THE COMEDIES OF TERENCE

EDITED WITH INTRODUCTION AND NOTES

BY

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MORTIMER LAMSON EARLE
NOTE TO THE SECOND EDITION

I have taken advantage of this second edition to correct some misprints, and to make a few slight changes. In all its essential features, however, the book remains the same as in the first edition.

S. G. A.

Union College,  
June, 1908.
PREFACE

In this edition of the six extant comedies of Terence I have adopted, substantially without change, the text of Professor Robert Yelverton Tyrrell, published by the Clarendon Press in the *Scriptorum Classicorum Bibliotheca Oxoniensis*. With Professor Tyrrell’s permission I have corrected a few very obvious slips and misprints, and here and there have altered the punctuation where a change in this respect seemed important. Only occasionally have I accepted a reading different from that of Professor Tyrrell. I have followed Fleckeisen and most of the good manuscripts in reading the more usual *quot* and *aliquot* wherever Tyrrell (and Dziatzko), in deference to the Bembine Codex, accept in their place the forms *quod* and *aliquod*.

To those scholars who imagine that no good (critical) text of an ancient classic can come out of England, the fact that I have preferred Professor Tyrrell’s edition to that of Karl Dziatzko will not commend itself. My preference is due in part to the desire of the publishers to have their own text annotated, but is owing chiefly to the conviction that Dziatzko’s text is, on the whole, inferior to the later one of Professor Tyrrell, who had not only his own well-known critical acumen to guide him, but also that of his predecessors, among whom was Dziatzko himself.

A critical apparatus, of very brief and unpretentious character, is given in Professor Tyrrell’s Latin notes, which appear at the foot of each page of the text. These footnotes have enabled me considerably to abbreviate my own critical appendices, which are to be taken as supplementary to the Latin footnotes.

In the preparation of the Notes I have tried to make Terence,
so far as possible, his own commentator. Consequently I have indulged in cross-references to an extent that may seem excessive. Yet this method has been justified, I think, by the fact that in no other way could so many plays be annotated in a single volume, without much burdensome repetition.

The references to Latin grammars are intended merely to confirm or emphasize the explanations offered in the Notes, and have been given, in each instance, to the grammar or grammars which seemed to throw the clearest light on the difficulty in question. American Latin grammars are now so numerous that parallel references to all of them would have greatly encumbered the book. Moreover the college student should be encouraged to use his grammar, and to find what he needs there, without the aid of references.

Although experience points directly to the fact that American students are seldom called upon to read either the Eunuchus or the Hecyra, yet I have not, on that account, greatly shortened the commentaries on these plays. It has been my wish to do such justice to each comedy as the space at my command would allow, and to be guided rather by the nature of the difficulties in the text than by any prevailing prejudice either for or against the subject-matter of the play itself.

Though it would not be pertinent here to discuss at length the merits of the plays, yet it may be said that if judged from the standpoint of the Greeks and Romans, whose life and habits they portray, the comedies of Terence will be found to lean always to the side of true morality. As to the reputed difference in moral tone between the Eunuchus and the Hecyra on the one hand, and the rest of the Terentian comedies on the other, I cannot but think that the marked distinction usually made to the discredit of the former is hardly based on sound judgment, and that, if followed to its logical conclusion, it should lead to
the suppression of all the plays. To exclude the *Eunuchus* from our reading because of the subject-matter of a single scene—a scene that has nevertheless been handled by the poet with true delicacy—is to discriminate unwisely against the most lively and dramatic of the six comedies—against the play which was a greater "success" in its time, so far as we know, than any of the others. The ban resting on the *Heccyra* may be due in part to its relative lack of vivacity and dramatic interest; but it is owing also to the prominence given in the play itself to an objectionable feature of the plot. Yet the *Heccyra* contains much of the best sentiment to be discovered in Terence's writings, and is at many points remarkable for a delicacy and refinement of touch hardly equalled even in the *Andria*. Nor are its so-called defects without parallel in the other dramas.

The Introduction in this edition is intended to furnish the student with an outline of the history of Roman comedy, and of that phase of the Greek comedy from which the Roman is mainly derived. It includes also some treatment of Terentian prosody and metres, and adds a word or two about the manuscripts and editions. But no attempt has been made to summarize the peculiarities of early Latin usage. Space enough for anything resembling an adequate treatment of this topic has been wanting; so far as might be, it has been touched upon in the Notes. But the student of this subject will do well to consult the admirable 'Einleitung' prefixed to the Dziatzko-Hauler edition of the *Phormio*, pp. 57–67.

My indebtedness to the various editions of the Plautine and Terentian comedies has been very generally acknowledged in the Notes. I have made use of most of the current literature on Terence and of much of that dealing with Plautus. The authorities mentioned in §§ 118 and 119 of the Introduction are among those that have been consulted. So also is Elmer's
edition of the Captivi. But the plates of the Introduction had been east before Dr. Robert Kauer’s revision of Dziatzko’s annotated edition of the Adelphoe had come to my notice. The same is true of the Adelphoe as edited by E. Stampini (Turin, 1891), and of the editions of Jacquinet (1891), of Pessonneaux (1894), of Psichari (1895), and of Boué (1898). Consequently these editions are not mentioned in the Introduction. But I have been able to take into account especially the work of Dr. Kauer, while I have been revising the Notes on the Adelphoe.

I wish to express my gratitude to friends who have aided me. To Professor Harold W. Johnston of the Indiana University I owe the suggestion in which the book originated, as well as other suggestions which were helpful while the manuscript was in course of preparation. To Professors Gonzalez Lodge and Charles Knapp of Columbia University I am under deep obligation for encouragement and assistance ungrudgingly bestowed while the book was passing through the press. Professor Lodge has read the larger part of the proofs and has made many important corrections and suggestions. Professor Knapp has read the proofs throughout, and in doing so has given both the Introduction and the Notes a careful revision. His extensive familiarity with Plautine and Terentian usage, his constructive scholarship, and his discriminating criticism have been continually at my service from the time when the first proof sheets were received from the press, more than two and a half years ago. To his corrections and additions the book owes much of any value it may be found to possess.

Lastly I must express my appreciation of the efforts of the proprietors of the Riverside Press to have the book both becomingly and accurately printed.

Sidney G. Ashmore.

Union College, Schenectady, N. Y.
February, 1908.
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INTRODUCTION

HISTORY OF ANCIENT COMEDY

GREEK COMEDY

1. Greek comedy (κωμῳδία, derived from κωμῳδός, which is itself derived from κῶμος and δέων) had its origin in the songs and dances of the village festival held each year at the time of the vintage. This festival was associated with the worship of the nature-god, Dionysus, whose experiences and adventures were celebrated by the country-folk in a species of rude performance of a more or less dramatic character. Out of this there were gradually developed, through the influence exerted by the higher civilization of the cities, two principal species of comic drama, the Doric or Sicilian comedy, and the comedy known as Attic or Ionic. The tragic drama also is traceable to the same source, that is, to the songs and dances which were characteristic of the country festivals held in honour of the god Dionysus. The story of this deity had its dark and tragic as well as its bright and gay aspects, and in giving to the sad side of the story a dramatic form, albeit in crude and rustic fashion, the country folk of ancient Greece served the ends of a drama destined to blossom forth a little later into the perfected tragedy of Athens.

2. That tragedy was earlier than comedy in reaching maturity should not be forgotten; for it was partly on the lines laid down by tragedy that comedy itself was developed, especially in the matter of its outward form and technique, as these appeared in the Attic comedy of the time of Pericles. Comedy, however, did not grow out of tragedy, although, since both eventually became state functions, the one was somewhat assimilated in form to the other. Comedy, in a technical sense, was the result of the union of the Attic cōmus (κῶμος, i. e., the Dionysiac chorul lyric, sung to the music of the flute and to the rhythm of the dance, by a merry procession of mummers or
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mimics) with the Doric farce (the latter a non-choral performance in which the actor or actors mimicked the gambols of nature-spirits); and it was this union of the Doric element with the Attic that gave rise to the tradition that Susarion, an inhabitant of the Doric city of Megara, was the inventor of Attic comedy. According to this tradition, Susarion, about 580 B.C., transplanted the Doric farce to the Attic deme of Icaria, which was known as the chief seat of the worship of Dionysus in Attica. There the union referred to took place. The Doric farce made its way also from Megara into the other Dorian communities, appearing both in the Peloponnesus and in Sicily and the Italian colonies. In Sicily it received literary form and character at the hands of Epicharmus of Cos (540–450 B.C.), who flourished at Syracuse in the reign of Hiero, but its development there fell short of the artistic perfection attained by the comedy of Athens. The comedy of Epicharmus was largely given to caricature, especially the caricature of mythological subjects, and it seldom lost sight of the primitive Dionysiac entertainments, wherein the performers imitated the grotesque, and assumed the part of fauns, satyrs, and other sylvan divinities whom mythology represented as attendant on the god of the vine. It gave rise to a number of different types of farce. Among these were the Mimus and the Rhinthonica. The former attained its perfection at Syracuse, under the influence of Sophron, about a century later than Epicharmus; the latter was developed by Rhinthon, who flourished about 300 B.C. at Tarentum. To both of them Roman comedy was to some extent indebted; it has even been suggested that Plantus took two of his characters, the parasite and the drunkard, directly from the comedy of Sicily, and that his Amphitruo (§ 34) exhibits traces of the influence of Rhinthon.

3. However this may be, it was not at Syracuse, but at Athens, that comedy, in the time of Pericles, acquired that perfection of literary form which we see in the extant plays of Aristophanes. This was the so-called Old Attic Comedy, whose first important exponents were Eupolis, Cratinus and Phrynichus. Of the works of these writers only fragments remain. But Aristophanes, who was but a little younger than they, has left us eleven plays, and has surpassed all his rivals in genius and comic power. Aristophanes became the chief representative
of the Attic Comedy of his day and generation, the comedy of political caricature, with its absolute freedom of speech and its unsparing criticism of public men.\(^1\)

4. Greek comedy passed through three recognized stages of development at Athens, and had reached the last of these nearly a century before it was transferred to Rome. The first was the Old Comedy already mentioned. The second and third were the Middle and the New Comedy respectively. The divisions are of course arbitrary, and it is difficult to determine accurately when the first or the second species gave place to its successor. After Athens had lost her political independence, comedy was shorn of its state authority and was compelled to abandon its tone of censorship and its personal and political satire. Its caricature was more and more confined to mythology and to literary, philosophic and social life; its outward form also underwent a change. Both the size and the functions of the chorus were reduced, the \textit{parabasis}, or address to the spectators, disappeared, and the scenic accessories became less numerous and important. Of such a nature was the Middle Comedy, which was in itself merely a transition from the Old to the New. The period of this transition may be roughly marked as beginning with the close of the Peloponnesian war in 404 B.C. and ending about the time of the accession of Alexander the Great in 336 B.C., when the liberties of Greece had been already crushed by Philip of Macedon. During this time the Athenians gradually abandoned their interest in public questions, and comedy, following the popular bent, passed by degrees from personalities to generalities, and lost its former character and vigour. The most distinguished poets of this period were Alexis and Antiphanes, if we except Aristophanes himself, two of whose plays, the \textit{Plutus} and the \textit{Ecclesiazusae}, are more properly classed under the Middle Comedy.

5. The New Comedy was the natural outcome of all that had gone before it. It may be said to have endured for nearly a century, covering the years from 336 to 250 B.C., during which period more than sixty poets of this school are said to have flourished. Among them the most distinguished is Menander (§10), who has been called the Star of the New Comedy. Next in importance are Diphilus and Philemon. Of

\(^1\) Cf. Hor. \textit{Sat.} 1. 4. 1 ff.
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less note are Philippides (or Phidippides), Apollodorus and Posidippus. These six names are also the most important in connection with the comedy of the Romans. Unfortunately only fragments of their works have survived; but these are sufficient in number and character to throw a fair light on the general characteristics of this particular phase of the Greek drama.

6. The New Comedy drew its materials almost entirely from private life. It was essentially a comedy of manners, into which personal and political satire, so characteristic of the comedy of Aristophanes (§ 3), entered but slightly. Even the literary satire of the Middle Comedy could scarcely be traced in it. Such satire as it expressed amounted merely to a mild caricature of folly in the abstract,—sufficient to add humour and piquancy to the portrayal of character, but in no sense calculated to offend. It was to the Old Comedy what the satire of Horace was to that of Lucilius. Its nearest modern analogue is the comedy of Molière. The characters of the New Comedy were in general fictitious, and could seldom be identified with any well-known person of importance. They represented familiar types or classes rather than individuals, and in this particular resembled the caricatures of Epicharmus (§ 2).

7. Among these types were the stern father and the indulgent uncle, the steady and the wayward son, the rapacious and also the disinterested courtesan, the good slave and the slave who was tricky and deceitful, the upstart, the aristocrat, and the boastful captain of mercenaries,—types already extensively foreshadowed in the drama of Sicily, and common to the every-day life of the Greek people. Each character had its appropriate mask and make-up, and was recognized at once by the audience at the moment of its appearance on the stage. The old man might be known by his white or gray hair. Black hair denoted the young gentleman, long and shaggy hair the soldier, red hair the slave. The complexion of the soldier was dark, as if sunburned, that of the lover pale. The rogue was endowed with cheeks of a brilliant red. Hook noses were given to old men and parasites. flat noses to country youths; if the ears showed signs of bruises the person must have frequented the boxing-school.¹

¹ See Pollux. 4. 143-154; cf. Quint. Inst. 11. 3. 74. See also Haigh, The Attic Theatre, pp. 295-297 (2d ed.).
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8. The plots, as well as the characters, of the New Comedy differed greatly from those of the Old. In the Old Comedy there was a series of scenes not closely connected through the sequence of cause and effect, but only loosely held together by a central idea, such as "the attractions of peace" in the Acharnians of Aristophanes. The New Comedy, on the contrary, exhibited a number of scenes following one another in logical order, as in a modern drama. These scenes portrayed a sustained story, or at least an intrigue, and resulted in a dénouement, or climax. The central theme was usually the course of true love, and the action depicted the efforts of a youth to obtain possession of his mistress, often in the face of the determined opposition of a parent or guardian, and with the assistance of a tricky slave. The heroine, who at the start was supposed to belong to the class of courtesans or hetaerae (regarded as aliens), was eventually discovered to be a well-born maiden and an Athenian citizen, and her marriage to the hero of the play was the necessary and suitable conclusion.

9. The importance attached to the plot in the New Comedy was due, in part, to the influence of Euripides, some of whose tragedies bordered closely upon the domain of comedy; his skill in the weaving and unravelling of plots was conspicuous in comparison with that of the other famous tragedians. Euripides, moreover, brought down tragedy from the pedestal of religious elevation upon which it had been placed by his predecessors, and rendered possible a closer alliance between it and the relatively coarse and ribald productions of the comic stage. Thus there was infused into the latter some of the dignity and refinement which had always been characteristic of the tragic muse, and the comedy of Aristophanes became regenerated in the comedy of Menander.

10. Of Menander (§ 5) it may be remarked at this point that he is of special interest to students of Terence, since the latter took him for a model, largely to the exclusion of other writers; at least five of the Greek comedian's plays having furnished material for four of the six extant dramas of the Latin poet. Plautus also imitated Menander, although Philemon was more often preferred by the earlier and less refined of the two great Roman comic writers. Menander was a pupil of the philosopher Theophrastus, and a friend of the philosopher Epicurus,
as well as a nephew of Alexis, the poet of the Middle Comedy. His environment and associations were accordingly favourable to the development of his literary tastes, and like Terence he began to produce plays at an early age. Like Terence also, he is said to have written a goodly number of comedies, no less than one hundred and eight being attributed to him. Unfortunately but few extensive fragments of these have come down to modern times; and yet these fragments are important, for they testify abundantly to the truth of what others have said about him. That his style was graceful and polished is attested by Propertius and Quintilian,¹ while both these and modern writers have passed favourable judgment on his wit and refinement of temper and diction.² Menander was born in 342 and died in 291.

11. It is not to be inferred from all this that the moral life depicted in the New Comedy was on a high plane. Most refined circles have often proved to be the most corrupt, and culture is not seldom a cloak for that which is void of true morality. Such writers as Menander and his Roman imitators are to be judged, not by modern standards, but by those of the times in which they lived. In the light of those standards it should be said that the playwrights of the New Comedy were very far from giving offence to good taste, and from contravening the rules of the best ethics of their day. On the contrary, they were conspicuous in their writings for the care with which they kept within the bounds of what was then considered to be correct in principle and conduct, and it is this fact that renders them "possible" to modern readers. To be sure, there are plays of Plautus extant which remind us that the limits of true decency were occasionally transgressed; but even these plays, though often coarse in tone, fall short of any radical departure from the moral tenets of the age which gave them birth. On the other hand, the types of character selected for representation on the stage were those best fitted to afford amusement to the large and mixed audiences for whose delectation the drama of the day was especially created, though there can be little doubt that these types were greatly exaggerated. At the same time, in matters appertaining to literary form and taste the plays of the

¹ Propert. (Mueller), 4. 21. 28, 5. 5. 43; Quint. 10. 1. 69.
New Comedy fell little short of perfection. The Greek in which they were written was capable of expressing the finest shades of thought and of polished wit, and the general mastery of detail and of technique, to which their extant fragments bear witness — the result of two centuries of dramatic activity — rendered them particularly useful and attractive as models to the inexperienced playwrights of Rome.

12. It remains to be observed that the New Comedy, in its external dress, exhibited certain departures from earlier usage. Both the para-basis and the prologue ceased to form an organic part of the play. The former, indeed, disappeared altogether, while the latter was relegated to a place outside of the dramatic action. The chorus, too, which at one time had filled an important place in Attic comedy, now became little more than a name. Its disappearance is easily accounted for, and was in fact owing to the very nature of comedy itself. The chorus belonged originally to the religious side of the drama,—a side that tragedy had been compelled to stand by. But comedy had little respect for religion, and was not tied down by considerations such as those which limited the functions of its more serious sister. The chorus, in fact, was a distinct hindrance to the development of comedy in the direction of a literal imitation of human passions and of private and domestic experiences. Even Euripides found himself clogged by it in his efforts to humanize tragedy and reduce it to the level of ordinary life. Consequently, when the comedy of Aristophanes began to change its character and to draw on the affairs of private life for its materials and plots, the chorus ceased to be essential; and although there is evidence of its occasional use in Menander's time, yet it is quite certain that Menander sought opportunity to discard it altogether. Thus the chorus, in which both tragedy and comedy had originated, proved eventually to be a stumbling block to the broadest development of the drama, and was ultimately either reduced to a mere troupe of supernumerary dancers, or dispensed with as altogether useless.¹

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13. As the Greek drama originated in the songs and dances of country festivals held in honour of Dionysus, so the first beginnings of the

¹ Cf. Dörpfeld-Reisch, Das Griechische Theater, 263 ff.
drama in Italy are found in the ceremonies which attended the worship of various rustic deities,—more particularly (in Latium) that of Victory, whose festival developed finally into the celebrated *Ludi Romani*. The Greek drama, as we have seen, developed on Greek soil, until it reached perfection at Athens in the form and manner already indicated. The Roman drama, so far as its native Italian element was concerned, attained only a limited development; and although it might have arrived in time at a stage corresponding to that of the Attic tragedy and comedy, it was arrested in its progress in consequence of the importation into Italy of the perfected and refined drama of the Greeks. This was more especially true of comedy, which owed its existence at Rome (in the form in which it has been handed down to us) to a union of two elements, viz., the early Italian drama (if it may be so called) and the comedy of the Athenians. The latter, however, was the more important element,—so much so, indeed, that it practically supplanted the former altogether, or at least determined forever the form and character which Roman comedy was to assume, and thus prevented the growth of a purely Italian comic literature.

14. Comedy at Rome therefore took the form of an adaptation of the New Comedy of Athens to Roman requirements and tastes, and the result was a reproduction in the Latin language of the refinements of Philemon and Menander, united with much of the coarseness of the more or less impromptu dialogues of the *Satura* and the *Versus Fescennini*. These last were of purely Latin origin. The *Mimus* and the *Fabula Atellana* were not. All four, however, were independent of the regular Athenian drama, and were exceedingly popular as forms of public entertainment.

15. The Fescennine verses were generally extemporaneous and abounded in jokes, gross personalities and abuse. They reached, indeed, such an extreme of license that at last they were restrained by a law of the twelve tables.¹ They were generally amœbœan or responsive in character, and in later times were often sung at marriage festivities and in triumphal processions; but they never attained more than a limited literary development. There were clearly to be seen in them, however, the germs of a genuine drama, just as in the rude

songs of the Dionysiac festivals were apparent the seeds from which sprang the artistic comedy of Athens. The name has been derived from Fescennium, a village in Etruria. Such a local origin of the term acquires support from the unquestioned connection of the Atellan plays with Atella in Campania; but it is more probable that the name is connected with fascinum, a word denoting primarily the evil eye, and subsequently the symbol which was supposed to avert it, and which was often carried in procession in Italy, just as the phallic emblem was carried by the Greeks.¹

16. A demand, however, came to be felt for something less rude than the Versus Fescennini, which were in consequence somewhat altered and improved, and united with music and mimic dancing. This, according to Livy (7. 2), was accomplished by certain of the Roman youth, who undertook to imitate the performances of Etruscan actors called ludiones. The ludiones performed in pantomime to the sound of the flute, but, as Livy says, sine carmine ullo. While going through the mimic steps and gestures, after the manner of the Etrurians, the young men would repeat aloud a series of verses of a responsive and jocular nature. These, though no longer wholly improvised, were yet of the general character of the Fescennine verses, and out of the combination grew the satureae, which, according to Livy, were inpletae modis, descripto iam ad tibicinem cantu, that is, regularly set to music. The Etruscan dancers were brought to Rome in the year 364 B.C., and a stage — the first ever set up in Rome — was erected for their accommodation in the Circus Maximus. The occasion of their introduction was a desire on the part of the people to add to the regular programme of the Ludi Romani something in the nature of scenic performances, with a general view to the enrichment of the greatest of the Roman festivals, and the pacification thereby of the gods who had visited the city with a pestilence. The result was the Satura (sc. fabula) already mentioned, which, though devoid of any connected plot, yet, as representing scenes from daily life, was more nearly of the nature of drama than the Fescennine verses had been. The satureae were in fact merry medleys performed by the country lads of Latium

¹ Cf. A. S. Wilkins on Hor. Epist. 2. 1. 145; Sellar, Roman Poets of the Republic, 3d ed. p. 35.
on a stage set up for the purpose. The name undoubtedly alluded to the miscellaneous character of the performance, and has been connected in its derivation with the phrase, lanx satura, which denoted a dish filled with fruits of all varieties, and offered to the gods. This is the common view of the meaning and origin of satura; another view being that which regards the word as designating an early Roman parallel to the Old Comedy of Athens.¹

Whichever view be correct, a certain amount of care in the matter of preparation, and of skill in the performance of their parts was demanded of the actors, and we may note in this the evidence of that growth and development which, but for the interruption due to the sudden appearance on the scene of the fully developed Greek play, would undoubtedly have resulted in the evolution of a native Italian comedy. But the introduction of a genuine play adapted from the Greek, by Livius Andronicus, in 240 B.C., caused the dramatic satu-rae to be at first neglected, and finally driven from the stage; though they continued for some time to serve as farces or after-plays, exodia, which were added to the regular and more serious performances, — a function subsequently usurped by the fabulae Atellanae and the mimi.

17. When, in the time of Ennius (239–169 B.C.), the satira came to be cultivated exclusively as a branch of literature, it still retained its miscellaneous character. "The satira of Ennius was, in form, a mixture or medley of metrical pieces." So was that of Terentius Varro, imitated from Menippus; and the satires of Horace, Persius and Juvenal "bear features of strong resemblance" to the early dramatic satu-rae described by Livy.² But the censorious or satirical spirit in

¹ This is thought by Professor Hendrickson to be the meaning of satira in Livy, 7. 2. See his paper entitled "The Dramatic Satira and the Old Comedy at Rome." in the Amer. Jour. of Phil. vol. xv; cf. J. Elmore in Proced. Amer. Phil. Assoc. July, 1903, p. lxvii. 3. Cf. also Hendrickson, l. c. vol. xix. 3. The previous literature on the subject is given in his papers. But H.'s views have failed to win general acceptance. See Gildersleeve in Johnson's Universal Cyclopedia and Atlas, s. v. Satire; Schanz, Röm. Literaturgeschichte, § 9 and § 55 (Müller's Handbuch); E. M. Pease in Proceed. Amer. Phil. Assoc. vol. xxvii (also Hopkins, l. c. vol. xxxi), and in Harper's Dict. of Class. Lit., s. v. Satira; Introd. to Wilson's Juvenal (New York, 1904).

² See an essay on The Roman Satura, by H. Netteship, Oxford, 1878.
the later Roman *satura* is to be referred, in its origin, not to the dramatic *saturae*, but to the genius of Lucilius (about 180–103 B.C.), who accordingly has been styled the father of Roman satire. Lucilius has been credited with the first attempt to add to the personal and serious elements in the medleys of Ennius that character of invective which, in a more or less modified form, is repeated in the satires of his Roman successors, and appears to have been ever since regarded as the distinguishing feature of this particular branch of literary composition.

18. It remains to say a word about the mime and the Atellan farce, which, as has been observed (§ 14), though not Latin in origin, were nevertheless, like the *saturae* and the Fescennine verses, wholly independent, in their beginnings, of the drama of the Athenians. The *Mimus*, a name given to the actor as well as to the piece, was at first a pantomimic farce, representing low life; but at the end of the Republican period it had secured a place in literature. It was introduced into Rome from the Greek colonies in southern Italy, where in its purely Greek form it consisted of a single humorous scene or personality. Among the Romans it gradually enlarged its subject-matter until, under the Empire, it had absorbed materials drawn from nearly all the earlier kinds of comedy. During the flourishing period of Roman comedy the mime was frequently employed as an *exodium*, or after-play, and was remarkable for its obscene character and general scurrility (Mart. iii. 86, *non sunt haec mimis improbiora*; Ov. *Trist.* 2. 497, *mimos obscenaiocantes*). Among the various writers of mimes the most distinguished were Decius Laberius (105–43 B.C.), who is mentioned by Horace (*Sat.* 1. 10. 6), and Publilius Syrus, whose *poëmata* were listened to by Cicero on the occasion of a dramatic contest at the games of Caesar (*Cic. ad Fam.* 12. 18. 2).

19. The *Atellanae* (sc. *fabulae*) were an improved kind of *saturae*. They took their name from Atella, a town of the Oscans in Campania, where they are said to have originated,¹ and whence they found their way to Rome about 200 B.C., Campania having been previously brought under Roman sway and influence. At Rome they were rendered by amateurs, usually young men of patrician families, who spoke in Latin, and who, unlike the performers of mimes, were required to wear masks.

At Rome also the Atellanae were raised, through literary treatment, to a comparatively high level. This took place as early as the time of Sulla, when Novius and Pomponius of Bononia gave to these farces a definite literary form. Before this the dialogue had been largely improvised, or if written was at least not published. The characters became conventional at an early date. Such were Pappus the pantaloon, vain but deluded, the buffoon Maccus, Bucco the braggart, and the cunning rogue Dossennus,—personages in many respects analogous to the clown and harlequin of a modern pantomime, and calculated to portray, in burlesque and caricature, the life of the country towns and villages. The plots were simple though generally prearranged, the incidents numerous and always grotesque, the jokes vulgar but telling. The Atellanae also were used as exodia, especially after tragedies, like the satyr-dramas of the Greeks; but they never resorted to Greek life for their subjects, except when tragedy was travestied, and were always far more national in their character than the regular Roman comedy.

20. The metre employed in the Atellan farces and other early dramatic forms was naturally of Italian origin. It is known as the Saturnian, but its exact character is doubtful. Probably it was not quantitative like the Greek metres, but purely accentual, like the metres of English verse. Yet the remains are not sufficient to admit of any dogmatism on this point. According to the accentual theory, the Saturnian line falls into two halves, the first of which has three theses, the second usually three (sometimes two), as in the following:

\[ \text{Dābunt mālum Metelli | Naeviō poētae.} \]

This metre was preferred by Naevius in his poem on the first Punic war (§ 28); but it was gradually displaced by the metres of the Greeks, which were adopted by Ennius and by succeeding poets, and were used even in the Atellan farces after these had reached a certain stage of literary development.

21. It would seem natural, as has been said already (§ 13), that a native drama, comparable with that of Athens, should have grown out

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1 See the Latin Grammar of Gildersleeve-Lodge, § 750; Harkness (Complete), 748. 2; A. & G. 628. d, and Lindsay’s papers on the Saturnian Metre, in *Amer. Jour. of Phil.* vol. xiv (1893).
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of the elements which have been described as existing in Rome before the introduction there, on an extensive scale, of the literature of Greece. But during this early period there was little leisure or inclination at Rome for the cultivation of poetry and letters. Roman activity was occupied with affairs of state,—with the passage of laws, the maintenance of armies, the extension of Roman power and influence over Latium and the rest of Italy, the building up of the state on its practical and material side. Moreover a moral stigma rested at Rome on the profession of the actor, which discouraged the composition and performance of plays by native citizens. It was to be expected, therefore, that the Latin drama, whether tragic or comic, should have been, on its more refined and cultivated side at least, an importation; and such it actually was. Greek literature and civilization began to make their way toward Rome after the defeat of Pyrrhus and the fall of Tarentum in 272 B.C. Before the war with Pyrrhus there had been little intercourse between Rome and the Greek colonies of southern Italy. Now all was changed, and the study of Greek and the imitation of Greek masterpieces became the vogue. Finally in 240 B.C. LIVIUS ANDRONICUS, a Greek of Tarentum, brought out two plays, a tragedy and a comedy, which he had translated or adapted from the Greek, and thus opened the way for a union between the grotesque and largely extemporized performances of the native Roman stage and the highly finished drama of Athens. Nor should it be forgotten by those who see in Roman comedy only a reflection or a transplanting of Greek models, that the native Italian element constituted a distinct factor in the actual elaboration of the new drama. This is apparent in the plays of Plautus, which exhibit a singular mixture of Roman coarseness with Greek refinement, of homespun mother wit with foreign thought and philosophy, not to mention the most absurd anachronisms, and direct allusions to Roman habits and customs, for which the Greek originals could in no degree be held responsible.

22. With Livius Andronicus a new era begins. Through him the Roman stage became elevated at once to a dignity almost comparable to that of the Greek. The plays of Livius were regular dramas, however much they may have suffered through translation. Now for the first time both tragedy and comedy in their completeness, having a well
rounded plot and a dialogue carefully arranged, were enacted in the Latin tongue, and in the presence and for the special benefit of a Roman audience. The particular occasion was the celebration of the *Ludi Romani* in the year after the close of the first Punic war, whose final struggle took place at sea near the Aegatian Islands in the year 241 B.C. The production of the two plays referred to added greatly to the interest of the games, and from that time onward the performance of Latin plays, modelled on Greek originals, became a distinct and regular feature of the Roman festivals.

23. Both tragedy and comedy, then, at Rome were confessedly derived from Greek sources. Roman tragedy has wholly perished,—except a few fragments and the plays of Seneca, who wrote in the time of the Empire. But even Seneca’s plays are occupied with Greek subjects, while the extant fragments and titles of other and earlier tragedies indicate that the pieces they represent were either founded on Greek originals or elaborated from legends of Greek poetry and mythology. It is true that certain dramas of the nature of tragedy dealt with Roman subjects and bore the general impress of a national character; but even these *fabulae praetextae*, as they were called, borrowed their form and outline from Greek models, and the fact that they have not been preserved would suggest that their popularity was limited. Though tragedy suited well the Roman predilection for oratory and rhetoric, and was listened to at Rome for nearly two centuries, yet it never took root in Italy as comedy did, and was in general of less consequence than the latter in popular esteem.

24. The comedies which Livius Andronicus and other Roman writers adapted from the Greek were known as *fabulae palliatae*, from the *pallium* (*μάτιον*), a Greek cloak worn by the actor. They were called also *comoediae*, as though no other form of comedy were conceivable. Nevertheless there grew up at Rome, in the century after Livius Andronicus, a species of comedy termed the *fabula togata*, a designation intended to contrast with the name *palliata*, since the subjects treated were Roman instead of Greek, and the actors were attired in the Roman toga. The more vulgar tone of these native comedies, however, caused them to be known as *tabernariae*, “shop-plays.” Not one of them has survived to modern times.
25. Of the plays of Livius only a few lines have reached us, but these suffice to make clear their Greek origin, and to show that, in his dramas at least, if not in his translation of the Odyssey, Greek metres alone were employed. His dramas are slightly criticized by Cicero, who says they are non satis dignae quae iterum legantur. But Cicero was not always fair in his judgments, and probably was not wholly capable of appreciating how much had really been accomplished by Livius as a pioneer. Had it not been for Livius Andronicus, even the great Ennius would have been less famous, for the latter was compelled to base his literary endeavours upon the acquired taste of the Romans for Greek standards, — standards that might never have existed had not the way for them been paved by the older dramatist. That Livius was held in high esteem by both his contemporaries and successors is sufficiently established by the fact that he was chosen to produce the plays enacted at the Ludi Romani in 240 B. C., by the use of his Odyssey as a school-book, not only in his own time but for a period of two centuries after his death, and by the appropriation of the temple of Minerva on the Aventine hill to the use of poets, in his especial honour. Livius died in 204 B. C. His time marks the union of the Italian element of the drama, as portrayed in the Fescennine verses, the Saturae, the mimes and the Atellan farces, with the plots, the characters, the witty and philosophical dialogues of the New Comedy of Athens; and the date of the production of his first play may be set down as the birth-year of the Comoedia Palliata, and indeed of Latin literature in general.

26. The principal writers of palliatae, of whom we have any knowledge, succeeded Livius Andronicus within the period of a century. They are ordinarily referred to as Naevius, Plautus, Ennius, Caecilius, and Terence. These and five other poets about whom very little is known are mentioned by Volcatius Sedigitus, a critic who flourished about the beginning of the first century B. C. and is quoted by Aulus Gellius (15. 24). The five others are named in the thirteen verses of Sedigitus, which Gellius has preserved, and are the following: Licinius, Atilius, Turpilius, Trabea, Luscius. The last is Luscius Luscius, who has been made notorious through Terence’s prologues, while Tur.

1 Brutus, 18. 71.  
2 Hor. Epist. 2. 1. 69.
pilius is known as the author of thirteen plays, of which the titles only have descended to modern times. But the purpose of Sedigitus was to rank according to their merits the ten comic poets above mentioned, and if modern critics are inclined to disagree with him, they are none the less forced to admit that their judgments, compared with his, must rest on slender material, since the works of only two out of the ten have survived. These two are Plautus and Terence. It is noteworthy that Sedigitus gives the palm to Caecilius and ranks Plautus second, while to Terence he accords only the sixth place of honour, putting Naevius, Licinius and Atilius before him. But whatever may have been the standard of comparison by which Sedigitus gauged the relative merits of the poets mentioned in his list, it is difficult at least, if not impossible, to appreciate from a modern standpoint how Terence could have ranked so low in the critic's estimation. Either the judgment of Sedigitus was essentially at fault, or he was in possession of information transcending all the possibilities of modern conjecture. A few words about the first five names to which reference was made above will now be in order. Let us consider them as nearly as possible in chronological sequence.

27. Livius Andronicus was followed by a younger contemporary, Gnaeus Naevius by name, who wrote both tragedies and comedies, and according to Gellius (17. 21. 44) was exhibiting plays before the people in 235 B.C. He seems to have been especially active in the field of comedy, and like Aristophanes to have held up to ridicule persons having political prominence and power. Among these were the Metelli, through whose influence he was thrown into prison. His imprisonment took place about the year 207 B.C., and is alluded to by Plautus in the line: —

Quoé bini custôdes semper tótis horís ôcubant. (Miles, 212.)

A retraction — partial or complete — of his attack upon the Roman nobles enabled the tribunes of the people to interfere in his behalf, and he was liberated. He repeated his offence, however, and was sent into exile. He died at Utica in 204 B.C., or possibly a little later. His fate served as a warning to his successors that the stage could not be

1 But see Sihler on The Collegium Poetarum, in Amer. Jour. Phil. vol. xxvi.
used at Rome as an arena of political warfare, however much it may have been thus employed at Athens by the writers of the Old Comedy.

28. The spirit by which Naevius was largely animated is discernible in the extant fragments, which suggest the personal and political tone and independence of Aristophanes. Nevertheless his comedies were all *palliatae*. His excessive patriotism, however, led him to become the inventor of a new kind of drama, known as the *fabula praetexta* (§ 23), in which themes of national interest were treated, such as the events of the reign of Romulus, or the victory of Marcellus over the Gauls at Clastidium in 222 B.C.; in fact, Roman history in general was drawn upon to furnish material for the *praetextae*. But even this essentially Roman species of drama was Greek in outward form and arrangement. Only fragments of the *praetextae* have survived. But the fame of Naevius seems to rest far less upon his success in dramatic composition than upon the national epic which his experience as a soldier in the first Punic war, combined with his naturally fiery and vigorous temperament, rendered him peculiarly well fitted to undertake. The *Bellum Poenicum*¹ of Naevius was composed in Saturnian verse.

29. But perhaps no fragment of his writings is more characteristically illustrative of his manner and his general qualities than his epitaph, which Gellius (1. 24. 2) has transmitted to us with the information that it was written by Naevius himself. Here we see his independent spirit, and genuine appreciation of his own merits. If his words are to be taken literally he must fully deserve the high place accorded him in the canon of Sedigitus:

Ínmortáles mortáles si forét fas flére.
Flérent díuæ Caménae Naéniúm poétam:
Ítaque póstquam est Órcho tráditus thesaúro
Lóquier língua Latína oblítus sunt Rómae.²

This epitaph is characterized by Aulus Gellius as *plenum superbiae Campanae*, "full of Campanian arrogance," from which the inference has been drawn that Naevius was a native of Campania; but the active

¹ For this spelling see M. Warren in *Proceedings Amer. Phil. Assoc.* July, 1903, p. xliii.

² On the scansion of these Saturnians see Lindsay, *Amer. Jour. of Phil.* vol. xiv, p. 321, and Introduction to Fairclough's *Andría*, p. xxv, n. 2.
interference of the tribunes on his behalf, and the fact of the existence in Rome of a plebeian *Gens Naevia* render it more probable that he was by birth a Roman citizen.\(^1\) Weight is added to this assumption also by the strong political partisanship and bias, leaning always to the side of the Plebs, which his plays exhibited. However this may be, the fragments of Naevius which have reached us indicate that he was a true Roman in spirit at least, and that he possessed uncommon originality and power in his use of the Latin tongue.

30. The popularity of Naevius was thrown somewhat into the shade by his younger contemporary, Titus Maccius Plautus,\(^2\) concerning whose life very little is known. The year of Plautus' birth is uncertain, but it was about 254 B.C., and Sarsina, a town in Umbria, was his birthplace. His parents were poor but free, and must have brought him to Rome when a boy. There, according to Gellius, from whom the principal facts of his life are derived, he found employment quite early in life in *operae artificum scenicorum* (Gell. 3. 3. 14), that is, in work connected with the stage. The money he saved while thus engaged he lost subsequently in foreign trade. Returning to Rome he was reduced to the necessity of working for hire in a treadmill. But his former associations with the theatre led him to attempt to turn his experience to account, and he set to work to write plays. In this occupation he discovered his true calling in life, when he may have been about thirty years of age, and until his death in 184 B.C. he devoted himself to the business of making Latin versions of Greek comedies. Of these he is reported to have written one hundred and thirty (see Gell. 3. 3. 12).

31. The plays that have come down to us are twenty-one in number, if we may include the *Vidularia*, of which only a few fragments have been preserved. The names of the remaining twenty are:—

<table>
<thead>
<tr>
<th>Amphitruo</th>
<th>Casina</th>
<th>Menaechmi</th>
<th>Persa</th>
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<tr>
<td>Asinaria</td>
<td>Cistellaria</td>
<td>Mercator</td>
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<td>Anulularia</td>
<td>Curculio</td>
<td>Miles Gloriosus</td>
<td>Stichus</td>
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<td>Bacchides</td>
<td>Epidicus</td>
<td>Poenulus</td>
<td>Trinummus</td>
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<td>Captivi</td>
<td>Mostellaria</td>
<td>Pseudolus</td>
<td>Truculentus</td>
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\(^2\) The still unsettled question of his full name is discussed by Friedrich Leo, *Plautinische Forschungen*, pp. 72 ff.
These, with the *Vidularia*, are perhaps the same as the twenty-one selected by Varro out of the one hundred and thirty already alluded to, and set down by that learned man — if Gellius (3.3.1) has reported him correctly — as universally acknowledged to be from the pen of Plautus himself (*consensu omnium Plauti esse censebantur*). The term *fabulae Varronianae* applied to this list of dramas is somewhat inexact, since it seems to make Varro himself responsible for the genuineness of the plays in question, whereas Varro merely reports the judgment passed upon them by others. The great popularity of Plautus was often the occasion of the unfair use of his name in connection with the authorship of new plays, the names of whose real authors were not disclosed. To so great an extent was this true that out of the large number of plays ascribed to Plautus not more than nineteen, over and above the so-called *Varronianae*, were regarded in the time of Gellius as having any claim whatever to authenticity; the rest, amounting to ninety, were deemed to be spurious.

32. That Plautus was not a slavish imitator of his Greek originals is made apparent by reference to his plays, in which other influences are traceable beside the inspiration afforded by the Greek model itself (§21). Much of the coarse wit and roguery with which his plays abound may have been suggested by the Atellan farce, which was introduced into Rome about the time when Plautus began to write for the stage: and the effect upon his mind of the Roman festivals, whose merriment and spirit of revelry he was fain to imitate in his dramas, would account for that absence of moral tone, and extreme looseness of conduct, for which some of his plays are noted. But Plautus did not lack an example to justify him in introducing this element into his writings, since Aristophanes had done the same before him, only using instead the language of the Dionysiac revels, than which nothing could be more glaringly opposed to the proprieties of modern life. Another influence too may have been at work to lead Plautus away from strict adherence to his Attic models of the New Comedy, — an influence suggested by Horace (*Epist. 2.1.58*), who accuses him of imitating the Sicilian Epicharmus (§2). Now Epicharmus was essentially refined: yet his comedy was of the nature of burlesque, like the Doric farce (§2).

1 See Leo, *Plaut. Forsch.* p. 27.  
from which it was developed, and that this should have affected the Plautine comedy, which was so open to neighbouring influences, would not have been strange. In general, there is good reason to believe that Plautus, like Shakespeare, availed himself of all the resources within his reach, and that this fact gave to his writings a character which they could not have possessed had he, like Terence, confined himself chiefly to the materials afforded him by the New Comedy of Athens. Accordingly the plays of Plautus, while manifestly Greek in their outward conditions, their form, and much of their manner and spirit, are yet in no slight degree Roman or Italian in substance and sentiment. The dialogues abound in Roman formulae, proverbs, and plays on words; in alliteration, assonance, and instances of asyndeton,—all of which are peculiarly characteristic of early Roman poetry. There are references to places in Rome and Italy, to Roman magistrates and officials, to public business at home and in the colonies, to public games, Roman religion, Roman laws, customs and institutions, and to recent events in Roman history.¹ These, and many other allusions to modes of life and human occupations, which, if not always exclusively Roman, were at least not wholly Greek, bear witness to his versatility, resourcefulness and originality, as well as to a free, not to say inartistic, treatment of his acknowledged models. His strength lay not so much in his constructive skill, for which he depended on the Greeks, as in the wit and humour and freshness of his details,—characteristics more nearly calculated to appeal to a boorish and uncultivated audience such as Plautus endeavoured to please, than a careful handling of the incidents of the plot or a close adherence to the refinements of the Greek stage.

33. Yet Plautus makes no secret of the fact that his plays are fundamentally Greek, and that in exhibiting them he is introducing his audience to a representation of Greek habits, morals and customs. He does not hesitate to use the word barbarus as the Greeks used it, that is, in reference to Italian or Roman manners. He fills his plays with Latinized Greek words, and compounds put together in the Greek fashion, and uses extraordinary and ridiculous patronymics as only a Greek could do.—in all of which he is not merely Greek, but even Aristophanic, since such extravagance of expression belonged rather

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to the Old Comedy of Athens than to that of Diphilus and Menander. Plautus makes frequent reference also to Greek scenes, cities and money, to the sea, the harbour, and the arrival and departure of ships; and while the names of his plays are mostly Latin, those of his personages, their dress, manners and general behaviour, are evidently intended to convey the impression that Greek, not Roman life is being portrayed.

34. Half of his plays at least may fairly be called good comedies. These are: *Amphitruo, Aulularia, Bacchides, Captiui, Menaechmi, Miles, Mostellaria, Pseudolus, Rudens, Trinummus*. It is a question whether we should not omit the *Amphitruo* from this list on account of its apparent blasphemy, and substitute in its place the *Epidicus*. But putting aside the part played by Jupiter in the *Amphitruo*, and the comments of Mercury upon that part, the play is a comedy pure and simple, and has been fairly described as one of the best of the plays of Plautus.\(^1\) The ten (or eleven) plays above mentioned, without reference to the rest, are sufficient to show how wide was the range of experience and observation for which Plautus is justly famous, and how vastly in this respect is he superior to Terence; but there are five of these for which a preference may be distinctly felt, on the ground of their superiority to the remainder of the Plautine comedies, in variety of interest, style, character-painting and the development of the plot. These five are: *Aulularia, Captiui, Menaechmi, Pseudolus, Rudens, — unless for the Rudens we substitute the Bacchides*.

35. All of the plays are based on Greek originals; the *Casina* and *Rudens* are known to have been taken from plays of Diphilus, the *Mercator* and *Trinummus* from plays of Philemon, the *Asinaria* from a play of Demophilus, the *Bacchides* most probably from one by Menander. Many of them have been imitated\(^2\) in modern times, e.g., the *Amphitruo* by Molière and Dryden in plays of the same name, the *Aulularia* by Molière in *L’Avare*, and the *Menaechmi* by Shakespeare in the *Comedy of Errors*.

36. Though Plautus did little to elevate the morals of his hearers, his influence, on the whole, was good. The Romans in his day were a

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1 By A. Palmer, in his edition of the *Amphitruo*, p. xvi.

nation of soldiers, without polish, and almost wholly lacking in literary sense; hence Plautus was compelled to bring down, as it were, the fine productions of Menander and Philemon to the level of their clownish and more or less brutal tastes. But he was capable of higher things, and his efforts were in general directed toward the improvement of the public taste and character. Had he lived in a more refined generation he certainly would not have provoked the unfavourable criticism of Horace (Epist. 2. 1. 170 ff.). Cicero and Varro and Aelius Stilo\(^1\) speak in his praise, and in modern times his influence upon literature has been extensive. Especially did he do much to improve the Latin language, which underwent, at his hands, a process of cultivation and enrichment that carried it far on its way towards its subsequent classical perfection. His epitaph, mentioned by Varro,\(^2\) testifies to the hold he had on his contemporaries, and if written, as Gellius supposed, by Plautus himself, exhibits the poet as fully conscious of his own powers, and of the appreciation accorded him by the people:—

Postquam est mortem aptus Plautus, Comoedia luget,
Scaena est deserta ac dein Risus, Ludus Jocusque
Et Numeri innumeris simul omnes conlacrurunt: —

"When death took Plautus in his grasp, a suit of sables Comedy puts on; abandoned is the stage, and then it was that Laughter, Sport and Merriment, and Rhythms numberless all wept in concert." \(^3\)

37. At this point it is proper to mention the poet Quintus Ennius, who, as a writer of comedies, comes next after Plautus in time, though not in order of merit. There is no evidence to show that his comedies met with much success or appreciation. Not one of them has descended to modern times, and even the fragments\(^4\) are hardly of sufficient importance to deserve notice. In the canon of Sedigitus he is placed last. He is mentioned, however, in complimentary phrase by Terence in the prologue to the Andria, though the reference there is not to the quality of his comedies. But as a writer of tragedies and of

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\(^1\) Quintilian, 10. 1. 99. \(^2\) Gell. 1. 24. 3. 
\(^3\) On numeri innumeris = "rhythms unrhythmical," see Gudeman in Proceed. Amer. 
Phil. Assoc. July, 1903, p. xlvii. Professor Lodge has suggested "verses rhythmical 
and unrhythmical," i. e. all sorts. 
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saturae Ennius won distinction, and the fragments which survive under the title of Ambracia have been thought to belong to a Praetexta. Especially is Ennius noted for his epic poem entitled Annales, the extant fragments of which are very considerable. This poem deals with the history of Rome, beginning with the wanderings of Aeneas and continuing until the poet's own times are reached. The extent of the subject rendered necessary a division of the poem into eighteen books, in which respect it contrasted with the epic of Naevius, whose story of the Punic war could be told in a single narrative. Ennius was born at Rudiae (now Rugge) in 239 B.C., and was in speech and education a Greek; but as the Oscan dialect was much spoken in southern Italy he was familiar with that also. He afterwards learned Latin, and thus became expert in three different languages,—a fact that caused him to speak of himself as having tria corda, or three souls. Ennius went to Rome in 204 B.C., where he gave instruction utrāque linguā (Suet. De Gram. 1), and rose through his writings to intimacy with the great. His arrival in Rome was an event of the utmost importance to the future character and development of Roman literature, for there he did more than any other writer to establish Greek standards as opposed to Italian, and thus to determine the course which the stream of literary production at Rome should eventually follow. He lived in humble circumstances on the Aventine hill, and had for his friend and fellow-lodger the poet Statius Caecilius. He died in 169 B.C.

38. Statius Caecilius survived Ennius by only one year. In the history of Roman comedy, he, and not Ennius, is conspicuous as the successor of Plautus, for his reputation as a writer of palliatae was far greater among the ancients than that of the author of the Annales. Caecilius was an Insubrian Gaul, who came to Rome, probably as a prisoner of war, about 194 B.C. There he was liberated by his master, a member of the Caecilian gens, and took his name. When he began to write, Plautus was at the height of his reputation and influence,—an elevation to which Caecilius was not destined to attain.

3 Cf. Gellius, 17. 17. 1.
4 Gellius, 4. 20. 13.
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His success, great as it became, was neither so rapid nor so pronounced as that of Plautus, and the popularity which he acquired after Plautus' death was at least in some measure due to the skill of the actor, Ambivius Turpio. Caecilius wrote comedies only, — most of them modelled on plays of Menander. The Greek original was a thing of far greater importance to him than it had been to Plautus, though at the start he was much inclined to freedom in his treatment of his Attic models. At a later period this independence was modified in the interest of the increasing predilection of the Romans for things Greek, and Caecilius began to adhere with greater fidelity to his literary sources. Thus the way was paved for the still more refined methods of Terence. Of the many plays of Caecilius a few fragments have been preserved and forty titles, most of which are Greek. The fragments under a given title are seldom sufficient to afford a clear idea of the action of the drama they represent, those belonging to the comedy named Plœcium, or "The Necklace," being perhaps the least obscure in this respect. By comparing several passages taken from this comedy with their Greek originals, Gellius (2. 23) undertakes to show how far Caecilius was a literal translator, and to what extent he altered or departed from his model. From this comparison it appears that Caecilius introduced a certain coarseness into his plays, for which Menander at least is hardly to be held responsible.

39. But whatever may have been his success in the beginning (we may infer from the reference to him in Terence, Hec. 2. 14, that it was not very great), it is evident from the large number of the titles of his plays that he ultimately gained the sympathy and appreciation which he sought. Volcatius Sedigitus, as has been noticed, gives him first place in his list, and the verdict of Horace (Epist. 2. 1. 59) regarding him,

Vincere Caecilius grauitate, Terentius arte (dicitur),

is certainly not unfavourable, while Varro commends him for skill in

1 On the question how far Caecilius departed from his models see Gellius, 2. 23. Cf. Leo, Plaut. Forsch. p. 90; Schanz, in Müller's Handbuch, viii, p. 75. On the estimation in which he was held in antiquity cf. Hor. Epist. 2. 1. 59; Leo, Plaut. Forsch. p. 89. See also Cie. ad Att. 7. 3. 10; Brut. 74. 258, and de Opt. Gen. Or. 1, licet dicere et Ennium summum epicum poetam et Pacuvium tragicum et Caecilium fortasse comicum.
the management of his plots. Varro's words, however, in argumentis Caecilius poscit palmam,¹ may mean nothing more than that he selected the best plays for translation. Cicero appears to have criticized his style, while admitting his ability as a comic poet. Caecilius died in 168 B.C. Among his immediate successors was the poet Luscius Lanuvinus, an older contemporary of Terence, whose writings have wholly perished.

40. Latin literature takes an important step in its development with the arrival on the scene of Publius Terentius Afer. Much as Plautus had done to improve the language and refine the stage, yet, as we have seen, he was hindered in his efforts by the lack of culture in his audiences. It was otherwise with Terence. In the interval of time which separated the two poets, a society of literary men had grown up at Rome, whose tastes were dominated by admiration of Greek literature and culture. It was in this circle that Terence moved and formed his literary aspirations and ideals. It was natural therefore that his main purpose should have differed from that of Plautus, and that, instead of aiming to secure the applause of the people, he should have directed his efforts especially toward the attainment of elegance and correctness of expression, and toward symmetry in the elaboration of his plots. The best way to bring about these results, and the surest method by which to build up a national literature, lay, as he believed, in a faithful reproduction of the works of Greek genius. Accordingly he set himself to the task of Hellenizing Roman comedy more completely, and by a close imitation of his Greek models he succeeded in combining with the better and purer Latin of the cultivated class much of the flexibility, delicacy and smoothness of Attic idiom.

41. Our knowledge of the life of P. Terentius Afer, commonly known as Terence, is derived chiefly from Donatus (a commentator and grammarian of the fourth century A.D.), who in the introduction to his commentary on Terence's plays has preserved an extract taken from Suetonius' work, De Poetis. This work is a part of Suetonius' comprehensive treatise, now lost, entitled, De Viris Illustribus.² Some of the statements contained in the Life are confirmed

² See Ritschl's edition of the life of Terence, in Reifferscheid's Suetonius (Leipzig,
by later writers, and light is thrown on the literary and personal relations of the poet by the prologues to the several plays. The date of his birth is uncertain, though the year generally accepted is 185 B.C., and this accords with the statement of Suetonius, that Terence was in his twenty-fifth year when he set out for Greece in 160 B.C. But this assertion is based on the assumption that Terence was of the same age as Scipio Africanus the younger, whereas the evidence that the two men were born in the same year is very slight. On the other hand, if the Suetonian biography be correct, Terence must have been only nineteen years old when he brought out the Andria, his first play, in 166 B.C. But the Andria is too finished a production to have been the work of so young a man. It bears evidence of having been the result of much study, and of considerable experience in the calling of a playwright. It is possible therefore that Terence was older at this time than many of his critics have supposed. It is indeed likely that he was born about 190 B.C.

At any rate, the fact that he is mentioned as the aequalis of Scipio and Laelius by Nepos, whom Suetonius quotes, need not be taken to mean more than that he was their companion, and somewhat near their age, especially as Fenestella (an antiquarian of the Augustan period also quoted by Suetonius) distinctly represents the poet as older than either of them.

42. Terence is said to have been a native of Carthage, and to have been brought to Rome as a slave, in his childhood, where he was educated like a freeman, by M. Terentius Lucanus, the senator, by whom he was afterwards set free. Although originally a slave, he cannot have been a prisoner of war, as there was no war between Rome and Carthage during his lifetime. He may, however, have fallen into the hands of a slave-dealer at Carthage, since many of the native African tribes were subject to the Carthaginians, and there must have been in Carthage enslaved Afri whose children were in like bondage with their

1 This year has been thought probable by Dziatzko and Hauler (see Hauler’s edition of Dziatzko’s Phormio, p. 12, note 2), and by Elmer (Phormio, Introd. p. xvii). The question as to the year 185 has been fully discussed by H. Sauppe (Nachr. d. Göt. Ges. 1870, p. 111 ff.) with the effect of making that year seem very improbable.
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parents. The children of such parents were often sold into foreign lands, and it is easy to conceive how Terence, if born at Carthage under these or similar circumstances, may have been sold by a slave-dealer to Lucanus at Rome. Some such explanation of his origin and deportation to Rome is justified in part by his cognomen Afer, which points to his having been of other than Phoenician blood. Had he been of Phoenician origin, the last of his three names would more naturally have been Poenus, since the Carthaginians were commonly distinguished from the Africans, and it was customary in giving names to slaves to indicate the nation to which they belonged. On receiving his freedom Terence would naturally have added to his praenomen Publius (the origin of which is unknown), the gentile name of his master, which would then become his nomen, while as a surname he might retain the title of "the African" as a mark of peculiar distinction.

43. Terence is said to have been "of medium stature, graceful in person, and of dark complexion,"—physical characteristics not uncommon among the Libyphoenicians. Undoubtedly his personal attractions and intellectual gifts, which had been the occasion of his obtaining his freedom, were the cause also of his permanent reception within the aristocratic circle of younger literary men at Rome, to whom he had become partly known while he was still a member of his master's household. This circle included many of the nobility, to whom chiefly at that time was owing the introduction into Roman life of Greek culture and refinement; for it was the patrician, rather than the plebeian, who assumed the task of Hellenizing society, and making Greek literature a joy forever to the Roman consciousness.

44. Among the youths of noble birth who were friends of Terence and members of the literary coterie of which we have been speaking was Scipio Africanus the younger. He it was who gave his name to what has since been known as the Scipionic circle of litterati,—a relatively small community of persons who made Greek literature their special study, and Greek refinement and education their standard. To this little group belonged also Gains Laelius and L. Furius Philus, as

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well as other youths of the noblest families; while older men, of literary attainments and official rank, such as Sulpieius Gallus, Q. Fabius Labeo, and M. Popilius, were not excluded. It was men of this class and character that Terence especially endeavoured to please with his comedies. To the general public he seems to have been indifferent. He even held himself aloof from the guild of poets. Otherwise it is hardly possible that he should have been entirely unknown to Caecilius at the time when, at the bidding of the Aediles, to whom he had taken his play entitled the Andria for acceptance, he visited the aged poet for the purpose of submitting to him the first result of his literary and artistic endeavours. He found Caecilius at dinner, and being a stranger and somewhat meanly clad he was invited to read from a stool placed at the foot of the couch on which the literary veteran was reclining. After reciting a few verses, however, he was summoned by Caecilius to a place on the festal couch, and invited to share the delicacies of the table. The recitation was then concluded amid much applause. The story, though a pretty one, is thought by Sellar to be apocryphal. Chronological considerations also throw doubt on it; for if, as Jerome tells us, Caecilius died in 168 B.C., we must assume that the meeting with Terence took place two years before the Andria appeared on the stage. Yet the Eusebian Chronicle gives the substance of the tale, and Jerome's statement regarding the death of Caecilius may be incorrect. Moreover it is not impossible that the event described in the narrative may have taken place two years before Terence's play was actually "brought out."

45. Having gained the support of Caecilius and Scipio and other members of the literary and aristocratic party at Rome, he was able to repel the attacks of his enemies, who were moved by jealousy to bring against him a charge of plagiarism, or, to speak more exactly, of hypocrisy, in representing as of his own composition the dramas which

4 The statement is: mortuus est (Caecilius) anno post mortem Ennii. This would be 168 B.C. To solve the difficulty Ritschl assumes that "III," and Dziatzko that "III" had dropped out of the text.
were written, in part at least, by his noble friends. The report thus spread abroad was widely credited in antiquity, and suspicion was strengthened by the fact that Terence declined either to confirm or to refute it. Probably the charge, though exaggerated and vicious, was not without foundation; but to make an explanation would have been to incur the risk of giving offence to men whose friendship he could not afford to lose. The truth appears to be that Terence read his compositions aloud in the circle of his literary friends, and availed himself, independently and according to his choice, of their criticisms and suggestions. Such assistance would partly account for the elegance and purity of his style and language, — qualities which, even considering his great advantages and constant intercourse with the highest and most refined society of his time, appear to be most miraculous in view of his immature years and foreign extraction.

46. Terence’s literary activity displayed itself wholly in the production of *palliatae* (§ 24), to which the tendency of the times, as well as his own leanings, prompted him. After bringing out six comedies, between 166 and 150 B.C., he went to Greece, probably for the purpose of studying Greek life and institutions, which it was his habit to portray in his comedies. In 159 B.C. he died, just as he was about to return to Rome with translations, which he had made in Greece, of a number of Menander’s plays. Accounts vary as to the place and manner of his death. One story relates that he was lost at sea off the island of Lencas while on his way to Italy, and that his translations perished with him. Another account declares that he died at Stymphalus in Arcadia, after having lost his baggage and manuscripts through shipwreck.

47. The six comedies written and exhibited at Rome by Terence have been transmitted to us. The following enumeration gives them in the supposed order of their public presentation (§ 74) during the lifetime of the poet, according to the evidence afforded by the *didascaliae* and by Donatus:—

In 166 B.C.: The *Andria*; at the *ludi Megalenses.*

In 165 B.C.: The *Hexyra*; at the *ludi Megalenses* (an attempted presentation which proved a failure).

In 163 B.C.: The *Heauton timorumenos*; at the *ludi Megalenses.*
In 161 B.C.: The Eunuchus; at the ludi Megalenses.
In 161 B.C.: The Phormio; at the ludi Romani.
In 160 B.C.: The Hecyra; at the ludi funerales of Aemilius Paulus
(second, but unsuccessful, presentation).
In 160 B.C.: The Adelphoe; at the ludi funerales of Aemilius Paulus.
In 160 B.C.: The Hecyra; at the ludi Romani (third and successful
presentation).

It appears from this that the Hecyra was attempted three times
during the lifetime of the poet. The question arises whether the
Hecyra was the only play brought out more than once during that
period,—a question depending for its answer upon an examination
of the prologues. These certainly point to a second performance at
least of the Andria, and probably of the Heauton timorumenos,
Eunuchus, and Phormio. That the extant prologue to the Andria
was not written by Terence for the first performance is highly prob-
able. The Hecyra also was first attempted without a prologue.1

48. In reference to the Greek originals from which these comedies
were taken it may be noted that in the case of the Andria, Eunuchus
and Adelphoe, and possibly the Hecyra, Terence employed what has
been called contaminatio, a noun connected with the verb contami-
nare as the latter is used by Terence in his prologues to the Heauton
timorumenos and the Andria. Thus applied by Terence, the verb has
reference to the process of combining parts of two or more Greek
comedies so as to form a single Latin play.2 Thus the Andria is based on
two plays of Menander, the Ἀνδρία and Περίφημα; the Eunuchus also on
two plays of Menander, the Εὐνοχὸς and Κόλας; the Adelphoe on
Menander’s Ἄδελφοι and a play of Diphilus entitled Συναποθνῄσκοντες;

1 Karsten concludes that the Heauton timorumenos was performed, for the second
time, at the ludi Apollinares in 161 B.C., and the Phormio at the ludi Romani, or
plebeii, in 160 B.C.; see Syloge Lugdunensis (1893), p. 47; Mnemosyne, vol. 22
(1894), p. 178. For a possible presentation of the Eunuchus in 166 (or 165) B.C., see
Hauler’s ed. of Dziatzko’s Phormio, p. 16, note 3. The second performance of the
Andria is placed by Karsten in 162 B.C.; see Mnemosyne, vol. 22 (1894), p. 175:
That the Adelphoe was performed at an earlier date, as well as on the occasion
named, is very doubtful; see Hauler, p. 17, note 1, and Karsten, Mnemos. l. c.
p. 207.

2 The noun contaminatio is not found in Terence.
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from which one scene was taken; the Hecyra on the 'Ekypa of Apollo-
dorus of Carystus, to which was added (possibly) a portion of Menan-
der's 'Euta6pt07ovTe. Of the Phormio and the Heauton timorumenos
the Greek source is in each case a single play, the second of these
being derived from the 'Eavrov Tt/xoj^oi'aci'os of Menander, the first from
a play of Apollodorus, whose title was 'E7rt8iKoro/xej'o?. As the title,
however, of Apollodorus' play was not likely to be readily compre-
hended by an audience ignorant of Athenian law, Terence, contrary
to all precedent, adopted in its place, as the title of his Latin repro-
duction, the name of one of the characters in the Greek original;
making at the same time a slight concession to custom by selecting
for this purpose the name of the personage whose part in the play
was most suggestive of the discarded Greek title. But commonly,
when two Greek plays have contributed to make one Latin play, the
title adopted by Terence is that of the Greek comedy from which
the Latin adaptation is chiefly drawn.

49. Although the noun contaminatio is post-classical in its appli-
cation to the process described above, yet the process itself was with-
out doubt maliciously condemned by the enemies of Terence, who were
ready to seize upon anything that might be criticized in the young
poet as contrary to the artistic usage of the time. This usage enjoined
the closest possible adherence to a single original. Since the time of
Plautus, who, as has been said, paid slight reverence to his Greek
models, a growing sentiment in favour of a close imitation of these
models had dominated the school of poets from which Terence had
conspicuously held aloof, and when he suddenly appeared on the scene
and independently followed a method to which others were opposed,
he was denounced as an upstart and an innovator. Nor did it signify
that others had done the same before him. The criticism on this point
was severe, and Terence was fain to justify himself in his prologues.3
That such criticism was forced, however, and inspired by jealousy
and envy, is suggested not only by other considerations, but also by
the fact that Terence, except in respect to contaminatio, was in reality

1 Cf. Rh. Mus. xxi. 80 ff.
2 As regards the Heaut. see the Dz.-Hauler ed. of Phorm. p. 10.
3 See the prologues to the And., Heaut., Eun., and Ad.
as strict an imitator of his Greek models as the best of his contemporaries. A certain freedom in verbal rendering and plot-construction was necessary to the success of his art. Lucidity of thought and such variety in the action as a Roman audience would be sure to demand were indispensable. Accordingly, Terence refrained from anything that would resemble mere translation. He did not wish, by following the example of Lanuvinus, whose poetical canon was a literal dependence on his models in respect of the language and the plots alike, to make poor Latin plays out of good Greek ones (cf. *Eun. Prol.* vss. 7–8). He desired to present to the Roman public, in the purest Latin at his command, a true picture of Greek life and manners as given in the writings of the later Greek comedians; avoiding the licence and the Romanizing tendencies of Plautus, on the one hand, and the feebleness and obscurity resulting from extreme literalness, on the other. Such literalness he conceived to be exemplified in the compositions of playwrights like Luceius Lanuvinus, as a counter-stroke to whose attacks upon himself he employs the phrase *obscura diligentia* in his prologue to the *Andria*. In the same prologue he praises the *neclegentia* of his predecessors, and it is a fair inference that in doing so he had in view not only their greater freedom in the use of the Latin language, but also their practice of *contaminatio*.  

50. Terence was accused also of *furtum*, —a word that may be roughly rendered “plagiarism.” The Latin word however was not so broad a term as the English, which has already been applied to the poet’s possible use of the opinions and abilities of his friends in the Scipionic circle (§§ 43, 44), not to speak of the fact that all of his plays were taken with more or less exactness from Greek comedies. Judged from a modern standpoint all writers of *palliatae* were plagiarists. But in the time of Plautus and Terence a Roman playwright

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was not accounted guilty of literary theft if he appropriated the work of a Greek poet, provided the Greek play thus purloined had not previously been translated into Latin, or in any way adapted to the Roman stage. — provided, in short, the play was wholly "new" to Roman audiences. It was a matter of professional etiquette that a Greek play once Latinized, in whole or in part, became through that process the property of the person who Latinized it, — or if not entirely so, at least to the extent to which it had been made to furnish material for a Latin play. In defending himself in the prologue to the Adelphoe against this charge Terence explains that he incorporated in this play only that part of the Synapothnescontes of Diphilus which Plautus, who had Latinized that comedy, had left untouched. In the prologue to the Eunuchus also Terence defends himself against accusations of a similar character.

51. Of the six extant Terentian comedies the Andria is the most pathetic, the Adelphoe in general more true to human nature than the rest, the Eunuchus the most varied and lively, with the largest number of interesting characters, and the Hecyra the one of least merit. All six are remarkable for the art with which the plot is unfolded, through the natural sequence of incidents and play of motives. Striking effects, sharp contrasts and incongruities, which meet us in many of the plays of Plautus, are almost wholly absent. All is smooth, consistent and moderate, without any of the extravagance or exuberant humour, or even creative fancy, which characterize the writings of the older poet. But Terence was essentially an imitative artist, and his distinguishing feature was his artistic finish, — a fact fully recognized by Horace (Epist. 2. 1. 59), whose appreciation of Terence contrasts curiously with his estimate of Plautus.

52. All the plays of Terence may be said to have met with success before the death of their author, the Eunuchus perhaps having aroused the keenest enthusiasm in the spectators, who called for its immediate repetition, if we may trust the statement of Suetonius: Eunuchus quidem bis die acta est. The Hecyra, on the other hand, was attempted for the third time before it was permitted to proceed to a close (cf. Phorm. Prol. 31 ff., Hec. Proll. I. and II.). But in general the plays were less popular during Terence's lifetime than they after-
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wards proved to be, when the cultivation of letters, and in particular the study of Terence, became fashionable in the time of Cicero. Then it was that Terence’s purity of style was best appreciated; indeed so greatly was it admired that the poet was placed by critics of the Augustan age on a level with the polished writers of the day. Terence had done much to promote the growth and refinement of the colloquial Latin speech. The language which he received from Plautus he improved and rendered more artistic by shaping it carefully to the graceful rhythm and diction of the Greek dramatists, notably Menander. This is his great gift to Roman literature, and it is the more noteworthy as coming from a man who flourished half a century before Cicero was born, and who accomplished his purpose, not through the medium of a great epic like that of Vergil or Dante, nor by means of some other serious form of literature such as might be suggested by the name of Cicero or of Thucydides, but in connection with a species of popular amusement which was associated in the public mind with everything light and frivolous, and was in fact a mere accessory to an established form of entertainment in itself of far greater magnitude and importance.

53. Cicero’s admiration for Terence is evinced through the many references to the poet and quotations from his plays which appear in the great orator’s speeches, essays and letters. But Cicero’s most famous, as well as most complimentary, comment appears in the following epigram handed down by Suetonius:

"Tu quoque, qui solus lecto sermone, Terenti,
Conuersum expressumque Latina uoce Menandrum
In medium nobis sedatis motibus effers,
Quiddam come loquens atque omnia dulcia dicens,"

and Cæsar is quoted by Suetonius as expressing his appreciation of Terence’s purity of diction:

"Tu quoque, tu in summis, o diminiate Menander,
Poneris, et merito, puri sermonis amator."

Even Quintilian (10. 1. 99) makes use of the word *elegantissima* in speaking of Terence’s plays, though that critic’s general estimate

1 Cf. *Phil*. 2. 6. 15; *de Orat*. 2. 80. 327; *ad Fam*. 1. 9. 19, etc.
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of Roman comedy was anything but favourable. But the elegantiæ, or refinement and grace of idiom, which characterized Terence’s writings was undoubtedly secured at the expense of vigour, spontaneity, and the power to express passion and depth of feeling. The absence of these qualities was noticed by Caesar, who, in spite of his admiration for Terence’s style, regrets the lack in him of a certain vis comica, the presence of which would have rendered his productions “equal to those of the Greeks”; and Terence’s enemies, ever keen to seize such an opportunity, cast the same in his teeth (cf. Phorm. Prol. 5). Moreover Volcatius Sedigitus would hardly have placed Terence so low as sixth in his list of the ten most noted writers of palliatae but for this recognized defect, — unless indeed the fact were due to the tradition of the Collegium Poetarum, “which remained permanently hostile to the favourite of Scipio Aemilianus.”

54. After the death of Terence the only noteworthy writer of palliatae was Sextus Turpilius, who lived till 103 B. C., but probably ceased to write before that time. Thirteen titles in Greek and a few fragments of the plays are all we have of his writings. The close of the sixth century B. C., says Teuffel, coincides with the end of the palliatae. The plays of Plautus and Terence continued to be represented on the stage, but new dramas of this kind were seldom forthcoming. It was at this period that the Comoedia Togata first acquired popular favour. L. Afranius and T. Quintius Atta were its chief representatives, and to Afranius especially was accorded in ancient times no small measure of appreciation and applause. But this form of comedy never attained the success which fell to the lot of the comoedia palliata, and its place was soon shared by other forms of the comic art, through a resuscitation in literary dress of the fabulae Atellanae and the mimi. The rise of the mimus in particular did much to degrade the Roman stage in the later days of the Republic and under the Empire. In Imperial times the plays of Plautus and Terence, though often admired and expounded by commentators and critics, were seldom presented in the theatres, where the “gross buffooneries of the Atellan farce” and the indecent gestures and hilarity of the mimes held almost undisputed sway. Thus

1 See Sihler, Amer. Jour. of Phil. xxvi. i, p. 13.
2 For a good account of the mimi see Farrar, Darkness and Dawn, chap. xvi.
with the decline in popular favour of the *comoedia palliata* we trace a gradual degeneracy of the drama at Rome, — a change, however, that seems natural enough when we contemplate the very general disappearance of high standards of conduct in the days of the Caesars, and compare the public morals of this period in Rome's history with the genuine and characteristic virtues of the early Republic.

55. The Influence of Terence upon literature and life was not confined to his day and generation. Terence was read and studied not only in the days of Cicero and Horace and Quintilian, but also in the Middle Ages; and indeed in more modern times as well his writings have been pointed to and admired as poetic models. His influence upon Horace is very marked, especially in the more familiar style of the Satires and Epistles. The lines in *Sat. 2. 3. 260 f.*, touching the weakness of human passion, are manifestly founded on the first scene of the *Eunuchus*, and the precepts of Horace's father regarding the correction of the son's failings have a distinct parallel, though a comic one, in the famous colloquy between Syrus and Demea in the *Adelphoe*. Petrarch speaks of the two Roman comedians in terms of unlimited eulogy. Erasmus and Melanchthon and other Latin writers of the Renaissance committed his works to memory. The French especially have been his ardent admirers and frequent imitators. Sainte-Beuve praises him without stint, and Fénelon is said to have preferred him to Molière. Another French writer, M. Joubert, says of him: "Le miel Attique est sur ses lèvres; on croirait aisément qu'il naquit sur le mont Hymette." We find his *Andria* reflected in the *Andrienne* of Michel Baron; the *Eunuchus* in Bruey's *Le Muet* and Fontaine's *L'Eunuque*; the *Phormio* in Molière's *Les Fourberies de Scapin* and parts of the same writer's *Le Mariage Forcé*. Baron's *L'École des Pères* and Fagan's *La Pupille* are direct adaptations of the *Adelphoe*, and to the same play Molière is largely indebted for his *École des Maris*. Terence's plays have been imitated and adapted in England also. e. g. the *Adelphoe* in Garrick's *Guardian*, the *Andria* in Steele's *Conscious Lovers* and the *Foundling* of Edward Moore, the *Eunu-
chus in Sir Charles Sedley’s *Bellamiru*; the two old men of the *Adelphoe*, Micio and Demea, have suggested the leading characters in Cumberland’s *Choleric Man* and Shadwell’s *Squire of Alsatia*. In fact, the influence of Terence upon dramatic literature and literary style has been profound.

56. The *Characters* in the plays of both Plautus and Terence are in general representative or typical, like those of the later Athenian comedy. At least they lack something of that definite personality which we look for in a play of Shakespeare. The repetition of the same name in different plays tends to emphasize this lack of definiteness. But the characters of Terence are more faintly drawn than those of Plautus; the latter have greater individuality, and are more often suggestive of the personages of Shakespeare and other modern dramatists. The principal figures in Terence’s dramas are the following: two old men, one severe, the other mild and indulgent; two young men, one openly dissipated, the other exemplary,—at least until his true character is disclosed; an *hetaera*; a *leno*; a parasite: a simple-minded and faithful slave, and one that is intrigueing and crafty. There are also the *ancilla* or maid-servant, the *matrona* or anxious mother, and the long-lost daughter who appears first in the person of an *hetaera*, but is ultimately discovered to be an Athenian citizen. The motive of each piece is love, which at first takes the form of irregular passion, but ends always in a marriage satisfactory to all concerned. The scene is invariably at Athens, or (as may possibly be the case in the *Heauton timorumenos*) in its near neighbourhood. The time of the action is seldom more than a single day.

57. Each play is divided into five acts. This division was made by scholars of the sixteenth century, who perhaps were influenced by Donatus. The latter (*Praef. in Adelph.*) speaks of a division into five acts, but adds: *quos (actus) etsi retinendi causa iam inconditi spectatoris minime distinguunt Latini comici*; *metuentes scilicet ne quis fastidiosus finito actu, uelut admonitus abeundi, reliquae comoediae fiat contempter, et surgat*. With this compare what the same commentator says elsewhere (*Praef. in Eun. *): *tenendi spectatoris causa uult poeta noster omnes quinque actus uelut unum fieri*. Hence, although the division into acts may have been known to the writers
of the *fabulae palliatae*, it was not recognized by them as a practical expedient. Terence, for example, even if he divided his plays into acts in writing them, would not have ventured to keep his audience waiting after the play had begun. The attention of the people at the public games, where the plays were exhibited, was too easily diverted by other attractions, such as gladiators, pugilists, or tight-rope dancers. But it is probable that neither Plautus nor Terence thought of any system of division into acts, such as we have mentioned. In their time the action of the play was continuous; or if pauses were needed here and there for technical reasons, their place and number were determined, not by the poet, but by the stage manager, the audience being entertained in the interval by a flute-player, as in the *Pseudolus* of Plautus (cf. 571-573 b). The intermission in the *Pseudolus* was evidently regarded by Plautus himself as exceptional, and as a special concession to the exigencies of the performance. Moreover the manuscripts of Plautus and Terence contain only slight traces of a division into acts, and the Greek originals undoubtedly were performed without any regular break or pause in the action of the play. Even the words of Horace (*A. P.* 189-90), —

Neue minor men sit quinto productior actu
   Fabula, quae posci uult et spectata reponi,—

were intended to refer to tragedy rather than comedy, and are based upon what was regarded as conventional by Alexandrian critics. And again the expression, *primo actu placeo*, in the prologue to the *Hecyra* (39), although it contains an apparent allusion to a division into acts, is certainly nothing more than an equivalent for *in prima fabula*.

58. But if a division into acts was foreign to the plays of the New Attic Comedy, this cannot be said with the same truth of the plays of Aristophanes, whose choral divisions correspond so closely to the five acts already mentioned, that the law laid down for tragedy by the critics of Alexandria would seem to hold good also for the Old Attic Comedy. That the parallel does not maintain itself where the comedy of Menander is concerned is owing to the absence in general of the chorus, whose place, if filled at all in the later comedy of Athens, must have been taken by the performances of the *aivηρίς*. Cf. Plaut. *Pseust.* 571.

59. When therefore we speak of a division into acts, wherever
either Greek tragedy or the Old Comedy is referred to, we allude to nothing more than the separation from one another of parts of the dialogue, by means of choric songs. The several parts of a tragedy are discussed by Aristotle (see *Poet.* xii), though nothing is said by him about acts: and yet it is possible to see, in what he affirms, exactly where the principle of the five-fold division is to be found. The acted parts of a tragedy, says Aristotle, were three: the πρόλογος (or introduction), the ἐπεισόδιον (or plot), and the ἔξοδος (or dénouement). These were separated from one another by choric songs. But the ἐπεισόδιον was subsequently broken into parts, also separated by choric songs, and this division of the ἐπεισόδιον, which was generally (though not always) a triple one, combined with the πρόλογος and ἔξοδος, constituted the normal structure of a Greek tragedy. This arrangement of parts seems to have given rise to a tradition which the Alexandrians made the basis of their canon that five was the proper number of acts for a drama. Thus, not only divisions of a Greek tragedy, but also the parts of a Latin comedy, which might be distinguished by pauses in the action, came to be loosely regarded as acts, the rule of five being the norm for all. The principle is more or less exemplified in the five so-called acts of a Terentian comedy. The first contains the statement of the opening situation. This is analogous to the πρόλογος of the Greek drama, the real prologue of the Latin play being without bearing upon the action or the plot. The second, third and fourth acts present the intrigue or plot proper as it is elaborated through three different states or phases; these are parallel to the triple division of the ἐπεισόδιον (three episodes). The fifth act is devoted to the dénouement, corresponding to the ἔξοδος of Aristotle.¹

60. It is very evident, however, that these five acts of a Terentian comedy were not marked off by the commentators of a later time with special reference to predetermined pauses in the action, as they would be in a modern drama, but rather out of deference to tradition, and in accordance with the literary qualities of the play. In modern times the division into acts affords opportunity for the presentation of widely separated scenes and activities. — separated, that is, both in time and

¹ Chapter xii of the *Poetics* of Aristotle is bracketed by Butcher in his edition of 1895. Cf. Professor West’s Terence (the *Andria* and *Heauton*), pp. xxv, xxvi.
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space, however closely they may be related as cause and effect. But in an ancient play, of whatever sort, there was little opportunity to represent actions not closely confined within a limited area and a comparatively brief period of time. There was no dropping or raising of a curtain except at the beginning and end of the performance. Variations or changes in the scenery were not extensive; in the plays of Plautus and Terence they were not even contemplated. If the separation of the dialogue portions of a Greek tragedy by choric songs affords a parallel to what ultimately became known to the Romans as a division into acts, it was in reality quite a different thing from that which is now meant by the phrase, for the representation of the action in the Greek tragedy was invariably continuous throughout. No pauses were required by the structure of the drama, and none was made. The same was true of the Old Attic Comedy, and to all intents and purposes of the New. Nor did Roman tragedy or comedy differ in this respect from the Greek. When, then, Cicero and Horace use the word actus, they employ it in a restricted sense, and in conformity, probably, with some rule of Alexandrian origin, growing out of the Greek divisions of tragedy just mentioned. That Cicero recognized the five-act division of a drama is probable, for he makes use of the figurative expression, in quarto actu improbitatis (Verr. 2. 2. 6. 18), and the division into three acts, which Donatus at a later date represents as the rule for tragedy (see Don. on Ad. iii. 1), was certainly familiar to him (cf. ad Q. Fr. 1. 1. 16. 46). It is doubtful, however, whether, in his reference to a triple division, it is tragedy or comedy of which Cicero is thinking; but if it be the latter, then we may suppose that in Cicero’s time it was customary to mark three pauses in a Latin comedy by means of musical interludes, and these pauses might easily have been made to indicate the opening statement, the plot or intrigue, and the dénouement already mentioned.

61. The division into acts of a Plautine or Terentian drama, whenever it first took place, was somewhat assisted by the division of each play into deverbia (deverbia) and cantica, the latter being a reflection of the choric songs of the earlier comedy of Athens. (See § 84.)

62. Although Plautus and Terence did not recognize a division into acts, they did regard the division into scenes as a necessary charac-
teristic of comedy, and this division is regularly found in all the manuscripts of the two Roman comic poets, the headings prefixed to each scene giving the names of the interlocutors for that scene. There was no necessary interruption of the action at these points, however, the distinguishing mark\(^1\) of a new scene being merely the exit or entrance of one or more characters. But even the exit of one or more personages of the drama was not sufficient to create a new scene, technically speaking, if the subsequent dialogue or soliloquy consisted of but a very few verses. In that event the entrance of another character was required before the new scene was regarded as having begun.

63. In the Old Attic Comedy the **number of actors** employed in a single drama was limited to three, the regular number for tragedy.\(^2\) But in the New Comedy, after the chorus was abolished, this number was often exceeded. At Rome the *palliatae* were still less restricted in the number of their personages. Supernumeraries, or mute characters, were freely employed at all times, whether on the Greek or Roman stage. The number of speaking characters in Roman comedy could seldom have been less than four, for of the extant plays of Plautus two only, the *Cistellaria* and *Stichus*, are capable of being represented by three actors. The *Captivi*, *Epidicus*, *Mercator* and *Pseudolus* require four performers. Ten other plays of Plautus used at least five, the *Poenulus* and *Rudens* not less than six; Ritschl conjectures that seven were needed in the *Trinummus*. In Terence, five actors are required in the *Heauton timorumenos* and the *Hecyra*, six in the *Adelphoe* and *Phormio*, and for the *Andria* and the *Eunuchus* even this number is not sufficient.\(^8\)

64. The fact that **actors at Rome were usually slaves** seems strange to modern ideas, but the actor (*histrio*) and his art were looked down on by the Romans, and the histrionic profession was seldom taken up by a person of free birth,—though freedmen were often engaged in theatrical enterprises and appeared before the public.

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\(^1\) On the scene-headings in Terence see Watson, *Harvard Studies*, xiv, pp. 55-172.


both as actors and as managers of theatrical troupes. In the latter capacity the freedman was called dominus gregis; if he was an actor also, it was usually in the leading rôle. The poet or playwright was generally distinct from the manager and from the actor. For example, the plays of Terence were "managed" for him by Lucius Ambivius Turpio, who also acted in them; but Livius Andronicus appears to have been his own manager, and, like Shakespeare, to have even acted in his own plays (see Livy, vii. 2 ad fin.).

65. As the plays were usually performed at the public games, the givers of the games, ludorum datores, were greatly concerned about the success of the pieces presented on these occasions, and rewarded the manager accordingly. The latter, too, was especially interested in the same question, not only on account of the reward just mentioned, but because he was obliged to assume the financial risk attending the representation. The choice of a play rested with the dominus. He made his bargain with the poet, purchasing from the latter such plays as seemed likely to prove popular, and rejecting the rest. Thus the dominus became the intermediary between the poet and the givers of the games, who, on deciding to include dramatic entertainments among the performances at the ludi, made their application to the theatrical manager, rather than to the poet himself. That the ludorum datores, however, had an occasional word to say in the selection of the plays to be presented is probable. It is evident, therefore, that great pains were taken to insure the favourable reception of a play by the people. The poet was encouraged by the manager; the latter received his compensation at the hands of the person who gave the public exhibition, and the actors themselves, or so many of them as had pleased the audience, were accustomed to be entertained by the dominus at a banquet especially provided for their benefit. Cf. Plaut. Rud. 1418 ff.

It is evident, moreover, from the closing words of the Cistellaria, that the poorer actors (being slaves) were often severely punished. The question, too, whether the dominus was also a contractor or purveyor (conductor, chorēgus) whose business was to provide the theatrical company with its costumes and general stage outfit, has been decided in the affirmative by Mommsen.¹

¹ Röm. Gesch. 1, p. 886.
66. The costumes worn by the actors in the *palliatae* were Greek, and were copied from the dress of ordinary life. They consisted of a tunic and a mantle, the former being an under-garment called by the Greeks *chiton* (*χιτών*), the latter an outer-garment, called by the Romans *pallium*, a term corresponding to the Greek ἰμάτιον. As the *pallium* was a long garment and enveloped the entire figure, the short chlamys (*χλαμύς*) was often substituted for it, especially by soldiers and young men. An account of the dresses used in the New Comedy is given by Pollux (iv. 119–120). From this it appears that the typical or conventional character of the personages appearing on the stage was emphasized through the dress. For example, the tunic of the slave was short, but for the free-born it was long and had sleeves. White raiment usually distinguished old men. Young men wore crimson. Parasites were in black or grey. The *leno* had a bright-coloured tunic, while his mantle was variegated. The cloak of the courtesan was generally of a saffron hue. Young women commonly were dressed in white, old women in light blue or green. A distinguishing mark of the old man was his staff with a crooked handle. The rustic had a wallet and staff, as well as a tunic of leather. The heiress wore a fringe to her dress. In general the dress of the New Comedy resembled in many respects that of tragedy, but differed from the latter in being comparatively plain and unadorned. The dress of the Old Comedy was probably quite different from either.\(^1\) The New Comedy employed also a light sort of shoe or slipper, which was not tied to the foot, and was the same for all characters. It was called ἵμπας, in Latin *soccus*, and was a distinguishing feature of comic attire, just as the *cothurnus*, or buskin, was characteristic of the 'make-up' of the tragedian.

67. As to the use of masks, it is quite certain that they were not regularly adopted for the *palliatae* until after the time of Terence. Yet in the Greek New Comedy all the actors wore masks, and wore them invariably, as in the Old Comedy and in tragedy. The custom was one from which the natural conservatism of the Greeks was unable to depart, however much the mask may have seemed unnecessary or even hurtful to the cause of high art. In the New Comedy the mask was really out of place, for it concealed the visage, and shut

off all possibility of conveying ideas or shades of thought and sentiment through the play of the features. In the comedy of manners this was all-important, and there can be little doubt that in this instance the Greeks allowed custom and a conservative spirit to interfere with the best results. It has been said that the reason lay in the size of the Greek theatres, which rendered desirable if not necessary that exaggeration of the features which was easily afforded by a mask. ¹ However this may be, there could have been no need of masks at Rome certainly before the erection of Pompey’s theatre, and this will account perhaps for their absence in the earlier period. Yet masks are reported to have been worn on the Roman stage by Roscius in Cicero’s day, or perhaps to have been brought into use even before that time by two theatrical managers named Cincius Faliscus and Minucius Prothymus, whose dates, however, have not been clearly ascertained. During the life-time of Plautus and Terence an abundant supply of wigs, false hair and paint was quite sufficient to produce that exaggerated effect which was regarded as important, since the temporary wooden theatres erected in the Circus Maximus at that period were probably of only limited proportions.

THE THEATRE

68. The Romans, in the earliest times, witnessed their plays under difficulties. The state looked upon theatrical exhibitions with an unfriendly eye, and placed restrictions upon them. Only the scantiest kind of a wooden platform was at first allowed, and this was taken down after each performance. The platform was backed by a wall or partition of wood, and the slope of a hill served as a place for the spectators. The partition wall behind the platform was called the scaena; the platform itself the proscaenium, pulpitum, or “stage,” and the place where the spectators sat or stood was known as the cauea, or “pit,” and was without seats.

This state of things existed when Plautus flourished, in whose time the level space (orchestra) between the stage and the main body of

¹ See Haigh’s Attic Theatre, 2d edition, p. 294. The writer may be pardoned for dissenting from this view, since the remains of the theatres at Athens, Argos and Epidaurus are (in his judgment) not in accord with their reputed size.
spectators was first reserved for senators and other persons of distinction (Liv. 34. 44). A small theatre on the Greek plan (theatrum et proscenium, Liv. 40. 51), with stage of stone, was erected in 179 B.C. near the temple of Apollo, but was soon afterward pulled down. Again, in 174 B.C., an effort was made to secure the erection of a permanent stage. This was authorized by the censors (Liv. 41. 27); but the spectators were compelled as before to stand, and there is reason to believe that the structure was demolished soon after the conclusion of the performance for which it was built. In 155 B.C., not long after the death of Terence, a stone theatre, with seats for the spectators, was begun by C. Cassius Longinus, but the next year P. Scipio Nasica induced the senate to prohibit the building of a permanent stage, and the structure commenced by Longinus was demolished. In fact, repeated hindrances and restrictions were placed in the way of theatrical exhibitions, on the ground that they encouraged a taste for Greek luxury and hastened the corruption of the Roman youth. The prejudice, however, was eventually, though slowly, overcome. In 145 B.C., a theatre was built on a larger scale than usual, consisting not only of a stage-platform and scaena, but of side-walls and cavea with seats, as in the theatre of the Greeks. But this too was made of wood and was destroyed after it had served its immediate purpose.

69. It was not until the year 55 B.C. that a permanent theatre was erected in Rome, when Pompey the Great constructed one of stone in the Campus Martius, and rendered it complete in all particulars. This building, according to Pliny (N. H. 36. 115), was capable of seating 40,000 spectators,—probably an exaggeration.¹ No vestige of Pompey's theatre remains to be seen, except a line of curvature in the street that now covers a part of the ground where the cavea once stood. Two similar theatres were constructed and opened in 13 B.C., one by Augustus, the other by Cornelius Balbus. The latter has perished utterly. The former, which was named by its builder after his nephew Marcellus, has survived in part and constitutes to-day one of the most interesting of the ruins of ancient Rome.

