (29), and
see Introduction 18.

38. servibas = *serviebas;* in
early Latin, verbs of the fourth
conjugation form the imperfect
indicative in *-ibam* or *-iebam.*
— **liberaliter**: "in the spirit of a
free man."

39. pretium = *praemium.* —
persolui: the early Latin form
for *persolvi.*[1]

40. Sosia prides himself upon
being a good and loyal servant.
In line 29 he tried to forestall a
reminder of his duty.   Now the
same feeling leads him to inter-
pret Simo's rehearsal of past
kindnesses as a reproof.   His
tone shows vexation.   Hence
Simo's reassuring rejoinder.

42. id and the second syllable
of **fuisse** are shortened by the

iambic law; see Introduction 19.
— **advorsum**: the early form of
adversum. Advorsum te means
"before you"; translate "to
you." — **habeo gratiam**, "I feel
gratitude," is to be carefully dis-
tinguished from *gratias ago*, "I
thank you," and *gratiam refero*,
"I return the favor, retaliate."

43. hoc is shortened by the
iambic law. — **molestumst** = *mo-
lestum est;* see the next note.

44. exprobratiost = *exprobratio
est; es* and *est* after a vowel
become *'s* and *'st,* and our manu-
scripts of Plautus and Terence
often indicate that pronuncia-
tion by the spelling.   When *-m*
precedes *est* the manuscripts give
such forms as *molestumst* (43),
although the pronunciation was
probably *molestust.* — **inmemori**:
dative after *exprobratio;* in early
Latin, verbal nouns in *-tio* fre-
quently take the same construc-
tions as the verbs from which
they are formed. — **benefici**: in

[1] See Sommer, *Handbuch* 145.

45   Quin tu úno vérbo díc, quid ést quod mé velis.
  _Si._   Ita fáciam.   Hoc prímum in hác re praédicó tibi :
        Quas crédis ésse has, nón sunt vérae núptiae.   20
  _So._ Quor símulas ígitur ?   _Si._ Rem ómnem a príncipio
        aúdies :
        Eo pácto et gnáti vítam et cónsiliúm meum

early Latin, words of four sylla-
bles, the first three of which were
all short, were regularly accented
on the first; so _pilosopos_ (57),
múlieres (117), etc.   In Cicero's
day contracted genitives like
benefici and _consili_ were accented
on the penult, but early Latin
verse indicates that at that time
they followed the same accentual
laws as other words.

45. quin dic : _quin_ (_qui_, "why"
+ -_ně_, "not") with the indica-
tive often conveys a suggestion
that is virtually a command :
e.g., _Quin taces?_ (399) "Why
don't you hush?"   The use with
the imperative is due to the con-
tamination of two synonymous
expressions.   One sometimes
starts to say, "Why did you do
that?" but thinks of the equiva-
lent and partly identical ques-
tion, "What did you do that
for?" and ends by saying "Why
did you do that for?"   Just so
one sometimes started to say
quin dicis? but, thinking of the
equivalent _dic_, he ended by say-
ing _quin dic._ — **quid est** : in early

Latin, indirect questions often
take the indicative, especially in
connection with an imperative.
Some scholars prefer to say that
such questions are not really de-
pendent. — **quod** is a secondary
object of _velis_ ; see A. & G. 390 d,
B. 178. 1 d, Bu. 510, G. 341. 2, H.
& B. 397, H. 412, L. & M. 524.

47. quas credis esse has :
quas = _quales_ (the antecedent is
verae).   Although _has_ and _nup-
tiae_ logically belong together,
they stand in different clauses
and each takes the case proper
to its own clause.   English idiom
requires that they be brought
together : "This is not a real
marriage, as you consider it to
be," or better, "Though you
consider it such, this is not a
real marriage."   As appears la-
ter (lines 238 f., 253 ff.), Simo
has not yet informed his house-
hold that the marriage is set
for to-day ; but it has been
necessary to explain to Sosia the
unusually liberal marketing.

49. ěǒ : for the scansion,
see Introduction 19. — **gnati**

50 Cognósces, ét quid fácere in hác re té velim.
51, 52 Nam is póstquam excéssit éx epébis (nam ántea   25
 Qui scíre pósses aút ingénium nóscere,
 Dum aetás metús magíster próhibebánt ? *So.* Itast.)

(classical *nati*) shows the initial
g which was permanently re-
tained in *co-gnatus.*

51. nam: " well then." —
epebis = classical Latin *ephebis.*
In early times, when the Romans
borrowed Greek words they
did not take pains to pronounce
accurately the unfamiliar Greek
aspirates, χ (*ch*, pronounced
nearly as *ckh* in *blockhouse*),
φ (*ph*, as in *haphazard*), and θ
(*th*, as in *boathouse*). Instead
they used the nearest equiva-
lents their own language fur-
nished, namely, *c*, *p*, and *t*,
respectively. It was not until
after Terence's time that edu-
cated Romans began to take
their Greek more seriously and
to pronounce and write the
h which followed the mute
in such words. *Epebi* were
young men from 18 to 20, during
which years they served in the
militia. The line means " after
he came of age."

53. qui: an early Latin
ablative of *quis* or *qui.* The
relative-interrogative belongs to
the first and second declension
in some of its forms (e.g., nom.

pl. *qui, quae,* gen. pl. *quorum,
quarum*), but in others it is an
i-stem of the third declension
(e.g., *quis, quem, quibus*). Be-
sides the ablative *quo, qua,
quo,* early Latin possessed also
the *i*-stem ablative *quī* (pre-
served in the classical phrases
qui-cum, at-qui, etc.) which
served for all three genders.
The form *qui* was used not only
in all the senses of the other
form, but also in several ad-
verbial uses. Very frequently
it means " how," interrogative
(as here), indefinite, or relative.
In the sense of " why " (which
occurs in lines 150, 934, 954,
etc.) it combines with the old
negative *ně* (= *non*) to form
quin (cf. on 45). — **posses:**
the mood is due entirely to the
indefinite second person; Ter-
ence might have written *quis-
quam poterat.* The tense is
the same as that of *prohibebant,*
and for the same reason.

54. magister: here, as in
Phormio 72, the word is the
equivalent of the Greek loan
word *paedagogus* (παιδαγω-
γός), the designation of the

55 Si. Quod plérique ómnes fáciunt ádulescéntuli,
        Ut ánimum ad áliquod stúdium adiúngant, aút equos
        Alere aút canés ad vénandum, aút ad pílosopos,   30
        Horum ílle níl egrégie praéter cétera
        Studébat, ét tamen ómnia haéc medíocriter.
60   Gaudébam. So. Nón iniúriá; nam id árbitror
        Adpríme in víta esse útile, út ne quíd nimis.
    Si. Sic víta erát; facile ómnis pérferre ác pati;   35
        Cum quíbus erát quomque úna, is sése dédere;

slave who conducted the chil-
dren to and from school, and
had charge of them at home.

55. plerique omnes scarcely
differs from *plerique* alone. —
adulescentuli: scarcely differ-
ent from *adulescentes;* faded
diminutives are characteristic
of colloquial Latin.

56. ut ... adiungant: a sub-
stantive clause of result de-
fining *quod.*

57. alere is in apposition
with *studium,* while **ad pilosopos**
depends directly upon *animum
adiungant.* The change in con-
struction is colloquial, but was
no doubt chosen here to avoid
coupling dogs and philosophers
too closely. For the spelling
of *pilosopos,* see on *epebis* (51).
For the accent, as indicated by
the ictus, see on *bénefici* (44).

58. horum is neuter.

60. iniuria: the ablative of
manner without a modifier oc-
curs in a number of common

idioms; cf. *qui,* "how," dis-
cussed in the note on line 53.

61. ut ne quid nimis: "noth-
ing in excess"; *ut ne* expresses
all that could have been ex-
pressed by the mood of the
omitted verb; we have a
substantive clause of will. The
expression is a translation of a
common Greek proverb (μηδὲν
ἄγαν) and epitomizes a very
important part of popular Greek
ethics. The freedman states
explicitly what his more culti-
vated master implied in one
word, *gaudebam.*

62. sic = *talis* is character-
istic of colloquial Latin.

63. quomque = *cumque.*
Early Latin retained in several
words the sound group *quŏ,* which
later became *cu.* Compare the
change of *uo* and *vo* to *uu* and *vu*
(see on *parvolo,* 35). This change
too was earlier in pronunciation
than in spelling. Construe *quom-
que* with *quibus.* — **is** = *eis.*

   Eorum óbsequí studiís, advórsus némini,
65 Numquám praepónens se íllis — íta ut facíllume
   Sine invídia laúdem invénias ét amicós pares.
So. Sapiénter vítam instítuit; námque hoc témpore   40
   Obséquium amícos, véritás odiúm parit.
Si. Intérea múlier quaédam abhínc triénnium
70 Ex Ándro cómmigrávit húc viciniam,
   Inópia et cógnatórum néclegéntia
   Coácta, egrégia fórma atque aétate íntegra.   45
So. Ei, véreor né quid Ándria ádportét mali !
Si. Primo haéc pudíce vítam, párce ac dúriter,
75 Agébat, lána ac téla víctum quaéritans ;

64. ĕ̆rum : for the prosody, see Introduction 19 end. — **advorsus** is the participle of *advorto* (classical *adverto*).

65. **ita ut** : although *ita* is to be construed with *obsequi*, it is logically a part of the afterthought or supplementary comment conveyed in *ut . . . invenias;* translate " in the way in which." — ŭt is shortened by the iambic law.

66. **sĭne ĭnvídia** : for the prosody, see Introduction 19. The first foot of the line is a proceleusmatic. — **invenias** : the mood is due to the indefinite second person.

67. **hoc tempore** : popular moralists of every age find their generation worse than the one before it.

70. **viciniam** is here used without a preposition to express the end of motion; cf. the common use of *domum*.

71. **cognatorum neclegentia** : her nearest relative is Crito, who appears in the latter part of the play. The information here given about his treatment of his kinswoman is of the utmost importance to the understanding of his character.

72. **aetate integra** : "with her life all before her, in the prime of life," or, somewhat less exactly, " in the bloom of youth."

73. **ei** : the interjection.

74. **duriter** : adverbs in *-ter* from adjectives in *-us* were colloquial in Cicero's day. It is not certain that they were so in the time of Terence.

75. **quaeritans** : frequentatives are more common in col-

Sed póstquam amáns accéssit prétium póllicens
Unús et item álter, íta ut ingéniumst ómnium   50
Hominum áb labóre próclive ád lubídinem,
Accépit cóndiciónem, dehínc quaestum óccipit.
80   Qui tum íllam amábant, fórte, ita út fit, fílium
Perdúxere ílluc, sécum ut úna essét, meum.
Egomét contínuo mécum : 'cérte cáptus est;   55
Habet.' Óbservábam máne illórum sérvolos
Veniéntis aút abeúntis. Rógitabam 'heús puer,
85   Dic sódes, quís heri Crúsidem hábuit ?' nam Ándriae

loquial than in formal Latin.
Often they are weakened until
they scarcely differ in meaning
from the primitive verb.

78. proclive: " downhill ";
be careful to keep the metaphor
in your translation.

79. condicionem: " terms."
— **dehinc:** pronounced *deinc*
with diphthongal *ei*, as regu-
larly in all periods of the lan-
guage; so *deinde, dein, proinde,
proin* contain diphthongs. The
spelling with *h* was retained be-
cause every one was conscious
that the compound contained
hinc. — **quaestum :** translate
" profession," although *quae-
stus* in its original sense is
nearer English " trade " or " oc-
cupation." — **occipit:** an early
Latin synonym of *incipit.*

82. egomet: the use of the
strengthened form of the pro-
noun without marked emphasis

is characteristic of colloquial
Latin. The omission of the
verb of saying is another collo-
quialism.

83. habet, in the slang of the
arena, meant " he has his
deathblow." — **servolos :** for the
diminutive, see on *adules-
centuli* (55); for the spelling,
see on *parvolo* (35).

84. rogitabam : see on *quaeri-
tans* (75). Here the frequenta-
tive has its full force. — **puer :**
colloquial for *serve*, just as in the
Southern States "boy" formerly
meant "slave" (of any age).

85. sodes stands for *si audes;*
the vowel of *si* was elided and
au tended to become *ō* in collo-
quial Latin. The verb *audeo*
is a derivative of *avidus,* and
in this phrase it retains its
original meaning " desire ";
translate " if you please." —
Crusidem: the classical form

Illi íd erat nómen.   *So.* Téneo.   *Si.* Paédrum aut
     Clíniam
Dicébant aút Nicératúm; nam hi trés simul   60
Amábant.   'Ého, quid Pámpilús?'   'Quid? Súmbo-
     lam
Dedít, cenávit.'   Gaúdebam.   Ítem alió die
90 Quaerébam; cómperiébam níl ad Pámpilum
Quicquam áttinére.   Enim véro spéctatúm satis
Putábam et mágnum exémplum cóntinéntiae;   65
Nam quí cum ingéniis cónflictátur eíus modi

---

of the name would be *Chrysis*
(Gk. Χρυσίς); cf. on *sum-
bolam* (88).

86. teneo: "I get you."

88. Pampilus: the classical
form would be *Pamphilus* (Gk.
Πάμφιλος). — **sumbolam**: the
classical form would be *sym-
bolam*. The letters Y and Z do
not occur in genuine Latin
words, and in Terence's day
they were not used at all in
Latin; Greek Υ and Ζ were
represented by Latin U and SS
(or S), respectively. At a later
time, when the Romans began
to write PH for Greek Φ, etc.
(see on *epebis*, 51) they also
introduced the characters Y
and Z. The word *sumbola*
means "contribution," and here
designates a payment toward
the expense of a dinner. Ter-
ence keeps the Greek word which
he found in Menander; in his

day, probably, no Latin word
would suggest the Greek custom.
Cicero, however, uses *conlecta*
in precisely this sense.

90. nil quicquam: a pleo-
nasm common in colloquial
Latin.

91. enim vero: "in fact";
enim is common in early Latin
without causal force. Ĕnĭm is
shortened by the iambic law.

93. ingeniis shows the shift
of meaning which is familiar
in the English word "character"
= "a person of distinctive
characteristics." — **eíus**: a
monosyllable pronounced *eis*
with diphthongal *ei*. This is
probably the original genitive
of *is*. It went out of use soon
after Terence's time. Our man-
uscripts always spell *eius* and it
seems best to follow them. In
case an ictus falls upon the
monosyllabic genitive *eius*, it is

Neque cómmovétur ánimus ín ea ré tamen,
95   Scias pósse habére iam ípsum súae vitaé modum.
Quom id míhi placébat, tum úno ore ómnes ómnia
Bona dícere ét laudáre fórtunás meas,   70
Qui gnátum habérem táli ingénio praéditum.
Quid vérbis ópus est ?   Hác fama ínpulsús Cremes
100   Ultro ád me vénit, únicám gnatám suam
Cum dóte súmma fílio úxorem út daret.
Placuít; despóndi.   Hic núptiís dictúst dies.   75

marked over the *í*, as here.
Similar genitives from other
pronouns are *hui(u)s* (210, etc.),
quoi(u)s (336, etc.), and *illi(u)s*
(810).

94. **animus**: sc. *eius*. — **ea
re**: *i.e.*, the life of pleasure.

95. **scias**: potential subjunc-
tive with the indefinite second
person; see A. & G. 447. 2,
B. 280, Bu. 779, G. 257, H. &
B. 517. 1, H. 552, L. & M. 718.
Contrast the subjunctive with-
out potential force in *posses* (53).
The ultima is shortened by the
iambic law; as is that of *suae*.
— **habere modum**: " control."
— **ipsum**: *i.e.*, without aid.

96. **quom** = *cum;* for the
form, see on *quomque* (63).

98. **qui** finds its antecedent in
meas, which is virtually a geni-
tive of *ego.* — **gnatum**: for the *g,*
see on *gnati* (49). — **haberem**:
subjunctive in a subordinate
clause in indirect discourse.

100. **ultro**: it was unusual for
the girl's father to make the first
advances. — **gnatam**: for the ini-
tial consonant, see on *gnati* (49).

101. **dote**: the settlement of
the dowry was a very important
question in an Athenian be-
trothal. Cf. Introduction p. 34.

102. **despondi**: if the father
had made a decision about such
a matter, the son's consent
could usually be taken for
granted. Owing to the seclu-
sion of Athenian women, a man
might very well not see his
bride's face until she removed
her veil in the marriage cham-
ber. — **dictust** = *dictus est.* In
Latin, as in most other lan-
guages, a vowel which is pre-
ceded and followed by the same
consonant or group of conso-
nants is often lost, together with
one of the consonants or con-
sonant groups; e.g., *nutrix* is
from **nu[tri-]trix*, a derivative

So. Quid ígitur óbstat, cúr non fíant ? *Si.* Aúdies.
  Fere ín diébus paúcis, quíbus haec ácta sunt,
95 Crusís vicína haec móritur. *So.* Ó factúm bene !
  Beásti ; métui a Crúside. *Si.* Íbi tum fílius
  Cum illís, qui amábant Crúsidem, úna aderát frequens ; 80
  Curábat úna fúnus ; trístis ínterim,
  Non númquam cónlacrumábat.   Plácuit túm id mihi.

of *nutrio; semodius,* "a half peck," is from **se[mi-]modius; vendo* is from **ve[nu]n-do.* In the same way *dictu[s e]st* loses a syllable. Similarly we have such forms as *locutu's* for *locutu[s e]s* (202).

103. cur non fiant: a relative characterizing clause ; the antecedent of *cur* is *quid.* Translate "What's blocking the way so as to stop it ? "

104. fere . . . paucis: "*approximately* within a *few* days "; the tautology is colloquial. — **quibus** is an ablative of the time within which, used where English idiom requires the conjunction "after." The usage occurs in Caesar, *B. G.* 3. 23, *paucis diebus, quibus eo ventum erat,* and elsewhere ; see H. 488. 3.

105. haec: said with a gesture indicating Glucerium's house.

106. beasti: sc. *me.* Sosia's comments on the narrative express the feelings of the audience ;

for he is virtually one of them throughout this passage. A similar rôle is often played by the chorus in a Greek tragedy. — **ibi tum:** both words mean "then"; the pleonasm is colloquial.

107. amabant: the imperfect instead of the more logical pluperfect is due to the common tendency to speak of the recently dead as if they were still alive. "Burial will take place from the late residence of the deceased," runs the obituary notice ; but an acquaintance who wants to attend the funeral is likely to inquire, "Where does Mr. Blank live ? " — **frequens:** an adjective, where English idiom requires an adverb.

109. conlacrumabat: "wept with them." [1] — **tum** forecasts a time when Simo would not approve of this act ; translate "for the moment." — **túm ĭd:** for the scansion, see Introduction 20.

[1] Others think the compound is intensive, but the circumstances would scarcely warrant *bitter* tears on Pampilus' part.

110   Sic cógitábam : 'hic párvae cónsuetúdinis
       Causa húius mórtem tám fert fámiliáriter :
       Quid si ípse amásset ?   Quíd hic mihí faciét patri ?'   85
       Haec égo putábam esse ómnia húmani íngeni
       Mansuétique ánimi officia.   Quíd multís moror ?
115   Egomét quoque éius caúsa in fúnus pródeo,
       Nil súspicáns etiám mali.   So. Hém, quid ést ?   Si.
           Scies.
       Ecfértur ; ímus.   Ínterea ínter múlieres,   90
       Quae ibi áderant, fórte unam áspicio ádulescéntulam,
       Formá . . .   So. Boná fortásse.   Si. . . . et   vóltu,
           Sósia,
120   Adeó modésto, adeó venústo, ut níl supra.

112. mihī: the original pros-
ody; see Introduction 19.

115. funus: Athenian law
required that the corpse should
be burned before daylight on
the morning following the death.

116. etiam is t e m p o r a l,
" still."

117. imus: *i.e.,* in the
funeral procession. — múlieres :
for the accent, see on *bénefici*
(44).

118. The fourth foot is a
proceleusmatic.

119 ff. Similarly Homer, *Il.*
3. 154 ff., puts the praise of his
heroine's beauty in the mouths
of old men who had good reason
for a prejudice against her.

119. voltu = *vultu;* see on
parvolo (35).

120. adeo was originally a
phrase in which *ad* was followed
by *eo,* the adverb of direction
(cf. *adhuc*). The first mean-
ing, then, was " to this place "
or " to such a place," but the
local idea is rarely retained.
Here the meaning is " to such
a degree, so." — ut nil supra :
sc. *esse posset.* — nil : the neuter
often refers in a general way to
persons; thus Cicero, *Ad Quint.
Frat.* 3. 1. 19, says of his young
nephew : *Nihil puero illo sua-
vius, nihil nostri amantius.* A
common phrase for " my sweet-
heart " is *quod amo.*[1]

[1] Green, *CR.* 18. 448 ff., thinks that the neuter in such cases necessarily
involves emphasis. It certainly does not in the second instance cited above
and similar ones; and consequently there is room for doubt as to the others.

Quia túm mihi lámentári praéter céteras
Visást, et quía erat fórma praéter céteras   95
Honésta ac líberáli, accédo ad pédisequas,
Quae sít rogó.   Sorórem esse áiunt Crúsidis.
Percússit ílico ánimum.   Attát hoc íllud est,
Hinc íllae lácrumae, haec íllast mísericórdia.

So. Quam tímeo, quórsum evádas !   *Si.* Fúnus ínterim   100
Procédit. Séquimur; ád sepúlcrum vénimus;
In ígnem inpósitast; flétur.   Ínterea haéc soror,
Quam díxi, ad flámmam accéssit ínprudéntius,
Satis cúm perículo.   Ibi tum éxanimátus Pámpilus

122. **forma**: ablative.

123. **honesta   ac   liberali**:
" respectable   and   ladylike."
Liberalis gets the meaning " gen-
tlemanly, ladylike " from the
contrast with *servilis*.

124. **esse**: for the omission
of the subject, see on *dictum*
(29).

125. **percussit** expresses more
surprise and anxiety than Eng-
lish " it struck me."

126. **lacrumae**:   usually
spelled *lacrimae* in classical
Latin.   The sound of the
vowel of the penult was prob-
ably between the sounds of *u*
and *i* (cf. French *u* and German
ü). A similar variation occurs
in *lubet, libet*; *optumus, optimus*;
volumus, regimus, and in many
other words.

127. **quorsum evadas**: indi-
rect question after *timeo*.

128. **sepulcrum** is often used
of the place where the body is
burned.

131. **satis cum periclo**: " with
some risk," but not enough to
justify Pampilus' fright if he
had not been in love. *Peri-
clum* contains the stem seen
in *ex-peri-or*, " try, test," and
peri-tus, " having tried, experi-
mented," and its meaning was
originally the same as that of
ex-peri-mentum, " trial, test."
The classical *periculum* comes
from this by the development
of a short vowel between *c* and
l, much as English " athletic "
sometimes comes to be pro-
nounced " atheletic." In other
words, too, early Latin often dif-
fers from classical Latin in the
form of this suffix; Plautus and
Terence have *vehiclum* from *veho*,
cubiclum from *cubo*, *poclum* for

Bene díssimulátum amórem et célatum índicat.   10
Accúrrit; médiam múlierém compléctitur:
'Mea Glúcerium,' ínquit 'quíd agis? Cúr te is pérdi-
    tum?'
135   Tum illa, út consuétum fácile amórem cérneres,
Reiécit se ín eum fléns quam fámiliáriter!
So. Quid aís? Si. Redeo índe irátus átque aegré ferens.   11
Nec sátis ad óbiurgándum caúsae. Díceret

poculum, saeclum for saeculum,
etc. The diminutive suffix -cu-
lus, however, has two syllables
in early Latin, e.g., aniculae,
"little old woman" (231),
pisciculos, "little fishes" (369).
— ibi tum: for the pleonasm,
see on 106. — exanimatus: "in
breathless horror."

133. mediam mulierem:
compare such phrases as sum-
mus mons and medio in colle.

134. Glucerium: the classi-
cal form would be Glycerium
(Gk. Γλυκέριον); for the u,
see on sumbolam (88). Greek
women often had names end-
ing in the neuter diminutive
suffix -ιον (cf. German Gret-
chen, etc.); a modifying adjec-
tive or pronoun, however, is
feminine, as here. — is: second
person of eo. Cicero would
have used es with the future
active participle.

135. cerneres: potential sub-
junctive with the indefinite

second person (cf. scias, 95),
and at the same time in a clause
of result.

136. quam familiariter: "how
confidingly!"

137. quid ais: this common
colloquial phrase has two
sharply distinct meanings. (1)
When, as here, it refers to a
previous remark of another
speaker it means "What's that
you say? What?" (2) When
it refers to a subsequent re-
mark of the same speaker it
means "What do you say to
this?" and is merely a means
of attracting attention. In the
latter case, translate "I say."

138. diceret: for the im-
perfect in a past condition
contrary to fact, see A. & G.
517 e Note 2, B. 304. 2, Bu.
919, H. & B. 581, H. 579. 1,
L. & M. 939; cf. G. 596. 2,
597 Remark 1. Others would
explain this in the same way as
abiret (175).

'Quid féci ?   Quíd commérui aut péccaví, pater ?

Quae sése in ígnem inícere vóluit, próhibui ;

Serváví.'   Honésta orátióst.   *So.*   Recté putas ;

Nam si íllum obiúrges, vítae qui aúxilió tulit,   115

Quid fácias ílli, quí dederít damnum aút malum ?

Si.   Venít Cremés postrídie ád me clámitans :

Indígnum facinus !   Cómperísse, Pámpilum

Pro uxóre habére hanc péregrinam.   Égo illud sédulo

---

139. commerui: the verb properly means " earn," but where the thing earned is a punishment English idiom requires that we say " deserve."

140. prohibui: sc. *eam.*

141. oratio here and often has the meaning " plea," which accords with the common meaning of the parent verb *oro.* If, as is probable, *oro* is a derivative of *os,* " mouth," *oro* originally meant " speak," and *oratio,* " speech."

143. quid facias illi : " What would you do to him ? " Instead of an indirect object of *facio* in this sense, Terence usually employs an ablative of means, as in *quid me faciam* (614). — **damnum** : " loss " of property. — **malum** : " injury " to the person.

145. indignum facinus : the accusative in exclamations is very common in colloquial Latin. — **comperisse** : for the

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omission of the subject *se,* see on *dictum* (29).

145 f. Cremes blames Pampilus chiefly for regarding a foreign woman as virtually his wife. Athenian law strictly forbade the marriage of citizens with foreigners, and public opinion censured a permanent connection with a foreign woman. A temporary intrigue between a young Athenian and such a woman, on the other hand, was not thought blameworthy at all. It will be important to remember this sharp difference between ancient and modern feeling in reading the rest of the play. We may well disapprove of the ancient point of view, but we cannot justly blame Terence, or Menander, or their characters for exhibiting the usual ethics of their times.

146. égo illud : shortened by the iambic law.

.Negáre fáctum. Ille ínstat fáctum. Dénique
Ita túm discédo ab íllo, ut quí se fíliam
Negét datúrum. *So.* Nón tu ibi gnátum . . . ? *Si.*
Ne haéc quidem
150   Satis véhemens caúsa ad óbiurgándum. *So.* Quí?
Cedo.
Si. 'Tute ípse his rébus fínem praéscripstí, pater.

147. negare is a historical
infinitive. — **factum** stands in
indirect discourse.

148. ut . . . neget: a result
clause, "under such circum-
stances that." — qui: ablative of
the indefinite pronoun, "in some
way, in any way"; see on
qui (53). Here, as in *atqui*, its
force is much attenuated, and
scarcely translatable.

149. non tu ibi gnatum:
"Then didn't you . . . ?"
English word order prevents
us from translating *gnatum* un-
less we supply the verb.

150. qui: "why?" See on
qui (53). — cedo: *ce* is the
demonstrative particle that
forms the second element of
hi-c, *his-ce*, etc. (cf. on *istaec*,
28); *dō* is the original form
of the imperative of *do* (cf.
Gk. δί-δω-θι). *Cedo* is regularly
shortened by the iambic law.