70. The Roman theatre, in its main features, was like the Greek.

¹ Lanciani (The Ruins and Excavations of Ancient Rome, p 459) reckons the number of seats (loca) at 17,580.
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There were, however, two important differences. The orchestra (ὅρχηστρα) of the Greek theatre of ordinary type—that is, of the earlier theatre which was wholly free from the effect of Roman influence—was practically a complete circle. Such for example was the orchestra in the original Dionysiac theatre at Athens, and in the theatre as it appears even now at Epidaurus. The Roman orchestra, on the other hand, was but little larger than a semicircle. The Greek orchestra was occupied by the chorus, if not also by the actors; the Roman was filled with seats for senators, distinguished guests and other dignitaries. There was no chorus, as a rule, in a Roman play; or in the event of an exception to the usual practice, the chorus, such as it was, appeared on the stage, as in a modern drama. The other important difference was the greater size of the Roman stage, which was both deeper and longer (wider) than the Greek. On the other hand the Greek stage was higher than the Roman, perhaps doubly so,—assuming that such a thing as a Greek stage ever existed independently of Roman influence. That the Greek theatre, however, of the time of Aeschylus had no stage whatever, but an orchestra merely, and that the latter was the place of action for both actors and chorus alike, have been very certainly shown by Dr. Dörpfeld.¹ The Romans also introduced the custom of constructing theatres on a level site,—a useful innovation in theatrical architecture, since it did away with the necessity under which the Hellene had been held by tradition, of scooping out the cavea from a lofty rock or hill-side.

71. The Romans continued to build theatres in the provincial towns of Italy. These were always designed with the semicircular orchestra, except that occasionally two theatres were constructed close together, one of them having the larger orchestra intended for the exhibition of Greek plays only. On the other hand, the theatres built under Roman rule in Hellenic cities, such as Tauroneniun, Aspendus and Myra,

¹ For the structural details of a Roman theatre, see Opitz, Das Theaterwesen der Griechen und Römer, p. 120 ff.; Barnett, The Greek Drama, p. 103, and Smith's Dict. of Antiquities, 3d edition, s. v. theatrum. See also Gustav Oehmichen, in Müller's Handbuch d. kl. Alt. v, p. 228 ff.; Albert Müller, Lehrbuch der griechischen Bühnenalldertüm. p. 82 ff.; and an article on the Greek theatre by John Pickard in The Amer. Jour. Phil. vol. xiv. 1, 2, and 3. See also Haigh's Attic Theatre, 2d edition, and compare Dörpfeld-Reisch, Das Griechische Theater, passim.
were more or less on the old Greek model. An exception to this rule was the beautiful theatre of Herodes Atticus, a wealthy Greek of the time of Hadrian, which was erected on the western side of the southern slope of the Acropolis at Athens, and had a semicircular orchestra. Extensive remains of this theatre still exist and exhibit a mixture of Greek with Roman architecture. 1 The almost total disappearance of the chorus in the New Comedy accounts not only for its absence in general from the comedy of the Romans, but also for the diminished size of the Roman orchestra, and in part for the greater magnitude of the Roman stage, for which the larger number of actors in the Roman drama is also in a measure responsible. Moreover an occasional chorus 2 appeared in the comedy of the Romans, like that of the fishermen in the Rudens of Plautus. For this, although it was undoubtedly a reflection of the chorus in some Greek original, a place was made upon the stage, while the orchestra continued to serve merely as a portion of the auditorium. There is no suggestion of a chorus in Terence.

72. The stage represented a street (via), the background (secaena) the fronts of ordinary houses. There were usually three doors in the secaena, two of which might belong to one house, as in the Adelphoe; or each door might represent a separate house, as in the Andria. The doors opened outwards upon the stage (proscaenium, pulpitum), but not so as to disclose an interior; for this no provision was made in Roman comedy. Hence all conversations must take place in the street, or at the threshold of the house-door. Nothing corresponding to a change of scene, such as is common enough in a modern theatre, was brought into operation before the first century B. C. But among the appurtenances of the stage scenery was the lane or narrow alley (angiportum, angiportus), which opened into the street, not at the side, but at the rear of the stage. This occasionally served the actor as a place of partial concealment, as in Phormio, 891 f. At either end of the stage was an exit (or entrance). That on the right (of the spectators) was supposed to lead to the forum (ἀγορά) and the centre

2 On the chorus, see Moulton, Ancient Classical Drama, 2d edition, p. 397 f.
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of the city; that on the left, to the harbour and the country. In the middle of the stage was an altar, usually dedicated to Apollo. The scene, in a Terentian or Plautine comedy, remained the same throughout the play.

73. The theatres were open for dramatic performances in the daytime only, and the plays came to an end before the hour of the cena, or principal meal of the day. This was about three o'clock in the afternoon, though the hour varied. Before the play began, its title was announced to the people by the dominus gregis, who informed them at the same time of its authorship, and of the Greek original from which it had been adapted. A Roman audience was not unlike an English audience of the time of Elizabeth. If the play did not please, the spectators signified as much without scruple. Nor did they hesitate to leave the theatre in a body if something more attractive happened to be taking place elsewhere. The fate which befell the Hecyra is an example of what the Roman playwright was obliged sometimes to endure. Hearing, on the occasion of the first performance, that some boxing and rope-dancing were in progress at no very distant point, the spectators deserted the theatre and the play came to a stop. At another time, the report that a gladiatorial exhibition was going on produced the same result. It may be noted, however, that, apart from the peculiar temperament and habits of the people, the consideration that the privilege of viewing the performance had been bought and paid for was not operative, as with a modern audience: for admission to the theatre in ancient Rome was free, or if a price was demanded it was so small as to be merely

1 See Hanler's ed. of Dziatzko's Phormio, p. 36. According to another opinion, the harbour as well as the forum lay to the right, the country to the left of the spectators. This view is in accord with the best authenticated arrangement of the Greek stage, as also with the actual topography as seen from the remains of the theatre of Dionysus at Athens; see my edition of the Adelphoe, App. II (Macmillan & Co.). From the following passages, which cannot be discussed here for lack of space, the careful student may get valuable hints on this subject: Plaut. Amph. 333. Men. 551 f. (compared with 433 f.), Ter. And. 722–743. The situation in the Rudens of Plautus, however, is widely different from that in any other Latin play.

2 Cf., however, the Dziatzko-Hauler ed. of the Phormio, p. 36, and note 3.
nominal. The latter was the case at Athens in the days of the Greek tragedians.

**DRAMATIC REPRESENTATIONS AT THE PUBLIC GAMES**

74. While Greek plays were exhibited in honour of Dionysus, in a theatre dedicated to the god, and the representation, or series of representations, was the principal feature in the public worship of that particular divinity, Roman plays, on the contrary, bore no such important religious significance. They formed only a part, and usually a very small part, of the performances at the public games. The play was in fact a mere side-show at these great festivals, and there was nothing in it suggestive of religion except (possibly) the altar. There were four great festivals at Rome,—the *ludi Romani*, given by the Curule Ædiles in September in honour of Jupiter; the *ludi Apollinares*, celebrated by the Praetor Urbanus in July; the *ludi Plebeii*, given by the Plebeian Ædiles in November, and the *Megalensia* (*μεγάλη*), or *ludi Megalenses*, held by the Curule Ædiles in the month of April. The last were instituted in commemoration of the introduction into Rome, from Phrygia, in 204 B.C., of the worship of Cybele, who was honoured by the Romans as the Great Mother, or *Magna Mater Idaea*.1 Other games also were given on certain extraordinary occasions, such as the celebration of a triumph, or of the *ludi Suacuales*, the dedication of a public building, or the funeral of a distinguished man (*ludi funebres* or *funerales*). Of them all, the *ludi Romani*, also called *Magni* or *Maximi*, were the oldest and the most important, and it was at their celebration that the first regular theatrical exhibitions took place. Indeed it was not until some time had elapsed after the death of Livius Andronicus that any of the other public games were embellished with the added attraction of dramatic performances. Among the latter were plays of Terence. See § 47.

**METRES**

75. The earliest form of Italian measure of which we have any remains is the Saturnian (§ 20). This rests on an accentual rather than on a quantitative basis, and, though showing an advance upon earlier

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1 Cf. n. on the *didascalia* to the *Andria*, 2.
accentual forms, was felt to be too rude and too lacking in variety of movement to serve the purposes of the dramatic poets. It was not ill suited to narrative poetry, and was used by Naevius in his poem on the first Punic war, as well as by Livius Andronicus in his translation of the Odyssey. But Plautus, Caecilius, Terence and the rest turned to the quantitative measures of the Greeks to supply their needs, and found what they required in the New Comedy which had furnished them with their originals. Notwithstanding this, Latin prosody in the time of Plautus and Terence was not yet fixed, and what would have been violation of metrical law in the Augustan age was often plainly permissible in the earlier period. Metrical variety is far more conspicuous in Plautus than in Terence. In the latter it is reduced, as one might say, to a minimum, so far at least as may be consistent with the avoidance of monotony, the metres being practically resolvable into two classes, the Iambic and Trochaic. The more elaborate metres, such as the Dactylic, Cretic, Bacchiac and (perhaps) Choriambic, appear very seldom in Terence. Indeed those instances that do occur are confined to a single play, the Andria, unless verses 611–613 of the Adelphoe are correctly regarded as choriambic.¹

76. The commonest measure in Latin comedy is the **Iambic Senarius** (patterned after the Greek Iambic Trimeter Acatalectic). It is the ordinary metre of the dialogue, and at least one half of the verses in each of Terence’s plays belongs to this measure. It is the opening metre in all the plays. The scheme is:

\[ \text{Iambic Senarius:} \quad \overline{\text{iamb}-\text{iamb}-\text{iamb}} \]

It consists of six iambic feet; but the tribrach \( \overline{\text{dactyl}} \), spondee \( \overline{\text{dactyl}} \), anapest \( \overline{\text{dactyl}} \), dactyl \( \overline{\text{dactyl}} \), and proceleusmatic \( \overline{\text{dactyl}} \) are admitted as substitutes for the iambus in any place except the last. The final foot must be a pure iambus, but as the last syllable of the verse is indifferent (syllaba anceps) the foot may be actually a pyrrhic (\( \overline{\text{dactyl}} \)). The proceleusmatic (\( \overline{\text{dactyl}} \)) is found most commonly in the first place, and seldom, perhaps never, in the fifth.² A common substitute in all

¹ Fleckeisen thinks these lines were originally iambic and trochaic, not choriambic, as generally supposed. He is probably right.

² Elmer affirms that the proceleusmatic *never* appears in the fifth foot (see his ed. of the Phormio, crit. note on 598). Dziatko-Hauler (Phormio, p. 38), and Hayley
metres is the spondee. But to introduce into the verse a foot containing a number of \textit{morae}, or units of time (\textit{w}), greater than the number properly belonging to the fundamental foot of the measure, would seem to violate the theory of equivalents. The violation, however, is more apparent than real, for the spondee, or other substituted foot, was approximately reduced to the time of the iambus or trochee by rapid utterance or slurring of the syllables, and so became the practical equivalent of the principal foot of the measure. It was not, therefore, the full spondee or dactyl of Vergil. The spondee when substituted for an iambus may be indicated by \( > \), the daetly by \( > \), the anapest by \( < \), the procelemusmatic by \( < \). The regular \textit{cæsura} of the iambic senarius is after the arsis or first syllable of the third foot (penthemimemeral). But the verse admits \textit{cæsura} in the fourth foot (hephthemimemeral). When this happens a secondary \textit{cæsura} occurs sometimes in the second foot, or else a \textit{diæresis} after that foot. \textit{Cæsura} well defined, however, is by no means invariable in Terence and Plautus.

77. The \textbf{Iambic Septenarius} (corresponding to the Greek Iambic Tetrameter Catalectic) is more rarely used than the senarius. The scheme is as follows:

\[
\begin{array}{c|c|c|c|c}
\hline
\text{iambus} & \text{iambus} & \text{iambus} & \text{iambus} & \text{daetly} \\
\hline
\end{array}
\]

It consists of seven complete feet (hence its name), and a half foot. The regular division of the verse is after the fourth foot (\textit{diæresis}); hence hiatus and \textit{syllabam anecept} are permitted here: a \textit{cæsura} in the fifth foot is usual in ease of the failure of the \textit{diæresis}. The fourth foot is preferably a pure iambus. Otherwise the substitutions are the same as in the senarius.

78. The \textbf{Iambic Octonarius} (Greek Iambic Tetrameter Aecatalectic) occurs very frequently in the \textit{cantica}. The scheme is:

\[
\begin{array}{c|c|c|c|c}
\hline
\text{iambus} & \text{iambus} & \text{iambus} & \text{iambus} & \text{iambus} \\
\hline
\end{array}
\]

It consists of eight full iambic feet. The break takes the form of \textit{diæresis} at the end of the fourth foot, which in that case is treated as the final foot of the verse is treated, that is, it must be a pure iambus. (p. 10) make no such claim. See \textit{An Introduction to the Verse of Terence}, by H. W. Hayley (Boston, Ginn & Co.).
Sometimes, however, cæsura takes the place of diaeresis, and falls in
the fifth foot, i. e. after the fifth arsis. The verse admits, in general,
the substitutions of the senarius.

79. The Iambic Quaternarius (Greek Iambic Dimeter Acatalectic) is rare in Terence. The scheme is:

\[ \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \]

It may also be catalectic. Such short verses generally follow longer
verses having the same rhythm, and are called clausulae. They may
belong either to iambic or trochaic metre, but (in Terence) they do
not admit the proceleusmatic.

80. There are two principal trochaic metres. The Trochaic Septenarius (Greek Trochaic Tetrameter Catalectic) runs as follows:

\[ \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \]

It is made up of seven and a half trochaic feet; but in Terence any of
the substitutes allowed for the iambus in iambic verse, excepting the
proceleusmatic, may take the place of the trochee; in Plautus not even
the proceleusmatic is excepted. The seven complete feet give the name
to the verse. The customary division is after the fourth foot (diaeresis),
which cannot then be a dactyl, and hiatus and syllaba aniceps are also
admitted there. Sometimes diaeresis occurs after the fifth foot. In
this case another diaeresis is found at the end of the third foot, or else
a cæsura within that foot. A pure trochee is usual in the seventh
place, though a tribrach occasionally appears there. This metre seems
to have been used in dialogue almost as frequently as the iambic sena-
rius. It was the chosen metre for the recitative passages, and occurs
regularly at the close of Terence’s comedies.

81. The Trochaic Octonarius (Greek Trochaic Tetrameter Acatalectic):

\[ \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} | \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \underline{\text{-}} \]

is rare in Terence, and is used by him only in alternation with other
verses. Substitutions are freely admitted. Diaeresis occurs, as in the
septenarius, after the fourth foot; but occasionally a cæsura in the
fourth or the fifth foot takes the place of the diaeresis.
82. The Trochaic Quaternarius Catalectic (Greek Trochaic Dimeter Catalectic): —

\[ \underline{\cdot \cdot} | \underline{\cdot \cdot} \]

occurs here and there in Terence, generally as a clausula. It consists of three complete feet followed by an incomplete foot, and may properly be called ternarius, on the analogy of the trochaic septenarius. The other metres, as already remarked, are unusual in Terence. They are:

1. Choriambic Tetrameter: —

\[ \underline{\cdot \cdot \cdot \cdot} | \underline{\cdot \cdot} \]

2. Cretic Tetrameter: —

\[ \underline{\cdot \cdot} | \underline{\cdot \cdot \cdot \cdot} \]

3. Bacchic Tetrameter: —

\[ \underline{\cdot \cdot \cdot \cdot} | \underline{\cdot \cdot} \]

4. Dactylic Tetrameter: —

\[ \underline{\cdot \cdot \cdot \cdot} | \underline{\cdot \cdot \cdot \cdot} \]

Number 1 occurs twice (611, 612) or, including 613, three times in the Adelphoe.¹ In the Andria, vss. 626–634, number 2 appears nine times. In 481–484 of the same play number 3 is found four times. Of number 4 there is but a single example in Terence, viz., Andria, 625.

83. These various metres were adapted to different moods. That which may be called the plain, prosaic mood — the mood of persons engaged in calm and familiar conversation, or in the simple narration of facts, — was usually expressed by means of iambic senarii. Hence this metre, beside its use elsewhere, is generally found at the beginning of a play, invariably so in Terence. If the mood of the speaker be impassioned or excited he may give utterance to iambic octonarii, or to trochaic septenarii. The latter however are not quite so well suited as the former to greatly animated speech. Serio-comic strains are frequently given in iambic septenarii, and if part of a scene is intended to be sung the trochaic octonarius may be introduced.

¹ But see p. 50, note 1.
84. The scenes of a comedy of Plautus or Terence may be ranged roughly in two classes, — those which were *said*, and those which were *sung*. The former were simply recited in a conversational tone and were not accompanied by music. They were known as *diereria* (*deieribia*), dialogues, and were invariably written in iambic senarii. The latter were known as *cantica* (*§ 61*). Strictly speaking, the *canticum* was a lyrical monologue (*μονωδία*) which was sung to the tune of the *tibia*, and accompanied by appropriate gestures or dancing. The metres were mixed or irregular, to correspond to the varying emotions expressed. Among them were such measures as the cretic, bacchiac, trochaic octonarius and others of a distinctly lyric character. An instance of this species of *canticum* occurs at verse 610 of the *Adelphoe*, where Aeschines is the victim of considerable mental excitement. A notable example occurs also at the opening of the fourth act of the *Andria*. But the term *canticum* was used also in a wider sense, and was made to include the scenes which were merely declaimed or chanted (with musical accompaniment), like the *recitative* of a modern opera. The metres employed in the composition of these scenes were the trochaic septenarius, the iambic septenarius, and the iambic octonarius. The strictly lyrical *cantica* were not always sung by the actor himself, if we may believe Livy (7. 2. 8. ff.), but by a young slave who stood near the *tibicen*, while the actor confined himself to such action or gesticulation as suited the sentiment of the verses thus delivered. The person who sang these lyrical portions of the play was probably the same as the *Cantor* who came forward at the close of the drama and challenged the applause of the audience in the word *plaudite*.¹

**MUSIC AND MUSICAL INSTRUMENTS**

85. We see in what has been said a decided difference between the ancient and the modern practice. But we see also a resemblance to a modern comic opera, the music being of course far less elaborate.²

¹ Cf. Hor. *Ars Poet.* 154–155, with Wilkins' note.

² A brief bibliography of Greek music is given by Fairclough in his ed. of the *Andria*, p. lxix, note. There he cites Naumann's *History of Music*, ed. by Sir F. Gore Onseley (Cassell & Co.), and his own article on Tyrtaeus, etc., in *A Library of the World's Best Literature*, ed. by Charles Dudley Warner.
The music of all of Terence's plays was composed by a slave named Flaccus, who, with his master, Claudius, is mentioned in the didascaliae. It appears that musicians of that time were generally slaves, and that the plays of Plautus also were probably furnished with music, not by the poet, but by these artists of low degree. The extreme simplicity of the music is apparent when we consider that it was rendered by one, or at most two musicians (tibicines) who played upon the tibia or "flute." This word would perhaps be translated more accurately by "clarinet" or "oboë," since this instrument resembles the tibia more nearly than the modern flute does. There were generally two tibiae, that is, two pipes which were played upon at the same time by means of a sort of double mouth-piece. This the musician held between his lips with the aid of a bandage (capistrum) having holes in it. By means of these holes the two mouth-pieces were kept in place, the bandage having been passed over the performer's mouth. The didascaliae prefixed to the several plays mention tibiae pares (which included the serranae as well as the duae dextrae, the former being merely shorter than the latter), and tibiae inpares. The pares were two straight pipes of equal length. The inpares were two pipes unequal in length, the left (sinistra) being the longer, and curved at the end. The right (dextra) was perhaps the same as in the duae dextrae. Two left-hand pipes (duae sinistrae) are nowhere mentioned in the didascaliae. See Howard, l. c. p. 43 ff.

86. According to Servius (ad Aen. ix. 615), the tibiae inpares were called Phrygian, while Donatus (Prœf. to the Ad.) indicates that the duae dextrae tibiae (which were pares) were the same as the Lydian. That a change of instruments was possible in the course of a play is evident from the words, primum tibiis inparibus deinde duabus dextris, which appear in the didascalia to the Heauton timorumenos. As in the case of a modern play or opera, a musical prelude preceded the performance, and musical interludes were sometimes inserted between the scenes (or acts). See § 57.

1 It is probable that the varieties were three in number; see A. A. Howard on the Aëtós or Tibia, in Harvard Studies in Class. Phil., vol. iv (1893), p. 42.
2 Cf. Plautus, Pseudolus, vs. 573, Tibicen vos intrea hic deletāverit.
87. In reference to the prosody of Terence, it should be remarked that the rules for classical Latin apply far more strictly in his case than in that of Plautus. This is owing, not so much to a difference in point of time between the two writers, as to the education and associations of the younger poet. But in both Plautus and Terence the influence of the old Saturnian metre is clearly perceptible; see § 20. This metre, probably, was accentual (as has been said) rather than quantitative, and its effect upon the verse of the Roman playwrights is seen in the frequency with which the ictus (beat) of the measure and the word-accent coincide in their writings. To appreciate this point it is only necessary to compare their lines with those of Vergil, in whom the ictus is wont to clash frequently with the ordinary accent of the words as pronounced in every-day speech. A line taken from Shakespeare, *Ham.* 1. 2, will illustrate this:

In equal scale, weighing delight and dole.

Here the natural word-accent of "weighing" clashes with the accent of the verse, and is overpowered by it, if the verse be read with full regard to the metrical beat.\(^1\)

88. The accents printed in the Latin text of these plays indicate the principal ictus in each dipody. Another and lighter verse-accent, not so marked, falls upon the corresponding long syllable in the other foot of the dipody.

89. The coincidence of the ictus with the accent received by any given word in ordinary speech will be found to occur oftener in Plautus and Terence than at first sight seems probable. The language of these writers is so largely taken from that of every-day conversation that it becomes necessary to consider the question of stress as it occurred in certain word-groups peculiar to the *sermo cottidianus*. In these word-

groups the accent of the individual word was exchanged for another accent belonging to the group taken as a whole. For example, if we apply the rules of accentuation to two or more words regarded as one we shall have such phenomena as the following: potius quum, apūd me, voscánt suu, intér se, uae miseró mihi, wherein the verse-accent and the accent of the group, as the latter was heard in prose or common speech, are identical. Such word-groups arose from a natural tendency to attach the subordinate words in a sentence to those which were important or prominent.¹

90. The tendency in the earliest Latin was to throw the accent back upon the first syllable, whatever the length of the word. Consequently, when we find in Plautus the verse-accent falling upon the first syllable of a word of four syllables, having the first three short (e. g. fácilīus), we are entitled to assume that in this word the two accents were still coincident. In the time of Terence, however, this is less certain. In his day this tendency was giving way to the custom, which afterwards became regular, of placing the accent on the antepenult, not only in words like fácilīus, but also in those quadrisyllabic forms in which the first syllable was long: e. g. dissímili, quandoqūidem. However, Terence has fácilīus, máliuoli, rélicuom, múliereu, cóndicio, quándoqūidem, etc., as well as dissímili, quandoqūidem, and other instances of the later rule regarding the stressed syllable.

91. It is natural that accent should cause the syllable on which it falls to receive strength or weight at the expense of the syllable that precedes or follows it. Accordingly, long syllables adjacent to the accented syllable often become short, in dramatic poetry. In the most remote period of the language nearly all suffixes had long vowels. But the law restricting the word-accent to the penult and antepenult did much to increase the natural tendency toward a neglect of final syllables in pronunciation. Thus, many final syllables once long became short, short syllables were correspondingly obscured, and final consonants were often dropped altogether. Especially was this true in the case of iambic words, or dissyllables with short penult, as in the imperatives rōgū, iūdē, clauē, rēdī, etc., and in declension, as nóū, lēūi, hērī, uirosis, and likewise in such words as apūd, qūidem,

¹ On the subject of word-groups, see Radford in A. J. P. xxv. 2, 3, and 4.
érat, párum, sénex, etc., whose final consonant thus fails to make position with an initial consonant in the following word. This tendency was partly checked by Ennius for the literary Latin, so that in authors subsequent to Plautus and Terence we find many final syllables of iambic words restored to their original long quantity. If the verse-accent fell on the final syllable, the effect was to cause the natural long quantity of that syllable to be retained. This principle held good also for words of three or more syllables, as ómniá (Heaut. 575), Aéschinús (Ad. 260), vírginé (Ad. 346), áccipít (Eun. 1082), aúgeát (Ad. 25). In fact the effect of the verse-accent extended to all iambic combinations, and may be expressed in general as follows: *When the first syllable of an iambic sequence (−), or the syllable following an iambic sequence, receives the ictus, the second syllable of the sequence may be shortened.* Thus − is measured as  −, and −  may become −  

"The short that precedes the long which is to be shortened must be a monosyllable or begin a word."  

1 A few examples are: séd éstne (Ad. 569), ábí domum (And. 255), ením sé (Phorm. 113), erát missa (Ad. 618). The principle stated is the so-called Iambic Law; and though it has been given here as referring chiefly to the effect of the verse-accent, there is no doubt that the word-accent would have similar force were it not that the two most frequently unite to produce the results described.

92. The tendency to shorten long unaccented syllables was assisted by a general inclination to slur over or obscure final consonants, especially d, l, m, n, r, s, t, as illustrated in some of the examples given above. Hence the seeming violation of the law of position, which is so strictly observed in Augustan poetry, for since one of two consonants might be obscured or wholly dropped the syllable itself was not made long, — a peculiarity not confined to the last syllables of words.

93. In Terence, final s invariably fails to make position with a following consonant, and even as late as the time of Cicero it was only faintly pronounced. Cicero however (Orator, 48. 161) speaks of this habit of slurring the letter s as countrified (subrusticum), though he admits that the custom was once regarded as refined, and indeed that he practised it himself in his early poetry.

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94. A mute followed by $l$ or $r$ invariably fails to make the syllable long, in Terence.

95. Indifference to doubled consonants tended to a like result in early Latin. In fact doubled consonants were not regularly written in Latin before the time of Ennius, and the pronunciation of words like *ille*, *quippe*, *immo*, *eccum*, etc., seems to have fluctuated. Thus, in Plautus the pronoun *ille* often shows the apparent scansion *illē*, and in Terence also this is not infrequently the case. Compare, e.g., *illē quēm* (Ad. 72), *illē qui illum* (Phorm. 109), and *immo*, *eccum*, opportune oppressionem in Ad. 483, 720, 81, and 238 respectively.¹

96. *Synizesis,*² or the fusion of two or more adjacent vowel sounds into one, is found often in Plautus and Terence. Thus, of course, in *deīus* the two short vowel sounds are pronounced with a slur, and similarly in other forms of this word, and in the possessive pronouns. It is the same with the various forms of *is* and *idem*, e.g. *eos* = *yōs*. So *fuisse* is pronounced *fivisse*, and in like manner the other perfect forms of *esse*. Other examples of this treatment are, *dīēs*, *dīēi*, *scīō*, *scīăbam* = *aibam*, *aisne* = *ain*, *aīt* = *uit*, *huius* (pronounced *hweese*), *quōīns* (quoise), *mulīer*; two vowels sounded as one when brought together by composition, as in *prōīn*, *deīnec*, *dēinde*, *deīn*, *antēhac*, *dēorsum*, *scōrsum*, *cānē* = *cau*, and many more.

97. *Hiatus* is properly the absence of *synaloepha*, and is of rare occurrence in Terence.³ It is admitted (1) after an interjection, (2) at a change of speakers, (3) in the cæsura or diæresis of the verse, (4) where there is a decided pause in the sense. Most frequently, however, both in Plautus and Terence, hiatus is found in cases where a mono-syllable, ending in a long vowel, or in *m* preceded by a vowel, forms the first syllable of a resolved thesis, the long vowel then becoming short, e.g. *mē ād*, *quī hōdīe*, *dūm őrit* (see Ad. 111, 215, 118). Cf. Munro’s note on Lucretius, ii. 404.

¹ A plausible explanation of *illē* is that the final *ē* was treated as a silent letter; cf. the omission of *e* in *hie* (= *hice*) and in the particle -*ne*, as in *uident*, etc., and see Skutsch, *Studien zur plautinischen Prosodie*, Leipzig, 1892, pp. 30 ff. This view is disputed by Radford in a paper read before the Amer. Phil. Assoc. in December, 1905.

² When this happens between two words, it is more correctly termed *synaloepha* (συναλοφά, Quint. 9. 4. 36).

³ See Spengel’s Introd. to the *Andria*, p. xxxii.
CODICES AND TEXT OF TERENCE

98. The sources from which the text of Terence is derived are the manuscripts, the quotations of ancient writers, the commentaries of grammarians, and the conjectures of modern scholars.

The principal manuscripts of Terence, together with their letters of reference, by which they are commonly designated, are given below:

(A) Codex Bembinus, so called from its former owner, Bernardo Bembo, who lived from 1433 to 1519 of the Christian era. This MS. came into the possession of Fulvius Ursini, who bequeathed it to the Vatican library, where it now lies, its number being 3226. It is of the fourth or fifth century and is written in rustic capitals. No other MS. of Terence is its equal in point of age or importance. Yet it is not in a good state of preservation. The Andria is wholly wanting as far as verse 786, and of lines 787–887 only a few letters survive. Of Adelphoe 914–997 only a very small portion can be accurately deciphered, and of the Phormio verses 172, 240–2, and 635 are lost. But notwithstanding its mutilated condition, the Bembine is our most trustworthy authority in determining the Terentian text, for it is the only MS. certainly free from the arbitrary alterations of Calliopius. All other codices are now believed to be descended from a common ancestor whose text underwent revision at the hands of this unknown grammarian or critic. When Calliopius lived is uncertain. He is assigned by some authorities to the fifth century; by others he is thought to have lived as early as the third. It is probable, at least, that he flourished before the time of Aelius Donatus, whose commentary on Terence has come down to us, and who lived in the middle of the fourth century A. D. In the Codex Bembinus the plays appear in the following order: Andria, Eunuchus, Heauton timorumenos, Phormio, Hecyra, Adelphoe.

99. The manuscripts of Terence (except A) are written in minuscule characters, and may be separated into three groups according to their kinship and supposed merit. These groups are herein designated as I, II, III. Under I and II fall those MSS. which are capable of classification in accordance with their kinship to one another. Under
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III are placed others whose exact relation to the rest is not easily discernible.

GROUP I; known also as the γ family.

100. (P) Codex Parisinus: of the ninth or tenth century; now in the Bibliothèque Nationale in Paris, and, on account of its well preserved condition and fine illustrations, often on exhibition in the Salle d'Exposition des Imprimés et des Manuscrits. It presents the plays in the following order: Andr., Enn., Heaut., Ad., Hec., Phorm. The catalogue number is 7899. See § 112.

101. (C) Codex Vaticanus: of the ninth or tenth century; copied from the same original as P, and now in the Vatican library. It is remarkable for the beauty of its illustrations, which are highly coloured, and are reputed to be, above all others, in accord with old tradition. The figures appear for the most part in the body of the page, rather than in the margin, and are grouped in each instance with a view to the illustration of the following scene. Above each figure, and in red ink, are written the name and character of the personage represented. The prevailing colour in the dress is a bluish gray, which appears most frequently in the tunic; while the upper garment, or pallium, is often of some shade of yellow, brown or purple. The most varied hues adorn the dress of the young men. The variety and richness of colouring which distinguish its miniatures render this codex in a sense unique. No other MS. can be compared with it in this respect, and its superior size seems to be peculiarly suited to such additions. Its number is 3868.¹

102. (B) Codex Basilicanus: of the end of the tenth century, and now in the Vatican. It is nothing else than a copy of C, excepting a small portion of it, which seems to have been taken from D. Spaces intended for miniatures appear in it, but have been left blank. It is catalogued as S. Petri H, 79.

103. (O) Codex Dunelmensis: probably of the twelfth century, and at present in the Bodleian library at Oxford. It is by far the most

¹ On the four principal MSS. of Terence in which miniatures appear, viz., C P F O, see Weston in Harvard Studies, xiv, p. 37; and Watson, l. c. p. 55; Basore in Gildersleeve Studies, p. 273; and Morgan's translation of the Phormio (Cambridge, Mass. 1894).
important in a set of nine or perhaps of ten codices used by Bentley in preparing his famous edition of Terence, and is referred to by Umpfenbach (Præf. p. iii) as “lying hid” in England, and as likely when found to add valuable evidence to that already existing, in regard to the character of the original Calliopian recension. This MS. had been lost to view for about 150 years after Bentley’s time, but was “rediscovered,” subsequently to 1872, by an Oxford scholar, among the treasures of the Bodleian library, where it is frequently placed on exhibition, on account of the beauty of its minuscule writing and the very quaint and interesting miniatures that adorn its pages. These miniatures may once have received a golden tint from the artist’s brush. An exhaustive account of the Denuelmensis is given by Charles Hoeing in the Amer. Jour. of Archaeology, vol. iv (1900), pp. 310 ff. It is catalogued as Auct. F 213.

GROUP II; known also as the δ family.

104. (D) Codex Victorianus: of the ninth or the tenth century, and kept in the Laurentian library in Florence; wherefore it is known also as Codex Laurentianus. Certain of its folia belong to a century later than the tenth, and are inferior to the rest. A peculiarity of the Victorianus is a drawing on one of its fly-leaves, now hardly distinguishable. This drawing is not unlike the celebrated graffito, which has been supposed to be a caricature of the Crucifixion and may now be seen in the Kircherian Museum at Rome. According to Dr. Emil Gutjahr, who has made the drawing the basis of an argument on the history of the Codex, the Victorianus is certainly as old as the ninth century. It presents the plays in the following order: Andr., Ad., Eun., Phorm., Heaut., Hec. The catalogue number is xxxviii.

24.

105. (G) Codex Decurtatus: of the eleventh century, and now in the Vatican library. It lacks very considerable portions of four plays.

1 Bentley’s English MSS. of Terence have been discussed by Professor Minton Warren in the Amer. Jour. of Phil., vol. iii, p. 59. See also Umpfenbach, Phil. xxxii. 442.

2 This subject is discussed by Fairclough in a paper on The Text of the Andria of Terence, in Transactions of the Amer. Phil. Assoc. vol. xxx (1899).

3 See the Reports of the Königlich-sächsische Gesellschaft der Wissenschaften zu Leipzig, for 1891.
The order in which the plays are arranged is the same as in D. The catalogue number is 1640.

106. (V) **Fragmentum Vindobonense**: possibly of the tenth century; now in Vienna. It contains portions of two plays, the *Andria* and *Adelphoe*, and bears the library designation, *Vind. Phil. 263*.

**GROUP III**: known also as the *μ* family.

107. (F) **Codex Ambrosianus**: of the tenth century, and now in the Ambrosian library at Milan. Its illustrations, though not coloured in any real sense, yet appear to have been once touched with light blue or gray. The plays are given in the same order as in the *Parisinus*. The *Andria*, however, is lost. The catalogue number is *H*, 75 *wf*.

108. (E) **Codex Riccardianus**: of the eleventh century, and in Florence (Bib. Riccard.). It is a poorer MS. than F, which it resembles in the order in which it presents the plays. Its number is MIV = 528.


110. (R) **Codex Regius**: the chief of the *Regii codices* of Bentley, and known as *Regius 15 A xii*.

111. (Ch.) **Chartaceus**: another of Bentley’s MSS., and bearing the designation, *Regius 15 A xi*. For R and Ch. see Warren, *On Bentley’s English MSS. of Terence*, in *Amer. Jour. of Phil.* vol. iii, p. 59 ff.

112. It has been supposed that group I was inferior to group II. This traditional view, however, is not accepted by Spengel, and has been shown to be of very doubtful character by Professor Pease, who, in an article on the Relative Value of the MSS. of Terence (*Transactions of the American Philological Association* for 1887, vol. xviii) makes it very evident that, after A, the most trustworthy sources for the text of Terence are the MSS. of group I, of which P is the chief; that A more often agrees with P and its allied MSS. than with D, G, and that group I has suffered less than group II from errors creeping into the archetype.

113. Additional evidence of the superiority of group I is given by Fairclough in his paper on *The Text of the Andria of Terence*, already cited, wherein both Dziatzko and Fleckeisen are shown to have accepted the readings of P more frequently than those of D: again in his
Appendix to his edition of the *Andria* (Boston, 1901) the same editor notes "that in the eighty-five lines of that play, wherein we can compare A's readings with conflicting ones in D and P, A agrees with P nearly twice as often as with D."

114. For some account of the *Codex Monacensis* (M), the oldest of the MSS. containing lemmata, and assigned by Hahn to the eleventh century, the reader is referred to Schlee's *Scholia Terentiana* (Leipzig, 1893), and to a review (by the writer) of the same, in *Class. Rev.* vol. viii. 8. Many MSS. of Terence, other than those herein described, exist in European libraries; one of them is mentioned by Wessner in the preface to his edition of Donatus, vol. i; but those alluded to above constitute nearly, if not quite, all of the codices which have thus far impressed themselves upon scholars, as worthy of serious study. Cf. however the Dziatzko-Hauler "Phormio," p. 189, note 3.

115. The *Scholia* of Terence have been edited by Umpfenbach (*Hermes* ii) for A, while the work of Frid. Schlee above mentioned is an attempt to bring within convenient reach all that is valuable of the scholia contained in the other MSS., and to establish the value of these scholia as equal, or nearly so, to that of the scholia of the Bembine codex. See *Class. Rev.* vol. viii, pp. 353–4.

116. Of the grammarians (beside Calliopius: see § 98) whose commentaries supplement the evidence of the MSS., the most important is Aelius Donatus, who taught at Rome about the middle of the fourth century A.D., and was the reputed master of St. Jerome. That part of his Terentian commentary which related to the *Heauton timorumenos* is lost, but its place is indifferently supplied by J. Calphurnius, who wrote in the fifteenth century. The commentary of Eugraphius, who is believed to have lived in the sixth century, survives, and has some value for us. The grammarian Servius (who wrote at Rome in the fourth century, and is best known to us through his commentary on Vergil) and the more famous grammarian Priscianus (who wrote in Latin at Constantinople in the latter part of the fifth or the beginning of the sixth century) furnish occasional information; and Marcus Valerius Probus of Berytus is known to have revised and annotated Terence as well as other Latin authors, in the first century of the Christian era. Other early commentators were Aemilius Asper,
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Arruntius Celsus, Helenius Aero, and Euanthius. The metrical summaries or periochae written for the several plays by Sulpicius Apollinaris of Carthage, who flourished in the first half of the second century after Christ, together with the didascalie or prefatory notices, which had been prefixed to the plays of Terence within a century after the poet's death, are not without their value in the determination of the text.

117. Among scholars and editors of Terence who are worthy of mention as having contributed to our knowledge of the text since the publication of the editio princeps (Strassb. 1470), Gabriel Faërnus (Florence, 1565) is well known for his careful examination of the Codex Bembinus, and for the discovery of its superior importance in determining the text; Guyet (1657) is noted for his scholarship, and his readiness to condemn as spurious those passages which he found difficult of interpretation. More famous, however, than either of these is Richard Bentley, whose edition of Terence (Cambridge, 1726; Amsterdam, 1727) is noted for the excellence of its critical commentary, which marked a distinct advance in Terentian scholarship. This commentary is still valuable, and is perhaps the best extant witness to Bentley's critical acumen.

118. For more than a century after Bentley no edition of Terence appeared which could be mentioned as presenting a decided improvement of the text. But an advance was made by A. Fleckeisen, whose Terence was first published at Leipzig, in the Teubner series, in 1857, and again in the same series, with many alterations, in 1898. The edition by E. St. John Parry (Lond. 1857), though valuable for its explanatory notes, is otherwise of slight importance. The critical value of Wagner's edition (Lond. 1869) is impaired by carelessness. Umpfenbach's edition (Berlin, 1870) was greatly in advance of all that had gone before it, and still furnishes the apparatus criticus needed as a basis for work on the text.1 Defects in this apparatus have been pointed out by later scholars, among whom are Minton Warren, Hauler and Schlee. Yet its value as a starting point can hardly be overestimated. But Dziatzko's text of the six plays (Leipzig, 1884).

with its _adnotatio critica_, is more trustworthy than any previous collective edition. In it full recognition is made of the labours of Umpfenbach, and due importance is attached to the readings of the Codex Bembinus. Other collective editions are those by Muretus (Venet. 1555), Lindenbrog (Paris, 1602; Francof. 1623), Pareus (Neap. 1619), Boceler (Strassb. 1657), Westerhovius (Haag, 1732; reprint by Stallbaum, Leipzig, 1830), Lemaire (Paris, 1827), Giles (Lond. 1837), and Klotz (Leipzig, 1838–1839). The edition of Westerhovius contains the commentary of Donatus; but both this and the commentary of Eugraphius are given in the editions of Lindenbrog and Klotz. The commentary of Donatus on the _Andria_ and _Eunuchus_ was edited by Paul Wessner in the Teubner series, in 1902, and in 1905 it was followed by that on the other three (§ 116) plays. The excellent collective edition by R. Y. Tyrrell (Lond. 1902) is based extensively on that of Dziatzko above mentioned.

119. Various annotated editions of separate plays have been published from time to time both in Europe and America. Among these are:

**Andria,** Meissner, Bernburg, 1876;

"    Spengel, Berlin, 1888;
"    Freeman and Sloman, Oxford, 1897;
"    Klotz, Leipzig, 1865;
"    Fairclough, Boston, 1901;

**Andria** and **Heauton timorumenos,** A. F. West, New York, 1888;

**Heauton timorumenos,** Shuckburgh, London, 1894;

"    " Wagner, Berlin, 1872;
"    " Gray, Cambridge, Eng., 1895;

**Eunuchus,** Papillon, London, 1877;

"    Fabia, Paris, 1895;

**Phormio,** Dziatzko, Leipzig, 1874, revised 1884;

"    Dziatzko and Hauler, Leipzig, 1898;
"    Bond and Walpole, London, 1879, revised 1889;
"    Sloman, Oxford, 1887, revised 1894;
"    Elmer, Boston. 1896;
"    Laming, London. 1902;
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Hecyra, Thomas. Paris, 1887;
Adelphoe, Dziatzko. Leipzig, 1881;
  "  Spengel. Berlin, 1879;
  "  Plessis, Paris, 1884;
  "  Sloman. Oxford, 1886, revised 1892;
  "  Fabia. Paris, 1892;

Some of them contain valuable criticisms of the text; notably so, the editions of Meissner, Spengel, Klotz, and Fairclough of the text of the Andria; the editions of Dziatzko, Dziatzko-Hauler, and Elmer of the text of the Phormio; the editions of Dziatzko, Spengel, and Plessis of the text of the Adelphoe. Of the translations of single plays, the most noteworthy is that by Professor M. H. Morgan, whose English rendering of the Phormio was used as a libretto when that play was "brought out" by the Faculty and students of Harvard University, in 1894. The Andria and Adelphoe have been well translated into German by C. Bardt (Berlin, 1903). Worthy of mention also is Stock's translation into English of the Andria, Heauton, Phormio, and Adelphoe (Oxford, 1891).

120. While the Language of Terence reveals the presence of an abundance of the speech of every-day life, the colloquial element in his plays is less that of the common people than that of refined society. What has been termed the sermo plebeius or rusticus, the vulgar speech, is at least not characteristic of his diction. For this we must turn to Plautus, in whose plays it may truly be said to abound. The term sermo cottidianus has been used to designate the more cultivated colloquial Latin in contradistinction to the sermo plebeius already mentioned, but the two are not always distinguishable, especially for the earlier period. In fact, it is not until the time of Cicero and Horace that it becomes especially useful to restrict the adjective cottidianus within the limits named. In the Letters of Cicero and the Satires and Epistles of Horace the daily speech of the best social circles is extensively represented, and these writings are of service in distinguishing the two elements referred to. Indeed, the later the date, the more marked is the difference, and the more possible, too, it becomes to separate these two colloquial elements not only from each
other, but also from the formal language of literature,—the highly developed and cultivated *sermo urbanus*, which is preserved in the prose and poetry of the later Republic, and of the first century of the Empire.¹

¹ For full information on this subject see Cooper, *Word Formation in the Roman Sermo Plebeius*, New York, 1895, pp. xv–xx.
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P. Terentius Afer, Carthagine natus, seruiit 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 aut Gaetulis captus sit ad dominum Romanum pernire potuisse, nullo commercio inter Italicos et Afros nisi post delectam Carthaginem coepto. hic cum multis nobilibus familiariter uixit, sed maxime cum Scipione Africano et C. Laelio, quibus etiam corporis gratia conciliatus existimatur: quod et ipsum Fenestella arguit, contendens utroque maiorem natuuisse: quamuis et Nepos aequales omnesuisse tradat et Porcius suspicionem de consuetudine per haec faciat:

Dum lasciuiam nobilium et laudes fucosas petit,
dum Africani nocem diniman inhiat auidis auribus,
dum ad Philum se cenitare et Laelium pulchrum putat,
dum in Albanum crebro rapitur ob florem actatis suae:
suis postlatis rebus ad summam inopiam redactus est.
itaque ex conspectu omnium abit in Graeciam terram ultumam.
mortuos Stympalists Arcadiae oppido. nil Publius
Scipio profuit, nil illi Laelius, nil Furius.
tres per id tempus qui agitabant nobiles facillume.
corum ille opera ne domum quidem habuit conducticiam,
saltem ut esset, quo referret obitum domini senolus.

scripsit comœdias sex; ex quibus primam Andriam cum aedilibus
daret, iussus ante Caccilio recitare ad cenantem cum uenisset, dicitur

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initium quidem fabulae, quod erat contemptiore nestitu, subsellio iuxta lectulum residens legisse, post panocos nero versus imitatus ut accumberet cenasse una, dein eetra percurrisse non sine magna Caecillii admiratione. et hanc autem et quinque reliquas aequaliter populo probauit; quannuis Volcatius in dinumeratione omnium ita scribat:

Simitur Heeura sexta exclusast fabula. Euanuellus quidem bis de<neepe>s acta est meruitque pretium quantum nulla anteua euiasquam commedia, octo milia nummum. propterea summa quoque titulo ascribitur. 

nam Adelphorum principium Varro etiam praefert principio Menandri. non obscura fana est adiutum Terentium in scriptis a Laelio et Scipione: eamque ipse auxit, numquam nisi leuiter se tutari conatus, ut in prologo Adelphorum:

Nam quod isti dicunt maleuoli, homines nobiles hunc adiutare assidueque una scribere:
quod illi maledictum uchemens esse existumant,
eam laudem hic dneit maximum, quom illis placet qui uobis uniolirs et populo placent,
quorum opera in bello, in otio, in negotio suo quisque tempore usust sine superbia.

uidetur autem leuius se defendisse, quia sciebat Laelio et Scipioni non ingratiem esse hanc opinionem: quae tum magis et usque ad posteriora tempora ualuit. C. Memmius in oratione pro se 'P. Africanus' inquit 'a Terentio personam mutuatus, quae domi luserat ipse, nomine illius in secanam detulit.' Nepos aetore certo comperisse se ait C. Laelium quondam in Puteolano kalendis martii admonitum ab uxore tempemius ut discumberet petisse ab ea ne se interpellaret, seroque tandem ingressum triclinium dixisse non saepe in scribendo magis sibi successisse; deinde rogatum ut scripta illa proferret, pronuntiassue versus qui sunt in Heauton timorumeno:

Satis pol proterue me Syri promissa huc inducerunt.
Santra Terentium existimat, si modo in scribendo adiutoribus indiguerit, non tam Scipione et Laelio uti potuisse, qui tunc adulescentuli fuerint, quam C. Sulpicio Gallo, homine docto, quo consule
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<Megalens>ibus ludis initium fabularum dandarum fecerit, nel Q. Fabio Labeone et M. Popillio, consulari utroque ac poeta; ideo ipsum non innemes designare qui se adinuare dicantur, sed uiiros quorum operam et in bello et in otio et in negotio populus sit expertus. post editas comœdias, nondum quintum atque uicesimum ingressus annum, causa uitandae opinionis qua uidebatur aliena pro suis edere, seu perciendi Graecorum instituta moresque quos non perinde exprimeret in scrip-
tis, egressus urbe est neque amplius redivit. de morte eius Volcatius sie tradit:

Sed ut Afer populo sex dedit comœdias,
iter hinc in Asiam fecit. ut nauem semel
conscendit, uisus numquam est: sie uita uacat.

Q. Cosconius redeuntem e Graecia perisse in mari dicit cum fabulis
conversis a Menandro: ceteri mortuum esse in Arcadia siue Leucadiae
tradunt, Cn. Cornelio Dolabella M. Fulvio Nobiliore consulibus, morbo
implicitum ex dolore ac taedio amissarum sarcinarum quas in nau-
praemiserat, ac simul fabularum quas nouas fecerat. fuisse dicitur
mediocris statura, graeci corpore, colore fusco. reliquit filiam, quae post
equit Romano nupsit, item hortulos xx iugerum uia Appia ad Martis.
quo magis miror Porcium scribere: 'Scipio nihil ci profuit, nihil
Laelius, nihil Furins: eorum ille opera ne domum quidem habuit con-
ducticiam.' hunc Afranius quidem omnibus comicis praeferit, scribens
in Compitalibus:

Terenti non consimilem dicas quempeiam.

Volcatius autem non solam Naenio et Plauto et Caecilio, sed Licinio
quoque et Atilio postponit. Cicero in Limone haecenus laudat:

Tu quoque, qui solus lecto sermone, Terenti,
conversum expressumque latina noce Menandrum
in medium nobis sedatis motibus effers,
quiddam come loquens atque omnia dulcia miscens—

item C. Caesar:

Tu quoque, tu in summis, o dimidiate Menander,
poneris, et merito, puri sermonis amator.
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lenibus atque utinam scriptis adiuncta foret uis comica, ut aequato uirtus polleret honore
cum Graecis neque hae despectus parte iaceres.
unum hoc maceror ae doleo tibi desse, Terenti.

AVCTARIVM AELII DONATI

Hace Suetonius Tranquillus. nam duos Terentios poetas fuisse scribit Maecius, quorum alter Fregellanus fuerit Terentius Libo, alter libertinus Terentius Afer patria, de quo nunc loquimur. Scipionis fabulas edidisse Terentium Vagellius in actione ait:

Tuæ, Terenti, quae uocantur fabulae
cuiæ sunt? non has, iura qui populis dabant,
suum ille honore affectus, fecit fabulas?
duae ab Apollodoro translatae esse dicuntur comico, Phormio et Heçyra: quatuor reliquae a Menandro. ex quibus magno successu et pretio stetit Eunuchus fabula: Hecyra saepe exclusa, uix acta est.

2 Post comica non post uis cum plerisque edd. distinx. 4 ae doleo codd.: aureolo Ritschl.
ORDER OF THE PLAYS

ANDRIA
HEAVTON TIMORVMENOS
EVNVCHVS
PHORMIC
HECYRA
ADELPHOE
SIGLA

codd. = consensus omnium codicum
Σ = consensus codicum praeter Bembinum
Litterae ABC, etc. = codices qui in prooemii paginis 60–64 nominati sunt.
Andria

Incipit. ANDRIA • TERENTI • ACTA • LVDIS • MEGALENSIB
M • FVLVIO • M • GLABRIONE • AEDIL • CVRVL • EGIT • L • AMBI-
VIVS • TVRPIO • [L • HATILIUS • PRAENESTINVS] • MODOS • FECIT
FLACVS • CLAVDI • TIBIS • PARIBVS • TOTA • GRAECA
5 MENANDRV • FACTA • I • M • MARCELLO • C • SVLPICIO • COS

Didascalia ex Donati praelectione restituta est
C. SVLPICI APOLLINARIS PERIOCHA

Sorórem falso créditam meretrícualae
genere Ándriac, Glycérium, uitiát Pámphilus
grauidáque facta dáte fidem uxorém sibi
fore hánec; namque aliam páter eí despónderat,
gnatám Chremetis, átque ut amorem cómperit,
simulát futuras núptias, cupiéns suos
quid habéret animi filiús cognóscere.
Daní persuasu nón repugnat Pámphilus.

sed éx Glycerio nátum ut udit púerulum
Chremés, recusat núptias, generum ábdicat.
mox filíam Glycérium insperato ádguitam
hanc Pámphilo, aliam dát Charino cóniugem.

PERSONAE

[Prologvs]
Simo Senex
Sosia Libertvs
Davos Servos
Mysis Ancilla
Pamphilvs Advlescens
Charinnvs Advlescens

Byrria Servos
Lesbia Obstetrix
Chremes Senex
Crito Senex
Dromo Lorarivs
Cantor

MVTa PERSONA

Glycerivm Virgo

8 persuasu Opitz : suasu ² Personarum indices non habent codices; sed aediculam argumentis singulis praefizam habent BCP, quae figurás personarum pictas continet. Desiderantur in A versus 1–888
Poëta quom primum animum ad scribendum adipulit, id sibi negoti crēdidit solūm dari, populo ūt placerent quās fecisset fābulas. uerum álter cuenīre multō intelēgit;
5 nam in prólogis scribūndis operam abūtitur, non qui árgumentum nāret, sed qui máliuoli uctēris poētae máledictis respōndeat, nune quām rem nūtio dént quaesō animum adτéndite. Menánder fecit Ándriam et Perínthiam.
10 qui utrānus recte nōrit ambas nóuerit: ita nōn sunt dissimili árgumento sēd tamen dissimili oratiōne sunt factae āe stilo. quae cónuenere in Ándriam ex Perínthia fatētur transtulisse atque usum pró suis.
15 id istī uituperant fāctum atque in eo disputant contāminari nōn decere fābulas. faciúntne intellegéndo ut nīl intelēgant? qui quon hūnica accusant, Naénium Plautum Êmmium accūsant. quos hie nóster auctōrés habet, quorum áemulari exóptat neclegéntiam potiūs quam istorum obsērūram diligēntiam. dehine ūt quiescant póorro moneo et désinant male dicere, malefācta ne noscánt sua. fauēte, adeste aequo ánimo et rem cognōscite,
20 ut pērnoscatis éequid spei sit rélicuom, posthāe quas faciet de intégro comoédias, spectándae an exigéndae sint nobīs prius.

8 adτendite Donatus et Nonius: aduortite vel aduertite Σ 11 ita non Guyet: non ita Σ dissimili sunt Σ: tr. Guyet sed uel set Σ: et Bentley
ACTVS I

SIMO SOsIA

SL. Vos istaec intro auférte: abite. — Sósia, adés dum: paucis tē uolo. SO. dictūm puta: nempe ūt curentur rēcte haece? SL. immo aliūd. SO. 30 quid est quod tībi mea ars efficere hoc possit āmplius?

5 SL. nil istae opus est ārte ad hanc rēm quām paro, sed eīs quas semper īn te intellēxi sitas, fide ēt taciturnitāte. SO. exspecto quīd uelis. SL. ego pōstquam te emi, a pāruolo uēt sempēr tībi apūd me īnsta et cēmēns fērit sēruitus

10 seis. fēci ex seruo uēt ēsses libertūs nihi, proptērea quod seruības liberāliter: quod hābui sūmmum pērtium persolui tībi. SO. in mēmoria haβeo. SL. haud mūto fætum. SO. 40 gaúdo,
si tībi quīd fēci aut fācio quod placeāt, Simo, 15 et id grātum fuisse aduōrsum te haβeo grātiām. sed hoc mīhi molestumst; nam istaece cōmmemorātiō quasi ēxprobratiōst inmemorī bēneči.
quīn tu ūno uerbo dīc, quīd est quod mē uelis?

45 SL. īta fāciam. hoc prīrum īn hāc rē praedīcō tībi:
quas crēdis esse has nōn sunt uērae nūptiae.

SL. quor sīmūlas igitur? SL. rem ōmmem a principio aūdies:
eo pācto et gnati uītam et consiliūm mēum
cognōscēs et quīd fācere īn hae rē tē uelīm.

50 nam is pōstquam excessit ēx ephēbis [Sosia, et

30 post haec interrogandi signum posuit Spengel 40 haud muto. fætum gaudeo Paumier 44 inmemor Guyet: inmemoris 2 45 interrogandi signum posuit Dziatzko 51 Sosia... potestas seclusit C. F. Hermann.
liberius uiuendi fuit potestas], (nam ánteá
qui sére posses aút ingenium nóscere,
dum actás metus magíster prohibebánt? SO. itast.)

55 SI. quod plérique omnes fáciunt adulescéntuli,
ut ánimum ad aliquod stúdiun adiungant, aút equos
alere aút canes ad uénandum aut ad philosophos,
horum ille nil egrégie praeter cétera
studébat et tamen ómnia haec mediócriter.

60 gaudébam. SO. non iniúria; nam id árbitror
adpríme in uita esse útile, ut ne quid nimis.
SI. sic uíta erat: facíle ómnis perferre ác pati;
cum quíbus erat quomque úna eis sese dédere;
córúm studiis ósequei [aduersus nemini,

65 numquam praeponens se illis]: ita ut facíllüme
sine inuídia laudum inuénias et amícós pares.
SO. sapiónter uitam instítuit; namque hoc témpeore
obséquium amicos, uéritas odiúm parít.
SI. inteÍe a multí quaeádm abhíne triénnium

70 ex Ándro commigránut huc uicíniam,
inópia et cognatórum neclegéntia
cóaéta, egrégia fórma atque aestate íntegra.
SO. ei, úéréor ne quid Ándria adportét mali!
SI. primo haée pudíce uítae parce ac dúriter

75 agébat, lana ac téla uictum quaéritans;
sed postquam amans acéssit pretium póliicens
unús et item alter, íta ut ingeniumst ómnium
hominum áb labore próeline ad lubúinem,
accépit condiciónem, deín quaestum óoccipit.

80 qui tum íllam amabunt fórte, íta ut fit, fílium
per dúxere illuc, séceum ut una essét, meum.
egomét continuo mécum certe cáptus est:

64 obsequi studiis Σ: tr. Bentley aduersus... illis seclusit Bentley
70 huc uiciniam cum C¹ Spengel: huc uiciniae Donatus et volg.: huiç
uiciniae Σ
habet. habebat.' observabam mane illorum seruolos
ueniuntis aut abeuntis: rogabam ' heus puer,
die sodes, quis heri Chrysti dem habuit?' nam Andrieae 
illi id erat nomen. SO. teneo. SI. Phaedrum aut Civilian 
dieabant aut Niceterum; [nam] hi tres tum simul
amabant. 'echo, quid Pamphilus?' 'quid? symbolam
dedit, cenuit.' guidebam. item alio die
quaecebam: comperebam nil ad Pamphilum quiequam attinere. enim uero spectatum sati
putabam et magnum exemplum continientiae; nam qui cum ingenii conflictatur eius modi
neque cunmoquet animus in ca re tamen, sciis pse habere iam ipsum suae uital modum. 
quom id mihi placebat tum uno ore omnes omnia 
bona diceere et landare fortunas meas,
qui gnatum haberem tali ingenio praeditum. 
quid uerbis opus est? hac fama impulsus Chremes
ultro ad me uenit, uniam gnatam suam cum dote summa filio uxorem uitate.
placuit despondi. hic nuptius dictuist dies. 
SO. quid sigitur obstat quor non fiant? SI. auidies. 
fere in diebus paulius quibus haec acta sunt
Chrysic nicina haec moritur. SO. o factum bene! beasti: ei metui a Chrystide. SI. ibi tum filius
cum illis qui amaran Chrysti dem una aderat frequent; 
curabat una fimus; tristis interim, 
non numquam conlaerumabat. placuit tum id mihi. 
sic cogitabam 'hic purnae consuetudinis 
causa huius mortem tam fert familiariter:
quid si ipsa amasset? quid hic mihi faciet patri?'

87 Niceratum cum Fleckeisen qui nam secl.: Niceratam vulg.: 
Niceratum Ritschl tum secluso 88 symbolam B: symbolum cum 
codd. plerisque Donatus 103 uerae ante fiant exhibent DEG 
104 fere: ferme Charisius: ita Fleckeisen 106 ei om. BCP et 
Donatus: habent cett. 107 amaran Muretus: amabat 2
haec égo putabam esse ónnia humani ingenii
mansuétique animi officia. quid multís moror?
115
egomét quoque eius causa in funus pródeo,
nil étiam suspicáns mali. SO. hem, quid id ést? SI. scies.
ecértur; imus. intérea inter múlieres quae ibi áderant forte unam áspicio adulescéntulum, formá. SO. bona fortássé. SI. et uoltu, Sósia,
120 adeó modo, adeó unenasto, ut nil supra.
quae cún mihi lamentári praeter céteras
uisást et quia erat fórma praeter céteras honéstá ac liberáli, accedo ad pédisequas, quae sít rogo: sorórem esse aiunt Chrýsidis.
125 perçússit ilico ánimum. attat hoc illud est,
hinc illae lacrumae, haec illast misericórdia.
SO. quam tíméo quorum euádas! SI. funus intérim procédit; sequimur; ád sepulcrum uénimus; in ígnem inpositast; flétur. intérea haec soror
130 quam díxi ad flammam acéssit inprudéntius, satis cún períclo. ibi tum éxanimatus Pámphílus bene dissimulatum amórem et celatum índicat: adérrit; mediam múliem compléctitur:
mea Glycéerium inquit quid agis? quor te is pérditum?
135 tum illa, út consuetum facíle amorem cérneres, reiécit se in eum fléns quam familiáriter!
SO. quid áís? SI. redeo inde irátus atque aegré ferens; nec sátis ad obiurgándum causae. diceret quid féci? quid commérui aut pecéau, pater?
140 quae sése in ígnem iníécere noluit, próhibuí, serúaui: honesta orátiost. SO. recté putas: nam si illum obiurges uítae qui auxiliúm tulit,

116 Fleckeisen: suspicáns etiam Σ: etiam om. D quid id est cum DE Dziozko: quid est cett. 117 imus Σ. quam lect. agnosceunt Cicero de Or. ii. SO. 325 et Servius ad Áen. xi. 183: imus Baehrens quem sequitur Fleckeisen 121 Bentley: quia tum BC: quae tum P (e et t in ras.)
I.

1 quid fácias illi, déderit qui damnum aut malum?

SI. uenít Chremes postrídie ad me clámítans:

indígnum facinus; cóperisse Pámphilum 145

pro uxóre habere hanc péregrinam. ego illud sédulo

120 negáre factum, ille instat factum. dénique

ita túm discedo ab illo, ut qui se filiam

negót daturum. SO. nón tu ibi gnatum . . ?  SI. ne

haéc quidem

satis némens causa ad óbiurgandum. SO. quí? cedo. 150

125 prope adést quom alieno móre unendúmast mihi:

sine núnc meo me únere intereá modo.'

SO. qui igitúr relictus est obiurgandi locus?

SI. si própter amorem uxórem nolet dúcere:

155 ea primum ab illo animum áduortenda iniúriast;

130 et núnc id operam do, út per falsas núptias

uera obiurgandi causa sit, si déneget;

simúl sceleratus Dáuus si quid cónsili

habet, út consumat núnc quom nil obsínt doli;

160 quem ego crédo manibus pédibusque obnixe ómnia

factúrum, magis id ádeo mihi ut incómmodet,

quam ut óbsequatur gnáto. SO. quaproptér? SI. rogás?

135 mala méns, malus animus. quém quidem ego si sénsero...

sed quíd opust uerbis? sín eneniat quód nolo,

in Pámphilo ut nil sít morae, restátt Chremes

140 qui mi éxorandus ést: et spero cónfore.

nunc tuómst officium has béné ut adsimules núptias,

pertérrefacias Dáuom, obserues filium,

quid agát, quid cum illo cónsili captét. SO. sat est: 170

curábo.  SI. eamus núnciam intro: i praé, sequor.

143 Bentley: qui déderit Σ: quid facias ei qui damnum dederit aut

malum Fleckeisen: illi qui dedit Dziatzko 153 meo me Don. in

lemm.: me meo Σ 155 nolet B: nolit cett. 165 sin Eugraph.

in lemm.: sine Σ 171 eamus . . . sequor Dziatzko Simoni tribuít:

eamus . . . intro Sosiae tribuint Σ
ANDRIA

I. ii

ACTVS II

SIMO DAVOS

SI. Non dubiumst quin uxorem nolit filius;
ita Dáuom modo timère sensi, ubi núptias
futúras esse andíuit. sed ipse exít foras.

175 DA. mirábar hoc si síc abíret, ét eri semper lénitas
uerébar quorum euáderet:
qui póstquam andierat nón datum iri fílio uxorém suo,
númquam quoiquam; nóstrum uerbum fécit neque id
aegré tulit.

SI. at fáciet nunc neque íd, ut opinor, síne tuo magnó malo.

180 DA. id uóluit nos síc nécopinantis dúci falsó gaúdio,
sperántis iam amótó metu, interósctitantís ópprini,
ne ésset spátiánum cógitandi ad dústurbandas núptias:
astúte. SI. carnuféx quae loquitur? DA. érus est
neque proníderam.

SI. Dana. DA. hém quid est? SI. cho dum ád me.

DA. quid hie vólt? SI. quíd aís? DA. qua
de ré? SI. rogas?

185 meum gnátum rumor ést amare. DA. id pópulus curat
selíct.

SI. hocíne agis an non? DA. égo uero istue. SI. séd 15
nunc ea me exquíriere
iníqui patris est; nám quod antehac fécit nil ad me áttinet.
dum témpe ad cam rém tulit, síni, ánimum ut explerét suom;
nunc híc dies aliam ütam defert, álios mores póstulat:

190 dehinc póstulo siue aéquomst te oro, Dáne, ut redeat
íam ín uiam.

179 at nunc faciet Σ: tr. Fleckeisen qui id addidit
181 interóscti-
tantis C¹EG ex corr. D ex ras.: interea oscitantis cett.
182 ne Σ:
189 defert Bentley cum Cic. Fam. xii. 25. 5:
adfert Σ
20 hoc quid sit? omnes qui amant graniter sibi dari uxorem ferunt.

DA. ita aijunt. SI. tum si quis magistrum cepit ad eam rem improbum,
ipsum animum aegrotum ad deteriorem partem plerumque adplicat.

DA. non herele intelligo. SI. non? hem. DA. non:
Dauos sum, non Oedipus.

SI. nempe ergo aperte uis quae restant me loqui? DA. 195 sané quidem.

25 SI. si senso hodie quiqueam in his te nuptius
fallaciae contra quo si aut minus,
aus uelle in ea re ostendi quam sis callidus,
uerberibus caesum te in pistrinum, Dauo, dedam usque
ad necem,
ea legge atque omne ut, si te inde exemerim, ego pro té 200
molam.

30 quid, hoc intellextin? an non dum etiam ne hoc quidem?

DA. immo callide:
ita apertipsam rem modo locutus, niff circum itione usus es.

SI. ubius faciulis passus sim quam in haec re me deluidier.

DA. bona uerba, queso. SI. inrides? nill me fallis.

sed dico tibi:
ne témere facias; néque tu haud dicas tibi non praedie-
205
tum: caue.

DAVOS

DA. Enim uero, Daue, nil locist segnitiae neque socordiae,
quanto intellexi modo senis sententiam de nuptiis:
quae si non astu prouidentur, me aút erum pessum dabunt.
ANDRIA

nee quid agam certum, Pâmphîlumne adiútem an aus-
cultém seni.

210 si illûm relinquo, eius uitàe timeo; sîn opitulor, huûs minas, 5
quoi uërba dare difficilèst: primum iám de amore hoc
cómperit;
me infénsus seruat, nê quam faciam in mútiis fallácián.
si sênsèrit, pèrî: [aut] si lubitum fûerit, causam céperit,
quò iûrè quaque iniúria præcîpitem [me] in pistrinám dabit.

215 ad haéc mala hoc mi accédit etiam: haec Æándria, 13
si ista úxor sîne amìcæst, granida e Pâmphilost.
audîrèque corumst óperea pretium audácián
(nam încéptiost améntum, haud amántium) :
quipwid peperisset décreuerunt tóllere,

220 et fíngunt quandam intér se nunc fallácián 15
ciuent Ațticam esse hanc: 'fût olim hînc quidam senex mercátor;
nauem îs frégít apud Andrum ûnsulam;
is Òbiit mortem:' ìbi tûm hânc eiecetam Chrysïdis
patrém recepisse órbaì, paruam. fábulae!

225 mi equidem hércole non fit uéri simile; atque ïpsís com-
mentúm placet.
sed Mýsis ab ea ègréditur. at ègo hîne me âd forum: [ut]
conuéniam Pamphílum, ne de hâc re pâter inprudentem
ôpprimat.

MYSIS

MY. Aúdiui, Archylís, iam dudum: Lésbiam adduei iubes.
sâné pol illa tàmulentast múlier et temerária

230 néc satis digna quoí committas prímo partu múlierem.
tânen eam adducam? inportunitâtem spectet ànîæulae:
quía compotrix éius est. di, dáte facilitatem óbsæcro
huíc parìundi atque ìllí in aliís pòtius pœeccâdi locum.

213 aut seclusit Conrudt 216 si Guidelmus: siue Σ 221 hìne
add. Bentley 225 mi equidem scripsi: mïquidem Fleckeisen: mihi
quadem Σ 226 ut seel. Conrudt 228 Archylîs Bentley: archîlis
aut archîlîs Σ 232 facilitatem G: facultatem cett.

13
sed quid nam Pamphilum exanimatum uideo? uereor quid sit.
oppériar, ut sciám num quid nam haec türba tristitiae adferat.

PAMPHILVS MY SIS

PA. Hocinést humanum factu aut inceptu? hœcinest officiúm patris?
MY. quid üllud est? PA. pro deúm fidem quid est, si haéc non contuméliast?
uxórem decererat dare sese mi hódie: nonne opórtuit praescéisse me ante? nonne prius communicatum opórtuit?
5 MY. miserám me, quod uerbum úudio!
PA. quid? Chremes, qui dénegarat sé commissurún mihi gnátam suam uxorem, ìd mutauit, quóm me inmutatúm uidet?
itan óbstinate dát operam, ut me a Glýcerio miserum ábstrahat?
quod sí fit, pereo fúnditus.
10 ádeo hominem esse inuenstum aut ínfelicem quàm quém sum!
pro deum atque hominúm fidem!
núllon ego Chremétis pacto adfínitatem effugere potero?
quót modis contémptus, spretus! fácta, transacta ómnia. em, répudiatus répetor. quàm ob rem? nísi sí id est quod súsipcor:
15 áliquid monstri ahint: ea quoniam némimi obtrudí potest, inté ad me. MY. oratio haec me miseram exanimauít metu.
PA. nam quid ego dicam dé patre? ah,
tantámine rem tam néclegenter ágere! praeteriéns modo
mi ápud forum 'uxor tibi ducendast, Pámphile, hodie'
inquit: 'para,

255 ábi domum.' id mihi úísust dicere 'ábi cito ac suspénde te.' 20
óbstipui. censén me uerbum pótnisse ullum próloqui? aut
úllam causam, inéptam saltem fálsam iniquam? obtútiu.
quód si ego reseíssem íd prius, quid faecerém, si quis
nunc mé roget,
áliquid faecerem, ut hóc ne faecerem. séd nunc quid pri-
num exsequar?

260 tót me impediunt cúrae, quae meam ánimum dinorsae 25
trahunt:
amor, mísericordía húius, nuptiárum sollicitátio,
tum pátris pudor, qui mé tam lení pássus est animo
úisque adhuc
quae méó quomque animo lúbitumst facere. ein égo ut
aduorser? ei mihi!
incértumst quid agam. My. mísera tímeo 'incértumst'
hoc quorsum accidat.

265 sed péropust nunc aut húne cum ipsa aut de illa ál-
quid me aduorsum húne loqui:
dum in dúbiost animus, paúlo momento húc nel illuc
ímpellitur.

P.A. quis hic lóquitur? Mysis, sátue. My. o salue,
Pámphile. P.A. quid agít? My. rogas?
labórat et dolóre atque ex hoc mísera sollicitást, diem
quia ólim in hune sunt cóstitutae núptiae. tum autem
hoc tímet,

270 ne déseras se. P.A. hem egon ístue conari quéam? 35
egon própter me illam déci pi míserám sinam,
quae míhi suon ánimum atque ómmem uitam crédidit,

264 'incértumst' hoc Klette: 'incértum' hoc Σ: 'incértum' hoc
quorsus accidat Bentley 265 Flekeisen: nunc peropus est . . .
aliquid de illa Σ 270 se om. EG hem om. G
quam ego ánimo egregie cáram pro uxore hábuerim? bene ét pudice eius dóctum atque eductúm sinam
40 coáctum egestate ingenium inmutáéier?
non fáciam. MV. hand nerear, si in te sit soló situm;
sed ut uím queas ferre. PA. ádeon me ignauóm putas,
adéon porro ingratum aút inhumanum aút ferum,
ut nèque me consuetúdo neque amor nèque pudor
45 commóneat neque commóneat ut serrém fidem?
MV. unum hoc scio, hanc meritam ésse ut memor essés sui.
PA. memor éssem? o Mysis Mýsis, etiam núnc mihi
scripta ílla dicta sunt in animo Chrýsidis
de Glýcerio. iam fémne moriens mé uocat:
50 accéssi; uos semótæ; nos soli: íncipit
‘mi Pámphile, huius fórmam atque aétatem uides
nee clám te est quam illi utraéque res núnc útiles
et ád pudicitiam ét ad rem tutandám sient.
quod pérgo te hance núnc dextram oro et geniúm tuom,
55 per tuám fidem perque húius solitúdinem
te obtéstor ne abs te hance ségreges neu déseras.
si te in germani frátris dílexi loco
sine haéce te somum sémper fecit máxumi
seu tíbi morigera fúit in rebus ómnibus,
60 te istí uírum do, amícum tutorém patrem;
bona nóstra haec tibi permítto et tuae mandó fide.’
hanc mi ín manum dat; mórs continuo ipsam óccupat.

276 sit solo G: solo sit cett. 277 ut uím Bentley: uím ut ß
281 hanc om. BCP: habent cett. et Donatus 287 utraeque res nunc
utiles (hoc est, parum utiles) Rivium secutus Bentley: núnc utraeque
res inutiles DÉG: utiles ágnoscit Donatus ut alberam lectionem: illi
nunc utraeque inutiles BCP 288 alio modo editores versus rhym-
num indicant, scilícet hoc. et ád pudicitiam ét ad rem tutandám sient.
289 sed longe rotundius fluunt numeri si metri notas ut ego in textu ponas
[et ád rem].* caue putes pudicitiam vocabuli syllabum secundam cor-
ripere: immo quárisyllabe usurpaturus vocabulum, ut apud Plaut. Epid. iii.
3. 23, et ut saepissime amicitia apud Plautum et Terentium
nunc Eugraphius in lemm.: quod ego te per hanc dexteram ß: recte
uerba ordinaviit Spengel genium cum Donato Bentley: ingenium ß
* See n. on 288.
ANDRIA

accépi: acceptam séruabo. MV. ita speró quidem.  
P.1. sed quór tu abis ab illa? MV. obstetricem ac-
écérso. P.1. propera. atque aúdin?

300 uerbum únum cane de núptiis, ne ad nórbum hoc etiam 65
... MV. téneo.

ACTVS III

Charinus Byrria Pamphilus

CH. Quíd aís, Byriá? daturne illa Pámphilo hodie  
núptum? BV. Sie est.

CH. quí scís? BV. apud forúm modo e Danu audíui.  
CH. náe miseró mihi!  
ut ánimus in spe atque in timore usqué ántehac attentús  
fuit,  
ita, póstquam adempta spés est, lassus eúra confectús  
stupet.

305 BY. quaeâso edepol, Charíne, quoniam nón potest id 5  
fíeri quod uís,  
id uelis quod póssit. CH. nil uolo áliud nisi Philúme-


nam. BV. ah,  
quanto id te satiust dáre operam istam qui áb animo  
amoneás tuo,  
quam id éloqui quo mágis lubído frústra incendatúr tua!  
CH. facile ómnes quom ualémus recta cónsilia aegrotís  
damus.

310 tu si híc sis, aliter sénlias. BV. age age, út lubet. 10  
CH. sed Pámphílum  
video. ómnia experírí certumst priús quam pereo.  
BV. quíd híc agit?

307 quanto ... tuo Fleckeisen: satiús te id ... qui istum amorem
2 Donatus: amoneás tuo BCDEGP: tuo om. uolg.  308 eloqui
Fleckeisen: loqui 2
CH. hunc ipsum orabo, huic súpplicabo, amórem huic narrabó meum:
credo ímpetrabo ut áliquot saltem núptiis prodát dies:
intérea fiet áliquid, spero. BY. id 'áliquid' nil est.

CH. Býrria,
15 quid tíbi nídetur? ádeon ad um? BY. quíd ni? si nil 315
ímpetres,
ut te árbitretur sibi paratum moéchum, si illam dúxerit.

CH. ábin hinc in malám rem cum suspécione istáe, scélus?
PÁ. Charínum uídeo. sálue. CH. o salue, Pámphile:
ád te aduenio spém salutem auxílium consílium expetens.

20 PÁ. néque pol consíli locum habeo néque ad auxílium 320
cópiam.
séd istue quid namst? CH. hódie uxorem dúcis? PÁ.
aiunt. CH. Pámphile,
si íd facis, hodié postremum mé uídes. PÁ. quid ita?
CH. eí mihi,
ucáreor dicere: huíce díc quaeso, Býrria. BY. ego dieám.
PÁ. quid est?
BY. spónsam hic tuam amat. PÁ. né iste hand mecum
séntit. eho dum díc mihi:

25 núm quid nam ampliús tibi cum illa fuít, Charíne? 325
CH. aha, Pámphile,
níl. PÁ. quam nellem! CH. núne te per amístiam
et per amorem óbseco,
principio ut ne dúcas. PÁ. dabo equidem óperam. CH.
sed si íd nón potest
aút tibi núptiae haec sunt cordi, PÁ. córdi? CH. saltem
áliquót dies
prófer, dum proífíscor aliquo, né uideam. PÁ. audi
núnciam:

312 hunc ipsum Rein: ipsum hunc Ʃ 320 ad auxílium Eurgra-
phiús: ad auxiliandum D: auxílii BCEP: auxíliis G 328 haec
Bentley: hae Ʃ
330 égo, Charine, ne útiquam officium líberi esse homínís puto, 30
quam ís nil mereat, póstulare id grátiae adponí sibi.
núptias effúgere ego istas málo quam tu apiscier.
CH. réddidisti animúm. P.A. nunc si quid pótes aut tu
aut hic Býrria,
fácite fingite únuenite effícite qui detúr tibi;
335 égo id agam, mihi quí ne detur. CH. sát habeo. P.A. 35
Dauom óptume
uídeo, quois consílio fretus sum. CH. át tu herele
hand quíequám mihi,
nísí ea quae nil ópus sunt sciri. fúgin hine? B.V. ego
nervo áe lubens.

Davos Charinus Pamphilus ii

DA. Dí boni, boní quid porto? séd ubi innueniam Pámphilum,
út metum in quo núnc est adimam atque éxpleam ani-
num gaúdio?
340 CH. laetus est nesció quid. P.A. nil est: nón dum haec
resciúít mala.
DA. quem égo nunc credo, sí iam audierit sibi paratas
núptias,
CH. áúdin tu illum? DA. tóto me oppido éxanimatum 5
quaérerere.
séd ubi quaeram? quó nunc primum inténdam — CH.
cessas ádloqui? —
DA. hábeo. P.A. Dane, adés, resist. DA. quáis homost,
qui me . . . o Pámphile,
345 te ípsum quaero. eüge. Charine! ambo óportúne: uós
uolo.

331 mereat ex Donato Bentley: promereat Σ: lect. mereat agnoscit
Servíus ad Æn. vi. 664 332 apiscier Fleckeisen: a . . piscier in
ras. G.: adapisce Cett. 337 seiri Fabricius: seire Σ 343 quo
aut quo DE: aut om. Cett. 344 habeo Donatus: abeo Σ
PA. Dáue, perii. DA. quín tu hoc audi. PA. intérii. DA. quid timeás scio.

10 CH. méa quidem hercle cérto in dubio uítast. DA. et quid tú, scio.

PA. núptiae mi. DA. etsi scio? PA. Hodie . . . DA. obtúndis, tam etsi intéllege?

íd paues, ne dúcas tu illam; tu aútem, ut ducas. CH. rém tenes.

PA. ístue ipsum. DA. atque ístue ipsum nil periclist: 350 mé uide.

PA. óbsecre to, quàm primum hoc me líbera miserúm metu. DA. em,


tıus pater modo mé prehendidit: aít tibi uxórém dare hódie, item alia múltá quae nunc nón est narrándi locus. continus ad te próperans percurro ád forum, ut dicam 355 haéc tibi.

úbí te non inuécnio, ibi ascendo in quendam excelsúm locum.

20 córumpisco: núsquam. forte ibi húius úideo Býrriam; rógo: negat uidísse. mihi moléstum; quid agam cógito. rédeunti interea ex ipsa re mi íncidit suspicio 'hemi, paúlulum obsoni: ípsus trístis; de ínprouiso núptiae: 360 nón cohaerent.' PA. quórum nam ístue? DA. égo me continuo ád Chremem.

25 quom illo aduenio, sólítudo ante óstium: iam id guádeo. CH. récte dicís. PA. pérge. DA. maneo. interea intro ire néninem

úideo, exíre néninem; matrónam nullam in áedibus, nil ornati, nil tumulti: accéssi; intro aspéxi. PA. scio: 365
mágnnum signum. *DA.* nún uidentur cónuere haec núptias?

*PA.* nón opinor, Dáue. *DA.* ‘opinor’ nárras! non 30 recte áccipis:
cérta res est. étiam puerum inde ábiens conuení Chremi:
hólera et pisciculós mínutos férre obolo in cenám seni.

370 *CH.* liberatus sum hódie, Dáue, túa opera. *DA.* ac nullús quidem.

*CH.* quíd ita? nempe huic prórsus illam nón dat. *DA.* ridieulúm caput,
quási necessus sít, si huic non dat, té illam uxorem dúcere, 35 nisi uides, nisi sénís amiecos óras, ambis. *CH.* béne mones:
ibo, etsi herele saépe iam me spés haec frustratást. uale.

**Pamphilus Davos**

si úd suscenseát nunc, quia non dét tibi uxórem Chremes,
príus quam tuum animum út sese habet ad núptias per-
spéxerit,
úpsus sibi esse iniúrius uideátur. neque íd iniúria.
séd si tu negáris dúcere, óbi culpam in te tránsferet: 5

380 túm illae turbae fíent. *PA.* quiduís pátiar. *DA.* pater
est, Pamphile :
difficilest. tum haec sólast mulier. díctum [ac] factum
innénerit
áliquam causam, quam ób rem éiciat óppido. *PA.* éiciát?
*DA.* cíto.

*PA.* cédó igitur quid fáciam, Dáue? *DA.* dúe te duc-
turum. *PA.* hém. *DA.* quid est?

368 Chremis *Bentley ex Donato*: chremis Σ 369 ferre Σ: fere *Dzialko*
372 necessus *Lachmann*: neccessē Σ 377, 378, transponunt Σ: rec-
tum ordinem instituit *Bothe* 377 habet *Fleckeisen*: habet Σ 381 ac
sec. *Wagner.*
II. iii. P. TERENTI AFRI


PA. suadére noli. DA. ex éa re quid fiát uide. 385
PA. ut ab ílla excludar, hocé concludear. DA. nón itast. nempe hocé sic esse opinor: dicturum patrem 
‘ducás nolo hodie uxórem’; tu ‘ducam’ ínquies:

15 cedo quid iurgabit técum hie? reddes ómmia, quae nunc sunt certa ci cónsilia, incerta út sient, sine omní periculo. nam hocé hand dubiimmst, quin Chremes tibi nón det gnatam; néc tu ea causa mündieris haec quae facis, ne is mútet suam senténtiam.

20 patri die uelle, ut, quóm uelit, tibi iúre irasci nón queat. nam quód tu speres ‘própulsabo fáciele uxorém his móribus; 390 dabit némô’: inueniet ínopen potius quám te corrumpí 
sinat.

sed sí te aequo animal ferre accipiet, néclegentem fécérers; aliam ótiosus quaecriet: interea áliquid acciderit boni.

25 PA. itan crédís? DA. haund dubium ûd quidenst. PA. uide quó me inducas. DA. quin taces?

PA. dicám. puerum autem né rescíseat mi ésse ex illa 400 caútiost:

nam pólllicitus sum síscepturum. DA. o fácínus audax!

PA. hánce fidem sibi me óbscruant, quí se scíret nón desertum iri, út darem. 
DA. eurábitur. sed páter adest. caue te ésse trístem séntiat.

iv SIMO DAVOS PAMPHILVS

51. Reníso quid agant aut quid captent cónsili.

DA. hic núne non dubitat quin te ducturúm neges. 405 uenít meditatus álicande ex soló loco:

orátiónum spérat inuenísse se

386 hoc (=huc) P: hue B: hac cett. et Donatus 389 hic a reddes
setunxit Spengel 398 aliam Donatus: alia Σ 402 desertum iri
Guyet cum codice Mureti: desertum D: deserturum cett.

22
qui differat te: proin tu fac apud te ut sies. 5
P.A. modo ut possim, Danio. D.A. credo inquam hoc
mihi, Pamphilium,
410 numquam hodie tecum commutaturum patrem
unum esse uestum, si te dices dicere.

Byrria Simo Davos Pamphilus v

BY. Erus me relatos rebus iussit Pamphilium
hodie observare, ut quid ageret de nuptiis
seirem: ut propterea num hunc ncnientem sequor.
415 ipsum adeo praesto video cum Davo: hoc agam.
ST. utrumque adesse videos. D.A. eum, seruam. ST. Pamphilium. 5
D.A. quasi de impronoiso respice ad eum. P.A. chém, pater.
D.A. probe. ST. hodie uxorem ducas, ut dixi, uolo.
BY. numc nosterne timeo parti quid hic respondat.

420 P.A. neque iste neque alibi tibi erit usquam in me
mora. BY. hem?
D.A. obmútit. BY. quid dixit? ST. facis ut te deceat, 10
quom istus quod postulo impetro cum gratia.
D.A. sum nerus? BY. erus, quantum audio, uxor excedit.
ST. i nunciam intro, ne in mora, quom opus sit, sies.

425 P.A. có. BY. nullane in re esse quosquam homini fidem!
uerum illud uerbumst, uolgo quod dier solet, 15
omnis sibi malle melius esse quam alteri.
ego illum uidi: uirginem formam bona
memini uideri: quo acquiror sum Pamphilium,
430 si se illum in somnis quam illum amplexet maluit.
renuntiabo, ut pro hoc malo mihi det malum. 20

Davos Simo

DA. Hie nume me credit aliquam sibi fallaciam
portare et ea me hic restitisse gratiam.

414 proscriptit sine causa Bentley, qui etiam huc legit pro hunc in
hoc uestum et observarem quid in u. priori 429 uideri Bothe: uidere Σ

23
II. vi

P. TERENTI AFRI

5 D.A. praetér spem enecit, sēntio: hoc male habēt uirum. 
SI. potin ēs mihi uerum dīcere? D.A. nil fācilius. 
SI. num illī molestae quīdpiam haece sunt nūptiae eīus prōpter consuetūdinem huīusce hospitae? 
D.A. nil hērele; aut, si adeo, bīduist aut trīdui

10 haec sōlicitudo: nōsti? deinde désinet. 
etenim īpsus secum id recta reputauit uia. 
SI. laudō. D.A. dum licitumst ēi dumque actās tulit, 
anāuit; tum id clam: cānit ne unquam infāniiae 
ea rūs sibi esset, út uirum fortēm deecet.

15 nūce úxor opus est: ánimum ad uxorēm ādpulit. 
SI. subtrīstis uisust ēsse aliquamīllum mihi. 
D.A. nil prōpter hane rem, sēd est quod suscensēt tibi. 
SI. quīd nāmst? D.A. puerilest. SI. quīd id est? 
D.A. nil. SI. quin dīē, quīd est?

20 'uix' iñquit 'drachumis ēst obsonatūm deecem: 
on fīlio uidētur uxorēm dare. 
quem ' iñquit 'uoecabo ad cēnam meorum aequālium 
potīssumum nune?' ēt, quod dicendum hēc siet, 
tu quōque perparee nūmimum: non laudō. SI. tace.

25 D.A. communīui. SI. ego istaece rēcete ut fiant uīdero. 
quid nam hōc est rei? quid hēc uolt ueterātor sibi? 
nam si hēc malist quiequam, ēm illic est huic rei caput.

434 aeque ... quidem Daus tribuunt:corr. Spengel: nequeo pro 
eaque legens codd. sequitur Fleckisen 439 eius add. Dziatzko: prō- 
ter huīusce hospitae consuetūdinem Σ: huīusce prōpter consuetūdinem 
hospitae Erasmus et volg.: consuetūnenm prōpter huīus hospitae Spengel 
442 Fleckisen: etenim ipse (ipsus D) secum eam rem recta reputauit 
uiā Σ: etenim ipsus secum eam rem reputauit uia Donatus et volg.: 
etenim ipsus eam rem recta r. u. Bentley 447 aliquamīllum Bentley: 
aliquantum aut aliquantum codd. 449 id add. Erasmus 451 
drachumis Ritschl: dracmis drachmis dragnis Σ obsonatum C: obso-
natus uel opsonatus cett.

24
ANDRIA

ACTVS III

MYSIS SIMO DAVOS LESBIA (GLYCERIVM) i

MY. Ita pól quidem rest, út tu dixti, Lésbia:

MY. sed hie Pámphilus SI. quid dícit? MY. firmauít fidem. SI. hem.

DA. utinam aut hie surdus aut haec nuna fácta sit! 5

MY. nam quod peperisset iüssit tolli. SI. o Lúppiter,

LE. bonum ingénium narras ádulsecentis. MY. óptumum. 465

sed séquere me intro, ne in mora illi sís. LE. sequor.— 5

DA. quod rémedium nune huúc malo inueniám? SI. 10

quid hoc?

adeóne est demens? éx peregrina? iám scio: ah,

nix tándeum sensi stólidus. DA. quid hie sensísse aít?

SI. haec primum adfertur iám mi ab hie fallácia: 470

hanc simulânt parere, quó Chremetem abstérreant.

(GL.) Iunó Lácina, fér opem, serua me, óbsecreo. 15

SI. hui, tám cito? ridiculûm: postquam ante óstium

me audíuit stare, adpróperat. non sat cómmodo

diuísa sunt tempóribus tibí, Daue, haéc. DA. mihi?

SI. nun inmémores discipuli? DA. égo quid narres nesco. 475

SI. hicíne me si inparátum in ueris nuptiis

adórtus esset, quós me ludos rédderet!

nune huúus períelo fít, ego in portu náuigo.

LESBIA SIMO DAVOS ii

LE. Adhúc, Archyliís, quae adsolént quaeque ópórtent

signa ésse ad salútem, omnía huíc esse uídeó.

459 dixti ã: dixísti Donatus et uolg. tu add. Fleckeisen 470

sensisse se BCDGP: se sensisse E: fort. se sensse vel sense agit pro

ait G 479 Bentley: mihi pro me ã 481 oportent cum E Spengel:

opertet cett.

25
nunc primum fac ista ut lauet: post dente, quod itissi ei darí bibere et quántum imperáui, 5 date; móx ego huc renórter.

per ecástor seítus púer est natus Pámphilo.
deos quaeśo ut sit supérstes, quandoquidem Ípsest in-
genió bono,
quomque huic est ueritus óptumae adulescénti facere iniúriam.—

SI. nél hoc quís non credat, quí te norit, ábs te esse 485
ortum? DA. quíd nam id est?

SI. non imperábat córam, quid facto esset opus puérperae, sed póstquam egressast, íllis quae sunt íntus clamat dé uia.
o Dáne, itan contémnor abs te? aut ítane tandem idóneus tibi uídor esse, quém tam aperte fállere incipiás dolis?
saltem áccurate, ut métui uídear cérite, si rescúerim.

DA. certe hércele nunc hic se ípsus fallit, haúd ego. 490
SI. edixi tibi, 
intérminatus súm, ne faceres: núm ueritus? quid ré tulit?
credón tibi hoc nunc, péperisse hanc e Pámphilo?
DA. teneó quid erret, ét quid agam habeo. SI. quid 
taces?
DA. quid crédas? quasi non tibi renuntiáta sint haec 
sic fore.

SI. mihiin quísquam? DA. eho, an tute intellexti hoc 500
ádsimulari? SI. inrídeor.

DA. renúntiatumst ; nám qui tibi istaeec incidit suspício?
SI. qui? quía te noram. DA. quási tu dieas fáctum id 
consíllo meo.

SI. certe énim scio. DA. non sátis me pernösti étiam 
qualis súm, Simo.

483 ista ut PC: istaee ut BEG : istaee (ut om.) Bentley : istam ut cum Donato Fleckeisen 484 dari cum B2 Eugraphius : dare cett. 488 est ueritus D : ueritus est cett. 490 Fleckeisen : opus facto esset Σ 495 edixi cum coi. plerisque Bentley : edixin cum D uolg. 500

adsimularier BCDEGP
SI. egon té? DA. sed si quid tibi narrare occépi, continuó dari
505 tibi uérba censes. SI. fálso! DA. itaque hercle níl iam muttire aúdeo.
SI. hoc égo scio unum, néminem peperísse hie. DA.
intelléxi: itast.
sed nílo setiús mox puerum hue déferent ante óstium.
id égo iam nunc tibi, ére, renuntió futurum, ut síis sciens,
ne tu hoc [mihi] posterius dícás Daui factum consilio
aís dolis.
510 prórsus a me opiniōnem hane tuam éssæ ego amatám uolo. 30
SI. únde id scis? DA. audíui et credo: múlta concur-
rúnt simul
qui coniecturam háne nunc faciam. iam prius haec se
e Pámphilo
gráuidam dixit éssè: inuentumst fálsum. nunc, post-
quám uidget
núptias domí ádparari, méssast ancilla fíleo
515 óbstetricem accérsitum ad eam et puerum ut adferrét simul. 35
húe nisi fit, puerum út tu uideas, níl moentur núptiae.
SI. quíd aís? quom intelléxeras
úd consilium cápere, quor non díxti extemplo Pámphilo?
DA. quís igitur cum ab ílla abstraxit nisi ego? nam
omnes nóis quidem
520 scínns quam misère hánce amarit: núne sibi uxorem expetit. 40
póstremero id mihi dá negoti: tú tamen idem has núptias
pérga facere ita út facis, et id spéro adiuturos déos.
SI. únno abí intro: ibi me ópperire et quód parato
opus ést para. —
non ínpulit me, haec núne omnino ut créderem;
525 atqui haúd scio an quae díxit sint uera ómnia,
sed párni pendo: illúd mihi multo máximumnunt quod mihi pollicitust ipsus gnatus. núne Chremem conueniám, orabo gnató uxorem: [id] si ímpetro, quid áliss malim quam hódie has fieri nuptías?

50 num gnátus quod pollicitust, hand dubiúmst mihi, si nólit, quin eum mérito possím cógere.
atque ádeo in ipso témpore eceum ipsum óbuiam [Chremem].

iii

SIMO CHREMES

SI. Iubeó Chremetem . . . CH. o te ipsum quaerē-bam. SI. ét ego te: optato áduenis.

CH. alíquót me adierunt, éx te auditum qui aibant hodie núbere mean fíliam tuo gnáto; id uiso tún an illi insániant. 535

SI. auscultá paneis: [et] quíd ego te uelim ét tu quod quærís scies.

5 CH. auscultó: loquere quíd uelis.

SI. per té deos oro et nóstram amicitiam, Chremes, quae incépta a paruis eum ac téte adereút simul, perque únicam gnátam tuam et gnátum meum, 540 quois tíbi potestas súmma seruandí datur,

10 ut me ádinas in hác re atque ita uti nuptiæ fueránt futurae, fíant. CH. ah, ne me óbseera:

quasi hoc te orando a me ímpetrare opórteat. alium ésse censes núne me atque olim quóm dabam? 545

si in rēmst utrique ut fíant, accersí inbe;

15 sed si éx ea re plús malist quam cómmodi utrique, id oro te in commune ut cónsulas, quasi si illa tua sit Pámphiliique ego sím pater.

532 Chremem Fleckeisen séclusit: alií óbuiam 533 optato aduenis Simoni continuat Dziatzko: Chremeti tribuont Σ 534

nubere et filiam metri concinnioris gratia transaposuit Fleckeisen 536

550 SI. immo íta uolo itaque póstulo ut fiát, Chremes, neque póstulem abs te, ni ípsa res moneát. CH. quid est?
SI. iraé sunt inter Glycerium et gnatum. CH. aúdio. 20
SI. íta mágnæ ut sperem pósse auelli. CH. fábulae!
SI. profécto sic est. CH. sic herele ut dicám tibi:
555 amántium irae amóris integrátiss.
SI. em, id te óro ut ante eámus, dum tempús datur dumque éius lubido ocelúsast contuméliis;
prius quam hárum scélera et lácrumae confictae dolis reddúcunt animum aegrótum ad misericórdiam,
560 uxórem demus. spéro consuctúdine et
eoniúgio liberáli deníctúm, Chremes,
dein fácèle ex illis sése emersurúm malis. 30
CH. tibi íta hóc uidetur; át ego non posse árbitror neque illum hánec perpetuo habére neque me pérpeti.
565 SI. qui scís ergo istuc, nísi perículum fécérís?
CH. at istúc perículum in filia fieri grauest.
SI. nempe íncommoditas dúnique huc omnís redit,
si euéniat, quod di próhibeant, discéssio.
at sí corrigitur, quót commoditátes uide:
570 princípio amico filíum restítueris,
tibi générerum firmum et filiae inueniés uirum.
CH. quid istúe? sí íta istuc ánimum induxísti esse útile, 40
noló tibi ullam cómodo in me claudier.
SI. meritó te semper máxuni fecí, Chremes.
575 CH. sed quíd aís? SI. quid? CH. qui scís eos nunc
discordare intér se?
SI. ípsús mihi Dauos, qui íntumust eorún consiliis, díxit; et és mihi suadet nuptias quantúm queam ut matúrem. 45
num cénces faceret, filiun nisi scíret cadem hæc nólle?

550 Chreme cum codd. Priscianus: sed hic et aliis in locis Chremes in vocatíuo praebui 561 Chreme DEG et Eugraphius: chremes BCP
tute ádeo iam eius uerba áudio. hens, éuocate huc Dáuum. atque éecum uideo ipsum foras exiré.

IV DAVOS SIMO CHREMÉS

DA. Ad te ibam. SI. quid namst?

DA. quor úxor non accérsiturn? iam aduésperasceit. SI. aúdin [tu illum]?

ego dúdum non nil néritus sum, Dáne, ábste, ne facerés idem quod uólguus sernorúm solet, dolís ut me delúderes

5 proptérea quod amat filius. DA. egon ístue facerem?

SI. crédidi,

idque ádeo metuens uós celaui quod nunc dicam. DA. 585 quid? SI. scies;

nam própemodum habeo [tibi] iám fidem. DA. tandem
cognosti quí siem?

SI. non fúerant nuptiae futurae. DA. quid? non? SI. se
d ea grátia
simuláui, uos ut pértemptarem. DA. quid aës? SI. sie
res est. DA. uide:

10 numquam ístue quini ego intéllegere. uáh consilium cáli-
didum!

SI. hoe aúdi: ut hince te intro íre inuìssi, oppórtune hic 590 fit mi óbuiam. DA. hem,

num nánum perimus? SI. nárro huic quae tu dúdum narrásti mihi.

DA. quid nam aúdio? SI. gnatam út det oro, úixque id exoro. DA. óccidi. SI. hem,

quid díxisti? DA. optune inquam factum. SI. núne per hunc nullást mora:

15 CH. domúm modo ibo, ut ádparetur dícam, atque huc renúntio.

579 Fairmús: audies uerba Σ 581 tu illum additamentum quod
ex notula in textum irrepsit seclusit Bentley 586 tibi seclusit Bentley
593 díxisti editores antiqui plurimi: dixri Σ 594 adparentur Guyet:
adparentur Σ
ANDRIA


500 quid caúsaest quin hínc in pistrinum récta proficiscár uía? nil ét preci locé relieatum: iám perturbaui ónnia: erúm fefelli; in núptias conícš erílem lílium; feci hódie ut fíerent, Ínsperante hoc átque inuito Pámphilo. em astútias! quod sí quiessem, níl eneníssét mali. 25

505 sed éccum uideo ipsum: óceidi. útínam mi esset álíquid hie quo núcne me præcipitém darem!

PAOMPHILVS DAVOS

PA. Vbi ille est seclus qui pérdidit me? D.A. pérri. PA. atque hoc confíteor iure mí obtígisse, quándoquidem tam inérs, tam nullí cónsili sum. sérùon fortunás meas me cómmisisse fúttili!

610 ego prétiam ob stultitiám fero: sed inúltum numquam id aúferet. D.A. posthác me incolómen sát scio fore, núcne si denito 5 hóc malum. PA. nam quíd ego nunc dicám patri? negábon uelle mé, modo qui súm pollicitus dúcere? qua andácia id facere aúdeam?

nec quid me nunc faciam seio. DA. nec me equidem
atque id ago sedulo.
dicam aliquid me inventurum, ut huie malo aliquid 615
productem moram. PA. oh!
10 DA. sum uisus. PA. elo dum, bona uir, quid aís?
uidem me consiliius tuis
miserum inpeditum esse? DA. at iam expediam. PA.
expedies? DA. certe, Pamphile.
PA. nempe ut modo. DA. inmo melius spero. PA.
oh, tibi ego ut credam, furcifer?
tu rem inpeditam et perditam restitutas? em quo frétus
sim,
qui me hodie ex tranquillissima re coniecisti in nuptias. 620
15 an non dixi esse hoc futurum? DA. dixti. PA. quid
meritu's? DA. crueem.
sed sine paululum ad me redeam: iam aliquid dispiciam.
PA. ei mihi,
quom non habeo spatium, ut de te sumam supplicium,
ut uolo!
namque hoc tempus praecauere mihi me, haud te ulcisci
sinit.

ACTVS IV

CHARINVS PAMPHILVS DAVOS

CII. Hocine [est] credibile aut memorabile,
tanta necordia innata quoiquam ut siet
ut malis gaudeant atque ex incómmodis
alériús sua ut cómparent cómoda? ah,

614 equidem Dziatzko: quidem Σ 615 productem Donatus:
producam Σ oh Fleckeisen: ohe Σ 616 sum uisus et consiliius
tuis Fleckeisen: uisus sum et tuis consiliiis Σ 619 sim schol.: siem
Σ et Donatus in lemm. 625 est secl. Bentley
íd est num? ímmo id est pessumum hominíum genus, 5

denegandí modo quíis pudor paullum adest;
pós est ubi témpest promíssa íam pérsici,
túm coactí necessárió se áperiunt.
[ét timent denegare ét tamen rés premit.]
ibi tóm corum ímpudentíssima orátiost
‘quis tú’s? quíis mi’s? quor meánum tábi?

heus, próxumus sum egomét mihi.’
at támen ‘ubi fides?’ sí roges,
níl pudent hic, úbi opust; illi ubi
nil ópus est, íbi ueréntur.
séd quíd agam? aedanm ád eum et cum eo iniúriam 15
hane expóstulem?

ingeram mala múlta? atqui aliquis décat ‘níl promóueris’:
multúm: molestus cérte ei fuero atque ánimo mòrem géssero.
P.A. Charíne, et me et te inprúdens, nisi quíd dí respi-

ciunt, pérdidi.

CH. ítane ‘inprudens’? tándem inuentast caúsa: sol-

nístí fidem.
P.A. quíd ‘tándem’? CHH. etiam núnc me ducere ístis 20
dictis póstulas?

PA. quíd istuc est? CHH. postquám me amare díxi,
conplacitást tábi.

heú me miserum quí tuom animum ex ánimo spectauí meo:
PA. fálusus es. CHH. non tábi sat esse hoc núsum soli-
dumst gáudium,
ní me lactassés amantem et fálsa spe producéeres?
hábeas. PA. habeam? ah, néseis quantís ín malís norsér 25
miser

629 Fleckreisen: genus hom. pess. Ξ 630 denegandi Klette:
in denegando Ξ 633 denegare post premit ponunt Ξ: transp.
Spengel: totum versum scel. Klette et alii 637 pudent cum F
Bentley: pudet cett. illi Donatus: illie Ξ 638 íbi add. D²
640 atque Bothe: atque Ξ 647 non Spengel: nomine Ξ sat Fleck-
eisen: satis codd. 648 ní Dziatzko: nisi Ξ
quantásque hic consiliís suis [mihi] confláuit sollicitúdines meus cárnufex. CH. quid ístúc tam mirumst dé te si exemplúm capít?

PA. haud ístuc dicas, sí cognóris uc me uel amorém meum. CH. scio: cúm patre altercásti dudum et ís nunc prop-
tereá tibi

30 suseénsset nec te quíuit hodie cógere illam ut dúceres.
PA. immo étiam, quo tu mínus seis aerumnás meas, haec núptiae non ádparabántur mihi nec póstulabat núnc quisquam uxorém dare.
CH. scio: tú coactus tuá uoluntate és. PA. mane:
35 non dúm scis. CH. scio equidem illam ducturum ésse te. PA. quor me éncias? hoc aúdi: numquam déstitit instáre, ut dicerém me ducturún patri;
suadére, orare usque ádeo donec pérpulit.
40 nisi mí deos [satis scio] fuísse íratos qui auscultáuerim.
CH. factum hóc est, Daue? DA. factum. CH. hem, 665 quid aís? ó scelus!
at tibi di dignum fáctis exitiúm duint!
eho, díc mi, si omnes húnc coniectum in núptias iními: uellent, quód nisi consilium hóc darent?
45 DA. decéptus sum, at non défetigatús. CH. scio.
DA. hæc nón successit, álía adgrediemúr uía:
nisi sí íd putas, quia prímo processit parum, non posse iam ad salútem convorti hóc malum.
PA. immo étiam; nam satis crédó, si aduigáueris,
50 ex únís gemínas míhi confíces núptias.
DA. ego, Pámphile, hoc tibi pró seruitio débeo, conári manibus pédibus noctisque ét dies,
ANDRIA

IV. i

capitis periculum adiéré, dum prosím tibi;
tuomst, si quid praeter spem áuenit, mi ignóscere.
parum succedit quód ago; at facio sédulo.

380 nel mélius tute réperi, me missum face.
PA. cupió: restitue quem á me accepísti locum.
DA. faciam. PA. át iam hoc opust. DA. hem . . .
séd [mane] concrepuit híne a Glycerio óstium.
PA. nil ád te. DA. quaero. PA. hem, núnein de-
mun? DA. at iam hoc tibi inuentúm dabo.

MYSIS PAMPHILVS CHARINVS DAVOS ii

MY. iam ubi úbi erit, inuentúm tibi curábo et mecum
addúctum

685 tuom Pámphilum: modo tu, ánime mi, nolí te macéráre.
PA. Mysís. MY. quis est? ehem Pámphile, optimé
mihi te offers. PA. quídnamst?
MY. oráre iussit, sí se ames, era, iám ut ad sese nénias:
nidére aít te cúpere. PA. nah, perii: hoc malum integráseit. 5
sicéme me atque illam operá tua nune míseros sollicitári!

690 nam idcíreo accensor núptias quod mi ádparari sénsit.
CH. quibus quídem quam facile pótuerat quiésci, si hic
quiéset!
DA. age, si húc non insanít satis sua spónte, instiga.

MY. atque ódepol
ea rés est, proptercáque nune misera in maerorest. PA. 10
Mýsis,
per omnís tibi adiúro deos numquam eám me desertúrum,

695 non sí capiundos míhi sciam esse inimícós omnis hómines.
hanc mi áplexini: cóntigit: convéniant mores: náléant
qui intér nos discídium nolunt: hanc nísi mors mi adi-
met nómo.

682 mane secl. Bentley qui etiam híne add. 686 ehem pro hem
Bentley quidnam Fleckeisen: quid Σ 689 sollicitari Bentley:
sollicitarier Σ
IV. ii

P. TERENTI AFRI

15 MY. resipíseo. PA. non Apóllinis magis uérum atque hoc respósunst.

si póterit fieri ut né pater per mé stetisse crédat,
quó mínus hacce fierent nuptiae, noló; sed si id non póterit, 700
id fáciam, in procluí quod est, per mé stetisse ut crédat.
quis uídeor? CH. miser, acque átque ego. DA. consílium quaero. PA. fórtis!

20 seio, quód conere . . . DA. hoc égo tibi proféceto effectu
reddam.

PA. iam hoc ópus est. DA. quin iam habeo. CH. quid est?
DA. luáce, non tibi habeo, ne érres.

CH. sat hábæo. PA. quid faciés? cedo. DA. dies híce 705
mi ut satis sit uéreor
ad agéndum: ne nocínum [esse] me nunc ád narrandum
erudas:
proinde híce uos amolimini; nam mi ímpedimento éstis.

25 PA. ego hanc uísam.—DA. quid tu? quo híce te agis?

CH. uerúm uís dicam? DA. immo étiam:
narrationis incipit mi initium. CH. quid me fiét?
DA. eho tu ínpudens, non sátiis habes, quod tibi diecu-
710
lam addo,
quantum huíce promoueo núptias? CH. Daue, át tamen

DA. quid érgo?

CH. ut dúcam. DA. ridiculum. CH. húce face ad me
ut uénias, si quid póteris.

30 DA. quid uéniam? nil habeo. CH. át tamen, si quíd.

DA. age ueniam, sí quid.

CH. domi éro. DA. tu, Mysis, dum éxeo, parúmer
[me] opperíre híc.

MY. quaprópter? DA. ita factóst opus. MY. mútura. 715

DA. iam inquam híc ádero.

703 quod pro quid Paumier, qui fortis pro fortis sine necessitate legit in
706 Spengel: ne vacuum esse nunc me ¹ 713 Spengel:
alterum si quid Charino tribuont ² 714 me secl. Spengel
ANDRIA

MYSIS DAVOS

IV. iii

MY. Nilne esse proprium quoiquam! di nostrám fidem! summum bonum esse erae putabam hunc Pámphilum, amicum, amatorém, uirum in quouis loco paritum; nerum ex eo nunc misera quem capit labórem! facile hic plús malist quam illie boni. sed Dáuos exit. mí homo, quid istue obscurost? quo pórtas puerum? DA. Mýsis, nunc opus est tua mihi ad hâne rem exprompta málitia atque astútia. MY. quid nam începtur's? DA. áccipe a me hunc ócius atque ánte nostram iânnam adpone. MY. obscurò, humíne? DA. ex ara hine súne nerbenáis tibi atque ás substerne. MY. quam ob rem id tute nón facis? DA. quia, si forte opus sit ád erum iurató mihi non ádposisse, ut líquito possim. MY. intéllego:

720 noua núne religio in te ístae incersit. cedo! DA. moue ócius te, ut quíd agam porro intéllegas. pro Lúppiter! MY. quid est? DA. spónsae pater intéruenit. repúdio quod consílium primum inténderam. MY. nesció quid narres. DA. égo quoque hine ab dexterá

735 ueni re me adsimulábo: tu ut subsérnias orátioni, ut quómque opus sit, uerbís uide. MY. égo quíd agas nil intéllego; sed sí quid est quod méa opera opus sit nóbis, ut tu plús uides, manébo, ne quod uóstrum remorer cómmodum.

CHREMES MYSIS DAVOS

IV

740 CH. Renórtor, postquam quae opus fuere ad núptias gnataé parani, ut iúbeam accersi. séd quid hoc?

717 putabam D: putani cett. 728 iurato Bentley; insiurandum Σ 729 adposisse] apposisse E: apposuisse cett. 738 ut Guyet:
aut Σ et Donatus
puer hércole. mulier, tu ádposisti hunc? M Y. ubi illie est? 
CH. non mihi respondes? M Y. núquam est. uae 
miseræ mihi!
5 reliquit me homo atque ábit. D A. di nostrám fidem, 
apud forum quid turbaest! quíd illic homínem lítigant! 745 
tum annóna carast. quíd dicam alius ndécio. 
M Y. quor tu óbsecro hie me sólam? D A. hem, quae 
haec est fábula?

eho Mýsis, puer hie ûndest? quisue huc áttulit?
10 M Y. satin sánus qui me id rógitus? D A. quem igitúr 
rogem 
qui hie nénimem alium úideam? CH. mirór únde sit. 750 
D A. dictúra es quod rogo? M Y. aú! D A. concede 
ad déxteram.

M Y. Delíras: non tute ípse . . .? D A. uerbum sú mihi 
unúm praeter quam quíd te rogo faxis: caue!

miránum uero, inpudénter mulier sú facít 755 
merétrix! CH. ab Andriást [ancilla] haec, quantum 
intélego.

D A. adeón uídemur uóbis esse idónei, 
in quibus sie in ludátais? CH. uení in tempore. 

20 D A. propera ádeo puerum tóllere hine ab iánua. 
mané: caue quoquam ex ístoc excessís loco!

M Y. di te éradicent! íta me miseram térritas. 
D A. tibi égo dico an non? M Y. quíd uís? D A. at 
etiám rogas?

cedo, quóniam puerum hie ádposisti? díe mihi.


742 adposisti Ritschl: tun posuisti BCEP: tun apposuisti DG: 
tu edd. wett. 745 Fleckeisen: quid turbaest apud forum Ξ et 
Donatus 751 dictura es Bentley: dictura's Fleckeisen: dicturán 
es vel dicturane es Ξ 753 praeter quam volg.: praetera quod uel 
praetereaquam Ξ 756 uerbum seclusum habent et Ξ et cum Donato 
Eugraphius: seel. Paumier
ANDRIA

IV. iv

765 MY. nostrī. DA. quōius nostri? MY. Pāmphili. CH. hem. DA. quid? Pāmphili?

MY. chō, an nōn est? CH. recte ego sēmper fugi has nuptias.

DA. o fācīnus animum aduōrtendum! MY. quid clāmātas?

DA. quemne égo heri uidi ad nōs adferri nēsperi?

MY. o hōminem audacēm! DA. nērum: uidi Cāntharam 30

770 suffārcinatam. MY. dīs pol hābeo grātiam, quom in pāriundo aliquot ādfuerunt liberae.

DA. ne īlla īllum hānd nouit, quōia causa haece ĵncipit: 'Chremēs si puerum pōsitum ante aedis uiderit, suam gnātam non dabit': tanto hercle māgis dabit. 35

775 CH. non hērce faciet. DA. mūne adeo, ut tu sīs sciens, nisi puerum tollis, iām ego hunc in mediām uiam prouōluam teque ibīdem peruołuam īn luto.

MY. tu pōl homo non es sōbrius. DA. fallācia alia āliam trudit: iām susurrari āudio

780 ciuem Ātticamesse hane. CH. hēm. DA. 'coactus légibus eam uxōrem ducet.' MY. chō, obsecre, an non cīnīs est?

CH. iocularīrum īn malum īsceiens paene ĵncidi.

DA. quis hie lōquitur? o Chremēs, per tempus āduenīs: auseúlta. CH. audiui iam ómnia. DA. āin tu? haece 45 ómnia?

785 CH. audīui, inquam, ā principio. DA. audīstīn, obsecre? ūm seclera: hāne iam oportet ĵn cruciatum hinc ābripī. hie ĵst ĥlē: non te crēdes Dauum lūdere.

MY. me mīseram! nil pol fālsi dixi, mī senex.

CH. noni ómnem rem. ēst Simo ĵntus? DA. ēst.— 50

MY. ne me āttigas.

765 hem Daui est in Σ: Chremeti tribuit Fleckisen 767 animad- uertendum, ut semper Σ [an add. Fleckisen] 772 quōia Brandt:

euīs Σ 784 ān Fleckisen: an Σ 785 em Wagner: hem Σ 787 non te credes DP: non te credas cett. et uolg.: ne te credas Fleckisen 789 attigas Paumier: attingas Σ

39
IV. iv  P. TERENTI AFRI

sceléste. si pol Glycerio non ómnia haec . . . 790
DA. cho inépta, nescis quid sit actum? MY. quí sciam?
DA. hic sócer est. alio pácto haud poterat fíeri
ut sécret haec quae nólumus. MY. hem, praedíceres.
55 DA. paulum intéresse cénjes, ex animo ómnia,
ut fért natura, fácias an de indústria?

v  CRITO  MYSIS  DAVOS

CR. In hác habitasse plátea dictunst Chrýsidem,
quae sése inhoneste optáuit parére hie dítias
potiús quam in patria honéste panper númeret:
eius mórtæ ea ad me læge redieránt bonæ.
5 sed quós perconter uídeo: saluete. MY. óbsecro,
estne híc quem uideo Crito sobrinus Chrysídis?
is ést. CR. o Mysis, sálue! MY. saluos sís, Crito.
CR. itan Chrýsis? hem. MY. nos quídem pol míseras
pérdidit.
CR. quid nóss? quo pacto hic? sátine recte? MY.
nósne? sic:
10 ut químinus, aíunt, quándo ut volumnus nónn licet.
CR. quid Glýcerium? iam híc suós parentís répperit?
MY. utinam! CR. án non dum etiam? haud aúsPICato
huc me áttuli:
nam póls, si id scíssem, númerquam huc tetulissém pedem.
sempér eí dietast ésse haec atque habitást soror;
15 quae illús fuerunt póssidet: nunc me hóspitem
litís sequi, quam id míhi sit facile atque útile,
alíórum exempla cómmomenet. simul árbitror,
iam aliqueum ésse amicum et défensorem eí; nám fere

797 diúitias Σ  801 Fleckeisen: quem (quid) uideo? estne híc . . .
chrísidis Σ  805 sie ut químinus Donatus et schol.  807 attuli cum
Prisciano Bentley: appuli Σ  809 eí cum G Bentley: eius cum enim
superscr. D: enim Donatus  811 id Donatus cum D in ras. et E¹: híc
ceût. et Donatus ad Hec. iv. 4. 25.

40
grandícula iam profécetas illinc: clámítent

815 me sýcophantam, heréditatem pérsequi
mendíciam. tum ipsam déspoliare nón lubet.

MY. o óptume hospes! pól, Crito, antiquum óbtines.

CR. duc me ád eam, quando huc néní, ut uideam.

MY. máxume.

DA. sequar hós: me nolo in témpore hoc uideát senex.

**ACTVS V**

**CHREMES SIMO**

820 *CH*. Sátis iam satis, Simó, spectata ergá te amicitiást mea:
sátis perieli incépi adire: orándi iam finém face.
dúnum studeo obsequi tibi, paene infúsi uitam filiae.

*SI*. ímno enim nune quom máxume abs te póstulo
atque oró, Chremes,
út beneficium nérbis initum dúdum nunc re cómprobes. 5

825 *CH*. uíde quam iniquos sís praec studio: dúnum id effícias
quód cupís,
néque modum beniógnitatis néque quid me ores cógitas;
nám si cogitéis, remíttas iám me oncrare iniúriís.

*SI*. qúibus? *CH*. at rogorit? pérpulisti me, út homíni
adolescéntulo
ín alio occupáto amore, abhórenti ab re uxóríá,

830 filíam ut darem in séditionem átque in incertos núptias,
eíus labore atque eíus dolóre gnátó ut medícarór tuo.
ímpetraísti: incépi, dúnum restétulit. nunc non fért: feras.
illam hinc inim esse áíunt: puer est nátus: nos missós face.

*SI*. pér ego te deos óro, ut ne illis ánimum inducas crédere, 15

835 qúibus id máxume útilést, illum esse quam detérrumum.

814 grandícula Fleckesen: grandinscule et grandinscula Σ 819
Fleckiesen: nolo me Σ 823 quom Fleckesen: cum Donatus et
Eugraphius: quam Σ
núptiarum grátia hæc sunt fæcta atque incepta ómnia.
úbi ea causa quam ób rem hæc faciunt érit adempta his,
désinent.

CH. érras: cum Dauno égomet uidi iúrgantem ancillám.
SI. seio.

20 CH. uéro uoltu, quom íbi me adesse nèuter tum prae-
senarat.

SI. crédó et id factúras Danos dúdum prædixít mihi;
ét nescio qui id tibi sum oblitus hódie, ae nolui, dícere.

II DAVOS CHERMES SIMO DRAMO

DA. Ánimo nunciam ótioso esse ímpero CH. em
Daunóm tibi!

SI. únde egreditur? DA. meó praesidio atque hóspitis.
SI. quid illúid malist?

DA. égo commodiorem hóminem, aduentum, témpus non
uidí. SI. scelus,
quém nunc hic laudat? DA. ómnis res est iam in uado. 840
SI. cesso ádloqui?

5 DA. érus est: quid agam? SI. o sálue, bone uir.
DA. éhem Simo, o nostér Chremes,
ómnia adparáta iam sunt íntus. SI. curásti probe.

DA. úbi uoles accérse. SI. bene sane; íd enim uero
hine núnc abest.
étiam tu hoc respónde, quid istie tibi negotist? DA.
míhine? SI. ita.

DA. míhin? SI. tibi ergo. DA. módo huc ii intro 850
SI. quási ego quam dudúm rogem.

10 DA. cùm tuo gnato una. SI. ánne est íntus Pámphi-
lus? eruciór miser!

V. i P. TERENTI AFRI

836 fæcta B²: fæta C G P et Eugraph. in lemm. 841 qui id
Bothe: quid Σ et Donatus: qui volg. 849 responde Σ et Servius
ad Aen. xi. 373: respondes Donatus bis in lemm., quem sequitur
Umpfenbach 850 huc add. et intro ii transp. Fleckeisen
Ého, non tu dixit éssē inter eos inimicitias, carnufex?
DA. súnt. SI. quor igitur hic est? CH. quid illum censes? cum illa litigat.
DA. ímho uero indígnum, Chremes, iam fácinus faxo
ex me aúdies.
855 nécsei qui senéx modo nenit, últum, confidéns catus:
quóm faciem uideás, uidetur éssē quantiúis preti:
trístis neritás inest in nóltu atque in uerbís fides.
SI. quid nam adportas? DA. nihil equidem, nisi quód
illum audíui dícecre.
SI. quid aút tandem? DA. Glycerium se seíre cinem
esse Átticam. SI. hem,
860 Drómo, Dromo. DA. quid ést? SI. Dromo. DA.
audi. SI. uérbum si addiderís . . . ! Dromo.
DA. audi óbsecro. DR. quid uís? SI. sublimen intro 20
hunc rape, quantúm potest.
DR. quem? SI. Dánum. DA. quam ob rem? SI. quía
lubet. rape inquam. DA. quid fecí? SI. rape.
DA. si quícquam inueniès mé mentítum, occídito. SI.
nihil aúdio:
egó iam te commótum reddam. DA. támen etsi hoc
ueríumst? SI. tamen.
865 cura ádseruandum únicetum, atque audín? quádrupedem
constríngito.
age míniam: ego pol hódie, si uinó, tibi
osténdam quid erum sít perici fállere,
et illí patrem. CH. ah, ne saéui tanto opere. SI. ó
Chremes,
píctatem gnati! nónne te miserét méi?
tantūm laborem cāpere ob talem filium!
30 age Pāmphile, exi Pāmphile: ecquid té pudet?

iii  P A M P H I L V S  S I M O  C H R E M E S

PA. Quis mē uolt? perii, pāter est. SI. quid aīs, omnium . . . ? CH. ah, rem pōtius ipsam dic ac mitte mále loqui.
SI. quasi quīequam in hunc iam grāuius diei pōssiet. ain tāndem, eius Glyceriumst? PA. ita praēdicant.
5 SI. ‘ita praēdicant’? o ingéntem condīdentiam!
num cōgitat quid dēcat? num factī piget?
uide, num ĉius color pudōris signum usquam indicat?
adeo īnpotenti esse ánimo, ut praeter ĉiūnum
morem ātque legem et suī voluntātēm patris
10 tamen hānc habere stūdeat cūm summō probro!
PA. me miṣerum! SI. hem, modone īd dēnum sensti,
Pāmphile?
olim īstuc, olim, quom īta animum induxīt tuom,
quod cūperes alīquo pācto efficiundūm tibi,
eodēm dīe īstuc uērbum uere in te āccidit.
15 sed quīd ego? quor me excrūciō? quor me mācero?
quor meām senectutem huīus sollicito amēntia?
an ut pro huīus peccatis ēgo supplicium sūfferam?
immo hābeat, ualeat, uīuat cum illa. PA. mī pater!
SI. quid ‘mī pater’? quasi tu huīus indigeās patris.
20 domus, ēxor, liberi īnventi īmitō patre;
addūcti qui illam hinc ĉiūem dicant: uēceris.
PA. patér, licetnē paūca? SI. quid dīces mihi?
CH. tamēn, Simo, audi. SI. ego āudiam? quid āudiam,
Chremēs? CH. at tāndem dēcat. SI. age dīcat, sino.
25 PA. ēgo me amare hanc fāteor; si id peccārest, fateor
īd quoque.

870 adeo Bentley: adeon Σ  882 sensti edd. ant.: sensisti Σ .
888 Hīc incipit codex Bembinus (A), cuius pars tota superior absissa est
tibi, pater, me dédo: quiduis óneris inpone, impera. 
uis me uxorem dúcere? hanc amittere? ut poteró feram. 
hóc modo te obseco, út ne credas á me adlegatum húnc 
senem:

900 síne me expurgem atque illum huc coram addúcām. SI. 
adducas? P.A. síne, pater. 

CH. áequom postulát: da ueniam. P.A. síne te hoc 30 
exorém. SI. sino. 
quiduis cupio, dúm ne ab hoc me fálli comperiárr, Chremes. 
CH. pró peccato mágno paulum súpplici satis ést patri. 

C R I T O  C H R E M E S  S I M O  P A M P H I L Y S  iv

CR. Mitte orare. una hárum quaeuis caúsa me ut 
faciám monet, 
905 uél tu uel quod néricumst uel quod ípsi cupio Glýcerio. 

CH. Andréum ego Critónem uideo? cérte ist. CR. sa-
luos sís, Chremes. 

CH. quíd tu Athenas ínsolens? CR. euénit. sed hie-
inést Simo?

CH. híc Simost. CR. men quáris? SI. cho tu, Glý- 5 
erium hine cinem ésse aís?

CR. tú negas? SI. itan húc paratus áduenis? CR. 
qua ré? SI. rogas?

910 túne inpune haece fácias? tune híc hómines adulescéntulos 
imperitos rérum, eductos lóbere, in fraudem ilícis? 
sóllicitando et pólllicitando corum ánimos lactas? CR. 
sánun es?

SI. ác meretricióis amores nútipis conglútinas?

898 Fleckeisen: hanc nís anmittere cum Σ Donat.: hanc nís mittere 
ulug. 903 paulum edd. ant.: paululum cum Σ Donat. et 
Eugraphius 906 ist scripsi coll. rest pro res est, satiust pro satius 
est etc. 908 Fleckeisen: ch. hic. cr. Simo men C: codd. alii 
alter 909 qua re C¹: qua de re cett. 912 Ab hoc versu 
incipit fragmentum Vindobonense lactas cum D¹ Donatus et Eugra-
phius: iactas cett.

45
P. TERENTI AFRI

PA. pérīi, metuo ut súbstet hospes. CH. sí, Simo, hunc norís satís,
nón ita arbitrérē: bonus est hīc uīr. SI. hīc uīr sit bonus? 915
étane adtemperát euenit, hōdie in ipsis nuptiis
út ueniret, antehac numquam? est néro huīc eredundūm,
Chremes.
15 PA. nī metuam patrem, hábeo pro illa re ìllum quod
moneám probe.
SI. sícophanta. CR. hem. CH. síc, Crito, est hīc:
mítte. CR. uideat qui sīet.
sí mihi perget quae nolt dicere, ēa quae non nolt aūdīet. 920
ēgo istaece moueo aut cūro? non tu tuómalum aequo
animō feras?
nam ēgo quae dico uéra an falsa audierim, iam scirī potest.
20 Àtticēus quidam ólim nauī frācta ad Andrum eiēctus est
ét istaece una párva uirgo. tūm ille egens forte ádplieat
prünum ad Chrysidēs patrem se. SI. fābulam inceptāt. 925
CH. sine.
CR. étane uero obtúrbat? CH. perge tu. CR. īs mihi
cognatūs fuit
qui eūm recepit. ībi ego audiui ex illo sese esse Àtticēum.
25 īs ībi mortuōst. CH. eius nomen? CR. nómen tam
cito? PA. Phānia. CH. hem,
peri! CR. uerum hercle opnīor fuisses Phāniam; hoc
certō scio,
Rhamnūsium se aiēbat esse. CH. o Iūppitēr! CR. 930
eadem haēc, Chremes,
multi ālīi in Andro tum aūdire. CH. utinam id sīt quod
spero! eho, dīe mihi,

920 perget A: pergit Donatus in lemm.
921 moueo Σ:
moneo A et fort. E feras A: feres Σ 922 audierim A:
audieris Α²Σ 926 perge tu Bentley: perge. CR. tum is codd.
928 sic Bentley: cito tibi Phania A: cito tibi Σ 931 tum audire
Fleckeisen: tum audiuere ABCEP: tum audiere DGV: tum ëiecit
Bentley
quid eám tum? suamne esse aíbat? CR. non. CH. quoisam ígitur? CR. fratris fíliam.

CH. certé meas. CR. quid aís? SI. quid tu aís? 30 P.A. árrige auris, Pámphile!

SI. qui id crédis? CH. Phania íllic frater méus fuit. SI. noram ét scio.

935 CH. is bèllum híne fugiens méque in Aśiam pérsequens proféscitur:
tum illám ueritus relínquère híc. postílla nunc primum áudio quid illó sit factum. P.A. uíx sum apud me: ita ánimus commotúst metu
spe gaúdio, mirándo tanto tám repentino hóc bono. 35

SI. ne istám multimodis tuam ìmmeníri gaúdeo. PA. credó, pater.

940 CH. at scrúpulus mi etiam únus restat quí me male habet. P.A. dígnus es:
cum tuá religione, ódium, nodum in scírpo quaerís. CR. quíd istud est?

CH. nomén non conuenit. CR. fuit hercle húc áliud paruae. CH. quód, Crito?
num quíd meministi? CR. id quaéro. P.A. egon huius 40
mémoriam patiár meae
uoluptáti obstare, quóm ego possím in hác re medicári
mihi?

945 heus, Chrēmes, quod quaerís, Pásibulast. CH. Pásibu
lā? ipsást. CR. east.

PA. ex ipsa audíui múliens. SI. omnís nos gaudere hóc, Chrēmes,

933 quiduís A qui hære uerba Šimoni dat et quid tu aís Pamphilo
934 qui íd Fleckeisen: quid A. 936 sic uerba ordináui ego: tum illam relinquere híc est ueritus codd.
939 multimodis A et Eugraph. in lemm.: multís
940 Ritschl: at mihi uinus scrúpulus etiam codd.
941 odium AC: odio cett. istud Luchs: istuc codd.
945 sic A nisi quod Pasibula gemínavit Luchs: non patiár heus chreme BCDEGPV 946 Fleckeisen: millien audiui codd.
te crédo credere. CH. íta me di ament, crédo. PA. quod restát, pater . . .

45 SI. iam dúdum res reddúxit me ipsa in grátiam. PA. o lepidúm patrem!
de uxoré, íta ut possédi, nil mutát Chremes? CH. causa óptumast;
nisi quíd pater aüit álind. PA. nempe id? SI. scéliet. 950

CII. dos, Pámphíle, est
decéun talenta. PA. accípio. CH. propero ad filiam.
cho mecum, Círito;
nam illám me credo hand nóssse. — SI. quor non illam
huc transférrí iubes?

50 PA. recte ádmones: Daúo égo istuc dedam iám negoti.
SI. nón potest.

PA. qui? SI. quía habet álind mágis ex sese et máius.
PA. quid nam? SI. uíncetus est.

PA. patér, non recte uíncetust. SI. haud íta iússi. PA. 955
iube solui. óbsecro.
SI. age fíat. PA. at matúra. SI. eo intro. PA. o
faústum et felicém diem!

v C h a r i n v s P a m p h i l v s D a v o s

CH. Quíd agat Pamphilús prouiso. atque éceum. PA.
me alíquis fórís putet
nón putare hoc nérum, at mihi nunc sic esse hoc uerúm lubet.
égo déorum uítam eaproprier sémpiternam esse árbitror
quód uoluptates eórum proprioae síunt; nam mi inmortalítas 960
5 pártast, si nulla aégrítudo huic gaúdio intercésserit.
séd quem ego mihi potíssumum optem, quói nunc haec
narrém, dari?

947 cedere A quod Σ: quid A 953 qui non potest
BCEGP 956 felicem hunc diem Σ praeter G1 957 Fleckeisen: prouiso quid agat pamphilus . . . alíquis forsitan me putet codd.
959 eaproprier Bentley cum Seruio ad Ecl. vii. 31: propterea codd.
962 optem A: exoptem Σ
CH. quid illud gaudist? P.A. Dauom uideo. némost quem mallem ómnium;
nam húne seio mea sólìde solum gáuisurum gaúdía.
P.A. nés cis quid mi obtigerit. D.A. certe; séd quid mi 10 obtigerít seio.
P.A. ét quidem ego. D.A. more hóminum evenit út quod sum nanctús mali
príus resciscerés tu quam ego illud quód tibi euenít boni.
P.A. Glýcerium mea suós parentís répperit. D.A. fae-
túm bene! CH. hem!
P.A. née mora uallast quín iam uxorem dúcam. CH. 15
num ille sómniat
cá quae uigilans nóluit? P.1. tum de púero, Daue . . 
D.A. ah, désine!
sólus es quem díligant di. CH. sálus sum, si haec uéra sunt.
cónloquar. P.A. quis homóst? [o] Charine, in tém-
pore ipso mi áduenis.
975 CH. bène factum. P.A. audisti? CH. ómnia. age,
me in tuís secundís réspice.
tuós est nune Chremés: facturum quae noles seio esse ómnia.
P.A. mémíni: atque adeo lóngumst illum me éxspectare 21
dum éceat.
béquere hae me intro: intús apud Glyceriúmst nune.
tu, Daue, ábi domum,
própera, aceerse híne qui aúferant eam. quíd stas? quid
cessás? D.A. eo.

963 mallem a: malim à 965 nova scena est in DGV 967
sum Fleckesen: sim codd. 971 iam cum BCP Bentley: eam cett.
973 es Bentley: est codd. 975 audistin A: hem uel em audistin à
secundis A: secundís rebus à Donat. Engraph. 977 illum A
nos illum à: me om. Donat. in lemm. 978 intro add. Spengel
V. v  P. TERENTI AFRI ANDRIA

ne exspectetis dum excant huc: intus despondeditur; 980
intus transigetur si quid est quod restet. CANTOR.
Plaudite!

ALTER EXITVS SUPPOSITICIVS

PAMPHILVS  CHARINVS  CHREMVS  DVOS

PA. Te exspectabam: est de tua re quod agere ego tecum uolo.
operam dedi ne me esse oblivum dicas tuac gnatae alterae:
tibi me opinor iuenisse diguum te atque illa nirum. 5
CHA. peri, Dane: de meo amore ac utra nunc sors tollitur.
CHA. non noua istaec mihi condicioiost, si uoluisse, Pamphilvs.
CHA. deuid, Dane. D.1. ut, mane. CHA. peri. CHR. id quam
ob rem non uului eloquar.
non idcirco quod eum omnino adsumi mihi nollem, CHA. hém.
CHR. non.

CHR. sed amicitia nostra quae est a patribus nostris tradita,
non aliquam partem, sed studui adataui tradi libeis.

10 nunc quom copia ac fortuna utrique ut obsequerér dedit,
detur. PA. bene factum. D.1. adi atque age homini gratias. CHA.
salvé, Chremes,
meorum amicorum omnium mi aequissume.
quid multa uerba? mihi non minus est gaúdio

15 me répperisse, ut habitus antehac fui tibi,
quam me uenire nunc id quod ego abs te expeto.

CHR. animum, Charine, quocumque adplicaueris, 15
studium exinde ut erit, tute existimaueris.
PA. id ita esse facere conieceturam ex mé licet.
CHR. aliémus abs te tamen qui esses nóueram.

20 CHR. ita rés est. gnatam tibi meam Philumenam
uxorem et dotis sex talenta spóndeo.

4 nunc add. Guyet: sortis pro sors melius Fleckeisen 6 ah add.
12 aequissume Fleckeisen: agissime codd. 13 multa uerba add.
Dziatzko 14, 15 Dziatzko: inuero ordine versus praebent codd.
16 quocumque Dziatzko: quoadcumque codd.
HEAVTON TIMORVVMENOS

incipit HEAVTON TIMORVVMENOS TERENTI GRAECA EST MENANDRV ACTA LVDIS MEGALENSIB L CORNELIO LENTVLO L VALERIO FLACCO AEDILIB CVRVLIB EGIT AMBIVIVS TVRPIO MODOS FECIT FLACCVS CLAVDI

5 ACTA PRIMUM TIBIS INPARIB DEINDE DVABVS DEXTRIS FACTAST TERTIA M IVVENTIO TI SEMPRONIO COS

C. SVLPICI APOLLINARIS PERIOCHA

In militiam proficisci gnatum Clinium
amántem Antiphilam cómpulit durús pater
animique sese angébat facti paénitens.
mox út reuersust, clám pàtrem deuórtitur
ad Clitiphonem. is amábat scortum Bácchidem.
cum accérseret cupítam Antiphilam Clínia,
ut eius Bácchis uénit amica ac séruolae
habitúm gerens Antíphila: factum id quó patrem
suám celaret Clítipho. hie technís Syri
décém minas meretrículae ausfert á sene.
Antíphila Clítiphóinis reperitúr soror :
hanc Clínia, aliam Clítipho uxorem áccipit.

PERSONAE

[Prologvs]  Bacchis Meretrix
Chremes Senex  Antíphila Virgo
Menedemvs Senex  Sostrata Matrona
Clítipho Advlescens [Canthara] Nvtrix
Clinia Advlescens Phrygia Ancilla
Syrvs Servos cantor
Dromo Servos

9 suam Dziatzko: suum codd.
PROLOGVS

L. AMBIVIVS

Nequoi sit uostrum mirum quor partis seni poëta dederit quae sunt adulescentium, id primum dicam, deinde quod ueni eloquar. ex integra Graeca integram comoädam

5 hodié sum acturus Heaûton timorúmenon:
dupléx quae ex arguménto facta est simplici. nouam èsse ostendi et quae esset: nunc qui scrípserit et quóia Graeca sit, ni partem máximum exístumarem seíre uostrum, id décerem.

10 nunc quam ób rem has partis didicerim pauciú dabo. orátorem esse nóluist me, non prólogum:

uorstrum iudicium fécit: me actórem dedit, si hic áctor tantum póterit a facúndia quantum ille potuit cógitare cómodo,

15 qui orátió nem hanc scrípsit quam dícturum sum. nam quod rumores distulerunt máliuoli,
multás contaminássé Graecas, dúm facit pauciú Latinas: id esse factum hic nón negat neque sé pigere et déinde facturum autumát.

20 habétt bonorum exémplum, quo exémpló sibi licére id facere quód illi fecerúnt putat.
tum quód maliuolus nécus poëta díctitat,
repénte ad studium hanc se ádplicasse músicum,
amícum ingenio fréttum, hand naturá sua:

25 arbitraryum uostrum, nóstra existumátio

26 ualébit, qua re orátos omnis nós uolo.
ne plús iniquom pósít quam aequeuorátio.
facite ac(h)ui sitis, dāte crescendi cópiam,
nouárum qui spectándi faciunt cópiam
30 sine útiis. ne ille pró se dictum existumet,
qui nūper fecit séruo currenti in uia
decésse populum: quór insano séruiat?
cius dé peccatis plūra dicit, quôm dabit
aliás nouas, nisi fīnum maledictís facit.
35 adésce aequo animo, dāte potestatémi mihi
statáriam agere ut lícet per siléntium,
ne sémper seruos évurréns, iratús senex,
edáx parasitus, sýcophanta autem ínpudens,
anárus leno adsídue agendi sín mihi
40 clamóre summo, cútī laboré máxuno.
mea cúsa causam hanc īstam esse animum indúcite,
ut álqua pars laborís minuatūr mihi.
nam nūnc nouas qui scribunt nil parcunt sem:
si quaé laboríósast, ad me cúrritur;
45 si lénis est, ad álium defertúr gregem.
in hác est pura orató. experímini
in utrámque partem ingéniun quid possít meum.
si nūmquam auare prétium statui artí meae
et eum ésse quaestum in ánimum induxi máxumun,
50 quam máxume seruīre nostris cómodis:
exèmplum statuite in me, ut aduléscéntuli
uobí placere stúdeant potius quam sibi.

33 eius de Fleckeisen: de illius codd. uolg. 48-50 hi versus
qui iterum in Hec. prol. 49-51 lequntur aptiorem hic habent locum:
itaque, quamquam versus duo priores in A desunt, hic restituí et eundem
locum in Hecyra uncinis seclusi: aliter sentiunt Fleckeisen et Wagner et
Dziatzko
ACTVS I

CHREMES MENEDEMVS

CH. Quamquam haec inter nos nüper notitia ádmodumst (inde ádeo quom agrum in próxumo hic mercátus es)
55 nec rei fere sane hoc ámbius quiequám fuit:
tamén uel uirtus tua me nel uicinitas,
quam ego in propinquá páte amicitiaé puto,
5 facit út te audacter móncam et familiáriter,
quod míhi nidere praeter ætatem tuam
60 facere et praeter quam rés te adhortatúr tua.
nam pró deum atque homínem fidem quid uís tibi?
quid quaéris? annos séxaginta nátus es
aut plús eo, ut comicio; in hís régiónibus
méliórem agrum neque préti maioris némó habet;
65 seruós compluris: proínde quasi nemó siet,
ita atténte tute illórum officia fúngere.
nunquam tam mane egrédior neque tam nésperi
6 domún reuortor quín te in fundo cóspicer
70 fudere aut arare aut álíquid ferre. dénique
nullum remittis témpus neque te réspicis.
haece non undeptati tibi esse satis certó scio.
'at ením me quantum hic óperis fíat paénitet.'
quod in ópere faciundo óperae consumís tuae,
si súmas in illis éxercendis, plús agas.
75 ME. Chremés, tantumne ab ré tuast otí tibi
aliéna ut cures éa quae nil ad te áttinent?

54 quom Fleckeisen: quod codd. 55 hoc numerorum gratia add.
Dziatzko coll. And. 31 58 andaciter 1 64 agrum ante in his stat
in codd.: transp. Buecheler suadente Dziatzko 65 seruós compluris
coed.: serví complures Guyet volg.: servú nos plúris Bentley 72 at
ením me Murex: ad enim dices A Eugraph. in lemm.: ad enim me dices
A²: at enim dices me cett. et Donatus ad Phorm. 172
I. i  P. TERENTI AFRI

25 CH. homó sum: humani níl a me alienúm puto.
uel mé monere, hoc uél percontarí puta:
rectúmst? ego ut faciam; nón est? te ut detérream.
ME. mihi síc est usus; tíbi ut opus factóst face. 80
CH. an quoíquamst usus hómini se ut cruciéét? ME. mihi.
30 CH. si quíd laborist nólélem. sed quíd istúe malist?
quaesó, quid de te tán tum meruisti? ME. eí mihi!
CH. ne lácruma atque istuc, quádquid est, fac me út sciam:
ne rétice, ne uerére, crede inquám mihi: 85
aut cónsolando aut cónsilio aut re iiúnero.
35 ME. scire hóc uis? CH. hæc quidem caussa qua dixi tibi.
ME. dicétur. CH. at istos rástros interéá tamen
adpóne, ne labóra. ME. minume. CH. quàm rem agis?
ME. sine mé, uociuom témpus ne quod dém mihi
labóris. CH. non sinam, ínquam. ME. ah, non ae-
quóm facis.
40 CH. huí, tám grauis hos, quaéso? ME. sic meritúm
meum.
CH. nunc lóquere. ME. filium únicum adulescéntulum
habeo. áh, quid dixi? habére me? immo habuí, Chremes;
nunc húbeam necne incértumst. CH. quid ita istúe? 95
ME. scies.
est é Corintho hic áduena anus paupércula:
45 eius ffiliam ille amáre coeáit pérdite,
prope iam út pro uxoré habéret: haecc clám me ómnia.
ubi rém rescíuí, coeápi non humántus
neque ut ánimum decuit aégrotum adulescéntuli
tractáre, sed úi et nía pernolgatá patrum.
50 cottídie accusatábam: · hem, tibine haecc diútíus
licére speras fácere me uiuó patre,
amícum ut habeas própe iam in uxoris loco?
erras, si id credis, ét me ignoras, Clínia.

83 ei mihi BD²E: eheu ACFP 90 uociuom A: uaciuom A²: uaeuom cett.
HEAVTON TIMORVMENOS

ego té meum esse díci tantíspér nolo,
dum quód te dignumst fácies ; sed si id nón facis,
ego quód me in te sit fácere dignum inuenero.
nulla ádeo ex re istuc fít nisi ex nimio ótio.

110 ego istúc actatis nón amori operám dábam,
sed in Ásiam hinc abii própter pauperiem atque ibi
simúl rem et gloriam ármis belli répperi.
postrémo adeo res rédít: adulèscéntulus
saepe éadem et gráuiiter aúdiendo núctus est ;
115 aétate me putáuit et sapientia
plus scíre et prouídére quam se ipsúm sibi :
in Ásiam ad regem mífíatum abút, Chremes.
CH. quid áís ? ME. clam me proféctus mensis trís abest.
CH. ambo accusandi ; etsi illud inceptúm tamen
120 animíst padentis sígnum et non instrénui.
ME. ubi cómpéri ex eís qui fuere ei cónséii,
domúm réurort maéstus atque animó fere
pertúrbato atque incérto prae aegritúdine.
adsídó : adcurrunt sérni, soccos détrahunt ;
125 uideo álios festináre, lectos stérnere,
cenam ádparare : pró se quísque sédulo
facciébant quo íllam mihi lenírent míseriam.
ubi uideo, haec coepi cógítare ‘hem, tót mea
solúis solliciti sínt causa ut me unum éxpleant ?
130 ancíllae tot me íestiant ? sumptús domi
tantós ego solus fáciam ? sed gnátum únicum,
quem páriter uti his déecut aut etiam ámplius,
quoq illa aétas magís ad haéc utendá idóneast,
ceum ego hínc cíeci míserum iniustitía mea !
135 maló quídem me quónis dignum députem.

115 Dziatzko : versus omissus est in A: putáuit me etate et sapientia
A₂: putáuit me et ætate et benevolentia Σ  125 sic codd. : inde
alií Bentley schol. Bemb. secutus, qui adnotat ad hunc versum in re
proprópera infinito modo pro indicatino usum esse pótiam  129 solius
codd. : soli Fleckeisen sint T. Faber : sunt codd.
I. i

P. TERENTI AFRI

si id fáciam. nam usque dum ille uitam illúm colet
85 inopém carens patria ób meas iniúrias,
intérea usque illi dé me suppliciúm dabo
labórans, parcens, quaérens, illi sérniens.'
ita fácio prorsus: nil relinquuo in aéribus
nec más nec uestiméntum: conrasí ónnia.
90 ancúllas, servos, nisi cos qui opere rústico
faciúndo facile súmpsum exsercíént suum,
oonnís produxi ac néndidi. inscripti fíco
aedís mercede. quásí talenta ad quindecim
eóégi: agrum hunc mercáthus sum: híc me exéreoo.
95 decreúui me tantísper minus iniúriae,
Chremés, meo gnato fácre dum fiám miser;
nec fás esse ualla mé uoluptate híc frui,
nisi ubi ille huc saluos rédierit mens párticeps.
CH. ingénio te esse in liberos lení puto,
100 et illum óbsequentem sí quis recte aut cómmode
tractáret. uerum néc tu illum satis nóúeras
nec te ille; hoc ubi fit, íbi non uerc uínítur.
tu illúm núnmquam ostendísti quantí pénderes
nec tíbi ille éredere aúsus quae est æequón patri.
105 quod si esset factum, haec núnmquam euénissent tibi.
ME. ita rús est, fateor: pécecatum a me máuxumest.
CH. Menedéme, at porro réete spero et illum tibi
saluom ádfuturum esse híc confído própediem.
ME. utinam ita di faxint! CH. fácient. nunc si
cómodumst,
110 Dionysia hic sunt hódie: apud me síis uolo.
ME. non póssum. CH. quor non? quaéso tandem ali-
quántulum

143 exsercíént Pauvmier: exsercíent codd.: 'exsercíent resar-
círent' adn. schol. Bemb. 145 mercede A: mercedem A² Σ
147 me tantísper Fleckeisen: tantísper me codd. 148 Chremes
AC¹F²P: Chreme BC²DEFF 1 154 Fleckeisen: ibi fit ubi P:
quí uel que fit A: qui cett.: quod Bentley et uolg. 158 máxumest
cum DE¹ Fleckeisen: maximumst cett.
tibi párce: idem absens fácere te hoc uolt fílius.

165 ME. non cónuenit, quí illum ád laborem híne péplerém, nunc me ipsum fugere. CH. sícine est senténtia? ME. síc. CH. bénem nále. ME. et tu. — CH. lácrumas excussit mihi

miserétque me eius. séd ut diéí témpus est, tempúst monere me húne uicinum Phániam

170 ad cénam ut ueniát: íbo, uisam sí domíst. — nil ópus fuit monitore: iam dudúm domi præsto ápud me esse aiunt. égomet conuivás moror. 120 íbo ádeo híne intro. séd quid crepucrúnt fores híne á me? quis nám egrédítur? hue concéssero.

CLITIPHO CHREMES

175 CL. Nil adhuc est quód uereare, Clínía: haud quaquam étiam cessant, ét illam simul cum núntio hic tibi ádfuturam hodié scio. proín tu sollicitúdinem istam falsam quae te excrúciat mittas. CH. quícum loquitur fílius?

CL. párter adest quem uolui: adibo. páter, opportune 5 áduenis.


abdúxi ad cénam: nám mihi magna cum có iam inde [usque] a puéritia fuit sémper familiáritas. CH. uolúptatótem magnam 10 núntias.

165 híne péplerim Bentley: impulerim codd. 169 tempúst
dd. Bentley 174 hic versus deest in A 176 hic tibi Fleckeisen:
tibi hic codd. 183 magna habent AD\(^1\)F\(^2\), om. cett. usque om. F\(^1\). exhibent cett.
quam uellem Menedenum inuitatum ut nóbiscum esset 185 ámplius,
ut hâne lactítiam nécopinanti prínus obicerem cói domi!
átque etiam nunc tempus est. CL. cane fáxis: non opus est, pater.
CH. quapropter? CL. quia enim incétust etiam quíd se faciat. módo uenit;
tinet ómmia, iram pátris et animum anúcae se erga ut sit suae.
cam misere amat; propter eam haec turba atque ábitio 190 euénit. CH. scio.
CL. nune sérulum ad eam in úrbem misit és ego nos-

trum uná Syrum.
CH. quid nárrat? CL. quid ille? sè miserum esse. CH. múserum? quemminus créderes?
quid rélicuist quin hábeat quae quidem in hómine dicunt-
túr bona?

15 paréntis, patriam inéolümen, anícios, génus, cognatos, dítias.
atque haec perinde súnt ut illius ánimiust qui ea póssidet: 195
qui utí seít ei bona; illi qui non útitur recté mala.
CL. immo ille fuit senex inportunus sémper et nune níl
magis
uercór quam ne quid in illum iratus plús satis faxít, pater.
5 CH. illícine? sed me réprimam: nam in metu éssé
hunc illist útile.
CL. quid túte tecum? CH. dicam: ut ut erat, mánsum 200
tamen opórtuit.
fortásse aliiquantum iniquior erat praeter eius lubílinem:
paterétur; nam quem férret si prénentem non ferrét suum?
huncé erat aequum ex móre illius an illum ex huius únuere?

188 incertust Fleckeisen: incertumst codd. 189 patris iram
codd.: transp. Fleckeisen 192 créderes Lachmann: créderest cum
codd. Donatus et Servius: crednas coni. Dziatzko 193 reliquist
edd. ant.: reliquist codd. 194 dítias edd. ant.: dínités codd.
199 Fleckeisen: illène et reprimam me codd. 203 Fleckeisen: illius
more codd.
et quod illum insimulat durum, id non est; nām paren-
tum iniūriae

205 unīus modi sunt férne, paulo qui est homo tolerābilis:
scortāri crebro nōlunt, nōlunt crebro conuinūrīer,
praebēnt exigne sūmptum; atque haec sunt tāmen ad
uirtutem ōnnia.

uerum ánīmus ubi semēl se cupiditāte deninxīt mala,
necēssest, Clitiphō, consilia cōnsequi consūmilia.

210 seitūmst perichum ex āliis facere tībi quod ex usū sīt.
CL. ita crédo. CH. ego ibo hince întro, ut uideam nōbis
cenae quīd sīt.

tu, ut ōmptus est diī, ōide sis né quo hince abeas lōngius.

ACTVS II

CLITIPHO

CL. Quam iniūqui sunt patrēs in omnis ādulescentis iūdices!
oni aequonm ēsse cēngent nōs a pueris ōlico nasci senes
215 neque illārum adfinis ēsse rerum quās fert adulescēntia.
lubīdine ex suā moderantur nūne quae est, non quae
olim fuit.

mihi si únumquam filiūs erit, né ille fācili me utetūr patre; 5
nam et cōgnoscendi et ìgnoscendi dābitur peccatī locus:
non ūt meust qui mihi per alium ostēndit suam sentēntiām.

220 periī! ís mi, ubi adbibīt plus paulo, suā quae narrat fācinora!
nunc aūt 'perichum ex āliis facito tībi quod ex usū sīt':
astūtus. ne ille hand scīt quam mihi nunc sûrdo narret 10
fābulam.
magis nūne me amīcae diēta stimulant 'dā mihi' atque
'adfēr mihi':

216 Fleckeisen: ex sua lub. codd. 217 facili me cum F²P²
Euγraphius: facillīme A: facillīmo aūt 219 meust Fleckeisen:
meus codd.
quoi quod respondeam nil habeo; nēque me quisquam mistur.

nam hic Clīnia, etsi is quōque suarum rérum sat agitāt, tamen habēt bene et pudēce educēt, ignāram artis meretríciae. 226

meast inpotens, procāx, magnifica, súmptuosa, nōbīlis. tum quōd dem ei, 'recte' est; nām nil esse mīhi religiōst dīcere.

hoc ēgo mali non prīdem immēni nēque etiam dum scīt pater.

ii

CLINIA CLITIPHO

CLIN. Si mīhi secundae rés de amore meo ēssent, 230

iam dudūm scio

ueνίσσent; sed uereór ne mulier me ābserē hic corripūta sit.

concūrunt multa opinione quae mi in animo exauxgiant:

occāsio, locus, actas, mater quoīus sub imperiōst mala,

quoi nīl iam praeter prētium dulceīst. CLIT. Clīnia.

CLIN. ei miserō mīhi!

CLIT. etiam caeus ne nūdeat forte hic te ā patre ali-

quis ēxiens?

CLIN. faciām; sed nescio quīd profecto mī animus

praesagīt mali.

CLIT. pergīn istue prius diūnūdicare quām scīs quīd uerī sīet?

CLIN. si nīl mali esset, iam hīc adessent. CLIT. iam

áderunt. CLIN. quando istūc 'iam' erīt?

10 CLIT. non cōgitas hinc lōngule esse? et nōsti mōres

mūlierum:

dum mōliuntur, dūm conantur, ānnus est. CLIN. o 240

Clitipho,

timeō. CLIT. respira: eccūm Dromonom cūm Syro

una: adsūnt tibi.

224 deest in A 227 inpotens Bolte: potens codd. procax codd.: petax Bentley: petens Wagner: Donatum (qui ad Hec. 159 scribit pro-

cax despoliatrix et petax) illud petax ex hoc loco sumpsisse putat Bentley 232 sic Bentley nisi quod eam sine causu addit: in add. ego: multae

opiniones quae mīhi animum codd.: multae opinionem res quae mīhi animo Dziatzko: multa eam opinionem quae mīhi animo Fleckeisen

238 iam add. Paumier

62
Syrus Dromo Clinia Clitipho

SY. Aem tu? DR. sic est. SY. nucrum interea, dum sermones caélimus.
illae sunt relietae. CLIT. mulier tibi adest. audin, Clinia?
CLIN. ego nero audiō nunc demum et nideo et ualeo, Clitipho.

245 DR. minune mirum: adeo inpeditae sunt: ancillarum
gregem ducunt secum. CLIN. pérìi, unde illi sunt ancillae? 5
CLIT. mén rogas?
SY. non opportun rélictas: pórtant quid rerum! CLIN.
ei mihi!
SY. aúrum, uestem; et uésperascit et non naueriúnt uian.
fáctum a nobis stúltest. abi dum tú, Dromo, illis óbuiam.

250 própera: quid stas? CLIN. uae mi miseró, quánta de
spe décidi!
CLIT. quíd istuc? quae res té sollicitat autem? CLIN. 10
rogitás quíd siet?
uíden tu? ancillas aúrum uestem, quám ego cum una
ançílula
híc reliqui, unde ei ésse censes? CLIT. uáh, nunc
demum intéllego.
SY. di boni, quid túrbaest! aedes nóstrae nix capiént, scio.

255 quíd comedent! quid ébíbent! quid séne erit nostro
mísérìus?
śéd eccos uideo quós uolebam. CLIN. o Iúppiter, ubi 15
náist fides?
dum ego própter te errans pátria careo démens, tu interca loci
conlocúpletasti te. Antíphila, et me in hís deseruísti malis,
proptér quam in summa infámia sum et meó patri minus
sum óbsequens:

250 Fleckeisen: misero mihi codd. 253 ei add. Bergk 256
Bentley: uideo eccos codd.
quoius nune pudet me et miseret, qui harum móres cantabát mihi,
20 monuísse frustra nóque eum potuisse úquam ab hae measpellere:
quod támèn nunc faciam; túm, quem gratum míhi esse
potuit, nóliu.
nemóst miseror me. SY. híe de nostris uérbis errat
uídelicet
quae hic súmus locuti. Clínia, aliter túum amorem
atque est áccipis:
nam et útast eadem et áninus te erga idem áe fuit,
25 quantum ex re eapse cóniecuturam fécimus.

CLIN. quid est óbsecreo? nam míhi nune nil rerum
ómniumst
quod málim quam me hoc fálso suspicárier.
SY. hoc prístum, ut ne quid húmus rerum ignóres: anus,
quae est dúcta mater èsse ci antehac, nó núit;
30 ea obiit mortem. hoc ípsa in itinere álterae
dum nárrat forte audíui. CLIT. quae námst áltera?
SY. mane: hóc quod coepi prístum enarrem, Clítipho:
post ístue ueniam. CLIT. própera. SY. iam prínum
ómnium,
ubi néntum ad aedis est, Dromo pultát fores;
35 anus quaédam prodit; haec ubi aperit òstium,
contúmo hic se intro cóniecit, ego cósequor;
anus fóribus obdit pessulum, ad lanám redit.
hic seéri potuit aút núquam alibi, Clínia,
quo stúdio uitam suánum te absente exégerit,
40 ubi de únprosisost ínteruentum múlieri:

nam ea rés dedit tum existuamandi cópiam
cottidianae útæae consuetúdinem,
quia quoísque ingenium ut sít declarat máxume.
HEAVTON TIMORVMENOS

285 texéntem telam stúdiose ipsam offéndimus,
medíoeriter uestítam ueste lúgubri
(eius ánuis causa opíñor quae erat mórtua),
sine aúro; tum ornatam íta uti quae ornantúr sibi,
nullá mala re intéropolatam múliebri;

290 capíllus passus prólīxe et circúm caput
reícéctus neclegénter; pax. CLIN. Syre mi, óbsecro,
ne me in laetitiam frústra coniciás. SY. anus
subtémon nebat. práeterea una anéllula
erat; éa texebat úna, paunnis óbsita,

295 neclécta, inmund a inlúnie. CLIT. si haec sunt, Clínia,
quera, íta uti credo, quís te est fortunátior?
sein hánce quam dicit sórididatam et hórridam?

290 magna hón quoque signumst, dóminam esse extra
iéxiam,
eius quóm tam neclegúntur internúntii:

300 nam dísciplinast eís demumeraríer
ancíllas prínum ad dóminas qui adfectánt uiam.
CLIN. pergé, óbsecro te, et cáne ne falsam grátiam
studeás iníre. quíd aít, ubi me nóminas?
SY. ubi dícimus redísse te et rogáre uti

305 ueníret ad te, múlier telam désinit
continuo et laerumís ópplet os totúm sibi,
ut fáciele scias desíderio id féri tuo.
CLIN. praegáudio, íta me dú ament, ubi sím nésceio:
ita tímui. CLIT. at ego nil éssse scíbam, Clínia.

310 age dúm uicissim, Syre, die quae illast áltera?
SY. addúcimus tuam Bácchidem. CLIT. hém, quid?

Bácchidem?

289 Bentley: mala (malam) re expolitam codd.: nulla arte malas
exp. Fleckeisen: nulla mala re os exp. Dzialko 290 passus Σ:
pexus A et Donatus prolixet Fleckeisen: prolixus codd.
297 hórridam Madvig: sórdidam codd. 299 Fleckeisen: cum tam
eleggnuntur eius BCEFP: cum eius tam negl. cett. et uolg. 300
eis demumerarier F1P1: isdem munerarier cett. 307 scias Bentley:
scires codd.: scires desiderio fieri Botte et uolg.
II. iii  P. TERENTI AFRI

cého seculeste, quó illum ducis? SY. quó ego illum? ad nos scilicet.

CLIT. ád patremne? SY. ad eum ipsum. CLIT. o hominis impudentem audáciam! SY. heus, nón fit sine periculo facinus mágnnum nec memorábile.

CLIT. hoc uide: in mea uita tibi tu laudem is quasi- 315 tulum, seclus?

75 ubi si paululúnum modo quid te fugerit, ego périerim.
quíd illo facias? SY. át enim . . . CLIT. quid 'enim'? SY. sí sinas, dicám. CLIN. sine.

CLIT. síno. SY. ita res est haec nunc quasi quom . . .

CLIT. quás malum ambagés milii nárrare occipit? CLIN. Syre, uerum hic dicit: mitte, ad rém redi.

SY. énim uero retieére nequeo: múltimodis iniúrius, 320

80 Clítípho, es neque férri potis es. CLIN. aúdiundum hercle ést, tace.

SY. uís amare, uís potiri, uís quod des illi éffici;
tuom esse in potiündó perichum nón uís: haud stulté sapis;
síquidem id saperest uélle te id quod nón potest contíngere.
aút haec cum illis súnt habenda aut ìlla cum his mit- 325 tenda sunt.

85 hárum duarum cóndicionum núnc utram malís uide;
étsi consiliúm quod cepi réctum esse et tutúm scio.
nam ápud patrem tua amíca tecum sine meta ut sit cópiast.
tuom quod illi argentum és pollicitus, códem hae inueniám uía,
quód ut efficerem orándo surdas iam auís reddiderás mihi. 330

90 quíd aliud tibi uís? CLIT. siquidem hoc fit. SY. sí-

CLIT. áge age, cedo istue tuóm consilium: quíd id est? SY. adsimulábimus

315 tu tibi codd.: tr. Fleckeisen 320 multimodis Faêrnum:
túam amicam huius ésse [amicam.] \textit{CLIT.} pulehre: cédo, quid hic faciét sua?
án ea quoque dicétur huius, si úna hace dedecoríst parum?

335 \textit{SY.} ímmo ad tuam matrem ábducetur. \textit{CLIT.} quíd eo? \textit{SY.} longumst, Clítipho,
sí tibi narrem quam ób rem id faciam: uéra causast. 95
\textit{CLIT.} fábulae!
níl satís firmi uýdeo quam ób rem accípere hune mi expediát metum.
\textit{SY.} máne, habeo alíud, si ístest metus, quod ámbo con-
fitéamini
síne períclo esse. \textit{CLIT.} huíus modi obscecro álquid
reperi. \textit{SY.} máxume:

340 ibo óbuiam huie, dícam út reuortatúr domum. \textit{CLIT.} hem,
quid díxti? \textit{SY.} ademptum tíbi iam faxo omném metum, 100
in auérem utramuis ótiose ut dórmiás.
\textit{CLIT.} quid ágo nunc? \textit{CLIV.} tune? quód boni
\textit{CLIT.} Syre! díc modo . . .

\textit{SY.} uerum áge modo: hodie séro ae nequiquám uoles.

345 \textit{CLIV.} datúr, fruare dúm licet; nam néschias
\textit{CLIT.} Syre ínquam! \textit{SY.} perge pórro, tamen istúe ago. 105
\textit{CLIV.} eius sít potestas pósthac an numquám tibi.
\textit{CLIT.} uerum hércele istuc est. Syre, Syre inquam,
heus heús, Syre!
\textit{SY.} concáluit. quid uís? \textit{CLIT.} rédi, rédi! \textit{SY.}
adsum: díc quid est?

350 iam hoc quóque negabis tibi placere. \textit{CLIT.} inmó, Syre,
et me ét meum amorem et fámam permittó tibi. 110
tu es iúdex: ne quid áccusandes sís uide.
SY. ridiculeumst [te] iste me ádmonere, Clitépho, quasi ístic mea res míner atagat quám tua.
hie sí quid nobis fórte aduorsí enénerit, 355
115 tibi erúnt parata uérba, huie homini uérbera:
quaprópter haec res ne útíquam neclectúst míhi.
sed istúne exóra ut síam esse adsinumet. CLIN. scílicit
factúrum me esse : in eúm iam res redíít locum
ut sít necessus. CLIT. mérito te amo, Clínía. 360
120 CLIN. uerum ílla ne quid títubet. SY. perdoctást probe.
CLIT. at hoc demíor quí tam facile pótueris
persuádere illí, quaé solet quos spérrneré!
SY. in témpe ad eam uéni, quod rerum ómnium
primúm. nam quendam múisere offendi íbi mílitem
365
eius nóctem orantem: haec árte tractabát uírum,
ut illíus animum cúpidum inopia incénderet
cadémque ut esset ápud te hoc quam gratíssumum.
sed heús tu, vide sis né quid imprudéns ruas!
patrém nouisti ad hás res quam sit pérspicax;
370
ego te aútem noui quam èsse soleas únopotens:
innérsa uerba, enérías ceruiéís tuas,
geomtús, screatus, tússis, risus ábstone.
CLIT. laudábís. SY. vide sis. CLIT. tútìmet mirá-
375 bère.
SY. sed quám cito sunt cónsecutae múlíeres!
130 CLIT. ubi súnt? quor retines? SY. iam nunc haec
non èst tua.
CLIT. scio, ápud patrem; at nune ínterim. SY. niló
magis.
CLIT. sine. SY. nón sinam inquam. CLIT. quaeíso
paulíspér. SY. neto.
CLIT. saltem salutare. SY. ábeas si sapiás. CLIT. eo.
353 te om. AGD 1 354 Guyet : minor mea res codd. 357
neclectust (= neglectu est) Bentley : neclectumst A : neglectui est cett.
360 necessus A : necesse cett. 374 tutemet codd. et Servius et edd.
ant. 379 salutare A ² BCDEFGP : salutem A
80 quid istiæ? S.V. manebit. CLIT. hominem felicem! S.V. ámbula.

Bacchis Antiphila Clinia Syrve iv B.A. Ýeopol te, mea Antíphila, laudo et fórtunatum iúdieo, íd quom studuisti, isti formae ut móres consimilés forent; mínunque, ìta me dí ament, miror sí te sibi quisque éxpedit.

nám mihi quale ingénium haberest fúit indício orátio:

85 ét quom egomet nune mécum in animo uítam tuam 5 consídero
ómniumque adeó nostrarum uólgus quae ab se ségregant, ét nos esse istús modi et nos nón esse hand mirábilest:

nam expedit bonas ésse uobis; nós, quibuseum est res, nón sinunt:
quíppé forma inpúlsi nostra nós amatorés colunt;

89 haec ubi imminútast, illi suóum animum alio cónferunt: 10 nísí si prospectum ínterea aliquid ést, desertae úuíimus.
uóbis cum uno sémel ubi aetatem ágere decretúmst uiro,
quóius mos maxumést consimilis uóstrum, ei se ad uos ádpliant.
hóc beneficio utrúque ab utrisque uéro deuincímini,

895 út numquam ulla amore nostro incídere possit cálamitas. 15 A.V. nescio alias: mé quidem semper sé cóisse sédulo út ex illius cómmodo meum cómparerem cómmodum.

CL. ah,

ergó, mea Antíphila, tú nune sola réducem me in pa-

triám facis;

nam dum ábs te absúm omnes míhi labores fuére quos cepí leues,

400 praetér quam tui caréndum quod erat. S.V. crédò. CL. 20

Syre, uix súffero:

380 o hominem codd. : om. o Fleckeisen 390 imminuta A : im-
mutata vel mutata A² cum cett. 393 ei Fleckeisen: om. A : hi
cett.
II. iv  P. TERENTI AFRI

hocin me miserum non licere meo modo ingenium frui!
SI. immo ut patrem tuum uidi esse habitum, diu etiam
duras dabit.
BA. quis nam hic adulescens est qui intuitur nos?
AN. ah, retine me, obsceco!
BA. amabo quid tibist?  AN. disperii, pueri misera!
BA. quid stupes?
25 CL. Antiphila. AN. uideon Cliniam an non? BA. 405
quem uides?
CL. salue, anime mi. AN. o mi Clinia, salue. CL.
uit uales?
AN. saluom uenisse gaudeo. CL. teneone te,
Antiphila, maxume animo exoptatam meo?
SI. ite intro; nam nos iam dudum exspectat senex.

ACTVS III

CIHREMES  MENEDEMVS

CH. Lucisit hoc iam. cessso pultare ostium
uicini, primum ex me ut sciat sibi filium
redisse?  etsi adulescentem hoc nolle intellego.
uerum quem uideam miserum hunc tam exerciarius
5 eius abitu, celem tam insperatum gaudium,
quom illi perici nihil ex indicio siet?
hand faciam; nam quod potero adiutabore senem.
item ut filium meum amico atque aequali suo
video inseriure et socium esse in negotiis,
10 nos quoque senes est aequum senibus obscequi.

401 ingenium A : ingenio Σ 402 sic codd. praeter C: ex tuo abitu
cum C Fleckeisen: nidi partis diu etiam duras dabit Bentley: habitum
pro habitum Madvig et turbas pro duras Bergk 405 Cl. notam add.
Bergk 408 exoptatam Faernus: exoptata codd. 411 ex me
A²Σ: e me A, quem sequitur Dziatzko
ME. aut égo profecto ingénio egregio ad níserias
natús sum aut illud fálsum quod uolgo aúdio
díc, diem adimere áegritudinem hóminibus;
nam nihi quidem cottúdie angescít magis
de filio aegritúdo, et quanto diútius
abést magis cupio tánto et magis désidero.
CH. sed ipsum foras egréssum uideo: ibo, ánloquar.
Menedéme, salue: múntium adportó tibi,
quoins máxune te fíeri participém cupis.
ME. num quíd nam de gnató meo ausísti, Chremes?
alet átque uiuit. ME. úbi namst quaeso? CH.
apud mé domi.
ME. mens gnátus? CH. sic est. ME. uénit? CH.
certe. ME. Clínia
meus uénit? CH. dixi. ME. cámus: due me ad eum,
obseero.
CH. non nólt te scire s é redisse etiam, ét tuum
conspéctum fugitat: própter pœcetum hoc timet,
ne túa duritía antíqua illa etiam adaúcta sit.
ME. non tu ilí dixti ut éssem? CH. non. ME. quam
ob rém, Chremes?
CH. quia pessume istuc in te atque in illum cónsulis,
si té tam leni et nícto esse animo osténderis.
ME. non póssum: satis iam, sátis pater durús fui. CH. 30
ah,
40 uheméns in utramque pártem. Menedéme, és nímis
aut lárgitate nímia aut parsimónia:
in cándem fraudem ex hác re atque ex illa íncides.
primum òlim potius quàm paterere fílium
commétere ad mullícreulam. quàe paúhluo
45 tum crát contenta quóque cránt grata ómnia,
protérruisti hínc. éa coacta ingrátís
postílla coepit uíctum uolgo quaérere.
nunc quóm sine magno intérrimento nón potest
40 habéri, quiduis dáre cupis. nam ut tú scias
quam ea núnque instructa púlchre ad pernicién siet,
primúm iam ancillas sémé adduxit plús decem,
oneratás neste atque aúro: satrapa sí siet
amátor, numquam súfferre eius sumptús queat;
45 nedúm tu possis. ME. éstne ea intus? CH. sit rogas?
sensí. nam unam eí cénam atque eius cómitibus
dédi; quod si iterum míhi sìt danda, actúm siet.
nam ut álía omittam, pýtissando módo míhi
quid úní absúmpsit ‘sic hoc’ dícens; ‘ásperum,
pater, hoc est: alíud lénius sódés uide’:
reléui dolia ómnia, omnis sérías.
460
omnís sollicitos hábuit, atque haec úná nox.
quid té futurum cénse, quem adsídue éxedent?
ita mé di amabunt út me tuarum míséritumst,
55 Menedémne, fortunárnum. ME. faciat quídlubet:
sumát consumat pérdat; decretúmst patí,
465
dum illúm modo habeam mécum. CH. si certúmst tibi
sic fácere, permagni úllud re ferre árbitror,
út né scientem sóntiát te id síbi dare.
60 ME. quid fáciam? CH. quiduis pótiúm quam quod cógitas:
per álium quennis út des, falli té sínas
470
gechnís per seruolum; ètsi subsensi íd quoque,
illós íbi esse, id ágere inter se cláneulum.
Syrus cum ílo nostro cónsusurrant, cónsurrunt
65 consilia ad adulescentís; et tibi pérdere
talén tum hoc pacto sótiúm est quam illó mínam.
475
non núnc pecunia ágitur, sed illud quó modo
minumó períclo id démns adalescéntulo.
nam sí semel tuum ánimum ille intelléixerit,
prius próditurum té tuam uitam ét prius
pecúniam omnem quam ábs te amittas fílium: hui,
huié quántam fenestram ad néguitiém patefécériris,
tibi áútem porro ut nónt sit suane núere!
nam déteriores ómnes sumus licétia.
[quod quoqué quomque incéderit in mentéém uoléat]
85 neque úd putabit pránom an rectum sít: petet.

tu réú perire et ípsum non poterís pati:
dare dénegarís: íbit ad illud ílio,
qui máxúme apud te sé ualere sántiet:
abítrum se abs te esse fílio minitábítur.

90 ME. uídére uera atque íta uti rés est díccere.

CH. somnum héricle ego haec nocte óenlis non uídí méis,
dum íd quaéro, tibi qui fílium restítuerem.
ME. cedo dixtram: porro té idem oro ut faciás, Chre-
mes.

CH. parátus sum. ME. sein quíd nune facere té uolo? 85

95 CH. dic. ME. quod sensisti illós me incipere fállere,
id út maturent fácere: cupio illí dare
quod nólt, cupio ípsum iám uídere. CH. operám dabo.
paulúm negoti mi óbstat: Sumus ét Crito
uiéíni nostri híce ámbígunt de fúnibus;

90 me cépere arbitrum: íbo ae dieam, ut dúixeram
operám daturum me, hódie non posse cís dare.
continuo híce adsum. ME. ita quaéso.—di nostrám fidem,
ita cónsparatam esse hómínum natúram ómnium
aliéna ut melius uídeant et diiúdícent

95 quam súa! an eo fit quía in re nostra aut gáudio
sumus praépediti númer aut aegritúdine?
híe mihi nune quanto plús sapit quam egoémét mihi!

481 huic add. Fleckeisen. qui hui sine causa inducit 484, 485, sect.
Bentley 488 qui Σ: quo A 489 minitábitur Σ: minabitur Α
502 adsum Bentley: adero codd. 505 in re ADEGP: re in sum
cett. Bentley
III. i  P. TERENTI AFRI

CH. dissólui me, otiósus operam ut tibi darem.
100 Syrus est prendendus átque adhortandús mihi.
 a mé nescio quí exit: concede hínec domum,
ne nós inter nos congruisse séntiant.

ii  SYRVS  CHREMES

SY. Hac illac circumcürsa; inueniundúnst tamen
argéntum: intendenda ín senemst fallácia.
CH. num mé fefellit hósee id struere? uídelicet
ille ádulescentis sérnos tardiúsceulust;
5 idcéceo huic nostro tráditast prouíncia.
SY. quis hic lóquitur? perii. nun nam hace audiuít?
    CH. Syre.  SY. hem!
CH. quid tu ístic?  SY. recte equidém; sed te mirór,
Chremes,
tam mánde, qui herí tántum biheris.  CH. níl nímis.
SY. 'níl' nárras? nisa uérost, quod dieí solet,
10 aquilae senectus.  CH. heía!  SY. nulier cómmoda,
facéta haec meretrix.  CH. sáné itidem uísást mihi,
et quídem hercle forma lúculenta; síc satis.
SY. íta nón ut olim, séd uti nunc, sáné bona;
minuméque miror Clínia hanc si déperit.
15 sed habét patrem quendam áuidum misere atque áridum,
uícínum hunc: nostin? át quasi is non dítiis
abúndet, gnatus eús pro fugit ímopia.
seis éssë factum ut dico?  CH. quid ego ní sciam?

509-511 post v. 497 exhibent codd.: restituit Bentley  511 congruisse
Engelbrecht: congruere codd.: add. alii alii medellis metro optulationum
eunt  515 ádulescentis Brix: Clíniae codd.: Clíniaí Bentley
518 síc A: recte equidem te demiror Chreme Ξ  522 itidem
Fleckeisen: idem codd.  mihi Σ: tibi A, quí verba idem níast tibi
Syro tribuit  526 misere Bothe: miserum codd.  527 diutius E1:
diutiis cett.  529 quid ego ní sciam Paumier: quid ego nesciam
codd.

74
530 hominem pistrino dignum! SY. quem? CH. istu
sérulom
dico ádulescentis. SY. Sýre, tibi timu índale!
CH. qui pássus est id fieri. SY. quid faceré? CH. Rogas?
aliquid reperiret, fíngeret fállácias,
unde ésset adulescenti amicae quod daret,
535 atque húne dífficilem inmitum seruáret senem.
SY. gáris. CH. haec facta ab illo oportebát, Sýre. 
SY. ého quaéso laudas qui éros fallunt? CH. in loco
ego néro laudo; SY. récte sane. CH. quíppé qui
magnárum saepé id rémedium aegritúdínunst:
540 uel iam huíce mansisset úníus gnátus domi.
SY. ioeéne an serio ille haec dicat néscio;
nisi míhi quidem addit ánimum quo lubeáit magis.
CH. et núne quid exspectát, Sýre? an dum híce dénuo
abeát, quam tolerare ille huíus sumptus nóne queat?
545 nonne ád senem aliquam fábricam fíngit? SY. stólidus est.
CH. át te ádiutare opértet adulescentúl
causá. SY. facile equidem facere possum, sí inbes;
etením quo pacto id fíeri solet cálleo.
CH. tanto hérce melíor. SY. nóne est mentiri meum.
550 CH. fac érgo. SY. at heus tu, fácito dum eadem haec
mémíneris,
huíus súquid símille fórte aliando euénerit,
ut súnt humana, túos ut faciát fílius.
CH. non úsus ueniet, spéro. SY. spero hérce égo quoque,
neque có núne dico quó quiequam illum sénserim;
555 sed sí quíd, ne quid. quae sit eius actás uides:
et ne égo te, si usus üéniet, magnífec, Chremes,
tractáre possim. CH. de istoc, quam usus uénierit,
uidébimus quid ópus sit: núne istúe age.—
SY. numquam commodius únquam erum audui loqui, 
 nec quóm male facere créderem mi ínpúnius 
 50 licére. quis nam a nóbis egreditúr foras?

iii Chremés Clitipho Syrus

CHI. Quíd istue quaeso? qui istic mos est, Clitipho?
itane fieri oportet?
CL. quid ego feci? CHI. núdin ego te módo manum in 
sinum huíce meretrici
íngerere? SY. acta hæc rés est: peril. CL. méne?
CHI. hisce oculis, né nega.
facis ádeo indigne iniúriam illi qui non abstineás manum: 56

5 nam istaéc quidem contuméliast, 
hóminem amicum récipere ad te atque eíus amicam subiigi-
tare.
uél heri in uino quam ínmodeútus fuísti, SY. factum.
CHI. quám molestus!
út equidem, ita me dí ament, metui quíd futurum déni-
que esset!
nóui ego amantis: ánimum aduortunt gráuiter quae non 57
éncseas.
10 CL. at míhi fides apud húnc est nil me istús facturúm, pate
CHI. ésto, at certe ut húnc concedas álíquo ab ore eorum 
álquantisper.
múltas fert lubído: ea facere prohibet tua praeséntia.
dé me ego facio cónjecturam: némost meorum amícorum
hodie
ápud quem expromere ómnia mea occúlta, Clitipho, aúdeam. 55
15 apud álrum prohibet díginitas; apud álrum ipsius factí pudet,
ne inéptus, ne protéruos uidear: quíd illum facere crédito.

560 facere Muretus: facerem codd. 564 íngerere A: inserere
A²Σ  570 amantis Paumier: amantium codd.  564 animum AΣ:
animos A²  572 Bentley: ut uel hinc om. codd. plerique
574 de me ego Bentley: ego de me codd.  576 ipsius codd.: ipsí
Fleckeisen
sed nostrum stelligere ut quomque atque ubi quomque
opus sit obsequi.
SY. quid iste narrat! CL. pérri. SY. Clitipho, haée
ego præcipienti tibi?
SY. récte sanc. CH. Sýre, pudet me. SY. crédo: 20
neque id iniúria; quin
míhi molestumst. CL. pérdis herele. SY. uerum dico
quod uidetur.
CL. non accedam ad illos? CH. eho quae só, una acce-
dundii uiast?
SY. actumst: hie prius se indicarit quàm ego argentum
effecero.

585 Chremês, nun tu homini stúlto mi auscultáre? CH. quid
diaciam? SY. iube hunc
abíre hinc aliquo. CL. quó ego hinc abeam? SY. quó 25
inbet: da illís locum:
abi deambulatum. CL. deambulatum? quó? SY. uah,
quasi desit locus.
abi sánë istae, istórum, quonis. CH. récte dicit, cénseco.
CL. di te eradicent quí me hinc extrudís. Syre!
SY. at tú pol tibi istas pósthae comprimitó manus!—
cénсен uero? quid illum porro crédas facturüm, Chremès, 30
néi cum, quantum tibi opis di dant, sénas castigás mones?
CH. égo istue eurabo. SY. atqui nunc tibi, ére, istic
adseruándus est.
CH. fiét. SY. si sapiás; nam míhi iam mínus minus-
que obtémperat.