The word properly means "give
here," and it often has that
sense, sometimes with an object
expressed. Frequently, how-
ever, it refers, as here, to
an idea or a story, "tell
me." [1]

151 ff. Direct quotations
without a verb of saying are
rather common in Roman com-
edy. Such passages were made
clear on the stage by an altera-
tion of tone, a style of delivery
which the Romans called by
a Greek word (μίμησις) mean-
ing "imitation." The ancient
commentator on Terence says
of such delivery, *aliena verba
sic pronuntiamus ut vana vide-
antur*, "we repeat another's
words in such a tone as to make
them sound silly."

151. his rebus: *i.e.*, love
affairs. — praescripsti, for *-scrip-
[si]sti*, illustrates the process

[1] This etymology is not quite certain; see Walde, *Lateinisches etymologi-
sches Wörterbuch* s.v.

Prope adést, quom aliéno móre vívendúmst mihi :   125
Sine núnc meó me vívere íntereá modo.'
So. Qui igitúr relíctus ést obiúrgandí locus ?
55 *Si.* Si própter amórem uxórem nólit dúcere,
·   Ea prímum ab íllo animum ádvorténda iniúriast.
Et núnc id óperam do, út per fálsas núptias   130
Vera óbiurgándi caúsa sít, si déneget ; '
Simúl scelerátus Dávos, sí quid cónsili
60   Habet, út consúmat núnc, quom níl obsínt doli.

which gives *dictust* from *dictu-*
· [*s e*]*st* (see note on 102). Simi-
lar forms are *promisti* from
promi[*si*]*sti*, *intellexti* from *in-*
tellexisti (= *intellec*[*si*]*sti*), *dixti*
from *dixisti* (= *dic*[*si*]*sti*).
Perfects shortened in this
way are very rare in formal
prose of the classical period.

152. prope adest quom :
English idiom requires that we
insert a phrase such as "the
time, the day," to serve as ante-
cedent of "when" and as subject
of the main verb. — **vivendumst**
= *vivendum est; see on ex-*
probratiost (44).

156. primum : "for the first
time "; so again line 936. —
animum advortenda iniuriast :
the phrase *animum advorto*
(classical *-verto*) is treated as if
it were a verb, *i.e.*, in the active
it takes a direct object, and
this becomes the subject of the
passive (see G. 342, H. & B.

391. 3). The phrase is often
written as one word, *animad-*
verto.

157 ff. Simo hopes that if he
can take his son to task when
he has the right clearly on his
side, he can get the boy away
from Glucerium. Then there
will be no obstacle in the way
of the match with Cremes'
daughter.

157. id : *operam do,* like *ani-*
mum advorto, is a phrase which
governs a direct object; it is
equivalent to *curo.*

159. sceleratus : " rascal."
In the comedies the young
man's body-slave is usually
ready to help him evade his
father's wishes. — **Davos** = *Da-*
vus; see on parvolo (35).

160. ut : in classical prose
the conjunction would normally
stand before *sceleratus,* at the
head of the clause, and that is
the most common arrangement

Quem ego crédo mánibus pédibusque óbnixe ómnia
Factúrum, mágis id ádeo, míhi ut incómmodet,   13
Quam ut óbsequátur gnáto.   *So.* Quáproptér?   *Si.*
    Rogas?
Mala méns, malus ánimus.   Quém quidem égo si
    sénsero . . . !
165   Sed quíd opust vérbis?   Sín evéniat, quód volo,
In Pámpilo út nil sít moraé, restát Cremes,
Qui mi éxorándus ést; et spéro cónfore.   14
Nunc túomst offícium, has béne ut adsímules núptias,
Pertérrefácias Dávom, obsérves fílium,

in early Latin too; but Ter-
ence places subordinating con-
junctions next the verb more
frequently than later writers
do. Compare *ut incommodet*
(162), *ut obsequatur* (163), *si
sensero* (164), *ut adsimules*
(168). Other examples may
be found in lines 30, 37, 122,
etc.

161. manibus pedibusque:
do not sacrifice this picturesque
colloquialism in your trans-
lation.

162. id is an accusative of
respect (H. & B. 388 a; cf.
Bu. 523–525, G. 333. 1 Remark
2) correlative with *ut;* "for
this purpose." Others prefer
to regard *id* as an appositive
of the preceding clause. — **adeo**
marks a new point, "besides."
For the etymology, see on 120.

163. quápropter: cf. *proptereá.*

164. mens: "intellect,
thoughts." — **animus** includes
the emotional nature and the
will; translate "heart." —**quem:**
for translation, see on 149.

165. opust = *opus est;* see
on *dictust* (102).

167. confore is the future
infinitive (*fore* from *sum*) of a
defective impersonal verb mean-
ing "it succeeds, there is suc-
cess." English idiom often re-
quires a personal verb where
Latin has an impersonal.

168. tuomst = *tuom est;* see
on *exprobratiost* (44).

169. filium: for the pro-
leptic accusative, see A. &
G. 576, B. 374. 5. a, Bu. 852,
G. 468, H. 649. 4. The usage
is characteristic of colloquial
Latin. Compare old-fashioned
English "I know thee who thou
art."

70 Quid agát, quid cum íllo cónsilí captét. *So.* Sat est:
  Curábo. *Si.* Eámus núnciam íntro; i praé, sequor.
        [*Exeunt into Simo's house.*]

170. sat is a colloquial form.

171. nunciam (pronounced as three syllables) is a colloquial combination of *nunc* and *iam* in the sense of " now immediately." [1]

 In Menander's *Andria* the chorus probably appeared at this point and furnished entertainment during the intermission between the acts (see Introduction 4). In the Roman play a flute player furnished a musical interlude.

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[1] The derivation from *nunce* and a particle -*am* is impossible, since unaccented *e* does not become *ĭ* when a vowel follows (cf. *aureus, adeo, noceam,* etc.). For the combination of these two words, cf. *iam tum* and German *schon jetzt.*

ACTUS II

SIMO   DAVOS

SENEX   SERVOS

[*Enter Simo from his house.*]

Si.   Non dúbiumst, quín uxórem nólit fílius;

     Ita Dávom módo timére sénsi, ubi núptias

     Futúras ésse audívit.   Séd ipse exít foras.

[*Enter Davos from Simo's house. Not noticing Simo, he soliloquizes.*]

175 *Da.* Mirábar, hóc si síc abíret, ét eri sémper lénitas

     Verébar quórsum eváderet.   5

     Qui póstquam audíerat nón datum íri fílio úxorém suo,

     Númquam quoíquam nóstrum vérbum fécit néque id

        aegré tulit.

Act II   Scene 1

  During the intermission Simo has informed Davos that Pampilus is to be married to-day. He now comes out to go in search of his son and give him the same notice.

  173. ita introduces Simo's reason for the opinion stated in line 172.

  175 ff. Davos is much disturbed by the unexpected news he has just heard, and his agitation is reflected in the rapidly changing meter. The metrical character of each line is indicated in the Table of Meters in Introduction 29.

  175. abiret: "was going to turn out"; a future from the past point of view (H. & B. 508, 509); or, what amounts to the same thing, virtual indirect discourse, since *mirabar = putabam mirum fore* (A. & G. 592. 2, B. 323, Bu. 983, G. 596. 2, H. 649 I, L. & M. 791).

  176. evaderet: for meaning and mood, compare *evadas* (127).

  178. Note the impressiveness of the five spondees, each formed by a separate word. — num-quam as an emphatic negative is as common in colloquial Latin as "never" in colloquial English. — quoiquam = *cui-*

86

Si. [*Aside.*] Át nunc fáciet, néque, ut opínor, síne tuó
      magnó malo.
30 *Da.* Id vóluit, nós sic nécopinántis dúci fálso gaúdio,
      Sperántis iam ámotó metu, ínteróscitántis ópprimi,   10
      Ne ésset spátium cógitándi ad dísturbándas núptias;
      Astúte. *Si.* [*Aside.*] Cárnuféx quae lóquitur? *Da.*
      [*Aside.*] Érus est, néque providéram.
Si. Dave. *Da.* [*With feigned surprise.*] Hém! Quid ést?
      Si. Eho dum ád me! *Da.* [*Aside.*] Quíd hic
      volt? *Si.* Quíd aïs? *Da.* Quá de ré? *Si.*
      Rogas?
35   Meum gnátum rúmor ést amáre. *Da.* Id pópulus
      cúrat scílicet.

quam; for *quo* = classical *cu*,
see on *quomque* (63).

179. **malo**: slang for " pun-
ishment "; translate " trouble."

180. **necopinantis**: this word
and several others contain *nec* in
the force of a strengthened *non*,
" not at all." — **duci**: *ducere*,
" to lead " and then " to mis-
lead," is one of the numerous
slang expressions for " to cheat."

181. **interoscitantis**: " open-
mouthed "; the word is not in
the dictionaries.

182. **ne esset spatium**: for
the order, see on *ut* (160).

183. For the iambic octona-
rii, see Introduction 22. — **car-
nufex**: properly " executioner."
No doubt its use as a term of
abuse originated in thieves'
slang; translate " scoundrel."

For *u* where classical Latin has
i, see on *lacrumae* (126). — **pro-
videram**: in early Latin the
pluperfect frequently has its
original force of a simple past
tense (see Bennett, *Syntax of
Early Latin* 1. 50 ff.).

184. Interjections require
great care in translation.
First determine the feeling ex-
pressed, and then search for an
English word that will express
the idea, no matter what part of
speech it may be. — **hem** denotes
surprise, and may be rendered by
a startled " oh! " or " why!" —
eho expresses a peremptory
mood; *eho dum ad me* = " here
a moment." Frequently the
word may be translated by an
imperative. — **quid ais** looks for-
ward; see on 137.

Si. Hoccíne agis án non ? Da. Égo vero ístuc. Si. Séd ɪ₅
      nunc éa me exquírere

Iníqui pátris est; nám quod ántehac fécit, níhil ad me
      áttinet.

Dum témpus ád eam rém tulít, sivi ánimum ut éxplerét
      suom.

Nunc híc diés aliám vitam ádfert, álios móres póstulat.

190   Dehinc póstuló sive aéquomst te óro, Dáve, ut rédeat
      iam ín viam.

Hoc quíd sit ? Ómnes quí amant gráviter síbi dari ₂ᴄ
      úxorém ferunt.

Da. Ita áiunt. Si. Túm si quís magístrum cépit ád eam
      rem ínprobum,

186. **hoccine**: *hocce* before
-*ne* becomes *hocci-* by the
same process which gives us
colligo beside *lego*, *reddidi* be-
side *dedi*, *legite* beside *lege*,
undique beside *unde*, etc. *Hocce*
is from **hod* (the old neuter of
the stem *ho-*, with the same
case ending as *quod*) + *ce*. —
agis: *ago* in the sense of " at-
tend to, pay attention to " is
very common in colloquial
Latin, especially with a neuter
pronoun as object. The use
of the present indicative for the
future (" will you attend ? ")
is another feature of colloquial
Latin. Some scholars, however,
understand *agis* as a true pres-
ent. — **istuc** answers to Simo's
hoccine.

187. **antehac**: this is in ori-
gin a phrase; for *ante* was once
used with the ablative. The
final *e* of *ante* was therefore
lost by elision, and the whole
was pronounced *antūc*. For the
spelling, cf. on *dehinc* (79).

188. **eam rem**: *i.e.*, intrigue;
for Simo's point of view, see
on 145 f. — **ut**: for the posi-
tion, see on *ut* (160). Compare
the order of the clause *ut . . .
viam* (190).

190. **dehinc**: " henceforth."
For the pronunciation, see on
79. — **sive** = *vel si*. — **viam**:
" the ⟨proper⟩ path." .

191. **hoc quid sit**: Simo anti-
cipates Davos' *Hoc quid est?*
throwing it into the indirect
form as if after *rogasne*. — **quī**:
for the scansion, see Intro-
duction 20.

Ipsum ánimum aegrótum ad déteriórem pártem plérum-
　　que ádplicat.

Da. Non hércle intéllegó. *Si.* Non? Hém. *Da.* Non;
　　Dávos súm, non Oédipus.

195 *Si.* Nempe érgo apérte vís quae réstant mé loquí? *Da.*
　　Sané quidem.

Si. Si sénsero hódie quícquam in hís te núptiis　　　　　　25
　　Falláciaé conári, quó fiánt minus,
　　Aut vélle in éa re osténdi, quám sis cállidus,
　　Verbéribus caésum te ín pistrínum, Dáve, dédam usque
　　　　ád necem,

200 Ea lége atque ómine, út, si te índe exémerim, égo pro té
　　molam.
　　Quid? Hoc intéllextin, án non dum étiam ne hóc 30
　　quidem? *Da.* Ímmo cállide;

---

193. ipsum aegrotum: "it-
self sick with love."

194. hem: "well!" — Oedi-
pus was the first to guess
the famous riddle of the
Sphinx.

196. hodie: a colloquial in-
tensive, often combined with
numquam; omit in the trans-
lation.

197. quo minus: *quo* is com-
monly used to introduce a pur-
pose clause which contains a
comparative, and the principle
holds here even though *minus* is
equivalent to a strong negative.
The two words are virtually
equivalent to *ne.*

199. pistrinum: the labor of
turning the mill was very severe,

and was often made use of as a
punishment for unruly slaves.
— **usque ad necem:** "until you
are dead."

200. lege = *condicione.* — **ut
molam:** a volitive (or purpose)
clause depending on *lege.*

201. intellextin = *intellex-
isti-ne.* On the loss of *-si-*
in perfect forms, see on *prae-
scripsti* (151). For the loss
of the final short vowel, com-
pare such pairs as *neque, nec;
hocci(ne), hoc; face* (680),
fac; animale (neut. of the ad-
jective), *animal.* — **non . . .
quidem:** *ne quidem* always
strengthens a preceding nega-
tive instead of canceling it.
Note the colloquial piling up of

Ita apérte ipsám rem módo locútu's, níl circum ítione
    úsus es.

Si. Ubivís facílius pássus sím quam in hác re mé delúdier.

Da. Bona vérba, quaéso. *Si.* Inrídes; níl me fállis. Séd
    dicó tibi :

205   Ne témere fácias, néque tu haud dícas tíbi non praédic-
    túm. Cave.   [*Exit Simo to the right.*]

---

synonymous words, " Do you still not yet understand not even this ? " — **immo** means " quite the contrary," and either reverses or strengthens the preceding statement; but in order to keep the colloquial tone it is better to weaken it here to a mere " yes." The traditional translation, " nay," is a word no longer heard in familiar speech, and should never be used in translating Plautus and Terence.

202. ita : for the meaning, see on 173. — **locutu's** = *locutus es;* see on *dictust* (102). — **circum :** for the adverb modifying a verbal noun, cf. on *inmemori* (44).

203. facílius here has the classical accent, instead of *fácilius* which is usual in early Latin; see on *bénefici* (44). — **passus sim :** " I should allow "; A. & G. 447. 3, B. 280. 2, Bu. 777, G. 600. 2, H. & B. 519. 1, H. 552, 553. 2. — **deludier :** be-

sides the passive infinitives in *-ari*, *-eri*, *-i*, and *-iri*, early Latin has a second series of forms with *-er* appended to these endings. The infinitive in *-er* was going out of use in Terence's day.

204. bona verba, quaeso : even to mention a calamity was an evil omen; we find countless euphemistic substitutes for *morior*. Here Davos pretends to be shocked by Simo's *me deludier*, and exclaims, " Don't speak of such a thing." *Bona verba* means, in the language of ritual, " words of good omen." — **inrides ; nil me fallis :** " you're making fun of me; I'm not blind to that."

205. ne facias : the second person singular of the present subjunctive is used freely in early Latin to express a prohibition. Not infrequently it is introduced by *neque* or *nec*, as *dicas* is in this line. — **neque haud :** *haud* and *non*, unlike

Davos
servos

Da. Enim véro, Dáve, níl locíst segnítiae néque socórdiae,
　　Quantum íntelléxi módo senís senténtiám de núptiis.
　　Quae sí non ástu próvidéntur, mé aut erúm pessúm
　　　　dabunt.
　　Nec quíd agam cértumst, Pámpilúmne adiútem an
　　　　aúscultém seni.

210　　Si illúm relínquo, eius vítae tímeo; sín opítulor, huíus　5
　　　　minas,
　　Quoi vérba dáre difficílest.   Prímum iám de amóre hoc
　　　　cómperit;
　　Me inffénsus sérvat, né quam fáciam núptiís falláciam.

---

ne quidem, cancel a preceding negative in formal Latin, and in Terence, too, except in this one place. The usage is about as harsh as English, "And don't you never say."

Act II Scene 2

206. enim vero: for the meaning, see on 91.

207. quantum: "so far as."

208. astu: early Latin for *astutia*. — **mé aŭt**: for the scansion, see Introduction 20. — **erum**: Pampilus. — **pessum dabunt**: "will ruin." The etymology and original meaning of *pessum* are unknown.

209. certumst: sc. *mihi*; "I have decided." — **adiutem**,

auscultem: for the colloquial character of frequentatives, see on *quaeritans* (75).

210. eius and **huius** are monosyllables in this line; see on *eius* (93). — **vitae, minas**: note the different senses of dative and accusative after *timeo*.

211. quoi = *cui;* for the form, see on *quomque* (63). — **verba dare**: "to give words" instead of deeds; translate "to bunco." — **primum**, "in the first place," is balanced by *ad haec mala* (215).

212. nuptiis: for the dative after *fallaciam facere*, see A. & G. 367 a Note 2, G. 345, H. & B. 362; compare Plautus, *Miles* 164, *legi fraudem faciant*. This

Si sénserít, perii; aút si lúbitum fúerit, caúsam céperit,
Quo iúre quáque iniúriá praecípitem in pístrinúm dabit.
215   Ad haéc mala hóc mi accédit étiam : haec Ándria,   1
Si ista úxor síve amícast, grávida e Pámpilost.
Audíreque éorumst óperae prétium audáciam ;
Nam incéptióst améntium, haúd amántium.
Quidquíd peperísset, décrevérunt tóllere.
220   Et fíngunt quándam intér se núnc falláciam,   1

is the same dative that follows
male facere, etc.

213. perii : a very common
bit of slang, " I'm done for." —
ceperit : in early Latin the
future perfect often has its
original force of a slightly
emphatic future; see Bennett,
Syntax of Early Latin 1. 54 ff.
Compare the use of the pluper-
fect as a simple past tense,
which we have noticed in
provideram (183).

214. quo iure quaque iniuria :
the antecedent of *quo* and *qua* is
causam, " according to which
justice and ⟨it may be⟩ injus-
tice " ; translate " and so,
justly or unjustly."

217. ĕŏrum : for the short-
ening of the penult by the iam-
bic law, see Introduction 19
end. — **operae pretium** : "worth
while."

219. quidquid : for the neu-
ter referring to a person, see
on *nil* (120). — **peperisset** : sub-

junctive in a subordinate
clause in informal indirect dis-
course. — **tollere** : it lay within
the father's discretion to have
a new-born babe exposed, as
Pataecus did in Menander's
Periceiromene (Introduction 5),
and in the present case Davos
thinks that any sane father
would make away with the
child. If on the other hand
the father decided to rear the
infant he lifted it in his arms,
and so the verb *tollo* came
to mean " acknowledge " or
" rear."

220 ff. As the sequel shows,
Glucerium and Pampilus know
that the story is actually true,
although they are not in a posi-
tion to prove it. Davos, how-
ever, is in the habit of getting
out of difficulties *per fallaciam*,
and he suspects them of at-
tempting the same thing.

220. intér se : for the accent,
see on *apud me* (36).

Civem Átticam ésse hanc. 'Fúit olim hínc quidám
senex
Mercátor.   Návem is frégit ápud Andrum ínsulam;
Is óbiit mórtem.'   Ibi tum hánc eiéctam Crúsidis
Patrém recépisse órbam, párvam.   Fábulae !
25 Mihi quídem hercle nón fit véri símile; atque ípsis 20
cómmentúm placet.

[*Musis appears at the door of Glucerium's house.*]

Sed Músis áb ea egréditur.   Át ego hinc me ád forum,
ut
Convéniam Pámpilúm, ne de hác re páter inprúdentem
ópprimat.   [*Exit right.*]

**221. civem Atticam esse
hanc**: there was a law in Athens
that the seducer of a respecta-
ble girl of the citizen class
must marry her. — **olim**: "once
on a time." — **hinc**, "from
here," is virtually equivalent to
Atticus; translate " of this
city."

222. navem is fregit is a less
exact expression for *navis ei
fracta est.*

223. The repetition of **is** is
characteristic of colloquial style.
— **obiit mortem**: in Andros,
some time after the shipwreck.

224. fabulae: " fairy tales ! "

225. atque frequently occurs
in early Latin in the proper

etymological sense of *at-que*,
" and on the other hand, and
yet," [1] a meaning that was later
confined to *atqui*.   For the lat-
ter, see on *qui* (53).

226. ab ea: " from her
(Glucerium's) house "; cf. *apud
me*, "at my house," *ad me*,
" to my house." — **me**:   sc.
conferam; the ellipsis is collo-
quial. — **forum** in Terence is
a translation of Greek ἀγορά,
and must be rendered into Eng-
lish by " market "; the English
word "forum" inevitably sug-
gests the *Forum Romanum.*

**226 f. ut conveniam Pam-
pilum**: for the order, see on *ut*
(160).

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[1] Many scholars reject this obvious etymology of *atque* on account of
the common meaning.   Perhaps the word combines original *at-que* and
ad-que.

Musis

ANCILLA

[*Calls through the door to an older woman within.*]

Aúdivi, Árculís, iam dúdum : Lésbiam ádducí iubes.
Sáne pól illa témuléntast múlier ét temerária

230 Néc satis dígna, quoí commíttas prímo pártu múlierem.
Támen eam ádducam. [*Closes the door, and soliloquizes.*]
Ínportúnitátem spéctate ániculae,
Quía compótrix éius ést. Di, dáte facílitatem óbsecro 5
Huíc pariúndi atque ílli in áliis pótius péccandí locum.
[*Sees Pampilus approaching.*]
Sed quíd nam Pámpilum éxanimátum vídeo ? Véreor
quíd siet.

235 Oppériar, út sciám num quíd nam haec túrba trístitiae
ádferat.   [*Withdraws to the rear of the stage.*]

Act II Scene 3

228 ff. For the trochaic septe-
narii, see Introduction 24 and 25.

228. Arculis: the classical
form would be *Archylis* (Gk.
Ἀρχυλίς).

229. pól illa : for the scan-
sion, see Introduction 19. —
temulenta : this epithet pre-
pares the way for *compotrix*
(232), and thus provides a
motive for Arculis' insisting
that Lesbia be employed. It
appears, however, that Lesbia
is not in her cups this morning.
The second epithet, **temeraria**,
is amply justified by the mid-
wife's behavior when she arrives.

231. aniculae : the diminu-

tive expresses contempt, as
diminutives often do.

233. pariundi : -*und*- for -*end*-
in the gerund and gerundive of
the third and fourth conjuga-
tions is more common in early
than in classical Latin. Prob-
ably *u* was the original vowel,
while *e* was brought in by the
influence of the present active
participle. — **aliis** is feminine.

234. exanimatum : "out of
breath." — **siet :** in addition
to the classical forms of the
present subjunctive of *sum*,
early Latin had also the longer
forms *siem, siēs, siet, siēmus,
siētis, sient.* They were going
out of use in Terence's day.

235. turba : " agitation."

PAMPILUS   MUSIS
ADULESCENS   ANCILLA

[*Enter Pampilus, much agitated, from the right. He doesn't
see Musis:*]

Pa. Hoccínest humánum fáctum aut ínceptum ? Hóccinest
     ófficiúm patris ?

Mu. [*Aside.*] Quid íllud ést ? *Pa.* Pro déum fidém, quid
     est, si haéc non cóntuméliast ?

     Uxórem décrerát dare sése mi hódie. Nónne opórtuit
     Praescísse me ánte ? Nónne príus commúnicátum
     opórtuit ?

240 *Mu.* [*Aside.*] Miserám me, quód verbum aúdio !   5

Pa. Quíd ? Cremés, qui dénegárat sé commíssurúm mihi
     Gnátam súam uxorem, íd mutávit, quóm me inmútatúm
     videt ?

     Itan óbstináte operám dat, út me a Glúcerió miserum
     ábstrahat ?

     Quod sí fit, péreo fúnditus.

ACT II SCENE 4

Pampilus has seen his father
in the market and knows the
worst. For the rapidly shift-
ing meters, see the Table in
Introduction 29.

236. hoccinest: for the ety-
mology and meaning of *hoccine*,
see on 186. We must read
est as a short syllable (see In-
troduction 19 end).

237. pro is an interjection
without influence on the case
of *fidem*, which is an accusative
of exclamation. Sometimes *pro*

is used with the vocative. —
quĭd ĕst shows the effect of
the iambic law.

239. praescisse: the perfect
infinitive with *oportuit* is un-
usual. — **praescisse ante**: the
pleonasm is colloquial.

242. id: *i.e.*, his intention.
The word sums up the pre-
ceding clause. — **quom ... videt**:
the clause is adversative. In all
its meanings *quom* usually takes
the indicative in early Latin.

244. fit, pereo: colloquial
present for future; cf. *agis*
(186).

245   Ádeon hóminem esse ínvenústum aut ínfelícem quém- 10
             quam, ut égo sum !
         Pró deum átque hominúm fidem !
         Núllon égo Cremétis pácto adfínitátem effúgere pótero ?
         Quót modís contémptus, sprétus ! Fácta, tránsacta
             ómnia.   Hem,
         Répudiátus répetor.   Quam ób rem ? Nísi si id ést,
             quod súspicor :
250   Áliquid mónstri alúnt;   ea quóniam némini óbtrudí 15
             potest,

245. adeon = *adeo-ne;* for
the loss of the final short vowel,
see on *intellextin* (201). — **adeon
hominem esse** : for the infinitive
in exclamations, see A. & G. 462,
B. 334, Bu. 961, G. 534, H. &
B. 596, H. 616. 3, L. & M. 976.
— **invenustum** : " unlovely, un-
attractive."   One might think
his trouble was quite the re-
verse; he has proved too at-
tractive to Cremes.   But Pam-
pilus is in no mood for clear
thinking; he uses the ordinary
phrases of disconsolate lovers,
whether they fit the present
case or not.[1]

247. Cremetis : the genitive
of *Cremes* is *Cremi* in line 368.
The accusative varies between
Cremetem (472) and *Cremem*
(361), and the vocative be-
tween *Cremes* (538) and *Cremē*
(550).

248. hem : " all at once."
See on 184.

249 ff. Evidently Pampilus has
never seen Cremes' daughter;
see on *despondi* (102).

249. nisi si : this pleonasm is
rare in formal prose, but com-
mon in colloquial Latin.   The
clause depends upon a *nescio*
which is implied as the answer
to the question *Quam ob rem?*

250. aliquid monstri = *ali-
quod monstrum;* the partitive
genitive depending upon a neu-
ter pronoun is very common in
Terence.

[1] Muretus' way out of the difficulty, *invenusti dicebantur quibus Venus
in amoribus non faveret*, gets no support from Donatus' gloss, *sine venere, id
est sine gratia;* for that gives simply the ordinary meaning of the word
venus.   Donatus' second explanation, *cui displicens obicitur*, is manifestly
ad hoc.

    Ítur ád me. *Mu.* [*Aside.*] Orátio haéc me míseram
      exánimavít metu.
Pa. Nam quíd ego dícam dé patre ? Ah,
    Tantámne rém tam néclegénter ágere ! Praéteriéns
      modo
    Mihi ápud forum 'úxor tíbi ducéndast, Pámpile, hódie'
      inquít, 'para,
5   Ábi domum.' Íd mihi vísust dícere 'ábi cito ác sus- 20
      pénde te.'
    Óbstipuí. Censén me vérbum pótuisse úllum próloqui,
      aut
    Úllam caúsam, inéptam sáltem fálsam iníquam ?
      Obmútui.
    Quód si egó rescíssem id príus, quid fácerem, sí quis mé
      roget,
    Áliquid fácerem, ut hóc ne fácerem. Séd nunc quíd
      primum éxsequar ?

253. agere: sc. *eum.* For the infinitive, see on *adeon hominem esse* (245).

256. obstipui: consult the dictionary under *obstupesco.* For the variation between *u* and *i*, see on *lacrumae* (126). — **censen** = *censes-ne.* Before *n*, *s* was regularly lost, as in *dinumero* from *dis-numero.* For the loss of the final short vowel, see on *intellextin* (201).