595 CH. quid tu? equíuid de illó quod dudum técum egi
egísti, Syre?

582 perdid A: pergin Σ 583 non A: none A1: nonne Σ
589 Syre ante qui ponunt codd. 590 pol om. codd. plerique
591 credas A: credis Σ 593 tibi ere Fleckeisen: ere tibi codd. 595
ant post Syre habent codd.
35 répperisti tibi quod placeat án non? SY. de fallácia diceis? est: inuénī nuper quándam. CH. frugi es. cédo quid est?
SY. dícam, nerum ut álīud ex álīo incidit. CH. quid nám, Syre?
SY. péssuma haec est méretrix. CH. ita uidētur. SY. immo sí scias.
ěa relict a huic árrabonist pro ĭllo argento. CH. intélego. SY. hánsec secum huc addúxit, ea quae est nūnc apud uxorém tuam.
CH. quíd tum? SY. Cliniam órat sibi uti id nūnc det: 605 illam illú tamen
45 póst daturam: mille nummum póscit. CH. et poscit quidem? SY. lui, dúbium id est? ego séc putaui. CH. quíd nunc facere cógitas?
SY. égone? ad Menedemum íbo: dicam hanc esse captam ex Cária,
dítem et nobilém; si redimat, mágnun inesse in éa luerum. CH. érras. SY. quid ita? CH. pró Menedemo nūnc 610 tibi ego respóndeo
50 'nón emó': quid ágis? SY. optata lóquere. CH. qui?
SY. non ést opus.
CH. nón opus est? SY. non hercle uero. CH. qui istuc, miror. SY. iám scies.
CH. máne, mane, quíd est quód tam a nobis gráuiter crepcrúnt fores?

596 an non Guyet: an nondum etiam codd. 597 quid est AD1: quid id est cett. 606 possit Dziatzko coll. 677, Phorm. 303, 818, Ad. 568: poscit vel poscet codd. 613 hunc uersum Syro dant codd. et edd. plerique
Heavton Timorvmenos

Sostrata Chremes [Canthara?] Syrus

SO. Nisi me animus fallit, hic profectost annulus quem ego suspicer,

615 is quicum expositast guna. CH. quid uolt sibi, Syre, 
haec oratio?
SO. quid est? Isne tibi uidetur? NV. dixi equidem, 
ubi mi ostendisti, ilico 
eum esse. SO. at satis ut contemplata modo sis, mea 

nutrix. NV. satis.
SO. abinunciam intro atque illa si iam lauerit mihi nuntia. — 
hic ego uirum interea opperibor. SY. te uolt: uides 6 
quid uelit.

620 nescio quid tristis est: non temerest: tineo quid sit. 
CH. quid siet?
ne ista hiercle magno iam conatu magnas nugas dixerit. 
SO. ehem mi uir. CH. ehem mea uxor. SO. te ipsum 
quaeoro. CH. loquere quid uelis.
SO. primum hoc te oro, ne quid credas me aduorsum 
edictum tuo
facer esse ausam. CH. uin me istuc tibi, etsi incredibi 
est, creder?

625 credo. SY. nescio quid peccati portat haec purgatio.
SO. mennisinim me grandam et mihi te maxumo opere 
edicer,
si puellam parere, nolle tolli? CH. scio quid feceris: 
sustulisti. SY. sic est factum: domna ego, crux damno 15 
aeetus est.
SO. minume; sed erat hic Corinthia anus hand inpura: 
ei dedi

630 exponendam. CH. o Iuppiter, tantam esse in animo inscitant!

617 satis ut Bentley: ut satis codd. 626 dicere A2: dicere 
IV. i  P. TERENTI AFRI


30 mélius peius, prósit obsit, níl uident nisi quód lubet. SO. mí Chremes, pccēauī, fateor: uíncor. nunc hoc te obscero, quánto tuos est ánimus [natu] grāuior éo sis ignoscēntiōr, 64 ũt meae stultitiae in iustitia tua sit aliquid praēsidi. CH. scīlicet equidem ístuc factum ignōscam; uerum, Sóstrata, 35 mâle docet te méa facilitas múlta. sed ístuc quidquid est quá hoc occéptumst causā loquere. SO. ut stúltae et misere omnēs sumus religiosae, quom ēxponendam dó illi, de digitō ánulum détraho et eum dico ut una cūm puella expōneret: sí moreretur, ne ëxpers partis ēsset de nostrīs bonis. 40 CH. ístuc recte: cónservasti te átque illam. SO. is hic est ánulus.

CH. ùnde habes? SO. quam Bácchis secum addúxit adulesćentulam, SY. hem,
quid illa narrat? *SO.* ea lauantum dum it, seruandum mihi dedit.
ánimum non aduórti primum; séd postquam aspexi ilico cógnoui, ad te exsilui. *CH.* quid nunc súspicare aut inuenis
de illa? *SO.* nesció, nisi ex ipsa quaéras unde hunc hábuerit,
sí potis est reperíri. *SY.* interii: plus spei uideo quán uolo:
660 nóstrast. si itast. *CH.* uúitne illa quoí tu dederas?
*SO.* nescio.
*CH.* quid renuntiáuit olim? *SO.* fécisse id quod iüsseram.
*CH.* nómen muléri cedo quid sit, út quaeratur. *SO.*
Phílterae.
*SY.* ípsast. mirum ní illa saluast ét ego perii. *CH.* 50
Sóstrata,
séquere hac me intro. *SO.* hoc út praeter spem euénit!
quam timuí male,
665 né nunc animo ita ésses duro ut ólim in tollendó, Chremes!
*CH.* nóu licet hominem éssé saepe ita út uolt, si res nón
sinit.
núnc ita tempus fért mi ut cupiam fíliam: olim níl minus.

*SYRVS*

*SY.* Nisi me ánimum fallit múltum, haud multum a me
áberit infortúnium:
ita háe re in angustum óppido nunc meaé coguntur cópiae;
nisi álíquid uideo, ne ésse amicam hane gnáti resciscát senex.
nam quod de argento spérem aut posse póstulem me fállere,
níl ést : triumpho, sí licet me látère tecto abscedere.
crueciór bolum mihi tantum ereptum tám desubito e faúcibus.

*662 mulieri Bentley*: mulieris codd. *664 Fleckeisen*: me intro
hac codd. *667 fert Bentley*: est codd. *673 tantum mihi
codd.: transp. Bentley

81
quid ait? aút quid comminíscar? ratio de intégro in- 
eundást mihi.
nil tám difficilest quin quaerendo innéstigari póssiet. 675
quid si hóc nunc sic incípiam? nil est. quíd, sic? tantun-
dem égero.
10 at sé opinor: nónum potest. immo óptume. enge habeo 
óptumam.
retraham hérácle opinor ád me idem illud fúgitiuom ar-
gentúm tamen.

CLINIA SYRVS

CL. Res nólla mihi posthác potest iam intéruenire tánta
quae mi aégritudinem ádferat: tanta haéc lactitia obórtast. 68
dedó patri me núnciam, ut frugálior sim quám nolt.
SY. nil mé fefellit: cógnitast, quantum aúdio húris uérba.
5 istúc tibi ex senténtia tua ótigisse laétor.
CL. o mí Syre, audisti óbsecro? SY. quid ní? qui
usque una adfúerim.
CL. quóiquam áeque audisti cómmodo quíquam éue-
nisse? SY. núlli.
CL. atque íta me di ament út ego nunc non tám me-
apte caúsa
laétó quam illius, quam égo scio esse honóre quouis
dígnam.
10 SY. íta crédo. sed nunc, Clínia, age, dá te mihi ui-
císsim;
nam amíci quóque res ést uidenda in túto ut conlocétur,
ne quíd de amica núne senex. CL. o Iúppiter! SY. 69
quiése.
CL. Antíphila mea nubéti mihi. SY. sicíne mi inter-
loquére?

678 ad me . . . fugitiuom BCEFPD²: idem ad me ego illud hodie
fugitiuom A: illuc opinor ad me fugitiuom D¹G 679 Fleckeisen:
nulla mihi res codd. 684 audisti A: audistin A²Σ 685 qui-
quam Bentley: cui codd.
CL. quid fáciam? Syre mi, gaúdeo: fer mé. SY. fero herele úéro.

CL. deórum uitam aptí sumus. SY. frustra óperam opinor súmo.

CL. loquere: áudio. SY. at iam hoc nós agis. CL. agám. SY. uidendumist, inquam,

amíci quoque res, Clínía, tu in túto ut conlocétur. nam si nunc a nobís abis et Bácchidem hic relínquis, senéx reseseet ílico esse amícam hanc Clitiphónis; si abdúxeris, celábitur, itidem út eelata adhúc est. CL. at enim ístoc. Syre. nil est magis meis núptiis aduórsum.

nam quo óre appellabó patrem? tenés quid dicam?

CL. quid ni?

CL. quid dicam? quam causam ádferam? SY. quin nólo mentiáre:
apérte ita ut res sése habet narrátó. CL. quid aís?

SY. iúbeo:
illám te amare et uélle uxorem, hanc ésse Clitiphónis.

CL. bonam átque iustam rem óppido imperás et factu fácilem;

et scílicet iam me hóc uoles patrem éxorare ut célet senem nóstrum? SY. immo ut rectá uia rem narret ordine ómnem. CL. hem,
satin sánus es aut sóbrius? tu quídem illum plane pérdis. [nam qui ille poterit ésse in tuto, díc mihi.] SY. huíec quidem consílio palmam do: híc me magnifico écero.

qui uíum tantam in me ét potestatem hábecam tantae astútiae, uéra dicendo út eos ambos fállam: ut quom narr ét senex nóster nostro esse ístam amícam gnáti, non eredát tamen.

CL. át enim spem istoc páceto rursum núptiarum omnem éripis;

603 apti A: adepti A²Σ 609 Syre post magis habent codd.: transp. Fleckeisen. 708 uersum seclusit Krause
nám dum amicam hanc méam esse credet, nón committet filiam.
tú fors quid me fíat parui péndis, dum illi cónsulas.  
SY. quid malum me actátem censes uélle id adsimuláriér?  
únus est diés, dum argentum erípío: pax: nil ámbius.
40 CL. tántum sat habes? quíd tum quaeso, si hóc pater 
reséuérit?
SY. quíd si redeo ad ílos qui aiunt ‘quíd si nunc cae-
lúm ruat?’
CL. métuo quid agam. SY. métuis? quasi non éa 72  
potestas sít tua,  
quó nelis in témפור e ut te exsóluas, rem faciás palam.  
CL. áge age, traducátur Bacchis. SY. óptume ipsa  
exit foras.

iv Bacchis Clinia Syrus Dromo Phrygia

B.A. Satis pól proterne mé Syri promíssa hue induxérunt,  
décém minas quas dáre mihi pollícitust. quod si is núnc me  
decéperit, saepe óbseerans me ut uéniam frustra uéniet; 72  
aut quóm uenturam díxero et constíuero, quom is cérte  
renúntiarit, Clítipho quom in spé pendebit ánimi:  
décúpiam ac non ueniam, Syrus mihi térgo poenas péndet.  
CL. satis scíté promíttit tibi. SY. atquí tu hánc ioeari  
erédís?
faciétnisi caueo. BA. dórmiunt: ego pól istos communébo.73  
mea Phrygia, audístin, módo iste homo quam úllam de-
monstráuit

10 Charíni? PH. audini. BA. próxumam esse huic fúndo  
ad dextram? PH. mémini.
BA. currículó percurre: ápud enm milés Dionysia ágitat:  
SY. quid incéptat? BA. die me hie óppido esse inuí-
tam atque adseruári.

715 fors Guyet: fortasse codd.  724 mihi dare codd.: transp.  
Fleckeisen  731 audístin Σ: audísti A

84
nerum álíquo pacto uérba me his datúram esse et uen-
túram.
SY. perii hércele. Bacchis, máne, mane: quo míttis
istam quaéso?
iube máneat. B.A. i. SY. quin ést paratum argéntum. 15
B.A. quin ego máneo.
SY. atqui iam dabitur. B.A. út lubet. num ego ínsto?
SY. at scin quid, sódes?
B.A. quid? SY. tránseundumst núnè tibi hue ad Mé-
nedemum et tua pómpa
740 eo tráduceândast. B.A. quám rem agis, scelus? SY.
égon? argentum cúdo
quod tibi dem. B.A. dignam mé putas quam inlúdas?
SY. non est témere.
B.A. etiúmne tecum hic rés mihist? SY. minumé: 20
tuam tibi réddo.
B.A.eátur. CL. sequere hae.—SY. heús, Dromo. DR.
quis mé nolt? SY. Syrus. DR. quid ést rei?
SY. ancíllas omnis Báechidis tradúce hue ad uos própezere.
745 DR. quam ob rém? SY. ne quaeras: écefarant que
sécum hue attulérunt.
sperábit sumptum sibi senex lenátmum esse harunc ábitu:
ne ille haúd seít, hoc paulúm luéri quantum éi dammi 25
adpórtet.
tu nánges quod scés, Dromo, si sápies. DR. mutum dícés.

ACTVS IV

CHREMES SYRVS

CH. Ita mé di amabunt út nune Menedemí uicem
750 miserét me, tantum déuenisse ad eúm mali.
illâncine mulierem álere cum illâ fâmilia!

etsí, scio, aliquid hós dies non sêntiet:

5 ita mágno desidériö fuit ei filius.
nerum úbi uidébit tântos sibi sumptús domi
cottídianos fieri nec fierí modum,

755 optábit nursum ut ábeat ab se filius.
Syrum óptume ecçum. SY. céssso hune adorirí? CH.
Syre. SY. hem.

10 CH. quid ést? SY. te mi ipsum iám dudum optabám dari.
CH. uidére egisse iám nescio quid cùm sene.
SY. de illó quod dudum? dicitum factum réddidi.
CH. bonán fide? SY. bona héréle. CH. non possüm pati,
quin tibi caput demúlceam: accede húc, Syre:

faciám boni tibi álliquid pro ista re áe lubens.
SY. at sí scias quam seité in mentem uénerit.
CH. uah, glóriare euénisse ex senténtia?
SY. non héréle nero: uérum dieo. CH. díc quid ést?
SY. tui Clítiphonis’ésse amicam hane Bácchiden

20 Menedémo dixit Clímia, et ea grátia
secum adduxisse né tu id persentísceres.
CH. probé. SY. die sodes. CH. nímium, inquam. 770
SY. immo sí scias.

sed póorro auscultta quód superest falláciae:
sese ípse dicit tuám uidíssse filiam;

eius sibi complacitam fórmam, postquam aspéxerit;
hane cúpere uxorem. CH. módone quae inuentást? SY.

cam:
et quidem inbebit pósci. CH. quam ob rem istúe, Syre? 774
nam prórsum nihil intéllegó. SY. uah, tárdus es.
CH. fórásse. SY. argentum dábitur eì ad núptias,

30 aurum átque vestem qui... tenesne? CH. cómparet?
SY. id ipsum. CH. at ego illi néque do neque despéondeo.

752 aliquid hos Brugman: hosce aliquid codd. 760 dictum ac factum codd., sed in 904 ac om. A 777 fortasse 2: fasse A: facesse A²
780 SY. non? quam ób rem? CH. quam ob rem? mé rogas? homini . . . ? SY. út lubet. non égo dicebam in pépétuom ut illam illi dares, uerum út simulares. CH. nón meast simulátio: ita tu ístaece tua miscéto, ne me admíscæas. egon quió datúrus nón sum, ut ei despóbdeam?

785 SY. credébam. CH. minume. SY. seíte poterat fieri; et ego hóc, quia dudum tú tanto opere suáseras, eo coépi. CH. credo. SY. cétérum equídem istúc, Chremes, aequí bonique fácio. CH. atqui quam máxume uolo té dare operam ut fiát, uerum aliá uia.


Clitipho Syrus

805 CL. Nullást tam facílis rés quin difficilís siet, quam inuítus facías. uél me haæ deambulátio,

788 Bentley: in lauta et bene acta parte putat codd.: omnes te inlantum esse in bene parta re putent Fleckeisen
quam non laboriosa, ad languorém dedit.
nec quèquœm magis nunc méctuo quam ne dénuo
5 miser áliquo extrudar hinc, ne accedam ad Bácchidem.
ut té quidem omnes dí deae quantúmst, Syre,
eum istóe inuenió cúnque incepto pércuunt!
huiús modi res sémper commínicere,
ubi me éxcarnufices. SY. hinc hinc quo dígnus es?
10 quam paéne tua me pérdidit protéruitas!

CL. néllem hércle factum, ita méritú's. SY. méritus? quó modo?
ne me istue ex te príus audisse gaúdeo,
quam argéntum háberes quó daturus iám fui.
CL. quid égitur tibi uís dícam? adísti méhi manum;
15 amícam adduxti quàm non licítmumst tán courageous.
CL. perú. SY. bono animo es: iam árgentum ad eam défere quod éi pólicitu's. CL. gárriss. unde? SY. a tuó patre.
20 CL. ludís fortasse me? SY. Ípsa re experíbere.
CL. ne ego hómo sum fortunátus: deamo té, Syre.
SY. sed páter egreditur. cáne quèquœm admirátus sis, qua causa id fiat; óbsècundato in loco;
quad ímperabít fácito; loquitor paúcula.

vii Chremes Clitipho Syrvs

CH. Vbi Clitipho hic est? SY. ·éccum me' inque.

CL. éccum híc tibi.

CH. quid rei ésset dixti huic? SY. díxi pleráque ómnia.
HEAVTON TIMORV MENOS  IV. vii

CH. cape hoc argentum ac défer. SY. i: quid stás, lapis? quin acécipis? CL. cedo sáne. SY. sequere hac me ócius. tu hic nós dum eximus interea opperíbere; nam nil est illic quod moremur dútius.—CH. minás quidem iam décem habet a me filia, quas pró alimentis esse nunc dueó datas; hasee órnamentis cónséquentur álterae; porro haéc talenta dótis adposcánt duo. quam múlta iniusta ac prána fiunt móribus!

mihi núnc relietis rébus inneníúndus est aliquís, labore inuénta mea quoi dém bona.

MEREDÉMVS  CHREMEΣ  viii

ME. Multo ómnium nunc mé fortunatíssumum factúm puto esse, quóm te, gnate, intéllego resipísse. CH. ut errat! ME. te ipsum quaerébam, Chremes:

seruá, quod in te est, filiúm et me et fámiliam. CH. die quíd uis faciám? ME. inuénisti hodie filiáum. CH. quid tum? ME. háne uxorem sibi dari uolt Clínia. CH. quaeso quid tu homínis és? ME. quid est? CH. iamne oblítus es intér nos quid sit dítum de fallácia,

ut éa uía abs te argéntum auferretúr? ME. scio. CH. ea rés nunc agitúr ípsa. ME. quid narrás, Chremes? 10 immo haéc quidem quae apúd me est Clitiphónis est amíea: ita aiunt. CH. ét tu credis ónmia; et illum aiunt uelle uxórem, ut quom desponderim, des qui àurum ac nestem atque ália quae opus sunt cómparet. ME. id ést profecto: id amíae dabitur. CH. scilícet 15 datum írí. ME. ah, frustra sum ígitur gausús miser. quiduís tamen iam málo quam hunc amíttere. quid núnc renuntiém abs te responsúm, Chremes,
ne séntiat me sénsisse atque aegré ferat?

20 CH. aegré? nimium illi, Menedemvs, indulgés. ME. sine: inceptunst: perfice hóc mi perpetuó, Chremes.

CH. dic cónuenisse, egíisse te de núptiis.

ME. dicám. quid deinde? CH. mé factumum esse ómnia, generúm placere; póstremo etiam, sí noles,

25 despónsam quoque esse décito, ME. em, istuc nólueram. CH. tanto ócius te ut pósceat et tu, íd quíd cupís, quam ocíssume ut des. ME. cúpio. CH. ne tu própediem, ut istám rem uideo, istiús obsaturábere.

sed haéc uti sunt, caútím et paulatúna dabis,

30 si sépies. ME. faciam. CH. abi intro: uide quid póstulet. ego dómi ero, si quid mé noles. ME. sané uolo. nam té scientem fáciam quidquid égero.

ACTVS V

MENEDEMVŚ CHREMEST

ME. Égo me non tam astútum neque tam pérspieacem esse íd scio;

séd hic adiutor méus et monitor ét praemonstratór Chrem-

hóc mihi praestat: in me quiduis hárum rerum cónuenit,

quaé sunt dicta in stúlto, caudex, stípes, asinus, plúmbeus;

5 in illum nil potés: exsuperat eíus stultitia haec ómnia.

CH. óhe, iam desiné deos, uxor, grátulando obtúndere,

túam esse inuentam gnátam; nisi illos éx tuo ingenio iúdicas,

út nil credas íntelligere nisi idem dictumst eútiens.

séd interim quid illíc iam dudum gnátus cessat cúm Syro?

10 ME. quós aís homínés, Chremes, cessáre? CH. ehem,

Menedeme, áduenís?

874 tam GD¹: ita cett. 879 sic Σ: inquam ante deos add. A
881 dictumst A: dictum sit Σ

90
díc mihi, Clíniaé quae dixi núntiastin? ME. ómnia.

885 CH. quíd ait? ME. gaudere ádeo coepit quasi qui cùpiunt núptias.

CH. hàhahae. ME. quíd risísti? CH. serui nénere in mentém Syri
cálliditates. ME. ítane? CH. uoltus quóque hominum fingit scélus.

ME. gnátus quod se adsúmulat laetum, id dícis? CH. id. ME. ídem istúc mihi
uénit in mentém. CH. ueterminator. ME. mágis, si magis
noríi, putes

890 íta rem esse. CH. aín tu? ME. quín tu auscultá. CH.
máne dum, hoc prius scire éxpeto,
quíd perdideríis. nam úbi déspansam núntiasti filió,
cósínuo inicíéssii uerba tíbi Dromonem scélícet,
spósae uestem aurum átque ancíllas ópus esse: argéntum út dares.


895 mágis unum etiam ¡nstatré, ut hodie cónficiantur núptiae.
CH. míra narras. quíd Syrus meus? ne ís quidem quiec-
quám? ME. nihil.

CH. quam ób rem, nescio. ME. équidem id miror, qui álía tam plané scias.
séd ille tuum quóqué Syrus idem míre finxit filíum,
út ne paululúm quidem subolat éssé amicam hanc Clíniaé.

900 CH. quíd agit? ME. mitto iam ósclari atque ám-
plexari: id níl puto.

CH. quíd est quod amplííus simulétur? ME. náh! CH.
quíd est? ME. audí modo.
ést mihi ultímis concláue in áedibus quoddám rétro:

V. i

P. TERENTI AFRI

30 húc est intro látus lectus, néstimentis strátus est.
   CH. quíd postquam hoc est fáctum? ME. dictum
   fáctum huc abívit Clítipho.
   CH. sólus? ME. solus. CH. tímeo. ME. Bacchis 903
   consecutast ílico.
   CH. sola? ME. sola. CH. péríi. ME. ubi abiere
   intro, operuere òstium. CH. hem,
   Clínia haec fieri uidebat? ME. quíd ni? mecum uná simul.
   CH. filíst amíca Bácchis : Menedémé, óccidi.
   ME. quam ob rém? CH. decem diérum uix mi est fámilia.
   ME. quíd? istúc tímes quod ille óperam amíco dát suo? 911
   CH. immó quod amícae. ME. sí dat. CH. an dubium
   íd tibist?
   quemquámne tam comí ánimo esse aut lení putas
40 qui sé uidente amícam patiátur suam . . . ?
   ME. quíd ni? quo uerba fáciilus dentúr mihi.
   CH. derúdes merito. míhi nunc ego suscénsuo:
   quot rés dedere, ubi póssem persentíscere,
   ni essém lapis! quae uúdi! uae miseró mihi!
   at né illud haud inúltum, si uínó, ferent!
   nam iám . . . ME. non tu te cóhibes? non te réspicis?
   non tibi ego exemplí sátis sum? CH. prae iracúndia,
   92 Menedémé, non sum apúd me. ME. tene istúc loqui!
   nonne íd flagitiumst, te álís consiliúm dare,
   foris sápere, tibi non pósse te auxiliárié?
   CH. quid fáciam? ME. íd quod me fécisse aiebás parum.
   fae té patrem esse séntiat; fae ut aúdeat
   tibi crédere omnia, ábs te petere et pósccere,
   ne quam áliam quaerat cópiam ac te désérat.
   CH. immó ábeat potius málo quouis géntium
   quam hie pér flagitium ad ínopiam redigát patrem.
   nam si illí pergo súppeditare súmptibus,
   92

904 dictum ac factum Σ 912 animo tam comi esse codd.: transp.
Fleckeisen: ceterum communi pro comi exhibent codd. 923 te om. A
Menedéme, mi illae nero ad rastros res rebit. 

\textit{ME.} quot in\textit{commoditates [in] hác re accipies, nisi caues!} 
difficilem te esse osténdes et ignoscés tamen post, et id ingratum. \textit{CH.} ah néseis quam doleam. 

\textit{ME.} út lubet.

935 quid hoc quód rogo, ut illa núbát nostro? nisi quid est quod mágis uís. \textit{CH.} immo et génér et adfinés placent. 

\textit{ME.} Chremes, ne quíd uereare, sí minus: nil nos dós mouet.

940 \textit{CH.} dúo talenta pró re nostrae ego ésse decreuí satís; 
séd ita dictu opus ést, si me uís sálum esse et rem et filiunm, 
é mea omuiá bona doti díxisse illi. \textit{ME.} quàm rem agis? 
\textit{CH.} úd mirari té simulato et illum hoc rogítató simul, quam ób rem id faciam. \textit{ME.} quín ego uero quam òb rem id facias nésco.

945 \textit{CH.} égone? ut eius ánimum, qui nunc lúxuria et lasciúia 
dífluít, retúndam, redigam ut quó se uortat néseiat. 
\textit{ME.} quid agis? \textit{CH.} mitte: síne me in hác re gérere 
út accersát paret. — 
húc ita ut liberós est aequom díetis confutábítur:

950 séd Syrum quidem égone si uino ádeo exornatúm dabo, 
ádeo depexum, út düm uinat méminerit sempér mei; 
quí sibi me pro déridiculo ac délectamentó putat. 
nón, ita me di amént, aunderet fácere hæc uinduæ múlieri, 80 quae in me fecit.

931 illae (sc. uia) Fleckaise: ille A: illaece 2: illie Bentley res 
om. A: habent A2 932 incommmoditates A: incommoda tibi 2 in hác re codd. 933 sic ADG: ostendis te esse cett. 950 
egone codd.: ego volg.: sed -ne affirmatiuom bene uindicat Minton 
Warren in \textit{Am. Journ. of Phil. ii. 54 sq.} 952 pro ridiculo AD1
FG: sibi me esse pro rid. com. Dzialzko
ii CLITIPHO MENEDEMVS CHERMES SYRVS

CL. Itane tandem quaeso, Menedeme? ut pater tam in breui spatio omnem de me cicerit animum patris? quod nam ob factum? quid ego tantum sceleris admisi miser?

uolgo faciunt. ME. seio tibi esse hoc grauius multo ac durius,

5 quo? fit; uerum ego hauid minus aegre patior, id qui nescio nec rationem capio, nisi quod tibi bene ex animo uolo.

CL. hie patrem astare aibas. ME. eccum. CH. quid me ineusas, Clitipho?

huuis quidquid ego feci, tibi prospexi et stultitia tue. ubi te uidi animo esse omissu et suania in praesentia

10 quae essent prima habere neque consulere in longitudinem, cepi rationem, ut neque egeres neque ut haec posses perdere. ubi quo decuit primo, tibi non licuit per te mihi dare, abii ad proxumum tibi qui erat: ei commisi et credidi. ibi tuae stultitiae semper erit praesidium, Clitipho, uictus, uestitus, quo in tectum te receptes. CL. ei mihi!

CH. satius est quam te ipso herede haec possidere Bacchidem.

SY. disperii: scel'estus quantas tibras concini insciens! CL. emori cupio. CH. prius quaeso discue quid sit uiuere. ubi scies, si displacebit uiia, tum iuctu uitor.

20 SY. ere, licetue? CH. loquere. SY. at tuto. CH. loquere. SY. quae istast praunitas quaeue amentiast, quod peceau ego, id obesse huic?

CH. flicet.

eipi te admiseu: nemo accusat, Syre, te: nec tu aram tibi nect precator'en pararis. SY. quid agis? CH. nil suscenseo nec tibi nec tibi; nec nos est aequom quod facio mihi.

960 astare aibas (aiebas) Σ: esse aiebas A 961 huius quidquid ego Fleckeisen: quidquid ego huius codd. 968 receptes Σ (recipias G): recipies A
HEAVTON TIMORVMENOS

CLITIPHO SYRVS

SY. Abiit? uah, rogásses uellem CL. quid? SY. 25 unde peterem míhi cibum:
íta nos alienáuit. tibi iam esse ád sororem intéllego.

980 CL. adeón rem redíisse út perícolum etiam á fame míhi sít,
Syre!
SY. modo líceat uinere, est spes CL. quae? SY. nos
ésurituros satis.

CL. inrúdes in re tánta neque me cónsilio quiequam ádïmuas?
SY. immo ét ibi nune sum et úsque id égí dúdum, dum 30
loquitúr pater;
et quántum ego intellégere possum, CL. quid? SY.
non aberit lóngius.

985 CL. quid érgo? SY. sic est: nón esse horum te árbi-
tror. CL. quid ístúc, Syre?
satin sánus es? SY. ego dícám, quod mi in méntemst:
tu díiúdica.
dum istís fuísti sóla, dum nulla álía delectátio
quae própior esset, te índulgebant, tibi dabant; nunc fília 35
postquánam innenta úéra, innentast caúsa qua te expélerent.

990 CL. est uéri simile. SY. an tu ób peccatum hoc ésse
illum iratúm putas?
CL. non árbitror. SY. nunc áliud specta: mátres
omnes fílius
in péccato adintríces, auxilio in paterna iníúria
solent ésse: id non fit. CL. nérum dicis. quid ergo 40
nunc faciám, Syre?
SY. suspicicionem ístánc ex illis quaére, rem profér palam.

995 si nón est nérum, ad mísericordiam ámbos addueós cito.
aut sebhis quios sis. CL. recte suades: faciam.—SY. sat recte hoc mihi
in mentem uenit; nam quam maxume huæ uana haec
suspicio
erit, tám facillum mé patris pacem in léges conficiét suas.
etiam haúd scio an iam uxórem ducat: út Syro nil gratiae!
quid hoc autem? senex exít foras: ego fúgio. adhuc 1000
quod factumst,
míror non continuum [hunc] ábrípi iusse: úd Menédem-
um hunc pérgam.
eum mihi precatórem paro: seni nóstro nil fidei hábeo.

iii

SOSTRATA  CHREMÉS

SO. Proféceto nisi causés tu homo, aliúnd gnáto confi-
ciéés mali;
idque adeo miror, quó modo
tam inóptum quiequant tibi uenire in mentem, mi uir, 1005
pótuerit.

CH. oh, pérgin mulier esse? nullamne égo rem um-
quam in uitá mea

SO. ego néscio?

CH. immó scis, potius quàm quidem redeat intégra 1010
eadem orátio. SO. oh,

997 sic uersum ex A restituit Geppert: namque adulescentis quam in
minima spe situs erit $\Sigma$. 999 iam add. Dziatzko, qui etiam at pro
ac legit 1000 sic Dziatzko: miror continuum hunc adripnisse A:
míror non iussisse ilíco arripi me $\Sigma$: miror non iusse me abripi hunc
nunc ad Men. Bentley 1002 fidei nil codd.: transp. Bentley
1006 mulier esse $\Sigma$: mulier odiosa esse A 1010 intégra Dziatzko: ad integrum eadem (haec
eadem) codd.
iníquos es qui mé tacere dé re tanta póstules.

CH. non póstulo iam: lóquere: nilo mínus ego hoc 10 faciám tamen.

SO. fácies? CH. uerum. SO. nón uides quantúm mali ex ea re écites?

súbditum se súspicatur. CH. 'súbditum' aín tu? SO. síc erit,

1015 mí uir. CH. confitére. SO. an, te obsecro, ístuc ini-
imícis siet.

égon confítear meúm non esse fílium, qui sít meus?

CH. quid? métnis ne non, quóm uelis, conuíncas esse 15 illúm tuom?

SO. quod fíliast inuíenta? CH. non: sed quód [magis eredundúm siet

id quod ést consimilis móribus.

1020 conuínces facile éx te natum; nán] tuí simílist probe;

nám illí nil utíást relíctum quím sit idem itidém tibi.

[túm praeterea tálem nisi tu núlla pareret fílium.] 20

séd ipse egreditur, quàm seuéerus! rém quom uideas, céñseas.

Clitipho Sostrata Chremes iv

CL. Si úmquam ullum fuit témpus, mater, quom égo

uoluptatí tibi

1025 fúerim, dictus fílius tuos uóstra voluntate: óbsecro,

eúus ut meminerís atque inopís núne te miserescát mei:

quód petò aut quod uólo, parentis meós ut conmonstrós mihi.

SO. óbsecro, mi gnáte, ne istuc in animum inducas tuom, 5

álíenum esse té. CL. sum. SO. miseram me, hócine

quaesisti, óbsecro?

1030 íta mihi atque huic sís superstes, út tu ex me atque hoc

nátus es;

1018-1020 magis ... nam seclusit Klette 1021 idem itidem

Dziatzko: et idem A: itidem sit Σ: id itidem sit Bentley 1022

seclusit Dziatzko 1030 tu add. Fleckeisen
ét caue posthae, si me amas, unquam istuc uerbum ex te aúdiam.  

CH. át ego, si me métuis, mores caue in te esse istos séntrial.  

10 CL. quós? CH. si seire úís, ego dicam: gérro iners fraus héllo.  
gáneo’s damnósus: crede, et nóstrum te esse crédito.  

CL. nónt sunt haec paréntis dicta. CH. nónt, si ex 1035 capite sís meo.  
nátus, item ut Minérnum esse aiunt êx Ione, ea causá magis pátiar, Clitiphó, flagitiis tuís me infamem féri.  

15 SO. dí istace prohibéánt! CH. deos nescio: égo, quod potero, sédulo.  

quaéris id quod habés, parentis; quód abest non quaérís, patri  

quó modo obsequáre et [ut] serués quód labore inuéníerit. 1040 nónt mihi per fallácias addúcere ante oculós . . . pudet dícere haec praesénte uerbum túrpe; at te id nulló modo  

fácere pudút. CL. écheu, quam nunc tótus displicécó mihi, quàm pudet! neque quód principium cápiam ad placan- 
dum seio.

v Meneomens Chremes Sostrata Clitipho  

ME. Énim uero Chremés nímis grauiter crúciat adule- 1045 scéntulum núnisque inhumane: éxeo ergo ut pácem concíliem. óptume úpsos nídeo. CH. chém. Menedeme, quór non accessí iubes fíliam et quod dótis dixi firmás? SO. mi uir, te óbsceco  

n é facias. CL. pater, óbsceco mi ignóscas. ME. da ueniam, Chremes:  
síne te exorent. CH. [egon] méc bona ut dem Bác- 1050 chidi donó sciens?

1034 ganeos A: ganeo S 1036 aiunt Min. esse codd.: transp.  

Flerkeisen 1040 inueners A 1044 capiam Faérnus: incipiam  

BC: inueniam DG: incipiam cett.

98
nón faciam. *ME.* at id nos nón sinemos. *CL.* sí me unum uís, pater, ígnosce. *SO.* age, Chremés mi. *ME.* age quaeso, né tam affirma té, Chremes.

*CH.* quid istie? uideo nón licere ut coéperam hoc perténdere.

*ME.* fácis, ut te decét. *CH.* ea lege hoc ádeo faciam, 10 sí facit

1055 quód ego hunc aequom cénseo. *CL.* pater, ímpera: faciam ómmia.

*CH.* úxorem ut dúcás. *CL.* pater . . ! *CH.* nil áudio. *SO.* ad me récipio:

fácięt. *CH.* nil etiam áudio ipsum. *CL.* péríi. *SO.* an dubitas, Chrípho?

*CH.* ímmo utrum vól. *SO.* fácięt ómmia. *ME.* haéc dum incipías, gránia sunt, dúmque ignores; úbi cognoris, fácilia. *CL.* faciám, pater. 15

1060 *SO.* gnáte mi, ego pol tíbi dábo illam lépidam, quam tu fácile ames,

fíliam Phanócratae nostri. *CL.* rúfamne illam nírginem, caésiam, sparso óre, adunco náso? non possum, pater.

*CH.* heía, ut elegáns est! eradas ánimum ibi esse. *SO.* aliám dábo.

*CL.* ímmo, quandoquidém ducendast, égomet habeo 20 própemodum


*SO.* sátis placet. *CL.* pater, hoc nunc restat. *CH.* quid? *CL.* Syro ignoscás uolo

quaé mea causa fécit. *CH.* fiat. *CANTOR.* nós ualecte et plaúdite!

1055 *Fleckeisen:* omnia faciam: impera codd.
EVNVCHVS

incipit • EVNVCHVS • TERENTI • ACTA • LVDIS • MEGALENSIB • L • POSTVMIO • ALBINO • L • CORNELIO • MERVLA • AEDILIB CVRVLIB • EGERE • AMBIVIVS • TVRPIO • [L • ANTILIVS • PRAE-NESTINVS] • MODOS • FECIT • FLACCVS • CLAVDI • TIBIS • DVABVS

5 DEXTRIS • TOTA • GRAECA • MENANDRV • FACTA • III • M • VALERIO • C • FANNIO • COS

1 Megalensibus CG: Romanis A  2 M. Iunio Lucio Iulio A  3 egit A Lucius Ambin.. s A  Hatilius A  4 modulanit CG  5 edita tertium est Donatus: facta vel acta secunda codd.  Valer Fan Cos A

100
C. SVLPICI APOLLINARIS PERIOCHA

Sorórem falsa dicitatam Tháidis
id ipsum ignorans miles aduxit Thraso
ipsiisque donat. érat haec eius Áttica.
eidem eunuchum, quem émerat, tradi iubet
Tháidis amator Phaedria ac rús ípse abit
Thrasóni orátus bíduum ut concéderet.
ephébus frater Phaedriæ puéllulam
eum déperiret dóno missam Tháidi,
ornátu eunuchi indúitur (suadet Pármeno)
intro ut iit, uítiat vírginem. sed Átticus
eius repertus frátér eius cónlocat
uítiatam ephébo; Phaedriam exórát Thraso.

PERSONAE

[Prologvs]
Phaedria Advlescens
Parmeno Servos
Thais Meretrix
Gnatho Parasitvs
Chaerea Advlescens
Thraso Miles
Pythias Ancilla
Chremes Advlescens

Antipho Advlescens
Dorius Ancilla
Dorvs Evnychvs
Sanga Servos
Sophrona Nvtrix
Senex [Demea seu
Laches ?]
Cantor

6 ut add. Dziatko
10 ut add. Opitz: intro iuit volg.

101
PROLOGVS

Si quisquamst qui placère se studēāt bonis quanm plurimis et mínune multos laēdere, in hīs poēta hie nōmen profitemūr suom. tum si quis est qui dīctum in se inclementius existumārit ēsse, īs sic existuēnt, respōnsum, non dīctum ēsse, quia laesīt prior, qui bēne uortendo et ēsēdem scribendō male ex Graecīs bonis Latīnas fecit nōn bonas. idēm Menandri Phāsma nuper pèrdīdit atque īn Thensauro scripsit, causam dīcere prius ūnde petitur, āūrum qua re sīt suom, quam illīc qui petit, unde īs sīt thensauroūs sībi aut ūnde in patrīum mōnimentum peruēnerit. dehīnc né fruṣtretur īpse se aut sīc cogītēt 'defūnctus iam sum, nīl est quod dicat mihi': is ne ērret monēo et désinat laēssere. habeo ālia multa, quaē nūne condonābitur, quae próferentur pōst, si perget laēdere, ītā ut fācere instituit. quām nūne actūrī sumūs Menándri Eunuchum, pōstquam aedīles émerunt, perfēcit sībi ut inspīciundi esset cōpiā. magistrātus quom ībī adēsset, accepístā agi. exclāmat furem, nōn poētam fābulam dedīsse et nīl dedīsse uerborūm tamen: Colacem ēsse Naeni et Plaūti, ueterem fābulam;

5 existumārit Bentley: existumārit codd.: existumabit Muretus is add. Fleckeisen 9 nuper perdidit Bothe: nunc nuper dedit codd. 12 illic Bentley: illi BDG: ille ter Donatus qui tamen agnoscit ut rectam locutionem illum quam lectionem accipit Fleckeisen

102
parasiti personam Índe ablatam et múilitis.  
si id ést peccatum, péccatum imprudéntiast  
poétæ, non quo fúrtum facere stúdnerit.  
id ita ésse nos iam iúdicare póteritis.

30 Coláx Menandríst : in éast parasitús Colax  
et míles gloriosús : eas se hic nón negat  
persónas transtulíssè in Eunučhúm suam  
ex Graéca ; sed ea ex fábula factás prius  
Latínas scísse sése, id uero pérnegat.

35 quod sí personis ísdem huic utí nón licet :  
qui mágis licet curréntem sernom scribere,  
bonás matronas fácere, merertricéés malas,  
[parasítum ëdaecem, glóriosum múlitem.]  
pnerúm supponi, fálli per sernóm senem,

40 amáre, odisse, súspicari ? dénique  
nullúmst iam dictum quód non sit dictúm prins.  
qua re aéquomst nos cognóseree atque ignóseree,  
quae úéteres factitárunt si faciúnt noni.  
date óperam, cum siiéntio animum attendíte,

45 ut pérnoseatis quíd sibi Eunučhús nélit.

31 hic add. Fleckeisen  
33 ea ex fabula Fleckeisen : eas fábulas  
codd. : eas ab aliis Ritschl
ACTVS I

PHAEDRIA PARMENO

PH. Quid igitur faciam? non eam ne nunc quidem quom accérsor ulbro? an pótius ita me cómparcem, non pérpeti meretricium contumélias?
exclúsit: renocat: rédeam? non, si me óbsecret.
P. A. siquidem hércele possis, ní prius neque fórtius. uerum si incipies néque pertendes gnáuiter atque, úbi pati non pótéris, quam nemo expetet, infécta pace ulbro ád eam uenies índicans te amáre et ferre nónum posse: actumst, ilíct,
perísti: eludet, úbi te uictum sénserit. proin tú, dum est tempus, étiam atque étiam cógita, ere: quaé res in se néque consilium néque modum habet úllum, eam consílio regere nónum potes. in amóre haec omnía insunt uitía: iniúriae,
suspíciones, mínicitéiae, indútiae, bellúm, pax rursum: incérta haec si tu póstules ratione certa fácere, níhilo plús agas quam sí des operam ut eum ratione insánias. et quód núnc tute técum íratus cógitas
‘egó illam, quae illum, quae me, quae non . . . ! síne modo, morí me malim: séntiet qui uír siem’: haec uérba ea una melhércele falsa lácrimula quam oeulós terendo mísere uix ui exprésserit, restínget, et te ulbro accusabit, ét dabis
ultro ei supplícium. PH. [o] indígnum facinus! núnc ego et illám scelestam esse ét me miserum sénťio:

67 ea add. Bentley 70 ulbro ei Bentley: ei ulbro codd. o seclusit Fleckeisen
et taedet et amore ardeo, et prudens sciens, 
inunus uidensque pereo, nec quid agum scio. 
P.A. quid agas? nisi ut te redimas captum quam queas 
75 minunó; si nequeas paullulo, at quanti queas; 
et ne te adflictes. PH. itane suades? P.A. si sapis. 
neque praeter quam quas ipse amor molestias 
habet addas, et illas quas habet recte feras. 
secd eccam ipsa egreditur, nostri fundi calamitas; 
80 nam quod nos capere opertet, haec intecipit. 

Thais Phaedria Parmeno ii

TH. Miseram me, nereor ne illud grannius Phaedria 
tulerit nuee aliorsum atque ego feci acceperit, 
quod heri intro missus non est. PH. totus, Parmeno, 
tremo horreoque, postquam aspexi hance. P.A. bono 
animo es:

85 acced de ad ignem hunc, iam calesces plus satis. 
TH. quis hic lóquitur? chem, tun hic eras, mi Phaedria? 
quid hic stábas? quor non recta intro ibas? P.A. ceterum 
de exclusione uérbum nullum? TH. quid taces? 
PH. sané quia uero haec mihi patent sempér fores 
90 aut quia sum apud te prímus. TH. missa istaee face. 
PH. quid mi'ssa ’? o Thais, Tháis, utinam essét mihi 
pars aéqua amoris témum ac pariter fiéret, 
út aut hoc tibi dolorret itidem ut mihi dolet 
aut égo istue abs te factum nili penderem!

95 TH. ne crúa ce te obscecro, anime mi, mi Phaedria. 
non pól, quo quemquam plus amem aut plus diligam, 
eo feci; sed res íta erat, faciandum fuit. 
P.A. eredo,út fit, misera praé amore exclusi hicne foras. 
TH. sieíne agis, Parmeno? áge; sed hue qua grátia 

79 eccam Fleckeisen: ecca codd. 95 mi geminavit Fabricius 
97 res íta erat Fleckeisen: íta erat res codd. 98 exclusi cum 
Donato et Prisciano Fuërnus: exclusit codd
I.  

20 te accérsi iussi, auscultá. _PH._ fiat. _TH._ díc mihi hoc prínum, potín est híc tacere? _PA._ egon? óptume. uerum heús tu, hae lege tibi meam adstringó fidem: quae uéra audíui tácco et contineo óptume; sin fálsum aut uanum aut fíncumst, continuó palamst:

25 plenús rimarum sum, hác atque illae pérfluo. proin tú, taceri sí uis, uera dícito. _TH._ mihi máter Samia fúit: ea habitabát Rhodi. _PA._ potést taceri hoc. _TH._ íbi tum matri párvarum puéllam dono quídam mercatór dedit

30 ex Áttica hinc abréptam. _PH._ cinemne? _TH._ árbitror; certíüm non scimus: mátris nomen ét patris dicébat ipsa: pátrim et signa cétera neque scíbat neque per aétatem etiam pótis erat. mercatór hoc addébat: e prædónibus,

35 unde émerat, se andísse abréptam e Súnio. matér ubi accepit, cóépit studiose ómnia docére, educere, íta uti si esset fília. sorórem plerique ésse eredebánt meam. ego cum filo, quocum tum úno rem habebam hóspite,

40 abii húc: qui mihi relíquit hác quae habeó ómnia. _PA._ utrumque hoc falsumst: écluet. _TH._ qui istúc?

_P.A._ quia neque tu úno eras conténta neque solús dedit; nam hic quáque bonam magnámque partem ad te át-tulit.

_TH._ itást; sed sine me péruenire quó nolo.

45 intércæa miles, quí me amarc occéperat, in Cáriamst próspectus; te intérea loci cognóni. tute scís postilla quam íntumum habeám te et mea consília ut tibi eredam ómnia.

105 perpluo Bentley 106 taceri _BCDEP_: taceré _AG_ 107 _sic scripsi ego_: Samia mihi mater _codd._ 113 potís erat Bentley: potuerat _codd._ 117 _sic cum_ _liicio_ _volg._: educare _ita ut_ _codd._: fort. docere _ita_ et educare _ut si esset filia_ Don. _in_ _lemm._ _ut_ _agnoscit_
PA. ne hoc quidem tacebit Parmeno. TH. oh, dubiumne id est?

hoc ágite, amabo. matér mea illie mórtuast
nupér, quois frater áliquantum ad remst áuidior.
is ubi ésse hane forma ûdet honesta virginem
et fúdibus scire, prétium sperans tlico
prodúcit, uendit. fórte fortuna ádfuit

hic mensus amicus: émit cam donó míhi
inprúdios harum rérum ignarusque ómnium.
is uénit: postquam sénsit me tecún quoque
rem habére, fingit causas ne det sédulo:
ait, si fidem habeat se íri praepositum tibi

apúd me, ac non id métuat, ne, ubi accéperim,
sepé reliquam, nélle se illam míhi dare;
erum id uereri. séd ego quantum súspicor,
ad virginem animum adiécit. PH. etiamne amplius?

multae sunt causae quam ób rem cupio abdúcere:
primúm quod soror est dícta; praeterea út suis
restítuam ac reddam. sóla sum; habeo hic némítem
neque amicum neque cognátm: quam ob rem, Phaedria,
cupio álquos parere amícos beneficio meo.

id amábo adiuta mé, quo id fiat fácilius:
sine illúm priores párhis hosce aliquót dies
apúd me habere. nil respondes? PH. pessuma,
egon quécquam cum istis fácitis tibi respondeam?
PA. eu nóster, haudo: tándem perdoluit: nír es.

at égo nescibam quórum tu íres: páruola
hine ést abrepta: edúxit mater pró sua;
soror díctaest: cupio abdúcere, ut reddám suis:

129 sic singulis personis dat singulas orationes Fleckeisen: priorem
versus partem Phaedrae posteriorum Parmenoni tribunont codd. 131
quis Fleekeisen: eius codd. 132 esse add. Bentley 149
beneficio Fleckeisen: beneficio codd. 155 at edd. ant. cum G ex
vas.: haut uel aut codd. cett.

107
I. ii

P. TERENTI AFRI

nempe ómnia haece nunc uérba huc redenunt dénique:

t. exclúder, ille récipitur. qua grátia?

80 nisi si illum plus quam mé amas et istam nunc times,
quae aduécetast, ne illum tálém praeripiát tibi.

TH. ego id tímeo? PH. quid te ergo áliud sollicitát? cedo.
um sólus ille dóna dat? nuncúbi meam
benígнатatem sǽnsisti in te claudíer?

85 nome úbi mi dixti cúpere te ex Aethíopía
	aeillum, reliétis rebus ómnibus
quae súíi? porro eumúchum dixti nélle te,
quia sólae utuntur ís regínae; répperi,
erí minas uigínti pro ambobús dédi.

90 contémpitus abs te támén haece habui in mémoria:

ob haec facta abs te spérnor! TH. quid istic, Phaedria?
quamquam illum cupio abdúcere atque hae re áribtror
id fíeri posse máxume, nerúm tamen
potiús quam te inimicum hábeam, faciam ut iússeris.

95 PH. utinam ístuc uerbum ex ánimo ac uere díceres

'potiús quam te inimicum hábeam'! si ístuc crédérem
sincére dici, quíduis possem pérpeti.

PA. labásct nuctus úno uerbo quám cito!

TH. ego nón ex animo mísera dico? quám ioco

100 rem uóluisti a me tándem, quin perféceris?

ego ímpetrare néqueo hoc abs te, bídoum
saltem út concedas sólum. PH. siquidem bídoum:
verúm ne fiant ísti uigínti dies.

TH. proféceto non plus bídoum aut ... PH. 'aut' níl
moror.

105 TH. non fiet: hoc modo síne te exorem. PH. sélicet 185
facciúndumst quod uís. TH. mérito te amo, bène facis.

160 quam me amas Bentley: amas quem me codd.
163 num-
cubi Fleckeisen: nuncúbi BCEP: num ubi A cum cett.
164 in te
claudíer cum A Donatus: intereludíer cum 2 Bentley
170 Fleckeisen:
tamen contemptus abs te haec codd. 184 'aut' níl moror Dziatzko:
aut? níl moror volg.
PH. rus íbo: ibi hoc me mácerabo bídum.
ita fácere certumst: móns gerundust Tháidi.
tu, Pármeno, hoc fac illi ádducantur. PA. máxume.

et tú. num quid uis áliud? PH. egone quíd uelim?
cum múlite isto praénsens absens út sies;
diés noctisque mé ames, mé désíderes,
me sómnies, me espéctes, de me cógites,
me spérès, me te oblécetes, mecum tôta sis:
meus fác sis postremo ánimus quando ego súm tuóss.—

PH. me míseram, forsitán mi hic paruam habeát fidem
atque éx aliarum ingéniis uúne me iúdicet.

ego pól, quaes mihi sum cónscia, hoc certó scio,

PH. fact, ita ut iussi, déducantur ísti. PA. faciam.

PA. fiet. PH. at matúre. PA. fiet. PH. sátine hoc
mandatúmst tibi? PA. ah,
rogitáre, quasi difícilè sit!

últimam tam aliqúid ínuenire fácile possis, Phaédria,

190 mea add. Brix. 197 forsitan mi hic Haupt: forsitan hic
mihi codd. : forsán cum Donato Bentley et uolg.

109
quam hōc peribit. *PH.* égo quoque una péréo, quod mist cárius:
ne istūe tam iniquo pātiare animo. *PA.* mīnume: qui
effectūm dabo.
sed nūm quid aliud imperas?
*PH.* mīnus nostrum ornātō uerbis, quōd poteris, et
istum aēnulum,
quod pōteris, ab ea pēllito.

*PA.* mēmini, tam etsi nūllus moneas. *PH.* égo rus
ībo atque ībi manebo.

*PA.* cēnseo. *PH.* sed hēus tu. *PA.* quid uis? *PH.*
cēsen posse me ōffirmare et
pérpeti, ne rēdeam interea? *PA.* tēne? non hercle ārbitror;
nam aut iām reuortere, aūt mox noctu te ōdigi horsum
insōmnia.

*PH.* opus fāciam, ut defetīger usque, ingrātiis ut dōrniam.

*PA.* uigilābis lassus: hōc plus facies. *PH.* ābi, nil 22
dicēs, Pārmeno.
eīciunda hercle haece ēst mollities ánimī ; nimis me indūlgeo.
tandēm non ego illam cāream, si sit ōpus, uel totum trī-
duom? *PA.* hui,
ūniuorsum trūduom? uide quid agas. *PH.* stat sentēntia.—
*PA.* dī boni, quid hoc mōrbist? adeon hōmines inmutāriēr 22

ēx amore ut nōn cognosceas ēündem esse! hoc nemō frui
minus ineptus, māgis seuerus quīsquam nec magis cóntinens.
sēd quis hie est qui huc pērgit? attat, hīc quidemst
parasitūs Gnatho
mīlitis: ducit secum una ūrginem dono huīc. papaē,
fācie honesta! mírum ni ego me tūrpiter hodie hīc dabo 23

*cum meo decrepito hōc eunucho. haec súperat ipsam
Thāīdem.

212 qui effectum *Fleckeisen*: quin effectum codd.: quin factum
Bentley uolg. 219 adigi Bentley ex Donato: adigent codd.
228 *Fleckeisen*: hie quidem est codd. 230 ego me 2: egomet A

110
EVNVCHVS

Gnatho Parmeno

GV. Di inmortales, homini homo quid praestat! stulto intellagens
quid interest! hoc adeo ex hae re uenit in mentem mihi:
eonueni hodie adueniens quendam mei loci hinc atque
ordinis,
hominem haud inparum, itidem patria qui abligurrierat bona:
uideo sentum squalidum aegrum, pannis annisque obsitum. 5
'quid istue inquam 'ornatist? 'quoniam miser quod
habui perdidi, em
quo redactus sum. omnes noti me atque amici deserunt.'
hic ego illum contempsi prae me: 'quid homo inquam
'ignauissume?'
itam parasti te ute spes nulla relicua in te sit tibi?
simul consilium cum re amisti? uidem me ex codem 10
ortum loco?
quid color, nitor, aestitus, qua habitudost corporis!
omnia habeo neque quiequam habeo; nil quom est, nil
defit tamen.'
'at ego infelix neque ridiculus esse neque plagas pati
possum.' 'quid? tu his rebus credis fieri? tota erras uia.
olim isti fuit generi quondam quaestus apud saeculum prius: 15
hoc nonomst aucupium; ego adeo hane primus inueni uiam.
est genus hominum qui esse primos se omnium rerum volunt
nec sunt: hos consector; hisce ego non paro me ut rideant,
sed eis ultimo adrideo et eorum ingenia admiror simul.
quidquid dicunt laudo; id rursum si negant, laudo id 20
quoque
negat quis: negro; ait: aiio: postremo imperauin egomet mihi
omnia adsentari. is quaestus nunc est multo uberrimus.'
PA. scitum herele hominem! hic homines prorsum ex
stultis insanos facit.

240 reliqua codd. sit Σ: esset A 250 eis Bentley: is A: 

his Σ

111
G.N. dum haec lóquimur, intereá loci ad macéllum ubi 255  
aduentámus,
25 concúrrunt lacti mi óbniam euppédinarii ómnes,  
cetárii, lanií, coqui, fartóres, piscatóres,  
quibus ét re salua et pérdita profúeram et prosum saépe:  
salútant, ad cenám uocant, aduén tum gratulántur.  
ille úbi miser famélius uidet mi ésse tantum honórem,  
tam fáci le aduén tum quaére re; i bi homo coépit me obscéraére,  
ut síbi liceret dúcere id de mé: sectari iüssí,  
si pótis est, tanquam philosophorum habent disciplinae  
ex ípsis  
vocábula, ut parasíti item Gnathónici uoeéntur.
PA. uiden ótium et eibus quíd facit aliénums? G.N. sed 265  
ego céseo
35 ad Tháüdem hanc dedúcere et rogáre ad cenam ut néniat?
30 sed Pármenonem ante óstium hoc astáre tristem uídeo,  
riuális sernom: sálua rest. ni múrum hisce homines frígent.
nebulónem hune certumst lúdere. PA. hisce hoc mú-  
nere arbitrántur
suam Tháüdem esse. G.N. plúrima salúte Parménonnémem 270
30 summúm suum impertít Gnatho. quid ágitur? PA.  
statur. G.N. uídeo.
num quíd nam hic quod nolís uides? PA. te. G.N.
creo; at num quid álind?
PA. qui dúm? G.N. quia tristi's. PA. níl quidem.
G.N. ne sís; sed quid uídétur
hoc tibi manenpium? PA. nónum malum herele. G.N.
uro hóminem. PA. ut falsus ánimi st.
G.N. quam hoc múnum gratum Tháüdi arbitráre esse?
PA. hoc nunc díecis

264 Fleckeisen: parasiti ita ut A.; itidem ut Σ.; item ut Donat. in  
lemm.  267 hoc astare Dziatzko: Tháüdis codd.: Tháüdi Bothe:  
huius stare* Minton Warren ex notis Benlevianis  268 rest ego:  
res est codd. hisce cum A1 Donatus ('hisce' pro 'hi' uetustæ): cum  
Σ om. volg. 275 post dicis interpunct. tollit Dziatzko qui hoc  
ablatiónem censet esse.
* See App. on this vs.
iectos hinc nos: omnium rerum, heús, uicissitúdost.  
G.N. sex égo te totos, Pármeno, hos mensís quietum réddam,  
ne súrsum deorsum cúrsites neque úsque ad lucem uígiles.  
eequíd beo te? P.A. mén? papae! G.N. sic sóleo amí-  
cos. P.A. laúdo.

280 GII. detúne te: fortásse tu proféctus alio fúeras.  
P.A. nusquám. G.N. tum tu igitur paúlulum da mi óperae: fac ut admítta  
ad illam. P.A. áge modo, i: nunc tíbi patent fores  
haéc, quia istam dúcís.  
G.N. num quem énocari hinc nís foras?—P.A. sine  
bídúo hoc praetéreat:  
qui múhi nunc uno dígituló fores áperis fortunátus,
285 ne tu ístas faxo cálcibus saepe ínsultabis frústra.  
G.N. etiámne tu híc stas, Pármeno? eho num nam híc  
relictu’s cústos,  
ne quís forte internúntius clam a múlite ad istam cúrset?  
P.A. facéte dictum: míra uero múliti quae plácéant.—  
sed úideo erilem fílium minórem huc aduenüre.
290 miró quid ex Piraeo ábierit; nam ibi cústos publice ést  
nunc.

non témérest; et properáns uenit: nesció quid circumspéctat.

C H A E R E A  P A R M E N O

CII. Óccidi!  
neque uírgost usquam néque ego, qui illam a cónspectu  
amísí meo.  
ubi quaéram, ubi inuestígem, quem percónter, quam  
insistám uiam,
295 incértus sum. una haece spés est: ubi ubi est, dúu eelari  
nón potest.

282 i om. Σ  
286 Fleckeisen: etiam nunc tu hie A²: etiam  
nunc hic Σ  
289 sustulit T. Faber quem edd. plérisque secuti sunt  
290 quid A: qui edd. ant.: quod cum G Donat. in lemm.
II. iii
P. TERENTI AFRI

5 o fácien pulchram! déleo omnis delíne e ex animo múlieres: tædét cottidiánarum harum fórmarum. P. A. ecce au-
tem álterum!
néscio quid de amóre loquitur: o infortunatúm senem!
hic uérost, qui si occéperit,
ludúm iocumque dicit fuisse illum álterum,
praent luíus rabies quaé dabit.
CH. ut illúm di deaeque sénium perdant, quí me hodie
remortátus est;
meque ádeo, qui restíterim; tum autem qui illum flocci
fécérim.
séd eccum Parmenónem. salue. P. A. quíd tu es trístis?
quídúe es álacris?
úde is? CH. egone? nóscio hercle, nóque unde eam 305
neque quàrum eam:
15 ita prórsum oblitus sím mei.
P. A. quí quaéso? CH. amo. P. A. hem. CH. nunc,
Pármeno, tu osténdes te qui úir sies.
scis té mihi saepe pólicitum esse 'Chaérea, aliiquid inueni
modo quód ames: in ea re útilitatem ego fáciam ut co-
gnoscás meam,'
quam in cellulam ad te pátris pennum omnem cóngere-
bar cláneulum.
20 P. A. age, inépte. CH. hercle fácetumst. fac sis
mínc promissa adpáreant:
síc ádeo digna rés est, ubi tu nérnos intendás tuos.
haud símilis uirgost núrginum nostrárum, quas matrés student
demíssis umeris ésse, uineto péctore, ut gracílaé sient.

300 A: dices Ξ: dicat Bentley 302 sénium cum A Donat.:
      senem omnes uel omnes senem Ξ: unde Bentley ut illum di deae
      omnes senium perdant qui hodie me remoratu’sit 303 Α²Ξ: ei
      restiterim A, unde elicuit quei Spengel 307 sic post Thomas
      Fleckeisen: te Parmeno ostendes uel Parmeno te ostendes codd.: te
      ostenderis Bentley 312 Fleckeisen: si cum codd. Servius: siue
      Donat.: haec Braune: ceterum ante si Parmenonis notam exhibent
      codd.
si qua est habitior paülo, pugilem esse áiunt, deducunt cibum:
tam etsi bonast natúra, reddunt cúratura iúnceam:
itaque érgo amantur. P.A. quid tua istaec? CH. nóua
figura oris. P.A. papae.
CH. color nérus, corpus sólídum et sucí plénum. P.A.
anni? CH. anni? sédecím.
P.A. flos ípsus. CH. ípsam hanc tú mihi uel ui uél
clam uel precário

faec trúdas: mea nil ré fert, dum potiátr modo.
undést? CH. tantundem. P.A. ubi hábitat?
CH. ne id quídem. P.A. ubi nidistí? CH. ín nia.
P.A. qua rátione amisísti?
CH. id équidem adueniens mécum stomachabár modo,
nec quémquam ego esse hominem árbitror quoi mágis bonae
felicitates ómnès anorsae sient.
P.A. quid hoc est sceleriñ! CH. përii. P.A. quid fac-
túmst? CH. rogás?
patrís cognatum atque áequalem Archidómídem
nouístin? P.A. quid ni? CH. is, dum háne sequor,
fit mi óbuiam.
P.A. incómmodo herele. CH. immo ónim uero infelíciter;
nam incómmoda alia súnt diçenda, Pármenó.
illúm líquet mihi déierare his ménsibus 40
sex séptem prorsum nón uidisse próxumís,
nisi núne, quam minume uéllem minumeque ópus fuit,
CH. contínuo adeuurrít ád me, quam longé quídem,
incúruos, tremulus, lábiis demissís, gemens :
'heus heús, tibi dico. Cháereá' inquit. réstiti.
'sein quíd ego te uolébam?' 'die.' 'cras ést mihi

315 ipsus. Ípsam Fleckisen: ipse (ipsum), han codd. : ipse. nunc hanc
G. Hermann uolg. 325 anorsae Bentley: aduersae codd.
iudicium.' 'quid tum?' 'ut diligentem núnties patri, áduocatus máne mi esse ut méninerit.'

50 dum haec dicit, abíit hóra. rogo num quid uelit.
'recte' úquit. abeo. quom húc respicio ad úr skips, illa sé sé interea cómodum húc aduóterat in hane nóstram plateam. P. mírum ni hanc dicit, modo huic quaé datum dono. CH. húc quom aduenio, nulla erat. 345

55 P. comités secenti scéliect sunt úrignem?
redine; iam conclamátumst. CH. alias résc agis.
P. istúc ago equidem. CH. nóstin quaé sit? díc mihi, vidístin? P. uidi, nóui: scio quo ablúcta sit. 350

60 CH. eho Pármeno mi, nóstin et scis úbi siet?
P. húc deductast ád meretricem Tháidem: ei donó
datast.
CH. quis is est tam poténs cum tanto múneri hoc?
P. milès Thrás,
Phaedriae rínális. CH. duras frátris partis prædicas. 355
P. ímno si sciás quod douum huic dóno contra comparét, [tum] mágis id dicas. CH. quíd nam quaesó herele?
P. eúnuchum. CH. illumne óbsero
inhonestum hominem, quém mercatus ést heri, senem múlierem?
P. istúc ipsum. CH. homó quattietur cérte cum
donó foras.
séd istam Tháidém non scíni nóbis uicinam. P. haúd
diust.
CH. péřii, numquamne étiam me illam uídisse! eho 360
dum díc mihi:
70 éstne, ut furtur, fórma? P. sane. CH. at níl ad
nostram hanc? P. álía res.

349 post díc mihi ab initio versus sequentis aut praebet A 356 tum
mágis codd.: tum seclusit Bentley 358 istum ipsum. homo quattietur
A: nimirum homo Nonius: unde istum ipsum. nimirum homo om. certe
Fleckeisen

II. iii P. TERENTI AFRI
CH. óbseero hero, Pármeno, fac [ut] pótiar. PA. faciam sédulo; dábo operam, adiuúbo: num quid me álind? CH. quo nunc ís? PA. domum, út mancipia haec, íta uti iussit fráter, ducam ad Tháidem. 365 CH. ó fortunatum íustum eunuchum quí quidem in hane detúr domum!

PA. quíd ita? CH. rogitas? súmma forma sémper 75 conseruám domi uidébit, conloquéatur, aderit úna in unis aédibus;
cibúm non nunquam cápiet cum ea; intérdum propter dórmiët.

PA. quíd sí nunc tute fórtunatus fías? CH. qua re, Pármeno?

PA. quid iocáber cómodis quàrum? CH. dixísti pulchre: númquam nidi mélius consilium dari. 370 age cámus intro núnciam: orna me, ábduc, duc, quan-túm potest.

PA. quíd agís? iocabar équidem. CH. garris. PA. péríi, quid ego égí miser!

quo trúdis? percélerís iam tu me. tíbi équidem dicó, mane.

CH. cámus. PA. pergín? CH. córtunmist. PA. uide ne tínimum calidum hoe sít modo.

II. iii

P. TERENTI AFRI

90 CH. non est profecto: sine. PA. at enim istae in me
cudetur faba. CH. ah.
PA. flagitium facinus. CH. an id flagitium, si in
domum meretrixiam
deducar et illis cruciibus, quae nos nostramque adulescentiam
habent despicatam et quae nos semper omnibus cruciant
modis,
nunc referam gratiam atque eas itidem fallam, ut ab illis 385
fallimur?
95 an potius haec patri aequomst fieri, ut a me ludatur dolis?
quod qui rescierint, culpem; illud merito factum omnes
putem.
PA. quid iste? si certumst facer, faciam; uerum ne
post ceras
culpam in me. CH. non faciam. PA. iubesne? CH.
iubeam? cogo atque imus:
numquam defugiam autridatem. sequere. PA. di 390
uortant bene!

ACTVS III

i

THRASO GNATHO PARMENO

TH. Magnas uero agere gratias Thais mihi?
GN. ingentis. TH. ain tu, laetast? GN. non tam ipso
quidem
donó quam abs te datum esse: id uero serio
triumphat. PA. hoc prouiso ut, ubi tempus siet,
5 deducam. sed ecceum militem. TH. est istue datum 395
profecto, ut grata mihi sint quae facio omnia.
GN. aduorti hercle animum. TH. uel rex semper maximus
mihi agbat quidquid feceram: aliis non item.

386 pati E²GP in ras.: unde an potius haec pati aequomst, pater ut
a me ludatur dolis Fleckeisen 390 sequere Chaereae continuat
Fleckeisen: alii Parmenoni tribuunt 394 hoc A: hue Σ

118
G.N. labóre alieno mágno partam glóriaum

uerbis saepe in se tránsmostuet qui habét salem;

quod in tést. TH. habes. G.N. rex te érgo in oculis

TH. súcicet.

G.N. gestáre. TH. vero: crédere omnem exéréitum,

consilia. G.N. mirum. TH. tún sicubi eum sátiétas

hominum aút negoti sí quando odium céperat,

requíécere ubi uolébat, quasi ... nostún? G.N. scio:

quasi ubi ilíam exspueret míseriam ex animó. TH. tenes.

tun mé cumiuam sólum abducebát sibi. G.N. hui,

regem élégentem nárras. TH. immo síe homost:

perpaúcorum hominumst. G.N. ímmo nullorum árbitror,

si técum uinuit. TH. ínuidere omnés mihi,

mordére clanculum: égo non floeci péndere:

illi ínuidere míseré; uerum unus tamen

inpénsé, elephantis quem Índicus praefécerat.

is úbi molestus mágis est, ' quae só' inquán 'Strato,

cón és ferox, quia habés imperium in béluas?'

G.N. pulchré mehercle díctum et sapientér. papae,

iuguláras hominem. quíd ille? TH. mutus ilíco.

G.N. quid ni éssét? P.A. di uostrám fidem, hominem

pérditum

miserúmque et illum sǽrilegum! TH. quid illúd, Gnatho,

quo pácto Rhodium tétigerim in convúio,

numquán tibi dixi? G.N. númquam; sed narra óbserco.

plus máliés audúni. TH. una in convúio

erat híc, quem dico, Rhódius adulescéntulus.

forte hábni scortum: coépit ad id adláudeere

et me inriére. 'quíd aís inquam homini 'ínpuéndens?

lepus útité es, pulpaméntum quaeris?' G.N. háhahahae.

TH. quid ést? G.N. facete, lépide, laute, níl supra.

402 gestare AC¹: gestire codd. cett. 409 hominumst Bentley:
hominum codd. 425 homini A: homo A²X 426 et pulp. Σ:
et om. A hahahahae Dzialzko coll. v. 497, Heaut. 886, Hev. 862:
hahahae codd.
tuonme, óbsecro te, hoc díctum erat? uetus crécidi.


40 G.N. dolet díctum imprudenti ádulescenti et líbero. P.A. at tél di perdant! G.N. quád ille quaesó? TH. pérdisíus:

risu ómnès qui aderant émoriri. dénique metuélant omnes iám me. G.N. non iniúria. TH. sed heús tu, purgon égo me de istae Tháidi,

quod eám me amare suspicatst? G.N. nil minus. immo ãúge magís suspéctionem. TH. quàr? G.N. rogás?

seì, sí quando illa méntionem Phaédriae facit aút si laudat, te út male urat? TH. sénctio. TH. sed heús tu, purgon égo me de istae Tháidi,

50 ubi nóminabit Phaédriam, tu Pánphílam contínuo; si quando illa dicet 'Phaédriam intró mittamus cómissatúm,' Pánphílam cantátum prouócénus; si laudábít haece illiús formam, tu huíus contra. dénique par pró pavi referó, quod eam mórdeat. TH. siquidém me amaret, tum ístae prodessét, Gnatho. G.N. quando illud quod tu dás exspectat átque amat, iám dúdum te amat, iám dúdum illi fácile fit quod dóleat; metuit sémper quem ipsa núnc capit

55 fructúm ne quando irátus tu alio cóñeras. TH. bene díxì ai mi istae nón in mentem uénerat. G.N. ridículum; non enim cógitaras. cétérum idem hoc túte melius quánto inuenissès, Thraso!

60 THAIIS THRASO GNATHO PARMENO PYTHIÁS

TH. Audíre uocem uísa sum modo militís. atque éccum. salue, mí Thraso. THR. o Thaíis mea, meum sáünium, quid ágitur? ecquid nós amas

450 tu te contra metrum A¹
de fidecina istae? P.A. quum uenuste! quod dedit
principium adueniens! TH. plurimum meritó tuo. 5

G.N. eámus ergo ad cénam. quid stas? P.A. em álterum:

ex hómine hunc natum dicas? TH. ubi uis, non moror.
P.A. a dóbo atque a désimulábo quasi nunc éxexam.
itúrum, Thaís, quópiam es? TH. ehem, Pármeno:
bene fécísti hodie: itúra... P.A. quo? TH. quid, 10

hunc nós uides?
P.A. uideo ét me tædent. úbi uis, dona adsúnt tibi

a Phaédria. THR. quid stámus? quor non ímus hinc?
P.A. quaeso hérle ut liecat, pásce quod fiát tua,
dare húce quae uolumus, cónuenire et cónloqui.

THR. perpúlechra credo dóna aut nostri súmilia. 15

P.A. res índicabit. húns uibete ístós foras

exíre, quos iussi, óeiús. procéde tu huc:
ex Aéthiopiast úsque haec. THR. hic sunt trés minae.

G.N. vix. P.A. úbi tu es, Dore? accéde huc. em
eunuchúm tibi,

quam lúerali fácie, quam aetate intégra!

TH. ita mé di ament, honéstust. P.A. quid tu aíš, Gnatho?

num quíd habes quod contémnas? quid tu autém, Thraso?
taeént: satis laudant, fác periculum in lítteris,
fác in palaestra, in múscís: quae lúeren
seire áéquomst adulescéntem, sollértém dabo. 25

THR. ego ilüm eunuchum, sí opus sit, uel sóbrius...

P.A. atque haéc qui misit nóns sibi sóli póstulat

té núvere et sa caúsa excludi céteros,

neque púgnas narrat néque cicatricés suas

osténtat neque tibi óbstat, quod quídám facit;

nerum úbi molestum nóns crít, ubi tú uoles,

ubi témphus tibi crít, sát habet sí tum récipitur.
III. ii

P. TERENTI AFRI

THR. adpáret seruom hunc ésse domini paúperis miserique. G.N. nam hercle némo posset, sált seio,
35 qui habéret qui paráret alium, hunc péperti.
P.A. tace tú, quem ego esse infra ínfumos omnís puto homínés; nam qui adsentári huic animum induúxeris, 490
c flámna petere té eíbum posse árbitror.
THR. ianne ímus? TH. hos prius inté ducam et quaé uolo
40 simul ímperabo: póst huc continuo égeo.
THR. ego hinc ábeo: tu istanc óppérire. P.A. haud
cónnenit
una íre cum amica ímpératorem ín uia.
THR. quid tíbi ego multa dícam? domini súmilis es.
GN. hahahaha. THR. quid rides? GN. ístue quod
díxti modo;
45 et illúd de Rhodio díctum quom ín mentén uenit.
se Tháís exit. THR. ábi prae, cura ut sínt domi
paráta. G.N. fiet. — TH. díligenter, Pythias,
fae cúres, si forte hoc Chremes adúcnerit,
ut òres primum ut rédeat; si id non cónnmodumst,
50 ut máneat; si id non póterit, ad me addúcito.
P.Y. íta fáciam. TH. quid? quid álìud uolui dícere?
ehem, cúrate istam díligenter úriginem:
domi adsitís facite. THR. eámus. TH. nos me séquimini.

iii

Chremes Pythias

CH. Profécto quanto mágis magisque cógito,
ní mírum dabit haec Tháís nihi magnum malum:
itá mé uideo ab ea astúte labefactáriér,
iam túm quom primum íussit me ad sé accérsir.
5 5 roget quís ‘quid rei tibi cum ílla?’ ne norám quidem.

490 ads. huic animum cum DGC Dzialtko: huic animum ads. cett.
495 in uiam A 496 similis es cum codd. Priscianus: simia es
Bentley: simi's Fleckeisen 499 cura Tournier: cura codd.: abi
praecurre Don. in lemm. 500 fiet Fleckeisen: fiat codd. 501
sic DG: si Chremes hoc forte codd. cett. 502, 503 reedeat et maneat
inverso ordine dant codd.: recte constituí Bentley
ubi uéni, causam, ut fbi manerem, répperit:
aét rém diuinam fécisse et rem sériam
uelle ágere mecum. iám tum erat suspécio

doló malo haec fieri ónnia. ipsa adcúmbere
méçum, mihi sese dáre, sermonem quaérere.
ubi füget, hue euásit, quam pridém pater
mihi et máter mortui éssent. dico, iám diu.
rus écequod Suni habérem et quam longe á mari.

520
credo eí placere hoc: spérat se a me anéllere.
postrémé, eco ina indé párva periissét soror;
écquis cum ea una; quíd habuisset, quóm perit;
écquis eam posset nóscere. haec quor quaéritet?
nisi si illa forte quae ólim periit pánuola

525
soror, hánec se intendit ésse, uti est audácia.
uerum éa si uiiuit, ánno natast sédecim,
non máior: Thaís quam ego sum màiúsculast.
misít porro orare út uenirem sérío.
at décát quod vult aút molesta né siet:

530
non hérce ueniam tértio. heus heus, écequis hic?
ego súm Chremes. PY. o cápitulum lepidíssumum!
CH. dico égo mi insidias féri? PY. Thaís máxumo
te orábat opere ut crás redires. CH. rús co.
PY. fac amábo. CH. non possum, ínquam. PY. at
tu apud nos hánec mane.

535
dum rédeat ipsa. CH. níl minus. PY. quor, mí Chremes?
CH. malám rem hinc ibis? PY. si ístue ita certúmst tibi, 30
amábo ut ilue tráneas ubi illást. CH. co.
PY. abí, Dórias, eíto hánec deduce ad mílietem.

A n t i p h o

iv

A.N. Heri áliquot aduléscéntuli coíimus in Piraéo

540
in hánec diem, ut de sémblaris essémus. Chaeream éí rei

519 Fleckeisen cum DG: habeam cett. 539 coíimus BC²: coíimus cett.

123
praeféceimus; dati ánuli; locus, tempus constitútumst. 
prætériit tempus: quô in loco dictúmst parati nil est; 
homo ipse nusquamst néque scio quid décam aut quid 
coniécetem.
nunc mi hóc negoti céteri dedéré ut illum quaéram 
idque ádeo uisam si domíst. quis nam hínc ab Thaúde 545 
exit? 
is ést an non est? Ípsus est. quid hoc hóminis? quid 
hic ornátist? 
quid illúd malist? nequcé satis mirári neque conícere; 
nisi, quídquid est, procul hínc labet prius quíd sit sciscitári.

v 
CHAÉREA  ANTIPO 

CH. Núm quis hic est? némost. num quis hínc me 
sequitur? némo homost. 
is Íanne erumpere hóc licet mi gáudium? pro lubpiter, 550 
nunc ést profecto, íntérfici quom pépeti me póssum, 
ne hoc gáudium contáminét uita aégritudine álqua. 
sed néninémme cúriosum intércuire núnc mihi 
qui mé sequatur quóquo eam, rogitándo obtundat, énicet, 
quid géstiam aut quid laétus sim, quo pérgam, unde 555 
emergam, íbi siem 
vestíturn hunc nanctus, quíd mi quaeram, sánus sim 
amne insániam!
AN. adibó atque ab eo grátiam hanc, quam uídeo uelle, 
imbo.
10 Chaérea, quid est quód sie gestis? quíd sibi hic uesti-
tus quaerit? 
quid est quod laetus es? quid tibi uis? sátine sanu’s? 
quid me adspectas? 
quid díces? CH. o festús dies! o méus amicus! sálue: 560

546 sic cum Donato in lemm. Bentley et alii: qui hic ornatus est cum 
codd. Umpfenbach    558 quid sibi A²: quídne sibi A: aut quid sibi 
559 quod add. A¹: laetus es school. EG¹: laetus sis cett  560 
sic Bentley: quid taces. CH. O festus dies hominis amice salue codd.
nemo omniumst quem ego nunc magis cuperém uidere quám te.
A.V. narra istuc quaeo quid sit. CH. immo ego te óbseero herele ut aúdias.
nostin hanc quam amat frater? A.V. noui: némpe, opi- 15
nor, Tháidem.
CH. istam ípsam. A.V. sic commémineram. CH.
quaedam hódie est ei donó data

565 uirgó: quid ego eius tíbi nunc faciem praédicem aut
laudem, Íntipho,
quam ipsís me noris quam élegans formárum spectatór siem?
in hác commotus sum. A.V. aín tu? CH. primam
díces, scio, si úideris.

quid múlta uerba? amáre coeci. fórte fortuná domi 20
erat quídam eunuchus quém mercatus füerat frater Tháídi,

570 neque Ís deductus étiam dum ad eam. súbmonuit me
Pármeno
ibi sérnus quod ego arrípui. A.V. quid id est? CH.
tácitus citius aúdies:
utuéstem cum eo mútem et pro illo iúbeam me illoc dúcier.
A.V. pro eunúchon? CH. sic est. A.V. quíd ex ea re 25
tándem ut caperes cómmodi?

CH. rogás? úiderem, audírem, essem una quácum
cupiebam, Íntipho.

575 num párua causa aut práua ratiost? tráditus sum mú-
lieri.
illa ílico ubi me accépit, laeta uéro ad se abducit domum;
A.V. satis tutó tamen?

CH. edúcit ne uir quísquam ad eam adeat et míhi ne 30
abseedam Ímperat:

561 Guyet: nemost hominum A: nemo est omnium cett. nun-
ciam A: nunc A² cum cett. 562 sit edil. ant.: siet codd. 566 ipsus
Dziaztko: ipsum codil.: me ipse Bentley 570 dum AG: tum cett.
575 praua ratio Paumier: praua ratio codd. et Donat. in lemm.
III. v

P. TERENTI AFRI

in interiore parte ut manecam sólus cum sola. ádnuo terram íntuens modéste. A.V. miser. CH. 'ego' in- 580 quit 'ad cenam híné co.' abdúeit secum ancíllas: paucae quáé circuim illum essént manent nonúcia puéllae. continuo haéé adornant út lauet.

35 adhórtor proeperent. dum ádparatur, úírgo in conclamí sedet suspéctans tabulam quándam pictam: ibi ínerat pictura haéé, Iouem quo páceto Danaae míssisse aiunt quóndam in gremium 585 imbrem aúreum.

egomét quoque id spectáre coepi, et quía consimilem lúserat iam olim ille ludum, ínpéndio magis ánimus gandebát míhi, 40 deum sése in hominem cónnortisse atque in alienas tégulas nenísse clanculúm: per pluuiam fúcum factum múlieri.
at quém deum! qui témédia caeli súmmina sonitu cóneuitit. 590 ego homúncio hoc non fácere? fácere ego íllud uero itidem ác lubens.
dum haec mécum reputo, accérsitur lauátum interea úírgo:

45 iit, láuit, rediit; deínde cam in lecto íllae conlocárunt.
sto expéctans si quid ni ímperent. uenit úna, 'heus tu' inquit 'Dóre,
cape hoc flabellum, uéntulum huic sic fácito, dum lauánus; 595 ubi nós lauerimus, sí uoles, lauáto.' accipio trístis.
A.V. tum equidem ístuc os tuum ínpudens uidére ni-
nium uéllem,

50 qui essét status, flabéllulum tenére te asinum tántum.
CH. uix élocutast hoc, foras simul ómnes proruónt se,

588 hominem codd.: aurum uel pretium Bentley 
589 pluuiam Bentley: impluuium codd. 
590 suo nutu quátit coni. Bentley lucu-

lente sed sine causa 
591 Fleckeisen: ego homuncio non hoc facerem?
ego illud uero íta feci codd. plerique: hoc homúncio DL 
593 in lecto íllae DL: in lectulo A: in lectum íllae cett. 
595 lauánus CEFP: lauamur cett. 
598 flabellulum Guyet: flabellum codd.
300 abeunt lauatum, pérstrepunt, ita út fit, domini ubi ábsunt. intérea sommus núrginem opprimít. ego limis spécto sie pér flabellum eláneulum; simul álía circumspécto, satín explorata sint. uideo esse. pessulum ostio óbdo. 55 A.V. quid tím? CH. quid · quid tum,' fátue? A.N. fateor. CH. án ego occasionem mi osténtam, tantam, tam breuem, tam optátam, tam in- speratam amítterem? tum pól ego is essem néro, qui simulábar. A.V. sane hérle ut dicis. séd interim de symbolis quid áctuníst?

A.V. perlóngest, sed tanto ócius properémus: nuta néstem.

310 CH. ubi mútem? perii; nám domo exsuló nunc: metuo frátrem ne intús sit; porro autém pater ne rúre redierít iam.
A.V. eámus ad me, ibi próxumuníst ubi mútes. CH. recte dícis.

eámus: et de istác simul, quo páceto porro póssim 65 potíri, consiliúm uolo capere únà tecum. A.N. fiát.

ACTUS IV

DORIAS

615 Íta me di ament, quàntum ego illum núdi, non nil tímeo misera,
né quam ille hodie insánus turbam fáciat aut uim Tháüdi.
nam póstquam iste aduenít Chremes aduléscens, frater núrginis,
mílitem rogat út illum admitti iúbeat: continuo ílle irasci,

601 limis A²Σ: sublimis A 609 in FP sed . . properemus Chaeræae verba sunt 618 Fleckeisen: ille continuo codd.
IV. i

5 nēque negare audēre; Thaīs pórro instare ut hōminem
inuitet.
id faciebat rētinendi illus causa, quia illa quaē cupiebat
dē sorore eius indicare ad eām rem tempus nōn erat.
inuītāt trīstis: mānsit. .ibī illa cum īlo sermonem īlico;
mīles uero sībi putare addūctum ante oculos aēmulum;
10 uōluit facere contra huic aegre: 'heus' inquit 'puere,
Pāmphilam
āceerse, ut delēset hic nos.' īlla [exclamāt] 'minume īgōntium:
in convivium illam?' miles tēndere: inde ad iūrgium.
interea aurum sībi elam mulier dēmit, dat mi ut au-
feram.
hōc est signi: ubi prīnum poterit, se īllinque subducēt scio.

Phaedria Dorias

Dum rūs eo, coepi ἐγομὲν mecum intér uias,
ita út fit, ubi quid ín animost molēstiae,
aliām rem ex alia cōgitare et ea ōmnia
peiōrem in partem. quid opust uerbis? dum haec
puto,
praetēriī imprudens usīllam. longe ian ábieram,
quom sénsi: redeo rūrum, male uerō me habens.
ubi ad ipsum ueni dēuorticum, cōnstiti:
occēπi mecum cōgitare 'hem, bīdnom hic
manēndum soli sīne illa? quid tum pōstea?
5 nil est. quid? nil? si nōn tangēndi cōpiast,
ehō né uident quidem erit? si illud nōn licet,
saltem hōc licebit. cērte extrema línea
amāre haud nil est.' uīllam praetēρō sciens.
sed quīd hoc quod timida sūbito egreditur Pythias?

622 ilico A: incipit Ƨ: occipit Donat. in lemm.
624 puere
Erasmus: puer coedd.: puer, i Bentley
625 exclamat secl. Guyet
631 omnia in | peiorem partem coedd.: transp. Bentley
640 lineam A1

128
Pythias Doriae Phaedria

PV. Æbi ego illum seclerósum misera atque ínpium in-ueniam? aút ubi quaeram?
hócine tam audax fácinus facere esse ásum! PH. perìi: hoc quid sit nercor.

PH. hem. PY. quén etiam insupér scelus, postquam lúdificatust
úriginem,
uestem ómnem miseræ discidit, tuam ipsám capillo cóncidit.
PH. nésco quid proféceto absente nóbis turbátumst domi.

5 adíbo. quid istuc? quid festinas? aút quem quaeris, Pythias?

PV. ehem Phaedria, ego quem quaeram? in' hinc quo
dignus eum donís tuis
tam lúpidis? PH. quid istuc est reí?
PY. rogás me? eunuchum quém dedisti nóbis quas
turbás dedit!
quám erae dono déderat miles, úriginem uitiáuit. PH. quid aís?

PY. pérìi. PH. temulénta's. PY. utinam sé sint qui
mihi mále nolunt!
DO. au óbsecor, mea Pythias, quod ístuc nam mon-
strùm fuit?

PH. insánis: qui ístuc fácere eunuchus pótuit? PY. 15
ego illum nésco
qui fúerit: hoc quod févit, res ipsa índicat.
úrgo úpsa lacrumat nóque, quom rogites, quid sit audet
décere.

660 ille áutem bonus nír núsquam adparet. étiam hoc misera
súspicor,

651 egon cum ΣA¹ i pro in' A¹ 654 Conradt: úriginem quam
erae codd.
aliquid domo abeuntem abstulisse. PH. nequeo mirari satis, 20 quo ille abire ignauos possit longius, nisi si domum forte ad nos reedit. PY. uise amabo num sit. PH. iam faxo seies.—

DO. perii, obseero! tam infandum facinus, mea tu, ne audier quidem.  

PY. at pol ego amatorés audieram mulierum esse eos máxunos,  

sed nil potesse; uérum miserae nón in mentem uènerat;  

25 nam illum alíquo conclusíssem neque illi cómmisíssem uírginem.

iv PHAEDRIA DORVS PYTHIAS DORIAS  

PH. Exí foras, scelésté. at etiam résítitas, fugítíne? prodi, mále concíliate. DO(RVS). ob-  

seero. PH. oh, illúd uíde, os ut sibi distorsit cárnufex!  

quid hue tibi reeditio? uéstit quid mutátio?  

5 quid nárras? panum si cessassem, Pythias, demi nóin offendíssem, íta iam adornarát fugam.  

PY. habent hóminem, amabo? PH. quid ni habeam?  

PY. o factúm bene.  

DOR(IAS). istúc pol uero béne. PY. ubist? PH.  

rogitas? nón uides?  

PY. uideam? obseero quem? PH. hunc scélíceét. PY.  

quis hic ést homo?  

10 PH. qui ad nós deductus hódiest. PY. hunc oculís suis  

nostrárum numquam quisquam uidit, Phaedria.  

PH. non údít? PY. an tu hunc crédidisti esse, obseero,  

662 volg. aut illíc pro ille reponunt edd. aut hinc ante uel post ille in-  

serunt: sed mutato non opus est: versus trochaicus inter iambicos inter-  

cedit, ut saepe, uel supra in u. 649, ubi hic inserit Fleckeisen frustra  

665 amatores mulierum esse audieram eos A: amat. aud. eos esse  

mul. E: amat. aud. mul. esse eos cett.  671 uestis quid Bentley:  

quid uestis codd.
ad nos deductum? PH. nulloque alium habui neminem.
PY. au,
ne comparandus quidem hic ad illum: ille erat
honesta facie et liberali. PH. ita nisius est
dudum, quia naria ueste exornatius fuit.
nunc tibi uidetur foedus, quia illum non habet.
PY. tace obsecro: quasi uero paulum intersiet.
ad nos deductus hodie adulescuntulus,
 quem tu uidere uero uelles, Phaedria.
hic est uietus uetus ueternosis senex,
coloré mustelínno. PH. hem, quae haec est fabula?
ceo rédiges me at quid égerim egomet nesciam.
eho tu. émin ego te? DO. emísti. PY. iube mi denuo
respondeat. PH. roga. PY. uënísti hodie ad nos? negat.
at ille alter uenit annos natus sédecim.
quem sécum adduxit Pármeno. PH. age dum hoc mi expedi
primum: ëstam quam habes unde habes uestem? taces?
monstrum hóminis, non dictum's? DO. uenit Chaérea.
PH. quam dudum? DO. modo.
PH. quicum? DO. cum Pärmenónce. PH. norasne
cum prius?
DO. non. nec quis esset uinuquam andieram dicer.
PH. unde égitur fratrem méum esse scivas? DO. Pármeno
diebat eum esse. is mi hánc dedit uestem. PH. occidi.
DO. meán ipse índuit: post una ambo abierunt foras.
PY. iám satis eredis sóbriam esse me et nil mentitam tibi?
iám satis certumst uirginem uitiátam esse? PH. age
nunc, beluac

881 nec AEL: ne cett. et Priscianus hic quidem codd.: transp.
Fleckeisen 697 hoedie Fleckeisen: hodie codd. 699 sq. uerba
nec . . . dicer om. AB1: quos sectus Bentley uor. igitur omisso unum
versum ex duobus effect 701 sic Bentley: dedit mihi hanc ADG:
dedit mihi hanc uestem cett. 702 ambierunt A 704 beluac
Fleckeisen: belua codd.
crédis huic quod dícat?  