257. saltem with a negative is equivalent to *ne . . . quidem.* Here the negative is implied in the question; translate *saltem* by "even."

258. quod: accusative of respect, "as to which" (cf. *id,* 162); translate "but." Before *si* this use of *quod* is Ciceronian. — **egō** here shows the original quantity of the ultima. See Introduction p. 53. — **quid facerem:** a conclusion contrary to fact in an indirect question after *roget.*

259. aliquid facerem is the reply which Pampilus imagines himself as giving to the hypothetical inquiry of the last line. It is, then, virtually the conclusion to *si rescissem* (258). Pampilus' complete lack of initiative and his readiness to take the most foolhardy

260   Tót me inpédiunt cúrae, quaé meum ánimum dívorsaé 25
            trahunt,

        Amor, míséricórdia húius, núptiárum sóllicitátio,

        Tum pátris pudór, qui mé tam léni pássus ést animo
            úsque adhúc

        Quae méo quomque ánimo lúbitumst fácere.   Eine égo
            ut advórser ?   Eí mihi !

        Incértumst quíd agam.   *Mu.* [*Aside.*]   Mísera tímeo,
            'incértumst' hóc quorsum áccidat.

265   Sed núnc peropúst aut húnc cum ipsa aút de illa áliquid 30
            me ádvorsum húnc loqui.

        Dum in dúbiost ánimus, paúlo mómento húc vel illúc
            inpéllitur.

advice are characteristics which
these comedies usually ascribe
to a young man in love. Un-
der   ordinary   circumstances
Pampilus may have been as
intelligent as he was affable
toward his friends and dutiful
toward his father.

261. huius :   feminine. —
nuptiarum is an objective geni-
tive; translate   " about the
marriage."

262. patris   pudor   means
" shame ɪ before my father,"
i.e., fear to let him find me at
fault. A more idiomatic but
somewhat less exact translation
is " respect for my father."
Such an objective genitive is
common after *pudor.* Scan *pă-
trĭs ;* cf. on *veritus* (582).

263. quomque   is   to   be

construed with *quae.* — lubi-
tum :   the   classical   form   is
libitum. For the spelling, see
on *lacrumae* (126). — eine
ego ut advorser : for the sub-
junctive in an exclamatory ques-
tion, see A. & G. 462 a, B. 277,
Bu. 771, 772, G. 558, H. & B.
503 b, H. 559. 5, L. & M. 723,
724.

265. peropust : a fondness
for the intensive *per* is a feature
of colloquial Latin which is
particularly prominent in Ter-
ence and in Cicero's letters. —
ipsa : in slaves' language *ipse*
often   means   " the   master "
and *ipsa,* " the mistress." —
advorsum hunc :   " to him."
Cf. *advorsum* (42).

266. věl ïllúc : for the scan-
sion, see Introduction 19.

Pa. [*Hearing Musis.*] Quis hic lóquitur ? Músis, sálue.
      Mu. [*Coming forward.*] O sálue, Pámpilé. *Pa.*
      Quid agít ? *Mu.* Rogas ?
      Labórat é dolóre, atque éx hoc mísera sóllicitást die,
      Quia ólim in húnc sunt cónstitútae núptiaé. Tum
        autem hóc timet,
      Ne déserás se. *Pa.* Egone ístuc cónarí queam ?   35
      Egon própter mé illam décipí miserám sinam,
      Quae míhi suom ánimum atque ómnem vítam crédidit,
      Quam ego ánimo egrégie cáram pro úxore hábuerim ?
      Bene ét pudíce eius dóctum atque éductúm sinam
      Coáctum egéstate íngenium ínmutárier ?   40
      Non fáciam. *Mu.* Haud véreor, si ín te sít soló situm ;
      Sed vím ut queás ferre. *Pa.* Ádeon me ígnavóm putas,
      Adeón porro íngratum aút inhúmanum aút ferum,

267. O expresses emotion, as in 282 below and often in English. — **quid agit:** "how is she ?"

268. dolore: "pain," *i.e.*, the pangs of childbirth.

268 ff. Glucerium had of course heard of Cremes' withdrawal of his consent to the marriage. That she is still anxious about the matter is due to her 'woman's intuition' or, if one prefers, 'woman's unreasonab'eness.'

269. tum autem: "then besides."

270. ne deseras se: for the order, see on *ut* (160). — **egone . . . queam:** for the exclamatory question, see on 263.

271. mé íllam: for the scansion, see Introduction 20.

272 f. credidit, habuerim: both clauses are causal (the rhetorical question of the main clause = " I shall not permit "). For a similar variation of mood, cf. Terence, *Eun.* 302 f., *Ut illum di perdant, qui me remoratus est; meque adeo, qui restiterim.*

274. eius is a monosyllable; see on 93.

275. inmutarier: for the form, see on *deludier* (203).

277. ut: supply *vereor* from *haud vereor* in the preceding line. The important word *vim* stands first in the clause; cf. on *ut* (160).

Ut néque me cónsuetúdo néque amor néque pudor
280   Commóveat néque commóneat, út servém fidem ?   45
Mu. Unum hóc scio, hánc meritam ésse, ut mémor essés sui.
Pa. Memor éssem ? O Músis, Músis, étiam núnc mihi
    Scripta ílla dícta súnt in ánimo Crúsidis
    De Glúcerió. Iam férme móriens mé vocat.
285   Accéssi; vós semótae; nós soli. Íncipit   30
    'Mi Pámpile, húius fórmam atque aétatém vides,
    Nec clám te est, quam ílli núnc utraéque inútiles
    Et ád pudicítiam et ád rem tútandám sient.
    Quod pér ego té dextram hánc oro ét geniúm tuom,
290   Per túam fidém perque húius sólitúdinem   55
    Te obtéstor, ne ábs te hanc ségregés neu déseras.
    Si te ín germáni frátris dílexí loco
    Sive haéc te sólum sémper fécit máxumi
    Seu tíbi morígera fúit in rébus ómnibus,

279. pudor denotes the feeling of one who is ashamed of having done wrong, *i.e.*, " shame," or, as here and commonly, the feeling of one who is ashamed to do wrong, *i.e.*, " honor." Cf. on *patris pudor* (262).

282. essem is an echo of Musis' *esses*. — etiam is temporal, " still," but English idiom requires us to say " even " before " now."

283. sunt: with *scripta*. — Crusidis: with *dicta*.

285. vos: *i.e.*, you and the other slave women; of course Glucerium would remain at such a time.

287. te: *clam* governs the accusative in early Latin. — quam: with *inutiles*.

288. pŭdĭcítiam has its second syllable shortened by the iambic law; see Introduction 19. — rem: " property." — sient: for the form, see on *siet* (234).

289. quod: accusative of respect (cf. *quod*, 258, and *id*, 162); translate " wherefore." — per ego te dextram oro: this is the regular order. It occurs also in 538 and 834. — genium: the guardian deity who was born with each person and who died with him.

294. morigera = *quae morem gerit*. Early Latin employs

5   Te istí virúm do, amícum, tútorém, patrem;   60
    Bona nóstra haec tíbi permítto et túae mandó fide.'
    Hanc mi ín manúm dat; mórs contínuo ipsam óccupat.
    Accépi; accéptam sérvabo. *Mu.* Íta speró quidem.
Pa. Sed cúr tu abís ab illa? *Mu.* Óbstetrícem accérso.
        Pa. Própera. Atque aúdin?
    Verbum únum cáve de núptiís, ne ad mórbum hoc 65
        étiam ... *Mu.* Téneo. [*Exeunt, Musis to the
        right, Pampilus into Glucerium's house.*]

more compounds than the later
language.

295. virum: "husband." The
word is to be taken in a fig-
urative sense just as *patrem* is. —
tutorem: "guardian."

296. túaĕ owes its short ul-
tima to the iambic law. —
fide: in early Latin the geni-
tive and the dative singular of
the fifth declension often had
monosyllabic endings — prob-
ably diphthongal -*ei* in the geni-
tive and -*ē* in the dative.

297. hanc mi in manum dat:
"put her hand in mine."[1]

299. ab ïlla is shortened by
the iambic law. — **audin =**
audisne; for the loss of *s* and
e, see on *censen* (256). Such
forms as these are colloquial.
The question is equivalent to a
command; "do you hear?"
= "listen."

300. cave: sc. *dicas;* trans-
late "not a word." — **ad morbum:**
English word order requires a
verb if we are to translate the
prepositional phrase; cf. *non
tu ibi gnatum* ... (149). — **hoc
etiam:** "this too." — **teneo:** "I
understand."

[1] Since all this happened in Athens, *manus* cannot mean "possession,
control" as it does in Roman law. Even if we assume that Terence has
here deserted his original and is thinking of Roman customs, Crusis could
not have given Pampilus *manus* over Glucerium.

ACTUS III

CARINUS	BURRIA	PAMPILUS
ADULESCENS	SERVOS	ADULESCENS

[*Enter Carinus and his slave Burria, engaged in conversation.*]

Ca. Quíd aís, Búrriá ? Daturne ílla Pámpilo hódie núptum ?
    Bu. Síc est.

Ca. Quí scis ? *Bu.* Ápud forúm modo e Dávo audívi. *Ca.*
    Vaé miseró mihi !

Ut ánimus ín spe atque ín timóre usque ántehac áttentús
    fuit,

Ita, póstquam adémpta spés est, lássus cúra cónfectús
    stupet.

305 *Bu.* Quaéso edepól, Caríne, quóniam nón potést id fíeri
    quód vis,

ACT III SCENE 1

301. quid ais: the phrase refers to something Burria has said before they got within hearing; see on *quid ais* (137). — **Burria**: the classical form would be *Pyrrhias* (Gk. Πυρρίας); cf. Ennius' *Burrus* for *Pyrrhus*. Scan *Búrri|ắ dắtŭr|ne*.[1] — **nuptum**: supine.

302. qui: for form and meaning, see on 53. — **mŏdo ĕ Dávo**:

the preposition is shortened by the iambic law.

303. antehac: for the pronunciation, see on 187. — **attentus**: " under a strain."

305. ĕdĕpol: a common oath. It is supposed to represent *ē dē Pol*, " O god Pollux," but the etymology is far from certain. In translating it is better to omit ancient oaths, since really equivalent English could not be used in the classroom. — **Carine**: the

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[1] Klotz, *Altrömische Metrik* 267, scans | ⌣ ∪ | ⌣́, ∪ _ |. Others regard the final vowel of *Burria* as long.

Íd velís quod póssit.   *Ca.* Níl volo áliud nísi Pilúme-
    nam.   *Bu.* Ah,

Quánto sátiust te íd dare óperam, qui ístum amórem ex
    ánimo amóveas,

Quam íd loquí, quo mágis lubído frústra incéndatúr tua !

Ca. Facile ómnes, quóm valémus, récta cónsilia aégrotís
    / damus.

Tu si híc sis, áliter séntiás.   *Bu.* Age age, út lubét. 10
    [*Pampilus appears at the door of Glucerium's house,
    and stands there talking to some one within.*]   *Ca.*
    Sed Pámpilum

Video.   Ómnia éxperíri cértumst príus quam péreo.
    Bu. [*Aside.*]   Quíd hic agit ?

Ca. Ipsum húnc orábo, huic súpplicábo, amórem huic
    nárrabó meum.

---

classical form would be *Charinus*
(Gk. Χαρῖνος).

306. velis is a volitive (or
purpose) subjunctive depending
upon *quaeso* in the previous line
just as fully as if it were formally
introduced by *ut.* — **Pilumenam**:
Cremes' daughter. The classical
form would be *Philumena* (Gk.
Φιλουμένη).

307. satiust: for the form,
see on *dictust* (102). — **id**: for
the case, see on *id* (157). — **qui**:
for the form, see on 53. As a
final particle *qui* may introduce
any purpose clause, while *quo*
does not commonly introduce a
purpose clause unless the clause
contains a comparative or some
equivalent expression.

308. quo: ablative of the
relative pronoun introducing a
characterizing clause; contrast
the final particle *qui* in 307.

310. hic = *ego.* Others con-
sider *hic* an adverb, "here, in
my place." — sis, sentias: in
early Latin, conditions and con-
clusions contrary to fact are
often put in the present subjunc-
tive; see A. & G. 517 e Note 2,
Bu. 925, H. & B. 581 d, H. 579.
1 Footnote. — lubet: usually
spelled *libet* in classical Latin.
For the variation between *u* and
i, see on *lacrumae* (126).

311. quid hic agit: "What's
he up to?" Burria, unlike
Davos, is quite indifferent to his
master's love affair.

Credo ímpetrábo, ut áliquot sáltem núptiís prodát dies.
Intérea fíet áliquid, spéro. *Bu.* [*Aside.*] Id 'áliquid'
  níl est. *Ca.* Búrria,
315 Quid tíbi vidétur? Ádeon ád eum? *Bu.* Quíd ni? 15
  Sí nil ímpetres,
Ut te árbitrétur síbi parátum moécum, si íllam dúxerit.
Ca. Ábin hinc ín malám rem cúm suspícióne istác, scelus?
  [*Pampilus closes the door, and approaches Carinus.*]
Pa. Carínum vídeo. Sálue. *Ca.* O sálue, Pámpile;
  Ád te advénio spém salútem auxílium cónsilium
  éxpetens.
320 *Pa.* Néque pol cónsilí locum hábeo néque ad auxílium 20
  cópiam.
  Séd istuc quíd namst? *Ca.* Hódie uxórem dúcis?
  Pa. Áiunt. *Ca.* Pámpile,

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313. credo: parenthetical. —
aliquot dies = *aliquot dierum
moram*. — **nuptiis** is dative.

315. adeon = *adeo-ne*. The
present indicative is frequently
used in early Latin for the delib-
erative subjunctive. — **quid ni**:
sc. *adeas*, since *quid ni* is always
followed by a " should " sub-
junctive (see on *quid credas*,
499). In this phrase *ni* is
equivalent to *non*, as it is also
in *nimirum*. Translate " Why
shouldn't you? "

316. moecum: consult the
dictionary under the classical
form, *moechus* (Gk. μοιχός).
— **duxerit** is the common word
for " marry " (of the man). In
formal prose fuller expressions

are used, *in matrimonium ducere*
or *domum ducere*.

317. abin = *abis-ne*. For the
form, see on *censen* (256) ; for
the meaning, see on *audin*
(299). The word is properly
an iambus, but is usually
shortened, as here, by the iam-
bic law. — **malám rem**, " the mis-
chief," was felt as a single word,
and regularly accented on the
penult. — **scelus**, " scoundrel,"
is perhaps a little stronger than
scelestus.

318. O: for the emotional
force of the interjection, see on
267.

321. istuc: your translation
must bring out the personal force
of the pronoun.

Si íd facís, hodié postrémum mé vidés.   *Pa.* Quid ita ?
    Ca. Eí mihi,
Véreor dícere.   Huíc dic quaéso, Búrria.   *Bu.* Égo
    dicám?   *Pa.* Quid est ?
Bu. Spónsam hic túam amat.   *Pa.* Né iste haud mécum
    séntit.   Ého dum díc mihi :
25   Núm quid nam ámpliús tibi cum ílla fúit, Caríne ?   *Ca.* 25
    Ah, Pámpile,
Níl.   *Pa.* Quam véllem !   *Ca.* Núnc te pér amicítiam
    et pér amorem óbsecro,
Príncipio út ne dúcas.   *Pa.* Dábo equidem óperam.
    Ca. Séd si id nón potest
Aút tibi núptiae haé sunt córdi, . . .   *Pa.* [*Indig-*
    nantly.] Córdi ?   *Ca.* . . . sáltem aliquót dies

322. **facīs** here has the long
ī of the fourth conjugation,
according to which most -*io*
verbs were originally conjugated.
The shift of some of them to the
third conjugation began with the
shortening of iambic forms like
făcĭs and *căpĭs*. That is the
reason why all -*io* verbs of the
third conjugation have the first
syllable short. Even in these
words, all forms which show
a short stem vowel (*ĭ*) in the
fourth conjugation remained un-
changed (*capiunt = audiunt, ca-
piebam = audiebam, capiam =
audiam*, etc.). — **postremum:**
" for the last time "; cf. *primum*
(156). — **ei** is little more than a
lover's sigh, " ah."
    324. **nē**, " really," is always

followed by a pronoun. — **eho :**
for the meaning, see on 184.
    326. **vellem :** the tense indi-
cates that the wish cannot be
fulfilled, just as in the equiva-
lent *utinam esset* or *utinam
fuisset;* see A. & G. 442 b, B.
280. 4, Bu. 776, G. 261 Remark,
H. & B. 519. 1 c, H. 558. 4,
L. & M. 721.
    327. **principio :** " in the first
place." — **equidem** = *quidem*,
not *ego quidem*. — **potest :**
" is possible "; in classical
Latin *fieri* would have been
added.
    328. **cordi :** for the case,
see A. & G. 382, B. 191, Bu.
484, G. 356, H. & B. 360, H.
433. — **dies :** for the case, cf.
313.

Prófer, dúm profíciscor áliquo, né videam.   *Pa.* Aúdi
   núnciam :

330   Égo, Caríne, ne útiquam offícium líberi ésse hominís puto, 30
   Quom ís nil méreat, póstuláre id grátiae appóni sibi.
   Núptiás effúgere ego ístas málo quám tu adipíscier.

Ca. Réddidísti animúm.   *Pa.* Nunc sí quid pótes aut tú
   aut hic Búrria,
   Fácite fíngite inveníte efficíte, quí detúr tibi.

335   Égo id agám, mihi quí ne détur.   *Ca.* Sát habeó.   *Pa.* 35
   Davom óptume
   Vídeo, quoíus consílio frétus sum.   *Ca.* [*To Burria.*]
   At tu hercle haúd quicquám mihi,
   Nísi ea quaé nil ópus sunt scíre.   Fúgin hinc ?   *Bu.*
   Égo vero ác lubens.   [*Exit.*]

---

329. proficiscor : for the mood
and tense, see A. & G. 553 Note
2, Bu. 882, G. 571, H. & B. 571,
H. 603 II 1.

330. ne utiquam became one
word (with diphthongal *eu*) in
classical Latin, and will be found
in the dictionary in that form.
Nĕ = *non* as in *ne-que, ne-scio,
ne-queo,* and several other stereo-
typed phrases. It is the same
word which united with *qui* to
form *quin* (see on *quin dic,* 45).
— **liberi hominis** : *i.e.,* not a
slave ; translate freely " gentle-
man." Cf. *liberali* (123) and
note.

331. gratiae apponi : the
words are intended to recall the
commercial phrase *lucro appo-
nere,* " to enter as profit" (cf. Hor-

ace, *Carm.* 1. 9. 14) ; translate
" that it be credited as a favor."

332. malo retains its full ety-
mological force, *magis volo,* and
quam follows the comparative.
— **adipiscier** : for the form, see
on *deludier* (203).

334. qui is the ablative of the
relative pronoun introducing a
purpose clause, " that whereby,"
or better, " something so that."
For the form, see on 53.

335. qui ne = *ut ne ;* for
qui = *ut,* see on *qui* (307).

336. quoius is the early Latin
form of *cuius ;* for *quo-* instead
of *cu-,* see on *quomque* (63).
Here the word is a monosyllable
pronounced *quois ;* see on *eius*
(93). — **tu** : sc. *dicis.*

337. fugin = *fugis-ne.* For the

Davos	Carinus	Pampilus
SERVOS	ADULESCENS	ADULESCENS

[*Enter Davos from the right. In his excitement, he fails to see Carinus and Pampilus.*]

Da. Dí boní, boní quid pórto ! Séd ubi invéniam Pámpilum,

— Út metum ín quo núnc est ádimam atque éxpleam
ánimum gaúdio ?

40 *Ca.* [*To Pampilus.*] Laétus ést nescío quid. *Pa.* [*To Carinus.*] Níhil est; nón dum haec réscivít mala.

Da. Quem égo nunc crédo, sí iam audíerit síbi parátas
núptias, . . .

Ca. [*To Pampilus.*] Aúdin tu íllum ? *Da.* . . . tóto me 5
óppido éxanimátum quaérere.

Séd ubi quaéram ? Quó nunc prímum inténdam ? *Ca.*
[*To Pampilus.*] Céssas ádloqui ?

Da. Hábeo. [*Starts toward Glucerium's house.*] *Pa.* Dáve,
adés, resíste. *Da.* Quís homost, quí me . . . ? O
Pámpile,

45 Te ípsum quaéro. Euge, ó Caríne ! Ambo óppor-
túne ; vós volo.

---

form, see on *abin* (317) and on
censen (256); for the meaning,
see on *audin* (299).

ACT III SCENE 2

340. nesciŏ: for the quantity
of the ultima, see Introduction
19 end. — **nescio quid:** " about
something or other "; for the
case, see on *id* (162).

343. intendam: sc. *iter.* —
cessas adloqui: English idiom
requires a different phrase,
" Why don't you speak to him ? "

Note that *cesso* may be used of
an act not yet begun, while
English " cease " cannot.

344. ades: " wait."

345. euge: a Greek interjec-
tion (εὖγε). There were many
Greeks among the poorer classes
at Rome, and so a few Greek
interjections and oaths were
familiar to every one. When
they were taken over into Latin
slang, they doubtless had the
tone with which an American
uses such German tags as *nichts*

Pa. Dáve, périi. *Da.* Quín tu hoc aúdi. *Pa.* Intérii.
    Da. Quíd timeás scio.

Ca. Méa quidem hércle cérto in dúbio vítast. *Da.* [*To
    Carinus.*] Ét quid tú, scio.

Pa. Núptiae mi . . . *Da.* Etsí scio? *Pa.* . . . hódie . . .
    Da. Obtúndis, tám etsi intéllego?
    Íd pavés, ne dúcas tú illam; [*To Carinus.*] tú autem, ut
    dúcas. *Ca.* Rém tenes.

350 *Pa.* Ístuc ípsum. *Da.* Atque ístuc ípsum níl períclist; mé
    vide.

Pa. Óbsecró te, quám primum hóc me líberá miserúm metu.
    Da. Em,
    Líbero; úxorém tibi nón dat iám Cremés. *Pa.* Qui
    scís? *Da.* Scio.
    Túos patér modo mé prehéndit; aít tibi úxorém dare

kommt heraus, *Donnerwetter*, or
aber *ni(ch)t*. This word can
often be translated "Good
work!" but here we can hardly
do better than "Good!"

346. quin audi: for the mean-
ing, see on *quin dic* (45).

348. etsi scio: sc. *tamen
pergis?*

349. tú íllām; tú aŭtem, ut:
observe the emphasis upon *tu*[1]
required by the context. For the
scansion, see Introduction 20.

350. atque has the same force
as in 225. — **me vide**: "look to
me"; *i.e.*, trust me for that.

351. em is the imperative of

emo in its original meaning
"take." For the loss of the
final vowel, cf. *dic*, etc., and see
on *intellextin* (201). The word
contrasts with the imperative
cedo, "give here" (see on 150),
and, like *cedo*, is used not only
with a concrete object, expressed
or implied, but also, as here, of
an idea or a story, "take my
story, listen."

352. non iam: "no longer."

353. Davos refers to his in-
terview with Simo just after the
close of the first act. In the
next line he is thinking of the
continuation of that interview

[1] Most scholars nevertheless prefer to elide *tu* in order to avoid anapaests
with the short syllables belonging to different words; see Lindsay, *The Captivi
of Plautus* pp. 68 f.

Hódie, item ália múlta, quaé nunc nón est nárrandí
locus.

55 Cóntinuo ád te próperans pércurro ád forum, út dicám
tibi haec.

Úbi te nón invénio, ibi áscendo ín quendam éxcelsúm
locum.

Círcumspício; núsquam. Fórte ibi húius vídeo 20
Búrriam;

Rógo. Negát vidísse. Míhi moléstum. Quíd agam
cógito.

Rédeunti ínterea éx ipsá re mi íncidít suspício 'hem,

60 Paúlulum óbsoni; ípsus tristis; de ínprovíso núptiae:
Nón cohaérent.' *Pa.* Quórsum nam ístuc? *Da.* Égo
me cóntinuo ád Cremem.

Quom íllo advénio, sólitúdo ante óstiúm; iam id gaúdeo. 25

in the first scene of the second
act.

355. continuo, *etc.*, refers to
Davos' exit after line 227.

356. ibi: "then." — **quen-
dam excelsum locum:** no doubt
Menander named the hill; but,
for the benefit of his Roman
audience, Terence substituted
a phrase which could be under-
stood without a knowledge of the
topography of Athens.

357. huius: sc. *servum.*

359. re: "circumstances";
the most important of them are
listed in the next line.

360. obsoni: the word *ob-
sonium* is the Greek ὀψώνιον,
"marketing, day's purchase of
supplies." In Plautus and Ter-

ence it rarely if ever corresponds
to Greek ὄψον, "fish, sauce, rel-
ish," as the dictionaries say it
does. — **ipsus:** this early Latin
form is less common in Terence
than *ipse.* For the meaning of
the word, see on *ipsa* (265).

361. non cohaerent: "it
doesn't hang together." Eng-
lish idiom prefers a singular,
Latin a plural, to refer to a story.
— **quorsum:** for the verb to be
supplied, cf. 127. — **Cremem:**
for the form, see on *247.*

362. illo, an adverb of direc-
tion, shows the same termina-
tion as *quo, eo,* etc. Early and
colloquial Latin have also *illō-c,*
as well as the classical *illuc.* —
id: for the case, see A. & G.

Ca. Récte dícis.   *Pa.* Pérge.   *Da.* Máneo.   Intérea intro
           íre néminem
    Vídeo, exíre néminém;   matrónam núllam in aédibus;
365   Níl ornáti, níl tumúlti.   Accéssi;   intro áspexí.   *Pa.*
    [*Ironically.*]   Scio,
    Mágnum sígnum.   *Da.* Núm vidéntur cónveníre haec
           núptiis ?
Pa. Nón opínor, Dáve.   *Da.* 'Opínor' nárras ?   Nón recte 30
           áccipis.
    Cérta rés est.   Étiam púerum inde ábiens cónvení Cremi ;
    Hólera et písciculós minútos férre obolo ín cenám seni.

390 c, B. 176, Bu. 495, G. 333
Note 1, H. & B. 397. 2, H. 405.
1, L. & M. 502.

363 ff. Observe how differ-
ently the two lovers react to
Davos' news.

**364. matronam nullam in
aedibus**: the Roman audience
would no doubt interpret these
words as referring to the *pro-
nuba*, the married woman who
acted as the bride's attendant
at a Roman wedding. Terence,
however, probably took the
phrase from Menander, who
was alluding to the fact that a
wedding was the one social
occasion in which Athenian
women took a prominent part.

365. ornati: in Plautus and
Terence, nouns of the fourth
declension often have -*i*, less
often -*uis*, in the genitive. The
former ending comes from the

second declension and the latter
from the third. The classical
ending -*ūs*, which is also found
in early Latin, is the original
ending of *u*-stems.

367. narras: used colloqui-
ally for *dicis*.

368. certa res est: " It's a
sure thing." — **puerum**: for the
meaning, see on *puer* (84). —
Cremi: for the form, see on
247.

369. An Athenian wedding in-
volved feasting at the homes of
both bride and groom. Com-
pare Introduction pp. 35 f. —
pisciculos minutos: the tau-
tological diminutive is colloquial.
— **ferre**: historical infinitive. —
obolo: the Attic obol was in-
trinsically worth about three
cents, but the purchasing power
of money was very much greater
then than it is now.

70 *Ca.* Líberátus sum hódie, Dáve, túa opera. *Da.* Ác nullús
           quidem.

  Ca. Quíd ita ? Némpe huic prórsus íllam nón dat. *Da.*
           Rídiculúm caput,

        Quási necésse sít, si huic nón dat, té illam uxórem dúcere, 35
        Nísi vidés, nisi sénis amícos óras, ámbis. *Ca.* Béne
           mones ;

        Íbo, etsi hércle saépe iám me spés haec frústratást.
           Vale.   [*Exit.*]

                      PAMPILUS   DAVOS
                      ADULESCENS   SERVOS

75 *Pa.* Quíd igitúr sibi vólt patér ? Cur símulat ? *Da.* Égo
           dicám tibi.