_P.F._ quid isti crédam?  

res ipsa indicat.

_P.H._ concede istim huic paúlulum: audin?  

étiam paúlulum: sat est.

40 díc dum hoc rúrsum: Chaérea tuam néstem detraxít tibi?

_DO._ fáctum.  

_P.H._ et eamst indútus?  

_DO._ factum.

_P.H._ et pró te hue deductúst?  

_DO._ ita.

_P.H._ lúppiter magne, ó seelestum atque aúdacem hominem!

_PY._ uae mihi:

étiam non credís indignis nós esse inrisás modis?  

_P.H._ mírum ni tu crédis quod iste dícat.  

quid agam néseio.

45 heús negato rúrsum.  

possunne égo hodie ex te excúlpere nérum?  

nidistíne fratre Chaéream?  

_DO._ non.  

_P.H._  

nón potest

síne malo fatéri, udeo: séquere hac. modo aít módo negat.

óra me.  

_DO._ obsecró te uero, Phaédria.  

_P.H._ i intro núciam.

_DO._ oieï.  

_P.H._ alio pácto honeste hinc quó modo abeam néseio.

50 áctumst, siquidem tú me hic étiam, nélulo, ludísicábere.—

_PY._ Pármenonis tám scio esse hanc tchéinam quam me uínere.

_DOR._ síe est.  

_PY._ inueniám pol hodie, párem ubi referam grátiam.

séd nunc quid faciúndum censes, Dórias?  

_DOR._ de  

istác rogás

uírgine?  

_PY._ ita, utrum praédicemne an táceam?

_DOR._ tu pol, sí sapis,
quod seis nescis nēque de eunucho nēque de uittio nīrginis. 55 hāc re et te omni tūrba evolueś et illi gratum fēceris. id modo dic, abisse Dorum. PY. ita fāciam. DOR. sed uidēō Chremen?

25 Thāis iam aderit. PY. quīd ita? DOR. quia, quom inde ābeo, iam tum incēperat tūrba inter eos. PY. aufer aurum hoc. ego seibo ex hoc quīd sēt.

Chremes Pythias

CH. Attāt data hercle nērba mihi sunt: mēcit unum quōd bibi. at dum ādvenabam, quām uidēbar mihi pulēre esse sóbrius! postquam surrexi, nēque pes neque mens sātis suōm officiūm facit.

730 PY. Chremēs. CH. quis est? ehem Pythias: uah, quānto nunc formōnsior uidēre mihi quam dúdum! PY. certo tū quidem pol 5 multō hilarīum.

CH. uerbūm hercle hoc uerum erit ‘sine Cerere et Lībero frigēt Venus.’ sed Thāis multō antē uenit? PY. ān abīt iam a mūlite?

735 PY. nil dīxit, tu nūt sequerēre sese? CH. nihilis, nisi abīens mi īnnuit.

PY. eho, nōnne id sat erat? CH. āt nescibam id dīcere 10 illam, nisi quia corrēxit miles, quōd intellexi mínus: nam me extrusīt foras, sed eceam īpsam: miror ubi ego huic antenōrterim.

722 de istoc eunucho A: unde Fleckeisen quod scis nescis de isto eunucho aequē ac de uittio nīrginis: ceterum scias codd. plerique et Eugraph. in lemm.: scis Donat. in lemm. ter 733 multō Hare: multō codd.
IV. vi  P. TERENTI AFRI

vi  THAIS  CHERMES  PYTHIAS

TH. Credo equidem illum iam aldifuturum esse, ut illam a me eripiát: sine ueniát.
átqui si illum dígito attigerit únó, oculi ileo écfodientur. 740 úsque adeo [ego] illius férre possum inéptiam et magní-
facia uerba,
uérba dum sint; uérum enim si ad rem cóncertur, uápulabit.

5 CH. Thäïs, ego iam dúdum hic adsum. TH. o mí Chremes, te ipsum éxspectabam.
scin tu turbam hanc própter te esse fáctam? et adeo ad
te áttinere hanc
ómnem rem? CH. ad me? quí quaeso istuc? TH. quía, 745
dum tibi sorórem studeo
réddere ac restítuere, haec atque huíus modi sum múlta
passa.

CH. úbi east? TH. domi apud me. CH. hém. TH.
quid est?
10 éducta ita uti téque illaque dígnunsth. CH. quid aës?
TH. íd quod res est.
hánc tibi do nóque repeto pro ílla quíequam abs té
preti.

CH. et habétur et referéctur, Thäïs, [tibi] ita uti merita's 750
grátia.

TH. át enim caue, ne príus quam hanc a me accépías
amittás, Chremes;
nam haèe east quam múles a me úi núnc ereptúm uenit.

abi tú, cistellam, Pythias, domo écfer cum monuméntis.

CH. uiden tu íllum, Thäïs, PY. úbi sitast? TH. in
ríso: odiosa césas?

741 ego secl. Bentley  743 expecto Σ: unde Fleckeisen te
ipsum expeto  745 quaeso Bentley 'ex libris': quasi codd.
750 tibi quod om. Σ secl. Bentley: tibi ita ut Umpfenbach, sed uti
codd.
CH. mílitem secum ád te quantas cópias addúcere?
átat... TH. num formídulosus óssecro es, mi homo?
CH. ápage sis:
égon formídulósus? nemost hómimum qui miiát minus.
TH. átque ita opust. CH. ah, métno qualem tú me 20
esse hominem existúmes.
TH. ínmo hoc cogitátó: quícum rés tibíst, peregrínus est;
30 mínus potens quam tú, mínus notus, mínus amicorum
híc habens.
CH. scío istuc. sed tú quód cauere póssis, stultum ad-
míttére est.
máo ego nos prospícere quam hunc ulcisci accepta iniúria.
tú abi atque obsera óstium intus, dúm ego hinc trans-
25 ceuro ad forum:
uólo ego adesse híc áduocatos nóbis in turba hác. TH.
mane.
35 CH. melius est. TH. omitte. CH. iam adero. TH.
níl opus est istís, Chremes.
hóc modo dic, sorórem esse illam tuam ét te paruam vír-
ginem
ámisisse, nínc egnosse. signa ostende. PY. adsúnt.
TH. cape.
sí uim faciet, ín ius ducito hómínum: intellectín? CH. 30
probe.
TH. fác animo haec praesénti dicas. CH. fáciam.
TH. attolle pálìium.
10 péríi, huic ipsist ópús patrono, quém defensorém paro.

THRASO GNATHO SANGA CHREMES THAIS vii

THIR. H míne ego ut contuméliam tam insúgnem in me
accipiam. Gnatho?
móri me satínst. Sínalio, Donáx, Syrisce, séquimíni.

765 sic A: th. mane. ch. omitte iam adero Σ 766 sic Σ et
Donat.: illam tuam esse A

THR. male múdeabo ipsam. G.N. púléhre. THR. in medium hue ágmen cum uecte ī, Donax;

5 tu, Símalio, in sinústrum cornum; tú, Syrisee, in déxterum. 775 cedo álìos: ubi centúriost Sangaē et mánipulus furum?

SA. éceum adest.

THR. quid ignáue? peniculón pugnare, qui íustum hue portes, éogitas?

SA. egon? ímperatorís uirtutem nóueram et uim múlitum; sine sánquine hoc non póssé sìeri: quí ábstergerem úólnera.

THR. ubi álìi? SA. qui malum ‘álìi’? solus Sánnio 780 seruát domi.

THR. tu hosce ínstrue; ego ero híc pósí principia: inde ómnibus signúm dabo.

G.N. illúc est sapere: ut hósce instruxit, ípse sibi cauít loco.

THR. idem hóc iam Pyrrus fáctitauit. CHH. úíden tu,

Thaís, quam híc rem agit?

ni mírum, consilium íllud rectumst de óccludendis aédisibus.

10 THR. sané quod tibi núnc uír uideatur éssé híc, nebuló 785 mágnus est:

ne métuás. THR. quid uídétur? G.N. fundam tibi núnc nimis uellém dari,

ut tu íillos procúl hine éx occulto caéderes: facerént fugam.

THR. sed éceam Thaídem ípsam uídeo. G.N. quàm mox inrunímus? THR. mane:

ómnia príus experiri quam ármís sapientén decet.

20 qui seís an quae iúbeam sine ui fáciat? G.N. di uostrám 790 fidem,

quántist sapere! númquam accedo, quin abs te abeam dóctior.

774 i ins. Fleckeisen 777 istut A: istunc BCEFP 779 sic 2:

fieri non posse A 781 Fleckeisen: hic ero ero uel ego hic ero codd.
THR. Tháïs, primum hoc míhi responde: quóm tibi do istam úriginem, díxtin hos diés mihi soli dárce te? THR. quid tum póstea? THR. rógitas? quae mi ante óculos coram amátorem adduxtí tuom

95 THR. quíd cum illoc agás? THR. et cum co té clam 25 subduxtí mihi? THR. lúbuit. THR. Pamphilam érgo huc redde, nísi ui náuis éripí.


THR. quíd tu tibi uís? égo non tangam mécám? CH. tuam autem, fúrcifer?

G.N. cánne sis: nescis quó male dieas núnce uíro. CH. non tu húne abís?

00 scún tu tútibi res se hábeat? si quiecam hódie hie 30 turbae coéperis, fáciam ut huín locí dieique meiqué semper mémineris. G.N. miseret tui me qui húne tantum hominem fácias inimicium tibi.

CH. diminuam ego tibí caput hodie, nísi abís. G.N. aín ueró, canis?
sicíne agís? THR. quis tú homo es? quíd uis tibi? quid cum illa rei tibíst?

05 CH. scíbis: principio éam esse dico láberam, THR. 35 hem. CH. ciuem Atticam, THR. hui. CH. meám sororem. THR. os dúrum! CH. miles, núnc adeo edícó tibi né uim fácias úllam in illam. Tháís, ego eo ad Sóphronam nútricem, ut cám addúcam et signa osténdam haec. THR. tum me próhibeas meám ne tangam? CH. próhibebo inquam. G.N. audín tu? hic furti se ádligat:

sát hoc tibist. **THR.** idem hoc tu, Thaïs? **TH.** quaére qui respondat.—

**THR.** quid nunc agimus? **GN.** quin redeamus: haec tibi iam aderit supplicans
ultro. **THR.** credin? **GN.** ímmo certe: nóni ingenium múlicum:
nólunt ubi nelís, ubi nolis cúpiunt ultro. **THR.** béne putas.
**GN.** iám dimitto exércitum? **THR.** ubi uis. **GN.** Sánga, ita ut fortís decet
mílites, domí focique fác uieissim ut ménineris. **SA.** iám dudum animus est in patinis. **GN.** frúgi es.

**THR.** uos me hac séquimini.

**ACTVS V**

**THAIS P Y T H I A S**

**TH.** Pérgin, scelesta, mécum perplexé loqui?
'scio, nécicio, abiit, aúdiui, ego non ádfui.'
non tu ístue mihi dictúra aperte es quídquid est?
uirgó conscissa uéste laerumnas óbticet;

eunúchus abiit: quam ób rem aut quid factuíst? taces?
**PY.** quid tibi ego dicam mísera? illum eunuchúm negant fuísse. **TH.** quis fuit ígitur? **PY.** iste Chaérea.
**TH.** qui Chaérea? **PY.** iste ephébus frater Phaedriae.
**TH.** quid aís, uenefrica? **PY.** átqui certe cómperi.

**THR.** quid is óbseeró ad nos? quam ób rem adductust?
**PY.** nécicio;
nisi amássse credo Pámphílam. **TH.** hem, mísera óccidi, infélíx, siquidem tu ístaece nera praédieas.
num id láeruminat uirgo? **PY.** id opínor. **TH.** quid aís, sácrilega?

istúcine intermináta sum híne abíéns tibi?
PY. quid fácerem? ita ut tu iústi, soli créditast. 15

TH. scélésta, lupo ouem cómmissisti. díspudet sic míhi data esse uérba. quid illud hóminis est?

PY. era méa, tace tace óbsecro, saluaé sumus:

habémus hominem ipsum. TH. úbi is est? PY. em ad sinísteram.

uïden? TH. úideo. PY. comphrendí iube, quantúm potest. 20

TH. quid illó facièmus, stúlta? PY. quid faciás, rogás?

uide amábo, si non, quom áspicias, os ínpudens uidétur! TH. non est. PY. túm quae eius confidéntiast!

CHAEREA THAIS PYTHIAS

40 CH. Apud Antíphonem utérque, mater ét pater, quasi dédita opera dóni erant, ut nulló modo intro íre possem quin uidérent me. interim dum ante óstium sto, nótes míhi quidam óbuiam uenít. ubi uidi, ego me in pedes quantúm quoe

45 in ángiportum quáddam desertum, índe ítem in álìud, índe in álìud: ita misérìnumus fuí fugitando, né quí me cognósceret.

sed ëstne haec Thaís quám uideo? ipsast. haeréo quid fáciam. quid mea áútem? quid faciét míhi?

50 TH. adeámus. bone uir Dóre, salve: dí mihi, anfúgístin? CH. era, fáctum. TH. satine id tíhí placet?


TH. num meám sacuítiarn néríitus es? CH. non. TH. 15 quíd igitur?

V. ii

P. TERENTI AFRI

CH. hanc mētuī ne me crīminaretūr tibi. 855

TH. quid fēceras? CH. paulūm quiddam. PY. eho 'paulum,' īmpudens?
an paulūm hoc esse tībi uidetur, uīrginem uitiāre cinem? CH. cōnservām esse crōdīdī.

20 PY. consēruam? uix contīneo me quīn īnuolem monstro īn capīllum: etiam īltro derīsum āduenit. 860

TH. abīn hīnc, insana? PY. quīd ītā uero? débeam, credo, īstī quīcquam fūrēcīfero, id sī fēcerīm; praesērtim quonse sērum fateātur tuom.

25 TH. missa haec faciamus. nōn te dignum, Chaērea, fecīsti; nam sī ego dīgna hae contumēlia sum máxume, at tu indīgnus qui faecerēs tūmen. neque ēdepōl quid nunc cōnsili cāpiām scio de uīrgine istac: ītā conturbāstī mihi

30 ratiōnes omnis, út eam non possīm suīs itā ut acēquom fuerat ātque ut studui trādere, ut sōolidum parerem hoc mī beneficium, Chaērea. CH. at nūnc dehinc spero aeternam inter nos grātiam fore, Thāīs. saepe ex huīus modi re quāpiam

35 malō principiō māgna familiāritas conflātast. quīd sī hoc quīspiam voluīt deus? 870

TH. equidēm pol in eam pārtem accipioque ēt uolo. CH. immō īta quaeso. unum hoc scīto, contumēliae non mē fecisse causā, sed amorīs. TH. scio,

40 et pōl propterēa māgis nunc ignoscō tībi. non ádeo inhumano Īngeniō sum, Chaērea, 880

neque īta inperīta, ut quīd amor ualeat nēsciam. CH. te quōque iam, Thāīs, ītā me di bene amēnt, amō. PY. tum pōl tībi ab istoe, ēra, cauendum intēlēggo.

859 sic Fleckeisen: me contineō codd.
860 Fleckeisen: in capīllum monstrum codd.
862 id si Fleckeisen: si id codd.
871 beneficiunm codd., recte, ut uidetur: uid. Lindsay ad Plaut. Capt. p. 73:
874 et uel ex uel e malo codd.: quāpiam et | malo pr. Bentley

140
CH. non aúsim.  PY. nil tibi quíequam credo.  TH. 45
désinas.

35 CH. nunc égo te in hae re mi óro ut adiutríx sies;
egó mé tuae comméndo et commíttó fide;
te míhi patronam cápio, Tháís, te óbsecro:
emóriar, si non hóc uxorem dúxero.

TH. tamen sí pater quid . . .  CH. áh uolet, certó scio, 50
ciúís modo haece sit.  TH. paúlulum opperírier
si úis, iam frater ípse híc aderit úrginís;
nutrícem accersitum ít, quae illam aluit páruolam:
in cógnoscendo túte ípse aderís, Chaérea.

CH. ego úcro maneo.  TH. úin interea, dúm uenit, 55
domi ópperiamur pótiús quam hic ante óstium?

CH. immó percupio.  PY. quám tu rem actura óbsecro
es?

TH. nam quíd íta?  PY. rogitas?  húnc tu in aedís
cógitas
recípere posthae?  TH. quór non?  PY. crede hoc meae
fide,
dabit híc pugnám aliquam dénno.  TH. au, tace óbsecro. 60

PY. paríum perspexisse éius uidere audáciám.
CH. non fáciam, Pythiás.  PY. non credo, Chaérea,
nisi sí commissum nón erit.  CH. quin, Pythias,
tu mé seruato.  PY. néque pol seruandúm tibi
quíequam dare ausim néque te seruare: ápage te. 65

TH. adest óptume ipse fráter.  CH. perii herele: óbsecro
abeámus intro, Tháís: nolo me in uía
cum hác nésté uideat.  PY. quam ób rem tandem? an
quía pudet?

CH. id ipsum.  PY. id ipsum? uírgo uero!  TH. i
praé. sequor.
tu istíc mane, ut Chremem intro ducas, Pythias. 70

889 Bentley : si pater . . .  CH. quid? codd.  907 Dziatko:
uerba quam . . . pudet Thaidi dant codd.
iii Pythias Chremes Sophrona

PY. Quid, quid uenire in mentem nunc possit mihi, quid nunc, qui referam sacerilego illi gratiam, qui hunc supposiuit nobis? CH. moue te oro ocius, mea nutrit. SO. moneo. CH. uideo, sed nil pronesia.

5 PY. iamne ostendisti signa nutriti? CH. omnia.
PY. amabo, quid ait? cognoscitne? CH. ac memoriter. PY. probe édepol narras; nam illi faeo uirgini. ite intro: iam dudum éra uos exspectat domi. — nirém bonum ecceum Pármenonem incédere

10 uideo: uide ut otiósus it! si dís placet, speró me habere, qui hunc meo exerciém modo. ibo intro, de cogníttione ut certiúm sciam: post exibo atque hunc péterrebo sacerilegum.

iv Parmenon Pythias

PA. Reúso quid nam Chaeréa hic rerúm gerat. quod si ástu rem tractáuit, di uostrán fidem, quantam et quam ueram laúdém capiet Pármeno! nam ut mittam, quod eí amórem difficiliínum [et]

5 caríssínum, a meretríce anara uirginem quo amábát, eum confécí sine molestiá, sine sumptu, sine dispéndio: tum hoc álterum, id uérost quod ego mihi puto palmárium, me répperisse, quó modo adulescéntulus

10 meretríceum ingenia et móres posset nóscere, matúre ut quom cognórít perpetuo óderit. quae dúm foris sunt, nil uidetur mundius, nec mágis compositum quàquam nec magis élegans quàm cíum amatore cénam quom ligúriiunt.

912 supposiuit Bentley: supposuit codd. moue ... nutrit
Fleckeisen: moue oro ocius te mea nutrit A: moue uero ocius te nutrit Σ 928 quo amabat eum Bentley: quam amabat eam codd.: fort. quem amabat eum: omissei versu 927 et (cum edd. plerisque) et post difficillimum 936 Fleckeisen: quae cíum amatore suo cum cenant ligurriunt codd.: uersum secl. post Bentley eam edd. plerique
harúm uidere inlúuiem sordes inopiam,
quam inhonéstae solae sint domi atque auídae cibi,
quo pácto ex iure hestéro panem atrúm uorent,
nosse ómnia haec salútist adulescéntulis.

40 PV. ego pól te pro istis fáctis et dictis, seclus,
ulcíscar, ut né inpúne in nos inlúseris.
pró deum fidem, fácinus foedum! o infélícem adulescén-
tulum!
ó seelestum Pármenonem, qui ístum huc adduxít! PA.
quid est?

45 PV. míseret me: itaque ut né uidereem, mísera huc
céfugí foras,
quaé futura exémpla dicunt in eum indigna. PA. o Iúp-
píter,
quaé illaece turbast? númeram ego perii? adíbo. quid 25
istue, Pýthias?
quíd aís? in quem exémpla fient? PV. rógitas, auda-
císseme?
pérdidistí ístúm quem adduxtí pro eúnucho adulescéntulum,
dúm studes dare nérba nobis. PA. quíd ita? aut quíd
factúmst? cedo.

50 PV. díceam: uirginem ístam, Thaídi hódic quae donó
datat,
scís cám hine cinem éssē? et fratrem eius éssē adprime 30
nóbilem?
PA. nécio. PV. atque síc inuentast: cám istie uitiáuit
miser.
ille ubi id rescuíit factum fráter uiolentíssimus,
55 PA. quíd nam fecit? PV. cónligauit prínum eum
miserís modís.
PA. cónligauit? PV. atque equidem orante út né id
faceret Tháide.

940 saluti Bentley: salus codd. 952 hinc ciuem A: ciuem
hinc Σ

143
P. A. quid ais? P. V. nune minutor porro se se id quod moechis solet:
quod ego numquam uidi fieri necque uelim. P. A. qua
audacia
tantum facinus auget? P. V. quid ita 'tantum'? P. A.
an non hoc maximunmst?
quis homo pro moecho unquam uidit in domo meretricia quid
prendi quemquam? P. V. nescio. P. A. at ne hoc ne-
sciatis, Pþthias,
dico, edico uóbis nostrum esse illum erilem filium. P. V.
heem,
obsero, an is est? P. A. né quam in illum Thaís uim
fieri sinat!
atque adeo autem quor non egomet intro co? P. V.
uide, Parmeno,
quid agas, ne neque illi prosis et tu pereas: nam hoc putant, quid
quidquid factumst ex te esse ortum. P. A. quid igitur
faciam miser?
quidue incipiam? ecce autem uideo rúre redeuntém senem.
dicam huic an non dicam? dicam hercle; etsi mihi
magnum malum
scio paratum; sed necessest, huic ut subueniam. P. V. sapis.
égo abeo intro: tú isti narra omne órdine, ut factum sint.

[DEMEA seu LACHES?] PARMENO

SE. Ex meó propinquo rúre hoe capio cómodi:
neque agrí neque urbis ódium me unquam pércipit.
ubi sáties coepit fieri, commutó locum.
sed estne ille noster Pármeno? et certe ipsis est.
quem praéstolare, Pármeno, hic ante óstium?
P. A. quis homóst? ehem, saluom te áduenire, ere, guádeo.

963 dicam alterum ins. Bentley 970 omne ordine Faërmus:
omnem ordinem codd. fort. recte
SE. quid est quod trepidas? sátine salve? díc mihi.  
P. A. ere, primum te arbitrári id quod res est uelim:

980 huius quíquid factumst, cúlpa non factumst mea.  
SE. quid? P. A. récte sane intérogasti: opórtuit rem praénarrassse me. émit quendam Phaédrum  
eunúchum quem dono huíce daret. SE. quoi? P. A.  
Tháídi.  
985 SE. actúmst. P. A. tum quandam fidicinam amat 15  
hine Chaérea.  
SE. bém, quíd? amat? an seít iam ílle quíd meretrix siet?  
an in ástu uenit? áliud ex alió malum!  
P. A. ere, né me spectes: me ímpulsore hace nón facit.  
SE. omitte de te dícere. ego te, fúrcifer,  
990 si únuo . . . ! sed istue quídquid est primum expedi.  
P. A. is pro ílo eunucho ad Tháídem hane dedúctus est.  
SE. pro eunúchon? P. A. sic est. húne pro moccho póstea  
conpréndere intus ét constrinxere. SE. óccidi.  
P. A. audáciám meretrícum specta. SE. núm quid est  
995 aliúd mali danníue quod non díxeris  
relicon? P. A. tantumst. SE. césso huc intro rúmpere? —  
P. A. non dúbiumst quin mi mágnun ex hac re sít malum;  
nisi, quía necessus fúit hoc facere, id gaúdeo  
proptér me hisce aliquid ésse euenturúm mali.  
000 nam iám diu aliquam causam quaerébat senex  
quam ob rem insigne aliquid fáceret eis: nune répperit.

Pythias Parmeno

P. Y. Numquam édepol quiequam iám diu quod mágis  
nellem ueníre  
mi eúnit quam quod módo senex intro ád nos uenit  
érans.

mihi sólae ridiculó fuit quae quíd timeret scíbam.

980 FleckriSen: quidquid huius codd.  
985 hine Bentley: hie codd.
PA. quid hoc aútemst? PY. nunc id pródeo ut con-1005
úniám Parmenónem.
5 sed ubi óbsecro est? PA. me quaérít haec. PY.
atque éecum uideo: adíbo.
PA. quid ést, inepta? quid tibi est? quid rídes? per-
gin? PY. péríi:
deféssa iam sum mísera te ríéndo. PA. quid ita?
PY. rógitas?
numquám pol hominem stúliorem uídi nec uídebo. ah,
non póssum satis narráre quos ludós praebueris íntus. 1010
10 at étiam primo cállidum et disérhum eredídi hóminem.
quid? flicone crédere ea quae díxi oportuít te?
an paénitebat flágiti, te auctóre quod fecísset
aduléscens, ni míserum insuper étiam patri indicáres?
nam quíd illi eredís túm animí fuísse, ubi uestem uídit 1015
15 illam éesse eum indútüm pater? quid? iám scis te perísse?
PA. hem, quód dixísti, péssuma, an mentítá es? etiam rídes?
itn lépidum tibi uisúmst, seclus, nos ínridere? PY.
níümum.
PA. siquidem éstuc inpume hábueris . .! PY. uerúm?
PA. reddam hercle. PY. crédo:
sed in diem éstuc, Pármeno, est fortásse quod mináre. 1020
20 tu iám pendebis, ádulésecentulum ístum qui nobílitas
flagítís et eundem índicas: utérque in te exempla édent.
PA. nullús sum. PY. hie pro illo múnere tibi honós
est habitus: ábeo.
PA. egomét meo indició miser quasi sórex hodie péríi.

vii G N A T H O T H R A S O P A R M E N O

GN. Quíd nunc? qua spe aut quó consilio huc ímus? 102 quid coeptás, Thraso?

EVNVCHVS

TH. égone? ut Thaïdī me dedam et fáciam quod iu-
beát. G.V. quid est?

TH. quí minus quam Herculés servuit Ómphalae?
G.V. exemplúm placet.
útinam tibi connígitāri uíséam sandalió caput!
séd fores crepuérunt ab ea. TH. pérīi: quid hoc au- 5
témst mali?

030 húnc ego nunquam uíséam etiam: quíd nam híc pro-
perans prósilit?

CHAËREA PARMENO GNATHO THRASO viii

CH. Ò populares, écquís me hodie uínit fortunátior?
nemo hérce quísquam; nam in me plane dí potestatēm suam
omnem òstendere quo tam subito tót congruerint cómmoda.
P.A. quid híc laétus est? CH. o Párméno mi, o meá-
rum uoluptatum ómnium

035 inuentor inceptór perfector, scís me in quibus sin gaúdiis? 5
scis Pánphīlam meam inuentam cinem? P.A. audíui.

CH. scis sponsám mihi?
P.A. bene, íta me di ament, fácētum. G.V. audīn tu,
híc quíd aít? CH. tum autem Phaédriæ
meo frátri gaudeo ésse amorem omnem in tranquillo: unás domus:
patri se Thaíis cómmendāruit, in clientelam ét fidem

040 nobís dedit se. P.A. frátris igitur Thaíis totast? CH. 10
scílicet.
P.A. iam hoc álind est quod gaúdeamus; míles pelletúr foras.

CH. tu fráter ubi ubi est fác quam primum haec aú-
diat. P.A. uísám domum.—

TH. num quíd. Gnatho, tu dúbitas quin ego núnc per-
petuo pérérīm?
G.V. sine dúbio opinor. CH. quíd commemorem prí-
um aut laudem máxume?

1039 Fleckeisen: Thais patri se codd.
15 illúmine qui mihi dedit consilium ut fácerem, an me qui id aúsus sim
incípere, an fortunám conlaudem, quae gubernatrix fuit, quae tót res tantas tam óportune in únun conclusít diem, an meí patris festúlitatem et fácilitatem? o Iúppiter, serua óbseero haec bona nóbis!

ix Phaedria Chaerea Thraso Gnatho

PH. Di nostrám fidem, incredíbilía
20 Pármeno modo quae narruit. séd ubist frater? CH. 1050 praéstó adest.

PH. gaúdeo. CH. satis crédo. nil est Tháide hae, frátér. tua
dígnius quod amétur: ita nostrae ómnis fautrix fábíliae.

PH. mihi illam laudas? TH. pérri, quanto mínus spei est tanto mágis amo.

óbseero, Gnatho, in te spes est. GN. quíd uis faciam?

TH. pérfice hoc

25 précibus preitio, ut haéream in parte álqua tandem 1055 apud Tháidem.

GN. diúcilest. TH. si quíd conlubitumst, nóuí te. hoc si efféceris,
quóduis domum præmuniam a me optáto: id optatum aúferes.

GN. ítane? TH. sic erít. GN. si efficio hoc, póstulo ut mihi túa domus
té praesente absénte pateat, ínnocato ut sít locus

30 sémper. TH. do fidém futurum. GN. adeíngar. PH. 1060 quem ego hic áudio?

ó Thraso. TH. saluéte. PH. tu fortásse quae faeta híc sient
nés cis. TH. scio. PH. quor érgo in his te cónspicor regíonibus?

1049 post nobis noun scena incepit in CFP: continuant cett.
1062 Fleckeisen: ergo (uel te ergo) in his ego codd.
TH. uóbis fretus. PH. séin quam fretus? míles, edícó tibi, sí te in platea offéndero hac post únquam, quod dicás mihi 1065 álimum quaerébam, íter hac habui': péríisti. GN. heia, 35 hand síc decent.

PH. díctumst. GN. non cognóseo nostrum tún super-bum... PH. síe ago.

GN. príus audite paúcis: quod quom dixero, si plácencit, fácitote. CH. audíámus. GN. tu concéde paulum istúe, Thraso.

príncipio ego uos crédere ambos hóc mihi uementér uelim, 1070 me húius quidquid fácio id facere máxumne causá mea; 40 uérum idem sí uóbis prodest, uós non facere incitést.

PH. quíd id est? GN. militem égo riualem récipientum cénseo. PH. hem, réципiundum? GN. cógita modo: tu hércele cun illa,

Phaédrus,
út lubenter uíuis (et enim bène lubenter níctitas), 1075 quód des paulumst, ét necéssest múltum accipere Tháïdém.
út tuo amorí suúpeditaré pósissant sine sumptú tuo ómnia haece, magís óportuñus née magis ex uísí tuo némost. príncipio ét habet quod det ét dat nemo lárgius.
fátuos est, insúlsus, tardus, stértit noctis ét dies:
1080 néque istum metuñas né amet mulier: fáciele pellás úbi uelis. 50 CH. quíd agimus? GN. prætéra hoc etiam, quód ego uel primúm puto,
ácépit homo némo melius prósus neque prolíxius.
CH. mírum ni illoc hómine quoquo pácto opust. PH. idem ego árbitror.

GN. récte facitis. únus etiam hoc nos óro, ut me in nostrúm gregem 1085 récipiatis: sátis diu hoc iam sáxum uorso. PH. récipientus. 55
CH. ác lubenter. G. N. át ego pro isto, Phaedria et tu Chaérea,
húnc comedendum nóbis propino ét deridendúm. CH. placet.

PH. dígñus est. G. N. Thraso, úbi uis accede. THI. ób-
secro te, quíd agimus?

G. N. quíd? isti te ignorábant: postquam eis móres
ostendístuos
60 ét conlaudauí secundum fácta et uirtutés tuas,
impetraui. THI. béné fecísti: grátiam habeó máxumam.
númquam etiam fui úsquam quin me amárent omnes
plúrimum.

G. N. díxin ego in hoc ésse uobis Átticam elegántiam?

PH. níl praeter promíssum est. ite hac. CANTOR.
uós nalaete et plaúdite!

1087 sic codd.: Bentley húnc comedendum et ebibendum nóbis pro-
pino eruit ex Nonio: ceterum praebébo pro propino EFP, unde praebébo
Fáërnus
1092 omnes amárent codd.: transp. Fleckeisen
PHORMIO

NCIPIT · TERENTI · PHORMIO · ACTA · LVDIS · ROMANIS · L
OSTVMI · ALBINO · L · CORNELIO · MERVLA · AEDILIB · CVRVLIB
GERE · L · AMBIVIVS · TVRPIO · [L · HATILIVS · PRAENESTINVS]
IODOS · FECIT · FLACCVS · CLAUDI · TIBIS · INPARIB · TOTA
GRAECA · APOLLODORY · EPIDICAZOMENOS · FACTA · III · C 5
ANNIO · M · VALERIO · COS

Dedi secundum C

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C. SVLPICI APOLLINARIS PERIOCHA

Chremétis frater áberat peregre Démipho reflécto Athenis Ántiphe fílio. Chremés clám habebat Lémmi uxorem et filiam, Athénis aliam cóniugem et amantem únice fidícinam gnátum. máter e Lémmo áduenit Athénas; moritur; uírgo sola (áberát Chremes) funús procurat. íbi eam cum nísam Ántipho amáret, opera párasiti uxorem áccipit. pater ét Chremès reuérsi fremere. dém minas trigínta dant parasító, ut illam cóniugem habérét ipse: argénto hoc emitur fidícina. uxórem retinet Ántipho a patruo ádgnitam.

PERSONAE

[PROLOGVS]
Davos Servos
Geta Servos
Antípho Advélescens
Phaedría Advélescens
Démipho Senex
Phormio Parasitvs

Hegio
Cratinvs
Advocati
Crito
Dorio Leno
Chremes Senex
Sophrona Nvtrix
Navsistrata Matrona
Cantor

3 et A: ac 3 5 gnátum fidícinam codd.: transp. Fleckeisen
8 cum ante amaret exhibent codd.: transp. Fleckeisen.
PROLOGVS

Postqvánm poética uétau poétam nón potest retráhere a studio et tránsdere hominem in ótium, maledícitís deterrére ne scribát parat; qui íta dícítat, quas ánte hic fecit fábulas tenni ésse oratiónes et scripturá leui: quia nísquam insanum scripsit aduléscentúnum ceruám uidere fugere et sectári canes et eám plorare, oráre ut subucniát sibi. quod sì intellegere, quóm stetit olím noua, actóris opera mágis stetisse quám sua, minus múltó audacter quám nunc laedit laéderet. nunc sì quis est qui hoc dícat aut síc éógitet: ‘úetus sí poética nón laecissét prior, nullum iúmeníre prólogum possét nouos quem díceret, nisi habéret cui málé díceret’: is sibi responsum hoc hábeat, in medio ómnibus palmam ésse posítam qui ártem tractant músicam. ille ád famem bune a stúdio studuit réicere: hic respondere uóluit, non lacéssere. benedícitís si certásset, audíssét bene: quod ab íllo adlatumst, [id] sibi esse rellatúm putet. de illó iam finem fáciam dicundí mihi, peccándi quom ipse dé se fíinem nón facit. nunc quád nélim animum attentíte: adportó nouam Epídícazomenon quàm nocant cómoédiam Graccé, Latine hic Phórómionem nóminat,
quia prīmas partīs quī aget, is erit Phōrmio parasītus, per quem rēs geretur máxīmum, nolūntas uostra si ād poētam accesserit.

30 date ōperam, adeste aequo ānimo per silēntium, ne sīmili utamur fōrtuna atque usī sumus quom pér tumultum nōster grex motūs locost; quem actōris uirtus nōbis restituīt locum bonitasque uostra adiūtans atque aequānimitas.
AMICUS summus meus et popularis Geta
eri ad me venit. erat ei de ratiuneula
iam pridem apud me relicuom pauxillulum
numnorum: id ut conficierem. confeci: adfero.
nam erilem filium eius duxisse audio
uxorem: ei credo minus hoc conradietur.
quam ineque comparatumst, ei qui minus habent
ut semper aliquid addant ditióribus!
quod ille unicorniam uix de demensó suo
suum defrudaus génium conspersit miser,
id illa uniusorum abripiet, haud existumans
quantó labore partum. porro autem Geta
feriétur alio múnere, ubi era pépererit;
porro autem alio, ubi erit púero natalís dies;
ubi initiabunt. ómne hoc mater aúferet:
puer causa erit mittúndi. sed uideón Getam?

GETA Davos

GE. Si quis me quaeret rúfus .. DA. praestost, désine.
G. oh,
at ego óbuim conábar tibi, Daue. DA. accipe, em:
lectúms: coveníet números quantum débui.
G. amó te, et non necléxisse habeo grátiam.
DA. praesértim ut nunc sunt móres: adeo rés rédit:
5 si quis quid reddit, mágna habendast grátia.
55 sed quid tu es tristis? G. égone? nescis quo in metu, [et]
42 diuitioribus codd. praeter EL omnes exhibent 55 et seu.
Fleckeisen

155
quanto in periculo sínus! DA. quid istuc ét? GE. scies, modo út tacere pósisis. DA. abi sis, insciens:

10 quoins tú fidem in pecúnia perspéxeris, nerére nerba ei crédere? ubi quid míhi lenérist te fállere? GE. ergo auscúlta. DA. hanc operam tibi dico.

GE. senis nóstri, Daue, frátem maiorém Chremem nostín? DA. quid ni? GE. quid? éius gnatum Phae-
drium?

15 DA. tam quàm te. GE. enenit sénibus ambo és simul, iter illi in Lemnum ut ésset, nostro in Cíliciam ad hóspitem antiquom. ís sem per épístulas pelléxit, modo non múntis auri pólicens. DA. quoi tanta erat res ét supererat? GE. désinas:

20 sic ét ingenium. DA. oh, régem me esse opórtuit. GE. abeíntes ambo hic túm senes me fíliís relínquont quasi magístrum. DA. o Geta, prouínciam cepísti duram. GE. mi úsus uenít, hóc scio: nénimí relínqui mé deo irató meo.


30 GE. nostér mali nil quíequam primo ; hie Phaedria continun quandam nácus est puéllulam eítharístriam: hane amáre coeput pérdite. ea séruicbat lénoni inpuríssumo, neque quód daretur quíequam : id euraránt patres.

35 restábát aliuíd nil nisi oculos páscre, sectári, in ludum dúce et reddúcere. operam ótiosi nós dabamus Phaedriæ.

77 namque codd.: num quae edd. ant. 87 Fleckeisen: nos otiosi operam codd.
in quo haec discebat lúdo, exaduorsum ei loco

tonstrúna erat quaedam: híc solebamus fere

90 plerúmque eam opperúri, dum inde irét domum.

intérea dum sedémus illi, intéruenit

aduléseens quidam lácrumans. nos miráriter;

rogámus quid sit. ‘múnumque aeque’ inquit ‘ae modo

paupértas mihi onus úisunst et miserum et graue.

95 modo quándam uidi úirginem híc nicíniae

miserám suam matrem lāmentari mórtuam.

ea síta erat exaduórsus neque illi béninolus

neque nótes neque cognátus extra unam ániculam

quisquam áderat qui adiutáret funus: míseritumst.

100 uirgo ípsa facie egrégia.’ quid uerbís opust?

commórat omnis nós. íbi continuo Ántípho

‘uoltísne camus úísere?’ alius ‘cénsēo:

cámus: duc nos sódes.’ ímus, núnímus,

uídémus. uirgo púlehra, et quo magis díceres,

105 nil áderat adiunměnti ad pulchritúdinem:

cápillus passus, núdus pes, ípsa hórrida,

lácrumaé, uestitus túrpis; ut, ni úís boni

íns úsa ineset fórma, hæc formam exstínguerent.

ille qui ìllam amabat fúdeinam tantúm modo

110 ‘satis’ inquit ‘scítast’: nóster uero . . . D.1. iám scio: 60

amáre coepit. G.Í. scén quam? quo uadát uide.

postrídie ad anum récta pergit: óbseerat

sibi ut eíus faciat cópiam. ílla enim só negat

neque eum aéquom facere aít: íllam cinem esse Átticam,

115 bonám bonís prognátam: si uxorém uelit,

lege íd licere fácere; sin alitér, negat.

nostér quid ageret néscire: et íllam dúceere

88 exaduorsum D²: exaduero A²P²: exaduorsum cett.

ei

loco cum A²: ilico A: in loco D¹

97 béninolus A: béninolens

wel béninolens Σ cum A² 98 ániculam A Σ: ancillulam A

adiutare A: adiunaret Σ 113 Fleckeisen: ut sibi eíus codd.

114 facere aít BCFP: post facere interpungunt EFP: aít facere cett.
A. non, si redisset, ei pater ueniám daret?

70 GE. ille ōrdatam uirginem atque ignóibilem daret Ílì? nunquam fácercet. D. A. quid fit dénique?

GE. quid fícit? est parasítus quidam Phórmio, homó confidens: qui illum di omnes pérdunt! D. A. quid is fécit? GE. hoc consilium quod dicám dedit:

75 'lex est ut orbæ, quí sint generé próxuni, eí núbant, et illos dúcere eadem hæc lex inubet. ego té cognatum dícem et tibi scribám dícem; patérnum amícum me ádsimulabo uirginis: ad iúdices ueniémus: qui fuerit pater,

80 quae máter, qui cognáta tibi sit, ómnia hæc confingám: quod erit mihí bonum atque cómmodum, quom tu hórum nil reféllè, nincam sélícet.

pater áderit: mihi parátæ lites: quíd mea?

illá quidem nostra críst. D. A. iocularem audáciam.


ó Geta,

quid té futurumst? GE. nescio hercle; unum hoc scio, quod fórís feret ferénums æquo animó. D. A. placet:

em. istúc uirist officium. GE. in me omnis spésc mihiost.

90 D. A. laudo. GE. ád precatorem ádeam credo qui mihi 140 sic óret: 'nunc amítte quaeso hunc: cétérum posthác si quiequam, nif precor.' tantúm modo non áddít: 'ubi ego hinc ámbiero, uel occídito.'

D. A. quid paédagogus ñlé qui eítharátriam?

95 quid réi gerit? GE. sic, ténniter. D. A. non múltum habet quod dét fortasse? GE. ímmo nil nisi spém meram. 146

127 dicam post scribam om EG qui sine dubio dicam perperam intel-

legunt 130 cognarí A 132 uínecat A 135 persuaśumst A:

persuasit Σ 140 adeam A et Euygraph. in lemm.: abeam Σ et Don.

in lemm. bis 141 amítte A et Donat.: omitte Σ 145 gerit uel

erit Σ: geret A
DA. pater eius rediit an non? GE. non dum. DA.
quid? senem
quoad exspectatus nostrum? GE. non certum scio,
sest epistulam ab eo addatum esse audin: modo
50 et ad portitores esse delatum: hanc petam.
DA. nun quid, Geta, alium me nis? GE. ut bene sit tibi.
puer, heus. nemon hoc prodit? cape, da hoc Dorceio.

**Antipho Phaedria**

AN. Adeon rem redisse ut qui mi consultum optum: uelit esse,
Phaedria, patrem ut extimescam, ubi in mentem eius
aduenti neniat!
55 quod mi fuisset incogitans, ita exspectarem, ut pár fuit.
PH. quid istuc [est]? AN. rogitas, qui tam audacis
facinor: mihi conscius?
quod utinam ne Phormioni id suadere in mentem incidisset 5
neum me cupidum eo impulisset, quod mihi principium: mali!
non potitus essem: fuisset tum illos mi aegre aliquot dies,
60 at non cottidiana cura haec angeret animm. PH. audio.
AN. dum exspecto quam mox neniat qui adimat hanc
mihi consuetuidinem.
PH. alius quia defit quod amant aegrest; tibi quia 10
superest dolet:
amore abundas. Antipho.
nam tua quidem hercle cerro uita haec expetenda opt-
tandaque est.
65 ita me di bene ament, ut mi liceat tam diu quod amo frui,
iam deprecisi morte cupio: tu concito cetera,
quid ego ex haec inopiassa capiam et quid tu ex istae 15
copia:

148 expectatis Σ: spectatis A 152 hoc A: hue Σ 155 sic A
ita eum exspectarem Σ 156 est seel. Bentley conscius Dzialko
conscius sis codd.

159
I. iii

P. TERENTI AFRI

ut ne addam, quod sine súmptu ingenuam, líberalem náctus es.
quod habés, ita ut noluísti, uxorem síné mala famá palam:beátus, ni unum désit, animus qui modeste istáee ferat. 170quod sí tibi res sit eum có lenone quó mihist, tum sémías.

ita plérique omnes súmns ingenio: nósstri nosmet paénitet.

GE. Núllu’s, Geta, nisi áliquod iam [tibi] consílium celere réperies:
ita nunc imparátum subito tánte te inpendént mala;
quae néque uti deútém seio neque quó modo me inde
extraham;

nam nón potest celári nostra diátius iam audácia.

GE. tum témporis mihi púnctum ad hanc rem est: érus
adest. A.N. quíd illúe malist?

GE. quód quom audierit, éius quod remedium ínueniam íracúndiae?

171 quo A: quocum Σ 172 sumus ingenio Bentley: ingenio

codds.
175 Bothe: retniérre amare amittere codds.: retniérre
án a te amittere Fleckeisen: retniérre an nero amittere cum Eagraph.
176 umphensbach 176 mihi eius sit ΑΣ: mihi sit A: mihi ius sit Guyet
178 misero A qui ei male accipit ut datiuum pronominis 179 iam
aliqoud codds.: transp. ego tibi consílium codds.: sed tibi bis omitit
Priscianus reperies Lachmann: reperies vel repereris vel repere-
ris codds. 181 post versíum hunc vel seq. in codds. repéritur And. 208
quae si non astu prouidentur me aut erum pessum dabunt 185 éius
quod Fleckeisen: quod éius codds.

160
loquärne? incendam; táceam? instigem; púrgem me?
laterém lauæm.
heú me miserum! quóm mihi paueo, tum Antipho me 10
exerúciat animi:
eĩus me miseret, eĩ nunc timeo, is nunc me retinet; nam
ábsque eo esset,
réete ego mihi nidíssem et senis essem últus iracúnd-
diam:
90 áliquid connásássem atque hinc me cónicerem protinam
in pedes.
A.N. quam nam híe fugam aut furtúm parat?
G.E. sed ubi Antiphonem réperiam? aut qua quaérere 15
insistám uia?
PH. te nónimát. A.N. nesció quod magnum hoc núntio
exspectó malum. PH. ah.
[sanusne es?] G.E. domum íre pergum: ibi plúrimumst.
95 PH. reuócémus hominem. A.N. sta líco. G.E. hem,
sátis pro imperio, quísquis es. A.N. Geta. G.E. ípsect
quem uolui óbniam.
A.N. cédó, quid portas, óbsecro? atque id, sí potes, uerbo 20
expedi.
PH. hem.
A.N. quíd agam? PH. quid aís? G.E. huíus patrem
nidíssse me. [et] patruóm tuom.
100 A.N. nám quod ego huic nunc súbito exitio rémedìum
innéiam miser?
quód si eo meae fortúmae redeunt. Phánium, abs te ut
dístrahar.

190 connásássem ACD1E2F in ras. P1: connásássem cett.  
protinam E: protinus cum A et cett. Donatus et Charisius et grammatici alii
191 nam add. Bentley híne A: unde quam híe híne cóni. Dziatzko
AΣ Donatus
nullast mihi uita expetenda. GE. ergo istaeae quom ita sint, Antipho,
tanto magis te aduigilare aequomst: fortis fortuna adiuuat.
AN. non sum apud me. GE. atqui opus est nunc quom
maxume ut sis, Antipho;
nam si senserit te timuidum pater esse, arbitrabitur
commeruisse culpam. PH. hoc uerumst. AN. non
possum inmutarier.

30 GE. quid faceres si grauius aliquid tibi nunc faciundum
foret?
AN. quom hoc non possum, illud minus possem. GE.
hoc nil est, Phaedria: ficit.
quid hic conterimus operam frustra? quin abeo? PH.
et quidem ego? AN. obseco,
quid si adsimulo? satinest? GE. garris. AN. oultum
contemplamini: em,
satine sic est? GE. non. AN. quid si sic? GE. propemodum.
AN. quid sic? GE. sat est:

35 em, istuc scrva: et uerbum uerbo, pars pari ut respondes,
né te iratus suís senullicis díctis protelét. AN. scio.
GE. ui coactum te esse inuitum: PH. lége, iudició.
GE. tenes?

sed hic quis est senex quem uideo in ultima platea? 215
ipsus est.
AN. non possum adesse. GE. ah, quid agis? quo
abis, Antipho?

40 mane ínquam. AN. egomet me nóu et peccatum meum:
ubis commendo Pháninnm et nitam meam.—
PH. Geta, quid nunc fiet? GE. tú iam litis aúdies;
egó plectar pendens nísi quid me fefélerit.

sed quod modo hic nos Antiphonem mónuimus,

id nósmet ipsos fácre oportet, Phaedria.

207 grauius aliquid Fleckeisen: aluid grauius A: aluid quid gra-
uius Σ 215 hic quis Σ: quis hic Σ
PHORMIO

PH. aufér mi 'opportet': quin tu quid faciam impera.
G E. meminístin, olim ut fúerit nostra orátio
225 in re íncipiunda ad défendendam nóxiam, instam íllam causam, fácilem, uincibilem, óptumam?
PH. memini. G E. ém, nunc ipsast ópus ea aut, si 50 quid potest, melióre et callídióre. PH. fiet sédulo.
G E. nunc príor adito tu, égo in ínsidiis híc ero
230 subcénturiátus, sí quid deficiás. PH. age.

ACTVS II

DEMIPHO PHAEDRIA GETA

DE. Ítane tandem uxórem duxit Antípho iniissú meó? née meum imperium, ac méttó imperium, nón simulta-
tém meam reueréri saltem! nón pudere! o fácimus audax, ó Geta monítór! G E. uix tandem. DE. míhi quid dícent aút quam causam réperient?
285 demíror. G E. atqui réperiam: aliud cúra. DE. an 5 hoc dícit míhi:
‘inuítus feci; lex coégit’? aúdio, fateór. G E. places.
DE. incértumst quid agam, quía praeter spem atque inéredibíle hoc mi óbtigit:
240 íta sum ínritatus, ánimum ut nequeam ad cógitandum 10 instituere.
quam ob rem ómnis, quem secúndae res sunt máxume, tum máxume


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II. i  P. TERENTI AFRI

meditári secum opórtet quo pacto áduorsam aerumnám ferant,
[perícéla, damna: péregre reidiens семper secum cógitet] aut fili peccatum aut uxoris mórtém aut mórbum filiáe,
15 communia esse haec, fieri posse, ut né quid animo sit 245
nouom;
quidquid praeter spem euéniat, omne id députare esse
in luero.
GE. o Phaédria, incredíbile[st] quantum erum ánte eo
sapiéntia.
meditáta mihi sunt ómnia mea incómmoda, erus si rédierit:
moléndum usque in pistrínó, uapulándum, habendae
cómpedes,
20 opus rúri faciundum. hórum nil quicquam áccidet 250
animó nouom.
quidquid praeter spem euéniet, omne id députabo esse
in luero.
séd quid cessas hóminem adire et blánde in principio
ádloqui?
DE. Phaédriam mei frátris uideo fílium mi ire óbuiam.
PH. mi pátrue, salue. DE. sálue; sed ubist Antípho?
25 PII. salvó um uenir... DE. creído; hoc respondé mihi. 255
PH. ualet, híc est; sed satín ómnia ex senténtia?
DE. nellém quidem. PH. quid istúc est? DE. rogitas,
Phaédría?
bonás me absentee hic cónfecístis núptias.
PH. eho, an id suspénses núcne illi? GE. artificéém
probun!

243 sic Cicero Tusc. iii. 14. 30: perícéla damna exilia péregre reidiens
semper cogitét A: perícéla exitia damna péregre reidiens semper cogites
B a quoceteri vix discéndunt: uncis inclusit Dziatzko: perícéla exitia damna:
péregre reidiens semper cogites Fleckeisen 245 sic codd. et Donatus:
comm. esse haec, ne quid hórurum umquam accidat animo nouom cum
Cicerone Bentley aliique 246 euéniet Σ: euéniet A 247 est sustulit
Bentley 249 moléndum usque Umpfenbach: moléndum mihi est
usque EP: mol. mihi esse usque BCF: moléndum esse AD1G 251
euéniet praeter E2 codd. omnes 250 sic A: o artificém Σ, fort. recte.
260  

DE. egon illi non suscénsæam? ipsum géstio

dari mi in conspectum, núne sua culpa út sciat
leném patrem illum factum me esse acérrumum.

PH. atquí nihil fecit, páttru, quod suscénsæas.

DE. ecce aútem similia ómnia! omnes cóngruit:

265 unúnum quom noris ómnis noris. PH. haúd itast.

DE. híc in nóxiast, ille ad défendendam causam adest;
quom ilést, hic praestost: trádunt operas mútusas.

GE. probe hórum factura inprúdens depinxít senex.

DE. nam ni háec ita essent, cum illo haud stáres, Phaédria.

270 PH. si est, páttru, culpam ut Ántipho in se admíserit, ex quá re minus rei fóret aut famae témpertas,
non causam dico quín quod méritus sít ferat.

sed sí quis forte málitia fretús sua
insísdiás nostrae fécit adulescénitiae

275 ac uícit, nostran cálpà east an iúdicum,
qui saépe propter ínuidiam adínunt dúñiti
ant própter miserícórdiam addunt paúperi?

GE. ni nóssem causam, créderem nera húnc loqui.

DE. an quíquam index ést qui possit nóscere
tua iústa, ubi tute nérbum non respóndeas.

ita ut ille fecit? PH. functus adulescénitulist

offícium liberális: postquam ad iúdices
uentúnum, non potuit cógitata próloqui;
ita eúm tum timidum súbíto stupefecti pudor.

285 GE. laudo húnc. sed cesso adíre quam primúm senem? 55
ere, salúe: salnun te áduenisse gaúdeo. DE. oh,
bone cústos, salué, cólumnum nero fámiliae,
quoi cómmendantl fílium hinc abiéns meum.

GE. ian dúdum te omnis nós accusare áudio

290 innérito et me horunc ómnium inmerítíssumo.
nam quid me in hac re facere uoluisti tibi?
seruom hominem causam orare leges non sinunt
neque testimoni dicitio. DE. mitto omnia.
do istuc in prudens tunc adulscens'; sino
65 'tu seruo's'; uerum si cognatast maxume,
non fuit necesse habere; sed id quod lex iubet,
dotem dare, quaereret aliun uirum.
qua ratione inopem potius ducebatur domum?
GE. non ratio uerum arguenti derat. DE. sumeret
alicunde. GE. alicunde? nil est dictu facilium.
DE. postrano si nullo alio pacto, faenore.
GE. hui, dixti pulchre! siquidem quisquam crederet
te unuo. DE. non, non sit futurum: non potest.
egon illam cum illo ut patair nuptam unum diem?
75 nil snuue meritumst. hominem comonstrarius
mi istum uolo aut ubi habitation demonstrarius.
GE. nempe Phormionem? DE. istum patronum mulieris.
GE. iam fexo hie aderit. DE. Antipho ubi nunc est?
GE. foris.
DE. abi, Phaedria, eum requiue atque huc addue. PH. eo:
recta uia quidem illuc. GE. nempe ad Pamphilam
80 DE. ego deos penatis hinc salutatim domum
deuortar: inde ibo ad forum atque aliquot mihi
amicos aduocabo ad hanc rem qui adsient,
ut ne inparatus sim si ueniat Phormio.

**Phormio Geta**

**PH.** Itane patris a's conspectum ueritum hinc abiisse? 315
GE. admodum.
**PH.** Phánium relíctam solan? **GE.** sic. **PH.** et ira-túm senem?

**GE.** óppido. **PH.** ad te súmma solun, Phórmio, rerúm redit:
túte hoc intrísti: tibi omnem éxedendum: accíngere.

**GE.** óbscero te. **PH.** sí rogabit . . . **GE.** in te spes 5 est. **PH.** éccere,

20 quíd si reddet? **GE.** tu ínpulisti. **PH.** sic opinor. **GE.** súbueni.

**PH.** cédó senem: ián instrúcta sunt mi in córde consilia ómnia.

**GE.** quíd ages? **PH.** quíd uís, nísí uti maneát Phá-nium atque ex crímine hoc
Ántiphonom crípiam atque in me omnem íram deriuém senis?

**GE.** ó uír fortis átque amicu’s. uérum hoc saepe, 10 Phórmio,

25 nívereor, ne ístaeec fórtitudo in néruom erumpat dénique.

**PH.** ah,
nón itas: factúmst períclum, ián pedum uísást uia.
quót me censes hómines iám deuérberasse usque ád
neem?
hóbites, tum cíuis? quo magís nóui, tanto saépius.
cédó dum. enumquam iniúriarum audísti mihi scriptám 15
dicam?

30 **GE.** quá istuc? **PH.** quia non réte acciptrí ténnitit
neque míluo,
quí male faciunt nóbis: illis quá nihil faciunt ténnitit,
quá enim in illis frúctus est, in illis opera lúditit.
avíis aliunde ést períclum unde álíquid abradí potest:
mihi sciunt nil ésse. dices ‘dúcet damnátum domum’: 20

35 álere nolunt hóminem edacem et sépiunt mea senténtia,

---

328 ursum damnat Fleckeisen 333 períclum A: períclum A
335 sic A: mea quidem sententia eum libris Bentleianis
pró maleficio sí beneficium súmmum nolunt réddere.

GE. nómn pote satís pro mérito ab illo tibi referri grátia,

PH. ímmo enim nemo sátis pro merito grátiam regi refert.

25 téne asymbolúm uenire uemetum átque lantum e bálinceis,
ótiósse ab ánimo, quom ille et córa et sumptu absúmitur! 340
dúm tibi fit quod plácet, ille ríngitur : tu rídeas,
prór bibas, prór decadimas ; céna dubia adpónitur.

GE. quíd istuc uerbit? PH. úbi tu dubites quíd sumas
potíssumum.

30 haéc quom rationem Íneas quam sint suánia et quam
cúra sint,

dícta quae praebet, nón tu hunc habeas pláne praesentém deum? 345

GE. sénex adést: uide quíd agas: prima cótiost acérruma,

si eám sustinuerís, postilla iam út hubet ludás licet.

iii Demipho Hegio Cratínus Crito

Phormio Geta

DE. Enúmquam quoiquam cóntumeliósins
audístis factam iniúriam quam haec est nihi?
adéste quaeso. GE. irátus est. PH. quin tu hóc age: 350

iam ego húne agitabo. pró deum inmortalium,

5 negat Phánínum esse hane síbi cognatam Démpihò?
hane Démpihò negat ésse cognatám? GE. negat.

PH. neque éius patrem se seíre qui fuerit? GE. negat.

DE. ipsum ésse opinor dé quo agebam: séquimini. 355

[PH. nee Stíphonem ipsum sécret qui fuerit? GE. negat.]

10 PH. quía egéns relíctast mísera, ignoratúr parens,
neclégitur ipsa : uide, auaritia quíd facít!

GE. si erum ínsimulabís málitiae, male aúdies.

337 poté Bentley : potest codd. 347 post illam AF: postilla iam
A² cett. 351 sic ABC: fidem contra metrum add. cett. 356
damnát Bentley: ceterum hic et aliís in locis ubi nomen ocurrit litteram
aspiratum habet Stíphho 359 maíe aúdies codd : audíbis maíe
Fleckesien
60 DE. o audáciam! etiam me últo accusatum ádvenit.
PH. nam iam ádulescenti nihil est quod suscénseam, 
si illúm minus norat; quíppé homo iam grándior, 15 
paúpér, quo in opere útía erat, rúrí fere 
se cóntinebat; íbi agrum de nostró patre
65 coléndum habebat. saépe interea mihi senex 
arábat se hunc neclégere cognátúm suóm:
at quém nírum! quem ego núderim in uita óptumum. 20 
GE. uideás te atque illum [ut] nárras! PH. in malám 
crucem!
nam ni íta eum existumássem, numquam tám grauis
70 ab hunc ímimicitias cáperem in uostram fámiliam, 
quam is áaspernatur núnc tam inlibéráliter. 
GE. pergín ero absentí mále loqui, ímpuríssume? 25 
PH. dignum áútem hoc illost. GE. áín tamen, carcéř?
DE. Geta.
GE. bonórum extortor, légum contortór! DE. Geta.
75 PH. respónde. GE. quis homost? éhem. DE. tace.
GE. absentí tibi 
te indíg纳斯 seque dígnas contumélias 
nunquam cessauit dícere hodie. DE. dísne.
aduléscens, prínum abs te hóc bona neniá peto, 
si tibi placere póris est, mi út respóndeas:
80 quem amícum tuöm aës fuisse istum, explaná mihi, 
et quí cognátum mé sibi esse díceret.
PH. proindé éxpiscare quási non nosses. DE. nóssem? 30 
PH. ita.
DE. ego mé nego: tu qui aës redige in mémoriam. 
PH. cho tú, sobrimum tuóm non noras? DE. énicas.

363 sic Σ: eui opera uita erat A 368 ut sustulit Dzitzko 
atque comparatiue díci ratus in malam crucem scripsi: abin' 
hinc in crucem Fleckesen: abi uel i hinc in malam crucem Σ: i 
in malam crucem A. cf. u. 330, Eun. 536, Plaut. Pocn. ii. 1. 48 
(496), Men. ii. 2. 53 (328) 369 sic BCFEP: ni íta eum esse 
A2: ni eum esse A: ni eum íta DG 373 tamen Bentley: tandem 
codd.
II. iii

P. TERENTI AFRI

die nòmen. PH. nomen? DE. máxume. quid nune 385
taces?

PH. perii hérèle, nomen pérdidi. DE. [hem] quid aís?

PH. Geta,

40 si mémimisti id quod ólim dictumst, súbice. hem,
non dico: quasi non nósses, temptatum áduenis.

DE. ego ámbem tempto? GE. Stílpo. PH. atque
adeo quíd mea?

Stílpóst. DE. quem dixti? PH. Stílponem inquam 390
nóueras.

DE. neque égo illum noram néque mi cognatús fuit
quisquam istoc nomine. PH. ítane? non te horúm pudet?
at sí talentum rém reliquissét decem,

DE. di tibi malfaciant! PH. prímus esses mémoriter
progéniem oustram usque áb ano atque atuo próferens. 395

DE. ita ut dícis. ego tun quem áduenissem, quí mihi
cognáta ea esset dolor: itidem tú face.

cedo, qui ést cognata? GE. eu nóster, recte. heus tú, 
cane.

PH. dilúcide expeduí quibus me opórtuit
iudícibus: tum id si fálsum fuerat, fílius

quor nón refellit? DE. fílium narrás mihi?

50 quoins dé stultitia díci ut dignumst nón potest.

PH. at tú qui sapiens és magistratús adi,
iudícium de eadem caása iterúm ut reddánt tibi,

quandóquidem solus régnas et solí licet
híc de eádem causa bís iudícium apísceir.

60 DE. etsi mihi fácta iniúriast, uerúm tamen
potiús quam litís sécter aut quam te aúdiam,
itidem út cognata sí sit, id quod lóx iubet
dotús dare, abdúc háne, minas quinque áecipe.

385 sic Fleckeisen: maxume Phormioni tribuont codd. 386 hem
om. A 388 nosses A: noria Ξ 394 malefaciant codd.: malfac-
ciant Ritschl 406 apiscrier Bentley: adipiscrier codd. 410 abduce A:
abdúce Ξ
PHORMIO

PH. hahahae, homo suavis. DE. quid est? num ini-
quom postulo?
an ne hoc quidem ego adipiscar quod ius publicumst?
PH. itan tandem, quaes, item ut meretricem ubi ab-
usus sis,
mercédem dare lex iúbet ei atque amítttere?
15 an, ut né quid turpe eúis in se admitteret
propter egestatem, próximo iussást dari,
ut cum uno aetatem dégeret? quod tú uetas.
DE. ita, próximo quidem; át nos unde? aut quam ób
rem? PH. ohe,
‘actum’ áiunt · ne agas.’ DE. nón agam? immo haud
désinam,
20 donée perfecero hoc. PH. ineptis. DE. síné modo.
PH. postrémo tecum níl rei nobis, Démipho, est:
tuos est damnatus gnátus, non tu; nám tua
praetéríerat iam ad dúcendum aetas. DE. ómnia haec
illúm putato quae égo nunc dico díceere;
25 aut quidem cum uxore hac ípsum prohibébó domo.
GE. irátus est. PH. tu té idem melius féceris.
DE. itan és paratus fácere me aduorsum ómnia,
infélix? PH. metuit híce nos, tam etsi sédulo
dissimulat. GE. bene habent tibi principia. PH. quín
quod est
30 ferúndum fers? tuis dígnum factis féceris,
ut amíei inter nos sínus. DE. egón tuam expetam
améitiam? aut te úsum aut auditúm nélim?
PH. si cóncordabíis cum ílla, habebís quaé tuam
senectútéem oblectet: réspice aetátém tuam.
35 DE. te oblécetet, tibi habe. PH. mínue uerno iram. DE.
hóc age:
satis iám uerborumst: nísí tu properas múlierem
abdúeere, ego illam éciam. dixi, Phórmio.

430 fers Faërnus · feres A : feras Z

171
II. iii

P. TERENTI AFRI

PH. si tu íllam attigeris sécus quam dignumst lîberam, 
dicám tibi grandem inpíngam. dixi, Démipho. 
si quid opus fuerit, heús, domo me. GE. intéllego. 440

iv DÉMIPHO GETA HEGIO CRATINVS CRITO

DE. Quantá me cura et sóllicitudine ádcícit 
gnatús, qui me et se hisce ímpedínit núptíis! 
neque mi ín conspectum pródit, ut saltém sciam 
quid de eá re dícat quíque sit senténtiae. 
5 abi, úse redierítne iam an nondúm domun.

GE. có. — DE. uidetis quo ín loco res haéc siet: 
quid ágo? díc, Hegio. HE. égo? Cratinum cénseo, 
si tibi uidetur. DE. díc, Cratine. CRA. méne uis?
DE. te. CRA. ego quae ín rem tuam sint eà uelim 
faciás. mihi

10 sic hóc uidetur: quód te absenté hic filius 
egít. restitui ín intégrum aequomst ét bonum, 
et id ímpetrabis. díxi. DE. díc nunc, Hégio.

HE. ego sédulo hune díxisse credo; nérum itast, 
quot hómines tot senténtiae: suos quoque mos.

15 mihi nón uidetur quód sit factum légibus 
reseíndi posse; et túrpe inceptust. DE. díc, Crito.

CRI. ego ámblius delíberandum cénseo: 
res mágnast. HE. num quíd nós uis? DE. fecestís probe: 
icértior sum múlto quam dudúm.—GE. negant

20 redíssé. DE. frater ést exspectandús mihi:
is quód mihi dederit de hác re consílium, íd sequar. 
percóntatum íbo ad pórtum, quoad se récipiat. 
GE. at ego Antíphonem quaéram, ut quae acta hic sínt sciat. 

439 inpíngam grandem codd.: transp. Fleckeisen 441 non est 
noua scaena in A 456 inceptu BCEFP : inceptum A cum cett.
ACTVS III

ANTIPHO GETA

5 A.V. Ênim uero, Antiphó, multimodis cum istoc animo es uitéuperandus:
itane te bine abísse et uitam tuám tutandam aliís dedisse!
álios tuam rem crédidisti mágis quam tete animum ádnorsuros?
nam út ut erant alia, illi certe quaé nunc tibi domíst consuleres,
nél quid propter tuám fidem décepta poterétur mali;
0 quo í nunc miserae spés opesque súnt in te uno omnés sitae.
G.E. et quídem, ere, nos iam dúdum hic te absentem incusamus qui ábieris.
A.V. te ipsún quaerebam. G.E. séd ea causa níhilo magis defécimus.
A.V. loquere óbsecro, quo nam ín loco sunt rés et fort-
tumé meae?
nun súbolet quid patrí? G.E. nil etiam. A.V. eequíd 10
5 G.E. nisi Phaédria haud cessáuit pro te cnítí. A.V. nil
fécit noui.
G.E. tum Phórmió itidem in hác re ut [in] aliís stré-
nuom hominem praebuit.
A.V. quid is fécit? G.E. confutáuit uerbis ádmodum
iratúm senem.
A.V. en, Phórmió. G.E. ego quod pótui porro. A.V. mí
Geta, omnis nós amo.
G.E. síc habent principía sese ut dícó: adhuc tranquiílla rest, 15

405 multimodis Faírnus: multis modis codd. 469 poterétur A:
poteretur A∞Σ: Donatus bréchones ambus adgnoscit 474 Fleckeisen:
um quid patrí subolet codd. 476 in om. A 479 rest scripsi:
res est codd.: res Fleckeisen

173
mánusurusque pátruum pater est, dum húc adueniat. 480
AN. quid eum? GE. ut aibat
de eíus consilio sése nelle fácere quod ad hanc rem áttinet.
AN. quántum metuist míhi uidere huc sáluom nunc
patruóm, Geta!
nam eíus per unam, ut áudio, aut uiuam aút moriar
senténtiam.
20 GE. Phaedria tibi adést. AN. ubi nam? GE. eceum
ab suá palaestra exít foras.

ii Phaedria Dorio Antipho Geta

PH. Dório,
audi óbseero. DO. non áudio. PH. parúmper. DO.
quin omítte me.
PH. aúdi quod dicam. DO. át enim taedet iam aúdire
eadem múliens.
PH. át nunc dicam quód lubenter aúdias. DO. loquere,
áudio.
PH. nón queo te exóráre ut maneas tríduom hoc? quo
núnc abis?
5 DO. mirárabar si tu míhi quicquem adferrés noui. AN. ci, 490
metuó lenonem né quid . . . GE. suo suát capiti? idem
ego néreor.
PH. non dúm míhi credis? DO. háriolare. PH. sín
fidem do? DO. fábulae.
PH. faéneratum istúe 'beneficiun púlchre tibi dicéss.
DO. logi.
PH. créde míhi, gaudébis facto: nérum hercle hoc est.
DO. sónnia.
10 PH. experíre: nón est longum. DO. cántilenam can-
dén canis.

482 metuist Fleckeisen: metus est codd. 483 eius per Fleckeisen:
per eius codd. 491 Dziatzko: in codd. post capiti incipit Getae
oratio: ceterum pro suát Bentley fuat conicit 492 dum A: om. Σ

174
PH. tu míhi cognatus, tú parens, tu amicus, tu . . .

DO. garrí modo.

PH. ádeon ingenio ésse duro te átque inexorábili, út neque misericórdia neque précibus mollíri queas!

DO. ádeon te esse incógitantem atque inpu dentem síné modo,

út phaleratis dúcas dictis me ét meam duetes grátiis! 15

AN. mís eritumst. PH. ei, úcris uincor! GE. quám uter-
quest similís sui!

PH. neque Antípho alia quom óccupatus ésset sollicitúdine, tun hoc éssé mi objectúm malum! AN. quid istúe est autem, Phaedría?

PH. ó fortunatíssume Antípho! AN. égone? PH.
quoi quod amás domíst,

néque umquam cum huius modi [tibi] úsus uenit út 20
confictarés malo.

AN. míhin domíst? immo, íd quod aiunt, aúribus teneó
lupum:

néque quo pacto á me amittam néque uti retineám scio.

DO. ipsum istuc mí in hoc est. AN. heia, né parum
lenó sies.

né quid hic confécit? PH. hiciné? quód homo in-
humaníssumus:

10 Pámphilam meam uéndidit. AN. quid? uéndidit? 25
GE. ain? uéndidit?

PH. uéndidit. DO. quam indígnum facins, ánecillam
aere emptám meo!

PH. néqueo exorare út me maneat ét cum illo ut mutét
fidem
tríduom hoc, dum id quód est promissum ab amícis
argentum aúfero.

sí non tum dedero, únam praeterea hóram ne oppertús sies.

409 Fleckieisen: Phaedria sine modo A: Phaedria (om. sine modo)
2 wol. 501 nerbis G² 505 tibi om. Donatus umquam post
modi stat in codd.: transp. ego

175
III. ii

30 DO. obtundes? A.N. hand longumst id quod orat: 515 exorét sine.
ídem hic tibi, quod bóni promeritus fúeris, conduplicáuerit.
DO. uérbá istae sunt. A.N. Pánphilanum hac úrbe
primarí sines?
túm praeterca horúnc amorem dístrahi poterím pati?
DO. néque ego néque tu. GE. dí tibi omnes id quod
es dignús duínt!

35 DO. égo te complurí aduorsum ingénium meum mensís tuli,
póllicitantem et níl ferentem, féltem; nunc contra 521
ónnia haec:
répperi qui dét néque laerumet: dá locum melióribus.
A.N. cerité hercle, ego si sátis commeminí, tibi quidemst
olím dies,
quam ád dares huic, praéstituta. PH. fácetum. DO.
nun ego istúe nego?

40 A.N. iam éa praeterít? DO. nón, ucerum haec eí ánte-
cessit. A.N. nón pudet
uánitatis? DO. mínune, dum ob rem. GE. stéreuli-
um. PH. Dório,
ítane tandem fácere oportet? DO. séc sum: si placeo,
ítère.
A.N. séc hunc decipi! DO. ímmo enim uero, Ántipho,
hic me décipit:
nam húc me scibat huíus modi esse, ego húne esse aliter
crédidi;

45 íste me fefólít, ego isti nílo sum aliter ác fui.
séd ut ut haec sunt, támen hoc faciam: crás mane ar-
genúm mihi
míles dare se díxit: si tu priór attuleríis, Phaédria,
meá lege utar, út potior sit quí prior ad dandúmst. uale.

515 Fleckeisen: obtundis A: obtunde Σ: post orat habent Dorio codd.
524 istue Σ: istud A  528 sieíne BCDGP decipi Lachmann:
decipis codd.  529 Fleckeisen: sciebat esse ADG: esse sciebat
cett.  532 Fleckeisen: si mihi prior tu codd.
PHORMIO

III. iii

PHAEDRIA ANTIPHON GETA

PH. Quid faciam? unde ego nunc tam subito huic argentum inueniam miser.

GE. scio equidem hoc esse aequum. AN. age ergo, sed id unde edoce.

AN. pater adest hic. GE. scio; sed quid tum? AN. ah, dicitum sapienti sat est.

GE. etane ais? AN. ita. GE. sane hercle pulchre suades: etiam tu hunc abis?

GE. quid faciam? AN. inueniás argentum. GE. cúpio; sed id unde édocé.

AN. nón triumpho, ex núptiis tuis sí nil nanciscór mali, ni étiam nunc me huius causa quaerere in malo iubeás erucem?

AN. nérum hic dicit. PH. quid? ego nobis, Géta, alienus sum? GE. haúd puto; séd parum est quod omnibus nunc nobis suscensét senex, ni instigemus étiam, ut nullus locus relinququatúr preci?

PH. álías ab oculís meis illum in ignotum abducét 15 locum? hem: tum ígitur, dum licét dumque adsum, lóquimini mecum, Antípho,

AN. quum ob rem? aut quid nam facturí sí? cedo.

PH. quóquo hinc asportábitur terrárum, certumst pérese- qui aút perire. GE. dí bene uortant quód agas: pede- temptüm tamen!


177
20 AN. uide si quid opis potes adferre huic. GE. 'si quid'? quid? AN. quaere obsecro, né quid plus minúsum faxit quód nos post pigeát, Geta. GE. quaéro: saluos est, ut opinor; uérum enim metuó malum.

AN. nolí metuere: úna tecum bóna mala tolerábimus. GE. quántum tibi opust lóquere argenti? PH. sólae trígintá minae.

25 GE. tríginta? hui, percára, Phaedria. PH. ístaec uero uísis est.

GE. áge age, inuentás réddam. PH. o lepidum! GE. aufér te hinc. PH. iam opust. GE. iám feres: séd opus est mihi Phórmionem ad háne rem adiutorém dari. 560 AN. praéstost: andaeíssumé oneris quíduis ipnone, ecferet; sólus est homo amíco amícus. GE. cámus ergo ad eum ócius.

30 AN. núm quid est quod méa opera opus uóbis sit? GE. nil; uerum ábi domum ét illam miseram, quam égo nunc intus sció esse exani-matám metu, cónsolare. céssas? AN. nihil est aéque quod faciam lubens.

PH. quá uia istuc fácies? GE. dicam in ítere: modo te hinc ámoue.

ACTVS IV

DE. Quid? quá profectus causa hinc es Lemnúm, Chremes, addúxtin tecum filiám? CH. non. DE. quid ita non? CH. postquám uidet me eius máter esse hic diútius, simul áútem non manébat aetas uírginis 570

557 Fleckeisen: quantum opus est tibi argenti loquere codd. 559
caput post lepidum habent Σ feres C: feres A: feres cett. 561
ecferet Guilelmus: feret A: et feret uel ferret Σ 566 itere Bentley:
itinere codd.
meam néclegentiam, ipsam cum omni familia
ad mé profectam esse aúbant. *DE*. quid illi tum diu
quaeo úgitur commoróbare, ubi id audíueras?
rogas?

75 senéctus ipsast mórbus. sed uenísse cas
saluás audiui ex nauíta qui illas núxerat. 10
*DE*. quid gnáto obtigerit me ámbente audísti, Chremes?
*CH*. quod me équidem factum cónsili incertúm faeit:
nam hanc cónditionem sí quoi tulero extrário,
80 quo pácto aut unde míhi sit dicundum órdine est.
te míhi fidelem esse aéque atque egomet súm míhi
seibam. ille sí me aliénus adfiném uolat,
tacébit, dum intercédet familiáritas;
sin sprónerit me, plús quam opus est scitó sciet.
85 uercórque ne uxór áliqua hoc resciscát mea:
quod sí fit, ut me excútiam atque egrediár domo,
id réstat; nam ego méórum solus súm meus.
*DE*. scio ita ésse, et istaec míhi res sollicitúdinin,
neque défetisear úsque adeo experírier,
donéc tibi id quod pólicitus sum effécero.

**Geta Demipho Chremes**

*GE*. Ego hómínum callidiórem uidi néminem
quam Phórmionem. uéliio ad hómínum, ut dícerem
argéntum opus esse et íd quo páccto fíeret.
uix dúm dimídium díxeram, íntellécerat:
95 gandébat, me laudábát, quaerébat senem.
dis grátias agébat tempus síbi dari,
уби Phaedriae esse osténderet niló minus
amícum sese quam Ántiphoni. hómínum ád forum

578 me equidem scripsi : quidem me codd. 580 sic Priscianus
et Eniphius: adeo deftíser qiiquam esperíier A: qiiquam adeo
G: qiiquam ego cett. 597 sic Lachmann: esse et sese dant codd.
sedibus inter se mutátis
iussi òpperiri: eo me esse adducturíum senem.

sed eccum ipsum. quis est ulterior? attat Phaedriæ 600
pater uénit. sed quid pértinuit autem bélua?
an quí a quo fallam pro uno duo sunt mi dati?
commódius esse opíñor duplici spe útier.

petam húne unde a primo institi: is si dát, sat est;

si ab éó nil fiet, tum húne adoriar hóspitem. 605

iii Antípho Geta Chremes Demipho

AN. Exspecto quam mox récipient sesé Geta.

sed pétruum uideo cùm patre astantem. ei mihi,
quum tíméo aduentus húius quo ippellát patrem!
G.E. adíbo [hosce]: o salue, nóster Chremes. CH. salué, Geta.

5 G.E. ueníre saluum uolup est. CH. credo. G.E. quid 610
agitur?
multa ádvenienti, ut fít, noua hic? CH. complúria.
G.E. ita. de Antiphone audístin quae facta? CH. ómnia.
G.E. tun díxeres huic? fácímus indignúm, Chremes,
sic cúrcumirí! CH. id cum hóc agebam cómmodum.

10 G.E. nam hercle égo quaque id quidem ágitans mecum sédulo
innéni, opinor, rémedium huic rei. CH. quid, Geta? 616
DE. quod rémedium? G.E. ut abíi ábs te, fit forte óbuiam
mihi Phómio. CH. qui Phómio? DE. is qui istánc . . .

CH. scio.

G.E. uísúns ut éius temptárem príus senténtiam.

prendo hóminein solum: ‘quór non’ inquam, ‘Phórmio, 620
uidés, inter nos síc haec potius cùm bona
ut cómponamus grátia quam cùm mala?
erus libéralis ést et fugitans lítium;
nam céteri quidem hercle amici omnés modo

20 uno óre auctores fuére ut præcipitem hánc daret.’ 625

AN. quid hic coéptat aut quo euádet hodie? G.E. ‘an
légibus

604 Dziatzko: instiissi A: institúi si is uolg. 609 hosce del. Bent-
ley 619 sir scripsi: ut príus ei temptárem P: ut eius temptárem cett.
180
datúrum poenas díces, si illum eíceerit?
iám id éxploratumst: heía, sudábís satis,
si cuum ílló inceptas hóníne: ea eloquéntiast.

uerúm pono esse núcetum eum; at tandem tamen
non cápitís ei res ágitur sed pecúniæ.'
postquam hómíne his uerbis séntio mollríer,
'sóli sumus nunc hic' ínquam: 'eho, die quid uís dari

tibi ín manum, ut erus hís desístat lítibus,

haec hínc facesat, tú molestus né sies?'

A.V. satín ílli di sunt própitii? GE. 'nam sát scio,
si tu álquam partem aequi bonique díxeris,
ut est íle bonus uir, tríá non commutábíitis
nerba hódie inter uos.' DE. quís te istaee iuúsit loqui?

CH. immó non potuit mélius perueníer
eo quó nos volumnus. A.V. óccidi! DE. perge éloqui.
GE. a prímo homo insaníbat. CH. cedo quid póstulat?
GE. quid? núniun quantum. CH. quántum? dic. GE.
si quís dare

talén tum magnum. DE. immó malum herele: ut nil pudet!

GE. quod díxi adeo eí: 'quaeso, quid si filiam
suam únícam locáret? parui ré tult
non súscepisse: inuénst quae dotém petat.'
ut ad paúca redeam, illús mittam inéptias,
haec dénique eius fuít postrema orátio:

'ego' ínquit 'a principio amiei filiam.
ita ut áéquom fuerat, uólui uxorem dúcere;
nam míhi ueníbat in mentem eius incónnmodum,
in séruintum paúperem ad dítém dari.
sed mi ópus erat, ut apérte tibi mune fábuler,

aliquíntulum quae adférret qui dissóluerem
quae déboe: et etiám nune, si uolt Démipho
dare quántum ab hae acciópio quae sponsást mihi,

631 ei Bentley: eius codd. 643 Paumier: quantum licet uel
libuit codd. 648 Fieckaisen: ac mittam illius codd.: mille pro illius
coní. A. Palmer

181
nullam mihi malim quam istane uxorem dari.'
A. N. utrum stultitia facere ego hunc an malitia
dicam, scientem an imprudentem, incertus sum.

DE. quid si animam debet? GE. 'ager oppositus
pignori
decem ob minas est.' DE. age age, iam ducat: dabo.
GE. 'aedicularae item sunt ob decem alias.' DE. oieii,
nimiumst. CH. ne elama: repetito hasce a me decem.

GE. 'uxori emunda ancillulast; tum pluscula
supellcticile opus est: opus est sumptu ad nuptias:
his rebus sane porro pone inquit 'decem [minas].'
DE. sescentas proinde scribite iam mihi dicas:
nil do. impuratus me ille ut etiam inrdeat?

CH. quae so, ego dabo, qui sec: tu modo filium
fae ut ullam ducat, nos quam uolumus. A. N. ei mihi!
Geta, occidisti me tuis fallaciis.
CH. mea causa eicitur: me hoc est aequom amittere.
GE. 'quantum potest me certainme' inquit 'face,
si illam dant, hanc ut mittam, ne incertus siem;
CH. iam accipiat: illis repudium renuntiet
hanc ducat. DE. quae quidem illi res uortat male!
CH. opportune adeo argentiurn nunc mecum attuli,
fructum quem Lemni uxoris reddunt praedia:
inde sumpam; uxori tibi opus esse dixero.

iv

Antipho Geta

A. N. Geta. GE. hem. A. N. quid egisti? GE. emunxi
argentoi senes.
A. N. satin est id? GE. nescio hercle: tantum iussus sum.
A. N. echo, nérbero, aliud mihi respondes ae rogo?

662 sic Fleckeisen: ob decem codd. 664 repetito Fleckeisen: petitio
codd. 667 porro ins. Dziatzko ante sane, ante pone posui ego
secl. Bentley 670 filium A: filius A\^{}2 cum cett.
685 GE. quid ergo narras? A.N. quid ego narrem? operá tua ad rēstīm mi equidem rēs redit planissūme. 5
ut te équidem di deaēque omnes superi ūneri malīs exemplīs pérdat! em, si quīd uelis, huic māndes qui te ad scōpulum e tranquillo aūferat.

690 quid mínas utibīle fuīt quam hoc ulcus tāngere aut nōmināre uxorōrem? iniētast spēs patri posse ĭllum extrudi. cédo nunc porro: Phōrmīo dotēm si accipiēt, ūxor ducendāst domum:
quid fīct? GE. non enim dūcet. A.N. noui. cēterum quom argēntum repetent, nóstra causa scīlicet in nērūm potius ūbit. GE. nil est, Āntipho, quīn māle narrando pōssit deprauā́rīer:
tu id quōd bonīst exērpi, dicīs quōd malīst. audī nunc contra: iūm si argentum accēperit, duceūndast uxor, ūt aīs, concessō tibi:
spatiūm quīdem tandem ᾱdparandi núptiās, uocāndi, sacrūficaṇdī dabitur paūlulum.
inēre amīci quōd pollicitī sūnt dabant: inde īste reddet. A.N. quam ōb rem? aut quīd dicēt?
GE. rogās?

700 quot rēs postilla mónstra euenerūnt mihi!
intro Ŀt in aedīs āter alienūs canīs;
angūs in inplūninum décidit de tégūlis;
gallīna cecinīt; īnterdiōxīt hāriohus:
harīspex uetūt; ānte bruīnām autēm noui

710 negoti incipere! quae causast instißuma.
DE. Quiétus esto, inquam: égo curabo né quid uerborum duit.

hoc témere nunquam amíttam ego a me quin mihi testis adhibeam:

quoi dem ét quam ob rem dem cómmemorabo. GE. ut 715 caútus est, ubi nīl opust.

CH. atque íta opus factost: ét matura, dúm lubido eadem haec manet;

5 nam si áltera illaec mágis instabit, fórsitan nos réiciat.

GE. rem ipsám putasti. DE. dúce me ad eum ergo.

GE. nón moror. CH. ubi hoc égeris, transító ad uxorém meas, ut convéniat haec prius quam hínce abit.

dicát eam dare nos Phórmioni núptum, ne suscéneat; 720 et mágis esse illum idóneum qui ípsi sit familiárior;

10 nos nóstro offício nón digressos ésse: quantum is uólue-rít,

datum ésse dotis. DE. quíd malum id tua ré fert?

CH. magni, Démpitho.

non sáitis est tuum te officium fecisse, íd si non fama ádprobat:

uolo ipsíus [quoque] haec uoluntáte fieri, né se eiectam 725 praédicet.

DE. idem égo istuc facere póssum. CH. mulier múlieri magis cómuenit.

15 DE. rogábo. CH. ubi illas núnec ego reperíre possim cógito.

723 Fleckeisen: quid tua malum id codd. 725 quoque secl. et uoluntate haec transp. Fleckeisen 726 conuenit DGP²: congruet BCEFP¹
PHORMIO

ACTVS V

SOPHRONA CHREMES

S. O. Quid agam? quem mi amicum inueniam misera?
    aut quo consilia haec referam?
aut unde auxilium petam?
730 nám uereor, era ne ób meum suasum indígna iniuria
    ádficiatur:
íta patrem adullescéntis facta haec tólerare audió violenter.
C. H. nám quae haec anus est, éxanimata a fratre quae 5
egressástit meo?
S. O. quod ut fácerem egestas me ímpulit, quem scírem
    infirmas núptias
haece ésse, ut id consúlérem, interea úita ut in tutó foret.
735 C. H. cérté edépol, nisi me ánimus fallit aút parum pro-
    spéciunt oculi,
meac nutricem gnátac uideo. S. O. nèque ille investi-
gáitur. C. H. quid ago?
S. O. qui eius pater est. C. H. ádeo, maneo, dum haecé 10
quae loquitur mágis cognosco?
S. O. quod si eam nune repéreré possim, est níl quod
    uerar. C. H. ípsa est:
    S. O. ét meum nomen nóminat?
740 C. H. respicite ad me. S. O. di óbsecoro nos, éstne hic
    Stilpo? C. H. nón. S. O. negas?
C. H. concédete hine a fóribus paulum istórum sodes,
    Sóphrona.
ne me istoe nomine appellassis posthaec. S. O. quid? 15
    non óbsecoro es

731 Fleckeisen: est eius pater uel est pater eius codd.
738 Fleckeisen: nihil est uel sit et va est ipsa uel va ipsa est codd.
742 ne me istoe posthaec codd.: transp. Barth causaeae causa. ceterum es obsecoro uel is obsecoro codd.: unde Fleckeisen omissio quid reponit non is obsecoro es
V. P. TERENTI AFRI

quem semper te esse dictasti? CH. st'. SO. quid has metuis fores?

CH. conclusam hic habeo uxorem saeunam. uerum istoe me nomine

eo pérperam olim díxi, ne uos fórte inprudentés foris effúttiretis átque id porro aliquam úxor mea rescísceret.

20 SO. istóc pol nos te hie ínnuere míseræ numquam pótuimus.

CH. eho díc mihi, quid réi tibist cum fámilia hae unde éxis? ubi illae sunt? SO. miseram me. CH. hém, quid est?

uiuontne? SO. uiuit gnátà.

matrem ipsam ex aegritúdine hae mors míseram consecútast.

CH. male fácetum. SO. ego antem, quae éssem anus desérta egens ignóta,

25 ut pótuí nuptum uíriginem locáui luic adulescénti, harum qui est dominus aédiu. CH. Antiphónin?

SO. isti inquam ípsi.

CH. quid? dúasne uxores hábet? SO. au, obscro, ûnam ille equidem hanc sólam.

CH. quid illam álteram quae dicitur cognáta? SO. 755 haec ergost. CH. quid aís?

SO. compósito factumst, quó modo hanc amáns habere póset

30 sine dóte. CH. di nostrám fidem, quam saépe forte témere enéniunt quae non aúdeas optáre! offendi aduénien quocúm uolebam et út uolebam fíliam locátam:
quod nós ambo opere máxuómo dabámus operam ut fíeret, 760 sine nóstra cura, máxuóma sua cúra solus fécit.

35 SO. nunc quíd opus facto sít uide: pater ádulescentis uénit

750 miseram mors codd.: transp. Fleckelsen 753 Bentley: em
isti ipsi codd. 754 sic A: is ante uxores præbent Σ equidem
scripti: quidem codd. 759 sic Bentley: conlocatam amari A:
fíliam collocatam Σ 761 sic A: haec sola Σ: Donatus lectiones
duas hic et haec adgnoscit: Eugraphius haec
eumque ánimo iniquo hoc òppido ferre áiunt. CH. nil periclíst.

sed pér deos atque hominés meam esse hanc cáue re-

esiscat quisquam.