        Si íd suscénseát nunc, quía non dét tibi úxorém Cremes,
        Ípsus síbi esse iniúriús videátur, néque id iniúria,
        Príus quam túom animum út sese hábet ad núptiás
           perspéxerit.

        Séd si tú negáris dúcere, íbi culpam ín te tránsferet ; 5

370. **ac** here couples con-
trasting ideas, as the equivalent
atque does in line 225, etc.;
translate " and yet." — **nullus**
occurs frequently in colloquial
Latin where formal Latin would
have *minime* (*i.e.*, a strengthened
non); translate *ac nullus qui-
dem* " not a bit of it."

    371. **caput:** vocative.
    373. **vides** = *provides*.

          ACT III SCENE 3

    375. **sibi volt:** "means." For
the form of *volt*, see on *parvolo*
(35).

376. **id:** for the case, see on
362.

    377. **ipsus:** for the form, see
on 360. — **sǐbi ěsse:** the short-
ening is due to the iambic
law.

    378. **animum:** for the col-
loquial proleptic accusative, see
on *filium* (169). — **habet:** for
the mood, see on *quid est*
(45).

    379. **ducere:** the present in-
finitive is rather commonly used
for the future in early Latin; see
Bennett, *Syntax of Early Latin*
I. 426 f.

380   Túm illae túrbae fíent. *Pa.* Quídvis pátiar. *Da.*
             Páter est, Pámpile ;
         Difficilést. Tum haec sólast múlier. Díctum ac
             fáctum, invénerit
         Áliquam caúsam, quam ób rem eíciat óppido. *Pa.*
             [*Horrified.*] Éïciát ? *Da.* Cito.
Pa. Cédo igitúr, quid fáciam, Dáve ? *Da.* Díc te dúctu-
             rum. *Pa.* Hém. *Da.* Quid est ?
Pa. Egon dícam ? *Da.* Cúr non ? *Pa.* Númquam fáciam. 1c
             Da. Né nega.
385 *Pa.* Suadére nóli. *Da.* Ex éa re quíd fíat, vide.
Pa. [*Pointing to Glucerium's house.*] Ut ab ílla exclúdar,
             [*Pointing toward his father's house.*] hóc conclúdar.
             Da. Nón itast.
         Nempe hóc sic ésse opínor : dícturúm patrem
         'Ducás volo hódie uxórem' ; tú 'ducam' ínquies.
         Cedo quíd iurgábit técum hic ? Réddes ómnia,   1₅
390   Quae núnc sunt cérta ei cónsilia, íncerta út sient,
         Sine omní perículo. Nam hóc haud dúbiumst, quín
             Cremes

---

381. dictum ac factum : the
corresponding English proverb
is, " No sooner said than done."
— **invenerit :** for the tense, see
on *ceperit* (213).

383. cedo : for the etymology
and meaning, see on 150. —
hem : a horrified " Oh ! "

384. ne nega : prohibitions of
this form are common in early
Latin and, as archaisms, in the
later poets.

385. suadere noli : early
Latin has all the classical forms

of prohibition, and in addition
those illustrated by *ne facias*
(205) and *ne nega* (384).

386. hoc = *huc ;* for the form,
cf. on *illo* (362). The word is
accompanied by a gesture to-
ward Simo's house ; for if
Pampilus should marry Cremes'
daughter, he would of course
bring her home.

390. sient : for the form, see
on 234.

391. sine omni : an illogical
colloquialism for *sine ullo.*

Tibi nón det gnátam.   Néc tu ea caúsa mínueris
Haec quaé facís, ne is mútet súam senténtiam.
Patrí dic vélle, ut, quóm velít, tibi iúre irásci nón queat. 20
Nam quód tu spéres 'própulsábo fácile uxórem his móribus,
Dabit némo'; invéniet ínopem pótius quám te córrumpí
    sinat.
Sed sí te aequo ánimo férre accípiet, néclegéntem féceris;
Alia ótiósus quaéret.   Ínterea áliquid ácciderít boni.
_Pa._ Itan crédis? _Da._ Haúd dubium íd quidémst. _Pa._ 25
        Vide quó me indúcas. _Da._ Quín taces?
ɔ _Pa._ Dicám.   Puerum aútem né rescíscat míhi esse ex ílla,
        caútiost;

392. nec minueris: a prohibition; cf. on _ne facias_ (205). The danger was that if Cremes saw an improvement in the conduct of Pampilus, he might renew the betrothal. _Nec_ is illogically put for _atqui ne_.

395 ff. Davos here meets a possible objection to his plan, but the point is stated so briefly as to be somewhat obscure. We may expand thus: _Pa._ Why not rely solely upon my notorious connection with Glucerium to keep me out of the marriage market? Why make any promises to my father? _Da._ If you vex him, he will find a poor girl whose father will take a rich son-in-law in spite of any scandal.

395. quod speres: see A. & G. 572 a, B. 299. 2, Bu. 823,

G. 525. 2 Note 3, H. & B. 552. 2, H. 588. 3 Note, L. & M. 847. In classical Latin the verb would be indicative. — **propulsabo:** a strong military expression.

396. sinat: for the mood, see A. & G. 571 a, B. 284. 4, Bu. 869, G. 644 Remark 3, H. & B. 507. 4 d, H. 570. 1, L. & M. 871.

397. feceris: for the tense, see on _ceperit_ (213).

398. alia quaeret: "he will turn to other things."

399. quin taces: for the meaning, see on _quin dic_ (45).

400. dicam: sc. _me ducturum esse._ — **ne:** for the position, see on _ut_ (160). — **cautiost** = _cavendum est._ For the verbal noun in the value of a verb form, cf. on _inmemori_ (44).

Nam póllicitús sum súsceptúrum. *Da.* O fácinus
        aúdax ! *Pa.* Hánc fidem
Sibi me óbsecrávit, quí se scíret nón desérturum, út
        darem.
Da. Curábitúr. Sed páter adést. Cave te ésse trístem
        ——séntiat.

Simo	Davos	Pampilus
SENEX	SERVOS	ADULESCENS

[*Enter Simo from the right. He doesn't see Pampilus and
Davos.*]
Si.   Revíso quíd agant aút quid cáptent cónsili.
405 *Da.* [*To Pampilus.*] Hic núnc non dúbitat, quín te dúc-
        turúm neges.
Veník meditátus álicunde éx soló loco ;
Orátiónem spérat ínvenísse se,
Qui differát te. Proín tu fác apud té sies.
Pa. [*To Davos.*] Modo ut póssim, Dáve. *Da.* [*To Pampi-
        lus.*] Créde inquam hóc mihi, Pámpile,

---

401. suscepturum: for the
meaning, see on *tollere* (219). —
fidem: " promise "; construe
with *darem.*

402. qui: ablative feminine ;
for the form, see on 53. It in-
troduces a purpose clause, as in
334. — **deserturum:** sc. *me* as
subject.

Act III Scene 4

404. reviso: " I am coming
back to see."

406. meditatus: " after re-
hearsing his argument."

408. qui: ablative feminine.
— **differat te:** " rip you up
the back."—**proin:** a monosyl-
lable with diphthongal *oi ;* see
on *dehinc* (79). — **apud te
sies:** " have your wits about
you."

409. modo ut possim: in
early Latin, wishes are sometimes
introduced by *ut* (note that
utinam is merely *ut*(*i*) + *nam*) ;
see A. & G. 442 a, Bu. 774,
G. 261, H. & B. 511. 1 a, H. 558.
5. *Modo* is the adverb " only,"
and it virtually transforms the

410   Numquam hódie técum cómmutáturúm patrem
       Unum ésse vérbum, sí te díces dúcere.

BURRIA	SIMO	DAVOS	PAMPILUS
SERVOS	SENEX	SERVOS	ADULESCENS

[*Enter Burria from the right.*]

Bu. [*Aside.*] Erus mé relíctis rébus iússit Pámpilum
       Hodie óbserváre, ut quíd agerét de núptiis
       Scirem; íd proptérea núnc hunc vénientém sequor.
415   Ipsum ádeo praésto vídeo cúm Davo; hóc agam.

Si. [*Aside.*] Utrúmque adésse vídeo. *Da.* [*To Pampilus.*] 5
       Em, sérva! *Si.* Pámpile!

Da. [*To Pampilus.*] Quasi de ínprovíso réspice ád eum.
       Pa. Ehém, pater!

Da. [*Aside.*] Probe! *Si.* Hódie uxórem dúcas, út díxi,
       volo.

Bu. [*Aside.*] Nunc nóstrae tímeo párti, quíd hic respóndeat.
420 *Pa.* Neque istíc neque álibi tíbi erit úsquam in mé mora.
       Bu. [*Aside.*] Hem!

Da. [*Aside.*] Obmútuít. *Bu.* [*Aside.*] Quid díxit? *Si.* 10
       Fácis ut té decet,

wish into a proviso; translate
" if only I can."

411. **ducere**: for the tense,
see on 379.

ACT III SCENE 5

414. **id** refers to *ut scirem;*
for the case, see on *id* (162). —
propterea refers to *iussit . . .
observare.* — **hunc**: *i.e.*, Simo.

415. **adeo**: "in addition to
this, besides" (for the ety-
mology, see on 120); translate

" and now." — **hoc agam**: "I'll
attend to business."

416. **em**: "there you are."
The implied object is the situa-
tion which calls for the perform-
ance of the farce they have
planned; see on 351. — **serva**:
" look out."

417. **ehem**: like *hem*, an ex-
clamation of surprise, "why!"

421. **obmutuit**: this records
the fulfillment of Davos' proph-
ecy in line 410.

Quom istúc quod póstulo ímpetró cum grátia.

Da. [*Aside.*] Sum vérus? *Bu.* [*Aside.*] Érus, quantum
    aúdio, úxore éxcidit.

Si. I núnciam íntro, ne ín morá, quom opus sít, sies.

425 *Pa.* Eó. [*Exit into Simo's house.*] *Bu.* [*Aside.*] Nulláne
    in re ésse quoíquam hominí fidem!

    Verum íllud vérbumst, vólgo quód dicí solet,   ı

    Omnís sibi málle mélius ésse quam álteri.

    Ego íllam vídi; vírginém formá bona

    Meminí vidéri. Quo aéquiór sum Pámpilo,

430   Si sé illam in sómnis quam íllum amplécti máluit.

    Renúntiábo, ut pro hóc maló mihi dét malum. [*Exit.*] 2

<div style="text-align:center">

DAVOS   SIMO

SERVOS   SENEX

</div>

Da. [*Aside.*] Hic núnc me crédit áliquam síbi falláciam

    Portáre et éa me hic réstitísse grátia.

---

422. impetro: for the indica-
tive in a causal *quom*-clause,
see on *quom videt* (242). — **cum
gratia**: "with friendly feeling,
willingly"; the contrasting idea
is expressed by *ingratiis*, "un-
willingly, grudgingly."

423. uxore excidit: "is short
a wife." After his exclamations
in 420 and 421, Burria quickly
recovers his usual *sang-froid*.

424. It now remains for Simo
to use the second string to his
bow (see 165 ff). Now that
Pampilus has apparently been
got away from Glucerium,
Cremes may withdraw his ob-
jections to the match.

425. nullane . . . fidem: for
the construction, see on 245. —
fidem means "reliability"; but
that is too long a word for Burria
to say. Recast the sentence in
colloquial English.

429. videri: for the tense,
see A. & G. 584 a Note, Bu. 942,
G. 281. 2 Note, H. & B. 593 b,
H. 618. 2. — **quo**: "where-
fore." — **aequior**: "more in-
clined to excuse."

431. malum: "the mischief";
see on *malo* (179).

ACT III SCENE 6

433. ea gratia: "on that
account"; *eius gratia* might

Si. Quid Dávos nárrat ? *Da.* Néqueo quícquam núnc
      quidem.

35 *Si.* Nilne ? Hém ! *Da.* Nil prórsus. *Si.* Átqui expécta-
      bám quidem.

Da. [*Aside.*] Praetér spem evénit, séntio. Hóc male habét 5
      virum.

Si. Potin és mihi vérum díceré ? *Da.* Nihil fácilius.

Si. Num illí moléstae quídpiam haéc sunt núptiae ?

Da. Num própter cónsuetúdinem húiusce hóspitae ?

40   Nil hércle ; aut, si ádeo, bíduíst aut trídui

    Haec sóllicitúdo ; nósti ? Deínde désinet.   10

    Etenim ípsus sécum eám rem réputavít via.

Si. Laudó. *Da.* Dum lícitumst éï dúmque aetás tulit,

---

have been understood as " on
his account."

434. quid Davos narrat : *nar-
rat = ait* (cf. on *narras*, 367) ;
the clause means " What has
Davos to say ? "

436. male habet : " worries."

437. potin es = *potesne* (cf.
audin = audis-ne, etc.). The
early Latin adjective *potis*,
" able, possible," appears both
in that form and as *pote* in all
genders and in both numbers.
— **dicĕrĕ nĭhil :** the fourth foot of
the verse is a tribrach. — **fá-
cilius :** the regular accentuation
of this word in Plautus and
Terence ; see on *bénefici* (44).

438. quidpiam : " at all." —
haec = *hae*. The variant forms
of *hic* may be found in the
grammars.

440. si adeo : *adeo* is here an
emphasizing particle, " even."
English idiom requires that we
fill out the clause, " even if it
does."

441. nosti : with the tone of
English " don't you know ? "
The contracted forms of perfects
in *v*, unlike *praescripsti* (151),
etc., occur frequently in formal
Latin. — **deinde :** for the pro-
nunciation, see on *dehinc* (79).

442. via : " aright " ; cf. *viam*
(190).

443. dum licitumst, *etc.* : a
mocking repetition of Simo's
words to Davos in 188. — **éï** is
here a spondee. The dative of
is appears in early Latin in three
forms : *ēï* (pronounced *ei-yĭ*), *ĕï*,
and *ei* (pronounced as a diph-
thong).

Amávit; túm id clam; cávit, ne úmquam infámiae
445   Ea rés sibi ésset, út virúm fortém decet.
Nunc úxore ópus est; ánimum ad úxorem ádpulit.   15
Si.   Subtrístis vísust ésse aliquántillúm mihi.
Da.   Nil própter hánc rem, séd est quod súscensét tibi.
Si.   Quid námst? Da. Puerílest. Si. Quíd id est? Da.
       Níl. Si. Quin díc, quid est?
450 Da.   Ait nímium párce fácere súmptum. Si. Méne? Da.
       Te.
       'Vix' ínquit 'drácumis ést obsónatús decem;   20
Non fílió vidétur úxorém dare.
Quem' inquít 'vocábo ad cénam méorum aequálium,
Potíssumúm nunc?' Ét, quod dícendum híc siet,

---

445. fortem: "honorable";
the phrase *virum fortem* means
"gentleman." Davos' idea that
hypocrisy in such matters is
conduct proper for gentlemen
is still widely held.

447. aliquantillum repeats the
force of *sub* in *subtristis*. This
diminutive form is exclusively
colloquial.

448. quod: for the case,
see on *id* (362); translate
"about which." — **suscenset:**
"is vexed"; what would the
subjunctive mean here?

449. quin dic: for the mean-
ing and construction, see on 45.

451. dracumis: consult the
dictionary under *drachma* (Gk.
δραχμή). The Romans had the
same difficulty with certain
Greek combinations of conso-

nants that we find with German
Knabe, etc. In early times the
difficulty was removed by the
insertion of a short *u* or *i* (much
as we are inclined to say
Kunabe). At about the time
when the Romans began writ-
ing *ch*, etc. (see on *epebis*, 51),
they began taking pains to pro-
nounce the difficult consonant
groups correctly. The *drachma*
contained metal that would now
be worth about 20 cents; but
its purchasing power was much
greater than that. — **est obsona-
tus:** a deponent form of *obsono*.

453. měŏrum: for the pros-
ody, see Introduction 19 end.

454. potissumum nunc: "par-
ticularly at this late hour."
Others translate "particularly
on my wedding day." — **quod**

55   Tu quóque perpárce, nímium. Nón laudó. *Si.* Tace.
Da. [*Aside.*] Commóvi. *Si.* Ego ístaec récte ut fíant vídero. 25
    [*Aside.*] Quid nam hóc est réï ? Quíd hic volt véteratór sibi ?
    Nam si híc malíst quicquam, ém, illic ést huic ré caput.

Musis	Simo	Davos	Lesbia	(Glucerium)
ANCILLA	SENEX	SERVOS	OBSTETRIX	VIRGO

[*Enter Musis and Lesbia from the right. They do not see Simo and Davos.*]
Mu. Ita pól quidém res ést, ut díxti, Lésbia :
60   Fidélem hau férme múlieri ínveniás virum.
Si. [*To Davos.*] Ab Ándriást ancílla haec ? *Da.* [*To Simo.*]
    Quíd narrás ? *Si.* [*Aside.*] Itast.
Mu. Sed hic Pámpilús . . . *Si.* [*Aside.*] Quid dícit ? *Mu.*
    . . . firmavít fidem. *Si.* [*Aside.*] Hem !

---

dicendum hic siet: for the restrictive clause, see A. & G. 535 d, B. 283. 5, Bu. 803, G. 627 Remark 1, H. & B. 521. 1 f, H. 591. 3, L. & M. 841.

455. tu quoque, *etc.: quoque* marks the entire sentence as in harmony with the preceding quotation of Pampilus' complaints; translate "really you have been very stingy, too much so." — **non laudo**: a parody of Simo's *laudo* (443).

456. videro: for the tense, see on *ceperit* (213).

457. rēī: early Latin has also the classical genitive *rĕ̄ī*. — **veterator**: Davos is an "old

hand " at rascality — *vetus in astutia*, says the ancient commentator.

458. em accompanies a gesture of pointing toward Davos; omit in the translation. — **illic**: nominative singular masculine, from *ille-ce*. For the change of *e* to *i*, see on *hoccine* (186). — **re**: for the monosyllabic dative, see on *fide* (296).

Act III Scene 7

460. hau = *haud*. — **invenias**: for the potential subjunctive, see on *scias* (95).

462. firmavit: slightly stronger than *dedit*.

Da. [*Aside.*] Utinam aút hic súrdus aút haec múta fácta sit! 5
Mu. Nam quód peperísset, iússit tólli. *Si.* [*Aside.*] O
    Iúppiter,
465   Quid ego aúdio ? Áctumst, síquidem haec véra praé-
    dicat.
Le. Bonum ingénium nárras ádulescéntis. *Mu.* Óptumum.
    Sed séquere me íntro, ne ín mora ílli sís. *Le.* Sequor.
                    [*Exeunt into Glucerium's house.*]
Da. [*Aside.*] Quod rémediúm nunc huíc malo ínveniám ? 10
    Si. Quid hoc ?
    Adeón est démens ? Éx peregrína ? Iám scio ; ah,
470   Vix tándem sénsi stólidus. *Da.* [*Aside.*] Quíd hic
    sensísse aït ?
Si. [*Aside.*] Haec prímum adfértur iám mi ab hóc fallácia ;
    Hanc símulant párere, quó Cremétem abstérreant.
Gl. [*Inside the house.*] Iunó Lucína, fér opem, sérva me, 15
    óbsecro.

---

464. quod : for the gender, see on *nil* (120).

465. actumst : " all is over "; originally used of closing a law-suit. — **siquidem** : *sī, quandō, mē, tū,* and *tē* are often short-ened before *quidem.* The cause of the shortening is unknown. In these cases it would be pos-sible to read *si equidem,* etc., with elision (cf. *ne utiquam,* and note on 330). No such explanation, however, would hold for the apparently similar shortenings, *sĭne* (from *sī ne*), *quăsi* (from *quā sī*), etc.

469. To Simo, as to Davos

(cf. 218), it seems sheer madness to bring up the child of a foreign woman ; for such a child would be an alien. The explanation of Pampilus' conduct, viz. that Glucerium is not really a for-eigner, is unknown to Simo ; and Davos, who has heard the story, disbelieves it. Compare on 145 f.

472. quo here introduces a purpose clause even though there is no comparative ; cf. on *quo minus* (197). — **Cremetem** : for the form, see on 247.

473. Iuno Lucina is the god-dess of childbirth.

Si.   Hui, tám citó? Ridículum.   Póstquam ante óstium
475   Me audívit stáre, adpróperat.   Nón sat cómmode
       Divísa súnt tempóribus tíbi, Dave, haéc.   *Da.* Mihin?
Si.   Num inmémores díscipuli?   *Da.* Égo   quid   nárres
       néscio.
Si.   [*Aside.*] Hicíne me si ínparátum in véris núptiis   20
       Adórtus ésset, quós mihi lúdos rédderet!
480   Nunc huíus perículo fít, ego in pórtu návigo.

LESBIA	SIMO	DAVOS
OBSTETRIX	SENEX	SERVOS

[*Enter Lesbia from Glucerium's house.   She calls back to the women in the house.*]

Le.   Adhúc, Arculís, quae adsolént quaeque opórtent
        Signa ésse ad salútem, omnia huíc esse vídeo.

474. hui: a whistle. — **citō**, in origin the ablative neuter of *ci-tus*, here retains its full quantity. The form with iambic shortening is more common in early Latin and universal later. For parallels, see Introduction 19.

475. audivit: *i.e.*, from Musis and Lesbia.

475 ff. Simo admonishes Da-vos that he ought to have put a longer interval between the arrival of the midwife and Glucerium's cry. He draws his figures from the stage.

476. temporibus: "in point of time."

477. discipuli: "actors." For the author of a play was said *docere fabulam*, a usage which was taken over from the Greek.

478. hicine: in early Latin the enclitic *-ne* is sometimes an affirmative particle.[1] For the change of the enclitic *-ce* to *-ci*, see on *hoccine* (186).

480. huius is a monosyllable; see on *eius* (93).

ACT III SCENE 8

481–484. For the bacchiac tetrameters, see Introduction 28.

481. oportent: this verb is sometimes personal in early Latin.

_____

[1] This explanation seems to have won pretty general acceptance, but there is still room for doubt.

Nunc prímum fac ístaec lavétur; post deínde,
Quod iússi ei darí bibere et quántum imperávi,
485   Date; móx ego húc revórtor.   5
[*Closes the door, and walks toward the right soliloquizing.*]
Per ecástor scítus púer est nátus Pámpilo.
Deos quaéso ut sít supérstes, quándoquidem ípsest
    íngenió bono,
Quomque huíc est véritus óptumae ádulescénti fácere
    iniúriam.   [*Exit.*]

Si. Vel hoc quís non crédat, quí te nórit, ábs te esse órtum?
    Da. Quíd nam id est?
490 Si. Non imperábat córam, quíd opus fácto essét puérperae, 10

483. istaec: nominative sin-
gular feminine. — lavetur is a
true passive; translate *fac . . .
lavetur* "have her bathed."

484. ei is monosyllabic; see
on *ei* (443). — bibere is a col-
loquial infinitive of purpose after
dari.

485. revortor: present for
future.

486. per: with   *scitus.* —
scitus exhibits the participial
suffix in an active sense, as in
deponent verbs, *gavisus* from *gau-
deo*, etc. (cf. B. 114.2) The mean-
ing "knowing, wise" was weak-
ened in colloquial Latin into a
vague general epithet of praise.
The same development is to be
seen in English " cunning "; but
the colloquial " cunning " is em-
ployed only by women, while
scitus was used in the slang sense

by men as well. Translate *per
scitus* " very nice."

487. superstes: sc. *Pampilo.*
It was always in order to pray
that a son should outlive his
father, for that is the way of
nature. The prayer does not
imply indifference to Pam-
pilus' welfare. — quandóqui-
dem: for the quantity of the an-
tepenult, see on *siquidem* (465).

488. est veritus: for the
mood, see on *impetro* (422).

489. vel, " even," introduces
the climax.

490. quid opus facto esset:
quid is the subject of the verb.
The ablative singular neuter of
the participle, instead of the
supine in *-u*, regularly follows
opus est in early Latin. The
four words = *quid faciendum es-
set.* — puerperae: dative.

Sed póstquam egréssast, íllis quaé sunt íntus clámat dé
   via.

O Dáve, itáne contémnor ábs te ?   Aut ítane tándem
   idóneus

Tibi vídeor ésse, quém tam apérte fállere íncipiás
   dolis ?

Saltem áccuráte, ut métui vídear cérte, sí rescíverim.

95 *Da.* [*Aside.*]   Certe hércle núnc hic se ípsus fállit, haúd ego. 15
   Si. Édixí tibi,

Intérminátus súm, ne fáceres ?   Núm veritú's ?   Quid
   rétulit ?

Credón tibi hóc nunc, péperisse hánc e Pámpilo ?

Da. [*Aside.*]   Teneó quid érret, ét quid agam hábeo.   *Si.*
   Quíd taces ?

Da. Quid crédas?   Quási non sínt tibí renúntiáta haec síc
   fore.

---

490 f. Here, as in 475 f., Simo
is quite right in thinking the
behavior of Lesbia unusual.
She should have visited her
patient sooner, and she should
have finished her directions
before leaving the house. The
audience knows the explanation
of both blunders : Lesbia is care-
less, *temeraria* (229).

493. **fallere incipias** is
stronger than *fallas.*

494. **accurate** : an adverb;
sc. *me fallere debes.* It con-
trasts with *aperte* of the pre-
ceding line.

496. **interminatus sum** : a
colloquially strengthened *mina-*

tus sum. — **rĕtulit** : from the
impersonal *rēfert.*

497. **credon** : for the indica-
tive in a deliberative question,
see on *adeon* (315) ; tránslate
" Shall I take your word for
this ? "

498. **teneo** is as slangy as in
86, but we must translate " I
see."

499. **quid credas** : " Why
should (*i.e.*, need) you take my
word ? " Davos implies here
what he states in the next sen-
tence, that Simo has other
grounds for his knowledge.   For
the mood, see G. 259, H. & B.
513. 1, H. 557, L. & M. 723.

500 *Si.* Mihin quísquam ? *Da.* [*Ironically.*] Eho, án tute 20
 íntelléxti hoc ádsimulári ? *Si.* Inrídeor.

Da. Renúntiátumst ; nám qui tíbi istaec íncidít suspício ?

Si. Qui ? Quía te nóram. *Da.* Quási tu dícas fáctum id
cónsilió meo.

Si. Certe énim sció. *Da.* Non sátis me pérnosti étiam,
quális sím, Simo.

Si. Egon té ? *Da.* Sed sí quid tíbi narráre occépi, cón-
tinuó dari

505   Tibi vérba cénses. *Si.* Fálso ? *Da.* Itaque hércle 25
níl iam múttire aúdeo.

Si. Hoc égo scio únum, néminém peperísse hic. *Da.*
Íntelléxti :

Nílo sétiús mox púerum huc déferént ante óstium.

Íd ego iám nunc tíbi, ere, núntió futúrum, ut sís sciens,

500. quisquam : sc. *renuntia-vit.* — **eho** marks surprise. For another meaning of *eho*, see on 184. — **an** introduces the second alternative, although the first is not included in the question. — **tute :** emphatic ; contrast the use of *egomet* which we have noticed in line 82. Trans-late " Did you find out for your-self ? " Davos pretends to be quite overcome with admiration of his master's shrewdness. There is irony in this and Davos' succeeding speeches, but he is not now mocking Simo ; he is playing a part in all serious-ness. — **intellexti :** for the form, see on *praescripsti* (151).

501. qui : " why ? " See on 53.

503. enim : " for " ; trans-late " yes ⟨I do say so⟩, for." Others take *enim* in its original corroborative sense with *certe.* — **me :** for the prolepsis, see on *fi-lium* (169). — **etiam** is temporal, as in 116.

504. egon te : supply verb and modifiers from the preceding sentence. — **dari verba :** for the meaning, see on 211.

505. falso : again supply in thought most of the preceding sentence ; translate " And am I wrong ? "

506. intellexti : Davos' tone is full of admiration.

507. nilo setius = *tamen.*

508. ut sis sciens is a col-loquial periphrasis for *ut scias.*

Né tu hoc póste dícas Dávi fáctum cónsilio aút dolis.

10   Prórsus á me opíniónem hanc túam esse ego ámotám 30
          volo.

Si.   Únde id scís ? Da. Audívi et crédo. Múlta cón-
          currúnt simul,

      Quí coniéctúram hánc nunc fáciam.   Iám prius haéc se e
          Pámpilo

      Grávidam díxit ésse. Invéntumst fálsum. Núnc,
          postquám videt

15   Óbstetrícem accérsitum ád eam et púerum ut ádferrét 35
          simul.

      Hóc nisi fít, puerum út tu vídeas, níhil movéntur núp-
          tiae.

Si.   Quíd aïs ? Quom íntelléxeras

      Íd consílium cápere, cúr non díxti extémplo Pámpilo ?

<hr>

509. poste: the original form
of *post*. For the loss of final
short *e*, which yielded the
classical form, compare *neque*,
nec, etc.; see on *intellextin*
(201).

510. prorsus: " utterly." —
tŭam ësse: the shortening is due
to the iambic law.

511. unde id scis: Davos has
at last made an impression on
Simo; but the latter still feels
the need of a little cross-examin-
ing. — audivi, *etc.*: Davos is
not quite ready to answer. His
first reply is the obvious " I've
heard "; but he promptly with-
draws that explanation as invit-

ing further inconvenient ques-
tions.

512. qui = *ut;* see on 307.

515. accersitum: *accerso* is
the colloquial form of *arcesso*.
The historical relationship be-
tween the two forms is unknown.
— puerum : " a baby."

516. Davos gives the (sup-
posed) reasoning of the women,
from their own point of view. —
nihil is an emphatic *non*.

517. quid ais: for the mean-
ing, see on 137.

518. capere: for the omitted
subject, see on *dictum* (29). —
dixti: for the form, see on *prae-
scripsti* (151).

Da. Quís igitúr eum ab ílla abstráxit nísi ego ? Nam
  ómnes nós quidem
520 Scímus, quám misere hánc amárit. Núnc sibi úxorem 40
  éxpetit.
 Póstremo íd mihi dá negóti; tú tamen ídem has núptias
 Pérge fácere ita út facís, et id spéro adiúturós deos.
Si. Ímmo abi íntro. Ibi me ópperíre et quód paráto opus
  ést para.   [*Exit Davos into Simo's house.*]
 Non ínpulít me, haec núnc omníno ut créderem,
525 Atque haúd scio án quae díxit sínt vera ómnia. 45
 Sed párvi péndo; illúd mihi múlto máxumumst,
 Quod míhi pollícitust ípse gnátus. Núnc Cremem
 Convéniam, orábo gnáto uxórem. Si ímpetro,
 Quid álias málim quam hódie has fíeri núptias ?
530 Nam gnátus quód pollícitust, haúd dubiúmst mihi, 50

---

520. misere: "desperately."

521. id negoti = *id negotium;*
for the case of *negoti*, see on
aliquid monstri (250). — **idem**
(masculine) virtually repeats
the idea expressed by *tamen;*
see A. & G. 298 b, B. 248, Bu.
726, G. 310, H. & B. 270 a,
H. 508. 3, L. & M. 1059.

522. facīs: for the long ul-
tima, see on 322.

523. immo: "no !" For the
use of this word, see on 201.
— **parato:** for the construc-
tion, see on 490.

524. omnino: "wholly."

525. This line repeats the
idea of 524 in more explicit
form, "and I don't know

whether everything he said is
true." — **haud scio an** is quite
non-committal, as always in
early Latin. In classical Latin
the phrase often means "I
am inclined to think" or "per-
haps."

527. quod . . . gnatus: for
the substantive *quod*-clause, see
A. & G. 572, B. 299. 1 a, Bu.
822, G. 525. 2, H. & B. 552. 1,
H. 588. 3, L. & M. 848.

528. gnato: dative.

529. alias: "at another
time."

530. quod is here a relative
whose antecedent *id* is to be
supplied as secondary object
of *cogere* (531).

Si nólit, quín eum mérito póssim cógere.

Atque ádeo in ípso témpore éccum ipsum óbviam.

<div align="center">

SIMO   CREMES

SENEX   SENEX

</div>

[*Enter Cremes from the right.*]

Si. Iubeó Cremétem . . . *Cr.* [*Interrupting.*] O te ípsum
quaérebam. *Si.* Ét ego te; óptato ádvenis.

Cr. Aliquót me adiérunt, éx te audítum qui aíbant, hódie
fíliam

35 Meam núberé tuo gnáto; id víso tún an ílli insániant.

Si. Auscúlta paúca; et quíd ego té velim ét tu quód quaerís
scies.

Cr. Auscúlto; lóquere quíd velis.   5

532. atque adeo is here equivalent to *adeo* in 415; translate "and now." — **eccum ipsum**: the adverb *ecce*, "lo," was often used with *video* (cf. Terence, *Eun.* 967, *ecce autem video rure redeuntem senem*) or in place of it. Consequently speakers often started out to say *ecce hic*, then thought of the equivalent *video hunc*, and so actually said *ecce hunc* (cf. on *quin dic*, 45). The second element of *eccum* is *hum, the uncompounded form of *hun-c* (compare the variation between *hae* and *hae-c* in the nominative plural feminine). *Eccum*, from *ecce* *hum, differs from *antehac*,

pronounced *antāc*, in being spelled phonetically.[1]

ACT III SCENE 9

533. optato: ablative absolute used impersonally, virtually an adverb; see A. & G. 419 c, Bu. 568, G. 410. 3 Note 4, H. 489. 7, L. & M. 642.

534. aibant: in line 930 the imperfect of *aio* is *aiebat;* see on *servibas* (38).

535. id: explained by the following indirect question. — **viso**: for the meaning, see on *reviso* (404).

536. quod = *id quod;* an indirect question would make no sense here.

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[1] *Eum* would have been too colorless a word to use with *ecce*. In any case *ecce eum* would yield a trisyllable *ecceum.

Si.   Per té deos óro et nóstram amícitiám, Cremes,
       Quae incépta a párvis cum aétate ádcrevít simul,
540   Perque únicám gnatám tuam ét gnatúm meum,
       Quoius tíbi potéstas súmma sérvandí datur,
       Ut me ádiuvés in hác re atque íta uti núptiae   10
       Fueránt futúrae, fíant. *Cr.* Áh, ne me óbsecra;
       Quasi hóc te orándo a me ímpetráre opórteat.
545   Alium ésse cénses núnc me atque ólim quóm dabam?
       Si in rémst utríque ut fíant, áccersí iube.
       Sed si éx eá re plús malíst quam cómmodi   15
       Utríque, id óro te ín commúne ut cónsulas,
       Quasi ílla túa sit Pámpilíque ego sím pater.
550 Si. Immo íta volo ítaque póstulo út fíat, Creme,
       Neque póstulem ábs te, ni ípsa rés moneát. *Cr.* Quid
              est?

536. **per te deos oro**: for the
order, see on 289. — **Cremes**:
for the form, see on 247.

539. **a parvis**: for the trans-
lation, see on *a parvolo* (35).

541. **quoius**: pronounced
quois, as in line 336; see on *eius*
(93).

543. **fuerant futurae**: "was to
be." — **ne obsecra**: for the con-
struction, see on *ne nega* (384).

545. **olim** hére refers to a
definite time (= *illo tempore*);
cf. *olli = illi*, Vergil, *Aen.* 1. 254,
etc. — **dabam**: the imperfect
is used of an act in progress at
some moment in the past, even
if the act was not completed.
The usage is inaccurately termed
the "conative imperfect."

546. **in rem**: "to the ad-
vantage." — **fiant**: sc. *nuptiae*.
— **accersi**: sc. *eam*. This is
the usual word for bringing
home the bride. For the form
of the word, see on 515.

548. **id**, the object of *oro*, is
defined by the following *ut*-
clause.

550. **immo ita volo**: *immo*
corrects the implication of sel-
fishness in Cremes' request that
Simo consider the interests of
them both. The antecedent of
ita is the request itself. Trans-
late "Why! That is precisely
what I want." — **Creme**: for the
form, see on 247.

551. **postulem, moneat**: for
the present subjunctive in a

Si. Iraé sunt ínter Glúcerium ét gnatum.   *Cr.* Aúdio.   20
Si. Ita mágnae, ut spérem pósse avélli.   *Cr.* Fábulae!
Si. Profécto síc est.   *Cr.* Síc hercle út dicám tibi:
5.   Amántium írae amóris íntegrátiost.
Si. Em, id te óro ut ánte eámus; dúm tempús datur
      Dumque eíus lubído occlúsast cóntuméliis,   25
      Prius quam hárum scélera et lácrumae cónfictaé dolis
      Reddúcunt ánimum aegrótum ad mísericórdiam,
10   Uxórem démus.   Spéro cónsuetúdine et
      Coniúgio líberáli dévinctúm, Cremes,
      Dein fácile ex íllis sése emérsurúm malis.   30
Cr. Tibi ita hóc vidétur; át ego nón posse árbitror
      Neque illum hánc perpétuo habére néque me pérpeti.

contrary to fact condition and conclusion, see on *sis, sentias* (310).

552. audio, "of course," is ironical.

553. fabulae: for the meaning, see on 224.

556. em: "here," or, perhaps better, "listen." The logical object is the following sentence. For the etymology and use of *em*, see on 351. — **id** is used precisely as in 548.

557. eius is a monosyllable, as in 93.

559. redducunt: consult the dictionary under the classical form, *reduco.* — **aegrotum:** for the meaning, see on 193.

561. coniugio liberali: "marriage with a lady"; for the meaning of *liberalis,* cf. on 123.

562. dein: a monosyllable; see on *dehinc* (79). — **sese emersurum:** the verb is more commonly intransitive.

563 f. non posse neque illum . . . neque me: the pronouns are subjects of *posse. Non posse neque* means "can't not do so and so," *i.e.,* "can't help"; compare Cicero, *Ad. Fam.* 9. 14. 1, *non possum non confiteri.* Translate "but I think he can't help keeping this woman for good and all, and I can't help allowing it." Others prefer to understand *eum sese emergere* with *posse* and *posse* with *habere* and *perpeti.* They translate "but I think he can't escape from his troubles and that neither can he keep Glucerium permanently nor can I endure it."

565 Si. Qui scís ergo ístuc, nísi períclum féceris ?
    Cr. At istúc períclum in fíliá fíeri gravest.
    Si. Nempe íncommóditas dénique húc omnís redit,   35
        Si evéniat, quód di próhibeánt, discéssio.
        At sí corrígitur, quót commóditatés, vide !
570   Princípio amíco fílium restítueris,
        Tibi génerum fírmum et fíliae inveniés virum.
    Cr. Quid istíc ?   Si ita ístuc ánimum indúxti esse útile   40
        Noló tibi úllum cómmodum ín me claúdier.
    Si. Meritó te sémper máxumí fecí, Creme.
575 Cr. Sed quíd aïs ? Si. Quíd ? Cr. Qui scís eós nunc
        discordáre intér se ?
    Si. Ipsús mihi Dávos, qui íntumúst eorúm consíliis, díxit ;
        Et ís mihi suádet núptiás quantúm queam út ma- 45
        túrem.
        Num cénses fáceret, fíliúm nisi scíret éadem haec vélle ?

---

565. periclum: "experi-
ment." The word is a deriva-
tive of the verb which appears
in the compound *ex-perior*, with
the instrument suffix *-clo-;* for
the latter, see on 131.

568. discessio: colloquial
Latin makes more use of ab-
stracts in *-io* than the formal
language. The usual word in
this sense is *divortium*.

570. restitueris: the future
perfect is coupled with the fu-
ture *invenies;* see on *ceperit*
(213).

572. quid istic: "what in
that case (is one to say)?" It
is a common formula, when the
speaker is about to yield to his

opponent in a dispute. Trans-
late "Have your way." —
induxti: for the form, see on
praescripsti (151). For the
phrase *animum inducere,* see the
dictionary under *induco.*

573. in me is here virtually
equivalent to *per me.* — **clau-
dier:** for the form, see on *de-
ludier* (203).

575. quid ais looks forward;
see on 137.

576. ĕŏrum: for the prosody,
see Introduction 19 end. —
consiliis: for the case, see A. &
G. 384, B. 192, Bu. 487, G.
359, H. & B. 362, H. 434, L. &
M. 536.

578. censes is parenthetic.

Tute ádeo iam eíus verba aúdiés. [*Opens the door of his
house, and calls.*] Heus, évocáte huc Dávom.

So   Atque éccum vídeo ipsúm forás exíre.

| DAVOS | SIMO | CREMES |
| SERVOS | SENEX | SENEX |

[*Enter Davos from Simo's house.*]

       Da. [*To Simo.*] Ad te íbam. *Si.* Quíd namst?
Da. Cur úxor nón accérsitúr? Iam advésperáscit. *Si.*
    [*Apart to Cremes.*] Aúdin?

    [*To Davos.*] Ego dúdum nón nil véritus súm, Dave,
    ábs te, né facerés idem,

Quod vólgus sérvorúm solét, dolís ut mé delúderes,

---

579. adeo: " too."

580. eccum: for the form and meaning, see on 532. — **foras** is the accusative of a noun *forae, equivalent to *fores*, " door." The accusative of the end of motion, *foras*, " out of doors," and the locative ablative, *foris*, were the only cases of the word that survived.

Act III Scene 10

581. accersitur: for the meaning, see on 546. — **advesperascit:** the wedding procession started about sunset.

582. dudum: " a while ago "; *i.e.*, at the close of their last interview, in line 523. — **veritŭs sum:** the short ultima is probably due, not to the iam-

bic law, which does not very often shorten the final syllable of a trisyllable, but to the weak pronunciation in early Latin of final *s* after a short vowel when the next word begins with a consonant. There is abundant evidence of this peculiarity outside of the dramatists, and in Plautus and Terence there are a number of passages where final syllables of this type have to be scanned short although the conditions of the iambic law are not fulfilled. In many other cases, as *patrĭs pudor* (262), *magĭs lubido* (308), either method of shortening or both of them may be involved.

583. volgus   servorum: " the common run of slaves."

Proptérea quód amat fíliús. *Da.* Egon ístuc fácerem ? 5
Si. Crédidi,

585   Idque ádeo métuens vós celávi, quód nunc dícam. *Da.*
Quíd ? *Si.* Scies ;

Nam própemodum hábeo iám fidém. *Da.* Tandém
cognósti quí siem ?

Si. Non fúerant núptiaé futúrae. *Da.* Quíd ? Non ? *Si.*
Séd ea grátia

Simulávi, vós ut pértemptárem. *Da.* Quíd aïs ? *Si.*
Síc res ést. *Da.* Vide !

Numquam ístuc quívi ego íntellégere. Váh, consílium 10
cállidum !

590 *Si.* Hoc aúdi : ut hínc te intro íre iússi, oppórtune híc fit
mi óbviam. *Da.* [*Aside, with genuine alarm.*]
Hem,

Num nám perímus ? *Si.* Nárro huic, quaé tu dúdum
nárrastí mihi.

Da. [*Aside.*] Quid nam aúdió ? *Si.* Gnatam út det óro,
víxque id éxoro. *Da.* [*Aside ; but Simo hears and
almost understands.*] Óccidi. *Si.* Hem,

---

584. filius : for the pyrrhic
before the diaeresis, see Intro-
duction 22. — **facerem :** for
the mood, see on *ut advorser*
(263). The tense is imperfect
because Davos is talking of
Simo's past expectations.

586. qui = *qualis.*

587. fuerant futurae : " was
going to be." — **ea gratia :** for
the meaning, see on 433.

588. quid ais looks back-
ward ; see on 137. — **vide :**
" Fancy that ! "

589. vah : an interjection
with a wide range of mean-
ing. Here it expresses admira-
tion.

590. hic : that Simo should
mention Cremes in this con-
nection is enough to arouse
Davos' alarm. We need not
assume that Davos has failed
to see Cremes until now.

591. perimus is most nat-
urally taken as a perfect, con-
tracted from *periĭmus.* — **du-
dum :** as in 582.

Quid díxti ?   *Da.* Óptume ínquam fáctum.   *Si.*   Núnc
    per húnc nullást mora.

Cr. Domúm modo íbo, ut ápparéntur dícam, atque húc 15
    renúntio. [*Exit right.*]

95 *Si.* Nunc te óro, Dáve, quóniam sólus mi éffecísti has núp-
    tias . . .

Da. [*Aside.*] Ego véro sólus!   *Si.* . . . córrigeré mihi gná-
    tum pórro enítere.

Da. Faciam hércle séduló.   *Si.* Potés nunc, dum ánimus
    ínritátus est.

Da. Quiéscas.   *Si.* Áge igitúr, ubi núnc est ípsus ?   *Da.*
    Mírum ní domíst.

Si. Ibo ád eum atque éadem haec, tíbi quae díxi, dícam 20
    idem ílli. [*Exit into his house.*]   *Da.* Núllus sum.

∞   Quid caúsaest, quín hinc ín pistrínum récta próficiscár
    via ?

---

593. dixti: for the hiatus
after the word, see Introduction
20. — **optume**: Davos means
that he had said just this one
word, a word which is identical
with *occidi* in initial vowel
and rhythm. He now amplifies
his remark to make it clearer
to Simo.

594. modo: " merely, just ";
so again in line 630. — **appa-
rentur**: the subject is personal:
the bride, her mother, and all
others in the household who
would take part in the wedding
festivities. — **renuntio**: present
for future; see on *fit* (244).

598. quiescas: the present
subjunctive is used freely in

colloquial Latin to express a
command. We noted the nega-
tive form of the construction in
line 205. — **mirum ni**, " doubt-
less," is a common colloquial-
ism. The literal translation,
"it's strange if . . . not . . . ,"
carries a suggestion of insolence
that is not necessarily present
in the Latin.

599. idem: for the meaning,
see on 521. — **nullŭs sum**: for
the weak final *s*, see on *veritus
sum* (582). The phrase is
colloquial, and means " I am
done for."

**600. quid causaest, quin
proficiscar**: " what reason is
there why I should not go ? " =

Nihil ést precí locí relíctum. Iám pertúrbavi ómnia:
Erúm fefélli; in núptiás coniéci erílem fílium;
Feci hódie ut fíerent, ínsperánte hóc átque invíto Pám-
    pilo.
Em astútiás! Quod sí quiéssem, níl evénissét mali.   25

[*Pampilus appears at the door of Simo's house and looks
about without seeing Davos.*]

605   Sed éccum vídeo ipsum. Óccidi.
        Útinam mi ésset áliquid híc, quo núnc me praécipitém
        daré!

PAMPILUS   DAVOS
ADULESCENS   SERVOS

[*Pampilus closes the door and advances. Davos keeps out of
his sight.*]

Pa. Úbi ille est scélus, qui pérdidít me? *Da.* [*Aside.*]
        Périi. *Pa.* Atque hóc confíteor iúre
Mi óbtigísse, quándoquidém tam inérs, tam núlli cónsilí
    sum.

"why shouldn't I go?" The
mood of *proficiscar* is of the
same nature as that of *credas*
(499).

602. in nuptias conieci is
intended to suggest the phrase
in vincula conicere. — erilem
filium = *eri filium.* Possessive
adjectives are comparatively
common in colloquial Latin;
e.g., *paternus = patris, alienus,*
" another's." Compare also the
adjective *quoius* (763, etc.).

604. astutias: for the case,
see on *em* (351); translate

"There's cunning for you." —
quod si: for the meaning, see
on *quod* (258).

606. aliquid: " something ";
i.e., a sword, an abyss, a lake. —
quo means " whither," *i.e.,* " on
(into) which."

ACT III SCENE 11

607. scelus, in the figurative
sense of " scoundrel," is mascu-
line. — atque: for the transla-
tion, see on 225.

608. nulli: adjectives whose
genitive usually ends in *-ius*

Sérvon fórtunás meás me cómmisísse fúttili !

10   Ego prétium ob stúltitiám feró; sed inúltum númquam
id aúferet.

Da. [*Aside.*] Posthác me incólumem sát sció fore, núnc si 5
dévito hóc malum.

Pa. Nam quíd ego núnc dicám patrí ? Negábon vélle mé,
   modo

Qui súm pollícitus dúceré ? Qua fácie fácere id aú-
deam ?

Nec quíd me núnc faciám sció. *Da.* [*Aside.*] Nec mé
quidem, atque íd ago sédulo.

15   Dicam áliquid me ínventúrum, ut huíc malo áliquam
próducám moram. *Pa.* [*Catching sight of Davos.*]
Oh !

Da. Vísus sum. *Pa.*Ého dum, bóne vir, quíd aïs ? Víden 10
me túis consíliis míserum

Ínpedítum esse ? *Da.* Át iam expédiam. *Pa.* Ex-
pédies ? *Da.* Cérte, Pámpile.

---

occasionally show the regular
forms of the first and second
declension in early Latin.

609. commisisse: for the
mood, see on *adeon hominem esse*
(245). — **futtili:** this charac-
terization, supplied after the
close of the sentence proper,
has almost the force of an inde-
pendent statement.

610. inultum id auferet:
"get away with it."

611. malum: for the mean-
ing, see on 179.

613. ducere: for the tense,
see on 379. For the pyrrhic

before the diaeresis, see In-
troduction 22.

614. me: an ablative of
instrument; translate "with
myself." This idiom is more
common in colloquial Latin
than the dative which we have
noticed in *illi* (143). For
the quantity of the *mĕ* before
quidem, see on *siquidem* (465).
— **id ago:** for the meaning, see
on *agis* (186).

617. inpeditum, expediam:
the derivation of the verbs
in-pedire and *ex-pedire* from
pes, " foot," was always present

Pa. Nempe út modo.　*Da.* Ímmo mélius spéro.　*Pa.* Oh,
　　　tíbi ego ut crédam, fúrcifer ?

　　　Tu rem ínpedítam et pérditám restítuas ?　Ém quo
　　　　frétus sim,

620　Qui me hódie ex tránquillíssumá re cóniecísti in núp-
　　　　· tias !

　　　Án non díxi esse hóc futúrum ?　*Da.* Díxti.　*Pa.* ¹⁵
　　　　Quíd meritú's ?　*Da.* Crucem.

　　　Séd sine paúlulum ád me rédeam ; iam áliquid dís-
　　　　piciam.　*Pa.* Eí mihi,

to the consciousness of the
Romans, even in passages where
we have to use a more abstract
expression. Here we have the
full original force of the verbs ;
" I've got my foot in a snare,"
" I'll get you loose." The
vaguer secondary use is illus-
trated by *rem inpeditam* (619).

618. ut credam : for the
mood, see on *ut advorser* (263).
— **furcifer** : " scoundrel," liter-
ally " fork-bearer." Slaves
were often punished by being
compelled to wear a fork-shaped
wooden yoke, the prongs of
which were bound to their
hands.

619. restituas is in the same
construction as *credam* (618). —
em quo fretus sim : *em* is
here equivalent to *vide*, as often

(see on 351), and is followed
by an indirect question.¹ For
the short final syllable of *fretus*,
see on *veritus sum* (582).

620. The words **ex tran-
quillisuma re coniecisti in** in-
volve a metaphor from the sea,
and the hearer will expect some
such word as *scopulos*. Pam-
pilus, however, substitutes what
seems to him the most effective,
because most terrible, climax
of all. Compare the different
suggestion of the verb *conicere*
in line 602 (see the note on that
passage).

621. meritu's = *meritus es;*
for the form, see on *dictust*
(102). For the translation, see
on *commerui* (139).

622. ad me : for the mean-
ing, compare *apud te* (408).

¹ So Bennett, *Syntax of Early Latin* 1. 336. A subjunctive of characteristic
would scarcely be possible here.

Quóm non hábeo spátium, ut dé te súmam súpplicium,
    út volo !
Námque hoc témpus praécavére míhi me, haud te
    úlciscí sinit.   [*Exeunt into Simo's house.*]

623. **habeo** : for the mood, see on *quom videt* (242).

624. The context requires a verb like *cogit* to govern *prae-cavere*. Pampilus postpones his main verb till the end of the sentence, and then uses one that fits the second infinitive but not the first. The psychological process is similar to that involved in contamination (see on *quin dic*, 45).

ACTUS IV

CARINUS   PAMPILUS   DAVOS
ADULESCENS   ADULESCENS   SERVOS

[*Enter Carinus from the right.*]

625 *Ca.* Hóccinest crédibile aút memorábile,

Tánta vecórdia innáta quoiquam út siet,

Út malis gaúdeant átque ex incómmodis

Álteriús sua ut cómparent cómmoda ? Ah,

Ídnest verum ? Ímmo id est génus hominum péssumum, 5

in

ACT IV SCENE 1

625. hoccinest: for *hoccine*, see on 186. For the quantity of *ĕst*, see Introduction 19 end. Cretic words ($-\cup-$) often have their final syllable shortened in Plautus' anapaests and occasionally in his dactyls. This one tetrameter is the only dactylic line in Terence, and he uses no anapaests at all. For the contrasting usage in iambic and trochaic rhythm, see on *veritus sum* (582); but compare *hoccinĕst* in iambic rhythm in line 236. — **memorabile**: "capable of being described."

626 ff. For the cretic tetrameters, see Introduction 28.

626. ut siet is a substantive clause of result in apposition with *hoccine* (625).

627. The subject of **gaudeant** is the same as the antecedent of *quoiquam*. Carinus shifts from a singular form of expression with *quisquam* "anyone" to a (nearly) equivalent plural expression. For the psychological process involved in such contamination, see on *quin dic* (45).

628. alterĭus, like *ullĭus*, etc., is regular except in dactylic verse, where it is impossible.

629. For the scansion of this line, see Introduction 28. — **verum**: "just." — **immo**: "no indeed !"

30   Dénegandó modo quís pudor paúlum adest;
        Póst ubi témpus promíssa iam pérfici,
        Túm coactí necessário se áperiunt.
        Ét timent dénegare ét tamen rés premit.
        Íbi tum eorum ínpudentíssuma orátiost: 10
35   'Quis tú 's ? Quis mí 's ? Cur méam tibi ?
        Heus, próxumús sum egomét mihi.'
        At támen 'ubí fides ?' sí roges,
38 a   Nil púdet hic úbi opust; ílli ubi
38 b   Nil ópus est, íbi veréntur.
        Séd quid agam ? Ádeamne ád eum et cúm eo iniúriam 15
             hánc expóstulem ?
40   Íngerám mala múlta ? Atque áliquis dícat 'níl pro-
             móveris.'

630. modo: "merely." The ultima here retains its original long quantity. — quis (= *quibus*) is the dative-ablative plural of the *o*-stem; contrast *qui* (= *quō*), which is the ablative singular of the *i*-stem. Translate the line "who are a little ashamed of just one thing, to say ' no.' "

635. Here Carinus drops the ponderous cretics and his lofty moralizing in general terms. The ingenuous omission of the substantive with *meam* amounts to admitting that all the fine talk has really been about — a girl. What verb is to be supplied in the third question ?

636. heus: an interjection used normally to attract a person's attention, " Ho there ! " Often, as in this passage, it interposes a protest; translate " Here ! "

638. hic and illi are adverbs. With *illi* = *illi-c* as the locative adverb, compare *illo* (362) = *illo-c* = *illuc*. — verentur: " are scrupulous."

639. expostulem: " complain of."

640. mala: " insults." — atque: for the meaning, see on 225. — dicat: for the mood, see A. & G. 447, B. 280. 1, G. 257, H. & B. 517. 1, H. 552, 555, L. & M. 718. — promoveris: for the tense, see on *ceperit* (213); translate " accomplish."

Multúm !   Moléstus cérte ei fúero atque ánimo mórem
     géssero.   .

[*Enter Pampilus and Davos from Simo's house.*]

Pa. Caríne, et me ét te inprúdens, nísi quid dí respíciunt,
     pérdidi.

Ca. [*With bitter irony.*] Ítane 'inprúdens'? Tándem
     invéntast caúsa. Sóluistí fidem.

Pa. Quíd 'tandem'? *Ca.* Étiam núnc me dúcere ístis ₂₀
     díctis póstulas ?

645 *Pa.* Quíd istuc ést ? *Ca.* Postquám me amáre díxi, cón-
     placitást tibi.

Heú me míserum, quí tuom ánimum ex ánimo spéctaví
     meo !

Pa. Fálsu's. *Ca.* Nónne tíbi sat ésse hoc vísum sólidumst
     gaúdium,

Nísi me láctassés amántem et fálsa spé prodúceres ?