765 S0. nemo é me scíbit. CH. séquere me: intus cétera

audiénnus.

**DEmipho Geta**

770 DE. Nostrápte culpa fácimus ut malís expediat ésse, 
dum mínium dici nós bonos studémus et benígnos.

ita fúgias ne praetér casam, quod áiunt. nonne id sát erat,

accípere ab illo iniúriam? etiam argéntumust ultro obíéctum,

GE. planíssume. DE. eis nune próaémumst, qui

réceta prúa fáciant:

GE. ueríssume. DE. ut stultíssume equídem illí rem

gesserínus.

GE. modo ut hoc consílio póssiet discédii, ut istam dúcat.

DE. etiámne id dubíumst? GE. haúd scio hercule, ut

homóst, an mutet ánimum.

775 DE. hem, mútet autem? GE. nésco; uerúm, si forte, díco.

DE. ita fáciam, ut frater cénsumt, ut uxórem eius hue 11

addúcam,

cum ista út loquatur. tú, Geta, abi præ, núntia hanc

uentúram.—

GE. argéntum inuentumst Phaedríae: de iúrgio silétur;

pronísumst ne in praeséntia hace hinc ábeat: quid

nunc póorro?

780 quid fíet? in eodém luto haesitás; uorsuram sólues. 15

Geta: praésens quod fuerát malum in diem ábíiit:

plagae erésonunt.

---
nisi pròspicis. nunc hùne domum ibò ac Phàniùm edocébo
ne quìd uereatur Phórniùnem aut huús oratiònem.

iii

DEMIPOH NAVSISTRATA

DE. Age dum, ùt soles, Nausistrata, fac illa ùt place-
tur nòbis, 
ùt suá voluntate ùd quod est faciùndum faciat. NA. 785 
façiam.

DE. paritèr nunc opera me áduues, ac ré dudum opi-
tuláta es.

NA. factùm uolo. ac pol mínus queo uiri cúlpa quam 
me dígnumst.

5 DE. quid aútem? NA. quia pol meí patris bene párta 
diligénter 
tutátur; nam ex eis praédiis talénta argenti bìna
statím capiebat: uír uiro quíd praéstat! DE. binan 790 
quàeso?

NA. ac rébus uilióribus multò [tamen] talenta bìna.

DE. hui.

NA. quid haéc uidentur? DE. scílicet. NA. uirúm 
me natum uéllem:

10 ego osténderem, DE. certó scio. NA. quo páceto . . 

DE. parce sódes,

ut pósisis enn illa, múlìer ne te aduléscens defetiget.

NA. faciam út iubes; sed meùm uirum abs te exíre uideo. 795

NAVSISTRATA CHREMES DEMIPOH

CH. Ehem, Démipho,

iam illí datumst argéntum? DE. curaui sículo. CH.
nollémm datum.

ei, uideo uxorem: paéne plus quam sát erat. DE.
quor nollés, Chremes?

783 huús Bóthe: eius codd. 791 tamen del. Fleckeisen: múlto
del. Bentley 794 Fleckeisen: ne te aduléscens múlìer codd.
CH. iam récte. DE. quid tu? ecquid locutus eum istae 15 quam ob rem hanc dúcinus?

CH. transégi. DE. quid ait tandem? CH. abüeci nón potest. DE. qui nón potest?

800 CH. quia utérique utriqués córdi. DE. quid istue nóstra? CH. magni. praéterhaec cognátam comperit esse nobis. DE. quid? deliras. CH. síc erit.

non témere dico: rédii mecum in mémoriam. DE. satín sánus es?

NA. au, obscero, uide ne in cognatam péceces. DE. non 20 est. CH. né nega:

patris nómen aliiud díctum: hoc tu errásti. DE. non norát patrem?


DE. equidem hércle nesció. CH. uin sciere? at íta me sçnet Iúppiter,

ut própior illi quàm ego sum ac tu [homo] némost. DE. 25 di nostrám fidem,

cánus ad ipsam: una ómnis nos aut scíre aut nescire hoc uolo. CH. ah.

810 DE. quid èst? CH. itan parnám mihi fidem esse apúd te! DE. uin me crédere?

uin sátis quaesitum mi istue esse? age, fíat. quid? illa filia amíci nostri quíd futurumst? CH. récte. DE. hanc igitur mútínus?


802 redii Bentley: redi (qui vulgaris est error) codd. 806 perdis AD1: pergis cett. quid siet Fleckeisen: quid hoc siet uel quid hoc est codd. 808 homo om. AF2
V. iii

P. TERENTI AFRI

N. I. sie pól commodius esse in omnis árbitror, quam ut coéperas,
manéré hanc: nam perlíberalis uísast, quom uidí, mihi.— 815
DE. quid istúc negotist?  CH. iámne opernít óstium?
DE. iam.  CH. o lúppiter,
di nós respiciunt: guátam inueni núptam cum tuo filio.
DE. hem,
35 quo páceto [id] potuit?  CH. nón satis tutúst ad narran-
dum híc locus.
DE. at tu inté abí.  CH. heus, ne filii equidem hoc
nóstri rescícant uolo.

Antípho

Laetús sum, ut meae res sése habent, fratri ótígisse 820
quól uolt.
quam scítumst eius modi in animo paráre cupidítátes,
quas, quàm res aduorsaé sient, pauló mederi póssis!
híc sínul argentum répperit, curá sese expedíuit;
5 ego núllo possum rémedio me euóbère ex his túbris
quin, si hóc cèletur, in metu, sin pátefit, in probró sim.  825
neque mé domum nunc récipere mi ésset spes osténta
huiúsce habendae.  séd ubi nam Getam ínnenire póssim?
[ut rógem quod tempus cónnuendi pátris me capere
suádeat.]

Phormio Antípho

P. II. Argéntum accepi, trádidi lenóni: abduxí múlìerem,
curáni pròpria ut Phaudiá poterétur; nam emissást manu. 830
nunc úna mihi res étiam restat quae ést conficiunda, ótium
ab sénibus ad potándum ut habeam; nam áliquot hos
sumám dies.

818 id om.  A  tutust Fleckeisen: tutus est codd.  819 equi-
dem scripsi: quidem codd.  827 possim A: possum  Ξ  828
uersum proscripts Fleckeisen
AN. sed Phórmiostr. quid aís? PH. quid? AN. quid nam nóne facturust Phaédria?
quoque pácto satiętātem amoris aít se uelle absúmere?
835 PH. uieíssim partis tuás acturus est. AN. quas? PH.

ut fugitét patrem.
te suás rogáuit rúrsum ut ageres, causam ut pro se díceres;
nam pótaurus est apud me. ego me Íre senibus Súniúm
dieam ád mercatum, ancíllulam emptum dúdum quam 10
dixít Geta;
ne quom híc non uideant mé conficere crédant argentúm
suom.

840 sed óstium conerépuit abs te. AN. uíde, quis egreditúr?
PH. Getast.

GETA ANTIphO PHORMIO vi

GE. Ó Fortuna, o Fórs Fortuna, quàntís commoditátibus,
quám subito meo ero Antiphoni ope uóstra hunc onerast-
tís diem!
AN. quíd nam híc sibi uolt? GE. nóisque amicos eíus
exoneras tís metu!
séd ego nune mihi éésso, qui non úmerum hunc onero pállio
845 átque hominem propro éíuuenire, ut háe cuae contigerint 5
sciat.
AN. núm tu intellegís quíd híc narret? PH. núm tu?
AN. nil. PH. tantúndem ego.
GE. ád lenonem hinc Íre pergam: ibi núnc sunt. AN.
heus, Geta! GE. ém tibi:
núm mirum aut nouómst reuocari, cúrsum quam institerís?
AN. Geta.
GE. pérgit hercle. núnumquam tu odio túo me uinces.
AN. nón manes?

836 suas AGP: suam A² cum cett. et Donato 837 senibusunium A
845 contigerit A 848 reuocare et institueris A
10  
GE. uápula.  AN. id equidem tibi iam fiet nisi resistis, 850 
nérbero.
GE. fámiiliariórem oportet ésse hunc: minitátúr malum.  
séd isne est quem quaero án non? ipsust. cóngredere 
actatúm.  AN. quid est?
GE. o ómnium, quantúnum qui niusont, hómo hominum 
ornatíssumne!
nám sine contronórsia ab dis sólus diligere, Ántipho.
15  
AN. íta uelim; sed quí istue credam íta éssë mihi dicí 855 
uelim.
GE. sátine est si te délibutum gaúdio reddo?  AN. 
éncias.
PH. quín tu hine pollicitátiones aúfer et quod férs cedo. 
GE. oh,
tú quoque aderas, Phórmio?  PH. aderam.  séd tu 
cessas?  GE. áceipe, em:
út modo argentúm tibi dedimus ámb forum, rectá domum 
20  
súmus profecti; intérea mittit érus me ad uxorém tuam.  860 
AN. quam ób rem?  GE. omitto próloqui; nam níl ad 
hanc remst, Ántipho.
úbi in gynaeceum íre oecipio, púer ad me adeurrít Mida, 
póne prendit pállio, resupínat: respició, rogo 
quam ób rem retineát me: ait esse úctitum intro ad eram 
accédere.
25  
'Sóphrona hue fratrém modo' inquit 'sénis introdúxit 865 
Chremem,' 
eúmque nunc esse íntus cum illis. hóc ubi ego audiui, 
ád forés 
súspenso gradú placide ire pérrexí, accessi, ástiti,

850 uapula A, quam locutionem adgnoscent Festus et Varro qui Teren-
tium in Phormione laudat: napulabis A CDEP: uapulabo B equi-
dem pro quidem scripsi; quod ad metrum attinet, cf. uu. 859, 877 ubi 
anapaestus dactylum sequitur restitis A 863 prendit Dziatzko: 
apprehendit uel reprehendit codd.  865 Fleckeisen: Sóphrona modo 
fratrem hue codd.
ánimam compressi, aúrem admoi: ita ánimum coepi atténdere,
hóc modo sermónem captans. PH. eú, Geta. GE: hic pulchórrimum
GE. átqui mirificíssumum:
pátruos tuos est páter inuentus Phánio uxorí tuae. AN.
[hem,]
quíd aís? GE. cum eius consuéuit olim mátre in Lemno cláueulum.
PH. sómmium: utine haec ignoraret suóm patrem? GE.
aliquid crédito,
875 Phórmio, esse caúsae. sed me cónsens potuisse ónmia intélegere extra óstium, intus quae intéter sese ípsi égerint? AN. átque ego quoque inauduí herele illam fábulam. GE. immo etiám dabo
quó magis credas: pátruos interea índce huc egreditúr foras:
haúd múltó post cún patre idem récipit se intro dénno:
880 áút uterque tíbi potestatem óius adhibendaé dari. dénique ego sum míssus, te ut requírerem atque addúcere.
AN. quín ergo rapé mé: quid cessás? GE. féceero. AN.
o mi Phórmio,
vále. PH. vale, Antiphó. bene, ita me dí ament, factum:
ngaúdeo.

Phórmió

Tantám fortunam de inpróuisо esse hís datam!
885 summa éludendi occásiost mihi núnc senes
et Phaédriæ curam ádimere argentáriam,
ne quoíquam suorum aequálium suppléx siet.
nam idem hóc argentum, ita út datumst, ingrátiiis

872 hem om. A
875 men censèn A
877 Fleckesien: atque herele ego quoque illam audiui (inaudiui illam A) codd.
ei dátum erit: hoc qui cógam, reapse répperi.
nune gëstus mihi noltúsque est capiundús nonos.
sed híc æ concedam in ángiportum hoc próxumum,
inde hísce ostendam me, úbi erunt egressí forás.
10 quó me ádsumilaram ire ád mercatum, nón eo.

viii DÉMIPHÔ CIHREMÆS PHORMIÔ

DE. Dis mágnas merito grátiás habeo átque ago,
quando éuenere hæc nóbis, frater, próspere.
quantúm potest, nunc cónnueniundust Phórmió,
prius quàm dilapidat nóstras trigintá minas,
5 ut aúferamus. PH. Démiphonem sí domíst
uisam, út quod . . . DE. at nos ád te íbamus, Phórmio.
PH. de eadem hæc fortasse causa? DE. íta hercle. PH. 900
crédidi:
quid ád me íbatis? DE. rúdiculum. PH. an uerebámini
ne nón id facerem quód recepissém semel?
10 heus, quánta quanta hæc méa paupertas ést, tamen
adhúc curauí unum hóc quidem, ut mi essét fides.
CH. estne íta uti dixi líberalis? DE. óppido.
905
PH. idque ádeo uenio núniatum, Démiphó,
parátum me esse: ubi uóstis, uxorém date.
15 nam omnís posthabuí míhi res, íta uti pár fuit,
postquam íd tanto opere uós uelle animum adúórteram.
DE. at híc dehortatus ést me ne illam tibí darem:
910 · nam quí erit rumor [populi],’ ínquit, ‘id si féceris?
olím quom honeste póttuit, tum non ést data:
20 nunc úduam extrudi túrpest:’ ferme eadem ómnia,
quae túte dudum córam me ímensàneras.
PH. sátis superbe ínlúditis me. DE. quí? PH. rogás? 915

889 reapse Fleckeisen: re ipsa codd. 901 AD1 recte, uid.
Lindsay ad Pl. Capt. p. 34: ueremini cett.: reharnini me non id facere
C. F. Mueller 905 uti Bentley: ut codd. 911 populi serl. et
si id trans. Fleckeisen 913 eam nunc extrudi (úduam om.) A

194
quia ne álteram quidem illam potero dúcere;
nam quó redibo ore ád eam quam contémpserim?

_CH._ tum antem Antíphonem úideo ab sese amíttere
innútum eam’ inque. _DE._ tum antem úideo filium

innútum sane múlierem ab se amíttere.

sed tránsi sodes ád forum atque illúd mihi
argéntum rursum iúbe reseríbi, Phórmiö.

_PERI._ quodne égo discrispi pórrro illis quibus débui?

_DE._ quid ígitur fiet? _PERI._ sí uis mi uxorém dare

quam déspondisti, dúcam; sin est út uelis
manére illem apud te, dós hic maneat, Démípho.
nam nóu est aequum mé propter uos déciipi,
quom ego uóstri honoris cáusa repúdium álterae
remísèrìm, quae dótis tantumdébìm dabat.

_In_ híné malam rem cun ìstac magníficentía,
fugítúe? etiam nunc crédis te ignoráriér
aut túa facta adeo? _PERI._ iniútor! _DE._ tuné hane dúceres,
si tíbi daretur? _PERI._ fác periculum. _DE._ ut filius
cum illa hábitet apud te: hoc uóstrum consiliúm fuit.

_Q._ quæsó quid narras? _DE._ quin tu mi argéntum cedo.

_PERI._ immo úéro uxorém tú cedo. _DE._ in ius ámbula.

_PERI._ enim úéro si porro ésse ódiosi pérgitis . . .

_DE._ quid fácies? _PERI._ egone? uós me indotatís modo
patróeiniarí fórtasse arbitrámmí:

etiam dotatis sóleo. _CH._ quid id nostrá? _PERI._ nihil.
hic quándam noram, quoíuus uir uxorém _CH._ hém.

_DE._ quid est?

_PERI._ Lemmi hábuit aliam, _CH._ núllus sum. _PERI._ ex
qua filiam
suscepit, et eam elam éducet. _CH._ sepúltus sum.

_PERI._ haec ádeo ego illi iám denarrabo. _CH._ óbseco.
ne fácias. PH. oh, tune ís eras? DE. ut ludós facit! 945
CH. missúm te facimus. PH. fábulae. CH. quid nís
 tibi?
argéntum quod habes cóndonamus te. PH. áudio.
55 quid nós malum ergo mé sic ludificámini
inépti nostra púerili inconstántia?
noló nolo; noló nólo rursum; cápe cedo;
950 quod dícetm indíctumst; quód modo ratum erat inritumst.
CH. quo páeto aut unde hie haée resceinit? DE. nésco;
nisi mé dixisse némìni certó scio.
50 nunc quod ipsa ex aliís auditura sit, Chremes,
serúpulum. DE. hem,
hibíne ut a nobis hóc tantum argenti aúferat
tam apérte inrídens? émori hercle sátius est.
animó uiríli praésentique ut sís para.
65 uidés tuum peccátum esse elatúm foras
neque iam íd celare póssé te uxórem tuam:
nunc quód ipsa ex aliís auditura sít, Chremes,
id nósmetu indicáre placábilíus est.
tum hunc inpuratum póterimus nostró modo
60 ulcéisci. PH. atattat, nísí mi prospicio, haéreo.
hi gládátório ánimo ad me adfectánt niám.
CH. at nérereor ut plácári possit. DE. bóno animo es:
965 ego rédígam nos in grátiam, hoc fretús, Chremes,
quom e médio excessit únde haec susceptást tibi.
70 PH. itan ágitis mecum? sátiás astute adgrédimini.
non hércole ex re istius me instigasti, Démipho,
aín tu? úbi quae lubitum fúerit peregre féeeris
970 neque huíus sis ueritas féminaé primáriæ,
quín nóuo modo eí fáceres contuméliam,
ueniás nunc precibus laútum peccátum tuon?
hisce égo illam dietis íta tibi incensámm dabo,

ut né restinguas, lácrumis si exstilláneris.

DE. malúm! quod isti dí deaèque omnés duint!
tantáne adfectum quáquam esse hominem audácia!
non hóe publicitus scélus hinc asportárier

in sólas terras! CH. in id redactus súm loci

ut quíd agam cum illo néciam prorsum. DE. égo scio:
in iús eaunus. PH. in ius? huc, si quíd lubet.
CH. adsequere, retine, dúm ego huc seruos éuoco.
DE. enim néqueo solus: ádcurre. PH. una iniúriast

tecúm. DE. lege agito ergo. PH. álterast tecúm,

Chremes.

85 CH. rape húnc. PH. sic agitis? énim nero uocést opus:
Nausístrata, exi. CH. os ópprime inpurúm: uide,
quantúm nalet! PH. Nausístrata, inquam. DE. nón
taces?

PH. taceám? DE. nisi sequitur, púñgos in uentrem
íngere.

PH. uel óculum exsculpe: est úbi uos ulciscár probe.

Nausístrata Chremes Demipho

ix

Phormio

90 NA. Qui nóminat me? hem, quíd istue turbáest, óbsecreo,
mi nír? PH. chem, quid nunc óbstiupísti? NA. quís
híc homost?

non míli respondes? PH. hícine ut tibi respóndeat,
qui hercél úbi sit nescit? CH. cáné isti quiequam créduas.

PH. abi, tárne: si non tótus fridget, me énica.

95 CH. nil ést. NA. quid ergo? quíd istic narrat? PH.
iám scies:
auscúlta. CH. pergin crédere? NA. quíd ego óbsecreo

976 uersum ex Plaut. Most. 655 sumptum multí expellunt edd. 989
exculpe A: exclude Σ: exlide Fleckeisen 985 créduas Faërnus:
credas codd.
V. ix  P. TERENTI AFRI

huic crédam, qui nil díxit? PH. delirát miser
timóre. NA. non pol témerest quod tu tám times.

10 CH. egon tímí? PH. recte sãne: quando nil times,
et hoc nil est quod ego díco, tu narrá. DE. seclus,
tibi nárret? PH. ohe tu, fáctumst abs te sédulo
pro frátre. NA. mi uir, non mihi díces? CH. át . . .
NA. quid 'at'?

CH. non ópus est dicto. PH. tíbi quidem; at scito huíce
opust.

15 in Lémno NA. hem, quid aís? CH. nón taces? PH.
clam te CH. ei mihi!

PH. uxórem duxit. NA. mi homo, dí mélíús duínt!

1005 PH. sic fáctumst. NA. perii míserá! PH. et inde fíliam
suscépit iam unam, dúm tu dormís. CH. quíd agímus?
NA. pro di ínmortales, fácinus miserandum ét malum!

20 PH. hoc fáctumst. NA. an quicquam hódiest factum in-
digníus?
qui mi, úbi ad uxores uéntumst, tum fúínt senes!

1010 DE. ego, Nausistrata, éssé in haec re cúlpam meritum
nón nego,
séd ea quin sit ígnoscenda. PH. uérba fiunt mór tuo.

1015 DE. nám neque necelgéntia tua néque odio íd fecít tuo.
nímolentus fírre abhine annos quíndecim muliérculam
eám compressit, ùnde haec natast; néque postilla un-
quam áttigit.

30 ea mortem obiit, é medio abíti, qui fuit in re haec scrúpulus.
quam ób rem te oro, ut álía facta túa sunt, aequo animo
hóc feras.

NA. quid ego aequo animo? cúpio misera in hác re iam
defúngier;

1004 hem quid aís in A Demiphonis, in Ξ alterius senis sunt

198
séd qui id sperem? aetáte porro minus peccaturum putem?
iám tum erat senex, senectus sí nerecundós facit.
án mea forma atque actas magis nunc expetendast, 35
Démiopho?
1025 quid mi hic dafers, quam ób rem exspectem aut spérem
porro nón fore?
P.H. exsequias Chreméti quibus est cómmodum ire, em
témpus est.
sic dabo: age nunc, Phórmionem qui noulet lacéssito:
 táxi tali sit mactatus infortunio atque hic est.
DE. . . . . . . .
P.H. rédeat sane in grátiam iam: supplici satis est mihi. 40
1030 hábet hae eí quod, dum uinat, úisque ad aurum obgánmat.
NA. át meo merito crédo. quid ego núne come-
morem, Démiopo,
singulatim, quális ego in hunc fúerim? DE. noui
aeque ómnia
técum. NA. merito hoc meó uidetur fáctum? DE.
minuète géntium:
úerum iam quando acussando fíieri infectum nón potest, 45
035 ignósee: orat cónsitetur púrgat: quid uís ámblius?
P.H. énim uero prins quam haéc dat ueniam, míhi pro-
spiciam et Phaedriæ.
heús Nausistrata, huíc prius quam respondes temere,
audí. NA. quid est?
P.H. égo minas trigínta ab illo pér fallaciam ábstuli:
eás dedi tuo gnáto: is pro sua amica lenóni dedit. 50
040 CH. hém, quid aís? NA. adeóne indignum hoc tíbi
uidetur, súlis

1022 qui id Fleckereisen: qui CDP: quid ctt. 1024 magis nune
Bentley: nune magis codd. 1028 infortunio atque hic est Fleck-
reisen: atque hic est infortunio codd. lacunam statuit Dziintko
huiusmodi formae, mitte eum animum: nímis irata es in nimum, Nau-
sistrata 1037 Fleckereisen: prins quam huic codd. 1038 Fleck-
eisen: per fallaciam ab illo (illoc) codd.
V. ix  P. TERENTI AFRI

hómo adulescens sí habet unam amícam, tu uxórés duas?

DE. fáciet ut nolés. NA. immo ut meam iám scias
senténtiam,

55 néque ego ignoeco néque promitto quíecquam neque re-
spóndeo
príus quam gnátum núlerno: eius iudício permitto ómnia. 1045
quód is iubebit fáciam. PH. mulier sápiens es, Nausístrata.

NA. sátin tibist? DE. satis. CH. ímmo uero púlchre

discedo ét probe
ét praeter spem. NA. tú tuum nomen díe mihi quid
sit. PH. Phórmio:

60 nóstrae familiae héracle amícus ét tuo summus Phaédriae.

NA. Phórmio, at ego ecástor posthae tíbi, quod potero, 1050
quód uoles
fáciamque et dicám. PH. benigne dícis. NA. pol
meritúmst tuom.

PH. ún prínum hodie fácere quod ego gaúdeam,
Nausístrata,
et quod tuo uiro óculi doleant? NA. cúpio. PH. me
ad cenám uoca.

65 NA. pól uero uoco. DE. eámus intro hinc. NA. fíat.
sed ubíst Phaédria
iúdex noster? PH. iam híc faxo aderit. CANTOR. 1055
nós ualet et plaúdite.

1047 satis add. Krousse   1048 Fleckeisen: quod (quid A) est
PH. mihin? Phormio BCDP   immo . . . spem Phormionis sunt in
codd.   1054 eámus intro hinc in AD Phormionis sunt, Demiphonis
in cett.
HECYRA

Dedi secundum Bembinum

1 Romanis C
3 Post CVRVLIB non

t peracta tota add. C
4 Menandru codd.: om. C: Apollodorus

201
C. SVLPICI APOLLINARIS PERIOCHA

Vxórem ducit Pámphilus Philúmenam, 
qui quóndam ignorans uúrgini utium obtuix, 
euúsque per uim quém detræxit ánulum 
amícae dederat Bácchidi meretrícule.

proféctus dein in Ímbrum est: nuptam haud áttigit. 
hane máter ut eo ex útio grauidam cómperit 
út aégram ad sese tránsfert. reuénit Pámphilus, 
depréndit partum, célat; uxorém tamen 
recípere non vult. páter incusat Bácchidis

amórem. dum se púrgat Bacchis, ánulum 
matér uiútiatae fórte adgnoscit Myrrina. 
uxórem recipit Pámphilus cum filio.

PERSONAE

[Prologus]
Philotis Meretrix
Syra Anvs
Parmeno Servos
Laches Senex
Sostrata Matrona

Phidippvs Senex
Pamphilvs Advocens
Sosia Servos
Myrrina Matrona
Bacchis Meretrix
Cantor

4 sic Opitz: dederat amícae codd. 5 profectus dein Ribbeck: 
dein prof. codd. 6 Dziatzko: utero grauidam cum comperit A: 
utero grauidam, ne id sciat socrus Σ

202
PROLOGVS (I)


nouam ésse ostendi et quae éset: núnc qui scripsérít 7a et quóia Graeca sít, ni partem máxumam 7b exístuamarem scíre uostrum, id dícerem.

aliás cognostis éius: quaeso hanc nóstite. 8

PROLOGVS (II)

L. AMBIVIVS

Orátor ad nos uénio ornatu prólogi:

10 siníté exorator sim, éódem ut inre utí senem liceát quo iure sum úsus adulescentior, nouás qui exactas féci ut inueteráscerent, ne cúm póéta scríptura euanésiceret.

in éis, quas primum Caécili didici nouás, 5 partím sum earum exáctus, partim úx steti.

quia scibam dubiam fórtunam esse scacnicam, spe incérita certum míhi laborem sústituli:

1 Hecyra Dziatzko: haec codl.: haec noua Fleckeisen 2 nouae Fleckeisen: noua codl. 7 Post hunc u. lacunam statuunt Ihne aliique: versus 7a-7c ex Heaut. prologo huc restituendos esse censet Dziatzko

203
P. TERENTI AFRI

casdem ágere coepi, ut áb eodem alias díscerem
nouás, studiose, né illum ab studio abduícerem.
perfécí ut spectaréntur: ubi sunt cógnitae,
placitaé sunt. íta poétam restitui in locum
prope iám remotum iniúria adnorsárium
ab stúdio atque ab labóre atque arte múscica.
quod si scripturam spréuissem in praèséntia
et in déterrendo uóluissem operam súmère,
ut in ótio esset pótius quam in négótió,
detérníssem fácile ne alias scriberet.

nume quíd petam, mea causa aequo animo atténdite.
Heçyram ád uos refero, quàm mihi per siléntium
numquam ágere licitumst: íta eam oppressit cálam-
tas.
cam cálamitatem uóstra intellegéntia
sedábit, si erit adiútrix nostræ indústriæ.
quom prínum eam agere coépi, pugilum glóriá,
[(funámbuli eodem accessit exspectátió)]
comitúm communés, strépitus, clamor múlúerum
fécére ut ante témpus exirém foras.
netere in noua coepi úti consuetúdine,
in expériundo ut éssen: refero dénuo.
primo áctu placeo. quom intérea rumó ur ént
datum íri gladiatóres, populus cónuolat,
tumúltuauantur clámant pugnant dé loco:
ego intérea meum non pótiui tutari locum.
nunc túrba non est: ótium et siléntiumst:
agéndi témpus mihi datumst; uobís datur
potéstas condecorándi ludos scaéñicos.
nolite sinere péi uos artem músicaun
recídere ad pances: fácite ut nostrá auctóritas
meae auctóritati faútrix adiútrixque sit.

34 proscr. Grautoff: pro accessit legit accedens Bentley
48 actó-
ritati Fleckrisen
HECYRA

[si númquam auare prétium statui artí meae
et eum ésse quaestum in ánimum induxi máxumum,
quam máxume seruíre nostris cómmodis,]
siníte ímpetrare mé, qui in tutelám meam
studiún suum et se in nóstram commisít fidem,
ne eum córcumuentum iníque iníqui inrídeant.

55 mea caúsa causam accípite et date siléntium,
út lúbeat scribere álíis míhiúque ut dúscere
nouás expediat pósthac pretiú emptás meo.

49-51 Vid. ad Heaut. 48-50.
ACTVS I

I. Philotis Syra

PH. Per pōl quam paucos réperias meretrícibus fidélis euenìre amatorés, Syra.  
ue hic Pāmphilus inrābat quotiens Bāchidi,  
quam sáncte, ut quiuis fácile posset crēdere,  
umquam ìlla uiua dúcturum uxorēm domum!  
em, dúxit. SY. ergo própterea te sédulo  
et móneo et hortor nē te quouisquām misereat,  
quīn spōlies mutiles lāceres, quenque nācta sis.  
PH. utīne exīniūm nēnimem habeam? SY. nēninem:

10 nam nēnō illorum quīsquām, scito, ad té uenit  
quīn ìta paret sese, ábs te ut blanditiūs suis  
quām mínuno pretio suām uoluptatem épbleat.  
hisēne tu amabo nōn contra insidiābere?  
PH. tamēn pol candem iniūriāmst esse ōmnibus.

15 SY. iniūriām autēm est úlecīscī aduorsūriōs?  
ant quā uiua te cáptent eadem ipsós capī?  
echeū me miseram, quàr non aut istāēc mihi  
aetās et formast āt tībi haec sententia!

ii Parmeno Philotis Syra

PA. Senēx si quaeret mé, modo isse dīcito  
ad pórtum percontātum aduentum Pāmphili.  
audīn quid dīcam, Scīrte? si quaerēt me, uti  
tum dīcas; si non quaēret, nullus dīxeris,  
5 aliās ut uti pōssim causa hac intégra.  
sed uīdeo ego Philōtīm? unde haec áduenit?  
Philōtīs, salue múltum. PH. o salue, Pārneō.

64 Bentley: misereas A: misereas te A²: misereat BC: te misereat  
DEF: misereat te P  65 quemque AFD²: quemquam cett. 

206
SY. salué mecastor, Pármeno. PA. et tu edepól, Syra.
die mi, úbi, Philotis, te óblectasti tám diu?

85 PH. minume équidem me oblectáui, quae eum mflite
Corinthum hine sum profécta inhumaníssimo:
biénnium ibi perpéruum misera illúm tuli.
PA. edepól te desidérium Athenarum árbitror,
Philotíum, cepíisse saepe et té tuom

90 consílium contempsísse. PH. non dícé potest,
quam cúpida eram huc redeúndi, abeundi a mílité
uosque híc uidendi, antíqua ut consuetúdine
agitárem inter uos libere conúinium.

nam illi haúd licebat nísi praefinitó loqui

95 quae illí placerent. PA. haúd opinor cómmode
finém statuisse orátioni mílitem.

PH. sed quíd hoc negotist módo quod narrauít mihi
híc íntus Baechís? quód ego numquam crédidi
fore, ut illé hae uína pósset animum indúcere

uxórem habere. PA. habére autem? PH. eho tu, an

nón habet?

PA. habét, sed firmae haec nèreor ut sint núptiae.

PH. ita dí deacque fáxint, si in rem est Bǽechidis.
sed quí istue credam íta ésse, die mihi, Pármênu.

PA. non est opus proláto hoc: percontáriér

désiste. PH. nempé ea causa ut ne id fiát palam?
ita mé di amabunt, haúd propterea té rogo,
ut hoc próferam, sed tácita ut mecum gaúdeam.

PA. numquám tam dices cómmode ut tergúm meum
tuam ín fidem commíttam. PH. ah noli, Pármênu:

10 quasi tú non multo mális narrare hóc mihi
quam ego quaé percontor seíre. PA. uera haec praédicat,
et illúd mihi uitiumst máximum. si mihi fidem

84 ubi Philotis Donatus: Philotis ubi codd. 104 post hoc dis-
tingendum censet Dziatzko: post prolato volg. 106 amabunt Dona-
tus et volg.: ament A: bene ament Σ 107 tácita ut Fieckeisen: ut
tácita codd.
I. ii

P. TERENTI AFRI

das té tacituram, dicam. **PH.** ad ingeniúm redis.
fidém do: loquere. **PA.** auscúltá. **PH.** istie sum.
**PA.** hane Bácchidem

40 amábat ut quom máxune tum Pámphilus,
quom páter uxorem ut dúcat orare óccipit
et haec communia ómnium quae súnt patrum,
sest senem esse dícere, illum autem únicum:
praesúlium nelle sé senectúti suae.

45 ille prímo se negáre; sed postquam ácierus
pater ínstat, fecit ánimi ut incertús foret,
pudórin anne amóri obsequeretúr magis.
tundéndo atque odio dénique effecit senex:
despóndit ei gnatam huíus uicini próxumi.

50 usque Íllud uisumst Pámphilo ne utiquám graue,
donéc iam in ipsis núptiis, postquám uidet
parátas nec moram úllam quin dueát dari,
ibi démum íta aegre túlit, ut ipsam Bácchidem,
si adésset, credo ibi éius commiseréscet.

55 ubiqüomque datum erat spátiúm solitúdinis,
ut cóniloqui mecum una posset: ‘Pármeno,
períi, quid ego égi! in quód me conieci malum!
non pótero ferre hoc, Pármeno: períi miser.’
**PH.** at té di deaeque fáxint cum isto odió, Laches!

60 **PA.** ut ad paúca redeam, uxórem dedueit domum.
nocte illa prima uirginem non áttigit;
quae cónsuecutast nóx eam, nihiló magis.
**PH.** quid afs? cum uirgine una adulescens cúbuerit
plus pó tus, sese illa ábstinere ut pó tuerit?

65 non uéri simile dícis nec uerum árbitror.
**PA.** credo íta uideri tibi; nam nemo ad té uenit
 nisi cúpiens tui: ille inúitus illam dúxerat.
**PH.** quid déünde fit? **PA.** diébus sane paúculis

118 sese A: se Ξ et Donatus 133 hoc dünias Parmeno A
134 fáxint Bentley: perdúint codd.: perdunt volg.
post Pámphilus me sólum seducít foras
narrátque ut uirgo ab se íntegra etiam tím siet,
seque ánte quam eam uxórem duxissét domum
sperásse eas toleráre posse múptias.
'sed quám deererim mé non posse dútius
habére, cam ludífrio haberí. Pármeno,
151 neque honéstum mihi neque útile ipsi uírginist,
150 quin íntegram itidem réddam, ut accepi á suis:

\[PH.\] pium ác pudicium ingénium narras Pámphili.
\[PA.\] hoc égo proferre incómmodum mi esse árbitror;
reddí patri autem, quoí tu nil dicás uíti,
supérbumst. sed illam spéro, ubi hoc cognónerit
non póssé se mecum ésse, abituram dénique.'
\[PH.\] quid? intérea ibatne ad Báechidem? \[PA.\] cottúdie.
sed út fit, postquam hunc álienum ab se sé uidét,
máligna multo et mágis procax facta fíleo est.
160 \[PH.\] non édepól mirum. \[PA.\] atque éa res multó máxume
diúúnxit illum ab ílla, postquam et ípse se
et illam et hanc quae dómi erat cognouíst satis:
[ad exémplum ambarum móres earum exístimans.]
haec, íta uti liberáli esse ingenió decet,
pudéns modesta, incómmoda atque iniúrias
uiri ómmis ferre et tégere contumélias.
hic ánimi partim uxóris misericórdia
denúctus, partim uíctus huius iniúriis
paulútím elapsust Báechidi atque huc tránstulit
170 amórem, postquam pár ingenium náctus est.
intérea in Imbro móritur cognátus senex
horúnc: ea ad hos redíbat lege heréditas.
eo amántem innitum Pámphilum extrudít pater.
relínquit cum matre híc uxorem; nám senex

150, 151 Fleckeisen: inuerso ordine exhibent codd. 160 atque Σ:
atqui A 162 quaedemodierat A 163 prosér. Guyet 167
animi Dziatzko: animus codd.
100 rus ábidit se, hoc rário in urbem cónnecat.

**PH.** quid adhúc habent infirmitatis núptiae?

**P.A.** nunc áudies. primo hós dies complúsculos bene cónuenibat sǽne inter eas. interim mirís modís odísse coepit Sóstratam:

105 neque litées ullae inter eas, postulátio nunquam. **PH.** quid igitur? **P.A.** sí quando ad eam accésserat confábulatum, fúgere e conspectu ílico,

uidére nolle: déñique ubi non quit pati,

simulát se ad matrem accérsi ad rem diúnam, abit.

110 ubi illíce dies est complúris, accersí inbet:

dixére causam nǽscio quam tum. iterúm inbet:

nemó remísit. póstquam accersunt saépius,

aegram ésse simulant múlìerem. nostra ílico it uísere ad eam: admiút nemo. hoc úbi senex

115 recéruit, heri ea causa rure huce áduenit,

patrém continuo cónuenit Philúmenae.

quid égerint inter se non dum etiám scio;

nisi sǽne curae est quárum euenírurum hóc siet.

habés omnem rem: pérgam quo coepi hóc iter.

120 **PH.** et quídem ego; nam constitui cum quodam hóspite me esse illum contúram. **P.A.** di noránt bene quod agás! **PH.** uale. **P.A.** et tu béné uale, Philótium.

**ACTVS II**

**LACHES** **SOSTRATA**

**L.A.** Pro deúm fídem atque homínórum, quod hoc genus ést, quae haec coniurátist!

utin ómnes múlìerés eadem acque stúdeant nolintque ómnia

200 neque déclinatam quicquam ab aliarum ingenio ullam réperias!
itaque ádeo uno animo omnés soerus odérunt, odeerúnt nurus.
uiris ésse aduorsas acque studiumst, similis pertináciast, 5
in éodemque omnes méhi uidentur lúdo doctae ad málitiam:
ei lúdo, si ullus est, magistrum hanc ésse satis certó scio.
205 SO. me miseram, quae nunc quam ób rem accuser
néseio. LA. hem,
tu néseis? SO. non, íta mé di bene ament, mé Laches,
itaque úna inter nos ágere aetatem léeat. LA. di 10
mala próhibeant.
SO. meque ábs te inmerito esse áccusatam póst modo
resciscés, scio.
LA. te inmérito? an quicquam pro ístis factis dígnum
te díci potest?

210 quae me ét te et familián dedecorás, filio luctúm paras;
tum autem ex amíciés ímínci ut sint nóbis adfinés facis,
qui illúm deccerunt dígnum suos quoí líberos committerent.
tu sólá exorere, quaeé perturbes haé tua inpudéntia. 16
SO. egon? LA. tu ínquam, mulier, quae mé omnino
lápídem, non homíném putas.
215 an, quá ruri crébro ésse soleo, néseire arbitráminí
quo quísque pacto hie uítam uostrarum exigat?
mulút melius híc quae fiunt quam illí ubi sum adsidué scio:
[ídeo quia, ut uos míhi domi eritis, próinde ego ero 21
faná foris.]
iám pridem equidem andúi cepisse ódium tui Philuménam,
220 mínunéque adeo est mírum, et ni id fecísset, magis
mirúm foret;
séd non credidi ádeo, ut etiam tótam hanc odissét domum:
quód si ssissem, illa híc maneret pótius, tu hine issés foras. 25

201 odeerunt geminandum censuit Umpfenbach (Anul. p. 22) 206
bene om. ABCEP 208 scio Lacheti dant codd.: Sostratae con-
tinuát Guyet 210 familiam omnem A 217 illi Mureús: illie
codd. 218 proser. Dziatzko

211
át nide, quam innerito aégritudo haec óritur mi abs te, 225
Sóstrata:
rús habitatum abí, concedens nóbis et rei séruíens,
sümptus nostro ótiumque ut nóstra res possét pati,
meó labori haud páreens praeter aéquom atque aetátém meam.
nón te pro his curásse rebus, né quíd aegre essét mihi!
S. ón mea opera néque pol culpa euénit. L. A.
immo máxume:
sóla hic fuísti: in te ónnis haeret culpa sola, Sóstrata.
quae hic erant curáres, quom ego nos cúris solui céteris. 230
cúm puella anúm suscepisse míníctias nón pudet?
illius dices culpa factum? S. ón. haud équidem dico, mí
Laches.
L. gaúdeo, ita me dí ament, gnati caúsa; nam de té
quidem
sátis scio peccándo fieri délriménti níl potest.
S. ón. quí seis an ea caúsa, mi uir, me ódisse adsimuláuerit, 235
út cum matre plus una esset? L. A. quíd aës? non signi
hóc sat est,
quód heri nemo uoluit uísentem ád eam te intro admíttère?
S. ón. énim lassam oppidó tum esse aibant: eo ád eam
non admíssa sum.
L. tuós esse ego illi móres morbum mágis quam
ullam aliam rem árbitror,
et merito adeo; nám uostrarum núllast quin gnatúm uelit
240
dúcere uxorem; ét quae uobis plácitast condició datur:
úbì duxere inpúlsu uostro, uóstro inpulsu easdem éxigunt.

ii

PHIDIPPVS LACHES SOSTRATA

PH. Etsí scio ego, Philúmena, meum iús esse ut te cógam
quae ego ímperem facere, égo tamen patrio ánimo
uietús fáciam

225 sumptos A 227 deest in A 234 Fleckeisen: detrimenti
nìl fieri potest codd.
245 ut tibi concedam, néque tuae lucidini aduorsábore.
LA. atque éccum Phidippum optume uideo: híne iam
scibo hoe quid sit.
Phidippe, [etsi] ego meis ómnibus scio esse ád- 5
prime obsequéntem,
sed nón adeo ut mea fácilitas corruímpat illorum ánimos:
quod tú si idem facerés, magis in rem et uóstram et
nostram id ésset.
250 nune uideo in illarum ésse te potéstate. PH. heia néro!
LA. adií te heri de fília : ut ueni, ítidem incertum amísti.
haud íta decet, si péperem hanc uis ésse adfinitátem, 10
celáre te iras. sí quid est pecéatum a nobis, prófer:
aut éa refellendo aút purgando nóbis corrigénnus
te iúdice ipso. sín east retinéndi causa apúd nos,
quía aégrast, te mi iniúriam facere árbitror, Phidippe,
sí métuis satis ut meae domi curétur diligénter.
at íta me di amant, haúd tibi hoc concédo, etsi illi páter es,
ut tú illam saluam mágis uelis quam ego : id ádeo gnati
cia,
260 quem ego intellexi illam haúd minus quam se ipsum
magni fácere.
neque ádeo clam me est, quam ésse cum granuíter latu-
rum crédam,
hoc si rescierit: éo domum studeo haéc prius quam ille 20
ut rédeat.
PH. Lachés, et diligéntiam nostram ét benignitátem
noui ét quae dicis ómnia esse ut dícis animum induúco,
et te hoc mihi cupio crédere: illam ad uós redire stúdeo,
si fácere possim ulló modo. LA. quae rés te facere id
próhibet?

246 sit Bentley: siet codd. 247 etsi del. Bentley  me meis
DC: me esse A: meis me cett. 250 Bentley: potestate esse te
codd. 252 perperem Bentley: perperam codd.: hunc post adfin.
habet A. 255 Bentley: causa retinéndi codd. 260 magni
facere A BCPDF: magnificare A cum cett. 264 animum induco
meum A 266 facere id ADG: id facere cett.

213
II. ii

P. TERENTI AFRI

25 eho, núm quid nam acensát uirum? PH. minumé:
nam postquam atténdi
magis ét ui coepti cógere ut redíret, sanete adiúrat
non póssé apud nos Pámphilo se absénte perduráre.
aliúd fortasse aliís uiti est: ego sum ánimo leni nátus: 270
non póssum aduorsári meis. LA. em, Sóstrata! SO.
heu me míseram!

30 LA. certúmne est istuc? PH. núnc quidem ut uídè-
tur: sed num quíd uís?
nam est quód me transire ád forum iam opórtet. LA.
eco tecum únà.

iii  
Sóstrata

Édepol ne nos súmus inique aequé ómnes iuuisat uiri 274
prrópter pancae, quae ómnes faciunt dígnuae ut uidéamúr malo.
nam íta me di ament, quód me accusat núnc uir, sum
extra nóxiám.

séd non facilest expurgatu: íta ánimum induxerúnt socrus
5 ómnis esse iníquas: haud pol me équidem; nam num-
quám secus
hábui illam ac si ex mé nata esset, néc qui hoc mi 279
eueniát scio;
nísi pol filiúm multimodis iam éxspecto ut redeát domum.

ACTVS III

i Pámphilus Pámeno (Myrrína)

PAM. Némini ego plura éx amore acérba credo [esse]
homini úmquam oblata
quám mi. heu me infelícem! hancine ego uítam parsi
pérdere!

271 em A: hem cum S Donatus 278 equidem scripsi: qui-
dem codd. 279 Fleckisen: esset nata codd. 280 multi-
modis Faërnus: multis modis cum codd. Donatus exspecto codd.: 
expeto Bentley et volg. 281 Dziatzko: acerba credo esse ex
amore codd.

214
hácine causa ego erám tanto opere cúpidus redeundí domum! hui,
quánto fuerat praéstabilius úbiuis gentium ágere aetatem
quam húc redire atque haéc ita esse núserum me resciscere! 5
nám nos omnes quibus est aliennde áliquis obiectús labos,
ómne quod est intérea tempus príus quam id rescitúms
lucerost.

PAR. át sic citius quí te expedias hís aerumnís réperias.
sí non redíssés, hae muíto fáctae irae essent ámbiores;
séd nunc aduentúm tuom ambas, Pámphile, scíto réueri-
turas:
rem cognosces, íram expedies, rúrsum in gratiáam restitues.
léuia sunt quae tú pergranía esse ín animum induxtí tuom.

PAM. quid cónsolare me? án quisquam usquam gén-
tiumst aeque miser?
príus quam hánce uxorem dúxi, haberam alibi ánimum
amori déditum:
tamén munquam ansam súm recusare éam quam mi ob-
trúdít pater:
im in hác re, ut taceam, quónis facile scítu est quam
fuerím miser.
uíx me íllim abstraxí atque ímpeditum in ea éxpediúi
animúm meum,
uíxque húc contuleram: em, nóua res ortast, pórrro ab
hae quae me ábstrahat;
nam aut mátrex ex ea re me aút uxorem in cúlpa in-
wentúrum ánbitror:
00 quod quom íta esse inneneró, quid restat nísi porro ut fiám
miser?
nam mátris ferre iniúrias me, Pármeno, pietás iubet;
tum uxóri obnóxiúis sum: íta olim suó me ingénio pérultulit,
III. i P. TERENTI AFRI

tot meas iniuriás quae numquam in úllo patetecit loco. sed mágnun nescio quid necessest éuenisse, Pármeno,
unde íra inter eas intercessit quae tam permansit diu. 305
PAR. aut quidem, ere, parvum. si uis uero uéram
rationem éxsequi,
non máxumae eas, quae máxumae sunt interdum irae,
iniúriae
faciúnt; nam saepè est, quibus in rebus álius ne iratús
quidem est,
quom de éádem causast íracundus fáctus inimicíssumus.
pueri inter sese quáim pro leuibus nóxiis irás gerunt! 310
quaprópter? quia enim qui eós gubernat ánimum eum
infirmum gerunt.
itidem illae multierés sunt ferme ut pueri leui senténtia:
fortásse unum aliquod uérbum inter eas íram hanc con-
ciníisse ita.
PAM. abi, Pármeno, intro ae mé uenisse núntia.
PAR. hem, quid hoc est? PAM. tace.
35 trepidári sentio ét cursari rúrsum prorsum. PAR. 315
age dum, ád fores
accédo propius. ém, sensistin? PAM. nóli fabuláriér.
pro Iúppiter, clámórem audui. PAR. túte loquere,
mé netas.
(MY.) tace óbseero, mea gnáta. PAM. matris uóx
uisast Philúmenae.
nullús sum. PAR. qui dum? PAM. péríi. PAR. quam
ob rem? PAM. nescio quod mágnun malum
40 profécto, Pármeno, me celas. PAR. úxorem Philúme-
nam
pautáre nescio quid díxerunt: íd si forte est nescio.

306 Fleckeisen: hand quidem herele codd. 307 Fleckeisen:
maxumas . . . iniuriás codd. 311 eum AD1: om. cett. 313
conciusse Donatus: concluserit A: conciusset A2: concinerit òta
add. Dziatzko 317 loquere Engelbrecht: loqueris codd. 320
profecto òta: prospecto A
PAM. intérii; quor id míhi non dixti? PAR. quía
non poteram una ómnia.

PAM. quid mórbi est? PAR. nesció. PAM. quid?
nemon médicium adduxit? PAR. nesció.

PAM. cesso híc ire intro, ut hóc quam primum quíd-
quid est certó sciam?

325 quo nám modo, Philúmena mea, núnc te offendam ad-
fectam?
nam si periculum ullum in te inest, perísse me una haud
dúbiumst. —
PAR. non úsus factost míhi nunc hunc intró sequi;
nam inuísos omnis nós esse illis sénțio:
heri némno uoluit Sóstratam intro admittere.

330 si fórte morbus ámbrior factús siet
(quod sáne nolim, méi eri causa máxume),
seruom ílico intro íssé dicent Sóstratae,
aliquid tulisse cóminiscentúr mali
capiti átque aetati illórum, morbus qui aúctus sit:

335 era in crímen ueniet, égo uero in magnúm malum.

Sóstrata  Parmeno  Pámphilus

SO. Nesció quid iam dudum áudio híc tumúltuari mísera:
male métuo ne Philúmenae magis mórbus adgrauéseat:
quod te, Aésculapi, et té, Salus, ne quíd sit huinis óro,
nunc ád cam uísam. PAR. heus, Sóstrata. SO. hem.
PAR. iterum ístine excludére.

40 SO. cehem Pármeno, tun híc eras? perií, quid faciam 5
mísera?
non uísam uxorem Pámphili, quom in próxumo híc sit
áegra?
PAR. non uísas? ne mittás quidem uiséndi causa
quémquam;

331 Fleckeisen: maxume eri causa mei codd.  332 Bentley:
intróisse codd.  334 Faërnus: siet codd.
III. ii

P. TERENTI AFRI

nam qui amat quō odio ipsús, eum bis fācere stulte dúco:
labórem inanem ipsús capiēt et illí molestiam ādśert.

10 tum filius tuos intro iit uidēre, ut uenit, quid agat. 345

SO. quid aś? an uenit Pāmphīlus? PĀR. uenit. SO.
dis gratiam hābēo.

hem, istōc nerno animus mīhi rēdit et cūra ex corde
excēssit.
PĀM. iam eā te causā máxume nunc hoc intro ire nólo;
nam si remittent quidpiam Philūmenae dolōres,

15 omnēm rem narrabīt, scio, contīnνo sola sólī,
quae intér uos internēnerit, unde ĝrūmust initium īrae.
atque ēcum uideo ipsum égredi: quam trīstīst! SO.
o mi gnāte!
PĀM. mea māter, salue. SO. gāudeo uenīsse saluom.
saluan
Philūmenast? PĀM. Meliūsculast. SO. utinam ľstuc
ita di fāxīnt!

20 quid tu ľgitur lacrumas? aūt quid es tam trīstis? PĀM. 355
recte, māter.

SO. quid fuit tumulti? dīc mihi: an dolor repente inuāsit?
PĀM. ita fāctumst. SO. quid morbi ést? PĀM.
febris. SO. cottīdiana? PĀM. ita āiunt.
i sōdes intro, cósequar iam té, mea mater. SO. fīat.—
PĀM. tu pueris, Parmeno, ōbuiam curre átque eis
onera adiūta.

25 PĀR. quid? nōn seiunt ipsī uiam domūm qua uenīant? 360
PĀM. cēssas?

iii

P A M P H I L V S

Nēqueo mearum rérum initium ullum ĭnuenire idónēum,
ūnde exordiār narrare, quaē necopinanti ācīdunt;

343 ipsust eum scripsi : ipsus est eum bis facere stulte iuōdo A :
ipsus est bis facere stulte dumo (sine eum) Σ 347 istuc A
redit A : reōit Σ 348 hoc = huc A (ut sēpe) 359 Fleckeisen :
pueris curre Parmeno obuiam codd.
pártim quae perspéxi hisce oculis, pártim percepi aúribus: quá me propter éxaminatum cítius eduí foras.

365 nám modo intro me út corripui tímídis, alio súsipícos 5 mórbo me uísúrum adfectam ac sénsi esse uxorem: eí mihi! póstquam me aspéxére ancíllae, aduénsi esse omnes ilíco sínim exclaimant laéctae, id quod me dérepente aspéxerant.

séd continuo uólútum earum sénsi inmutari ómnium,

370 quía tam incommode illis fors obtúlerat aduentúm meum. 10 úna illarum intérea propere praécucüriit núntíans mé uénisse: ego eíus uidendi cúpidus recta cónsequor. póstquam intro adüeni, éxtemplo eíus mórbum co-

gnoní miser;

nám neque ut celári posset témpus spatiúm ullúm dabant,

375 néque uoce alia ac rés monebat ipsa poterat cónqueri. 15 póstquam aspexi, 'o fácínus indignum' inquam et cor-

ripui ilíco

tme índé lacruman, íncredíbili re átque atróci pérctus.
máter conséquitúr; iam ut limen exieram, ad génna accídit

lácruman misera; míseritúmnst. proféccto hoc sé est,

út puto:

380 ómnibus nobis út res dant sese, ítá magní atque huruilé 20 sumús.

hánce habere orátionem mécum princípio institit:

'ó mi Pamphile, ábs te quam ob rem haec ábierit cau-

sám uídes;

nám uítiuus obstátem uirgíni ólím ab nesció quo ímprobo.
nínc huc confugiú, te atque aliós pártium ut celarént suom.'

385 séd quom oratá huiús reminíscor, néqueo quín laerus 25 mémem miser.

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363 Wagner: quae percepi A: quae accepi Σ 365 intro me-

ut Σ: me intro (om. ut) A 367 Bentley: ilíco omnes codd.

368 Fleckeisen: simul laetae exclaimant 'uenít.' id quod me dére-

pente BCD²EFP²: me repente cum cett. Donatus 371 praé-

cucürit cum B Priscianus: praecurrít cett. 378 exierum Dziatsko:

exírem codd.: exíbam Ladeuiy: ubi limen extra eram Fleckeisen

385 huius A: eius Σ

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219
‘quaéque fors fortúnast’ inquit ‘nóbis quae te hodie óbtulit,
pér eam te obsecránus ambae, sí ius, si fas ést, uti
áduorsa éius pér te tecta tácitaque apud omnis sient.
si únquam erga te esse ánimo amico sénstisti eam, mi
Pánphile,
30 sínè labore hanc grátiam te ut sibi des pro illa núne rogat. 390
cétérum de réducenda id fácias quod in rem sit tuam.
párturire éam nec grauidam esse ex te solus cónscei’s:
nam áiunt tecum póst duobus cóneubuisse ménsibus.
tum, postquam ad te uénit, mensis ágitur hic iam séptumus:
quód te scire ipsa indicat res. núne si potis est, Pánphile, 395 máxune noló doque operam ut clam éueniat partús patrem átque adeo omnis; séd si id fieri nón potest quin séntiant,
décam abortum essé: scio nemini áliter suspéctúm fore
quún, quod ueri sínimést, ex te récte eum natún putent.
40 cóntinuo exponétur: hic tibíst nil quicquam incónnmodi, 400
ét illi miserae indígne factam iniúriam contexeris.’
póllicitus sum et séruare in eo córtumast quod dixí fidem.
nám de réducénnda, id uero ne útiquam honestum esse
árbitror,
néce faciam, etsi amórm me graniter cónsuetudoque eíus tenet.
45 lácrumo, quae posthác futurast úita quom in mentém uenit 405
sólítudoque. ó fortuna, ut númquam perpetuo és bona!
séd iam prior amórm me ad hanc rem éxércitatum réddidit,
quén ego tum consílio missum féci: idem hunc operám
dabo.
406 adest Pármeno cum púéris: hunc minunmést opus
in hác re adesse: nam ólim soli crédídi,
410 eá me abstínnuisse ín principio, quóm datast.
415 PAR. Ait tu tibi hoc incómmodum euenísse iter? 
SO. non hécce uerbis, Pármeno, dicí potest tantúm, quam reapse náuigare incómmodumst.
PAR. itan est? SO. o fortunáte, nescis quid mali prætéreris, qui núnum quan es ingressús mare;
5 nam aliás ut mittam misériás, unam hánc uide:
diés tríginta aut plús eo in nauí fui, quom intérea semper mórtém exspectábám miser:
ita úsque aduorsa témpestate usí sumus.
PAR. odiósum. SO. haund clam me est. dénique 10 hercle aufúgerim
425 potiús quam redeam, si éo mihi reudeundúm sciam.
PAR. olím quidem te causae inpellebánt leues, quod núne minitare fácere, ut faceres, Sósia.
sed Pámphilum ipsum uído stare ante óstium:
ite íntro; ego hunc adíbo, si quid mé uelit.—
15 430 ere, étiam tu hic stas? PAM. équidem te exspectó.
PAR. quid est?
PAM. in áreem transcurso ópus est. PAR. quo ho-
miní? PAM. tibi.
PAR. in áreem? quid eo? PAM. Cállidemidem hóspitem
Mycóniúm, qui mecum úna uectust, cónueni.
PAR. perif. nouisse hunc dícam, si saluós domum 20
redísset unquam, ut me ámbulando rúmperet?
PAM. quid céssas? PAR. quid uis dícam? an conue-
niám modo?
417 quantum pro quam A reapse scripsi: re ipsa codd. 430
étiam tu Guyet: étiam nunc tu codd. equidem Donatus bis in lemm.: 435 dícam edd. ant.: nuntiem A: nunc dícam A²Σ
et quidem codd. 436 dícam edd. ant.: nuntiem A: nunc dícam A²Σ
P. TERENTI AFRI

III. iv

P.A.M. immó quod constitui [me] hódie conuentúrum eum, non pósses, ne me frústra illi exspectét. nola.

25 P.A.R. at nón noui hominis fáciem. P.A.M. at faciam ut nóueris:
magnús, rubicundus, críspsus, crassus, caésius, cadáuerosa fácie. P.A.R. di illum pérduant!
quid si non ueniet? máneamne usque ad uésperum?
P.A.M. manéto: curre. P.A.R. nón queo: ita deféssus sum.—

30 P.A.M. ille ábíet. quid agam infélíx? prorsus néscio quo páceto hoc eelem quód me oráuit Mýrrina,
quaes gnátae partum; nám me miseret múlieris.
quod pótero faciam, támem ut pietatém colam;
nam mé parenti pótius quam amori óbsequi

35 opórtet. attat éeccum Phidippum ét patrem uideo: hórsum pergunt. quid dicam hisce incértus sum. 450

v LACHES PHIDIPPOS PAMPHILVS

LA. Díxtin dudum illám dixisse se exspectare filium?
PH. fáctum. LA. uensse áiunt: redeat. PA. causam quam dicám patri,
quam ób rem non reddúcam, nescio. LA. quém ego hic audíni loqui?
PA. cértum affirmare est uiam me quím decreui pérsequi.

5 LA. ípsus est de quo hóc agebam técum. PA. salute, mí pater.
LA. gnáte mi, salué. PH. bene factum te áduenisse, Pámphile,
átque adeo, id quod máxumunst, saluom átque ualidum.
PA. créditur.

437 me sustulit Fleckeisen 438 illi Faérnus: ille uel illie codd.
441 cadanerosa codd.: lentiginosa Bentley quem uolg. sequuntur facie
AD¹: facies cett. 452 causam quam A: quam causam A² cum Σ
LA. áduenis modo? P.A. ádmodum. LA. cedo, quíd reliquit Phánia
cónsobrinus nóster? P.A. sane herele hómo uoluptati óbsequens.

460 fúit, dum uixit; ét qui sic sunt haúd multum heredém inuuant,
sibi uero hane relinquent laudem 'uixit, dum uixit, bene.'
LA. tún tu igitur nil áttulisti plús una hae senténtia?
P.A. quídquid est id, quód reliquit, prófuit. LA. inmo óbfuit;
nán illum uinuom et sáluom uellem. PH. impúne optare istúe licet:

465 ille reiuiscéct iam nunquam; et támén utrum malís seio. 15
LA. héri Philumenam ád se accersi hie iússit. die ins-

sisse te.

PH. nóli fodere. iússi. LA. sed eam iám remittet.

PH. séllieet.

P.A. ómnem rem seio út sit gesta: aduéniens audiuí modo.
LA. át istos inmidós di perdant, qui haéc lubenter nútiant.

470 P.A. égo me seio caússse ne ulla mérito contumélia fíeri a nobis póssset; ídque sí nune memorare híc uelìm,
quám fidéli animo ét benigno in íllam et elementí fui,
uére possúm, ní te ex ipsa haec mágis uelìm rescíscere;
nánque eo pacto máxume apud te méo erit ingenió fides,
quóm illa, quae nunc in me iniquast, aèqua de me díxerit. 25
néque mea culpa hoc discidium euénisse, id testór deos,
séd quando sese ésse indignam députat, matrí meae
quaé concedat éiusque mores tóleret sua modéstia,
néque alio pactó componi pótit inter eas grátia,

480 ségreganda aut máter a me est. Phídípie, aut Philúmena. 30
núne me pietas mátris potius cómodum suadéti sequi.

461 Fleckerisen: laudem relinquent codd. 468 Bentley: audini
omnia A: audini omnia modo Σ 478 quae... eiusque Bothe:
quae... cuiusque A²: cui... cuiusque Σ cum A 479 Bentley:
potest inter eas gratia codd.
L.A. Pámphile, hand inuító ad aurís sérmo mi accessít tuos, quóm te omnis res póstputasse praé parente intéllege; uérum uide ne inpúlsus ira práne insistas, Pámphile.

35 P.A. quibus íris nunc inpúlsus in illum inúquos sim? quae núquam quiequam erga me commeritást, pater, quod nóllem, et saepe quód nellem meritám scio; amóque et laudo et némenter désidero: nam fuísse erga me múro ingenio expértus sum,

illúque exopto ut rélicuam uitam éxigat cum éo uiro, me quí sit fortunátior, quandóquidem illam a me dístrarit nécéssitas. 

PH. tibi id in manust ne fíat. L.A. si sanús sies, iube illám redire. P.A. nónt est consiliúm, pater:


PH. non crédidi edepol ádeo inhumanúm fore.

ita nunc is sibi me súpplicaturúm putat? si est út uelit reddúcere uxörém, licet; sin álióst animo, rénuméret dotem húc, cat.

L.A. ecce aútem tu quoque próterue iracúndus es! PH. pereóntumax redísti huc nobis, Pámphile!

L.A. décedet iam ira haec, étsi merito irátus est. PH. quia accéssit uobis paúlulum pecúniae, sublátí sunt animi. L.A. étiam mecum lítigas? PH. délibéret renúntietque hodié mihi uelítne an non, ut álli, si huie non ést, sict.

L.A. Phidippe, ades, audi paúcis. — abíüi. quíd mea? postrémo inter se tránsigant ipsi, út lubet,
HECYRA

quandó nee gratus néque hic mi quiequam obtémperant, quae dico parmi pénfunt. porto hoc iúrgium ad uxórem, quois has fiunt consilio ónnia, 515 atque in eam hoc omne quod mihi aegrest ónomam.

ACTVS IV

MYRRINA PHIDIPPVS

MY. Périi, quid agam? quó me nortam? quíd uiro meo respondebo mísera? nam audinisse noelem púeri uisust uágentis: íta corripit dérepente táctus sese ad filiam. quód si rescérít peperísse cam, íd qua causa clám me habuisse

520 dícam non edepól scio. sed óstium concrépuit. credo ipsum éxire ad me: núnla sum. PH. úxor ubi me ad filiam ire sénsit, se eduxit foras: atque éccam [uideo]. quid aís, Myrrina? heus tibi dícó. MY. mihine, mí uir?

PÍI. uír ego tuos sim? tún uirum me aut hóminem deputás adeo esse?

525 nám si utrumuis hórum, mulier, úmquam tibi uisús forem, non sì guidibió tuis factis hábitus essem. MY. qui- 11 bus? PII. at rogitas?

péperit filia: hém, taces? ex quó? MY. patrem istuc rógitare aequomst?

périi! ex quo nisi ex illo censes quoí datast nuptum óbseoro?

PÍI. crédó: neque adeo árbitrari pátris est aliter. séd demíor

522 eduxit Bentley: duxit codd. 524 sim A: sum Σ tun Donat. in lemm.: tune CDEFP: tn .1 cum ett. 527 Fleckeisen: istuc patrem rogare (rogitare BCF3 P) est aequom codd. 528 Fleckeisen: censes nisi ex illo (nisi illo F) codd.
quid sit quam ob rem tantum opere omnis nos celare uolueris. adeon peruicaci esse animo ut puern praepeteres perire, ex quo firmiorem inter nos forut amicitiam posthaec seires, potius quam adnorsus lubidinem animi tui esset cum fillo nupta!

ego etiam illorum esse hanc culpam creddi, quae te est penes.

MY. misera sum. PH. utinam seiam ita esse istue! sed nunc mi in mentem uenit de hac re quod locuta es olim, quam illum generum eclipmus:
nan negabas nuptam posse filiam tuam te pati cun co qui meretrícem anaret, quí pernóctarét foris.

25 MY. quánuis cansam hunc súspicari quam ípsam ueram máuolo.

PH. múlto prius quam tú sciui illum habére amicam, Myrrina:
úerum id uitium núnquam decreui esse ego adulescëntiae; nán id innatumst. út pol iam aderit, sé quoque etiam quem óderit.
sed ut úlim te ostendísti, eadem esse níl cessauisti úsque adhuc,
30 ut fíliam ab eo abdúceres neu quód ego egissem essét ueram máuolo.

id núnque indicium haece rés facit, quo páceto factum nólueris. MY. adeon me esse péruiacem cénises, quoi matér siem, út eo essem animo, si ex usu esset nostro hoc matrimónium?

531 Fleckeisen: tempore suo pepererit codd. 533 post hanc A
534 Dziatzko: animi tui libidinem codd. 537 de hac re cum Donato Bentley: ex hac re codd. 541 Fleckeisen: prius sciui quam tu codd. 543 Bentley: id omnibus innatumst codd. et Donat. in lemm. aderit tempus BCEFP fort. omnibus innatumst: at iam aderit tempus se etiam quem óderit 546 Fleckeisen: res indicium haec codd. 547 cui mater siem AΣ cum Donato: cum ei mater siem A²
PH. tún prospicere aut iūdicare nóstram in rem quod sít potes?

550 aúdísti ex aliqua fortasse, quí uidisset eum diceret éxequem aut intro euntem ad amícam. quid tum póstea? sí modeste ae rário fecit [haec], nómine ea dissimuláre nos mágis humanumst quám dare operam id seíre, qui nos óderit?
nám si is posset áb ea sese dérepente anèllere,

555 quàcum tot consúësset annos, nón eum hominem dúcerem née uirum satis firmum gnatae. MV. múte adulescentem óbseério ét quae me peccássse aís. abi, sólus solum cónnueni, róga uelitne an nón uxorem: si ést ut dicat uélle se, rélde; sin est aútem ut nolit, récte ego consului meae.

560 PH. síquidem ille ipse nón nolt et tu sénsti in eo esse, 45

Mýrrina,
péccatum, aderam quoíus consilio fúerat ea par próspici. quam ób rem incendor íra, esse ausam fácere haec te iníssi méo:
íntridíco ne éxtulisse extra aédis puerum usquám uelis. séd ego stultíór, meis dictis quí parere hanc póstulem. 49

565 íbo intro atque edícam servís, né quoquam ecferrí sinant.—

MV. nullán pol cread múliérem me míseriorem núère: nam ut hóc laturalis hoc siet, si rem ípsam ut sit rescuérit, non édepol clam me est, quom hoc quod leuiust tám animo iraeundó tulit:

nee quá nía senténtia eius póssit mutarí scio.

570 hoc mi únum ex plurímis míseriis rélicuom fuerát malum, 55 si púerum ut tollam cógit, quoíus nos qui sit nescínum s

pater:

nam quom compressast gnata, forma in tenebris nosci non quitast,
neque detractum ei tum quiequamst, qui post possit
nosci qui sit;
ipsa cripuit ui, in digitó quem habuit, uúrgni abiens ánumum.
simul nécor Pamphilum ne orata nóstra nequeat diútius 575
celáre, quom sciót alienum púerum tolli pró suo.

Sóstrata Pamphilus (Lachiæ)
SO. Non clam me est, gnate mi, tibi me esse suspec-
tam, uxorém tuam
propter meos mores hínce abisse, etsi ea dissimulas sédulo:
erum íta me di ament ítaque optingant ex te quae
exoptém mi, uti
nunquam sciens comméruí, merito ut cáperet odium 580
illám mei.
teque ánte quod me amáre rebar, eí rei firmásti fidem;
nam mi útus tuos patér narráuit módo, quo pacto me
hábuerís
praepósitam amori tuó: nunc tibi me cérturnst contra
grátiam
réferre, ut apul me praémium esse pósitum pietáti scias.
mi Pámphile, hoc et uóbis et meae cómmodum famae 585
ábitror:

tergas me abituram hinc ésse cum tuo cérto decreuí patre,
ne méa praesentia óbstet neu causa úlla restet rélicua,
quin túa Philumena ád te redeat. PA. quaéso quid
istuc cónsilist?
stultítia illius úcta ex urbe tú rus habitatúm migres?

573 sic 2 nisi quod F om. post et nostier pro nosci exhibent omnes:
detractum ei est quiequam qui posset post nosci A 579 exoptem
A: exopto 2 mi uti Fleckeisen: mihi | ut codd. 580 illam
mei cum Donato Faënnus: illa mei codd. 581 Bentley cum codd.
nonnullis: ante quam ABCDEF: ambas lectiones adgnoscit Donatus
586 Fleckeisen: hinc cum tuo me esse codd. 589 Fleckeisen: illius
stultitia codd.

228
HECYRA

590 haud facies. neque sinam ut qui nobis, mater, male
dictum neilit,
mea pertinacia esse dicat factum, haud tua modestia. 15
tum tuas amicas te et cognatas deserere et festos dies
mea causa nolo. SO. nil [pol] iam istae res mihi uolu-
ptatis ferunt:
dum actuatis tempus tulit, perfuneta satis sum; satias iam
tenet

595 studiorum istorum. haec mihi nunc curast maxuma, ut
ne quoi mea
longinquitas actuatis obstet mortemne exspectet meam. 20
hic uideo me esse inuismam innerito: tempust me concedeere.
sie optume, ut ego opinor, omnis causas praecidam omnibus:
et me haec suspiciione exsoluam et illis morem gesserro.

600 sine me obsceco hoc ecfigere, volgus quod male audit
mulierum.
PA. quam fortunatus ceteris sum ribus, absque una haec 25
foret,
hane matrem habens talem, illam autem uxorem! SO.
obsceco, mi Pamphile,
non tute incommadam rem, ut quaeque est, in animum
indeces pati?
si cetera ita sunt ut uis itaque uti esse ego illa existumo,

605 mi gnate, da mi hane ueniam, reddece illam. PA. uae
miser mihi!
SO. et mihi quidem: nam haec res non minus me male 30
habet quam te, gnate mi.

LACHES SOSTRATA PAMPHILVS

LA. Quem cum istoec sermonem habueris, procul hinc
stans accepi, uxor.

593 pol om. A 597 me post tempust om. x 604 sunt ita A
illa Erasmus: illam codd. 605 Flickeisen: da ueniam hane mihi
codd.

229
IV. iii

P. TERENTI AFRI

Istue sapere est, qui ubi quomque opus sit aminum
possit fleterere,
quod faciendum sit post fortasse, idem hoc nunc fecerit
sic ultro.
SO. fors fuit pol. LA. ab i ras ergo hine: i bi ego te et 610
tu me feres.

5 SO. spero mecastor. LA. i ergo intro et compone quae
tecum simul
ferantur: dixi. SO. ita ut inbes faciam. — PA. pater.
LA. quid uis, Pamphile? PA. hine abire matrem?
minume. LA. quid ita tu istuc [uis]?
PA. quia de uxore incertus sum etiam quid sim factu-
rus. LA. quid est?
quid uis facere nisi reducere? PA. equidem cupio et 615
uix contineor;

10 sed non minuam meum consilium: ex uo quod est, id
persequar:
non credo ea gratia concordes magis, si reduciam, fore.
LA. nescias: uerum tua re fert nil, utrum illae cecerint,
quando haec abierit. odiosa haec est aetas adulescentulis.
e medio aequo excedere est: postrimo nos iam fabula 620
sumus, Pàmphile, 'senex atque anus.'

sed uideo Philipppum égreedi per tempus: accedámus.

iv PHIDIPVS LACHES PAMPHILVS

PH. Tibi quoque edepol sum fratus, Philumena,
granit cr quidem; nam herele factumst abs te túrpiter.
etsi tibi causast de hác re: mater te injulit. 625
huic uéro nullast. LA. òportune té nihi,

5 Phidippe, in ipso tempore ostendís. PH. quid est?

608 Fleckeisen: est sapere codd. possis BCEFP 609
Fleckeisen: si feceris sine ulbro codd. 613 Dziatzko: quid ita
istue A: quid ita istue uis Σ 617 Dziatzko: credo . . si non
reduciam codd. 618 nescias cum BCD Donatus et Eugraph. in
lemm.: nescio cett. cum A 620 fabula Faber: fabulae codd.
P.A. quid respondes bo his? aut quo pacto hoc operiam?
LA. die filiae rus eoncessuram hinc Sóstratam:
630 ne respondatur, minus iam quo redeát domum. PH. ah,
nulam de his rebus culpam commenuit tua:
a Mýrrina haece sunt méa uxore exorta omnia.
P.A. mutatio fit. PH. ea nos perturbat, Laches.
P.A. dum né redducem, turbent porro quám uelint.

635 PH. ego, Pamphile, esse intér nos, si fieri potest,
adfinitatem hanc sánne perpetuán uolo;
sin ést ut aliter túa ista sit senténtia,
LA. puerum? quem puerum? PH. nátus est nobis nepos:
640 nam abdúcta a nobis praégnas fuerat filia,
neque fuíisse praégnatem únumquam ante hunc sciú diem.
LA. bene, íta me di ament, múntias, et guádeo
naturn illum et tibi illum sáluam. sed quid múliérís
uxórem habes aut quibus moratam móribus?
645 nosne hóc éealatos tám diú! nequeó satis,
quam hoc míhi uidentur factum præae, próloqui.
PH. non tibi illud factum minus placeat quam míhi, Laches.
P.A. etiam si dudum fuerat ambignom hóc míhi,
nunc non est, quom cam séquitor alienus puér.

650 LA. nullá tibi, Pamphile, híc iam consultátiost.
P.A. perii. LA. húnc aidere saépe optabamús diem,
quom ex te esset aliquis, quí te appellarét patrem.
655 euénit: habeó grátiam dis. P.A. nullos sum.
LA. reddúc uxorem ac nól i aduorsari míhi.
P.A. patér, si ex me illa líberos uellét sibi
aut sé esse mecum nuptam, satis certó séio,
non clám me haberet quod celasse intéllego.
nunc quom éius aliquem á me esse animum sémiam

628 operiam Bentley: aperiam codd. 633 Bentley: mutatio fit
Phidippo continuant codd. 634 turbant A 637 Dziatzko:
tua siet codd. 649 sequitur Bentley: consequitur codd.
(nee cómenturum intér nos posthac árbitror),
quam ob rém reducém? LA. mátér quod suasít sua,
aduléscens múlier fécit. mirandúmne id est?
40 censén te posse réperire ullam múliérem,
quae cáreet culpa? an quía non delineánt uiri?
P.H. nosmét uidete iám, Laches et tu Pámphile,
remíssan opus sit nóbis, redduetán domum:
neutra in re uobís difficultás á me erit.
45 uxór quid faciat, in manu non ést mea.
  sed quíd faciemus púero? LA. ridiculé rogas:
quidquid futurumst, hué suom reddas scilicet,
  ut álámus nostrum. PA. quem ípse neglexit pater,
egó álám? LA. quid dixti? eho an nó nón alemus, Pám-
phile?
50 prodémus quae so pótius? quae haece améntiast?
enim néró prorsus iám tacere nón queo;
nam cógis ea quae nólo ut praesente hóc loquar.
ignárum censes tuárum læramurarum ésse me?
aut quíd sit id quod sóllieitere ad húne modum?
55 primum hánne ubi dixti causam, te propter tuam
matrán non posse habére hane uxorém domi,
pollícétast ea se cóncessuram ex aédbus.
nunc póstquam ademptam hane quóque tibi causám
uido,
puér quia elam te est nátus, nactus álteram es.
60 errás, tui animi sí me esse ignarám putas.
aliquándo tandem huc ánimum ut adiungás tuom,
quam lóngum spatium amándi amicam tibi dedi!
sumptús quos fecísti ín eam quam anino aequó tuli!
65 tempús dixi esse: inpúlsu duxísti meo.
  [quae tum óbsecutus múhi fecísti ut décuerat.]

663 quia codd. : qui Fleckeisen 666, 667 inverso ordine praebent
codd. : transp. Bothe 673 prosus A : prorsus Σ 688, 690
induxit Bentley

232
nunc ánimum rursum ad méretricem adduxit tuum;

690 [cui tu óbsecutus fácis huic adeo iniúriam:] nam in éandem utam té revolutum dénno nideo ésse. P A. mene? L A. te ipsum; et facis iniúriam: 70 confingis falsas causas ad discórdiam, ut cum ílla uuias, téstem hanc quam abs te amóneris:

695 sensítque adeo uxor; nam éi causa alia quàe fuit, quam ob rem abs te abiret? PH. pláne hic diuinát:

nam id est.

P A. dabo iús iurandum níl esse istorúm mihi. L A. ah, 75 reddúce uxorem, aut quam ób rem non opus sit eedó.

P A. non ést nunc tempus. L A. púerum accipias;

nam ís quidem

700 in cúlpa non est: póst de matre núdero.

P A. omnímodis ego misér sum nee quid agám seio:
tot mé nunc rebus míserum concludít pater. 80
abíbo hinc, præsens quàndo promoueo parum:

nam púerum íniussu crédó non tollét meo,

705 præsértim in ea re quàm sit ni adintríx socrus.

L A. fugis? hém, nec quàquam céri respondés mihi?—
nun tíbi uideetur ésse apud sesé? sínæ:

puerúm, Philippe, mihi cedo: ego alam. PH. máxúme.

non mírum fecit [mea] úxor, si hoc aegré tulit:

710 amárae malierés sunt, non facile hàéc ferunt.

proptérea haec irast; nam ípsa narrauit mihi.
id ego hoc præsente tíbi nolueram dícere,

neque illí credebam prímó: nunc uerúm palamst.

nam omnínó abhorrère ánimum huic uideo a núptiis.

15 L A. quid érgo agam, Philippe? quid das cónsili?

PH. quid agás? méretricem hane primum abeundam cénseo:

---
IV. iv

P. TERENTI AFRI

95 orémus, accusémus, granius dénique
minitémur, si cum illo hábuerit rem póstea.

LA. faciam út mones. cho púere, curre ad Bácchidem
hane

nieínam nostram: huc éuoca uerbís meas.
at te óro porro in hác re adiutor síis hihi. PH. ah,

100 iam dúdum dixi idénque nunc dicó, Laches:
mauére adínitátem hane inter nós nolo,
si ulló modo est ut póssit: quod speró fore.
sed uín adesse me ún, dum istam cónuenis?

LA. immo uéro abi, aliquam púero nutricéém para.

ACTVS V

i

BACCHIS LACHES

BA. Non hoc de nihilost, quód Laches me núnc con-
uentam esse expetit;
nec póli me multum fállit, quín quod súspicor sit quíd uelit.

LA. uidéndumst ne minus própter iram hinc ímpetrem
quam póssiem,
aut né quid faciam plús, quod minus me póst fecisse
sátius sit.

5 adgrédiar. Bacchis, sálué.
BA. salué, Laches. LA. credo édepol te non níl mi-
rari, Bácchis,
quid sít quapropter te húc foras puerum éuocaere iússì.
BA. ego póli quoque etiam tímida sum, quom uénit
[mi] in mentem quaé sim,
ne nómen mihi quaesti óbsiet; nam móres facile tútor.

719 puerre curre Umpfénbach: puer curre A et prae F, quem
curre puer praebentem sequitur Bentley 720 hinc . . possièm
Bentley: have . . possim codd. 730 Fleckeisen: post me (uel me
post) minus codd. 734 mi del. Faérnus 735 obsiet Faérnus:
obstet codd.

234
HECYRA

LA. si nēra dicis, nil tibi est a mé perici, múlier;
nam ea aetāte iam sum, ut nōn siet peccāto mi ignosci
aēquom:
quo mágis omnis res caútius ne tēmere faciam adeúro;
nam si id facis factuānuē es, bonās quod par est fācere,
inscitum offerre iniūriam tibi inmerenti inúquom est.

BA. est mágnam ecastor grātiam de istāc re quod tibi 15
hābeam;
nam quī post factam iniūriam se expūrget, param mi prósit.
sēd quid istuc est? LA. meum receptas filium ad te
Pāmphilum. BA. ah.

LA. sēne dicam: hīc [uxorem] hane prīus quam duxīt,
uōstrum amorem pėrtuli.

māne: non dum etiam dīxi id quod te vōlui. hic nune
uxorem habet:
quaēre alium tibi firmiorem amīcum, dum tibi tēmpus
[consulendi] est;
nām neque ille hoc animo ērit aetatem, nēque pol [tu
eadem] ista aetās tībi.

BA. quīs id aūt? LA. soerus. BA. méne? LA. te
ipsam: et filiam abduxīt suam,
pūerumque ob eam rēm elam vōluit, nātus qui est, ex-
tinguere.

BA. ālid si seirem quī firmare méam apud nos possēm
fidem,
sānetius quam iūs iurandum, id pōllicerē tībi. Laches, 25
[me] séregatunm habuīsse, uxorem ut dūxīt, a me
Pāmphilum.

739 si id facis Donatus: si facis A: si id nunc facis Σ 740
edd. ant.: tibi merenti A: tibi me immereoti Σ 741 Guyet:
magna ... gratia ... quam codd. 744 Fleckeisen: om. hie exhi-
benet uxorem codd. 745 te add. Bentley 746 Fleckeisen:
firmiorem amicum Σ: amicum firmiorem A: amicum om. volg.
747 Dzitzko: erit aetatem A: om. aetatem Σ cum A2: cadem istae
(ista G) aetatem Σ cum A2: cadem ista aetas A 750 Bentley: aliut
si seirem A: aliud si seirem Σ 752 me sustulit Bentley
LA. lópida es. sed sein, quíd nolo potius sódes facias?

BA. quíd? cedo.

LA. eás ad mulierés hue intro atque ístae ius iurándum ítem
pólliceare illís. exple animum eis téque hoc crímine ex-

pedi.

30 BA. fáciam, quod pol, si ésset alia ex hóe quœstú, haud
facérét. seio,
út de tali caúsa nuptae múliéri se osténderet.
séd nolo esse fálsa fama gnátum suspecúm tuum,
néc leniorem uóbis, quibus est mínune aequom, eum
uidérier
ínmerito: nam méritus de me est, quód queam illi ut 760
cómmodem.

35 LA. fácilem beniúolúmque lingua túa iam tibí me ró-
didit:
nám non sunt solae árbitratae haec; égo quoque etiam
créldi.
núne quam ego te esse praéter nostram opióníonem cómperi,
fác eadem ut sis pórrro: nostra utére amicitia, út uoles.
áliter si faciés . . me reprimam, ne aégre quieqnam ex 765
me aúdias.

40 utérum hoc te moneo únum, amieus quális sim aut quid
póssiem
pótius quam inimicúsus, periculum fácias.

ii PHIDIPVS LACES BACCHIS

PH. Nil apud mé tibí
deféeri patiar, quím benigne quód opust præbeáitur.
sed quóm tu satúra atque ébria es, puer út satur sit fácito.

753 Muretus: quiduis cedo codd. 754 item Rein: idem codd.
765 Fleckeisen: reprimam me codd. 766 hoc te A: te hoc A
qualis sim amicus codd. 768 Dziatzko: quod opus sit (est E)
benigne codd. 769 es Bentley: eris codd.
LA. nostér socer,uideó, uenit: pueró nutricem addúcit.
Phidípppe, Bacchis déierat persáncte. PH. haecine east? 5
LA. haéc est.

PH. nec pól istae metuont deós neque eas respícere
deos opínum.
BA. ancíllas dedo: quólubet cruciátu per me exquire.
haec réx hie agitur: Pámphilo me fácere ut redeat úxor
opórtet: quod si pérficio, non paénitet me fámæ,
solám fecisse id quód aliae meretríces fácere fúgitant.

775 LA. Phidípppe, nostras múlières suspecetas fuisse fálso
nobís in reapse inuéinimus: porro hánc uunc experíámur.
nam sí compererit erúmini tua [se úxor] fálso credidíssë,
missam iúram faciet; sím, ut est, ob eám rem iratus gnátust,
quod péperit úxor clam, íd lenest: cito áb eo haec ira 10
abscédet.

profécto in hae re níl malist, quod sít discidio dígnun.
PH. uelüm quidem herele. LA. exquire: adest: quod
sátis sit, faciet ípsa.

PH. quid mi ístaece narras? án quia non tute ípse
dudum andístí,

de hae re ánimus meus ut sít, Laches? illís modo
expëte ánimum.

LA. quaeso édepol, Bacchis, quód mihi es pollícita tute 20
ut sérnes.

BA. ob eám rem uin ergo íntro cam? LA. i, [atque]
exple ánimum eis, coge ut erédant.

BA. eo, etsi scio pol eís fore meum cônspectum iuni-
sum hódie:
nam núpta meretríci hóstis est, a uíro ubi segre-gáta

90 LA. at haéc amícae erúnt, ubi quam ob rem aduéneris
reseíscent:

772 eae Fleckeisen: has codd. 779 se úxor srel. Dziatzko
780 sin ut est . . . gnatus Krauss: sin autem . . . gnatus A: sin
autem est . . . gnatus Σ 787 atque sustulit Brix.

237
25 PH. at eásdem amicas fóre tibi promítto, ubi rem co-
gnórint; nam illás errore et té simul suspícione exsólues.
BA. perís, pudet Philúmenae. me séquimini intro huc ámbae.—
LA. quid est mihi quod malam quám quod huic intél-
lego eueníre, ut grátiam ineat síne suo dispéndio et mihi prósit?
30 nam si ést ut haec nune Pámphilum uere áb se segregárit, scit sibi nobilitatem éx ea re nátam et gloriam ésse: feret grátiam eius unáque nos sibi ópera amicos iúnet.

iii

PARMENO BACCHIS

PA. Édepol ne mean érus esse operam députat paraú
preti, qui ób rem nullam mísit, frustra ubi tótum desedí diem, Mýconium hospitém dum exspecto in árce Callidémidem. ítaque ineptus hódie dum illi sédeo, ut quisque únerat, áccedebam: 'aduléscens, dic dum mihi quaeso, es tu Mýconius?'
"néon sum." 'at Callidémides? ' 'non." 'hospitem ec-
quem Pámphilum híc habes? ' omnés negabant: néque enum quemquam esse ámbítor.
dénique herele iám pudebat: ábii. sed quid Bácchidem áb nostro adfine éxeuntém uídeo? quid huic híc ést reí?

10 BA. Pármeno, opportúne te offers: própere curre ad Pámphilum.

PA. quíd eo? BA. die me oráre ut ueniat. PA. ád
te? BA. immo ad Philúmenam.

791 Fleckeisen: rem ubi cognouerint S: versus deest in A 794
Fleckeisen: quod mihi codd. 797 ex ea re Donatus: ex eo et rem
codd. 798 Fleckeisen: referet gratiam ei AD2: referetque cett.
803 mihi ins. Dziatzko tun es cum Goüeano volg. 809 uenia A

238
810 P. A. quid rei est? B. A. tua quod nil re fert, percontari desinas.

P. A. nil dicam alius? B. A. etiam: cognosse anulum illum Myrринam

gnatae suae fuisset, quem ipsus olim mi dederat. P. A.

scio.
tantumne est? B. A. tantum: aderit continuo, hoe ubi 15

ex te audinerit.
sed cessas? P. A. minume equidem; nam hodie mihi

potestas haud datast:

815 ita cursando atque ambulando totum hunc contribui diem.—

B. A. quantam obtuli aduentu meo laetitiam Pamphilo

hodie!

quot commodas res attuli! quot autem adem curas!

gnatum ei restituo, paene qui harum ipsiusque opera 20

perti:

uxorem. quam numquam est ratus posthae se habiturum, 

reddo;

820 qua re suspectus suo patri fuit et Phidippo, exsolui:

hie adeo his rebus anulus fuit initium inueniundis.

nam memini ahhine mensis decem fere ad me nocte

prima

confugere anhelantem domum sine comite, unini plenum, 25

cum hoc anulo: extimi flico: mi Pamphile, inquam, 

amabo,

825 quid exanimatus obscero es? [aut] unde anulum istum

nactus?
die mi. fili alas res agere se simulare. postquam id

nideo.

nescio quid suspicarius, magis coepi instare ut dicat.

homo se fatetur ui in uia nescio quam compressisse,

30

811 Fleckeisen: alius dicam codd. 813 audinerit Bentley:

audierit codd. 818 Bentley: qui paene codd. 820 Fleckeisen: 
et Phidippo fuit codd. 825 aut indicuit Umpfenbach 826 id

D1E2: om. cett.
dieitque sese illi ánulum, dum lúcat, detraxíisse.
eum haec cognouit Mýrrina, in dígito modo me habénte. 830
rogat únde sit: narro ómnia haec: inde ést cognitio fácta,
Philúmenam compréssam esse ab eo et fílíum inde hunc
nátum.
35 haec tót propter me gáudia illi cóntigisse lǽctor:
etsi hóc meretrices áliae nolunt; néque enim est in rem
nóstram,
ut quíquam amator núptiis laetétur. uerum ecástor 835
numquam ánimum quaeísti grátia ad malás adducam pártils.
egó illó düm licitumst úsa sum benígno et lepído et cómí.
40 incómmode mihi núptiis enéuít, factum fáteor:
at póI me fecisse árbitror, ne id mérito mi eueníret.
multa éx quo fuerint cómmoda, eius incómmoda ae-
840 quomst fére.

iv Pamphilvs Parmeno Bacchis

PAM. Víde, mi Parmeno, étiam sodes, út mi haec
certa et clára attuleris,
né me in breue consúmias tempus gáudio hoc falsó fruí.
PAR. uiísumst. PAM. certen? PAR. cérte. PAM.
deus sum, si hóc itast. PAR. uerum réperies.
PAM. máne düm sodes: tímeo ne aliud crédam atque
aliud núnties.
5 PAR. máneo. PAM. sic te díxe opinor, ínuenisse 845
Mýrrinam
Bácchidem anulúm suom habere: PAR. fácum. PAM.
eum quem olim eí dedi;
caque hoc te mihi núntiare iússit. itane est fácum?
PAR. ita, inquam.
PAM. quis me est fortunátior uenustátísque adeo plénior?