---

641. fuero and **gessero** have
the same temporal force as
promoveris (640). — **animo** is
virtually equivalent to *mihi*.
Compare the common periphra-
sis with *animus*, as in Livy, 21.
22. 1, *ad sollicitandos principum
animos*, which differs only in
preposition and substantive
from Livy, 21. 2. 7, *in solli-
citandis gentibus*.

642. Pampilus hastens to
make his confession as soon as
he sees Carinus. — **respiciunt**:
sc. *nos*.

643. soluisti fidem: " you
have performed your promise."
The compound *exsolvere* is more

usual in this sense, but *solvere*
very frequently means " pay,"
and is used with *fidem* as object
in Ov., *Fast.* 1. 642, and else-
where.

644. ducere: for the mean-
ing, see on *duci* (180). —
postulas: " expect."

645. conplacitast: this verb
is usually active, but here it is
deponent. The prefix is in-
tensive.

646. spectavi: " judged."
Carinus regrets that he should
have thought Pampilus as hon-
orable as himself.

648. lactasses, produceres:
for the pluperfect subjunctive

Hábeas. *Pa.* Hábeam ?   Ah, néscis quántis ín malís 25
    vorsér miser,

50   Quantásque hic súis consíliis míhi conflávit sóllicitúdines
    Meus cárnuféx. *Ca.* Quid istúc tam mírumst, dé te si
    éxemplúm capit ?

Pa. Haud ístuc dícas, sí cognóris vél me vél amorém
    meum.

Ca. [*Ironically.*] Scio; cúm patre áltercásti dúdum, et ís
    nunc próptereá tibi

    Suscénset néc te quívit hódie cógere íllam ut dúceres.   30

55 *Pa.* Immo étiam (quó tu mínus scis aérumnás meas)
    Haec núptiaé non ádparábantúr mihi,
    Nec póstulábat núnc quisquam úxorém dare.

Ca. Scio; tú coáctus túa volúntate és. [*Turns away.*] *Pa.*
    Mane.

representing a future perfect
and the imperfect representing
a future from a past point of
view, see on *abiret* (175).

  649. habeas: the subjunc-
tive expressing a command
(see on *quiescas*, 598), like
the imperative, is often weak-
ened into an expression of per-
mission or indifference. — **ha-
beam**: for the mood, see on
essem (282).

  651. carnufex: for the mean-
ing, see on 183.

  652. dicas, cognoris: for
the tenses, see on *sis, sentias*
(310).

  653. altercasti: the verb
is usually deponent. Contrast
conplacitast (645).

  655. Translate " Worse yet !
(and that's the reason you
don't understand my troubles.)"
Immo introduces a correction,
as always. *Etiam* with *immo* is
usually additory or intensive,
and the phrase often gets from
the context the unfavorable im-
plication that it has here and in
lines 673 and 708 below. In
Plautus, *Rud.* 441, *immo etiam*
means " better than that." The
antecedent of *quo* (an ablative of
cause or of degree of difference)
is the new information promised
by *immo etiam* and given in the
next line. *Minus* is a strong
negative, as in line 197.

  656. haec = *hae*.

  657. postulabat: as in 644.

Non dúm scis.   *Ca.* Scío equidem íllam dúcturum ésse 35
te.

660 *Pa.* Cur me énicás ?   Hoc aúdi : númquam déstitit
Instáre, ut dícerém me dúcturúm patri ;
Suadére, oráre usque ádeo dónec pérpulit.

Ca. Quis homo ístuc ?   *Pa.* Dávos.   *Ca.* Dávos ?
Quam ób rem ?   *Pa.* Néscio,
Nisi mí deos fúisse irátos, qui aúscultáverim.   40

665 *Ca.* Factúmst hoc, Dáve ?   *Da.* Fáctumst.   *Ca.* Hém, quid
aís, scelus ?
At tíbi di dígnum fáctis éxitiúm duint !
Eho, díc mihi, si ómnes húnc coniéctum in núptias
Inimíci véllent, quód nisi hoc cónsiliúm darent ?

Da. Decéptus sum, át non défetígatús.   *Ca.* [*Ironically.*] 45
Scio.

670 *Da.* Hac nón succéssit, ália adgrédiemúr via :
Nisi íd putás, quia prímo prócessít parum,
Non pósse iam ád salútem cónvorti hóc malum.

Pa. Immo étiam !   Nám satis crédo, si ádvigiláveris,
Ex únis géminas míhi confícies núptias.   50

675 *Da.* Ego, Pámpile, hóc tibi pró servítio débeo,
Conári mánibus pédibus nóctisque ét dies,
Capitís perículum adíre, dúm prosím tibi ;

---

660. enicas: " plague to death," a common colloquialism. The word is an intensive compound of *neco*, " kill."

664. nisi after *nescio* with ellipsis of *scio* is common in colloquial Latin ; translate " except that."

666. duint is the subjunctive of *duo*, an early Latin variant of *do*, whose indicative occurs (in compounds) several times in Plautus.

670 f. successit and **processit** are both impersonal. Cf. *successisse* in Suetonius' *Life of Terence* 4, Introduction page 46, l. 5.

673. immo etiam: for the meaning, see on 655.

675. pro servitio: " as your slave"; literally " in virtue of my slavery."

Tuomst, sí quid praéter spem évenít, mi ignóscere.
Parúm succédit quód ago; at fácio sédulo.   55
Vel mélius túte réperi, mé missúm face.

Pa. Cupió; restítue quem á me accépistí locum.
Da. Faciam. *Pa.* Át iam hoc ópust. *Da.* Hem! — Séd
mané; crepuít a Glúcerio óstium.
Pa. Nihil ád te. *Da.* Quáero. *Pa.* Hem, ñúncin démum?
Da. At iam hóc tibi ínventúm dabo.

Musis	Pampilus	Carinus	Davos
ANCILLA	ADULESCENS	ADULESCENS	SERVOS

[*Enter Musis from Glucerium's house.*]
Mu. [*To Glucerium within.*]   Iam ubi úbi erit, ínventúm tibí
curábo et mécum addúctum

680. vel, " or, if you like,"
introduces the alternative to
tuomst . . . ignoscere (678). —
missum face is somewhat
stronger than *mitte* or *omitte*.
Such periphrases are particu-
larly common in colloquial
Latin; compare *inventum dabo*
(683) and *inventum curabo*
(684). The original forms
face, *dice*, and *duce* are occa-
sionally used by Plautus and
Terence. For the loss of the
short final vowel, see on *in-
tellextin* (201) and *poste* (509).

682. **crepuit**: the noise of
an opening door is often re-
ferred to in the comedies as
indicating that some one is
about to come from a house.
Compare Introduction page 29.

The *i* of the third person singu-
lar perfect is often long in early
Latin and occasionally in later
poetry. It was originally short,
but was sometimes lengthened
under the influence of the first
person.

683. **nihil ad te**: sc. *attinet.*
— **quaero**: sc. *consilium.* —
nuncin: *nunc* is from *num*
(compare *tum*, *tunc* " then ")
and the demonstrative particle
ce. For the change of *ce* to *ci*
before the interrogative particle,
see on *hoccine* (186).

ACT IV SCENE 2

684. **ubi ubi**, " wherever," is
like *quisquis*, " whoever," *quo-
quo*, " whithersoever," *ut ut*,
" however," etc. — **inventum**

685   Tuom Pámpilúm; modo tu, ánime mí, nolí te máceráre.
   Pa. Musís. *Mu.* Quis ést ? Ehem Pámpile, óptumé mihi
         te óffers. *Pa.* Quíd id est ?
Mu. Oráre iússit, sí se amés, era, iám ut ad sése vénias;
       Vidére aít te cúpere. *Pa.* [*Aside.*] Váh, perii ! Hóc 5
       malum íntegráscit.
       [*To Davos.*] Sicíne me atque íllam operá tuá nunc
       míseros sóllicitári !
690   Nam idcírco accérsor, núptiás quod mi ápparári sénsit.
   Ca. Quibus quídem quam fácile pótuerát quiésci, si híc
         quiésset !
   Da. [*Aside to Carinus.*] Age, si híc non ínsanít satís sua
         spónte, instíga ! *Mu.* Atque édepol

curabo: see on *missum face*
(680).

  685. anime: "sweetheart."
— **te macerare:** a homely
metaphor, which cannot be
kept in English; the verb means
"freshen salt meat by steep-
ing it."

  688. vah here expresses grief
and anxiety. — **integrascit:**
"begins again"; compare the
common phrase *de integro*, "from
the beginning, anew."

  689. sicine: *sic* is from *si*
(originally meaning "in this
case, thus") and the demon-
strative particle *ce* (cf. *illī* =
illic). For the change of *ce*
to *ci-*, see on *hoccine* (186).
With this word, compare *nun-
cin* (683).

  691. quibus: the antecedent

is *nupţias*. The ablative with
quiesci is rare; it rests upon the
analogy of the ablative with
vacare. — **quiesci** is impersonal;
translate "As to that, how
easily we could have had
peace !" — **hic** refers to Davos.

  692. The seven sibilants sug-
gest that Davos' ironical rebuke
is spoken through the teeth.
One rarely finds so marked a
case of alliteration in Terence;
he made very much less use of
this rather cheap device than
most other early Latin poets.
By way of contrast, compare
Ennius' hexameter (*Ann.* 109
Vahlen): *O Tite tute Tati tibi
tanta, turanne, tulisti !* — **hic** re-
fers to Pampilus.

  692 f. Musis replies to Pam-
pilus' remark two lines above.

Ea rés est, próptereáque núnc misera ín maerórest. 10

Pa. Músis,

Per ómnis tíbi adiuró deós numquam éam me déser-
túrum,

Non, sí capiúndos míhi sciam ésse inimícos ómnis
hómines.

Hanc mi éxpetívi; cóntigít; convéniunt móres.   Váleant

Qui intér nos díscidiúm volúnt.   Hanc nísi mors mi
ádimet némo.

Mu. Resipísco.   Pa. Nón Apóllinís magis vérum atque hóc 15
respónsumst.

Si póterit fíeri, ut né patér per mé stetísse crédat,

Quo mínus haec fíerent núptiaé, voló; sed si íd non
póterit,

Id fáciam, in próclivi quod ést, per mé stetísse ut crédat.

Quis vídeor?   Ca. Míser, aeque átque egó.   Da. Con-
sílium quaéro.   Pa. [Ironically.]   Fórtis!

695. omnis homines is a
large-sounding phrase, but very
much easier for Pampilus to say
than the definite *patrem* which
the occasion really demands.

696. contigit is impersonal;
translate "I won her." —
valeant properly means "good
health to those." The use of
the second person as a formula
of leave taking, "farewell!"
is, however, often extended to
the third person. Translate
"good-by to those."

697. nemo, instead of *nihil*,
shows that Pampilus has a
definite individual in mind.
Contrast *nil* (120) and note.

698. resipisco: Musis is a
simple-hearted girl, and takes
Pampilus' protestations at their
face value. — magis verum is
colloquial for *verius*. — atque:
for the meaning "than," see
A. & G. 384 Note 2, B. 341. 1
c, Bu. 1035, G. 643, H. & B.
307. 2 a, H. 516. 3, L. & M.
760.

699. ut ne credat is a purpose
clause. — stetisse: "things
have been blocked." Encour-
aged by Musis' reception of his
vague promises, Pampilus now
ventures to make them ex-
plicit.

702. atque: "as."

Scio, quíd conére.   *Da.* Hoc égo tibí proféecto efféctum 2c
réddam.

Pa. Iam hoc ópus est.   *Da.* Quín iam habeó.   *Ca.* Quid ést ?
Da. Huic, nón tibi hábeo ; ne érres.

705 *Ca.* Sat hábeo.   *Pa.* Quíd faciés ?   Cedó.   *Da.* Dies híc
mi ut sátis sit, véreor

Ad agéndum ; né vocívom núnc me esse ád narrándum
crédas.

Proinde hínc vos ámolíminí ; nam mi ínpedímento éstis.

Pa. Ego hanc vísam. [*Exit into Glucerium's house.*]   *Da.* 2t
Quíd tu ?   Quo hínc te agís ?   *Ca.* Verúm vis
dícam ?   *Da.* Immo étiam

---

703. effectum reddam: for the
idiom, see on *missum face* (680).

704. quin, " why not ? " was
so commonly used in rhetorical
questions which amounted to
emphatic assertions, that it
came to be a corroborative
particle, " really, indeed." —
ne erres: a prohibition, " don't
make any mistake." [1]

705. cedō here retains its
long ultima ; see on 150. Others
assume that the ultima was al-
ways short in Terence's day,
and read *cĕdŏ* before the diaeresis.
— **ut** belongs with *vereor*.

706. ne credas: for the con-
struction, see on *ne erres* (704).
— **vocivom**: consult the dic-
tionary under the classical form
vacuus.

707. Under the circum-
stances, Davos' insolence serves
to increase the young men's con-
fidence in him.

708. immo etiam: the words
go closely with the following
line, and have the same un-
favorable connotation as in
line 655 ; translate "Worse yet !"
or better, " That isn't the worst
of it." [2]

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[1] Most scholars consider this and *ne credas* (706) clauses of purpose ; but.
Bennett, *Syntax of Early Latin* 1. 168, classifies as prohibitive the closely
similar clauses in Plautus, *Capt.* 186, *Merc.* 528, and *Mil.* 1422.   Certainly
the clause is more effective as a prohibition.

[2] If one translates "yes, of course," it is hard to see why Carinus doesn't
tell his story.   The same consideration makes it impossible to take the first
part of line 709 as an aside.

Narrátiónis íncipít mi inítium !   *Ca.* Quíd me fíet ?

10 *Da.* Eho tu ínpudéns, non sátis habés, quod tíbi diéculam áddo,

Quantum huíc promóveo núptiás ? *Ca.* Dave, át tamén . . . *Da.* Quid érgo ?

Ca. Ut dúcam. *Da.* Rídiculum. *Ca.* [*Pointing to the right, in which direction his house is supposed to lie.*] Húc fac ád me vénias, sí quid póteris.

Da. Quid véniam ? Níl habeo. *Ca.* Át tamén, si quíd. 30 *Da.* Age véniam, sí quid.

Ca. Domi éro. [*Exit right.*] *Da.* Tu, Músis, dum éxeó, parúmper ópperíre hic.

15 *Mu.* Quaprópter ? *Da.* Íta factóst opús. *Mu.* Matúra. *Da.* Iam ínquam hic ádero. [*Exit into Glucerium's house.*]

MUSIS   DAVOS
ANCILLA   SERVOS

Mu. Nilne ésse próprium quoíquam ! Dí, vostrám fidem ! Summúm bonum ésse eraé putávi hunc Pámpilum,

709. **incipit initium**: the verb is intransitive; translate "it's the beginning of your life history." The pleonasm is colloquial. This unsympathetic remark dissuades Carinus from telling his tale. — **me**: for the case, see on 614.

710. **dieculam**: the diminutive is colloquial.

711. **quantum**: "in so far as." — **promoveo**: "put off." Contrast the meaning of *promoveris* (640).

712. **ut ducam**: for *ut* introducing a wish, see on *modo ut possim* (409).[1]

713. **age**: "very well."

714. **exeo**: for the mood and tense, see on *proficiscor* (329).

ACT IV SCENE 3

716. **proprium**: "one's own"; hence, "constant, assured." — **di** is vocative. — **fidem**: for the case, see on 237.

[1] It is usual to consider this a command, whether independent (Bennett, *Syntax of Early Latin* 1. 165) or dependent upon *fac* understood. The less

Amícum, amátorém, virum ín quovís loco
Parátum ; vérum ex éo nunc mísera quém capit
720   Labórem ! Fácile hic plús malíst quam illíc boni.   5
[*Enter Davos with the baby in his arms.*]
Sed Dávos éxit. Mí homo, quíd istuc óbsecrost ?
Quo pórtas púerum ? *Da.* Músis, núnc opus ést tua
Mihi ad hánc rem exprómpta málitia átque astútia.
Mu. Quid nam ínceptúru's ? *Da.* [*Offering her the baby.*]
    Áccipe â me hunc ócius
725   Atque ánte nóstram iánuam áppone. *Mu.* Óbsecro,   10
Humíne ? *Da.* Ex ára hinc súme vérbenás tibi
Atque éas substérne. *Mu.* Quam ób rem id túte nón
    facis ?
Da. Quia, sí forte ópus sit, ád erum iúrandúmst mihi

718. loco : " occasion."

720. laborem : the word often means " trouble." — hic . . . illic : " on this side of the account . . . on that "; *hic* refers to line 719, *illic* to lines 717 f.

721. Express the exact force of istuc in your translation.

723. malitia : " t r i c k e r y." — astutia : " cunning." Davos is ironical, for Musis possesses neither quality.

724. ocius : " at once."

725. appone : here and in 729 the manuscripts favor the assimilated form, but in 763 they indicate *adposisti*. Of course so inconsistent an orthography does not represent the

facts of the language. In actual speech the Romans seem always to have assimilated final consonants of verbal prefixes when that was possible.

726. ara : the altar of Apollo, god of ways and streets, which stood before the house. — verbenas : leafy boughs, with which the altar was decked. — tibi : dative of reference with *sume*, " help yourself to."

728 f. quia . . . iurandumst — ut . . . possim : each clause is an answer to Musis' question. One may answer the question " why ?" equally well by a causal clause or by a purpose clause, and here Davos combines the two.

efficient attitude of mere wishing accords better with the usual character of lovers in the comedies.

Non ápposísse — ut líquido póssim. *Mu.* [*Ironically.*]
          Intéllego ;

o   Nova núnc relígio in te ístaec íncessít. Cedo.   15
Da. Move óciús te, ut quíd agam pórro intéllegas.
     [*Musis lays the baby at Simo's door.*]
          Pro Iúppitér ! *Mu.* Quid est ? *Da.* Spónsae páter
               intérvenit.
          Repúdio quód consílium prímum inténderam.
Mu. Nescío quid nárres. *Da.* Égo quoque hínc ab déxtera
5   Veníre me ádsimulábo. Tú ut subsérvias   20
          Orátióni, utquómque opus sít, verbís vide. [*Exit left.*]
Mu. Ego quíd agas níhil intéllegó ; sed sí quid est,
          Quod méa opera ópus sit vóbis, út tu plús vides,
          Manébo, né quod vóstrum rémorer cómmodum.

729. apposisse : in early Latin
the perfect of *pono* (from **po-
sino*) is *po-sīvi* (here contracted).
The classical *posui* was formed
to match the perfect passive *po-
situs sum* on the model of such
pairs as *monui, monitus sum ; do-
mui, domitus sum;* etc. —**liquido** :
" with a clear conscience."

730. religio : " scruple." —
cedo : for form and meaning,
see on 150.

731. porro, " further," is to
be construed with *agam.*

732. Iuppiter is a vocative.
For the use of *pro,* see on 237. —
sponsae pater : *i.e.,* Cremes. —
intervenit : " is coming in the
midst (of our preparations)."

733. consilium primum : what
the original plan was we can

only conjecture. Probably Da-
vos meant to inform Simo that a
baby had been laid at his door.

734. dextera : cf. *dextram*
(289).   The longer forms of
this word are more common in
early Latin than later.   Cremes
is coming from his house, which
lies to the right.   So Davos
starts off in the opposite direc-
tion, goes around the block, and
appears from the right as if he
were following Cremes at some
distance.

735. ut subservias depends
on *vide.*

736. utquomque = *utcumque.*
—**verbis** : ablative of means with
subservias.

738. quod : accusative of re-
spect.

CREMES   MUSIS   DAVOS
SENEX   ANCILLA   SERVOS

[*Enter Cremes from the right, soliloquizing.*]

740 *Cr.* Revórtor, póstquam quae ópus fuére ad núptias
          Gnataé parávi, ut iúbeam accérsi. [*Sees the baby.*]
          Séd quid hoc ?
          Puer hérclest.   Múlier, tú adposísti hunc ?   *Mu.* [*Aside,
          looking to the left after Davos.*] Úbi illic est ?

Cr. Non míhi respóndes ?   *Mu.* [*Aside.*] Núsquam est.
          Vaé miseraé mihi !
          Relíquit mé homo atque ábiit.

[*Enter Davos from the right, soliloquizing.*]

                                        Da. Dí, vostrám fidem,

745   Quid túrbaest ápud forúm !   Quid illi hóminum lítigant !
          Tum annóna cárast.   [*Aside.*] Quíd dicam áliud, né-
          scio.

Mu. Cur tu óbsecro híc me sólam . . . ?   *Da.* [*Feigns sur-
          prise at seeing the baby.*] Hem, quae haéc est
          fábula ?

ACT IV SCENE 4

740. revortor: as he prom-
ised in 594. — **quae opus
fuere:** for the personal use,
compare *quid opus facto esset*
(490).

741. accersi: for the mean-
ing, see on 546.

742 f. Musis is so confused
by Davos' desertion that she
doesn't even look at Cremes;
and so, later on (839), Cremes
declares that she didn't see him.

742. illic = *ille.*

745. quid hominum: i.e.,
quot homines, but more forcible
by reason of the repetition of
quid with the partitive genitive.
— **illi:** the adverb. Several
of the Athenian courts sat in
or near the market.

746. annona carast: " prices
are high."

747. cur tu me solam:
Davos prevents her giving the
secret away by interrupting
before she has a chance
to say *reliquisti.* — **fabula:**
" farce."   The antecedent of

Eho Músis, púer hic úndest ?   Quísve huc áttulit ?
Mu. Satin sánu's, quí me id rógites ?   *Da.* Quem égo igitúr 10
rogem,

Qui hic néminem álium vídeam ?   *Cr.* [*Aside.*] Míror,
únde sit.

Da. Dictúra's quód rogo ?   [*Threatens Musis.*]   *Mu.* Aú !
Da. [*Whispers.*]   Concéde ad déxteram.

Mu. Delíras ; nón tute ípse. . . ?   *Da.* [*Aloud.*] Vérbum
sí mihi

Unúm praetér quam quód te rógo faxís, cave !

---

haec is made clear in the next
line.

749. **satin** is the colloquial
form of *satis-ne ;* for the loss
of *s*, see on *censen* (256).
Satis here means " quite," as
it often does.

750. Davos seizes the oppor-
tunity to make Cremes believe
that his presence has not been
noticed.

751. Davos threatens Musis
in order to convince Cremes that
they are really enemies. Her
exclamation of fear is precisely
what he wants ; but at the
same time she draws away from
him toward Cremes. Hence
the whispered command that
follows.

752. For a second time
Davos' interruption is just in

time to cut off a dangerous
verb.

753. **faxis** is an early Latin
future, equivalent to *facies*.[1]
The tense is conjugated in the
same way as a present of the
third conjugation. Histori-
cally the formation is parallel
with the future in Greek
(δείξω, etc.), which is in
origin the subjunctive of an
aorist (ἔδειξα, etc.). Oscan
and Umbrian, two Italic dia-
lects closely related to Latin,
form their future in the same
way. From the same (aorist)
stem *fax-*, early Latin forms a
subjunctive (with present force)
fax-im, which is conjugated
like *sim*, and was, like *sim*,
originally an optative. Both
formations are far less common

---

[1] Plautus seems to use the form in the sense of the future perfect some-
what more often than he does the regular future ; but the future sense is
also common.

Mu. Male dícis ? *Da.* [*Aloud.*] Úndest ? [*Whispers.*] Díc 1
    clare. *Mu.* Á nobís. *Da.* Hahae !
755 Mirúm vero, ínpudénter múlier sí facit
    Meretríx ! *Cr.* [*Aside.*] Ab Ándriást haec, quántum
        intéllego.
Mu. Adeón vidémur vóbis ésse idónei,
    In quíbus sic ínludátis ? *Cr.* [*Aside.*] Véni in témpore.
Da. Propera ádeo púerum tóllere hínc ab iánua.   2
760 [*Whispers.*] Mané ! Cave quóquam ex ístoc éxcessís
        loco !
Mu. Di te éradícent ! Íta me míseram térritas.
Da. Tibi égo dico án non ? *Mu.* Quíd vis ? *Da.* Át
        etiám rogas ?
    Cedo, quóium púerum hic ádposísti ? [*Whispers.*]
        Díc mihi.

in Terence than in Plautus;
of the two other examples in
this play, *faxo* (854) is a future,
while *excessis* (760) is a sub-
junctive of *excedo.*

754. male dicis refers to
Davos' threat in the preceding
line. A more exact expression
would be *comminaris.*

755. mirum is, of course,
ironical.

756. meretrix : Davos uses
the harsh and undeserved epi-
thet for the double purpose of
letting Cremes know who Musis
is, and of angering Musis into
a defense of her mistress. —
quantum : for the meaning, see
on 207.

757. vobis includes Pampilus,

who has given what excuse
there is for Davos' cruel taunt.

758. in quibus : *inludo* is
followed by *in* and the ablative
only here. The regular con-
struction in Terence is the
accusative with or without *in.*
Later the dative became usual.

759. adeo : for the force of
the word, see on 162.

760. manē, cavĕ : the use
of the full or the shortened
forms of iambic words was
optional with the poets. — **ex-
cessīs :** for the form, see on
faxis (753).

761. eradicent, "tear up by
the roots," is confined to collo-
quial Latin.

763. quoium is the accu-

Mu. Tu néscis ? *Da.* [*Whispers.*] Mítte id quód sció; 25
     dic quód rogo.
65 *Mu.* Vostrí. *Da.* Quoius nóstri ?   *Mu.* Pámpili.   *Cr.*
     [*Aside.*] Hém !   *Da.* Quid ? Pámpili ?
Mu. Eho, an nón est ? *Cr.* [*Aside.*] Récte ego sémper
     fúgi has núptias.
Da. O fácinus ánimum advórtendúm ! *Mu.* Quid clámitas ?
Da. Quemne égo heri vídi ad vós adférri véspéri ?
Mu. O hóminem audácem ! *Da.* Vérum ; vídi Cántaram 30
70   Suffárcinátam. *Mu.* Dís pol hábeo grátiam,

sative case of *quoius* in its
original use as a possessive
adjective like *meus*. The
original genitive of *qui* and *quis*
was *quois* (see on *eius*, 93), and
the classical use of *quoius* (later
cuius) is due to a contamina-
tion of the possessive adjective
and the original genitive. The
adjective use of *quoius* (*cuius*)
is frequent in early Latin and
appears occasionally in the later
colloquial language.

765. vostri is the genitive
of the possessive. Although
Terence probably had no
definite substantive in mind,
we need one in English ;
translate " your master's."
— quoius is the genitive of
the interrogative. For the pro-
nunciation, see on *eius* (93).
Translate *quoius nostri* freely
" which one of our masters ? "

766. eho, an : for the force

of the two words, see on 500.
— semper : but compare 100.
The inconsistency is a sound
bit of psychology.

767. animum advortendum :
for the construction, see on 156.

768. quemne = *isne est puer
quem ;* i.e., *quem* is a relative
referring to *puerum*, which is
understood (from 763) with
Pampili in line 765. Trans-
late " the one whom . . . ? "

769. O hominem : for the
hiatus, see Introduction 20. —
verum : the subject is Davos'
last remark. The omission of
the copula is common.

770. suffarcinatam : the verb
farcio and its derivative *farcino*
mean " stuff," as one does a
pillow. The prefix *sub* here
means virtually " under her
clothes." Translate " carrying
something under her cloak."
Davos hopes by shameless lying

Quom in páriundo áliquot ádfuérunt líberae.

Da. Ne illa íllum haud nóvit, quóius caúsa haec íncipit :
'Cremés si púerum pósitum ante aédis víderit,
Suam gnátam nón dabít.' Tanto hércle mágis dabit. 35

775 *Cr.* [*Aside.*] Non hércle fáciet. *Da.* Núnc adeo, út tu sís
sciens,
Nisi púerum tóllis, iám ego hunc ín mediám viam
Provóluam téque ibídem pérvoluam ín luto.

Mu. Tu pól homo nón es sóbriús. *Da.* Fallácia
Alia áliam trúdit. Iám susúrrari aúdio, 40

780 Civem Átticam ésse hanc. *Cr.* [*Aside.*] Hém. *Da.*
'Coáctus légibus
Eam uxórem dúcet.' *Mu.* Eho, óbsecro, án non cívis est ?

Cr. [*Aside.*] Ioculárium ín malum ínsciéns paene íncidi.

to get an emphatic statement of the truth from Musis.

771. adfuerunt: for the mood, see on *impetro* (422). — **liberae**: the testimony of slaves was worthless.

772. ne: for the meaning, see on 324. — **illum**: *i.e.*, Cremes.

773 f. Davos indicates by his tone that he is quoting Glucerium and her women; compare the remarks on μίμησις in the note on 151 ff.

775. nunc adeo: " now besides "; translate " and now." — **sis sciens**: as in line 508.

777. pérvoluam: quadrisyllables of this type ($\_\cup\cup\cup$) are frequently accented on the

first syllable in Terence (cf. on *bénefici*, 44). Here the accentuation of the prefix is favored by the contrast with *provoluam*.

779. trudit: " treads on the heels of."

780. coactus legibus: on the law referred to, see on *civem Atticam esse hanc* (221).

781. With Musis' full conviction that her mistress is a citizen, compare Davos' overshrewd doubts (220, 225).

782. ioculárium: a free use of adjectives in -*arius* is characteristic of colloquial Latin as one finds it in Plautus and elsewhere. Terence uses them rather rarely. — **malum** here means " scrape."

Da. Quis hic lóquitur ?   Ó Cremé, per témpus ádvenis.
    Auscúlta. *Cr.* Audívi iam ómnia. *Da.* [*With feigned* 45
        surprise.] Án tu haec ómnia ?
85 *Cr.* Audívi, inquam, á princípio. *Da.* Audístin, óbsecro ?
        Em
    Scelera. Hánc iam opórtet ín cruciátùm hinc ábripi.
    [*To Musis.*] Hic est ílle ; nón te crédas Dávom lúdere.
Mu. Me míseram ! Níl pol fálsi díxi, mí senex.
Cr. Novi ómnem rem. Ést Simo íntus ? *Da.* Ést.   50
    [*Exit Cremes into Simo's house. Davos, delighted at his
    success, attempts to embrace Musis.*]

                                    Mu. Ne me áttigas,
90   Sceléste. Sí pol Glúcerió non ómnia haec . . .
Da. Eho inépta, néscis quíd sit áctum ? *Mu.* Quí sciam ?
Da. Hic sócer est. Álio pácto haud póterat fíeri,

783. **Creme**: for the form, see on 247.

784. **an**: here *an* alone expresses as much as *eho, an* in 500 and 766. This question of surprise is very near to the absurd question with *an* in classical Latin ; on which see A. & G. 335 b, Bu. 368, G. 457. 1, H. & B. 236, L. & M. 702.

785 f. **em scelera**: for the accusative, see on *em* (351). For the translation, see on *astutias* (604).

787. **ille**: *i.e.*, the man we have been talking of ; translate " that gentleman." — **credas**: a prohibitive subjunctive with

non ; compare *neque dicas* (205).[1] See Bennett, *Syntax of Early Latin* 1. 170.

789. **attigas** is an early Latin variant of *attingas*.

790. **pol** belongs logically in the main clause ; but Latin oaths are often put in a subordinate clause, especially in case this precedes the main clause.

791. **qui**: for the form and meaning, see on 53. — **sciam**: for the mood, see on *quid credas* (499).

792. **fieri**: the antepenult of this form is long only at the end of a verse.

[1] The context will not permit so mild a phrase as " you should not."

Ut scíret haéc quae vólumus.   *Mu.* Hém, praedíceres.
Da. Paulum ínterésse cénses, éx animo ómnia,   55
795   Ut fért natúra, fácias án de indústria ?

CRITO	MUSIS	DAVOS
SENEX	ANCILLA	SERVOS

[Enter Crito from the left.]
Cr. In hác habitásse plátea díctumst Crúsidem,
       Quae sése inhonéste optávit párere hic dítias

793. praediceres: " you
should have told." For the
mood, see A. & G. 439 b, Bu.
769, G. 272. 3, H. & B. 512 b, H.
559. 6.

794 f. Davos means to say
that Musis was not a skillful
enough actor to help him carry
through the farce he had
planned for Cremes' benefit.
His only chance of getting
the accents of sincerity from
her was to frighten her into
telling the truth.

794. ex animo: "from the
heart."

795. de industria: "by an
effort," and, in this case, the
effort would have been quite
obvious if Musis had been try-
ing to play a part.

ACT IV   SCENE 5

As Crito wears the cloak and
hat of a traveler, and as he
enters from the left, the specta-

tors know at once that he has
come from abroad. His first
lines inform them that he is
the nearest living relative of
Crusis, Glucerium's reputed sis-
ter. It was he, then, whose
neglect drove the poor girl
from home (71 f.). His smug
condemnation of her course
is not the more agreeable be-
cause it is so perfectly true to
life.

796. plătĕă: Greek πλατεῖα,
"street," keeps its long penult
in formal Latin *platéa*. In col-
loquial Latin, however, the *e*
was shortened, since it stood
before a vowel, and the accent
receded to the antepenult.

797. ditias: Terence never
uses the full form *divitiae*.
Between like vowels *v* was
lost in rapid pronunciation and
then the two vowels contracted;
hence we have *sīs* for *si vis*,
lātrina for *lavatrina*, etc.

Potiús quam in pátria honéste paúper víveret.
Eius mórte ea ád me lége rédierúnt bona.
Sed quós percónter vídeo. Sáluete. *Mu.* Óbsecro,   5
Quem vídeo ? Estne híc Critó sobrínus Crúsidis ?
Is ést. *Cr.* O Músis, sálue ! *Mu.* Sáluos sís, Crito.

Cr. Itan Crúsis, hém ? *Mu.* Nos quídem pol míseras
        pérdidit.

Cr. Quid vós ? Quo pácto hic ? Sátine récte ? *Mu.*
        Nósne ? Sic

Ut químus, áiunt, quándo ut vólumus nón licet.   10

Cr. Quid Glúcer úm ? Iam hic súos paréntis répperit ?

Mu. Utinam ! *Cr.* Án non dum étiam ? Haud aúspicáto
        huc áppuli ;

Nam pól, si id scíssem, númquam huc tétulissém pedem.

Sempér enim díctast ésse haec átque habitást soror ;

Quae illíus fuérunt, póssidét. Nunc me hóspitem   15

---

798. **viveret:** for the mood,
see on *sinat* (396).

799. **eius** is monosyllabic. —
redierunt: "reverted"; Cru-
sis, then, had left no will.
Crito has no foolish scruples
about tainted money. This line
adequately explains Crito's ar-
rival just at this time; the poet
cannot justly be criticized for
making a mere coincidence fur-
nish the solution of the plot.[1]

803. **itan Crusis, hem:** "So
Crusis, eh ?" Crito avoids the
ill omen of saying *mortua est.*
The question may still be heard
at any funeral, and the proper

reply is the one Musis gives,
" A crushing blow for us ! "

804. **hic** is the adverb. —
sic: "so, so."

805. **aiunt:** "the saying is."

807. **an** is used as in 784.
— **auspicato:** for the case, see on
optato (533). — **appuli:** *appello*,
with or without *navem*, means
" put in to shore, make harbor."

808. **tetulissem:** the early
Latin reduplicated perfect of
fero is much less common in
Terence than in Plautus.

810. **illius:** for the dissyllabic
pronunciation, see on *eius* (93).
— **hospitem** here means " for-

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[1] Legrand, *Daos* 394, takes the opposite view.

Litís sequí, quam hic míhi sit fácile atque útile,
Aliórum exémpla cómmonént.   Simul árbitror,
Iam aliquem ésse amícum et défensórem ei; nám fere
Grandícula iám proféctast íllinc; clámitent
815   Me súcopántam, heréditátem pérsequi   20
Mendícum.   Tum ípsam déspoliáre nón lubet.

Da. O óptume hóspes!   *Mu.* Pól, Crito, ántiquom óbtines.
Cr. Duc me 'ad eam, quándo huc véni, ut vídeam.   *Mu.*
        Máxume.   [*Exeunt into Glucerium's house.*]
Da. Sequar hós; me nólo in témpore hóc videát senex.
                        [*Exit into Glucerium's house.*]

eigner." Crito's legal claim to the estate was still valid, since Glucerium was not really Crusis' sister. It would, however, be necessary to prove that fact in a court of law, and a foreigner had a poor chance of convincing an Athenian jury.

811. litis sequi, "go to law," is a literal translation of Greek δίκην διώκειν. — hic is the adverb.

814. grandicula : the colloquial diminutive may be rendered " in her teens." — illinc : *i.e.*, from Andros.

815. sucopantam : the classical form would be *sycophantes* (Gk. συκοφάντης), but our dictionaries give *sycophanta*.

816. The ease with which one can make a virtue of necessity is a chief reason for the good reputation which such people as Crito usually enjoy. Musis is genuinely impressed by his generosity. Davos, however, is hardly the man to attribute better motives than the facts warrant. His commendation is a bit of ironical flattery.

817. O optume : for the hiatus, see Introduction 20. — antiquom : " the good old way "; virtue of every sort is characteristic of the " good old days," which always lie some fifty or seventy-five years in the past.

818. maxume : "by all means."

ACTUS V

<div style="text-align:center">

CREMES   SIMO
SENEX   SENEX

</div>

[Enter Cremes and Simo from Simo's house.]

320 *Cr.* Sátis iam sátis, Simó, spectáta ergá te amícitiást mea;
     Sátis perícli incépi adíre.   Orándi iám finém face.
     Dúm studeo óbsequí tibi, paéne inlúsi vítam fíliae.

Si. Ímmo enim núnc quom máxume ábs te póstulo átque
          oró, Cremes,
     Út benefícium vérbis ínitum dúdum núnc re cómprobes.   5

325 *Cr.* Víde quam iníquos sís prae stúdio.   Dúm id effícias
          quód cupis,
     Néque modúm benígnitátis néque quid me óres cógitas;
     Nám si cógités, remíttas iám me oneráre iniúriis.

ACT V   SCENE I

821. face: for the form, see on 680.

822. vitam: for the case, see on *in quibus* (758).

823. immo enim: *enim* is corroborative; translate "why, no !" — **nunc quom maxume**: this common phrase means "now as much as ever." The expression must originally have been somewhat fuller, but it is impossible to determine just what has been omitted; perhaps we should supply *ita ut*

as is suggested by Cicero, *Ad Quint. Frat.* 2. 4. 6 (2. 6. 6): *domus celebratur ita ut cum maxime.*

824. An antithesis between words and deeds is much more common in Greek than in Latin; no doubt Menander employed it here. — **dudum** is used as in 582.

825. prae sometimes has a causal force in a negative sentence, "in view of, from."

826. modum: "the limits."

827. remittas: "cease." — **iniuriis**: "unjust demands."

Si. Quíbus ? *Cr.* At rógitas ?   Pérpulísti me, út homini
        ádulescéntulo
     Ín alio óccupáto amóre, abhórrenti áb re uxória,   10
830 Fíliam út darem ín seditionem átque in incértas núptias,
     Eíus labóre atque eíus dolóre gnáto ut médicarér tuo.
     Ímpetrásti; incépi, dúm res tétulit.   Núnc non fért;
        feras.
     Íllam hinc cívem esse áiunt; púer est nátus; nós
        missós face.
Si. Pér ego té deos óro, ut ne íllis ánimum indúcas crédere, 15
835 Quíbus id máxume útilést, illum ésse quám detérru-
        mum.
     Núptiárum grátia haéc sunt ficta atque íncepta ómnia.
     Úbi ea caúsa, quam ób rem haec fáciunt, érit adémpta
        his, désinent.
Cr. Érras; cúm Davo égomet vídi iúrgantem áncillám.
        Si. [*Ironically.*] Scio. *Cr.* At
     Véro vóltu, quom íbi me adésse neúter túm praesén- 20
        serat.
840 Si. Crédo, et íd factúras Dávos dúdum praédixít mihi;
     Ét nescío qui id tíbi sum oblítus hódie, ac vólui, dícere.

---

828. perpulisti: Cremes had
once   renewed   his   consent
(572 f.).

830. ut is merely a repetition
of *ut* in 828. For its position, see
on *ut* (160). — incertas: be-
cause, if Glucerium is a citizen,
Pampilus   would   have   been
compelled to divorce Pilumena
and marry Glucerium.

831. labore: for the meaning,
see on 720.

832. tetulit: for the form, see

on 808. — feras: for the mood,
see on *quiescas* (598).

833. hinc has the same mean-
ing as in 221. — missos face:
for the phrase, see on 680.

834. per . . . oro: the order
is the same as in 289.

835. illum: *i.e.*, Pampilus.

840. praedixit: *i.e.*, in 507.

841. nescio qui: " some-
how." — ac connects contrast-
ing ideas as *atque* often does;
see on 225.

Davos   Cremes   Simo   Dromo
SERVOS   SENEX   SENEX   LORARIUS

[*Enter Davos from Glucerium's house. He doesn't see Cremes and Simo for a moment.*]

Da. [*To those within.*] Ánimo núnciam ótióso esse ímpero . . .
  Cr. Ém Davóm tibi !

Si. Únde egréditur ? *Da.* . . . méo praesídio atque hóspitís.
  Si. Quid illúd malist ?

Da. Égo commódiorem hóminem, advéntum, témpus nón
  vidí. *Si.* Scelus,

45 Quém nam hic laúdat ? *Da.* Ómnis rés est iam ín
  vadó. *Si.* Cesso ádloqui ?

[*Davos sees Cremes and Simo.*]

Da. [*Aside.*] Érus est. Quíd agam ? *Si.* O sálue, bóne ₅
  vir. *Da.* [*Feigning surprise.*] Éhem Simo ! Ó
  nostér Cremes !

Ómnia ápparáta iám sunt íntus. *Si.* [*Ironically.*] Cú-
  rastí probe.

Da. Úbi volés, accérse. *Si.* [*Ironically.*] Béne sane ; íd
  enim véro hinc núnc abest.

[*Severely.*] Étiam tu hóc respónde : quíd istic tíbi
  negótist ? *Da.* Míhin ? *Si.* Ita.

Act V Scene 2

842. esse: *impero* is used with a passive or deponent infinitive at all periods of the language. With *esse* it is rare.

844. scelus is used as in 317.

845. vado : " shallow water." For the figure, compare 480.

846. noster may be freely rendered " my dear."

848. accerse : for the mean-

ing, see on 546. — bene sane : *sane* strengthens *bene;* translate " very fine !" — id refers to *accerse.* — hinc : " from (to) the present situation."

849. etiam goes with *hoc;* " this too." Davos has explained one factor in the situation; now he may clear up another. Others prefer to take *etiam* with the imperative. — ita : " yes."

850 *Da.* Míhin ? *Si.* Tibi érgo. *Da.* Egó modo íntro ií. *Si.*
       Quasi quám dudúm rogem.

   Da. Cúm tuo gnáto una. *Si.* Ánne est íntus Pámpilús ?
       Cruciór miser !

       Ého, non tú dixti ésse intér eos ínimicítias, cárnufex ?

   Da. Súnt. *Si.* Cur ígitur híc est ? *Cr.* Quíd illum cénses ?
       Cúm illa lítigat.

   Da. Ímmo véro indígnum, Crémes, iam fácinus fáxo ex me
       aúdias.

855   Néscio quí senéx modo vénit (éllum) cónfidéns, catus.
       Quóm faciém videás, vidétur ésse quántivís preti ;   15
       Trístis véritás inést in vóltu atque ín verbís fides.

850. **ergo** = *quidem.* — **ego
modo intro ii**: " I just (*i.e.*, only)
went in." Davos is talking un-
der compulsion, and he doesn't in-
tend his words to give any infor-
mation. Simo, however, chooses
to take *modo* in its temporal
sense, " just now."

851. By this time Simo's
anger is pretty evident and the
slave can think of no better plan
than to turn it away from him-
self upon his young master.

852. **intér eos**: the preposi-
tional phrase is accented as a
single word; see on *apud me* (36),
and Introduction 18.

853. **illum**: sc. *hic esse*, if
quid is the adverb " why," or
facere, if *quid* is the pronoun.

854. **faxo**: for the form, see
on *faxis* (753).

855 ff. Davos means his de-

scription to be complimentary.
He has recognized in Crito a
brother artist; in particular, he
sees the cash value of Crito's
long face and solemn ways.

855. **ellum** is a combination
of *em* and *illum*, with loss of the
initial vowel of the second word,
as in *exprobratiost* (44), etc.
For the case of the pronoun, see
on *em* (351). In use, *ellum*
stands to *eccum* (see on 532) as
ille stands to *hic.* Here it is
accompanied by a gesture to-
ward Glucerium's house; trans-
late " he's in there." — **con-
fidens,** " cheeky," and **catus,**
" sharp," are both slang; the
latter is a Sabine word.

856. **quantivis preti**: " worth
any sum you please."

857. **tristis**: we might render
it by " austere," if we could

Si. Quíd nam adpórtas ? *Da.* Níl equidém, nisi quód
       illum audívi dícere.

Si. Quíd aït tándem ? *Da.* Glúceriúm se scíre cívem esse
       Átticam. *Si.* Hem !

   [*Simo opens the door of his house and shouts.*]

10   Drómo ! Dromó ! *Da.* Quid ést ? *Si.* Dromo ! *Da.*
       Aúdi. *Si.* Vérbum si áddiderís . . . ! Dromo !

Da. Audi óbsecró !   20

   [*Enter Dromo from Simo's house.*]

                       Dr. Quid vís ? *Si.* Sublímem hunc
       íntro rápe, quantúm potest.

Dr. Quem ? *Si.* Dávom. *Da.* Quam ób rem ? *Si.* Quía
       lubét. Rape, ínquam. *Da.* Quíd fecí ? *Si.* Rape.

Da. Si quícquam invénies mé mentítum, occíditó. *Si.* Nihil
       aúdio.

       Egó iam té commótum réddam. *Da.* Támen etsi hóc
       verúmst ? *Si.* Tamen.

15   [*To Dromo.*] Cura ádservándum vínctum. Atque
       aúdin ? Quádrupedém constríngito.

       Age núnciam ! [*Dromo carries Davos off.*] Égo pol 25
       hódie, sí vivó, tibi

       Osténdam, erúm quid sít perícli fállere,

imagine Davos using such a word; translate "long-faced." Others understand the word to mean "sober, earnest."

860. Dromŏ, Dromō: for the quantity of the ultima, see on *manē, cavĕ* (760).

861. sublimem: English idiom requires us to make a coördinate clause out of this word, " up with him." — **quan-** tum potest is an idiomatic expression meaning " as quickly as possible."

862. quia lubet: fairly in accord with Davos' prophecy in 213.

864. commotum reddam: for the periphrasis, see on *missum face* (680).

865. quadrupedem constringito: " bind him hands to feet."

Et illí patrem. *Cr.* Áh, ne saévi tánto opere. *Si.*
   Óh, Cremes,

Pietátem gnáti! Nónne té miserét mei?

870   Tantúm labórem cápere ob tálem fílium!

[*Calls at the door of Glucerium's house.*]

Age Pámpile! Éxi Pámpile! Écquid té pudet?   30

PAMPILUS	SIMO	CREMES
ADULESCENS	SENEX	SENEX

[*Enter Pampilus from Glucerium's house.*]

Pa. Quis mé volt? [*Aside.*] Périi, páter est. *Si.* Quíd
   aïs, ómnium . . . ? *Cr.* Ah,

Rem pótius ípsam díc ac mítte mále loqui.

Si. [*To Cremes.*] Quasi quícquam in húnc iam grávius díci
   póssiet.

875   [*To Pampilus.*] Ain tándem? Cívis Glúceriúmst?
   Pa. Ita praédicant.

Si. [*To Cremes.*] 'Ita praédicánt'? O ingéntem cón-   5
   fidéntiam!

Num cógitát quid dícat? Núm factí piget?

Vide! Num éius cólor pudóris sígnum usquam índicat?

Adeo ínpoténti esse ánimo, ut praéter cívium

---

868. illi: *i.e.*, Pampilus. —
patrem corresponds to *erum;*
what is to be supplied?

870. tantum laborem capere:
English does not need a subject
any more than Latin does.

ACT V SCENE 3

872. quid ais refers forward to
Simo's question in 875.

873. mitte has the same

meaning as *remittas* in 827.

874. possiet: for the form,
see on *siet* (234).

875. ain = *aisne.*

876. O ingentem is probably
to be pronounced *Ŏ ingéntem;*
compare Introduction 20. —
confidentiam: for the meaning,
see on *confidens* (855).

879. inpotenti: "without
self-control."

380   Morem átque légem et súi volúntatém patris
       Tamen hánc habére cúpiat cúm summó probro !   10
Pa. Me míserum ! *Si.* Hem, módone id démum sénsti,
       Pámpile ?
       Olim ístuc, ólim, quom íta animum índuxtí tuom,
       Quod cúperes áliquo pácto efficiundúm tibi,
385   Eodém die ístuc vérbum vére in te áccidit.
       Sed quíd ego ? Cúr me excrúcio ? Cúr me mácero ? 15
       Cur méam senéctutem húius sollícito améntia ?
       An ut pro húius peccátis égo supplícium súfferam ?
       Immo hábeat, váleat, vívat cum ílla. *Pa.* Mí pater !
390 *Si.* Quid 'mí patér' ? Quasi tu húius índigeás patris.
       Domus, úxor, líberi ínventi ínvitó patre ;   20
       Addúcti qui íllam hinc cívem dícant. Víceris.
Pa. Patér, licétne paúca ? *Si.* ·Quíd dicés mihi ?
Cr. Tamén, Simo, aúdi. *Si.* Ego aúdiám ? Quid ego
       aúdiam,
395   Cremés ? *Cr.* At tándem dícat. *Si.* Áge dicát, sino.
Pa. Égo me amáre hanc fáteor ; si íd peccárest, fáteor íd 25
       quoque.

---

882. modo demum: "just
now for the first time." — **sensti:**
for the form, see on *prae-
scripsti* (151).

883. olim is used as in 545. —
ita is explained by the next line.

885. ĕŏdem: for the prosody,
see Introduction 19 end. —
accidit: "applied to, suited."

887. húius: for the pronun-
ciation, see on *eius* (93). So
again in the next line.

889. valeat: for the meaning,
see on *valeant* (696).

892. hinc has the same force
as in 221. — **viceris:** the per-
fect subjunctive is far less com-
mon than the present in pos-
itive commands, although it is
frequently used in prohibitions.
Others prefer to regard *viceris*
as a future perfect.

893. pauca: what infinitive
is to be supplied ?

896. hanc: a gesture makes
it clear that the word refers to
Glucerium. — The antecedent of
the second *id* is *peccare*.

Tíbi, patér, me dédo; quídvis óneris ínpone, ímpera.

Vís me uxórem dúcere, hánc amíttere? Út poteró,
    feram.

Hóc modo te óbsecro, út ne crédas á me adlégatum húnc
    senem.

900   Síne me expúrgem atque íllum huc córam addúcam.
        Si. Addúcas? *Pa.* Síne, pater.

Cr. Aéquom póstulát; da véniam. *Pa.* Síne te hoc éxorém. 30
        Si. Sino.

[*Exit Pampilus into Glucerium's house.*]

Quídvis cúpio, dúm ne ab hóc me fálli cómperiár, Cremes.

Cr. Pró peccáto mágno paúlum súpplicí satis ést patri.

<div align="center">

CRITO   CREMES   SIMO   PAMPILUS
SENEX   SENEX   SENEX   ADULESCENS

</div>

[*Enter Pampilus and Crito from Glucerium's house.*]

Cri. [*To Pampilus.*] Mítte oráre. Una hárum quaévis
    caúsa me út faciám monet,

905   Vél tu vél quod vérumst vél quod ípsi cúpio Glúcerio.

---

898. amittere = *dimittere.* —
feram: this is not a repetition of
Pampilus' foolhardiness in prom-
ising to marry Pilumena (420).
He knows now that Glucerium's
citizenship can be established,
and even his father cannot get
him away from her. It is per-
fectly safe to promise obedi-
ence.

899. adlegatum = *suborna-
tum.*

900. adducas is a mere echo
of *adducam.* Compare *essem*
(282) and *habeam* (649).

901. veniam: "permission."

902. comperiar: the verb is
usually active.

ACT V SCENE 4

904. mitte has the same
meaning as in 873.

905. cupio: "wish well to."
If it were not for his habit of
putting the best foot forward,
Crito might add, *vel Crusidis
bona* (cf. 799); for if he estab-
lishes Glucerium's Attic citizen-
ship, there will be no further
doubt that he is Crusis' heir.

Cre. [*Astonished.*] Ándrium égo Critónem vídeo ? Cérte
      ist. *Cri.* Sáluos sís, Cremes.

Cre. Quíd tu Athénas ínsoléns ? *Cri.* Evénit. Séd hicinést
      Simo ?

Cre. Híc. *Cri.* Simó, men quaéris ? *Si.* [*Rudely.*] Ého 5
      tu, Glúcerium hínc civem ésse aïs ?

Cri. Tú negás ? *Si.* Itan húc parátus ádvenis ? *Cri.*
      Quá de ré ? *Si.* Rogas ?

910   Túne inpúne haec fácias ? Túne hic hómines ádules-
        céntulos

     Ínperítos rérum, edúctos líbere, ín fraudem ínlicis ?

     Sóllicitándo et póllicitándo eorum ánimos láctas ? *Cri.*
        Sánun es ?

Si. Ác meretríciós amóres núptiís conglútinas ?   10

Pa. [*Aside.*] Périi, métuo ut súbstet hóspes. *Cre.* Sí,
      Simo, húnc norís satis,

915   Nón ita árbitrére; bónus est híc vir. *Si.* Híc vir sít
      bonus ?

---

906. ist = *is est;* for the
form, see on *dictust* (102).

907. The case of **Athenas**
shows that we are to supply a
verb of motion. — **insolens**: in
its original sense; the word
consists of the negative prefix
in- and the present participle
of *soleo.* — **evenit**: a man of
Crito's stamp comes to be good
at hedging. — **hicinest** = *hic(e)-
ne est;* cf. *hoccinest* (236).

908. **eho**: for the meaning,
see on 184. — **hinc** has the same
meaning as in 221.

909. **advenïs**: for the quan-

tity of the ultima, see Intro-
duction 19 end.

910. **facias**: for the mood, see
on *eine ego ut advorser* (263).

911. **libere**: for the meaning,
see on *liberali* (123).

912. **sanun** = *sanus-ne.*

914. **ut substet**: "won't
stand for it."

914 f. **noris, arbitrere**: for the
tenses, see on *sis, sentias* (310).
There is another example in 918.

915. **bonus est hic vir**: Crito
has an excellent reputation; cf.
on 816. — **sit**: for the mood, see
on *eine ego ut advorser* (263).

     Ítane adtémperáte evénit, hódie in ípsis núptiis
     Út veníret, ánte númquam? [*Ironically.*] Est véro
       huic crédundúm, Cremes.
Pa. [*Aside.*] Ní metuám patrem, hábeo pro ílla re íllum 15
      quód moneám probe.
Si. Súcopánta. *Cri.* Hem! *Cre.* Síc, Crito, ést hic;
     mítte. *Cri.* Vídeat quí siet.
920 Sí mihi pérget quaé volt dícere, éa quae nón volt aúdiet.
     Égo istaec móveo aut cúro? Nón tu túom malum
      aéquo animó feras?
     Nam égo quae díco, véra an fálsa audíerim, iám scirí
      potest.
     Átticús quidam ólim návi frácta ad Ándrum eiéctus est 20
     Ét istaec úna párva vírgo. Túm ille egéns forte ádplicat
925 Prímum ad Crúsidís patrém se. *Si.* Fábulam ínceptát.
     Cre. Sine.
Cri. Ítane véro obtúrbat? *Cre.* Pérge. *Cri.* Tum is mihi
     cógnatús fuit,
     Qui éum recépit. Íbi ego audívi ex íllo sése esse Atticum.

917. ante = *antea.*

918. quod: for the case, see on *quod* (45).

919. qui, "how," is correlative with *sic.* Some regard *qui* as the nominative equivalent to *qualis.*

921. The first half of the line is simply a disclaimer of responsibility for the facts. — feras is potential, "can endure."

922. vera and falsa stand in a predicative relation to a pronoun which is to be understood as antecedent of *quae* and object of *audierim.* The meaning can best be expressed in English by recasting the sentence: "whether the story I am telling on hearsay is true or false." Crito's version corrects Davos' account (220 ff.) in some details.