829 anulum digito dum luétat A: digito om. Σ 830 Bentley:
habentem codd. 837 Fleckeisen: dum illo codd. 842 con-
lícias Paumier: consírias codd. 845 díxe Bentley: díxisse codd.
ého tu, pro hoc te nuntio qui dónem? qui? qui? néseio.
850 PAR. át ego scio. P.AM. qui? PAR. níhilo enim; nám neque in nuntió neque in me ipso tíbi boni quid sit scio.
P.AM. égon qui ab orco mórtuom me réducem in lucem féceris
sinám sine munere á me abire? ah, nümíum me ingratúm putas.
sed Bácchidem eccam núdo stare ante óstium:
855 me exspéctat credo: adíbo. B.A. salue, Pámphile. P.AM. o Bácchis, o mea Bácchis, seruatrix mea!
B.A. bene fácetum et uolup est. P.AM. fácetis ut cre-dám facis;
antiquamque adeo tuám uenustatem óbtines,
ut uóluptati obitus, sérmo, aduentus túos, quo quomque aduéneris,
860 sempér sit. B.A. at tu ecástor morem antiquo atque ingenium óbtines,
ut únus omnium hómo te uiuat núsquam quisquam blandior.
P.AM. hahahahaé, tun mi istuc? B.A. récte amasti, Pámphile, uxorém tuam;
nam nümquam ante hunc diém meis oculis eám, quod nossem, uideram:
perlíberalis uísast. P.AM. dic uerum. B.A. íta me diament, Pámphile.
865 P.AM. die mi, hárum rerum nüm quid dixti meó patri? 25
B.A. nil. P.AM. néque opus est
adéó muttito. nón placet fieri hoc item ut in comoediais, omnía ómnes ubi reséiscunt. hic quos fuerat par rescíseere,
sciúnt; quos autem nón seire aequeae, nèque rescis-cent nèque seient.

**BA.** ímno etiam qui hoc occultari fácilias credás dabo.

Mýrrina ita Phidíippo dixit iúre iurandó meo 870
sé fidem habuisse ét propterea té sibi purgatum. **PAM.**
óptumest:
spéroque hanc rem esse éuenturam nóbis ex senténtia.

**PAR.** ére, licetne seíre ex te hodie, quíd sit quod feci boni?
aút quid istuc est quód uos agitis? **PAM.** nón licet.

**PAM.** tamen súspicor:
35 égo hunc ‘ab oro mórtuom’ quo páceto . . ! **PAM.** 875
nescis Pármeno,
quántum hodie profúeris mihi et ex quánta aerumna ex-
tráxeris.

**PAR.** ímno [uero] scio, neque hóc inprudens féci.

**PAM.** ego istuc sátis scio. **PAR.** ah,
témere quicquam Pármeno praetéret quod facto úsus sit?

**PAM.** séquere me intro, Pármeno. **PAR.** sequor.
équidem plus hodié boni

40 féci inprudens quám seíens ante húnc diem umquam. 880

**CANTOR.** pláuídite!

868 Fleckeisen: non autem aequomst seire codd. 877 uero
sustulit Bothe ah Conradt: an in initio versus sequentis codd.
878 hunc versum Parmenoni dant BCDEFP, Pamphilo cett.: Bentley
cum Donato Bacchidi laetanti et Parmenonem ridenti tribuendum censet.
ADELPHOE

INCIPIT • TERENTI • ADELPHOE • ACTA • LVDIS • FVNERALIB
L • AEMELIO • PAVLO • QVOS • FECERE • Q • FABIVS • MAXVMVS
P • CORNELIVS • AFRICANVS • EGERE • L • AMBIVIVS • TVRPIO • L
HATILIUS • PRAENESTINVS • MODOS • FECIT • FLACCUS • CLAVDI
5 TIBIS • SARRANIS • TOTA • GRAECIA • MENANDRV • FACTA • VI • M
CORNELIO • CETHEGO • L • ANICIO • GALLIO • COS

1 Adelphoe codd. ptetique: Adelphos A: Adelphe LF funeralibus A:
funeribibus C: funeribibus cett. 2 quos Σ: modos A 5 Graeca Menan-
dru post Adelphoe exhibit A
C. SVLPICI APOLLINARIS PERIOCHA

Duós cum haberet Démea adulescántulos, dat Mícioni frátri adoptandum Aéscinum, sed Ctésiphonem rétinet. hunc eitharístriae lépóre captum súb duro ae tristí patre fratér celabat Aéscinus; famám rei, amórem in sese tránsferebat; dénique fidécinam lenoni éripit. uitiáuerat idem Aéscinus enim Átticam paupéreulum fidémque déderat háne sibi uxorém fore. Démea iurgare, gráuiter ferre; móx tamen ut uéritas patefáctast, ducit Aéscinus uitiátam, potitur Ctésipho citharístriam.

PERSONAE

[PROLOGVS]
MÍCIO SENEX
DÉMEA SENEX
SANNIO LENO
AESCHINVS ADVLESCENS
SYRVS SERVOS
CTESISPHO ADVLESCENS

SOSTRATA MATRONA
CANTIARA ANVS
GETA SERVOS
HEGIO SENEX
DROMO PVER
CANTOR

MVTAE
MERETRIX BACCHIS
PARMENO SERVOS
PAMPHILA VIRGO

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PROLOGVS

Postquám poëta sénsit scripturám suam
ab iníquis observání et aduorsários
rapere in peiorem pártém quam acturi sumus
indício de se ipse érit, nos eritis iúdices,

5 laundín an uítio dúci id factoum ópóriteat.
Synápothnescontes Díphili comoédiast:
eam Cómmoríentís Plaútus fecit fábulam.
in Graéca adulescens ést, qui lenoni éripit
merétrícem in prima fábula: eum Plautús locum
10 reliquit integrum. eum híc locum súmpsí sibi
in Adélphos, uerbum dé uerbo expressum étutilit.
eam nós acturi súmus nouam : pernóscite
furtúnne factoum exístumetis án locum
reprénsum, qui practéritus neclegéntiast.
15 nam quód isti dicunt máliuoli, homines nóbilis
hunc ádiutare adsídueque una scribere:
quod illí maledictum uéhemens esse exístuamant,
eam laudem híc dúcit máxuam, quom illís placet,
qui uóbis uníórsis et populó placent,
20 quorum ópera in bello, in ótio, in négotió
suó quísque tempore úsust sine supérbia.
déhine ne éxpectetís argumentum fábulae:
sénés qui prími uénient, ei partém áperiént,
in agéndo partém osténdent. facite aequánímitas
25 poëtae ad scribendum núgat indústriam.

3 post hunc uersum duos aliquis excidisse statuit Umpfenbach 5 an
Ritschl, ex Suet. Vit. Tr.: eum codd. 17 quid A 24 post
hunc uersum lacunam indicauit Bentley
245
I.

Micio

Storáx! — non rediit hác nocte a cena Aéschinus.
neque séruolórum quisquam, qui aduorsum úuerant.
profecto hoc uere díecunt: si absis úspiam
aut íbi si cesses, éněire ea sátiús est

5 quae in te úxor dícit ét quae in animo cógitat
íráta quam illa quác parentes própitii.
uxóř, si cesses, aut te amare cógitat
aut téte amari aut pótare atque animo óbsequi,
et tíbi bene esse sóli, sibi quam sít male.

10 ego quà non rediit fílius quàe cógito!
quibus núnc sollicitor rébus! ne aut ille álserit
aut úspiam cecéderit aut præeprégerit
aliquid. uah, quemquamne hóminem in animo instítuere aut
paráre quod sít cárius quam ipse ét sibi!

15 atque ét me hic nátus nónd est, sed ex fratre. ís meo
dissímili studiost iam índè ab adulesántia:
egó hánec clementem úitam urbánam atque ótium
secútus sum et, quod fórtunatum ísti putant,
uxórem numquam habuí. ílle contra haec ómmia:

20 ruri ágere úitam; sémper parce ac dúriter
se habére; uxorem dúxit; nati fílíii
duo: índè ego hunc maiórem adoptauí mihi;
edúxi a paruolo, hábui, amani pró meo:
in éó me oblecto: sólum id est carúm mihi.

25 ille út ítem contra me hábeat facio sédulo:

26 storáx Σ: astoráx A (litteram primam indict A³): falsa lectio
ex falsa litterae Graecae primam personam denotantis interpretatione
exorta est redit (ut saepe) A 34 deest in A 36 Donatus
in lemm.: et quibus codd. 40 is meo scripsi: meo ís A: meo indict
A³: is adeo cum Σ Bentley 50 adsedulo A

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ADELPHOE

55 nam qui mentiri aut fallere insuerit patrem aut
audébit, tanto mágis audebit céteros.
pudóre et liberalitate liberos
retinére satius esse credo quám metu.
hac frátri mecum non cónueniunt néque placent.

60 venit ád me saepe clámans quid agis, Méció?
quor pérdis adulescéntem nobis? quór amat?
quor pótat? quor tu his rébus sumptum súggeris,
uestútu nimio indúlges? nimium inéptus es.
nimium ípse est durus praéter aequomque ét bonum;
et érrat longe méa equidem senténtia,
qui impérium credat gráuius esse aut stábilius
ui quód fit quam illud quód amicitia adiúngitur.
mea séc est ratio et séc animum indueó menm:
maló coactus quí suum officiúm facit.

70 dum id récít um iri éredit. tantispé réuet;
si spérat fore clam, rúrusum ad ingeníum redit.
ille quém beneficio adiúngas ex animó facit,
studet pár referre, præsens absensque údem érit.
hoc pártriumst, potius cónsuefacere filiúm

75 sua spónté recte fáce re quam alienó métu:
hoc párter ac domínus íntérest. hoc qui nequit,
fateátur nescire úmpere láberis.
sect éstue hic ipsus, dé quo agebám? et cérte es íst.
nesció quíd tristem údeo: credo iam. út solet,

80 iurgábit. saluom te áduenire. Démea,
gaudémus.

56 codd.: han dubie Flerkeisen: frandare Ritschl: fort. aut | manum
adibit, tanto magis adibit ceteris: aut habent in fine u. 55 FP
60 clamans Guyet: clamitans codd. 62 putat A 63 indulgis A
65 sic scripsi: mea quidem codd. 70 A: cauet 8 77 nescire
A: nescire se A²GDV: se nescire cett.
DE. Ehem, opportune: te ipsum quaerito.  
5 quiequam nec metuit quemquam neque legēm putat
tenēre se ullam. nam illa quae ante hac fæcta sunt
omítto: modo quid désignauit? MI. quid nam id est?
DE. forēs ecfregit atque in aedēs inruit
aliēnas: ipsum dōminum atque omnem fāmiliam
10 muleānīt usque ad mōrtem; cripiuit múlierem
quam amābat: clamant ōmmes indignissum
factum esse. hoc adueniēnti quot mihi, Mīcio,
dixēre! in orest ōmmi populo. dénique,
si éonferendum exēmplumst, non fratrēm uide
reiß dāre operam, ruri esse parcum ac sóbrum?
nullum hūius simile fæctum. haec quom illi, Mīcio,
dicō, tibi dico: tú illum eorrumpī sinis.
MI. homine imperito nūnquam quiequam iniūstiust,
qui nīsi quod ipse fēcit nil rectūm putat.

20 DE. quorsum īstue? MI. quia tu, Démea, haec male īūdicas.
non ēst flagitium, mihi erede, adulescentūm
scortāri neque potāre: non est; nēque fores
ecf-ringere. haec si nēque ego neque tu fēcimus,
non sīt egestās fācere nos. tu nūnca tibi
25 id laūdī ducis quōd tum fecisti ūnopia?
iniūrīumst; nam si ēsset unde id fīeret,
faecerēmus. et tu illūm tuom, si essēs homo,
sinerēs nunc fācere, dūm per aetātēm licet,

82, 83 ubi . . . quid codd.: ubi nobis Aeschinust? sciu iam quid
Ritschel 87 désignauit AE cum Donato: dissignauit cum Eugraphio
codd. cett. 96 Micio] mio A 99 sīni pro nisi A 104 sīd A:
siuit Σ 107 homo om. A: add. A² 108 seneres A licet
ABCEF²G²: decet A DFI GV

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ADELPHOE

potius quam, ubi te expectátum eiecissét foras,
110 alienóre ætáté post facerét tamen.

DE. pro Úppiter! tu homo ádigans me ad insániam.
non est flagitium fácere haec adulésécuntulum? MI. ah,
anscúlta, né me optúndas de haec re saépius.
tuom filiun dedísti adoptándum mihi;

115 is mèns est factus: si quid péceat, Démea,
nihi péceat; ego illi máxumam partém fero.
obsónat, potat, ólet unguenta: dé meo;
amat: dábítur a me argéntum, dum erit cómodum.
ubi nón erit, fortásse excludétr foras.

120 forés eefregit: réstituentur: díscidit
uestém: resarcíeat: est — dis grátia —
est ûnde haec fiant, ét adhuc non molésta sunt.
postrémo aut desine aút cedo quemuis árbitrum:
te plúra in hac re péceare ostendam. DE. ei mihi!

125 pater éssè disce ab Íllis, qui ueré sciunt.

MI. nátrua tu illi páter es, consiliús ego.

DE. tum cónsiliis quiequam? MI. áh, si pergis, ábicro.
DE. sicéne agis? MI. an ego tótiens de eadem re audiam?
DE. curaést mihi. MI. et mihi cúraést. uerum, Démea,
curémus æquam uétéque partem: tu álterum,
ego item álterum; nam ambós curo re própemodum
repóscere illum est quém dedisti. DE. ah, Mécio!

130 MI. mihi sic uidetur. DE. quid istie? si tibi istuè placet,
profundat perdat péceat, nil ad me áttinet.

135 iam si uerbum unum pósthac. MI. rursum, Démea,
iráscere? DE. an non crédís? repeto quém dedi?
aegrést: alienus nós sum: si obsto . . em, désino.
unium uis curen: cúro; et est dis grátia,
quom ita út uolo est. isté tuos ipse séniet
I. ii

P. TERENTI AFRI

60 postériorius . . nolo in illum granius dícere. —

MI. nec nól neque omnia haec sunt quae dicit: tamen
non nól molesta haec sint nihi, sed ostendere
me aegré pati illi nóli: num itást homo:
quom pláco, adnorsor sédulo et detérreo,

65 tamen uíx humane pátitur; uerum si augeam
ant étiam adiutor sim éius iracúndiae,
insániam profécto cuum illo. etsi Aéschinus
non núllam in hae re nóbis facit iniúriam.
quam hic nón amauit méretricem? aut quoi nón dedit

70 alíquid? postremo núper (credo iam ómnium
taédébat) dixit nélle uxorem dúcere.
sperábam iam deféruisse adulescéntiam:
gaudébam. ecce antem de intégro! nisi quidquid est,
uolo scíre atque hominem cómmenire, si ápud forumst.

ACTVS II

SANNIO AESCHINVS (PARMENO) [BACCHIS?]

SA. Obsecro, populáres, ferte mísero atque innocénti auxilium:
súbuenite inopi. AE. ótiose: núnciam ilico híc consiste.
quid respectas? níl perielist: nümquam, dum ego adero,
híc te tanget.

SA. égo istam inuitis ómnibus . .

5 AE. quamquáimst scelestus, non committet hódié um-
quam iterum ut uáplet.

SA. Aéschine, audi, né te ignarum fuísse dicas méórum morum,

144 eum pláco A² Ξ: quod A
lerno ego sum. AE. scio. SA. át ita, ut usquam fuit fide quisquam óptuma.
tú quod te postérius purges, hánc inúriám mihi nólle fáctam esse, huíus non fáciam. crede hoc, égo meum ius pérsequar:
néque tu uerbis sólues unquam, quód mihi re male 10 fécéris.

165 nóui ego nostra hæce 'nóllem factum: iús iurandum
inúriá hae
dábitur te esse indícuum,' indígnis quam égomet sím
acceptús modís.
AE. ábi præe strenue áec fores aperi. SA. céterum hoc
nilí facís?
AE. í intro nunciám tu. SA. enim non sinam. AE.
ácede illuc. Pármeno:
númiu istue abísti: híc propter húnc adsiste: en, síc 15 uolo.

170 caue núciam oculos á meis oculis quóquam demoneás tuos,
ne móra sit, si innumeríu, quin pugnus cóntinuuo in mala
haéreat.
SA. istúe uolo ergo ipsum éxperiri. AE. em, sérúa.
omitte múllíerem.
SA. o fácinus indígnúm! AE. gemínabit nísi caues.
SA. ei miseró mihi!
AE. non innumerúm; uerum ín istam partem pótiús 20
peceató tamen.

175 i núciam. — SA. quid hóc reíst? regnumne, Aéschine,
híc tu póssides?
AE. si póssiderem, ornátus esses éx tuis uirtútibus.
II. i

P. TERENTI AFRI

SA. tetigín tui quiequam? AE. si áttigisses, férres infortúnium.
25 SA. qui tibi magis licét meam habere, pró qua ego argentúm dedí?
responde. AE. ante aedis nón fecisse erit mélius hie 180
connúciúm;
nam si molestus pérgis esse, iam intro abripiere átque ibi
usque ád necem operiére loris. SA. lórís liber? AE. síc erit.
SA. o hóminem inpurum! hicéne libertatem áiunt esse
aequam ómnibus?
30 AE. si sátis iam debacchátus es, leno, áudi si uis núnciam.
SA. egon débacchatus sum áútem an tu in me? AE. 185
mitte ista atque ad rém redi.
SA. quam rém? quo redeam? AE. iámne me uis discere
id quod ad te áttinet?
SA. cupio, áéqui modo aliquid. AE. uah, leno iníqua
me non uólt loqui.
SA. lenó sum, perniciés communís, fáteor, adulescéntium,
35 periúrus, pestis: támen tibi a me nûlla ortast iníúria.
AE. nam herele étiam hoc restat. SA. illuc quaeso 190
rédi, quo coepisti, Aéshine.
AE. minís uiginti tú illam emisti (quaé res tibi uortát male!):
argénti tantum dábitur. SA. quid? si ego tibi illam
nolo nénnder,
cogés me? AE. minume. SA. námque id metui. AE.
néque uendundam cénseo.
40 quae liberast; nam ego liberáli illam ádsero causá manu.
nunc níde utrum uis, argéntum accipere an causám 195
meditarí tuam.

179 qui A² Σ: quid A 182 operire A 185 ista A Σ: istaee A²
188 Fleckeisen: fáteor post sum habent codd. 194 causamet manu A

252
delibera hoc, dum ego rédeo, leno.— S.A. pró supreme Iúppiter!
minumé miror qui ínsanire occípiunt ex iniúria.
dómo me eripuit, uérberaut; me ínuito abduxít meam;
hómini misero plús quingentos cólaphos infregít mihi. 45
ób malefacta hæc tántidem emptam póstulat sibi trádier.
úerum enim quando béne promeruit, fiat: suom ius
póstulat.
áge iam cupidó, sí modo argentum réddat. sed ego hoc
háriolor:
úbi me dixeró dare tanti, téstis faciet fílico
néndidisse mé. de argento sónnium: ‘mox; erás redi.’ 50
íd quoque possum férrre, modo sí réddat, quamquam
iniúriumst.
uérum cogito íd quod res est: quándo eum quæstum
occéperis,
áccepta et mússitanda iniúria adulescentiúmst.
séd nemo dabit: frustra egomet méceum has rationés puto.

SYRVS SANNIO

S.Y. Tace. égomet conueniam ipsum: cupide accípiat
iam faxo áe bene 210
dicát secum etiam esse áctum. quid istue, Sánnio, est
quod te aúdio
nesció quid concertásse cum ero? S.A. núnumquam uidi
iníquins
certátionem cómparatam, quam hæc hodie inter nóss fuit:
ego nápulando, ille uérberando, usque ámbo defessí sumus. 5
S.Y. tua culpa. S.A. quid facerem? S.Y. ádulescenti
mórém gestum opórtuit.

205 modo si Bentley: si modo codd. 203 quæstum] quæstum A
occeperis Donatus: inceperis codd. 209 ac Fleckaisen: atque etiam
codd. (atque etiam om. G)
II. qui pótiui melius, quí hodie usque os praébui? 215
SY. age, seis quíd loquar?
pecúniam in locó necelegere máximum interdúmst in-
crum. hui, metuísti, si nunc dé tuo iure cóncessisses paúlulum
[atque],
10 aduléscenti esses mórigeratus, hóminum homo stultís-
sume,
ne nón tibi istue faéneraret. SA. égo spem pretio nón
emo.
SY. numquam rem facies: ábi, inescare néseis homines, 220
Sánnio.
SA. credo ístue melius esse; uerum ego númquam adeo
astutús fui,
quin quídquid possem mállem auferre pótiui in praé-
séntia.
15 SY. age, nóui tuum animúm: quasi iam usquam tíbi
sint nigintí minae,
dum huic óbsquare! praéterea autem te áiunt profi-
ciscé Cyprum, SA. hem!
SY. coemísse hinc quae illue néheres multa, náuem 225
conductam: hóc scio,
amíus tibi pendet. úbi illíne, spero, rédieris tamen,
hóc ages.
SA. nusquéam pedem. perii hérce: hac illí spe hóc in-
ceperúnt. SY. timet:
20 iníeci scrupulum hómini. SA. o scelera! illúd uide,
ut in ípsó articulo opprésit! emptae múlieres
complúres et item hinc álía quae portó Cyprum. 230
nisi eo ád mercatum uénio, damnum máximum
nunc si hóc omitto ac túm agam ubi illíne rédiero,

222 in om. A 223 tanti prò iam Fleckeisen qui om. age 226 ubi
illim, ut spero, rédiero, tum tí hóc ages Fleckeisen 232 actum
codd. et Donatus
nil est: refrierit res: 'nunc demum uenis?
quor passus? ubi eras?' ut sit satius perdere
235 quam aut nunc manere tam dmv aut tum persequi.
SP. iamne enumerasti id quod ad te rediturum putes?
SA. hocine illo dignumst? hocine incipere Aeschinum,
per oppressionem ut hanc mi eripere postule?
SP. labasit. unum hoc habeo: uide si satis placet:
240 potius quam uenias in periculum, Sannio,
senuesse an perdas totum, diuiduum facie;
minas decem consuldet alicunde. SA. ei mihi!
etiam de sorte nunc uenio in dubium miser?
pudet nil? omnis dentis labefecit mihi;
245 praeterea colaphis tuber est totum caput:
etiam insuper defraudat? nusquam abeo. SP. ut lubet:
num quid uis quin abeam? SA. inmo hercule hoc
quaeso, Syre:
ut ut haec sunt acta, potius quam litis sequar,
meum mihi reddatur, saltem quanti emptast, Syre.
250 scio te antehac non esse usum amicitia mea:
memorém me dices esse et gratum. SP. sédulo
faciam. sed Ctesiphonem uideo: laetus est
de amica. SA. quid quod te óro? SP. paulisper mane.

C T E S I P H O  S A N N I O  S Y R V S  iii

CT. Abs quibus homine, quom est opus, beneficium ace-
cipere gaúdeas:
255 uerum énim uero id demum iuat, si quem aéquomst
facere is bene facit.
o frater frater, quid ego nunc te laudem? satis certo
scio,
235 quam aut hic nunc BCEFP: quam hic nunc DG tum Σ: cum A
239 si om. A: add. A² 240 periculum A 250 Fleckeisen :
te non usum antehac A: te non esse usum antehac A² Σ

255
II. iii

P. TERENTI AFRI

numquam ëta magnifice quicquam dicam, id uirtus quin superet tua.

5 itaque unam hanc rem me habere praeter alios praecipuam arbitror,
fratrem homini nemini esse primarum artium magis principioem.
SY. o Ctesiphon. CT. o Syre, Aeschinus ubist? SY. 260
ellum, te exspectat domii. CT. hem!
SY. quid est? CT. quid sit? illius opera, Syre, nunc

uino. festiuum caput,
qui quom omnia sibi post putarit esse prae meo commodo,
10 maledicta, famam, meum laborem et pecceatum in se trastulit.
nil pote supra. quid nium foris crepuit? SY. mane,
mane: ipse exit foras.

iv Aeschines Ctesiphon Syrus Sannio

AE. Vbiest ille sacrilegus? SA. me quaerit. nium quid 265
nam ecert? occidi:
nil nudo. AE. ehem opportune: te ipsum quaero: quid
fit, Ctesipho?
in tutost omnis res: omitte uero tristitiem tuam.
CT. ego illam hercle nero omitt, qui equidem te habeam
fratrem: o mi Aeschine!
5 o mi germane! ah, ucroer coram in os te laudare am-
plius,
ne id adsentandi mágis quam quo habeam grátum facere 270
existumes.

259 frater A 262 qui quom omnia Dziatzko: qui ignominia A:
quom omnia Σ putarit codd.: putavit uolg. 263 laborem Nonius:
amorem codd. 264 pote Donatus: potest codd. 268 illam . . .
uero A2: hercle om. A: illam facile hercle uero D: illam facile uero
cett. qui equidem scripsi: qui quidem codd.

256
ADELPHOE

AE. age inepte, quasi nunc nón norimus nós inter nos, Ctésipho!

hoc míhi dolet, nos séro rescisse et rem paene in eúm locum redísse, ut si omnes cúperent tibi nil póssent auxiliárior.

CT. pudébat. AE. ah, stultítiast istaec, nón pudor. 10 tam ob párulom

275 rem paene e patria! türpe dictu. deós quaeo ut istaec próhíbeant.

CT. peccání. AE. quid ait tándem nobis Sánnio? SY. iam mútis est.

AE. ego ád forum ibo, ut húne absoluam; tu i inté ad illam, Ctésipho.

SA. Syre, insta. SY. eamus; námque hic properat in Cyprum. SA. non tám quidem, quam uís: etiam maneó ótiosus híc. SY. reddetur: né 15 time.

280 SA. at ut ómne reddat. SY. ómne reddet; táce modo ac sequere hác. SA. sequor. —

CT. heus heús, Syre. SY. quid est? CT. óbscro te hercle, hóminem istum inpuríssumum quam prínum absolútote, ne, si mágis inritatúüs siet, aliqua ád patrem hoe permánet atque ego túm perpetuo pérírim.

SY. non fiet, bono animo és: tu cum illa te inté ad lecta intérim

285 et lécþulos inbe stérrni nobis ét paràri cétera.

ego iám transacta ré conuortam mé domum cum obsónio.

CT. ita quaésò. quando hoe béne successit, hilare hunc sumamús diem.

272 Fleckrisen: nos paene sero seisse et paene in eum locum codd.: nos paene sero seisse et in eum rem locum Bentl. 278 non Mad-

viq: ne codd. 279 quam uís Donatus: quamuis codd. 281
té om. A²DEFG 284 te intéus] intéus te A 287 hilare Pau-
mier: hilarem codd.: sed hilaris ap. Ter. non reperitur
ACTVS III

SOSTRATA CANTHARA

SO. Obseero, mea nútrix, quid nunc fiét? CA. quid fiát rogás?
recte édepol spero. SO. módo dolores, méa tu, occipiunt prímulum.
CA. iam nůnc times, quasi núnumquam adfueris, núm- 290
quam tute pépereris?
SO. miserám me! nemenem hábeo, solae súmus; Geta
autem hic nón adest,
5 něc quem ad obstetrícem mittam, něc qui accurat Aés-
chinum.
CA. pól is quidem iam hic áderit; nam numquam
únum intermittít diem
quin sémper ueniat. SO. sólus mearum mísériarumst
rémediuìm.
CA. é re nata mélius fieri haud pótuit quam factúmst, 295
era,
quándo uitium oblátumst, quod ad illum áttinet potús-
sumum,
10 tálem, tali ingénio atque animo, nátum ex tanta fámilia.
SO. íta pol est ut dícís: saluos nóbis deos quaeso út siet.

ii GETA SOSTRATA CANTHARA

GE. Nunc ÿlud est, quom. si ómnia omnes súa consilia
cónferant
atque huíc malo salútém quaerant, auxíli nil ádferant, 300
quod míhiéque eraeque filiaeque erílist. uae míseró mihi!

289 Cantharae uerba continuat A: modo ... primulum Sostratae trí-
buunt alii codd. 290 iannum A 297 ingenio Bentley: genere
codd. 300 auxilií A
tot rés repente círcumullant se índe emergi non potest: 
uís egestas iniustitia sólitudo infámia.
hócine saeculum! o scélera, o generá sacrilega, o hominem
ípium!

305 S. O. me míseram! quid nam est quod sie uideo tímidum
et properantém Getam?
G. E. quem néeque fides neque iús iurandum néeque illum
misericórdia
représit neque reflexit neque quod páltus instabát prope,
quoi miserae indigne pér uim uitium obtúlerat. S. O. 10
non intélggo
sátis quae loquitur. C. A. própius obseco ácedamus,
Sóstrata. G. E. ah,

310 me míserum! nix sum cómos animi, ita árdeo iracúndia.
il est quod malim quam illam totam fámiliam dari mi
óbuiam,
ut ego háné iram in eos éuomam omnem, dum aégrítudo
haec est reecens.

[sátis mihi id habeam supplici, dum illós ulciscar meó modo.]

315 tum autém Syrum impulsórem, uah, quibus illum lacera-
rem modis!
sublímen medium arríperem et capité prónum in terra
státuerem,
ut cérébro dispersgát niam.
ádulescenti ipsi éripérem oculos, post haece præcipitém 20
darem.
céteros ruerem ágerem raperem túnderem et prosténerem.

320 sed céso eram hoe malo ínpertire própere? S. O. reuo-
ecemús: Geta. G. E. hem,

308 indignae A 309 satis quae loquitur A: satis quae loqua-
tur A²Σ 310 proprius A 312 iram háné Σ 313 proscriptus Guyet 314 sublimen Fleckeisen: sublimem codd.
pronum Paumier: om. A: primum Σ
III. ii  P. TERENTI AFRI

quisquis es, sine me. SO. égo sum Sostrata. GE. úbi east? te ipsam quaérito, te éxspecto; oppido óportune te óbtulisti mi óbuiam. 25 éra . . SO. quid est? quid trépidas? GE. ei mi! CA. quid festinas, mi Geta?
ánimam recipe. GE. prórsus . . SO. quíd istue 'prór-sus' ergost? GE. périimus.
ácumst. SO. eloquere [ergo], óbsecro te, quíd sit? 325 GE. iam . . SO. quíd 'iám,' Geta?
GE. Aéschinus . . SO. quid is érgo? GE. alienus est ab nostra fámilia. SO. hem!
périi. qua re? GE. amáre occepit áliam. SO. uae miserae mihi!
30 GE. néque id occulte fért: a lenone ipsus eripuít palam. SO. sátine hoc certumst? GE. cér tum. hisce oculis égomet uidi, Sóstrata. SO. ah, me míseram! quid iam crédas? aut quoi crédas? nó- 330 strumne Aéschinum, nostráム uitam omnium, in quo nostrae spés opesque omnés sitae erant! quí sine hac iurábat se unum númerquam uictu-rúm diem!
qui se ín sui gremió posíturum púerum dicebát patris, ita óbsecrarum út liceret háne sibi uxorem dúcere! GE. era, lácrumas mitte ac póitus quod ad hanc rem 335 ópus est porro próspice:
patíámnurne an narrémum quoípiam? CA. aú au, mi homo, sánun es?
an hoc próferendum tíbi uidetur úsquam [esse]? GE. mi equidem nó non placet.

iam primum illum alieno ánimo a nobis ésse res ipsa in-
dicat.
nunc si hoc palam proférimum, ille infítias ibit, sát scio:
tua fáma et guatae úita in dubium uéniet. tum si máxune
fateátur, quam amet áliam, non est útile hanc illí dari.
quaprópter quoquo páceto tacitost ópus.  
non fáciam.  

GE. quid ages?  
SO. próferam.  
45 hem, mea Sóstrata, unde quám rem agas.  

SO. peióre res locó non potis est ése quam in quo
múne sitast.

primum índotatast; túm praeterea, quae secunda ei dós
erat,
periít: pro uirginé dari nuptum nón potest. hoc réli-
uomst:

si infítias ibit, téstis mecum est ánulus quem amísérat.
postrémo quando ego cónscea mihi sum á me culpam 50
esse hánce procul,
neque prétium neque rem ullum intercessisse illa aut
me indignám, Geta,

expériar.  
GE. quid istic? cédo, ut melius dícís.  
SO.  

55 tu quantúm potes
abi atque Hégioni cógnato eius rem énarrato omnem
órdine;

nam is nósstro Simuló fuit summus ét nos coluit máxume.

GE. nam hercle áluis nemo réspicité nos.  
SO. própera  

55 tu, mea Cánthara,
curre, obstetricem accérse, ut quom opus sit ne ín mora
nobís siet.

339 ille om.  
344 potis est Fairnus:

potest codd.  sitast A2: siest A  
347 amísérat BCGF: misé-
rat A: amísérat ipse D: ipse amísérat E  
349 illam aut me
A2BCDE: illúmaute A  
350 cedo Bentley: accedo codd.  dícís

Priscianus: dicas codd.  
351 ordinem A  
353 nam A2:

cum A  respiciet A

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III. iii

P. TERENTI AFRI

III. iii

**Demea Sylvs**

*DE.* Dispérri! Ctesiphonem audiui filium

una fuisse in raptione eum Aëschino.

id misero restat mihi mali, si illum potest,

qui aliquo reist etiam, eum ád nequitem addúcere.

ubi ego illum quaeram? credo abductum in gáneum

aliquó: persuasit ille inpurus, sát scio.

sed ecceum Syrum ire úfdeo: iam hine scibo ubi siet.

atque hérce hic de grege illost: si me sérnerit

eum quaéritare, númer quam dicet cárnumex.

non óstendam id me uélle. *SY.* omnem rem módo seni

quo pácto haberet énarramus órdine:

nil quicquam uidi laétius. **DE.** pro lúppiter,

hominís stultitiam! *SY.* cóulaudauit filiun;

mihi, qui id dedissem cónsílium, egit grátias.

*DE.* disrúmpor! *SY.* argúntum ádnumerauit ílico;

dedít praeterea in súmptum dimídiúm minae;

id distributum sáne est ex senténtia. **DE.** hem,

huie mándes, si quid récte curátum uelis.

*SY.* chem Déméa, hand aspéxeram te. quíd agitur?

*DE.* quid agátur? nodo nostram néqueo mirarí satis

rationém. *SY.* est hérce inépta; ne dicám doló [atque]

absúrda. piscis céteros purgá, Dromo;

gongrum ístem máxumum in aqua sínitó lúdere

tantísper: ubi ego rédiero, exossábitur:

prius nólo. **DE.** haecin flagíitia! *SY.* mi equidem nón

placent,

et clámo saepe. sálzsamenta haec, Stéphanio,

fac mácerentur púlchre. **DE.** di nostrán fidem!

---

360 sas scio A²: sat om. A 365 enarramus A: enarramusimus A²

362 hic versus Phormionì 689 iterum obtruditur 375 atque secl.

Fleckeisen 377 gongrum AD 379 haecin Fleckeisen: haecine
codd. mi equidem scripsi: mihi quidem codd.

262
utrum studione id sibi habet an laudí putat
fore, sì perdidit guátum? uae miseró mihi!
uidére uideor iám diem illum, quom hinc egens

385 profúgiet aliquo militatum. SY. o Démea,
ístúe est sapere, nónum quod ante pedés modost
uidére, sed etiam illa quae futúra sunt
prospícere. DE. quid? istaec iám penes uos psáltriast?
SY. ellam íntus. DE. ého, an domíst habiturus? SY. 35
ercédo, ut est

390 deméntia. DE. haecin fíeri! SY. inepta lénitas
patris ét facílitas práua. DE. frátris mé quidem
pudét pigetque. SY. nínum inter nos, Démea,
(non quia ádes praesens dícó hoc) pernímíum intérest.
tu, quàntus quantu’s, níl nisi sapiéntia es,

395 ille sómnium. num síneres uero illúm tuum
facere haéce? DE. sínerem illum? aut nónum sex totis
ménibus
prius olfécissém quánum ille quíequam cóeperet?
SY. uigilántiam tuam tú mihi narras? DE. síe siet
modo ut núnc est, quaeso. SY. ut quísque suum vult 45
esse, itast.

400 DE. quid eúm? uídistin hódie? SY. tuonme filíum?
abígam húnc rus. iám dudum álíquid ruri agere árbitror.
DE. satín seís ibi esse? SY. oh, qui égomet produxi.
DE. óptunest:
metuí ne haereret hícé. SY. atque iratum ádmodum.
DE. quid áútem? SY. adortust iúrgio frátrem ápud forum
05 de psáltria ista. DE. ain úcro? SY. nah, nil réticuit: 51
nam ut númerabatur fórte argentum, intéruenit

385 A² Σ: fores si A 391 facílitas DEGF²P²: facultas ABC
394 quantus quantus codd. 395 futilis (futílis) ante somníium habent
(præter C et P) Σ num add. Klette illum tuum .1: illum tu
quam uel illum tuum Σ 396 sínerem .1¹: sinere .1 397
cóeperet C²P²F²: cóeperit ABPC²: cóeperit C³ 405 ista Fleck-
eisen : istar codd. nah codd.: istae . . . ah Bothe et volg.

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homo de inprouiso: coépit clamare 'o Aéschine, haecín flagitia fácere te! haec te admittere
55 indíagna genere nóstro!' DE. oh, lacrumo gaúdio!
SY. 'non tu hóe argentum pérdis, sed uitám tuam.' 410
DE. saluós sit, spero. est sínulis maiórum suom. SY. hui!
DE. Syre, praéceptorum plénust istorum èlle. SY. phy!
domi hàbit unde dísceret. DE. fit sédulo:
60 nil praétíermitto; cónsuefacio; dénique
inspícere tamquam in spéculum in uitas ómnium 415
inbeo átque ex aliis súmere exemplum sibi:
'hoc fácito.' SY. recte sáne. DE. 'hoc fugito.' SY. cállide.
DE. 'hoc laúdist.' SY. istace rés est. DE. 'hoc utíó datur.'
65 SY. probíssume. DE. porro áútem . . SY. non hercè
ótiumus

nunc mi aúsultandi. píseis ex senténtia
420
nactús sum: ei mihí ne córrumpantur caútiost;
nam id nóbis tam flagitious tam illa, Démea,
non fácere uobís quaé modo dixíi; et quód queo
70 consériús ad eundem ístunc praeceptíó modum:
'hoc sálsumus, hoc adústimus, hoc lautúmst parum;
illúd recte: iterum síc memento.' sédulo
moneó quae possum pró mea sapiéntia:
postrénuo tamquam in spéculum in patinas, Démea,
75 inspícere inbeo et móneó quid facto úsus sit.
inépta haec esse nós quae facimus sénþio;
430
uérúm quid facias? út homost, íta morém geras.
num quíd uís? DE. mentem uóbís meliórem dari.
SY. tu rús híc ibis? DE. récta. SY. nam quíd tu híc agas,
70 ubi sí quíd bene praeceptías, nemo obtémpéret?
DE. ego uéro híc abeo, quándo is quam ob rem hue 435
uéneram
rus ábiit: illum éúro unum, ille ad me áttinet:

409 gaudia A 412 plenus es A 415 inuitast omnium A
416 exemplum] simplum A 417 facio A 422 quam] nam A
430 attinet] admeat A

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ADELPHOE

III. iii

quando íta nolt frater, de ístoe ipse vàderit.
sed quís illic est quem uídeo procul? estue Hégio
tribulís noster? sí satís cerno, is est hérele. uah, 85
440 homo amícus nobis ian índe a puero! o dí boni,
ne illíus modí iam nóbis magna èuium
penúriast antíqua [homo] uirtute ác fide!
haud cító mali quíd orteum ex hoc sit pública.
quam gaúdeo, ubi etiam húius generis reliquías 90
445 restáre uideo! ah, uínere etiam núne habet.
óppériar hominem hic, út salutem et cónloquar.

Hegio Demea Geta (Pamphila) iv

HE. Pro di ínnmortales, fácinus indignúm, Geta!
quid nárras? GE. sic est fáctum. HE. ex illan fácili-
tam inlúberale fácins esse orteum! o Aéschíne,
pol haúd paternum istúe dedisti! DE. núdelicet
de psáltría hac audínut: id illi núne dolet
aliéno; pater eius níli pendit. ei mihi,
útinam híe prope adesset álicubi atque audíret haec!
HE. nisi fácien quae illos áequomst, haud sie áúferent.

50 5 GE. in té spes omnis, Hégio, nobí sitast:
te sólum habemus, tú es patrónus, tú pater:
ille tibi moriens nós commendauít senex:
si déseris tu, périmus. HE. caue díxeris:
zeque fáciam neque me sátís pie posse árbitror.

60 DE. adíbo. saluere Hégionem plurínum
inheo. HE. óh, te quaerebam ípsum: salue. Déméa. 15
DE. quid áutem? HE. maior filiús tuos Aéschinus,
quem frátri adoptandúm dedisti, néque boni

437 A²: íta nos íta nolt A 439 Fleckeisen: tribunus A is A²✉:
bis A 441 neque illius A 442 homo sustulit Guyet 445
ah Fleckeisen: uah codd.: om. edd. plerique 448 illan edd. ant.:
ilam A: illa E 452 A: pater est A²: pater is ✖ nihil A¹G:
nihili cett. 458 perimus codd. dextris A

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III. iv  P. TERENTI AFRI

neque liberalis functus officiumst uiri.

DE. quid iste est? HE. nostrum amicum noras Simu-

lum

20 aequalem? DE. quid ni? HE. filiam eius uirginem
nuitiuit. DE. hem! HE. mane: non dum audisti, Demea,
quod est grauissimum. DE. an quicquam est etiam amplius?
HE. uero amplius; nam hoe quidem ferundum aliquo
modost:

persuasit nox amor unum adulescuntia:

25 humanumst. ubi sefactum, ad matrem uirginis
uenit ipsus ultro lacrumans orans obscurans
fidem dans, iurans se illam ducturum donum.
ignotumst, tacitumst, creditumst. uirgo ex eo
compresso grauida factast: mensis [hic] decemus est:

30 ille bonus uir nobis psaltriam, si dis placet,
parauit quicum uinuat; illam deserit.

DE. pro certo tu istae dicis? HE. mater uirginis
in medio, ipsa uirgo, res ipsa, hic Geta
praeterea, ut captus est seruorum, non malus

35 neque iners: alit illas, solus omnem familiam
sustentat: hunc abduce, uinci, quaere rem.

GE. immo hercle extorque, nisi ita factumst, Demea.
postrimo non negabit: coram ipsum cedo.

DE. pudet: nec quid agam neque quid huic respondeam

40 scio. [P.A.] miseram me, differor doloribus!

Iuno Lucina, fer opem! serua me obscero! HE. hem!
num non illa quaeso parturit? GE. certe, Hego. HE. em,
illaec fidem nunc uostram implorat, Demea:
quod uos uis cogit id voluntate impetret.

45 haec primum ut fiant deos quaeso, ut uobis deceat.
sin aliter animus uoster est, ego, Demea,

464 A: est officium AΣ 468 Σ: quid A 475 hic sustulit
Bentley 478 certon] certo A 480 malum A 490 ACD:
ius cett.
ADELPHOE

summá ui defendam hanc atque illum mórtuom. cognátus mihi erat; una a puérís párnuolis

495 sumus éducti; una sémper militiae ét domi

uinemús; paupertatem una pertulimús grauem.
quaprópter nitar, fáciam, experiar, dénique

animám relinquam pótius quam illas déseram.

quid míhi respondes? DE: frátrem conueniam, Hégio.

500 HE. sed, Démea, hoc tu fácito cum animo cógites:

quam uós facillune ágitis, quam estis máxume

poténtes dites fórtunati nóobiles,
tam máxume uos aéquo animo aequa nóscere

opórtet, si uos uóltis perhiberí probos.

505 DE. redito: fient quàe fieri aequomst ómnia.

HE. decét te facere. Gétá, dúc me intro ad Sóstratam.—

DE. non me indicente haec fiunt: utinam hic sít modo
defúsctum! uerum núnia illaec licéntia

profécito euadet in aliquid magnum malum.

510 ibo ác requiram frátrem, ut in eum haec éuomam.

HEGIO

Bono ánimo fac sis, Sóstrata, et istam quód potes

fac cónsolere. ego Mícionem, si ápud forunst,

conueniam atque ut res géstast narrabo órdine:

si est īs facturus ūt sit officium suum,

515 faciát: sin aliter de hác re est eius senténtia,

respondeat mi, ut quíd agam quam primúm sciam.

495 Faërnus: educati codd. 499 post hunc versum Phorm. u.
461 interpolant Σ: eundem versum Bembino adscripsit A² 507
fient A 514 is add. Fleckeisen: si est codd.: si itast Bentley
ACTVS IV

CTESIPHON SYRVS

CT. Aín patrem hinc abíisse rus? SY. iam dúdum. 
CT. die sodés. SY. apud uillumst:
núnc quom maxmne óperis alicquid fácere credo. CT. 
utimám quidem!
quod eúm salute eius fiát, ita se défetigarít uelim
ut tríduo hoc perpétuo prórus e líceto nequeat súrgere. 520
SY. ita fiát, et istoc síqui potis est réctius. CT. ita;
nam núnc diem
miseré nimis cupio, ut cœpi, perpetuom in laetitia dégere;
et illud rus nullá álía causa tán male odi, nísí quia
propést: quód si abesset lóngius,
priúus nox oppressísset illi quam húc reuorti pósset iterum. 525
núnc ubi me illic nón uidebit, iam húc recurret, sát seio:
rogitábit me ubi fúerim: ‘ego hodie tóto non uídí die.’
quid dícam? SY. nilne in méntemst? CT. numquam
quícquam. SY. tanto néquior.
cléns amicus hóspes nemost uóbis? CT. sunt: quid póstea?
SY. hisce ópera ut data sit? CT. quáe non data sit? 530
nón potest fierí. SY. potest.
15 CT. interdiús: sed si húc pernocto, caúsaé quid dícám, Syre?
SY. uah, quàm uellem etiam nóctu amicis óperam mos
esést dari!
quín tu ótiosus ésto: ego illius sénsum pulchre cálleo.
quom férruit máxumé, tam placidum quási ouem reddo.
CT. quó modo?

521 qui A: quid Σ  522 nimis add. Donatus: om Σ: miser
uiuos cupio A  ut ut cœpi A  523-4 in A versus 523 exit in
propést  525 illi A: illic Σ  527 A: quem ego hodie Σ: ego
hoc te Krausse et uolg.  528 mentem A: mente Σ  530 data sit]
datast A  531 A: interdiús Σ  533 esto A: es A²Σ  534
A: feruet Σ  quam ABCEP: quasi cett.
ADELPHOE IV.

535 SY. laudari per te audit lubenter: fácio te apud illúm deum.

virtútes narro. CT. meas? SY. tuas: homini ílico 20 lacrúmae cadunt

quasi púero gaudio. Íam tibi autem! CT. quíd nam est? SY. lupus in fábula.

CT. pater est? SY. is ipsus. CT. Syre, quid agimus?

SY. fúge modo intro, ego uídero.

CT. si quíd rogabit, núsquam tu me: audístin? SY. potine ut désinas?

DEMEA CTEIPSIPHO SYRVS

40 DE. Né ego homo sum infélíx: [primum] fratem núsquam imuenio géntium;

prácterea autem, dum illum quaero, a uílla merecennáríum uídi: is filiúm negat esse rúri. nec quid agám seio.

CT. Syre. SY. quid est? CT. men quaérit? SY. 4
erum. CT. pérui. SY. quin tu animó bono es.

DE. quíd hoe, malum, infélicitatis? néqueo satis decérnere;

45 nísí me eredo huic ésse natum ré, ferundis nísériis.

prímus sentió mala nostra, prímus rescíseo ómnia, prímus porro obnúntio; aegre sólus si quid fit fero.

SY. rídeo hunc: primum aít se scire: is sólus nescit ómnia.

DE. núnce redeo: si fórite frater rédicerituisse. CT. Syre, 10

50 óbseero, nídce ne óle hunc prorsus se ímuat. SY. etiám
taces?

égó cauebo. CT. núsquam herele hodie ego ístuc com-
mittám tibi:

nám me iam in eellam áliquam eum illa cóncludam:

id tutíssumumst.

SY. áge, tamen ego hunc ámoucebo.—DE. séd eecum

sceleratúm Syrum.

535 Spengel (perlubenter in timesi est) landarier codd. 538
Bentley: ipsest A: ipsus vel ipsus est E 540 primum sustulit G.
Hermann

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IV. ii  P. TERENTI AFRI

SY. nón herele hic qui uólte durare quíśquam, si sic fít, potest. seíre equidem uoló quot mihi sint dómini. quae haec 555 est míseria!

DE. quíd ille gannit? quíd uolt? quid aís, bóne uir? est frater domi?

SY. quíd, malum, ‘bone uir’ mihi narras? équidem perii. DE. quíd tibil?


DE. quam ób rem? SY. me impulsóre hance emptam 560 esse aít. DE. non tu eum rus hínc modo pródùxe aíbas? SY. fác tum; uerum nénit post insániens: nil pepercit. nón puduisse uérberare homínem senem! quem égo modo puerúm tantilhum in máñibus gestauí meis.

25 DE. laúdo: Ctesiphó, patrissas: ábi, uirum te iúdico.

SY. laúdas? ne ille cóntinebit pósthac, si sapiét, manus. 565 DE. fórtiter! SY. perquam, quia miseram múlièrem et me sérnolum,

quí referire nón audebám, uécit: hui, perfórtiter!

DE. nón potuit mélíús. ídem quod ego sénit te esse huic rei caput.

30 séd estne frater íntus? SY. non est. DE. úbi illum inneniam cógito.

SY. sció ubi sit, uerum hódie numquam mónstrabo. 570

DE. hem, quid aís? SY. ita.

DE. diminuetur tibi quidem iam cérébrum. SY. at nomen nésceo ílliúm homínis, séd locum noui ubi sit. DE. dic ergó locum.

SY. nós tín porticum ápud macellum hae deórum?

573 DE. quid ni nónerim?

554 qui uolt Nonius: quidem codd.: quidem perdurare Bentley
560 ait esse A 561 post om. A 567 referinon A 568
sentit A²: sensit cum A cett. 573 hac D²: hane cett.: hic Donatus

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ADELPHOE

SY. praeterito hae recta platea súrsum. ubi eo uéneris, 35
éluos deorum uórsum est: hae te praecipitato. póstea
ést ad hanc manúm sacellum: ibi ángiportum próptérest.
DE. quód nam? SY. illi ubi étiam caprificus máguna
est. DE. noni. SY. hae pérgito.
DE. úl quidem angiportum non est péruium. SY. uerum
hérèle. uah,
cénsen hominem me ésse? erraui: in pórticum rursúm redi:
580 sánec hae multo própius ibis ét minor est errátio.
scén Cratini huius dítis acédis? DE. scío. SY. ubi eas
praetérieris,
ád sinistram hae recta platea; ubi ád Dianae uéneris,
ító ad dextram. príus quam ad portam uénias, apud
ipsúm lacum
ést pistrilla et exaduorsum fábrica: ibist. DE. quid íbi facit?
585 SY. lécítulos in sóle ilignis pédbibus faciundós dedit. 41
DE. úbi potetis nós: bene sane! séd cesso ad eum pér-

ergé?

SY. í sane: ego te exércæbo hodie, ut dígnus es, silícérnum.
Aéschinus odióse cessat: prándium corrúmpitur;
Ctésipho autem in amórest totus. égo iam prospiciám mihi:
590 nám iam abibo atque únum quicquid, quód quidem erit 51
bellíssumum,
cárpam et cyathos sórbilans paulátim hunc producam diem.

MICIO HEGIO

MI. Ego in hác re nil repério, quam ob rem laúder tanto
opere, Hégio:
meum offíciúm fació: quód peccatum a nóbis ortumst
corrígó.
nisi sí me in illo crédidísti esse hóminum numero, qui
ítá putant,

575 uórsum Σ: om. A: uórsum Dziatzko qui te omittit. 577
quonam A illi eed. ant.: illie codd. 584 Σ: pistrilla ei aduorsum
A: ei exaduorsum Fleckeisen 585 codd.: illi salignis Fleckeisen

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sibi fieri injuriam últro, si quam fecere ipsi expóstules,
5 et últro accusant: íd quia non est á me factum, agis
grátias?

**HE.** ah, mínune: numquam te áliter atque es ésse ani-
num induxí meum.
sed quaeso ut una mécum ad matrem uirginis eas, Mício,
atque ístae eadem quaé mihi dixi títé dicas múlieri:
suspécionem hanc própter fratrem esse: eíus esse illam 600
psáltriam.

10 **MI.** si ita aéquom censes aút si ita opus est fácto, eamus.

**HE.** béne facis:

nam et ílli íta animum iám releuabí, quaé dolore ac
míséria
tabéscit, et tuon offíciurn fueris fúnctus; sed si alitér putas,
egomét narrabo quaé mihi dixi. **MI.** ímmo ego ibo.

**HE.** béne facis:
omnés, quibus res sunt mínus secundae, mágis sunt 605
nescio quó modo

15 suspéciosi: ad cóntumeliam ómnia accipiónt magis:
proptér suam inpoténtiam se sémper erédunt lúdier.
quaprópter te ipsum púrgare ípsi cór é placabílii est.
**MI.** et récte et uerum dícis. **HE.** sequere me érgo hac
intro. **MI.** máxume.

### Aeschinvs

Discrúcior animi:
hocíne de ínprúasio mali mihi óbici tántum
út neque quid mé faciam néc quid agám certúm sit!
mémbra metu débilia sint; animus timóre
5 òbstipuit; pécitore consistere nil cónsili quit.

---

597 esse ins. Madvig: in animum codd. 600 Bentley: fratern
eius se et illam A: fratrem eius isse et illam A²: fratrem eius esse et illam Ξ
600 601 proscíbit 603 tuo officio codd.: sed fungi ap. Ter. sempem
cum accusatíu convíngitur 607 Bentley: claudier codd. fort. recte

272
uah, quó modo hac me expédiam turba? tánta nunc
suspicio de me incidit;
néque ea inmerito: Sóstrata
crédit mihi me psáltriam hance emísse; id anus mi in-
dícius fecit:
nám ut hinc forte ad obstetricem erat missa, ubi cam 10
uidi, álico
accédo, rogito Pámphila quid agát, iam partus ádsiet,
eon obstetricem accérsat. illa exclámát 'abi, abi! iam,
Aéschine,
satis diú dedisti uérba; sat adhuc túa nos frustratást fides.'
"hem, quíd istuc obsécre" ínquam "est?" 'ualeas,
hábeas illam quaé placet.'
sensi álico id illas súspicari, séd me reprehendí tamen, 15
ne quíd de fratre gárrulae illi dícerem ac fierét palam.
núnc quid faciam? dícem fratris éssé hanc? quod mi-
numést opus
úsquam ecféri. ac nóto: fíeri pótis est ut ne qua éxeat.
íd ipsum metuo ut crédant: tot conquírrunt ueri símilía:
égomet rapui ipse; égomet solui argentum; ad me ab-
ductást domum.
haéc adeo mea cúlpa fateor fíeri. non me hane rém patri,
út ut erat gesta, índícasse! exórassem ut cam dúcerem.
céssatum usque adhúc est: nunc porro, Aéschine, ex-
pergíseere!
núnc hoc primumst: ád illas íbo, ut púrgem me. acce-
dam ád fores.
périi: horresco sémper ubi pultáre hasce oceípió miser. 25
heús heús! Aeschinús ego sum. aperite áliquis actu-
tum óstium.
pródit nescio quíis: concedam hue.

618 ut hinc A²Σ; id A 621 post uerba add. A²Σ nobis 624
quid] qui A 625 dicam A²Σ; om. A 626 nusquam A 627 id
ípsum Dziatsko: ípsum id A²Σ: ípsum A 631 nunc A: ium A²:
Micio Aeschinus

MI. Íta uti dixi, Sóstrata, fácite; ego Aeschinúm conueniam, ut quó modo acta haec sín to sciat.

séd quis ostium húc pultauit? AE. páter hercle est:

perii! MI. Aéschine,

AE. quid huic híc negotist? MI. túne has pepulísti fores?

tacet. quór non ludo hunc álíquantisper? mélius est, quandoquidem hoc numquam mi ípse uluit díeere. 640

nil míhi respondes? AE. nóne quidem istas, quàd sciam. MI. ita? nán mirabar quíd hic negoti essét tibi. erúbuit: salua rés est. AE. die sodés, pater,

tibi nócro quíd istic est reí? MI. nil mí quidem. amícus quidam me á foro abduxít modo 645

húc ádnuocatum sibi. AE. quid? MI. ego dicám tibi: habitánt híc quacdam múlieres paupérculae;

ut opínor eas non nóssé te, et certó scio:

15 neque enim diu húc migráruit. AE. quíd tum póstea? MI. uirgo ést cum matre. AE. pérge. MI. haec uirgo 650

orbást patre;

híc méus amicus ílli genere est próxumus:

húc léges cogunt núbere hane. AE. perii! MI. quid est?

AE. nil: récte: perge. MI. is uénit ut secum ánuehat:


AE. animó malest.


comménta mater ést esse ex alió uiro

nesció quo puerum nátum, neque eum nóminat;

25 priórem esse illum, nón oportere huíc dari.

AE. eho, nónne haec insta tibi uidentur póscier?

637 A: ostium hoc cett.: hostium BEF 648 eas ADG: has
ADELPHOE

MI. non. A.E. óbscecor non? án illum hinc abducéat, pater?

MI. quid illám ni abducat? A.E. fáctum a nobis dúriter

inmisericordíterque atque etiam, si ést, pater,
dicéndum magis apérte, inlibéráliter.

665 MI. quam ob rém? A.E. rogás me? quíd illí tandem

eréditis

fore ánimi miseró qui illa consueúit prior,
qui infélix haud scio án illum misere núne amet,
quom hanc síbi uidebit praécens praesenti éripi,
abdúci ab ouulis? fáciamus indignum, pater!

670 MI. qua rátione istue? quís despondité? quís dedit?

quoi quándo nupsit? aúctor his rebús quis est?

quor dúxit alienam? A.E. án sedere opórtuit
domi uirginem tam grándem, dum cognátus huc
illóc uxíret, éxpectantem? haec, mí pater,

675 te dícere aequum fúit et id défíéndere.

MI. ridéculum! adnorsunne illum causam dícere

quoi néneram aduocátus? sed quid ista, Aéschíne,

nostra? aút quid nobis cum illis? abeamús. quid est?

quíd laerunas? A.E. pater, óbscecor, auseulta. MI. 45

Aéschíne, andíni ómnia

680 ét scio: nam té amo: quo magís quáé agis euræ súnt mihi.

A.E. íta uelim me prómérentem amés, dum niuás, mí pater,
út me hoc delietum ádmiisses in me, id mihi uehementér dolet
ét me tui pudéct. MI. credo hercle; nam ingéníum núaí tuum
liberale: séd uereor ne indíligens nímiúm sies.

685 in qua ciuitáte tandem te árbitrare núere?

uírginém nitíasti quam te nón ius fnerat tángere.

iam íd peccatúm prínum magnum, máignum, at huma-
núm tamen:

666 illa A: cum illa contra metrum cum Σ Donatus

667 amet

ADIG: amat cett. 668 praesenti codd.: praesentem Bentley cum

Servio 670 quis (bis) Σ: qui A 673 hoc codd.: hinc cum

Donato Bentley 684 indilíges A 687 magnum geminauerunt

Muretus et Faénnus: primum agnum A: primum magnum A1

275
fécere alii saepe item boni. at postquam id evenit, cedo:
55 num quid circumspexisti? aut num quid tute prospecti tibi, quid fieret? qua fieret? si te mi ipsum puduit proloqui, 690 quid resciscerem? haec dum dubitas, ménes abierunt decem. pródidisti et te et illum miseram et gnátum, quod qui-
dem in té fuit.
quid? credebas dormienti hac té confecturus deos,
et illum sine tua ópera in cubiculum íri deducetum domum?
nólím ceterárum rerum té socordem códem modo. 695 bóno animo es, dúcés uxorem hanc. A.E. hém! M.I.
bono inquam animo és. A.E. pater,
obscero, num lúdis nunc tu me? M.I. égo te? quam ob
rem? A.E. néseio:
quia tam misere hoc ésse cupio nérum, eo nereór magis.
65 M.I. ábi domum ac deos cómprecare ut uxorem accersás: ábi.
iam quantum potes. A.E. di mé, pater,
ómnes oderínt, ni magis te quam óculos nunc ego anó
meos.
A.E. quid? ille ubist Milésius?
M.I. périit: abíit, náuem ascendit. séd quor eessas?
A.E. ábi, pater:
70 tú potius deos cómprecare; nám tibi eos certó scio,
quó uir melior múlto es quam ego, obtémperaturós magis. 705
M.I. égo eo intro, ut quae opus súnt parentur: tú fac
ut dixi, sí sapis.—
A.E. quid hoc ést negoti? hoc ést patrem esse aut hoc
est filium ésse?

688 nenit A 696 Fleckrisen: om. hane A animo est inquam
A: animo es inquam 2 697 DG: nunc lúdis tu A: nunc lúdis
tu nunc (mihi nunc F) cett. 700 potes ADGF: potest cett.
701 ego om. A 702 quicquam illa A 703 períit abit náuem
escendit A: náuem ascendit abíit períit DG: abíit períit náuem
ascendit cett.
si frater aut sodalis esset, qui magis morem gereret? 
hic non amandust? hicine non gestandus in sinust? hem! 75

710 itaque adeo magnam mi inicit sua commoditate curam, 
ne inpridens forte faciam quod nolit: sciens canecbo. 
sed esse ire intro, ne morae meis nuptiis egomet siem?

DEMEA vi

DE. Defessus sum ambulando: ut, Syre, te cum tua 
monstratione magnum perdat Iuppiter!

715 pereptauis usque omne oppidum: ad portam, ad lacum, 
quo non? neque fabrica illa erat nec fratrem homo 
uidisse se aibat quisquam. nunc iuiro domi 5 
certum obsidere est usque, donec redierit.

Micio DEMEA vii

MI. Ibo, illis dicam nullam esse in nobis moram.

720 DE. sed eccum ipsum. te iam duedum quaero, Micio. 
MI. quid nam? DE. fero alia flagitia ad te ingenta 
boni illius adolescens. MI. ecce autem! DE. noua, 
capitalia. MI. ohe iam! DE. nescis qui nisit. MI. seio. 5 
DE. ah stulte, tu de psalteria me somnias

725 agere: hoc peccatum in virginemst ciuen. MI. seio. 
DE. oho, scis et patere? MI. quid ni patiar? DE. dic 
mihii, 
ono clamis? non insanis? MI. non: malim quidem. 
DE. puer natus. MI. di bene uortant! DE. uirgo nil 10 
habet.

MI. audui. DE. et ducenda indotatost. MI. scilicet.

730 DE. quid nunc futurumst? MI. id enim quod res ipsa fert:

709 amandus A: amandus est Σ 710 inicit Bentley: iniecit 
codd. 711 inprudens forte Bentley: forte inprudens codd. 712 
siem codd.: sim Guinet 716 Bentley: neque illis (illie A²) fabrica 
A: illic fabrica DG: fabrica illie cett. 717 domo A 723 
cho A: oeh A² ah nescis Σ 724 A²Σ: o stulte A 728 
natus A: natus est Σ

277
illinc hue transferetur uirgo. *DE. o Húppiter, istócinæ pacto opórtet? *MI. quid faciam ámblius?


*DE. quid ígitur facies? *MI. dóni érit. *DE. pro diúóm fidem, meretríx et mater fámilias una ín domo!


*DE. tu intéras restim dúctaus saltabís. *MI. probe. 750

*DE. probe? *MI. ét tu nobiscum una, si opus sit. *DE. ei mihi! non te haec pudént? *MI. iam uéro omitte, Déméa, tuam ístane iracúndiam, atque ita utí deceat


278
hilarum ac lubentem fac te gnati in nuptiis.

ego hos conuenio: post hoc redeo. — DE. o Iuppiter,
hancine uitam! hoscin mores! hanc dementiam!

uxor sine dote ueniet; intus psaltriast;

760 domus sumptuosa; adulousens luxu perditus;

senex delirans. ipsa si cupiât Salus,
seruare prorsus non potest hanc familiam.

ACTVS V

SYRVS DMEA

SY. Edopol, Syrisce, tecurasti molliter
lautéque munus administrasti tuum:

765 abi. sed postquam intus suum omnium rerum satur,
prodeoambulare huc lubitumst. DE. illud sis uide:
exemplum disciplinae! SY. eece autem hic adest

5 senex nostro. quid fit? quid tu es tristis? DE. oh seclus!
SY. ohe iám! tu uerba fundis hic, sapiéntia!

770 DE. tun si meus esses . . SY. dis quidem esses. Démea,
ae tuam rem constabilisses. DE. exemplum omnibus
euarem ut esses. SY. quam ob rem? quid feci? DE. rogas?
in ipsa turba atque in peccato maxuno,
quod uix sedatum satis est, potasti, seclus,

775 quasi re bene gesta. SY. sãne nollem huc exitum.

DROMO SYRVS DMEA

DR. Heus Syre, rogat te Ctesipho ut redeas. SY. abi.—
DE. quid Ctesiphonem hic nárrat? SY. nil. DE. eho,
carnufex,

756 in om. A 757 A: conueniam A²Σ 765 abi om. A :
add. in fine versus 764 A² 766 Σ: libuit A 770 tun codd.
omnes praeter GP: hic et alibi tun adfirmatium tuetur Minton Warren
771 Bentley: exempla A: exemplum Σ 774 potasti Σ: potis A :
potatis A² 775 hue D¹G: hunc A et cett.
est Ctesipho intus? SV. non est. DE. quor hic nominat?
SV. est alius quidam, parasitaster paullusus:
5 nostin? DE. iam scibo. SV. quid agis? quo abis? 780
DE. mitte me.
SV. noli inquam. DE. non manum abstines, mastigia?
an tibi iam muis cerebrum dispergam hie? SV. abit. —
edepol comissatorem haud sane commodum,
praesertim Ctesiphoni! quid ego nunc agam?
10 nisi dum haec silescunt turbae, interea in angulum
aliquo abeam atque dormiscam hoc uilli: sic agam.

Micio Demea

MI. Parata a nobis sunt, ita ut dixi, Sostrata:
ubi uis . . quis nam a me pependit tam gruiter fores?
DE. ei mihi, quid faciam? quid agam? quid clamem
aui querar?
o caelum, o terra, o maria Neptuni! MI. em tibi! 790
5 resciuit omnem rem: id nunc clamat: ilicet;
paratae lites: succurrendum. DE. ecceum adest
communis corruptela nostrum liberum.
MI. tandem reprime iracundiam atque ad te redi.
DE. reprassi, redii, mittto maledicta omnia:
10 rem ipsam putemus. dictum hoc inter nos fuit
(ex te adeo est ortum), ne tu curarcs meum
nunc ego tuum? responde. MI. factumst, non nego.
DE. quor nunc apud te potat? quor recipis meum?
quor emis amicam, Micio? num qui minus
5 mihi idem ius aequomst esse quod mecumst tibi?
quando ego tuum non cura, ne cura meum.
MI. non aequom dicis. DE. non? MI. nam netus
uerbum hoc quidemst,

780 scio A 786 uilli EGF²: uillis A: uini cett. 791 scilicet
BCEFGP: licet D
ADELPHOE

commúnia esse amícorum inter se ómmia.

805 DE. facéte! nunc demum istaece nata orátioest.
MI. auscultá paucis nísi molestumst, Démea. 20
princípio, si id te mórdet, sumptum fílli
quem fácíunt, quaeso hoc fácito tecum cógitex:
tu illós duo olim pró re tollebás tua,

810 quod sátis putabas túa bona ambóbús fore,
et mé tum uxorem crédidisti scílicet
ductírum. eandem illum rátionem antiquam óbtine:
consérna, quaere, páerce, fac quam plúrimum
illís relinquás: glóriam tu istam óbtine.

815 mea, quaé praeter spem euénere, utantúr sine.
de súmma nil décédet: quod hine accésserit,
id dé lucre putáto esse omne. haece sí uoles
in ánimo uere cógitate, Démea,
et mi ét tibi et illís démpseris moléstiam.

820 DE. mittó rem: consuétúdinem ambo rém . . MI. mane:
scio: ístuc uiam. múltia in homine. Démea,
signa insulae ex quibus cóniectura fácile fit,
duo quón idem fácìunt, saépe ut possís díceré
hoc licet inpúne fácere huie, illí nón licet,' 30

825 non quó dissimilis rés sit sed quó is quí facit.
quae ego inésse in illís uideo. ut confidám fore
ita ut nólumus. uideo eos sápere. intellegere. in loco
ueréri. inter se amáre: seíres liberum
ingénium atque animum: quó uís illos tú die

830 reddúcias. at enim métuas ne ab re sínt tamen
omissiones paúlo. o noster Démea,
ad ómnia alia actáte sapímus réctius;

804 se om. A 809 tolerabas A 814 AD1G: tu istane tibi
obtine cett.: unde Bentley tu istane tibi (sc. habeas) 816 decédit
A 820 amborúm A: ipsorum cum σ Donatus 824 facere][
re A 826 in om. A 827 eos om. A 828 Lachmann:
scirct A: seíre est cett.: seíris Dziatzko 829 ilostude A: illo
studio D1 830 D: reducas cett.

281
solum unum hoc uitium adfect senectus hominibus:
adiéntiores súmus ad rem omnes quám sat est:
quod illós sat actas acuet. \(DE\). ne nimiúm modo 835

bonaé tuae istae nós rationes, Méio,
et túos iste animus aéquos subuortát. \(MI\). tace;
non fiét. mitte iam istae; da te hodié mihi;
expórgere frontem. \(DE\). sélícet ita témpus fert:
faciúndumst. ceterum égo rus eras cum filío
50 cum prímo luci ibo hinc, \(MI\). de nocta cénseo:
hodié modo hilarum fác te. \(DE\). et istam psáltriam
una illuc mecum hinc ábstrahám. \(MI\). pugnáueris:
eó pácto prorsum illi álligaríus filium.
modo fácito ut illam sérues. \(DE\). ego istae uídero:
55 atque íbi fauillae pléna, fumi ac póllinis
ecoquendo sit faxo ét molendo ; praéter haece
merídie ipso fáciám ut stipulam cóngíat:
tam excóctam reddam atque átram quam carbóst. \(MI\).
placet:
nune míhi uídere sápe. atque equidem filium 850

60 tum etiám si nolit cógam ut cum illa uná cubet.
\(DE\). derídes ? fortunátus qui isto animó sies.
egó séntio . . \(MI\). ah, pergísne? \(DE\). iam iam désino.
\(MI\). i ergo íntro, et quoi rei est, ei rei [hilarum] hunc
sumamús diem.

Démea

Númquam ita quisquam béne subucta rátione ad nitám fuit
quín res, actas, úsus semper álliquid adportét noui,
856 álliquid moneat: út illa quae te scísse credas nócias,
et quae tibi putáris prima, in expériundo ut répudiae.

833 adfert senectus \(ADG\): senectus adfert (affert) \(cett\).
837 istae \(AC\) 845 is uídero \(A\) 854 \(A\): quod res est \(ABCP\):
cui rei opus \(DEG\) ilarum \(add\). \(A\): hilarem \(DEG\): ilare \(F\)
857 scisse \(A\): scire \(Σ\)

282
quod nunc mi euenit; nam ego uitam duram, quam uixi usque adhuc,

860 prope iam excurso spatio omitto. id quam ob rem? re ipsa répperi
facilitate nihil esse homini melius neque clementia.
id esse uerum ex me atque ex fratre quoisus facilest noscere.
ille suam egit semper uitam in otio, in connuiuis, elemens, placidus, nulli laedere os, adridere omnibus;

865 sibi uixit, sibi sumptum fecit: omnes bene dicunt, amant.
eglo ille agrestis, saeuos, tristis. pares, truculentus, tenax
duxi uxorem: quam sibi miseriam nudis! nati filii:
alia cura. heia autem, dum studeo illis ut quam plurimum
facerem, contribi in quaerendo uitam atque aetatem mean:

870 nunc exacta aetate hoe fructi pro labore ab eis fero, odium; ille alter sine labore patria potitur commoda.
illum amant, me fugitant; illi credunt consilia omnia,
illum diligunt, apud illum sunt ambo, ego desertus sum;
illum ut uniat optant, mean autem mortem exspectant

875 ita eos meo labore eductos maxumo hic fecit suos
paulo sumptu: miseriam omnem ego capio, hic potitur

age age nunciam experiamur contra, ecquid ego possiim
blande dicere aut benigne facecre, quando hoc pronocat.
ego quoque a meis me amari et magni fieri postulo:

880 si id fit dando atque obsolete, non posterioris feram.
dérit: id mea minune re fert qui sum natu maximus.

SYRVS DÉMEA

SY. Hens Démea, orat frater ne abeas longius.
DE. quis homo? ó Syre noster, salve! quid fit? quid agitur?

860 id quam A¹: inquam A 870 fructufructi A 875 meo
geiminavit A eductos C²: educatis C¹D: educatos A¹D 877 A²: porro contra et quid A 879 fieri A: pendit A²Σ
praetér naturam: 'o nóster! quid fit? quid agitur?'

serum haúd inliberálem praebe te ét tibi
Lubéns bene faxim. SJ. gratiam habeo. DE. atqui, Syre, 
hoc uérumst et ipsa re expériere própediém.

G E T A   D E M E A

GE. Era, ego húc ad hos proníso quam mox uírginem 
accérsant. sed eecum Déméam. saluós sies.

DE. o quí uoecare? GE. Gétá. DE. Geta, hominem 
máxumni 
pretí te esse hodie iúdicaui animó meo;

nám is míhi profectost séuos spectátus satis 
quoi dóminus curaeast, íta uti tibi sensí, Geta, 
et tibi ob eam rem, sí quid usus uénerit,
lubéns bene faxim. méditor esse adfábilis 
et béne procedít. GE. bónus es, quom haec exístumas.

DÉ. paulátim plebem prímulum fació meam.

AESCHINVS   D E M E A   S Y R V S   G E T A

AE. Occídent me equidem, dúm nimis sanctas núptias 
student fácere: in adparándo consumúnt diem.

DE. quid ágitur, Aeschíne? AE. éhem, pater mi, tu 
húc eras?

DE. tuos hérclle uero et ánimo et naturá pater,
qui té amat plúm quam hosce óculos. sed quor nón domum 
uxórem accersis? AE. cúpio; uerum hoc míhi moraest, 
tibícina et hyménéaúm qui cantént. DE. eho.

uín tu huíc seni auscultáre? AE. quíd? DE. missa 
haéce face, 
hyménéaúm turbas lámpades tibícinas,

888 A1: experire A  893 praefecto A  899 equidem scripsi

cum A: quidem Σ  906 istaece A: istec DG  907 lampades

scripsi: lampedes A: lampadas Σ

284
atque hanc in horto maceriam iube dirui
quantum potest: hae transier; unam fac domum;
910 traduce et matrem et familiam omnem ad nos. AE. placet,
pater lepidissime. DE. eige, iam lepidus uocor.
fratri aedes fient peruae, turbam domum
adducet, [et] sumptu amittet multa: quid mea?
ego lepidus ineo gratiam. iube mineiam
915 dimumet ille Bablylo uiginti minas.
tu illas abi et traduce. GE. di tibi, Demea,
bene faciant, quem te uideo nostrae familiae
tam ex animo factum uelle. DE. dignos arbitror.—
920 quid tu ais? AE. sic opinor. DE. multo rectius
quam illam puerperam hue uunc duci per uiam
aeexportam. AE. nil enim uidi melius, mi pater.
DE. sic sileo. sed eccum Micio egreditur foras.

MICIO DMEA AESCHINUS

MI. Iubet frater? ubi is est? tunc inbes hoc, Demea?
925 DE. ego uero iubeo et haec re et aliis omnibus
quam maxime unam facere nos hanc familiam,
colere, adinnare, adiungere. AE. ita quaeo, pater.
MI. haud aliter censeo. DE. immo ilcere ilta nobis decet. 5
primum huius uxorist mater. MI. est. quid postea?
930 DE. proba et modesta. MI. ita aiunt. DE. natu grandidor.
MI. seio. DE. parere iam diu haec per annos non potest
nec qui eam respiciat quisquam est: solast. MI. quam
hie rem agit?
DE. hanc te aequomst ducere, et te operam ut fiat dare. 10
MI. me ducere autem? DE. te. MI. me? DE. te
inquam. MI. ineptis. DE. si tu sis homo,
V. viii  P. TERENTI AFRI

hic faciat. AE. mi patér! MI. quid tu autem huic, 935
ásine, auscultas? DE. nil agis:
ieri áliter non potést. MI. deliras. AE. síne te exo-
rem, mí pater.
MI. insánis: aufer. DE. áge, da ueniam fílio. MI.
satin sánus es?
15 ego nónos maritus ánno demum quáto et sexagésíno
fiam átque anum decrépitam ducam? idne étis aucto-
rés mihi?
AE. fac: prómisi ego illis. MI. prómisti autem? dé te 940
largitór, puér.
DE. age, quíd si quid te máius oret? MI. quási non
hoc sit máxumum!
DE. da uéniam. AE. ne granáre. DE. fac, promítte.
MI. non omítitis?
20 AE. non, nísi te exorem. MI. uís est haec quidem.
DE. áge, prolíxe, Míció!
MI. etsi hoc mihi prauom, incéptam, absurdum atque
álíenum a uitá mea
uidétur, si nos tánto opere istuc nóltis, fiat. AE. bénè facis.
DE. méritó te amo. uerúm . . MI. quid? DE. ego 946
dicam, hoc quem confit quód uolo.
MI. quid núnc quod restat? DE. Hégio est hic hís
cognatus próxumus,
25 adfínis nobis, pauéper: bene nos álíquid facere illí decet.
MI. quid fácere? DE. agéllist hic sub urbe páulum
quod locítás forás:
uhic démus qui frúátur. MI. paulum id aútemst? DE. 950
si multúmst, tamen
faciándumst: pro patre huíc est, bonus est, nóíst er est,
recté datur.

937 aufer Donatus: om. Z sat insanus es BFP 940 pro-
místi A : promisisti Z 946 Dzlatzko sic personas distribuit confit
Donat. : cum fit Z 947 hic add. Bentley 950 multum sit
BCEFP

286
postrémo nune meum illud uerbum fácio quod tu, Mício, bene ét sapienter díxiti dudum: ‘uitium commune ónnimiumst, quod númim ad rem in senécta attenti súmus’; hane 31 maculam nós deecet

955 eefúgere; et dictumst néré et reapse fíeri oportet. **AE.**
mí pater!
**MI.** quid ístúe? ager dabitur Hégioni quándoquidem hie uolt. **AE.** gaúdeo.
**DE.** nunc tú mihi es germánus frater páriter animo et cópore.
súo sibi gladio hunc iúgulo.

**Syrv S Demea Mício Aeschínvs ix**

**SY.** Factumst quód iuussisti, Démea.
**DE.** frúgi homo’s. ergo édepol hodie meá quidem senténtia

960 iúdico Syrum fíeri esse aequom líberum. **MI.** istunc líberum? quód nam ob factum? **DE.** múlta. **SY.** o noster
Démea, édepol uír bonu’s!
égo istos uobis úisque a pueris cúraui ambos sédulo:

dóeni, monui, bène præcepi sémper quae potui ómmia.
**DE.** rês apparet. équidem porro haec, óbsonare cúm fide,

965 scórtum adducere, ádparare dé die conuíum:
nón medioris hóminis haec sunt ófficia. **SY.** o lepidúm caput!
**DE.** postremo hodie in psáltria ista emúnda hie adiútór fuit, hie eurauit: pródesse aequomst: álii meliórés erunt. 11 dénique hie uolt fieri. **MI.** uin tu hoc fieri? **AE.**
cupio. **MI.** sí quidem

970 tú uis: Syre, eho accéde huc ad me: líber esto. **SY.**
bène facis.

ómnibus gratiam hábeo et scorsum tíbi praeterea, Démea.

15 _DE._ gaúdeo. _AE._ et ego. _SY._ crédó. utiam hoc perpétnum fiat gaúdium,
Phrygiam ut uxorém meam una mécum uideam líberam! _DE._ óptumam equidem múlierem. _SY._ equidem tuó nepoti huíus fílíó hódie prima mánnam dedit hæc. _DE._ hèrele uero sério, 975 síquidem prima dédit, haud dubiumst quàm emíti aequóm siet.

20 _MI._ ób eam rem? _DE._ ob eam. póstremo a me argéntum quantist súmito. _SY._ dí tibi, Demea, ómnes semper ómnia optata ófferant! _MI._ Sýre, processisti hódie pulehre. _DE._ síquidem porró, Mício,
tú tuom officium fácies, atque huic álíquid paulum praé manu déderis, unde utástur, reádet tibi eito. _MI._ istec uílius. 981

_DE._ fáciét. _SY._ o uir óptune! _AE._ o patér mi fes-
tiuússeme!

_MI._ quíd istue? quae res tám repentemóresmutauístuos?
quód prolubium? quae istae subitast lárgitas? _DE._ 985
dicám tibi:
út id ostenderém, quod te isti fásiclem et festiuóm putant,

30 íd non fieri ex uéra uita néeque adeo ex aequo ét homo, séd ex adsentando, índulgingo [et] lárgiendo, Mício. núnc adeo si ob eám rem uobis méa uita inuisa, Aéschine, est, quía non iusta iniústa prorsus ómnia omnino óbsequor, 990 mússa facio: eefúndite, emite, fácite quod uobis lubet.
séd si id vóltis pótius, quae uos própter aduléscéntiam minúus uidetis, mágis inspense cúpitis, consuletis parum,
haec reprehendere et corrigere me et obsecundare in loco,

995 ecce me, qui id faciam uobis. AE. tibi, pater, permittimus:

plus seis quod opus factost. sed de fratre quid fit?

DE. sino:

habeat; in istac finem faciat. MI. istuc recte. CAN. 40

TOR. plaúdite!

994 Bentley: obsecundare Σ: secundare Donat. 996 Fleckeisen quid opus factost (sit D1) Σ: post quid potius sequeretur coniunctius
ABBREVIATIONS USED IN THE NOTES AND APPENDICES

abl. = ablative.
absol. = absolute, absolutely.
acc. = accusative.
Ad. = Adelphoe.
adj. = adjective, adjectively.
A. J. A. = American Journal of Archaeology.
adv. = adverb, adverbial, adverbially.
advers. = adversative, adversatively.
And. = Andria.
antec. = antecedent.
App. = Critical Appendix.
Ar. = Aristophanes.
B. = Bennett’s Latin Grammar.
B. App. = Appendix to Bennett’s Latin Grammar.
B. App. (rev. ed.) = Bennett, “The Latin Language” (Boston, 1907), a revision or reconstruction of the “Appendix,” to which revision I had made some references by means of advance sheets (kindly lent to me by Professor Bennett) before I was aware that the name of the book was to be changed.
char. = characteristic.
cef. = compare.
cel. = clause.
Class. (or Cl.) Rev. = Classical Review.
comp. = comparative.
cond. = condition, conditional.
conj. = conjugation.
constr. = construction.
crit. = critical.
dat. = dative.
decl. = declension.
dem. = demonstrative.
dep. = deponent.
dim. = diminutive.
LIST OF ABBREVIATIONS

Dz., or Dz. (1884) = Dziatzko's collective text edition in the Tauchnitz Series (Leipzig, 1884).
Dz. (1881) = Dziatzko's annotated edition of the _Adelphoe_ (Leipzig, 1881).
Dz. _Adn. Crit._ = the _Adnotatio Critica_ prefixed to Dziatzko's collective text edition.
Dz.-Hauler = Dziatzko's second annotated edition of the _Phormio_ (Leipzig, 1885) as revised by Edmund Hauler (Leipzig, 1898). All references to Dziatzko's _Phormio_ are made through this.
Dz.-Kauer, or Kauer = Dziatzko's annotated edition of the _Adelphoe_ (Leipzig, 1881) as revised by Robert Kauer (Leipzig, 1903).

cd. = edition.
Eng. = English.
esp. = especially.
Eugr. = Eugraphius.
_Eun._ = _Eunuchus._
ex. = example.
excl. = exclamation, exclamatory.
fem. = feminine.
_fin._ = _finis._
fut. = future.
G. = the Gildersleeve-Lodge Latin Grammar.
gen. = genitive.
Gil.-Lodge = the Gildersleeve-Lodge Latin Grammar.
Gk. = Greek.
Goodwin = Goodwin's Greek Grammar.
H. & B. = Hale and Buck's Latin Grammar (Boston, 1903).
Hauler = the Dziatzko-Hauler edition of the _Phormio_, as described above under _Dz.-Hauler._
Heaut. = _Heauton timorumenos._
_Hec._ = _Heceyra._
hist. = historical.
Hor. = Horace.
imp. = imperative.
impers. = impersonal.
impf. = imperfect.
inv. = imperative.
indef. = indefinite.
LIST OF ABBREVIATIONS

indie. = indicative.
infin. = infinitive.
instr. = instrumental.
intens. = intensive.
interrog. = interrogative, interrogatory.
intrans. = intransitive.
lit. = literally.
Lucr. = Lucretius.
masc. = masculine.
Meis. = Meissner's edition of the Andria (Bernburg, 1876).
MS. = manuscript.
MSS. = manuscripts.
n. = note, or notes.
362. n. = verse 362 and note: here 362 is any number.
neg. = negative.
neut. = neuter.
nom. = nominative.
Od. = Odes of Horace.
part. = partitive.
pass. = passive.
pers. = personal.
pf. = perfect.
Phorm. = Phormio.
pl. = plural.
Plaut. = Plautus.
plpf. = pluperfect.
plur. = plural.
poss. = possessive.
pred. = predicate, predicative, predicatively.
pred. = predicate.
prep. = preposition.
pres. = present.
prtepl. = participle.
refer. = reference.
Roby = Roby's Grammar of the Latin Language from Plautus to Suetonius.
sc. = scilicet.
Schlee = Schlee's Scholia Terentiana (Leipzig, 1893).
sing. = singular.
spec. = specification.
Spen. = Spengel's edition of the Andria or of the Adelphoe.
LIST OF ABBREVIATIONS

subj. = subjunctive.
syl. = syllable.
*T. A. P. A. = Transactions of the American Philological Association.*
temp. = temporal.
Ter. = Terence.
trans. = transitive, sometimes (by accident) translate.
transl. = translate.
Umpf. = Umpfenbach's collective text edition with *apparatus criticus*, etc.
(Berlin, 1870).
voc. = vocative.
vs. = verse.
vss. = verses.

Abbreviations of the names of the plays of Plautus are those found in the Ritschl edition of Plautus (revised by Loewe, Goetz and Schoell) and, for the most part, in Harper's Latin Dictionary. Abbreviations of the titles of other works of Latin authors are approximately the same as those given in Harper's Dictionary.
EXPLANATORY NOTES

ANDRIA

DIDASCALIA

Didascalia (Διδασκαλία) was a term applied by the Greeks to the training of the chorus and the actors for a dramatic performance. It was used also of the pieces thus brought forward at a dramatic entertainment, and again of certain public notices (hung up in the theatre) in which were given the names of the competing poets, and the titles of their plays, as well as important dates, names of actors and chorēgoi, and other matters connected with the dramatic contests. Documents such as these were systematically prepared, by Alexandrian scholars, upon particular tragedies and comedies, and from 150 B.C. downward the Roman grammarians imitated this custom in the interest of their own dramatic writers. Prominent among these Roman grammarians was Marcus Terentius Varro, who lived from 116 to 27 B.C. The didascaliae inserted in the MSS. of Plautine and Terentian comedies rest largely on his authority. They are given in the form of prefatory notices, whose purpose is to make known, as a sort of advertisement, the source or origin of each play, and the time and circumstances of its first representation. The didascaliae of Terence are in the main complete; those of Plautus are merely fragmentary, except that attached to the Stichus.

In consequence of the destruction of the first leaves of the Codex Beminius, the didascalia to the Andria is lost, but it has been restored without difficulty on the analogy of the didascaliae to the other plays, and through the information supplied by Donatus (Introd. § 41).

Andria: the play takes its name from one of its characters, who is a native of 'Ασπάς, an island in the Cyclades group. Hence η Ἀσπία, "the Andrian (woman)." The story is adapted from the Andria (Ἀσπία) of Menander, with additions from the Perinthia (Περίνθια) of the same poet. acta, etc., "acted at the indi Megalenses, under the auspices of M. Fulvius and M. Glabrio, Curule Aediles." The Megalesian games began on the fourth of April, and continued for six days. The third day was devoted to the performance of plays. Cf. Introd. § 74.

Aedil Curul: i. e. Aedilībus Curulībus; one of the prerogatives of these magistrates was the licensing of plays for public performances.
egit, "undertook the representation," "put upon the boards;" sc. fabulam.

L. Ambiulus Turpio was the manager of a troupe of actors, and himself the most famous actor at Rome, previous to Roscius, with whom he is coupled by Tacitus in his Dialogus de Oratoribus. That his acting delighted even those who sat in the most distant seats of the theatre is affirmed by Cicero (Cic. Mai. 14). His grecx or company brought out all of the six comedies of Terence, for in the time of that poet it was customary for the aediles to contract with some 'manager' for the production of the play which they had accepted from the playwright. In earlier times the poet himself had been both composer and exhibitor. Cf. Introd. § 65.

L. Hatilius Praenestinus belonged probably to a later period than Ambinius Turpio, and the association of the two names may have been due to accident or carelessness. The name is coupled with that of Ambinius in all of the didascaliae except that to the Hecyra (and Heaut. in Codex A). In Dziatzko's opinion, the mention of two actors suggests two different performances. See Dz., on the didas. to the Aud., in Rhein. Mus. 20, 572 f., and 21. 64 f.

modos fecit, "composed the measures," "set the play to music."

Flaccus Claudi: sc. servos; see Introd. § 64. The attitude of the Roman citizen towards accomplishments of this sort was one of disdain. Singing, dancing, and the like were inconsistent with that gravitas which was the Roman's typical virtue. Cicero (Murena, 6. 13) says, nemo . . . fere saltat sobrius, nisi forte insanit. But slaves were often very accomplished, and were employed in occupations in which their less intellectual masters might well have been proud to be expert.

tibis paribus tota, "on equal pipes throughout" (tibIs = tibiis; understand acta est); i.e. whenever in this play there was musical accompaniment the instrument used was the flute, consisting of two pipes of equal length, divergent and uniting so as to bring each mouthpiece within the clasp of a bandage that passed over the mouth of the performer. Cf. Introd. § 85. Contrasted with the tibiae pares were the tibiae inpares, whereof the pipes were unequal in length. The right hand pipe was that on which the melody was played, while the left was used for the accompaniment. The former was usually known as dextra, the latter as sinistra. Yet both pipes were occasionally dextrae (see didas. to Eun.), and in that case they were also commonly pares. Cf. Introd. l. c.

Graeca Menandru, "the Greek original is by Menander." With Graeca understand fabula. See n. on didasc. to Ad. 6. Menandru = Menavbpoou, gen. of Ménanbpos; understand est. The Greek form was preferred by the learned composers of the didascaliae: cf. Apollodorou = Apollbdorou (in the didas. to the Phorua. and Hec.); cf. also timorumenos = timpoaroçmenos. On the other hand, Diphili (not Diphilu) occurs in Ad. ProI. 6.
facta I = facta prima; i.e. it was the first of the poet’s plays to be brought out or exhibited, and this happened when M. Marcellus and C. Sulpicius were consuls, in 166 B.C. Less probably, facta I refers to the order of composition; see the Teuffel-Schwabe Hist. of Rom. Lit. vol. 1, § 109. 5 (Warr's translation). If so, it is not to be immediately connected with the names of the consuls, since the latter are intended to indicate the year in which the play was performed. See Spengel’s Andria, 2d edition, Introd. p. viii. It is probable that the play was composed and presented to the aediles two years, at least, prior to its performance.

cos: i.e. consulibus.