924. una is the adverb.

925. fabulam: "his yarn."

926. tum: "besides, moreover." — is: *i.e.,* the father of Crusis.

927. illo: *i.e.,* the shipwrecked Athenian.

Ís ibi mórtuóst. *Cre.* Eius nómen? *Cri.* Nómen 25
tám cito? *Pa.* Pánia. *Cre.* [*Astonished.*] Hem,
Períí! *Cri.* Verum hércle opínor fúisse Pániam; hóc
certó scio,
Ramnúsiúm se aiébat ésse. *Cre.* O Iúppitér! *Cri.*
Eadem haéc, Cremes,
Multi álii in Ándro tum aúdire. *Cre.* Útinam id sít,
quod spéro! Eho, díc mihi,
Quid éam tum? Súamne esse aíbat? *Cri.* Nón.
Cre. Quoiam ígitur? *Cri.* Frátris fíliam.
Cre. Certé meást. *Cri.* Quid aís? *Si.* Quid tú aïs? *Pa.* 30
[*Aside.*] Árrige aúris, Pámpile!
Si. Qui id crédis? *Cre.* Pánia íllic fráter méus fuít. *Si.*
Noram ét scio.
Cre. Is béllum hinc fúgiens méque in Ásiam pérsequéns pro-
ficíscitur.
Tum illám relínquere híc est véritus. Póste núnc
primum aúdio

---

928. eius is a monosyllable.—
Pania: the classical form would
be *Phanias* (Gk. Φανίας).

929. perii is here merely an
interjection of astonishment. —
fuïsse: for the short penult, see
Introduction 19 end.

930. Ramnusium: "from
Rhamnus," a deme or district
on·the east coast of Attica.

932. quid eam tum: these
words serve to call attention to
the full question that follows,
precisely as *quid Glucerium?*
(806) paves the way for the
following *iam hic suos parentis*

repperit? In this use *quid* is
usually accompanied by the
nominative because the same
concept usually serves as subject
of the following question; *eam*
is here accusative because that
is the case required in the clause
of indirect discourse that follows.
— **aibat:** for the form, see on
servibas (38). — **quoiam:** for the
possessive adjective, see on 763.

934. qui: "why?" as in 150.—
noram: sc. *eum.* — **scio:** sc. *haec.*

936. poste: for the form,
see on 509. — **primum:** for the
meaning, see on 156.

Quid illó sit fáctum. *Pa.* [*Aside.*] Víx sum apúd me;
 ita ánimus cómmotúst metu,

Spe, gaúdió, mirándo tánto tám repéntino hóc bono. 35
Si. Ne istám multímodis túam inveníri gaúdeó. *Cre.*
 Credó. *Pa.* Pater . . .

940 *Cre.* At mi únus scrúpulus étiam réstat, quí me mále habet.
   Pa. [*Aside.*] Dígnus es

Cum túa relígione, ódium. Nódum in scírpo quaéris.
 Cri. Quíd istud est?

Cre. Nomén non cónvenít. *Cri.* Fuit hércle huic áliud
 párvae. *Cre.* Quód, Crito?

Num quíd meminísti? *Cri.* Id quaéro. *Pa.* [*Aside.*] 40
 Egon húius mémoriám patiár meae

Voluptáti obstáre, quóm ego póssim in hác re médicarí
 mihi?

---

937. illo: for the case, see on
me (614). — **apud me**: for the
meaning, see on *apud te sies*
(408).

938. mirando bono is an
ablative of means, parallel with
metu, spe, and *gaudio.* Others
prefer to call it an ablative of
attendant circumstances.

939. ne: for the meaning, see
on 324. — **credo,** "I believe you,"
is the conventional reply to an
expression of congratulation. —
pater: what would Pampilus
have said if he had not been
interrupted?

940. scrupulus: since the
figure is unfamiliar in English,
we must substitute a less pic-
turesque word such as "diffi-
culty." — **etiam** is temporal.
— **male habet**: for the meaning,
see on 436.

941. religione: for the mean-
ing, see on 730. — **odium**: a
term of abuse; the word is
etymologically connected with
odor, etc., and in this use the
original force, "stench, stinker,"
still shows through. Perhaps it
can best be put into English by
an interjection such as "ugh!
faugh!" — **nodum in scirpo
quaeris**: the proverb is used of
those who borrow trouble.

944. volŭptati: for the short
antepenult, see Introduction
19.

945   [*Aloud.*] Heus, Crémes, quod quaéris, Pásibúlast.
        Cre. Pásibúla ? Ipsást. *Cri.* East.

Pa. Ex ípsa audívi míliéns. *Si.* Omnís nos gaúdere hóc,
        Cremes,

        Te crédo crédere. *Cre.* Íta me dí ament, crédo. *Pa.*
        Quód restát, pater, . . .

Si. Iam dúdum rés reddúxit me ípsa in grátiam. *Pa.* Ó 45
        lepidúm patrem !

        De uxóre, ita út possédi, níhil mutát Cremés ? *Cre.*
        Causa óptumast ;

950   Nisi quíd patér aït áliud. *Pa.* [*To Simo.*] Némpe id.
        Si. Scílicét. *Cre.* Dos, Pámpile, est

        Decém talénta. *Pa.* Accípio. *Cre.* Própero ad fíliam.
        Ého mecúm, Crito ;

        Nam illám me crédo haud nósse. [*Exeunt Cremes and
        Crito into Glucerium's house.*] *Si.* Cúr non íllam
        huc tránsferrí iubes ?

946. hoc may be construed as accusative or as ablative.

947. The second credo is used as in 939. — quod is an accusative of respect; see on *id* (162). Pampilus gets but little further with his suggestion than he did in 939.

948. res: for the meaning, see on *re* (359). — redduxit: perfect, because it narrates an act that lies wholly in the past. The present with *iam dudum* describes a state beginning in the past and continuing into the present. — lepidum is a colloquial adjective that has the

meaning of the women's slang word, " lovely."

950. nempe id: supply a verb from the last speech.

950 f. As to the importance of the dowry, see on *dote* (101).

951. decem talenta was equivalent, by weight, to nearly $12,000, while its purchasing power was much greater. In Menander's *Periceiromene* (Introduction page 30) the dowry amounts to only three talents. — accipio is the regular reply to a promise of dowry. Such standing formulas were of the utmost importance in making any con-

Pa. Recte ádmonés; Davo égo istuc dédam iám negóti. 50
      Si. Nón potest.

Pa. Qui ? *Si.* Quía habet áliud mágis ex sése et máius.
      Pa. Quíd nam ? *Si.* Vínctus est.

955 *Pa.* Patér, non récte vínctust. *Si.* Haúd ita iússi. *Pa.*
      Iúbe solui, óbsecro.

Si. Age fíat. *Pa.* Át matúra. *Si.* Eo íntro. [*Exit into his
      house.*] *Pa.* O faústum et félicém diem !

CARINUS   PAMPILUS
ADULESCENS   ADULESCENS

[*Enter Carinus, unseen by Pampilus.*]

Ca. Províso quíd agat Pámpilús. Atque éccum. *Pa.* Me
      áliquis fórs putet

Nón putáre hoc vérum, at míhi nunc síc esse hóc verúm
      lubet.

Égo deórum vítam eaprópter sémpitérnam esse árbitror,

tract, since words spoken before
witnesses served many of the
legal purposes for which we now
use written documents.

953. Why does Pampilus say
istuc instead of *illud ?* — **potest**:
impersonal, as in 327. In this
use *potest* contains the adjective
potis, *pote*, in the sense of "pos-
sible."

954. qui: "why ?" — **ex sese**:
" according to his deserts."

955. Pampilus intends **recte**
to equal *iuste;* but Simo chooses
to understand it in its literal
sense, " perpendicularly " (cf.
865). — With **ita** supply an in-
finitive from the last speech.

ACT V   SCENE 5

957. proviso: for the mean-
ing, see on *reviso* (404). — **Pam-
pilus**: for the pyrrhic before the
diaeresis, see Introduction 22. —
fors = *forsitan.* — **putet**: for the
mood, see on *dicat* (640).

957 f. '' Someone may sup-
pose that I don't think this is
true, but I am glad it is true."
There is no logical connection
between the two halves of the
sentence ; Pampilus is too happy
to speak sanely. There is no
logic in the following argument
either.

959. eapropter stands to the

60 Quód voluptátes éorum própriae súnt; nam mi ínmor-
    tálitas

  Pártast, sí nulla aégritúdo huic gaúdio intercésserit.   5.
  Séd quem ego míhi potíssumum óptem, quoí nunc haéc
    narrém, dari?

Ca. [*Aside.*] Quíd illud gaúdist?

[*Davos appears at the door of Simo's house.*]

             Pa. Dávom vídeo. Né-
  most, quém mallem ómnium;

  Nam húnc sció mea sólide sólum gávisúrum gaúdia.

DAVOS	PAMPILUS	CARINUS
SERVOS	ADULESCENS	ADULESCENS

[*Enter Davos from Simo's house.*]

65 *Da.* Pámpilus úbi nam hic ést? *Pa.* O Dáve. *Da.* Quís
  homost? *Pa.* Égo sum. *Da.* O Pámpile.

Pa. Néscis quíd mi obtígerit. *Da.* Cérte; séd quid mi
  óbtigerít scio.

Pa. Ét quidem egó. *Da.* More hóminum evénit, út quod
  sím nanctús mali

  Príus rescíscerés tu, quam égo illud quód tibi évenít boni.

Pa. Glúceriúm mea súos paréntis répperít. *Da.* Factúm 5
  bene. *Ca.* [*Aside.*] Hem!

70 *Pa.* Páter amícus súmmus nóbis. *Da.* Quís? *Pa.* Cremés.
  Da. Narrás probe.

equivalent *propterea* as *quicum*
does to *cum qui.* Cf. *quapropter*
(163).

 960. propriae: for the mean-
ing, see on 716.

 963. gaudi: for the case, see
on *id negoti* (521). — **mallem**:
" should have preferred."

 964. solide gavisurum: with

this phrase, compare *solidum
gaudium* (647).

ACT V SCENE 6

 967. quidem = *quoque.* —
quod . . . mali is an indirect
question, while *quod . . . boni* in
the next line is a relative clause.

 970. pater: sc. *Gluceri.*

Pa. Néc mora úllast, quín eam uxórem dúcam. [*Aside.*]
　　Ca. Num ílle sómniat

　　Éa quae vígilans vóluit ? *Pa.* Túm de púero, Dáve . . .
　　Da. Ah, désine !

　　Sólus ést quem díligánt di. *Ca.* [*Aside.*] Sáluos súm,
　　si haec véra sunt.

　　Cónloquár. [*Advances.*] *Pa.* Quis homóst ? Caríne, 10
　　in témpore ípso mi ádvenis.

975 *Ca.* Béne factum. *Pa.* Aúdisti ? *Ca.* Ómnia. Áge, me in
　　túis secúndis réspice.

　　Túos est núnc Cremés ; factúrum quaé volés scio esse
　　ómnia.

Pa. Mémini ; atque ádeo lóngumst íllum me éxpectáre dum
　　éxeat.

　　Séquere hac me ; íntus ápud Glucérium núnc est. Tú,
　　Dave, ábi domum,

　　Própera, accérse hinc qui aúferánt eam. Quíd stas ? 15
　　Quíd cessás ? *Da.* Eo.

[*Exeunt Pampilus and Carinus into Glucerium's house.
　　Davos addresses the audience.*]

980　　Ne éxpectétis dum éxeánt huc. Íntus déspondébitur ;
　　Íntus tránsigétur, sí quid ést quod réstet. [*Exit Davos
　　into Simo's house.*] *Cantor.* [*Addressing the audi-
　　ence.*] Plaúdite !

---

973. solus est, *etc.,* sums up
all that a proud young father
can say, and so forestalls the
details.

974. mi is dative of reference.

977. memini: " I'm not for-
getting that."

978. Glucérium: everywhere
else in the play the name has the
accent on the first syllable,

according to the rule given in the
note on *bénefici* (44).

980 f. No other play of Ter-
ence has such a closing ad-
dress to the audience as *ne . . .
restet,* but the device is common
in Plautus. The request for ap-
plause occurs at the end of every
Latin comedy whose final scene
has been preserved.

APPENDIX

33. Mss. and Edd.: *eis*. Here and in line 63 the verse requires monosyllabic *īs* or pyrrhic *ĕĭs*. I have preferred the former. Terence must have spelled the monosyllable *eis* (*es* was less usual), and the copyists who modernized the other instances of *ei* into *i* would almost certainly misinterpret *eis* as a dissyllable and therefore retain it.

58. So Mss. Fleckeisen and Fairclough transpose (*ille horúm nihil ílle*) out of deference to Schmidt's demonstration (*Hermes* 8. 478 ff.) that Terence ordinarily uses before vowels the plural forms of *hic* with appended *c(e)*. This consideration, however, is more than overbalanced by the fact that the sentence accent is seriously impaired by the transposition; *nil*, not *horum*, is the emphatic word.

70. It is probable that *huc* is from earlier *hoi-ce, formed in the same way as Greek ποῖ. If so, it must have existed alongside of the equivalent *hōc*, and editors of early Latin authors need not prefer the latter against the Mss.

87. Mss.: *tum simul*, a reading which is possible if we assume a false quantity by scanning *Nicĕratum*. See Spengel's critical note.

103. The spelling *cur* of the Mss. of Terence is followed in this edition. There is little doubt that the orthographies *quor*, *qur*, and *cur* were current in the early period (see the statement of the evidence in the *Thesaurus*), and it seems probable that the pronunciations *quōr* and *cūr* were both heard (for *cūr*, cf. Anderson, *CP*. 4. 297), just as *hōc* and *hūc* were used side by side. Each passage, then, should be considered independently on the basis of the manuscript authority.

Editors who admit *cur* to the text of Plautus and Terence usually admit also *cum* (conjunction), *cuius*, etc. The evidence for these

forms, however, is less strong than that for *cur*, and in this edition *quom*, *quoius*, etc., are everywhere adopted.

There is equally good authority for reading with Spengel and Fairclough : *Quid óbstat cúr non vérae fiant?* The context, however, differs from that of line 47, where *verae* is appropriate; with this passage we should rather compare 542 f.: *ut . . . ita, uti nuptiae fuerant futurae, fiant.* Compare Ashmore, Appendix *ad loc.*

171. That Simo enters his house at this point, thus leaving the stage vacant, is indicated by the following considerations : (1) Simo would hardly say *modo* (line 173) of a conversation held not merely before the opening of the play but before he had started to market to purchase the day's provisions. (2) Davos' monologue in lines 175 ff. seems to imply that he has just now learned of Simo's professed intention. His "I told you so" (*mirabar, verebar*) hardly applies to news already an hour or so old. (3) Since in 226 f. Davos is anxious to warn Pampilus before his father sees him, it is not likely that he has already allowed a considerable time to pass before starting on the errand. (4) Besides, he himself tells us that he started to find Pampilus as soon as he learned of the approaching marriage (*continuo*, line 355). (5) The strongest argument of all is that if Simo does not enter his house at this point, we must assume that he starts back to the market at line 205 without having gone indoors at all; for at his next appearance (404) he is returning from the market. So Watson, *PAPA.* 42. lxxi. Leo, *Der Monolog im Drama* 57, assumes that Simo enters his house here, but does not cite the evidence.

208. The sentence accent demands that we read *mĕ aŭt* rather than *me aút* with elision. Compare lines 333, 349, 742.

226. On such final monosyllables as *ut*, see Vahlen, *Über die Versschlüsse in den Komödien des Terentius*, and Schöll, *Rh. M.* 57. 52 ff.

227. Leo, *Der Monolog im Drama* 57, suggests that this may be the end of an act. But it is at any rate clear that there is no opportunity for a musical interlude; Musis must be seen by the audience as soon as by Davos, since she comes from one of the houses represented on the stage.

236. The Ms. tradition and the etymology both favor the spelling *hoccinest*.

258. The Mss. have *nunc* after *quis*. This emendation of Dziatzko's, accepted by Klotz, *Altrömische Metrik* 211, is rejected by Fairclough because he considers iambic *ĕgō* impossible. That form, however, occurs in 702, 864, and 967. In line 850 the text is uncertain. For parallels in Plautus, see Klotz, *Altrömische Metrik* 52, and Lindsay, *The Captivi of Plautus* page 17.

277. Bentley read *ut vim* so as to get an accent on *vim*. The same end may be attained by scanning *vím ŭt*.

300. Some students think that Pampilus remains on the stage, and those who have felt that the stage should be vacant have made him accompany Musis or enter his father's house. We must suppose, however, that he is anxious to see and reassure Glucerium after what Musis has told him; and no conflicting motive has been provided by the poet. Compare below on line 624.

337. Most editors adopt Bentley's emendation. He says: *Certe alterutrum legendum est, aut opus est scire aut opus sunt sciri. Posterius placet.* I do not know of another example of an infinitive after *opus sunt;* but there seems to be no reason for preferring a passive infinitive to an active.

372. With Klotz I retain *necesse*, the reading of the Mss. and Donatus. Most editors print *necessus*, because Lachmann, on Lucr. 6. 815, argued on the basis of *two* passages (*Heaut.* 360, and *Eun.* 998) that Terence *always* used that form before a consonant.

378. So Spengel, Fleckeisen, Tyrrell. I am unable to understand Fairclough's objection to altering *habeat* of the Mss.; it represents a particularly easy corruption in view of the difference between early and later Latin syntax.

412. That Burria enters from the right, not from a house represented in the scene, appears from line 414, *hunc venientem sequor.* There seems to be no good reason for thinking that Carinus' house is represented in the scene.

447. It seems necessary to adopt with Fleckeisen Bentley's conjecture of the Plautine form *aliquantillum* in order to account for *aliquantulum*, the metrically impossible reading of D and E. Most editors read *aliquantum* with the other Mss.

449. Davos' *puerilest* furnishes a satisfactory antecedent for *id* (otherwise Schlee, *ALL.* 3. 556).

483. BC² DEG: *fac istaec ut lavet;* C¹P, Donat., Edd.: *ista;*
Schol. Bemb. Ad. 3. 4. 36, Fleckeisen, Fairclough: *istam.* The
active *lavet* seems absurd, since Glucerium was in no condition to
help herself. Menander, at any rate, did not make her attend to her
own needs; for his text, as recorded by Donatus, was λούσατ'
αὐτὴν αὐτίκα. The passive *lavetur*, which originally stood here,
was, we may suppose, understood by some scribe as a middle form;
hence he carelessly substituted *lavet.* It is probable that *istaec* is
the correct form of the pronoun; for the copyists would be more
likely to change this to *ista* than vice versa. The retention of *is-
taec* compels us to omit *ut.* The reading *lavetur* makes unnecessary
Fleckeisen's alteration of *post* to *poste.* (Engelbrecht, *Wien.
Stud.* 5. 218, avoided *poste* by employing *lavetur* as a middle form.)
If the molossus in the fourth foot of a bacchiac tetrameter is held to
be impossible (see Lindsay, *The Captivi of Plautus* page 83), one
may read: *fac istam ut lavént; poste deínde.*

512. With much hesitation I have adopted Fleckeisen's *faciam*
instead of the *facio* of the Mss. Possibly a misunderstanding of the
archaic *qui* induced some copyist to change the mood of the verb.
The alternative is to read *quis.*

527. The Mss. are divided between *ipse* and *ipsus.* The form
which was less familiar to the copyists is likely to have been the
original. The fact that Terence sometimes chose *ipsus* for metrical
reasons is not evidence that he avoided it wherever *ipse* would serve
as well.

596. So Mss. The proceleusmatic, *corrĭgĕrĕ mĭhi,* seems to be
without an exact parallel, but nevertheless Klotz, *Altrömische
Metrik* 268, is inclined to prefer this to the transposition which
Fleckeisen proposed in his first edition. Spengel's *corrigi* is scarcely
Latin; the infinitive with subject accusative after *enitor* ought to be
in indirect discourse as it is after *nitor* in Cic., *Ac.* 2. 21. 68 : *Nitamur
igitur nihil posse percipi.*

599. So Bentley; Mss.: *quae tibi.* An accent on *tibi* is almost
inevitable in view of the contrast with *illi.* Terence was fond of
putting a connective immediately before its verb; but later usage
favored the transposition which appears in our manuscripts. Com-
pare my note on *ut* (160).

614. So D, and the reading is supported by the fact that the context calls for an accent on *me*.   P shows a repetition of the phrase, *nec quid me*, with which the verse begins, and *nec quidem me* of the other manuscripts is an attempted correction of that.

624. With some hesitation I follow Legrand's tentative suggestion, *Daos* 486, in making this the end of an act, because I cannot accept the alternative theory that lines 301–819, more than half the entire play, were unbroken by a musical interlude.   The poet has indeed provided a satisfactory motive for getting Pampilus and Davos off the stage: they have a difficult task before them, and the time for accomplishing it is short.   On the other hand, it is surprising to find the same two characters upon the stage again eighteen lines below.   The alternative supposition, however, that Pampilus listened quietly to eighteen lines of undeserved insult before making his confession, is not satisfactory.   Leo, *Der Monolog im Drama* 57, points out that both this break and the one after line 300 are followed by the appearance of Carinus, one of the characters said to have been added to the play by Terence; perhaps the division into acts was clearer in Menander.

629.   So Mss. and Reinhold Klotz.   I cannot cite a parallel for the third foot ($\cup \cup \cup \cup \_$), but hesitate to make any of the violent changes usually adopted.   Richard Klotz, *Altrömische Metrik* 298, suggests *hóminum genus péssumum*.

631.   The Mss. except C and P read *tempust*, but Donatus comments on the absence of *est*.

713.   All the best Mss. assign the second *si quid* to Carinus; but such a repetition seems inconsistent with his sanguine temperament. Hence I adopt Spengel's conjecture.

751.   The editors suppose that Musis' exclamation is due to Davos' rough attempts to force her to the right and away from Cremes.   But any such stage business would be without motive from Cremes' point of view and therefore impossible.   Davos has to rely upon whispers to get Musis away from Cremes.

754.   It is easier to suppose that Musis used *male dicis* inexactly for *comminaris* than to make Davos postpone an indignant question for a line and a half.

756.   It is necessary to delete either *meretrix* or *ancilla* (after

Andriast in the Mss.). *Meretrix* is needed to give Cremes a clue to Musis' identity. The undeserved insult in it would hardly fail to draw a retort from Musis, and so I assign 757 f. to her instead of to Davos as the Mss. do. Compare note *ad loc.*

772. Mss.: *cuius*. This is said to be the only case in Terence of the dissyllabic genitive of *qui*. There is no doubt, however, that the form was in common use; and so it is quite unnecessary to read *quoia* here.

787. So Mss. (*credes*, DP). Fleckeisen's attempt to dismiss *non credas* as a "solecism" (*Neue Jahrb.* 139. 844) is scarcely successful. He does not explain how *non* got into our Mss. For approximate parallels, see Bennett, *Syntax of Early Latin* 1. 170.

807. D: *hucine appuli;* cett: *huc me appuli;* Priscian and one of Bentley's manuscripts: *huc me attuli.* It seems impossible to explain the presence of *appuli* in our manuscripts if *attuli* was the original form; and yet *me appuli* is without parallel (see Fairclough). I think that *huc me* is a corruption of the emphatic *hucine* of D, which is itself an early modification of *huc*.

816. δ: *libet;* γ: *licet.* Crito is making a virtue of necessity, and *licet* would destroy the point. Compare my note.

817. On the assignment of parts, see Spengel's critical note, and compare my note.

838. In the Mss. *at* stands at the beginning of the following line. See Vahlen, *Über die Versschlüsse in den Komödien des Terentius.*

850. The reading in the text is Dziatzko's. I cannot agree with Spengel and Fairclough when they hold that *modo* must be an emphatic word here. Davos is speaking against his will and does not care to emphasize anything. Simo seizes upon the *modo* in his reply, not because it is emphatic, but because it is the only new element in Davos' statement. For iambic *ego*, see Appendix on 258.

854. So BDP; Edd.: *audies.* The subjunctive certainly occurs after *faxo;* e.g., *Phor.* 1028. See Bennett, *Syntax of Early Latin* 1. 225 f.

864. For *egō*, see Appendix on 258.

909. So BDEGP²C², Fleckeisen; PCO, Edd.: *qua re.* The fuller reading gives a better sense, and the corruption to *qua re* is very easy.

926. See Klotz, *ad loc.*

971. I prefer *eam* (A, etc.) to *iam* (BCP).   Pampilus has been more worried about the identity of the bride than about the date of the wedding.

978. So Umpfenbach, Klotz, Meissner, Fleckeisen, following the Mss. as closely as possible.   There are so many parallels in Terence to the accent *Glucérium* that we need be at no pains to avoid it here.
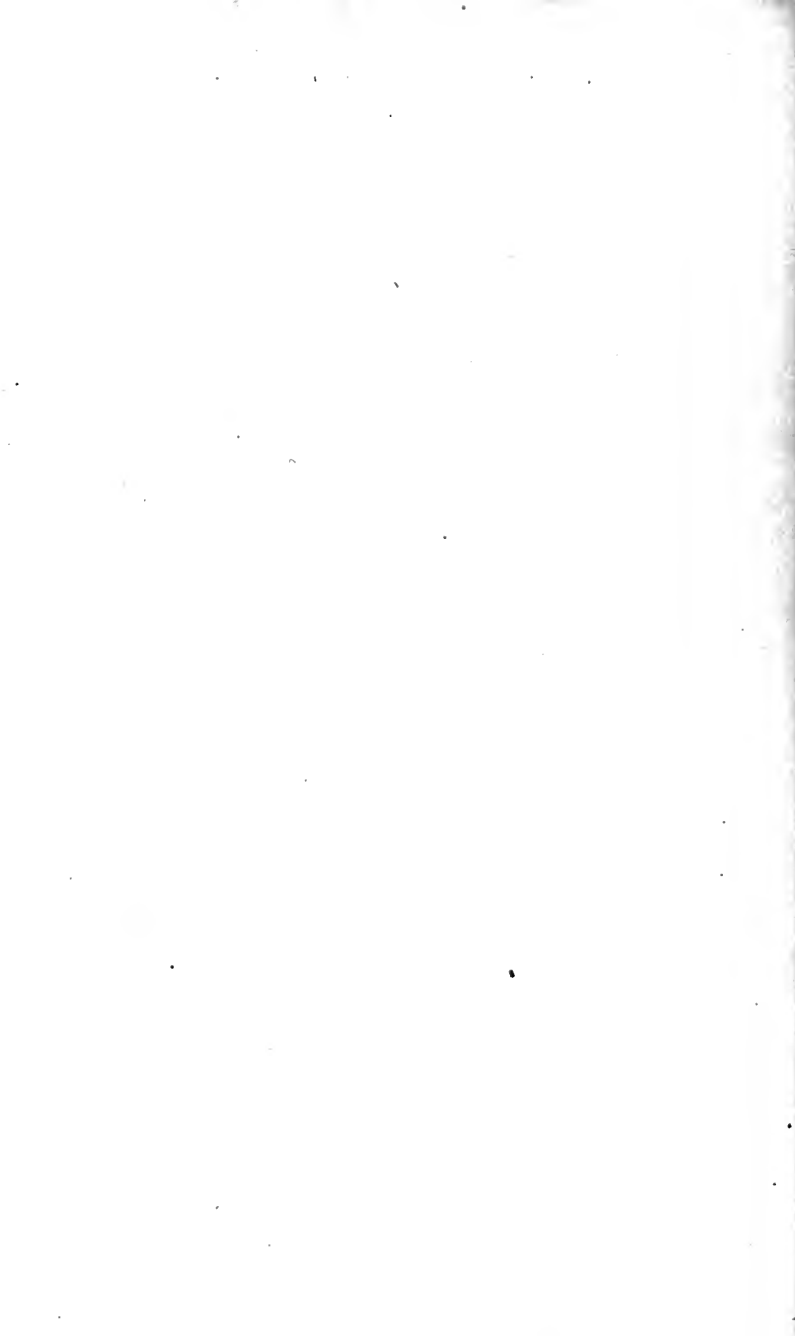
PARTIAL INDEX TO THE NOTES

Bold-faced figures refer to pages, others to lines of the *Andria*.