PERIOCHA

Short metrical summaries of the plots of the plays are found in the MSS.; in the Bembine these are called periochae (περιοχαί), in the other codices argumenta. They are composed in the metre known as the iambic senarius, and have, each, twelve verses; but their prosody is loose, and their diction, though in evident imitation of the style of Terence, is often quite mechanical, and far removed from any resemblance to classical Latinity. Since the prologues to Terence’s plays, however, have little or nothing to do with the plot, these summaries are not altogether without their appropriate character. They were not written by Terence, but by Gaius Sulpicius Apollinaris of Carthage, who is frequently mentioned in the Noctes Atticae of Aulus Gellius. The latter had been his pupil, and refers to him as uir in nostra memoria praeter alios doctus. Apollinaris was the teacher also of the Emperor Pertinax, and the author of the summaries of the books of the Aeneid, and perhaps of the non-acrostic Arguments to Plautus. He was one of the learned pedants who, in the second century after Christ, devoted themselves to the study of the older Latin literature; it was evidently his aim to revive as far as possible the language and style of the comic poets.

1. sororem, etc.: cf. Enn. Per. 1. meretriculae: i.e. Chrysis, the daughter of the Andrian citizen to whom Phania, the brother of Chremes, had attached himself as client, and who on Phania’s death adopted Pasibula, the daughter of Chremes, changing her name to Glycerium. The diminutive occurs again in Heaut. Per. 10, and Ihe. Per. 4, and also in Plautus, but nowhere in Terence himself.

3. dat fidel, etc.: cf. Ad. Per. 9.

4. namque aliam: thus Umpf., Meis., Dz., Fleck. The MSS. have nam aliam, presenting an uncertain hiatus.

5. gnatam: i.e. Philumena, another daughter of Chremes, born since the loss of Pasibula. The form is in imitation of Terence’s use of gnatus (older form of natus) as substantive; the pure participle appears in the MSS., without exception, as natus, nata. Hence natum in vs. 9.
NOTES

8. persuasu: suasa, if read, would be pronounced as a trisyllable, contrary to the usage of Plautus and Terence. "Pamphilus scorns not the advice of Dauus," and gets into trouble in consequence.

10. generum abdicat, "disclaims (rejects) him as son-in-law."

11. filiam, "as his daughter." adgnitam: archaic for agnitum; cf. Phorm. Per. 12, and Hec. Per. 11.

12. alien: for alteram, i.e. Philumena. Apollinaris follows that edition of the play which terminated with the so-called Second Ending of the Andria; see below on vs. 981.

PERSONAE

Persona was the word for a character in a play, and was first applied to the actor's mask, through whose mouth-aperture the voice reached the ears of the audience (per, sonare), greatly increased in volume; see Haigh, The Attic Theatre, 2d ed. p. 296 f. In the text of most MSS. of Terence, the personae are distinguished by the initial letters of their names, but in the codices Bembinus and Victorianus (in part) they are indicated by letters of the Greek alphabet. Cf. n. on Cantor, 981. The lists of personae prefixed to the plays are not found in the MSS., but are compiled from the headings to the different scenes. The order of the names corresponds to the order in which they come upon the stage, rather than, as in Shakespeare's dramas, to the relative importance of the characters themselves. The names in both Plautus and Terence are, in most cases, of Greek origin, and are frequently intended to suggest the disposition or some striking peculiarity of the character represented. For example, in the Andria, the possible derivation of Pamphilus (from πᾶς + φιλέω), the name of the ardent lover, is obvious, while Glycerium, his betrothed, is suggestive of γλυκός, "sweet." On this subject see Spengel's Andria, Intro. p. xiv, and Lorenz's Most. pp. 2-3; compare the custom of the playwrights of the Elizabethan period in England; see also Sheridan (School for Scandal), and Thackeray.

PROLOGUS

The purpose of the prologue in the New Comedy of Menander and his brother poets was to explain whatever the audience needed to know about the play — its source, name, plot — and to bespeak for it the goodwill of the spectators. In general it may be said that Plautus followed his models in this respect. But Terence departed from this custom. His prologues are simply short addresses which, though they give the name and the origin of the play, and plead for a friendly and impartial hearing, are yet in no respect concerned with the plot or contents of the play itself. They are devoted chiefly to the criticism of rival poets and detractors, by whom Terence seems
to have been much beset. In using the prologue as a weapon of defence against unfriendly critics he differed radically from his predecessors. Among his detractors, the poet Luscius Lamuvinus (or Lauinius)\(^1\) seems to have been particularly prominent. He is referred to as poëta uetus in Phorm. 1, and as malinulus uetus poëta in Heaut. 22 and And. 7, but never by name, for ἀνομαστὶ καμφυδεῖν had by this time ceased. Cf. n. on 7 below.

It is probable that prologues were at one time prefixed to all the plays of Plautus. If so, at least nine of them are lost, in whole or in part; those that have survived belong, probably, to the second half of the second century B.C., when a revival of Plautine study took place in Rome, and when the lack of new pieces induced a reversion to the former favourite of the people. See Ritschi’s Parerga, I, pp. 180–238. It is true that argument has been made in favour of the genuineness of the prologues to the Aulularia, Rudens, and Trinummus, but as all the prologues are inferior productions, and for that reason hardly to be attributed to Plautus, the best that can be said for the authenticity of those in question is that they may be the originals considerably interpolated and changed.

The prologues of Terence, on the other hand, are all genuine. Their delivery was usually assigned to one of the younger actors (see Heaut. Prol. 1–2), who was dressed especially for the purpose — ornatu prologi — and did not, for the time being, represent one of the regular characters of the play. The prologues of the Heauton and the Hecyra, however, seem to have been assigned to an old man, who was undoubtedly Ambiuius Turpio. The metre of all the prologues is the iambic senarius.

The origin of the prologue may almost be said to be due to Euripides. At least, he more than any one else is responsible for the use of a preliminary address or speech, which details the events leading up to the main action, and informs the audience of what it needs to know in order to a proper understanding of the piece. An example of the Euripidean prologue is the speech of Apollo at the opening of the Alcestis. — the drama that, with others of Euripides’ plays, did much to pave the way for the New Comedy of Menander and his colleagues, and thus for the comedy of the Romans.

1. Poëta: Terence’s usual way in the prologues of alluding to himself. hic (18) and hic noster (19) have the same reference. Terence never mentions himself by name, whereas in seven of the prologues of Plautus, where reference is made to the author, the latter is spoken of as Plautus or Maccius, not as poëta. quom: always thus spelled in Plautus and Terence, and preferred to cum until the time of Augustus. quom (if a Latin form at all) belongs to the very late Empire. adpulit ad is both early and classical. The dat. instead of ad with acc., as in Vergil’s me ustris

\(^{1}\) But see Dziatzko-Hauler (crit. note) on Phorm. Prol. 1.
deus adpulit oris, does not belong to the ante-Ciceronian period. Cf. 446
and 56.

2. id negoti, "this simple task"; more restricted than id negotium. The
partitive gen. dependent on a neut. pron. (more commonly the interroq.
quid) is very frequent in Terence; cf. 250, 953; Heaut. 848; Enn. 546, 662,
333; Phorm. 343; Hee. 643.

3. quas fecisset fabulas, "whatever plays he should compose"; for
fabulae quas fecisset. Another kind of attraction takes place when the ante-
cedent keeps its position before the rel., as in Plaut. Amph. 1009 Nauratem
 quem conuenire volui, in nau? non era?. Usually the attracted word is the
subject of the sentence, though not always; cf. Plaut. Capt. 110 istos ca-
tiiuos duos Heri quos emi... Is indito catenas singularias.

4. euenire, "happens," "turns out." multo, "very much so,"
strengthens aliter and is a kind of afterthought.

5. pr?logis: from ?pr?logos. So we have occasionally pr?pio from ?pro-
pinw, pr?ropol from ?pro?vol?n?, etc. operam abutitur, "uses up (exhausts)
his efforts." abutii ( ?pioxp?i?dai before Cicero's time meant "to use
completely"; afterwards it came to signify "to misuse," in consequence of its
association with the idea of misdirected effort, or owing to its connection
with an adv., like male, pernurse. From this it is but a step to the idea of
abuse or outrage, without any modifying word or phrase, as in quosque
abutere patientia nostr? (even here, however, we may render "use up").
abur? takes the acc. in Terence, but utor is constructed with the abl., except
in Ad. 815. So fruor is joined with the abl., except possibly in Heaut. 401,
where ingenium frui is the reading of A, ingenio of the other MSS. potior
is written with the acc. in Ad. 871, 876, Phorm. 469, but with the abl. in
Phorm. 830. funger governs the acc. everywhere, except, perhaps, in Ad.
603, where however some editors substitute tuum officium for tuo officio
of the MSS. In Plautus the acc. is the rule with funger; and in general it
may be said that the acc. was the prevailing construction with these verbs
in early Latin. See Roby, 1223, and Preface to vol. ii, p. lxxvii. For
abutor see Lodge, Lex. Pl. s. v.

qui is an old form of the abl., or perhaps a locative. It may be either
relative, interrogative, or indefinite, and of any gender or number. Here it is
rel. and adverbal (cf. English "whereby") = quibus of classical prose, and
the following subj. is one of purpose; cf. 307, 334, 335, 408, etc.

7. ueteris poetae: i.e. the poet Luceius Lanuinus, whose name has been
handed down by Donatus; see n. above on Prologus. Donatus has preserved
also two lines of his poetry.

8. quam re? uitio dent, "what they impute as a fault"; cf. n. on 3.
The subject is the uet? po?ta and his party.
9. **Menander**: see Introd. § 10 and _passim_. **Andriam et Perinthiam**: thirteen short fragments of the first, and eight of the second, are all that have been preserved of these two plays. See Meineke, _Frag. Com. Graec._ IV, p. 81 f. and p. 187 f. The _Perinthia_ is named from one of the characters, a girl of Perinthos in Thrace.

10. _norit . . . nouerit:_ cf. the plpf. forms _noras_ and _noneras_ (Phorm. 384 and 390). _nouerit_ is fut. pf.; _norit_ the same contracted. The longer form is usually placed at end of the vs., _metri gratia_. For the thought cf. Phorm. 265 and Vergil's _ab uno diseo omnis._

12. _oratione . . . ac stilo_, "thought and expression." _stilus_ is similar in meaning here to _scriptura_ in Phorm. Prol. 5. Cf. Donatus, _oratione ad res referter_, _stilus ad verba._

13. _qua constiuenere_, "all that he found suitable." **in Andriam:** to be taken with _transstulisse_. The _Andriam_ of Terence is meant.

14. _fatetur transtabisse_: _se, se_; the omission of the pronominal subject of the infinit. is common in Terence. Cf. n. on 870. The expression means simply that Terence translated the Greek into Latin. Donatus is authority for the statement that the whole of the first scene of Terence's _Andriam_ was taken from the Περινθία.

15. _isti_: the poet's detractors; cf. 21 and _Ad._ Prol. 15. But under cover of the pl. Terence refers more particularly to Lanuinus. _id isti_ : a monosyllable, or an initial syllable, long by nature or by position, if preceded by a short monosyllable or by a word rendered monosyllabic through elision of its final vowel, may be shortened, and the two may constitute either the thesis or the asris of the foot; if the thesis, then the accented syllable precedes the shortened syllable, but otherwise follows it. Cf. Introd. § 91. **in eo**, "in doing so," "in this"; with a refer. to _uituperant_. Cf. 46 and 50 _in haec re, 94 in ea re._ **disputant**, "maintain."

16. _contaminari_, "be mingled," "be mixed," refers to the practice of blending parts of two Greek plays so as to form one Latin play. The idea of spoiling the plays in the process is connoted; the Gk. originals are spoiled for translation into Latin by Lanuinus, if scenes are taken from them by Terence. Cf. F. D. Allen in _P. A. P. A._ for July, 1888, vol. xix, p. xxv. _Contaminare_ is connected with _tago_, the root of _tango_, and suggests contact merely. Through contact comes often defilement: hence the meaning, "pollute," "spoil," — the usual signification of the word: cf. Cic. _Cat._ 1. 12: Caes. _B. G._ 7. 43; Hor. _Od._ 1. 37. 9. The usual meaning is dominant in _Heaut._ Prol. 17, and is the only possible one in _Enn._ 552. The word occurs nowhere else in Terence, and seems to have been unknown to Plautus. The noun, _contaminatio_, is post-classical. See Introd. §§ 48, 49. The practice

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itself is defended also in the prologues to the *Eun.* and the *Ad.*, but without the use of the word *contaminare*. A Latin play taken wholly from a single Greek play was termed *integra fabula*; cf. *Heaut.* Prol. 4.

17. "Do they not make it out with their knowing that they know nothing?" That *-ne* often has the force of *nonne* in Plautus and Terence is correct enough for practical purposes; but, of course, *-ne* is non-committal. For the oxymoron cf. *Ieuc.* 274.

18. For the poets mentioned here see Introd. §§ 27, 28, 29, 30-36, 37.

19. *hic noster*, "this poet of ours," i. e. Terence; cf. n. on vs. 1 (*poeta*). *auctores*, "examples," "models." The liberties which Plautus took with his originals are hinted at by Horace (*Epist.* 2. 1. 175), who believed that that dramatist was indifferent to the artistic merit of his plays if only their sale put money into his pocket.


21. *istorum obscuram diligentiam*, "the pedantic accuracy of his critics"; i. e. that excessive accuracy which resulted in obscurity, by destroying the freedom of spirit which gave life to the original. 'The letter killeth, but the spirit giveth life.' Lanenuinus gave his attention to the first, at the cost of the second. Terence avoided this snare. Cf. *Eun.* Prol. 7.

22. *dehinc*: see on 187. *dehinc porro* = "from this time forth"; like *deinde porro* in Plaut. *Trin.* 945.

23. *dicerë*: see Introd. § 91. *noscant*, "come to know," i. e. through me.

24. *fauete* (sc. *linguis*) = *silæte*, "keep silence." Cf. *εἰσπνεείτε* (*Ar. Ran.* 353). Before the commencement of a sacrifice, 'he priest or herald exhorted the people "to favour (the occasion) with their lips (or tongues)," that is, to avoid all ill-omened words which might vitiate the sacred rite. As the best way of doing this was to maintain silence, the expression came to bear that meaning in colloquial language, as elsewhere. Cf. *Hor. Od.* 3. 1. 2, and 3 14. 10; *Verg. Aen.* 5. 71 *ore fauete omnes.* See on *Eun.* Prol. 44. *adeste aequo animo*, "lend your attention and be fair-minded"; cf. *Phorm.* Prol. 30; *Ad. Prol.* 24: *Heaut.* Prol. 27, 28; *Plaut. Amph.* Prol. 16. Cf. also *Verg. Aen.* vi. 129 *aequus Iuppiter*, i. e. "friendly," which may be the meaning here. *rem cognoscite*, "seek to understand the matter," i. e. as though you were conducting a judicial investigation. Cf. *Eun.* Prol. 42; *Plaut. Capt.* Prol. 67.

25. "That you may reach a conclusion whether you have aught to expect (from such a poet)"; cf. *Phorm.* 474 *equid spei porrost*. Cf. n. on *And.* Prol. 2. *quid* is indef. *relicuom*: four syllables. Understand *uobis*.

26-7. *quas comedieae = comedias quas*; see on 3. Transl. "(and) whether the comedies which hereafter he shall make anew are to be witnessed
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throughout by you or are to be hissed from the stage before (they are seen).” The indirect question in 27 depends on pernoscatis, and serves merely to explain further the words ecquid spei sit reliquum. prius may be explained as = potius “rather,” or preferably as = prius quam spectatae sint.

ACT I. SCENE I.

Instead of using his prologue as a means of expounding to his audience the circumstances that condition the action of the play, and so much of the plot as might be necessary to an appreciation of the events of the drama, Terence has chosen to use for this purpose a number of verses at the opening of each play (in the Andria, vss. 28-171). There can be no doubt that he was assisted in this by his models of the New Comedy, which must have dealt with the plot in the first scene. In the Andria, whose first scene is based on the Perinthia (Περινθία) of Menander, Terence has chosen as his model the play which presents its opening scene in the form of a dialogue, in preference to the one which begins with a soliloquy—the plot being substantially the same in both. In doing this he takes into account the peculiarities of a Roman audience, to whom the monologue of the Ανδρία would have seemed dull. According to Donatus, who is our chief informant on these points, this monologue is said by an old man, whereas in the Περινθία an aged gentleman converses with his wife. In Terence the same personage speaks with his freedman, who is an invention of the Latin poet himself. Such a character however was merely a mechanical device to which Terence resorted according to his needs, and for which he had the authority of Plautus. It was persona extra argumentum accessit, as explained by Donatus, and had no part in the action of the play. The Gk. πρόσωπον προτάτον was a similar creation. Of such a nature are Philotis and Dauos in the Hecyra and Phormio respectively.

28. Simo and his freedman Sosia enter the stage from the right (see Introd. § 72). Behind them are two slaves carrying victuals purchased in the forum. Simo sends the slaves within doors, but detains Sosia.

uos: i. e. slaves. istaec: i. e. the victuals. Sosia, after his manuscript, remains in the household of his former master, and acts as overseer to the culinary department. In the scene-headings of some MSS. he is designated as coeus.

29. ades dum, “here, a moment”; often used in recalling a person who is about to take his departure. Cf. 344; Hec. 510. The enclitic particle dum serves to modify the force of the imperative, and so affects the accent that ades dum may be regarded as one word. Cf. n. on 184; Introd. § 89. For dum see Lindsay, Lat. Lang. p. 609. paucis te uolo: i. e. paucis verbis te uolo conloqui (or adpellare); cf. Plant. Mil. 376 sed paucis verbis
te uolo, Aul. 199 paucis te uolo adpellare. paucis is abl. So also with auditre and auscultare; cf. 536; Eun. 1067; Hec. 510; Ad. 806. In these cases the full construction may have been audi (ausculta) me paucis verbis dicere.

30. curentur, "be attended to," i. e. "cooked"; understand nis. immo aliud. "nay, another thing"; see on 523.

31. mea ars, "my skill." Sosia is thinking of his skill in cookery, but there is a reference to "skill" taken in a more general sense. On the high esteem in which the art of cookery was held in the days of the New Attic Comedy, see Mahaffy, Social Life in Greece, p. 299. hoc: i. e. the preparation of the meal.

33. eis: sc. rebus or artibus; explained by fide et taciturnitate.

34. expecto quiduelis, "I await your pleasure."

35. a parulo: eκ παιδός; cf. Ad. 48 and 494; And. 539; 2d Tim. iii. 15 "from a child." The English is commonly abstract, "from boyhood." "ut: dependent interrogative, "how"; a common use in Plaut. and Ter.

36. apúd me: a word group, the pers. pron. being without accent if unemphatic. Hence the ictus falls on the second syllable of apud instead of the first. Cf. n. on ades dum, 29. clemens, "mild," "easy"; cf. Ad. 42.

38. seruibas = serviebas; thus frequently in verbs of 4th conj. Cf. 930 aiebat with 932 aibat; 116 scies with Hec. 246 scibo. liberaliter, "in the spirit of a freeman"; cf. n. on Ad. 886. Cf. also the fine words of Menander (Frag. Com. Graec. Mein. iv, p. 293), ἐλευθέρως δούλευε· δούλος οὐκ ἔσει.

39. pretium, "reward," i. e. freedom; cf. 610, where the reward is punishment.

40. haud muto factum, "not that I would alter what I have done." A freedman, if he proved to be unworthy of his freedom, might be reduced again to slavery by due process of law. See Harper’s Dict. Class. Lit. s. v. libertus.

41. Símo: the quantity of the i is against the suggested derivation from Ξιμων.

42. et id grátum: see on Prol. 15. aduorsum te: lit. "before you," and so "in your estimation," "in your eyes." habeo gratiam, "I am thankful"; see on Phorm. 894. There is a play on gratum and gratiam.

43. sed hoc míhi: see on 42. hoc: anticipatory. molestumst: i. e. molestum st, i. e. molestum est, the enclitic form (st) of the verb having become joined in writing with the previous adj. Thus generally in Terence. See B. App. § 202. 3. nam, "(I say so) because." Cf. n. on enim, 91. istaec commemoratio, "your (act of) reminding (me)," i. e. "your act in reminding me."

44. inmemori: governed by exprobratio which is regularly followed by a dative of the person. Verbal nouns sometimes retain the construction of the verb from which they are derived. In Plaut. the acc. still appears
occasionally after the nouns derived from trans. verbs. By the time of Ter.
the gen. had regularly taken the place of the acc.; cf. examples cited on 400.

benefici: not dependent on inmemori so much as on exprobratio, which, in
good Latin, is followed by a dat. of the pers. and a gen. of the thing — the lat-
ter corresponding to the acc. of the thing after exprobrare; see previous n.,
and cf. Livy, 23. 35. 7 praeceperat ne qua exprobratio cui quam ueteris for-
tunae discordium inter ordines sereret, where fortunae and cui quam are
separately dependent on exprobratio. Transl., "is like the reproaching an ingrate
on account of a benefic (conferred upon him)." benefic is placed
where it can be felt slightly also with commemoratio. The genitive ending
in a single i is the regular inflection for all nouns in -ius, -ium, in the older
Latin.

45. quin ("why not?") with the inv. is a development of its use with
the indic. in questions; e. g. Heaut. 832 quin acceipis ("why not take it?")
is in effect a command. So 399. In And. 849 respondes of the MSS. is changed
to respondes by some good editors, who follow Don. quid est: questions
apparently dependent frequently have the indic. in Plaut. and Ter. Strictly
speaking, such questions are independent; as in English, when we say 'tell
me, where are you going?' instead of 'tell me where you are going.' This
is called parataxis. Cf. 449, 849, 878, etc. The indic. occurs most frequently
after such expletives as die mhi, loquire, edo, responde, erpedi, narru, uide,
rogo, uolo sceire, fae sciam, uidem, audim, scim, and the like. The tendency to
paratactic arrangement of the members of a sentence predominated in early
Latin speech, as also in the early Greek, and is natural to colloquial lan-
guage at all times. Cf. E. Becker. de syntaxi interrog. oblig. in Studemund’s
Studien, p 115; Usning’s note on Plaut. Amph. Prol. 17; Roby, 1761. quod
me uelis: clause of characteristic.

46. praedico, "I tell you beforehand," i. e. before entering into further
details.

47. Ter. might have written hae nuptiae, quas ueras esse credis, non sunt
uerae. Cf. n. on Prol. 3.

48. quor: later cur.

49-50. Simo's narrative corresponds, in the order of its events, to the three
divisions here given: quati uita, 51-156; consilium meum, 157-167; quid
33).

51. nam, "well then," introduces the narrative. postquam excessit
ex ephelis, "after he had ceased to be counted among the ephelis," i. e.
after he had passed his twentieth year. At Athens young men were styled
epheloi ("mature youths") from 18 to 20 years of age, and served as epel-
pheloi in the militia. Here however the word ephelis may bear a meaning
hardly more definite than adulescentes. Cf. Eun. 824, and Hor. Epist. 2. 1.
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170 f. For the form of expression cf. Xen. Cyr. 1. 2. 12 εἰς ἡλθεν εἰς ἐφησων; Plaut. Mere. 61. Sosia, etc.: see App.

52. nam, "(and I begin with this period of his life) for." ante a: only here in Ter., and nowhere in Plaut.

53. qui: see on Prol. 6; cf. 150, 302, etc.; Hor. Sat. 1. 1. 1 qui fit, Maceenas. Transl., "how could one have understood or even begun to know his natural bent?"

54. magister: i. e. παιδαγωγός, the slave who had charge of a boy's education, and accompanied him to school. prohibebant, "kept him out of mischief." For this tense after dum cf. Enn. 728, and see G. 569, Note 1.

55. plerique omnes, "almost all"; cf. Heaut. 830, Phorm. 172. The expression is somewhat inaccurate. The order ought to be omnes plerique, the second word serving as a corrective to the first. The traditional order is due to metrical convenience, the que being then disposed of by elision.

56. ut . . . adiungant: explanatory of quod. animum adiungere occurs only here and in Hec. 683. Elsewhere Ter. uses animum adplicare (193), animum adpellere (Prol. 1; 446), animum adducere (Hec. 689, 836), animum adwortere (Heaut. 570).

56-7. equos and canes are both objects of alere which is in apposition with studium (56). ad philosophos is (logically) another appositive, but (grammatically) animum adiungant is understood. The infin. alere is a loose constr. for the gen. of the gerund; cf. Phorm. 886, where adimere should be adimendi. See Hor. A. P. 161 and Ar. Plut. 157, for testimony to the fondness of the Roman and Athenian youths for dogs and horses.

58. horum = harum verum.

60. non iniuria, "not without reason."

61. ut ne quid nimis: sc. agas; "that one should do naught to excess"; a proverb, translated from μηδὲν ἄγαν, which has been ascribed to Solon, to Pythagoras, and to other philosophers. For the omission of the subjunctive, cf. 120. See Wolfflin, Publilli Syri Sententiae, p. 152.

62. sic refers to what follows. For sic = talis, cf. Phorm. 70. The use is colloquial. omnis: acc. pl. perferre ac pati: two verbs not infrequently united; cf. Cic. De Orat. 2. 19. 77 facile omnis perpetior et perfero, and Caes. B. G. viii. 30 ut omnia sibi patienda et perferenda existimaret. The hist. infin. is not uncommon in Ter.; cf. 97, 147, 662, and Ad. 45 where its use is co-ordinate with that of a finite verb.

63. quibus . . . quomque: tmesis; so in 263. dedere: much stronger than dare. Transl., "to them he would devote himself." or "give himself up." Cf. 897, Enn. 1026. The difference between the two verbs in meaning and application is well illustrated in Heaut. 681 and 688, where dedere
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is seen to express absolute and permanent surrender, while dare denotes surrender that is merely relative and temporary.

64-5. See App.

65. ita ut = eo modo, quo.

66. inuenias: subjunctive of contingent futurity, "one would find"; see B. App. 360. b. Not infrequently this subj. of the 2d sing. has a strictly potential force, "one can find," and such may be its meaning here. See B. App. 366. a.

67. hoc tempore, "in our time," i.e., in these degenerate days.

68. This proverb, whether it originated with Ter., or, as is more probable, was only passed on by him to his successors, must have been a common saying in the time of Cicero, who says of it, Terentiano verbo libenter utimur (De Am. 24. 89). obsequium almost = "fawning"; but Cicero (l.c.) uses it in the sense of "compliance."

69. abhinc triennium, "three years ago." abhinc regularly refers to the past, rarely to the future; cf. dehinc (22). It is associated usually with an acc., which serves as an appositive defining it more closely. It is seldom found with the abl.

70. huc uiciniam = huc in uiciniam, "into this neighbourhood." See App.

71. inopia: the Andrians were proverbially poor. cognatorum necle-gentia, "through the neglect of her kindred." As her parents were dead it was incumbent on her nearest kinsman either to marry her himself, or to provide her with a dowry, that she might marry someone else. This at least was Athenian law, as laid down by Solon, and there seems to be a reference to it here, although there is no proof that the law held good at Andros. The law is stated, probably somewhat loosely, in the Phormio (125, 126). See n. on Ad. 652. Her nearest of kin is evidently Crito, since after her death he inherits the little property she had to leave (799).


73. ei (= hei) is an interjection.

74. parce ac duriter: inserted to explain pudice. Cf. Ad. 45. Cf. also durus in Hor. Epist. 1. 7. 91, and asper used of the country mouse in Hor. Sat. 2. 6. 82.

75. lana, etc., "with wool and web her living eking out"; cf. Heaut. 285. quaeeritans: cf. n. on Ad. 81.

78. lubidinem, "pleasure."

79. condicionem, "their terms." Cf. Heaut. 326; Hor. Od. 1. 1. 12 Attalicis condicionibus, "terms such as Attalus could offer." quaestum may signify any business or occupation whereby money is made. In Plant. Capt. 98, it is used of the trade of a slave-dealer, and is coupled with in-
honestum. In Ad. 206 it refers to the occupation of a leno, and commonly
the word points to some calling of a disreputable character. But this is
largely because it = "a seeking (of money)," then "the process by which the
money was sought," trade, etc. Cicero (De Off. 1. 150, 151) supplies the
necessary atmosphere for the word.
81. esset: from edo.
82. The omission of a verb of saying, thinking, or doing, is frequent in
colloquial speech.
83. habet: sc. iictum or volnus. When a gladiator received a mortal blow,
the spectators cried habet. Here the expression is transferred to a love
affair: "he has it," "he is hard hit." For the thought cf. Hor. Od. 1. 27.
11 f. obseruabam, "I used to watch." seruolos: young slaves (hence
the dim.) who accompanied their masters when they went out to dinner, and
returned at a specified hour to bring them home. Cf. Ad. 28 f.; Lorenz on
Plaut. Most. 313. Donatus says they were called aduorsitores, and among
the dramatis personae of the Mostellaria of Plautus the name Pharniscus
aduorsitor occurs; but the word is nowhere used in the play itself, and is
not found in general use. The expression aduorsum venire is found in Most.
313; cf. Fay's note, l. c.
84. uenientis aut abeuntis: i. e. on errands to and from the houses of
their respective masters, not the house of Chrysis. puer: cf. the similar
use of παῖς, the German Knabe, the French garçon, the English boy.
85. sodes, "if you please"; contracted from si audes (audere = avidere,
"to desire," "to wish," whence avidus). It is commonly accompanied by
an inv., as here and in Ad. 517, 643; Heaut. 550; Hec. 844; Hor. Sat. 1. 9. 41
me sodes (sc. relinque); but not invariably, for cf. Hec. 753; Heaut. 738.
86. teneo, "I understand"; cf. 300, 349, 498; Heaut. 700, 778, etc.
87. Nicēratum: Nix̔pratowego. Editors who retain nam may read Nicēratum
on the analogy of Sino = Σιμων. 
88. Pamphilus: sc. habuit. symbolam dedit, "he paid his cost." symbola (συμβολή), for which the pure Latin was conlecta (Cic. De Ora1. 2.
57, 233), was the amount paid by each one of a number of contributors to
a feast. Such a feast was called δείπνον ἀπὸ συμβολῶν, and the participants
might be said de symbolis esse, as in Eun. 540. asymbolas was a person who
attended the feast, but contributed nothing— as in Phorm. 339.
90-1. nil . . . quicquam, "nothing whatever." The emphatic pleo-
nasms nil quiequam and nemo quisquam are frequent in the sermo cottidiana-
num. For the former cf. Hec. 400; Eun. 884; Phorm. 80, 250; Ad. 366: for
the latter Hec. 67; Eun. 226, 1032, and the equivalent constructions in
Ad. 38, 529, 716-7.
91. enim uero, "why, of course." enim, which is often combined with
other particles, was originally a corroborative particle, coniunctio affirma-
tius (Priscian xvi, p. 103 f. H.; vol. iii, Keil), and in early Latin capable
of standing first in the sentence (as here and in 206; Ad. 168; Hec. 238;
Phorm. 983; Plaut. Trin. 1134, and Capt. 592); in later Latin it stood first
only when immediately followed by uero. In Plaut, it is normally cor-
roborative; in Ter. it is sometimes causal (e. g. in Ad. 649; Hec. 834); see
Clement in A. J. P. xviii. 4, where the subject is treated at length.
spectatum, "tested," "approved."

93. nam: cf. u. on 43. qui, "he who;" with animus in the next
line understand cuius; that is, cuius animus = qui animo. This is better
than to make animus the antecedent of qui, or to regard qui as equal
to si quis. In actual fact, however, Greek and Latin are loath to repeat a
relative in a changed case-form. ingeniis, "characters." conflictatur,
"is in company"; usually dep., but found in the act. voice in Phorm. 505.
eius modi: i. e. such as were Chrysis and her lovers. eius is a monosyllable.

94. in ea re, "in doing so"; with a reference to conflictatur. tamen,
"after all," "in spite of everything"; often added to bring out the idea of
concession. It gives strength to the sentence as δεινω does. Cf. 881; Heaut.
1012; Ad. 110, 174, 226.

95. scias, "one may be confident"; cf. B. App. 366. a; and n. on 66
(inveniis). scias and suae are monosyllabic, by synizesis. So seio in 653,
658, etc. posse: sc. eum, antec. of qui (93). habere modum has the
sense and constr. of adhibere modum, "to set bounds to." On the use
of the simple for the compound verb cf. Wilson in Gildersleeve Studies
p. 49, and T. A. P. A. xxxi, pp. 202-222. ipsum, "of himself," "un-
assisted."

96-7. "Not only was I pleased at this, but also with one accord all men
began to say all manner of complimentary things to me and to commend
my good fortune."

96. ore omnes omnia: the alliteration strengthens. It occurs most fre-
quently in the last two or three words in a vs., but not seldom extends to
many words, as in Ad. 322; Phorm. 334; Plaut. Men. 252 non putuit panceis
plura plane proloqui. Cf. Ad. 990. The early Latin writers, notably Ennius,
Plautus, and Lucretius, were extremely fond of alliteration and assonance.
See Munro's Lucretius, Introd. to Notes, II, p. 311. omnes omnia is a
common collocation.

97. dicere: sc. mihi. The infinitives are hist.; see on 62. meas has the
value of the gen. of ego, and thus furnishes an antecedent to qui.

100. uli o . . uenit, "went out of his way to come to me." It was
more usual for the father of the young man to make the first advances.

101. dote summa: this proves to be decem talenta (951), or about $12,160.
In Heaut. 838, a modest dowry is two talents, or about $2,432. No wonder
Simo speaks of Chremes' offer as summa !
102. placuit, "I agreed"; often without a dat. despondi (sc. eum), "I promised him in marriage." This verb is commonly used of promising a daughter in marriage, as in Heart. 779. That the legality of a marriage contract should depend on a formal betrothal, in which the consent of the parents or guardians of the young people was a necessary factor, was owing mainly to the seclusion in which the women of a family were kept in both Greece and Rome, as well as to the power of the patria potestas, which a Roman father exercised over his sons. In the present instance it is evident from the sequel that Pamphilus had not even seen the daughter of Chremes, to whom he is thus betrothed by his own father. In Rome the consent of the bride's father had first to be obtained. Here it is given gratuitously. The simplest form of betrothal appears in Plaut. Poen. 1157: Ag. sponsesneigitur? Ha. spondeo.

103. quor non = quominus; cf. Cic. N. D. 1. 34. 95 quid obstat quominus sit beatus? Terence's words = quidigitur causaeestcurr nonfiant? Transl. "what then is in the way of the marriage (sc. nuptiae) taking place?"

104. fere in diebus paucis quibus, "very shortly after." Cf. the Spanish "'en pocos dias que." fere goes with paucis, "a couple of days or so." quibus is illogical; we should expect postquam. Cf. Caes. B. G. 3. 23 paucis diebusquibuscoventumerat.

105. uicina haec, "our neighbour here." factum bene: an expression of joy over the happy ending of some matter that causes anxiety; cf. 969, 975. The opposite is male factum, as in Phorm. 751. In these expressions est is regularly omitted.

106. beasti (sc. me), "you delight me"; cf. Eun. 279. a Chryside expresses the source of his fear; cf. Liv. 23. 36. 1 ab Hannibale metuens. ibitum, "thereupon," "then"; a pleonasm of the sermo cottidianus. Cf. 131, 223, 633; ibi alone has this sense in 149, 356, 379.


109. conlacrumabat, "wept bitterly." The preposition strengthens the verb, as in conlaudo, conclamo, etc. Compounds of con- are more numerous than those with any other prefix; most of these compounds belong to the early period. See Cooper, Word Formation in the Roman Sermo Plebeius, pp. 262-271. The word may mean also that he wept in sympathy with the rest.

110. paruae consuetudinis, "slight intimacy." Cf. 135.

111. causa = ob or propter, "on account of." tam familiariter, "with so much friendly feeling."

114. mansueti, "gentle." multis: cf. 29 paucis and n.

115. eius: i. e. Pamphilus.
116. **etiam**, "still." The negative here does not modify *etiam*; the sense is "still unsuspicous of evil." Cf. *Heart*. 175 *haud quaquam etiam essent*, and see Kirk in *A. J. P.* vol. xviii. 1, p. 27. Spengel's n. on this *etiam* is misleading.

117. **ecfertur**, "she is carried forth (from the house)"; cf. *Plant*. Most. 1001 *unum uidi mortuvm efferri foras*. *imus*: i.e. the funeral procession starts on its way. On this description of the funeral of Chrysis, see Cicero, *De Oratore* 2. 80. 327. The great orator not only commends the style as a whole, but praises in particular the elegant brevity of the words, *ecfertur*; *imus*.

118. **unam**, "one in particular."

120. **ut nihil supra**: sc. *esse possit*; "that nothing could exceed it"; cf. n. on 61; *Ad*. 264; *Eun*. 427. For a slightly different view (involving the *phatic Neuter*) see Greene in *Class. Review* for December, 1904, p. 450.

121. **lamentari praeter ceteras**: because she was the sister and nearest relative.

123. **honesta ac liberali**, "fair and noble"; cf. *Eun*. 682, 473; *Ad*. 684. Note that Simo is much impressed with the beauty of Glycerium. His description awakens our interest in her, and our sympathy for the young man. Glycerium, as we shall learn presently, was freeborn, *ingenua*. She was, too, an Athenian citizen. Hence the poet is careful to save her character as far as possible. Passages similar to this in thought and purpose abound in the plays. *pedisequas*: attendant slave-women of Chrysis. These would naturally follow in the funeral procession of their mistress, who may be supposed, from what Crito says in 779, to have been no longer poor at the time of her death.

125. **percussit ilico animum**, "suddenly it struck me": almost impersonal. The subject (= the truth of the matter) is suggested by the previous words, and explained further by what follows. For *ilico* see on 514. *attat*, "ah!" Note the long ultima. *hoc illud est*: i.e. *νότ* εστ* ἐκινο. "this explains that matter." "there we have it."

126. **hinc illae lacrumeae** became a proverb, used often when there was no question of actual tears—as in *Hor. Epist.* 1. 19. 41; cf. *Cic. Pro Cael.* 25. 61. There is a reference to *conlacerumabat* (109). Cf. n. on *Ad*. 96 (*nullum factum*).

127. **quorum euadas**: cf. 176; *Ad*. 599.

128. **sepulchrum**: the place where the body was burned; so also *sepelio* often of the place merely, although the body was burned, not buried.

129. **fletur**: impers. Notice the tenses in this and the previous vs. The presents denote repeated action and are picturesque; the historical perfects (aorists) give the final issue or result and point to acts done once.

131. **satis cum periclo**, "with no little danger (to herself)." *ibi tum*:
see on 106. *exanimatus*, "almost breathless," implies loss of self-possession.

132. "Betrays the passion he had thus far so well concealed." The synonyms, *dissimulatum* and *celatum*, merely strengthen each other.


134. *te is perditum*: Glycerium is actuated solely by love for her sister, and for the moment forgets everything in the intensity of her despair and grief. To suppose that in going dangerously near to the burning pyre her purpose was to force Pamphilus to betray in public his affection for herself, in order that his betrothal to the daughter of Chremes might be annulled, is to make her both calculating and heartless — which is far from the poet's intention. See on 123. For the constr. cf. *Heaut.*, 315.


137. *quid ais*: a common expression in Plaut. and Ter., with varying shades of meaning (cf. n. on 184). Here, as often, it is an exclamation of surprise, "what!" "what's that you say!" Cf. 301, *Ad*. 570, etc.

138. *ad obiurgandum*: the more classical constr. would be *obiurgandi*, as in 158; cf. 154. See on 482. *nec satis causae*: cf. n. on *Ad*. 96 (*nullum factum*). *nec = et non tamen*. *diceret*: sc. *si obiurgarem*; ideal ("less vivid") condition transferred to the past; see G. 596. 2.

139. *quid commeretui*, "of what error have I been guilty?" *commero* is used regularly in a bad sense, *promerere* regularly in a good sense, *merere* in either; cf. *Hec*. 486, 631; *Phorm*. 206, 516; *Ad*. 201, 681.

140. *honesta*, "proper."

143. *quid facias illi*, "what would you do to that fellow?" Cf. *Hor*. *Sat*. 1. 1. 63. The dat. of the person in this constr. is the dat. of the indirect object, and is rare; still more rare is the use of the prep. *de*. Regularly *facere, fieri* and *esse* are (in future forms, which serve as the passive of *feci*) united with the simple instrumental abl. See 709; *Heaut*. 188, 317, 333, 462, 715; *Ad*. 611, 996; *Phorm*. 139; *Hec*. 668. *damnum* is damage done to property, while *malum* is outrage done to the person; hence *malum dare* is often used of the punishment of slaves, as in 431.

144. *postridie*: a locative; thus also *meridie, die erastini*, etc. See B. *App*. 256, 173, 126.

145. *indignum facinus*: an exclamation, which may be treated here as a statement in *oratio obliqua* (sc. *esse*): "that it is a shocking deed," "that it is monstrous." The exclamatory nature of the expression is seen in *Phorm*. 
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613, *Enn. 70, Ad. 173, 669.* On the other hand it is object of *audites* in 854. *comperisse:* sc. *se,* see on Prol. 14. A better punctuation and interpretation = *climitans (se) indignum facinus comperisse,* _Pumphilum,* etc.

146. *peregrinam:* euphemistically for *meretricem; nam hoc nomine cition meretrices nominabantur* (Donatus). The mere fact of a love affair with such a person, though censurable, would not have signified in comparison with the truly *indignum facinus* of desiring her *pro uxore,* in preference to an Attic citizen.

147. *instat factum,* "*insists that it is true."

148. *ut qui . . . neget:* *qui* here is not nom., but the adverbal abl. (see on Prol. 6), which shows itself later in *atqui,* _quippe,* etc. It is properly indefinite (= "*in any way,"* "*somehow,"") but has ceased here, as in *atqui,* etc., to have any translatable force; *ita . . . ut = "*on the understanding that."

For *ut* with 'stipulative' force, see C. E. Bennett, _T. A. P. A.* vol. xxxi.

149. *gnatum:* sc. *inuasisti* or *obivurgasti* or *adortus es* (Donatus). Note the aposiopesis. *ibi,* "*then;*" cf. n. on 106.

150. *qui,* "*how so?*" See on 53. *cedo* ("*tell me!*" "*pray!*") is an archaic imperative corrupted by contraction from _ce-dato = hocce dato,* "*give it here."* It is not always used absolutely, as here, but may be followed by an acc. or by a clause. Sometimes a dependent question follows it, as in 383 (perhaps), and _Heaut.* 662; but cf. 389; _Heaut.* 597; _Ad.* 688. The pl. _cette* is found only in early Latin, but the sing. is used by Cicero.

151-3. The excuses which Simo imagines his son would advance.

151. *his rebus:* i. e. the intrigue with Glycerium. *finem:* the limit set by his marriage. *praescripsti = praescripsisti*; the omission of _-is(s)-_ is to avoid excessive sibilation. Such omission occurs in verb-forms when *s* or *x* precedes. It is found in all the Latin poets, and occasionally in colloquial prose; cf. Cic. _ad Att.* 12. 42. 1 _dixti._ It happens most frequently in the pf. indic. act. 2d sing. and pl., as *promisti,* _scripsts;* in the pf. infinit. act., as _scripse,* _dixit,* and in the plpf. subj. act., as _recesset,* _duxem.* Cf. Roby, § 663; Lindsay, _Lat. Lang.* p. 508, and the note of Klotz on this passage. Cf. also Lease, *Contracted Forms of the Perfect in Livy,* _Class. Rev.* xviii (Feb. 1904).

152. *prope adest quom,* "*the time is near when*"; cf. _Hec.* 543; _Ad.* 299; Plaut. _Capt.* 516, and _Rud.* 664 _nunc id est quom.* *alieno more:* i. e. as a wife would have him live.

155. The apodosis is implied in 154, according to the punctuation. But see App. *amorem:* i. e. for Glycerium.

156. *ea:* i. e. *notle uxorem ducere.* *aduortenda:* see App. *ab illo,* "*coming from him,*" "*on his part.*" *animum aduortenda injuriast* (= _animaduortenda,* etc.), "*is a punishable offence*"; the meaning, "*to punish*" (cf. 767), is derived from the primary sense, "*to notice,*" which,
e. g., the expression bears in Phorm. 909. Observe that, in the passive, one of the two accusatives (animum), which belonged to the active construction, is retained, as is usual when other active verbs that govern two accusatives become passive.

157-67. Simo now explains his plan of procedure (consilium meum); see on 50.

157. operam do is used with a neut. pron., as if it were a single word, curò, ago; cf. 307; Hec. 546 note; Ad. 617; and the use of animum aduorto. This use of id, quod, quid, etc., is essentially the same with that in 376, 448; Eun. 998, 829, 1034; Ad. 939. It gives the ground of the emotion.

159. sceleratus, "rascal"; cf. Ad. 553.

160. ut consumat, "that he may exhaust it," depends on operam do (157).


162. magis id adeo, "the more so for this reason in fact"; id (adv. acc.) anticipates the ut-cl.; see G. 333, 1, Rem. 2. adeo is intensive; cf. 415, 579, 585, 759, 775. incommodet, "thwart"; for the opposite see Hec. 760.

163. Tyrrell's text makes Sosia utter the words rogus, etc.; but this is a manifest oversight, probably due to the same error in Dziatzko. I have made the needed correction.

164. mala mens. malus animus, "evil thoughts, evil intentions." Cf. Ar. Pax 1068 διν δόλαια ψυχαλ. δόλαια φρένες.

166. in Pamphilo . . . morae: for the form of expression, cf. 420; Ad. 719; Verg. Ec. 3. 52 in me mora non erit ulla. For a second form cf. 593, and for a third, 424, 467; Plaut. Trin. 277 neque tibi ero in mora.

167. exorandus est, "must be prevailed upon"; exorare = "to succeed in one's entreaty," "to persuade." confere: impers.; "that this will be brought about." The other parts of the verb consum are supplied by con- fieri. Cf. n. on Ad. 946. confuturum however occurs in Plaut. Mil. 941 and elsewhere.

168. Here begins the third division of Simo's narrative. See on 50. ut adsimules: we might expect the infinitive, but ut is right, for tuomst officium has the force of tibi agendumst.

169. That Simo himself undertakes the two duties here enjoined upon Sosia is evident from 196 ff. and 404. But Sosia, though he does not appear after this scene, may be imagined as acting elsewhere in accordance with these instructions.

171. nunciam: an emphatic "now"; the word is not = nunc iam, but nunci-am, and is of three syllables. The same -am is found in quispiam, palam, coram; see Tyrrell, Mil. n. on 357. i prae: on Ad. 167. sequor: see App. See also n. on 186 (agis), and on 322.
ACT II. SCENE 1. [I. 2.]

Notwithstanding the fact that a new act is here indicated, Simo must be supposed to remain on the stage, where he lingers until vs. 205, in apparent disregard of his promise at 171 to follow Sosia into the house. But sequor need not be interpreted too literally, and Simo naturally takes advantage of the sudden appearance of Dauos, to warn the slave against any attempt to thwart him in his plans regarding Pamphilus.

172. Simo recalls to mind that Dauos exhibited considerable anxiety on hearing of Chremes’ offer of his daughter in marriage. As Dauos is the accomplice of Pamphilus, this reflection causes Simo to give emphatic expression to what now amounts to a conviction, viz., that Pamphilus will prove unwilling to enter the bonds of matrimony. Previously (155-158) Simo had entertained doubts on this point.

173. ita: parataxis; later Latin would have preferred a causal particle. modo, “lately,” “recently”; cf. Ad. 87. After the event mentioned in 99-102 and before the opening of the play, Simo must have given out that his son was to marry the daughter of Chremes, and that the day for the wedding had been fixed. modo is used also of the immediate fut., as in 594, and of the pres. (= “just now”), as in Ad. 289. This last use is antecedential.

175. Dauos comes out of the house. He is muttering to himself; Simo withdraws to one side and overhears his remarks. mirabar si: cf. Phorm. 490. See A. & G. 572. b, note; Lane, 2068; G. 542, note 1. hoc: i.e. the conduct of Pamphilus. sic, “thus easily”; cf. n. on Ad. 454 haud sic anuerent. abiret, “would come off (turn out),” i.e. pass unnoticed. semper: with lenitas, “the unbroken forbearance.” The use of the adv. as an adj. is possible because lenitas has an attributive, eri. Cf. the Gk. οἱ νῦν ἀνθρώπων, etc.; Juvenal, iii. 34 quondam hi corniceines; Plaut. Per. 385 non tu nunc hominum mores uides? and Shaks. Hamlet, ‘our sometime sister, now our Queen.’ Spengel takes semper with uerebar. See App.

176. quosrum euaderet, “the outcome,” “issue.” For the clausula see Introd. § 79.

177. Since the event mentioned in 148, Simo has maintained strict silence (178), a fact somewhat inconsistent with the interpretation of those commentators who will have it that Simo stepped into the house at 171 and gave orders in the presence of Dauos for the pretended marriage. Those who interpret thus understand 173 to refer to these orders. But vs. 173 actually refers to the event described in 99-102, of which Dauos naturally would have been informed almost as soon as it had taken place. It was then too that Simo noticed the slave’s anxiety (see on 172). Accordingly
the *nuptiae* of 173 are not the "pretended marriage" of 157 and 168, and the stage does not become empty at 171. See n. introductory to this scene.

178. *numquam*: used instead of *non* for emphasis, like the English 'never.' Cf. *Heaut.* 559 *numquam numquam*, "never did I ever" (West). The sudden change of metre marks a sudden change of feeling (Introd. § 83), from grave to gay, in Dauos—a change emphasized by the five trochees, each of which consists of a separate word.

179. *faciet*: with particular reference to *uerbum fecit* (178). *malo*: on 143 (*damnnum*).

180. *id* and *hoc* are frequently anticipatory to a clause of some kind, or even to a direct quotation, as in 255. Cf. 376, 497, 675, 268, 269, 391. *nus*: i.e. Pamphilus and Dauos. *necopinantis*: explanatory of *sic*. *nec* has the same force (= *non*) as in *neglego*, *negotium*, etc. *duci*, "be led on"; cf. *Phorm.* 500.

181. *interoscitantis opprими*: "be caught unawares"; more lit. "open-mouthed," "yawning," and so "half asleep," "napping."


183. *astute*, "shrewdly (done)." *hoc et gestu et vultu seriili et cum agitatione capitis dixit* (Donatus). *carnufex*, "scoundrel," "villain"; in reality "an executioner." The occupation was called *carnuficina*, and as the office was neither honourable nor popular the word *carnufex* became a common term of vituperation and abuse, and was often applied to slaves. Cf. 651, 852; *Ad.* 363, 777; cf. also Ramsay's *Mostell.* pp. 259-260. *neque prouideram*, "yet I had not seen him before"; for *neque* cf. n. on 138. The common meaning of the verb is "to foresee," "to provide," as in *Heaut.* 116. *praevidere* belongs to a later period.

184. *eho dum ad me*, "ho! for an instant, I want you"; *eho* is an exclamation that implies an imperative; hence *dum*. Cf. *Heaut.* 249, 550; *Plaut.* *Bacch.* 794 *manedum*, etc. See on 29 and cf. 324, 616; *Eun.* 360. *quid ais*: often used in *Plaut.* and *Ter.* to introduce a new point in conversation; here it is introductory to what Simo is about to say in 185, but the cunning Dauos takes the words literally and injects *qua de re* (= "about what?"). Simo does not hear the words *quid hic volu*. With *quid aís* as used here cf. the French 'dis done,' German 'sage mal,' English 'I say' and 'look here,' American 'say.' Cf. 517, 575; *Ad.* 556; n. on *And.* 137.

185. *rumor est*: in reality Simo has himself seen the evidence of it (129-136).

186. *hocine agis an non*, "will you attend to me or not?" more lit. "to this business of mine." Cf. n. on *Heaut.* 694. *hocine = hoce-ne.* *agis*: the pres. for the fut. is common in the *sermo cottidianus*. *istuc*: neut. acc. of *istic*, "that business of yours," "what you say"; understand
ago. It is a neut. substantive likewise in the expression istuc aetatis (=id aetatis, Cic.), "at your age"; see Heart. 110. It is an adv. = "to that point of yours," in Heart. 274 and Ad. 821. ea: i.e. the course of conduct pursued hitherto by Pamphilus, to which reference is made in quod anteluce fecit (187).


188. tempus: the same as aetatis tempus in Hec. 594. Cf. 443 aetas = "youth." tulit: intrans. through the ellipsis of se (cf. Knapp's Vergil, Introd. § 139); "was suited to," more lit. "bore upon." siui: sc. eam rem. As the subj. after this verb is never introduced by ut in Plaut., it is well to take siui absolutely here and ut expleret as an adv. cl. of purpose = "in order that, etc." But the ut-cl. in Hec. 590 clearly stands in objective relation to simam, and may be warrant for a similar construction here.

189. hic dies: cf. 102.

190. dehinc: temp., "from this time on," "henceforth." siue = vel si. in uiam, "to the right way": cf. n. on 442 (uiui); Cic. Philipp. xii. 2. 7 quod si est erratum, patres conscripti, spe falsa atque fallaci, redeamus in viam. ut . . . uiam = ut tu cures ut ille reedet iam in viam.

191. hoc quid sit may depend on rogas understood (cf. Ad. 288), as if Dauos had looked inquisitive or surprised, or had actually said hoc quid est? and Simo were repeating his question in the answer. A question echoed or repeated is mentally dependent and may have the subj. See on 282. Cf. Ad. 84, 374. qui amant: hiatus, with a shortening of the vowel, is allowed when a monosyllable bearing the iactus and ending in a long vowel or m stands before a word beginning with a vowel. See Introd. § 97. Cf. Ritschl, Prolegomena in Trin. 200 f.

192. magistrum: in this instance Dauos himself. Cf. n. on 54. eam rem: the fact stated in 191. inprobum, "bad," "ill-disposed."

193. ipsum aegrotum, "itself love-sick": cf. 559. ipsum has the force of "without the promptings of a teacher." ad deteriorationem partem, "upon (toward) the inferior course of action." adplicat, "sets," "guides."

194. non Oedipus: I am no guesser of riddles, says Dauos, and by this he suggests a resemblance between Simo and the Sphinx — an insinuation that would have amused the audience. Plautus (Poen, 443) says: —

Nam isti quidem herele orationist Oédipo
Opus conciectore, qui Sphingi interprés fuit.

196-8. The change of metre is significant. The former lines being in recitative, the change to spoken lines (iambic senarii) gives particular prominence to the conditions therein set forth as those under which Simo will fulfil his threat; but the details of the threat itself are unfolded in the more weighty octonarii which follow (199, 200).
196. **hodie** : on *Phorm.* 1009.

197. **quo . . . minus** here indicates purpose, like *ne* after an expression denoting an effort to hinder.


200. **ea lege atque omine,** "on these terms and with this assurance." **ut . . . molam,** "that I shall grind"; stipulative. Cf. 148 and n.

201. **intellextin:** on 151 (*praescripsit*). **non dum etiam:** *dum* is reinforced by the temp. *etiam*; see Kirk in A. J. *P.* vol. 18, pp. 33 and 34. 2). Cf. n. on 116. **immo callide,** "nay, thoroughly." Cf. n. on 523. *callide* is an ironical echo of *quam sis callidus* (198).

202. **ita aperte:** with sarcastic reference to *aperteuis,* etc. (193). For the force of *ita* see on 173. **ipsam rem,** "the plain truth." **locutus es** = *locutus es*; see on 43. **circum itione:** here as two words, since the second syllable of *circum* suffers elision. This reading is confirmed by the chief of the *Regii codices* used by Bentley; see Introd. § 110, and Warren in *A. J. P.* vol. III, p. 67. For the abl. see on Prol. 5.

203. **passu(s) sim:** for the obscurcation of final *s* see Introd. § 93. For the mood see on 66, and cf. Hor. *Sat.* 1. 5. 4 *nil ego contulerim iucundo sanus amico.* See also Elmer in *Cornell Studies in Class. Phil.* no. vi, p. 211. For the tense cf. Elmer, *l.* c. p. 158. Transl. "in anything more readily than in this should I suffer myself to be deceived." **deludier:** an archaic form of the pass. infin., frequent in Plaut. and Ter. It is found generally at the end of the line — in Ter. always so, except in *Hec.* 827, where *suspicarier* ends the first half of an asynartetic vs. In *Ad.* 535 the true reading is *laudari.* Simo's statement illustrates a fundamental characteristic of the old man in comedy — the constant fear of being duped.

204. **bona uerba, quae so,** "gently, gently, please"; more lit. "(speak) words of good omen, I pray you." Like *εὐφήμει,* *bona uerba* is borrowed from the language of sacrifice, and is spoken here in irony. Hence Simo's indignant question, *inrides? nil me fallis,* "I'm not deceived by you."

205. **ne temere facias,** "don't do anything rash." See App. **neque haud dicas,** "and be sure you do not say." The two negatives strengthen each other. This was not only a Greek idiom (cf. *οὐδὲ μὴ,* and see Goodwin in *Harvard Studies,* vol. I, p. 72 *fin.*), but was in a measure characteristic of the *sermo plebeius,* from which it passed into the Romance languages. But see App. **tibi non praedictum,** "that you were not warned of this." With the threat on his lips Simo enters the house not to reappear until 404.
ACT II. SCENE 2. [I. 3.]

Now that Simo has retired Dauos assumes an easier manner and reflects on the difficulties of the situation. He is uncertain whether to heed the old man's warning or to side with Pamphilus, whose loves he would fain promote. He decides upon the latter course.

206. enim uero, "in very truth"; see on 91. segnitiae neque socordiae: probably datives, like preci in 601 and Phorm. 547; possibly genitives similar to obiurgandi (154). Transl. "there is no time for sloth or negligence." For the form segnitiae see on Ad. 267. Syrus, the slave, addresses himself in Ad. 763. For the sentiment cf. Ad. 631, Plaut. Asin. 249 and Mere. 112.

207. quantum, "so far as"; cf. 756, 423; n. on 861; Heaut. 592.

208. astu: from astus, "craft," "cunning," but found only in the abl. and as an adv., until the post-Aug. period. prouidentur, "are prevented." erum: i. e. Pamphilus. pessum dabunt, "will send to the bottom"; a metaphor taken from the sea. Cf. Plaut. Rud. 395 nunc evna cum naui scilicet abyisse pessum in altum.

210. illum and eius refer to Pamphilus, huius to Simo. ei(um)s and hui(u)s are monosyllabic. See Introd. § 96. uitae timeo: Pamphilus is not incapable of taking his own life. uitae is dat. of the object for which one fears; cf. Heaut. 531; Hor. Sat. 2. 1. 23 sibi quisque timet. The dat. is to be distinguished from the acc., as in minas, which denotes the object feared.

211. uerba dare, "to impose upon," "hoodwink." Cf. 504; Ad. 621 n.; Eun. Pro! 24. primum, "in the first place," is balanced by ad haec maui (215); cf. Gk. πρῶτον μέν. de amore hoc comperit: for the more usual amorem hunc comperit; cf. Nep. Pans. 5. 3 postquam de sclere filii comperit.

212. seruat, "keeps watch on." ne . . . fallaciam, "lest I devise some trick in the matter of the marriage."

213-4. "If he finds it out, I am lost: [or] if it suits his whim, if he hits on an excuse, (whether) rightly or wrongly he will send me post-haste to the mill." See App.

214. praecipitem: sc. me. Cf. 606.

218. amentium, haud amantium, "lubbers not lovers." (So Knapp.) Puns are common in the Roman comedians, as in Shakespeare; but Plaut, is much freer in his use of them than Ter. The above is an instance of paronomasia or agnominatio, i. e. the bringing together of two or more words similar in sound, but wholly different in sense and etymology. This may be distinguished from 'assonance' in the narrower sense, the latter being caused by the juxtaposition of two words etymologically related. The distinction, however, must not be pressed too far. Cf. Heaut. 209, and n. on And. 96.
219. **tollere**, "to acknowledge." According to a custom prevalent among both Greeks and Romans, the father of a new-born infant was called upon to decide whether it should be reared or exposed to death. If he decided upon the former course he formally raised (*tollere*) the child from the ground or other place where it had been laid for the purpose. Hence the expressions *τέκνα ἀναιρεσθαι* and *liberos tollere*, which mean "to bring up," "to rear." Otherwise the child was "exposed." Cf. *Ad.* 809.

221-4. Notice the change from indirect to direct quotation and back again. Such a mixture is common in Greek, and may have existed in the original.

221. **ciuem Atticam esse hanc**; this proves to be true in the end, so that, as Dauos remarks in 780, Pamphilus would be under legal obligation to marry her even if he did not in reality wish to do so. Ter. is here preparing for the dénouement. **hinc** improves the sense by making it clear at once that the *mercator* came from Athens. **fuit olim**; cf. 923.

222. **mercator** was the girl's uncle, not her father; cf. 932.

223. **obiit mortem**; not through shipwreck, but afterwards on the island of Andros, as appears from 923-928. **ibi tum**; see on 106.


225. The flatness of this remark suggests that the vs. crept into the text from the margin where it stood as a comment on *fabulae*. **atque**, "and yet"; so also 607; *Ad.* 40; *Phorm.* 389, etc. **commentum**, "the fiction."

226. **ab ea**: i.e. *ab (ex) aedibus Glycerii*; cf. 461; *Heaut.* 510; *Eun.* 545; *Phorm.* 732; *Ad.* 788. Similarly *apud me (te) = "at my (your) house"*; cf. *Phorm.* 837, 926, 934, etc., and the French *chez moi, chez vous*, etc. **me ad forum**: sc. *conferam*; cf. n. on 361 (*ego me*). The Roman forum, like the Gk. *ἀγορά*, was a common loitering place for idle young men, as well as a place of business for those who were actively employed. **ut**: see App.

**ACT II. SCENE 3. [L. 4.]**

Mysis, maid-servant to Glycerium, comes out of the house, and while doing so pauses at the threshold to continue her conversation with Archylis, her fellow-servant, who had been urging her to go in haste and fetch Lesbia, the midwife. Archylis does not appear upon the stage, but may be seen by the spectators just within the doorway.

228. **Archylis** (from *ἀρχηγός*, in reference to her position of authority within the household) is an older woman than Mysis. **Lesbiām**: lit. "the Lesbian woman"; from Lesbos, an island where the grape was grown in abundance. She was addicted to drink (*temulentæ*), and therefore, in the opinion of Mysis, was hardly the right person to be summoned on the present occasion.
229. **sane pol**: like *sane hercle* (Eun. 607; Hec. 459). *pol* (and *ede-pol*), an adjuration to *Pollux*, one of the ‘Great Twin Brethren,’ was freely used by women and often by men; *hercle* or *hereule* only by men; *ecastor* chiefly by women. See Aulus Gellius, xi. 6. Cf. n. on 305. **illa**: i. e. Lesbia.

231. Archylis retires from the doorway to the interior of the house, and Mysis comes forward talking to herself. **aniculae** (a dim. of *anus*, and expressive of contempt) refers to Archylis.

232. **quia . . . est**: dependent on *Lesbiam adduci iubet* understood. **compotrix**, ‘drinking companion,’ occurs again only in Sidonius, who wrote in the fifth century A. D.

233. **huic**: i. e. Glycerium. **illi**: i. e. Lesbia. **in aliis**: sc. *mulieribus*, i. e. in the case of other women rather than in that of Glycerium. For the spirit of this remark cf. Hor. *Od*. 1. 21. 13–16 (send woes from us to the Britons, etc.). **peccandi**, ‘of doing her work amiss.’

234. **quid nam**, ‘why, pray?’ Cf. n. on 321, and G. 498, notes 2 and 5. **exanimatum**: see on 131. **siet**: this archaic form of the subj. (optative; see B. *App*. 218) is placed by Plaut. and Ter. commonly at the end of the line in iambic and trochaic metre, and often at the close of the first half of the vs., in the tetrameter. Cf. *Ad*. 282, 298: *Hec*. 567. So also *possiet* (874).

235. **quid**: indef., and limited by *tristitiae*. **turbā**, ‘emotion,’ ‘confusion.’

**ACT II. SCENE 4. [I. 5.]**

Pamphilus enters from the direction of the forum. He is in a state of great excitement, due to his having fallen in with his father and having received from him a command to prepare to be married this very day. He protests that he will never desert Glycerium, and finally tells Mysis how Chrysis, on her deathbed, committed Glycerium to his charge. Mysis remains in the background, and talks only to herself, until 267.

237. **pro deum fidem**: sc. *inploro*; but cf. n. on 716. *pro* is without influence on the case. This appears from Caecil. *Stat. Syneph.* Fr. 3 (Ribbeck) *pro deum . . . inploro fidem*. Occasionally *fidem* is omitted after *pro*, as in *Phorm*. 351. Sometimes *pro* is followed by the voc., as in *Ad*. 111, 196, 447; Plaut. *Poen.* 1122 *pro supreme Juppiter*. See *quid est si haéc*.

239. **praescisse**: pf. finin., through a species of attraction exerted by *oportuit*. So also *communicatam* (sc. *esse*). Thus *Heaut.* 536, 635, and often in both Plaut. and Ter. **communicatum oportuit**: impers.; sc. *esse*. So also *Heaut.* 200 *mansum oportuit*. In *Heaut.* 247 and 635, *relictas* and *interemptam* are constructed personally. For the tense, cf. n. on *praescisse*, just above.
242. inmutatum: adj.; "unchanged," i. e. still faithful to Glyceirum.
244. fit, pereo: on 186 (agis).
245. For the infin., with or without subject acc., in exclamations, see B. 334. Cf. n. on 870. -nē is frequently added, as here (adeon). Cf. 253, 425, 609, 689, 870, 879; Ad. 33, 237. Warren (A. J. P. vol. II. 5, p. 75) argues that this -nē is an asseverative particle = "in sooth," "indeed."
246. See on 237.
247. Chremetis: gen.; see n. on 368. adfinitatem, "alliance."
248. quot: Tyrrell invariably reads quot and aliquot instead of quot and aliquot, in deference to the Bembine codex. I have substituted the common form here and elsewhere, to save the reader from needless confusion, and have accordingly expunged that portion of the footnote, which follows 'quot Σ,' viz., quam discrepantium dehinc referre supersedens Bem-

bini orthographiam exhibebo. See App.
249. repudiatuṣ: see 148. repetor. quam ob rem: Pamphilus does not know that the marriage which his father has told him to prepare for is unreal (nuptiae falsae), and therefore he is mystified by this apparent change (for the second time) on the part of Chremes. His natural conclusion is that Chremes' daughter, whom he has never seen, is some terrible fright, and that her father is ready to bestow her upon any one willing to accept her; while his own father is willing to make any compact for his son that may induce the latter to abandon his present mode of life. nisi si id est, "surely it is the thing"; see on Ad. 594. In nisi si, quasi si, and similar pleonasms the hypothetical force of the first word has been lost. Cf. Eun. 524, 662, and numerous instances in Plautus.
250. aliquid monstri: on Prol. 2. obtrudi, "be shoved off"; obtrudere aliqui is to give to a person against his inclination.
252. nam, etc., "(I have attempted to account for the conduct of Chre-

mes, but there I must stop) for what shall I say (i. e. I know not what to say) about my father's?"; see on 43. Cf. 395, 612. nam, however, may be rendered by the single word, "pray."
253. See on 245. agere: sc. eum. tam neclegenter, "with so much indifference."
255. id: on 180.
256. censen = censusne.
257. Transl. "or (utter) any excuse, foolish though it might be, (and) groundless (and) unreasonable?" Pamphilus had in mind: 'I ought to have made some excuse at least (saltem), even if it were foolish, etc. But do you think (i. e. you don't suppose) I could?'
258. quod: on 289; cf. 604. The order of the three clauses in this vs. is
exactly the reverse of the order natural to English. The apodosis to *si quis roget* is understood before *aliquid facerem* (259), as e. g. "I should answer (say)," i. e. *respondeam* or *dicam.*  

259. **ut ne**, used to introduce neg. purpose, is common in Ter. Cf. 327, etc., and Cicero, *passim.*  


261. **huius**: i. e. Glycerium; the gen. is objective. **nuptiarum** (obj. gen.); i. e. with the daughter of Chremes of course, not with Glycerium. Notice the chiasmus.  

262. With the light thrown on the character of Pamphilus in this and the next vs. cf. 882, 883, 889, 897.  

263. **quae . . . quomque**: on 63. **ein ego ut aduorser**, "is it possible that I should turn against him?" *eìn = ei* (dat. of *is*) + *ne*. The pron. is emphatic. There is, possibly, an ellipsis of *ieri potest*. Cf. n. on *Heaut. 784*. But *ut* may be explained as similar to *ut* in *Eun. 302*, that is, as an indef. adv., and the subjunctive as delib.; "shall I just set myself against him?" See B. App. 368. 1; 358. e), and B. 277. In 618, *tibi ego ut credam*, the -*ne* is omitted. Cf. n. on 282.  

265. **peropus**: ἀπαξ λεγόμενον. Ter. is even more fond than Plaut. of prefixing *per* (intensive) to adjectives, adverbs, and verbs, as in the following examples, *percarus, pergranus, perbenigne, perfortiter, pernimium, percupio, perdoleo*, and many more. Moreover *per* may be separated from the word thus strengthened, by another intensive particle, or by a pronoun, as in 486; *Cic. De Or. 2. 67. 271* *per mihi scitum uidetur*.)  

266. **paulo momento**, "by a slight impulse." **paulo**: commonly an adv., or a substantive (*paulum*), but here and in *Ad. 876* an adj.  

267. **o Pamphile**: *o* is simply emotional, and is omitted in the absence of any excitement. Cf. 282, 318. **quid agit**, "how is she?"  

268. **dolore**: the pangs of child-birth: usually in the pl., as in *Ad. 289, 486*. **hoc**: on 180.  

269. **nuptiae**: the same as in 102, i. e. with the daughter of Chremes. That no marriage is really to take place is a fact not known to Glycerium. **hoc**: on 180.  

270. **queam**: subj. of contingent futurity (B. App. 360. b); "should I be able to attempt the thing you speak of?" i. e. even if I were to have the inclination.  

271. **propter me**: on *Hec. 833.*  

273. **quam . . . habuerim**: subj., because the cl. states the reason why Pamphilus is unwilling to desert her; "seeing that she has been singularly dear to me and that I have loved her with a husband's love." *credidit* (272)
also might have been subj. The indic. indicates merely a difference in the point of view of the speaker at that moment. See on 536; Eun. 302–303. See also B. App. 400. 3.

274. bene et pudor: cf. 120 ff. and n. on 123. doctum atque eductum, “taught and trained.” The more logical order is preserved by Cicero (ad Fam. 6. 5) ita enim natus, ita educatus, ita doctus es. Glycerium had been reared in virtue and modesty, and being true to Pamphilus is not a meretrix in the usual acceptance of the word. Cf. n. on Ad 48. sinam: on 271.

275. Pamphilus is unwilling that Glycerium should be compelled by poverty to fall to the lower level of a meretrix. For a parallel to the character of Glycerium cf. that of Antiphila, as described in Heaut. 226. ingenium, “character.” inmutarier: on 203 (deludier).

276. uerear: see App.

277. ut queas: sc. uercor. Cf. 705. In its origin ut queas here is merely an expression of a wish (optative subj.), “may you be able to withstand compulsion.” See B. App. 389.

278. ingratum, “unfeeling,” ferum, “unnatural.”

279. consuetudo, “association,” “intimacy,” “intercourse.” amor, “genuine affection.” pudor, “honour.” Each of the three substantives in this vs. answers to one of the three adjectives in 278, but in the reverse order.

280. commoucat . . . commoneat: on 218.

282. essem: cf. 649 habeam, 900 adducas, 915 sit; Phorm. 382 nossem; Hec. 524 sim; Plaut. Amph. 813 (with Palmer’s note). These and other instances, common in early Latin, of the subj. in Repudiating Questions (see H. 559. 5) illustrate how that mood is used to repeat or echo a previous statement, question, command, or wish, in interrogative form and generally with a view to its repudiation or denial. Sometimes the subj. is preceded by an interrog. -ne or ut or both combined, as in Plaut. Curc. 615–616. Cf. n. on 263. o Mysis Mysis: cf. Eun. 91, Hec. 856, Ad. 256, for other examples of a name or appellation repeated for the sake of emphasis; primum vocandi, alterum increpandi est, says Don. etiam, “still”; see Kirk in A. J. P. vol. 18, pp. 27 and 33.

283. scripta: to be taken with sunt.

284. moriens: for a parallel see Ad. 457.

286. aetatem, “inexperience,” as the natural characteristic of “youth”; cf. the description of Chrysis by Simo in 72.

287. clam te: te is acc. clam is found only with the acc. in early Latin. See Lodge, Lex. Pl. s. v. quam, “to what extent,” i. e. “how little”; slightly ironical. utraeque: the sing. would be more regular, since two objects, not two classes or sets of objects, are referred to.
288. *et ad rem*: Tyrrell scans *et ad rem*, for which he gives his reason in the footnote. I have altered the scansion so as to bring it into conformity with the iambic law: \( \bar{J} \bar{J} \bar{J} \bar{J} \bar{J} \), etc. In this I follow the *editores* with whom Prof. Tyrrell differs. I have ventured also to supply in the footnote an accidental omission, viz., the two words which immediately follow * pudicitiam*, and are necessary to the sense. *rem* : i. e. *rem familiarem*, *pecunium*, or *lucrum*; cf. *Ad*. 95, 220; *Phorm.* 338. *ad rem tutandam* answers to *aetatem* (286), *ad pudicitiam* to *forma*.


294. *morigera*, “compliant,” “pleasing.” This adj., like the verb *morigero* or *morigeror*, is formed from the union of *morum* and *gerere*; cf. 641; *Ad*. 431, 218. *morigera* *fruit* = *morum gessit*.


296. *tuæ*: monosyllabic. *fide (= fidei)*: possibly correct spelling for dat. and gen. of the fifth declension; but Mss. and Fleckeisen have *fidei*.

297. *hanc mi in manum*: i. e. gave her into my possession. This amounted to a solemn betrothal, the marriage being sure to follow. *in manum* was a legal phrase applied to marriage of a certain kind recognized in law. It referred in fact to the power which such marriage gave to the husband over the wife. The consent of Simo was necessary to make the marriage complete, but Chrysis went as far in this direction as she was able to go under the circumstances. Regarded from a modern standpoint Pamphilus and Glycerium were man and wife. Spengel and others take *in manum* literally: i. e. Chrysis laid Glycerium’s hand in that of Pamphilus, as a token of marriage. But Chrysis and Pamphilus were now alone (see 285), there having been no opportunity for Glycerium to approach them, inasmuch as vss. 286-296 form a single speech.

299. *ab illa*: on 226. *accerso*, “I am going to fetch.” See App. *audin* (= *audisne*), “will you listen,” has the force of an imperative.

300. *caue*: sc. *dicas*, or *fazis* (as in 753). Transl. “not a word about the marriage!” *nuptiis*: i. e. with the daughter of Chremes. *morbum*: i. e. the dolor of 268. *hoc etiam*: sc. *accedat*: i. e. lest this should make her worse. *etiam* (additory) is often employed in elliptical phrases where
the verbal notion is itself suggested by the adverb; see Kirk in A. J. P. vol. xviii. p. 29. teneo; on 86.

ACT III. SCENE 1. [II. 1.]

The scene opens with the appearance of two new characters, Charinus and his slave Byrria. Charinus, a friend of Pamphilus, is in love with Philumena, the daughter of Chremes, and is in great distress of mind because he has been told by Byrria that she is betrothed to Pamphilus. The latter, on hearing from Charinus of his attachment to Philumena, is ready enough to unite with him in an endeavour to secure a postponement of the marriage, and, if possible, the full accomplishment of his friend's desires.

The characters are secondary, and are created by Terence himself, to enliven the play through the addition of an under-plot. Has personas Terentius addidit fabulae, — nam non sunt apud Menandrum, — ne παδηπινον fieret Philumenam spretam relinquere sine sponso, Pamphilo aliam ducente, says Donatus.

301. quid aís: on 137. The surprise of Charinus is provoked by words of Byrria, spoken, presumably, before the opening of the scene and relating to the proposed marriage of Pamphilus with Philumena. Byrriā? datūrė illā: Introd. § 91. For the final ā in Byrriā, cf. Chaereā in Eun. 558. So always in Ter. in proper names of more than two syllables. illā: i. e. Philumena, the daughter of Chremes. hodie: the same day as that intended by hodie in 254, and by hic dies in 102. The events of the play take place within the limits of a single day. nuptum: supine.

302. qui, "how"; see on 53, and on Prol. 6. apud forum: a colloquialism = in foro; thither Dauos had gone to seek Pamphilus (226). Dauos, however, met Byrria instead, — a fact mentioned by the former in 357.

303. in spe . . . timore = dum in spe . . . timore eram, "so long as I was in hope and in fear"; a dum cl. of 'complete coextension' (see G. 569). Thus the prepositional phrase presents a parallel to the postquam clause in 304. antehac: on 187.

304. cura: with confectus, not with lassus. This is indicated by the alliteration. confectus, "utterly used up," "worn out." There is something unusually comic in the use of so strong a word here — a word applied by Cicero (Cat. 2. 11) to an exhausted gladiator, and defined by Don. to mean sicut vulneratus vel percussus, ut sanari non possit.

305. edepol, "by Pollux"; made up of the intensive e [3], found also in ecastor, and forms of deus and Pollux. See on 229. quoniam . . . uis . . . possit: cf. the French saying, 'si on n'a pas ce que l'on aime, il faut aimer ce que l'on a.' Cf. n. on 805. The subj. is due in part to the
influence of *uelis*; it is also hypothetical in character, whereas the indic. in
the *quoniam* cl. deals with fact.

306. *nil ... aliud*: the neut. is more sweeping and therefore more em-
phatic than *nullam aliam* would be. Cf. Hor. *Sat.* 1. 6. 1 *non quia, Maee-
neas, Lydorum quicquid Etruscus incoluit finis*, where *quisquis* would be
less expressive. Cf. also *Ad.* 49. *Philumenam*: i. e. the loved one, τὴν
φιλομείην.

307. *id dare operam*: on 157. *id* anticipates the following *qui* cl.

308. *quo*: instr. abl., "whereby."

309. The sentiment is a favourite one with the poets. Shakespeare of
course has something similar. Cf. the whole speech of Leonato at the
opening of *Act V* of *Much Ado about Nothing*, from which we may extract
the following:

... 't is all men's office to speak patience
To those that wring under the load of sorrow,
But no man's virtue nor sufficiency
To be so moral when he shall endure
The like himself.

Cf. Eur. *Alcestis* 1078, and Ἀeschylus *Prometheus* 265 ἔλαφρων ὧστις πημά-
των ἔξω πόδα | ἔχει παραίνειν νοθετεῖν ἐς τὸν κακῶς | πρᾶσσοντα.

310. *si ... sis*: a condition contrary to fact, though expressed with
the pres. subj.; cf. n. on 914; see L. & G. 517. c; H. 576. 2; G. 596. rem. 1.
*hic*: probably the dem., in place of *ego*, as often ἐὰν in Gk. Cf. *Iliant.* 356
haust hominim, *Ad.* 906 ἅυε σενί, Hor. *Sat.* 1. 9. 47 ἄντε hominem (= *ne*); cf.
also *And.* 890. But it is not impossible that *hic* is the adv. = "in my
place."

311. *certum est* (sc. *mihi*), "I am resolved." *quid hic agit*, "what
does he mean?" Said aside. Byrria has turned away from Charinus, as
though in despair at the latter's refusal to receive advice.

313. *credo*: parenthetich; so in *Eun.* 862; *Ad.* 79; *spero* in the next line
and *censes* in 578, etc. *aliquot saltem nuptiis prodat dies*, "postpone
the marriage for a few days at least." *aliquot dies* is briefly put for
*aliquot dieum moram*; cf. 615. Cf. also 328–9, where *dies* is (perhaps)
direct object of *profer*; but, as *nuptiis* (dat.) is not written there, it is
possible to supply *has nuptias* out of 328, and so get an example of the
regular syntax Cf. *Eun.* 181–2, where sc. *hanc rem* or the like with *concedas.*

315. *adeon ad eum*, "am I to go to him?" The indic. in deliberative
questions is common in early Latin comedy; see G. 254, note 2; A. & G.
444. a, note. *quid ni*, "why not?" "most assuredly": sc. *adeon*. *ni* had
originally the sense of *non* or *ne*. Cf. Lindsay, *Lat. Lang.* p. 611, *fin.* *nil*,
"nothing else."
316. Understand hoc impetrabis before ut, si illam duxerit, “in case he should marry her” ; pf. subj. The verb ducere is frequent in comedy, in the sense of “to marry” (of the man), albeit without either uxorem, or in matrimonium, or domum. For the full expression see Phorm. 693, Ad. 473.

317. abin in malam rem, “will you go and be hanged!” This impression occurs often in comedy—in Plaut. especially—and with a variety of modifications. Cf. n. on 299; Phorm. 388 and 930. abin = abisne. scelus, “scoundrel”; stronger and more contemptuous than sceleratus or sceleratus; so also in 607 and often in Plautus.

318. o is emotional and shows that Charinus is excited; cf. 267 and 282.

320. ad auxilium: cf. n. on 138 (ad obiurgandum).

321. istuc, “that which you desire.” quid namst, “what is it, pray?” Cf. n. on 234. ducis: on 322. aiunt: similar to ita aiunt (192), ita praedicant (875).

322. facis: the pres. is more vivid than the fut. Cf. 321; Plaut. Asin. 480 non eo, ‘I won’t go.’ postremum, “for the last time.”

324. ne = val, vel: an asseverative particle = “really,” “verily.” Generally it precedes the word or words it qualifies, and in the best writers is joined always with pronouns or their adverbs. Cf. 772, 939; Ad. 441, 540, 565. eho dum: on 184.

325. quid: indef., as in 235. nam emphasizes the interrogation, as in 234 and 321. For the thought cf. Eun. 143.

327. principio, “chiefly,” “in particular,” μάλιστα μέν: cf. 570. The second point (sed si id non = ei δε τούτο μή) is emphasized by saltem in 328. Cf. 571, where, however, there is asyndeton. ut ne: on 259. ducas: on 316.

328. haec (= haec): alternative form in Ter. for the nom. pl. fem., and perhaps the regular one before vowels or h. Donatus on 656 says, legitur et haec nuptiae, sic enim ueteres dixerunt. Cf. 438, 656, etc. cordi, “dear”, “desired”; see G. 356; A. & G. 382; B. 191. 2. a. Cf. Phorm. 800. aliquot dies: on 313.

329. dum, “until”; see on Phorm. 982. Cf. G. 571 and 228 (last example).

330. ne utiquam (“in no wise”); always two words in Ennius, Plaut. and Ter. The e does not form a diphthong with the u, but is elided, and the u remains short; cf. Heaut. 357, Iloc. 125. liberi hominis, “true man,” or perhaps “gentleman”; the opposite of servus homo (Phorm. 292), but the contrast holds true for the spirit of the man, as well as for the letter of the law. Cf. 38; Phorm. 168.

331. id: i. e. his act, whatever that may be. gratiae adponi, “be counted as a favour.” sibi, “on his part.”

334. qui. "(that) whereby," "how" (with final force).
335. qui: with final force, as in 334; hence ne follows rather than non. sat habeo, "I am content"; cf. n. on 705. optume: i. e. opportune or opportuniste.
336. at tu: addressed to Byrria; sc. dicis.
337. sciri: complementary infin. fugin = fugisne, "will you be off?" Cf. n. on abin (317), and 299. Such interrogations have the force of imperatives. Charinus is tired of Byrria, whose inferiority to Dauos is very evident. ego uero: sc. fugio. ac, "and indeed." Cf. Heaut. 763; Eun. 501; Ad. 403 atque.

ACT III. SCENE 2. [II. 2.]

Byrria has disappeared, and Dauos returns from the forum after an unsuccessful effort to find Pamphilus. Dauos, however, brings news which will please his young master, and his consequent cheerfulness and haste are depicted in his gait. He informs Charinus and Pamphilus of the observations he has made in regard to the proposed marriage, and emphasizes his conviction that Simo’s announcement of the wedding is not to be taken seriously. Dauos does not notice the presence of Charinus and Pamphilus until 344.

338. boni, boni: cf. 947 credo credere.
340. laetus: i. e. on account of his recent discovery that the proposed marriage is a mere pretense — the falsae nuptiae of 157. nescio quid, "over something or other"; a species of cognate acc. with laetus est = laetus tur (or gaudeat). That this is the construction is made clear by nil; "his joy is nothing at all." nescio quis is, to all intents and purposes, an indef. pron. and a single word, even to the extent of being constructed with the indic. rather than the subj. of indirect question. In this combination nescio always becomes a dissyllable. haec mala: the proposed marriage; see 254.
342. audin tu illum: Pamphilus is mistaken in what he says in 340, for in 341 Dauos shows that he has heard of the marriage. Here Charinus calls upon Pamphilus to listen to what Dauos is saying. examinatum: on 131.
343. intendam: sc. gradus or iter. The cl. depends on habeo (344). cessas adloqui, "why don’t you speak to him?" Cf. 845.
345. euge: interjection expressive of joyful surprise. See App. ambo opportune: sc. adestis. Cf. n. on 361; Ad. 81, 266. The verb is added in Heaut. 179.
346. quin audi: on 45.
347. certo: see App.
348. hodie: Pamphilus would have added sunt paratae, had Dauos not
interrupted him. obtundis: sc. auris meas (cf. Plaut. Cist. 116 auris
graniter optundo tuas), or me (cf. Ad. 113; Eun. 554; Hæaut. 879 deos obtun-
dere). It is used absol. in Phorm. 515, as here. The metaphor is from the
forge. Cf. Ihec. 123.
349. rem tenes: cf. n. on 86.
350. istuc ipsum: nom. absol. (Spengel); it is better to supply est; cf.
magnum signum (est), 366. atque: advers., “and yet.” me uide, “look
to me”; that is, trust me for that. Cf. Phorm. 711.
352. non dat iam, “is now withholding.” iam suggests a new deal —
a new stage in the history of the marriage.
353. modo: i. e. shortly before Dauos met Byrria in the forum and
 imparted the news to him (302). me prehendit, “stopped me,” “button-
holed me.” dare: sc. se; cf. n. on Prol. 14. The tense is a true present.
354. alia multa: threats of punishment to which Dauos was quite accus-
tomed.
356. ibi: temporal; cf. n. on 106. In 357 it is local.
357. huius: gen. of possession; “this man’s (slave) Byrria.” Cf. Flaccus
Claudi in the didasealiæ.
358. mihi molestum: cf. Hamlet, Act I, scene 2, “indeed, indeed, sirs,
but this troubles me.”
359. redeunti: i. e. to Simo’s house. ex ipsa re, “from the very state
of the case,” indicates the source of the suspicio.
360. paululum obsoni, “a slim bit of marketing”; this was carried into
the house at the beginning of Act I. Had a wedding been in contempla-
tion, something more would surely have been purchased in the market
place. For obsonium cf. n. on Ad. 286; for paul., on Phorm. 702. ipsus:
sometimes used by Ter. in place of ipse to avoid hiatus, as in Phorm. 178,
Eun. 974, or for euphony. The reference is to Simo, “the master.” Cf.
the use of advers. and the force of the pron. in ipse dixit. tristis, “in
bad humour.” This would have been otherwise had Pamphilus really been
about to marry Philumena. Cf. Ad. 79.
361. quorsum nam istuc, “to what, pray, does all this have reference?”
With ellipsis of pertinax or dieis, says Don. on Ad. 100. But the choice of
a verb may be made as well by refer. to 127 (euidit) or 264 (aceidit). The
omission of the verb is natural to the sermo cottidianus; cf. Cic. ad Q. Fr.
2. 32 Pompeius domum. Néque ego tamen in senatum. When the ellipsis is
indef., it is as well not to attempt to supply it; cf. G. 688. R. nam: on
234. ego me: sc. confere; cf. n. on 236. ad Chremem: Dauos goes next
“to the house of Chremes,” to see whether he can detect there any indica-
tions of a wedding being near at hand. For the constr. cf. n. on 226
(ab ea).
364. matronam: a married woman in attendance on the bride; a pronuba.
365. ornati... tumulti: some nouns of the fourth declension make their gen. in -i and -uis, in Plant. and Ter. Thus Phorm. 154 adventi; Hec. 836 questi; Ad. 870 frueti; Eun. 815 domi; Hecaut. 287 anuis; Phorm. 482 metuis. The later form in -ūs is a contraction of that in -uis. The form in -i is a contraction from -ui(s), the s being slightly pronounced or dropped, and is common in nouns ending in -ius. The bustle and preparation suggested by tumultus would include the wedding procession, which accompanied the bride from the house of her father to that of the bridegroom. Some of the elements of this procession are given in Ad. 907. ornatus suggests the decorations with which the house of the bride was usually made beautiful on such occasions.

367. non opinor, "perhaps not." non recte accipis, "you don't understand."

368. etiam: purely additory, "also." See A. J. P. vol. XVIII, p. 30. V. 1). Cf. Hecaut. 999, Ad. 209. Chremi: genitive. Gk. proper names often follow more than one form of inflection; hence 247 Chremetis; Phorm. 1026 Chremeti (dat.), etc.

369. ferre: hist. infin.; see on 62. See App. obolo: the abl. of price with ferre is elliptical (sc. emptos), and colloquial. The meal cost the least sum possible. Cf. the slang phrase "for a cent." The Attic obol was worth about three cents.

370. ac nullus quidem (sc. es); lit., "and yet you are just nobody at all" = a very strong negation, "nay, not at all." Cf. 599; Hec. 79; Shakespeare's 'you are naught.' For atque (ac) = "and yet" cf. 225, 350.

371. caput. "fellow"; by synecdoche for the whole person, esp. in familiar address. Cf. Ad. 261, 966; Eun. 531.

372. necessus: that the Bembine Codex favours necessus before a consonant is shown by Eun. 998, Hecaut. 369. This Ms. is mutilated as far as 786 of And. Cf. Lachmann on Luer. p. 397.

373. uides, "look alive." ambis, "solicit."

ACT III. SCENE 3. [II. 3.]

Pamphilus wonders why his father has resorted to deception in reference to the marriage. Dauos explains that Simo's object is to find cause for accusing his son of open disobedience, and advises Pamphilus to fall in with his father's plans and consent to marry Philumena. This, Dauos tells him, he can do with perfect safety, since it is certain that Chremes will not give his consent to the marriage. Pamphilus yields to this advice with considerable reluctance. See App.

375. quid sibi uolt pater, "what does father mean?"
NOTES

376. id: on 157 and 180.


378. "In his own eyes he would seem to be unfair, and quite rightly so." The adj. iniurius is rare, except in early Latin. ipsus: on 360.

379. negris ducere = negris te dueturum esse. Cf. 411, 613, for similar violations of the rule which requires the fut. after verbs of promising and the like. Cf. n. on Phorm. 532. ibi: temporal; cf. n. on 106.

381: sola: i. e. without a defender recognized by the law, such as Pamphilus would have been, had he married her. Cf. 290 and 295. dictum [ac] factum, "no sooner said than done," i. e. "straightway"; the same as the Gk. ἄνεμος ἀνίμος ἔργος. The words are used adv. here and in Heaut. 904, or else est (coördinate with inuenerit) is understood. ac, if written here, signifies "and instantly," as in Verg. Aen. 1. 82, 227; iv. 663. See Knapp's Vergil, Introd. § 200. inuenerit, "he will quickly find"; for the fut. pf. cf. n. on 456.

382. causam quam ob rem = causam propter quam; cf. 837; Eun. 145; Hec. 452; Ad. 435.

383. cedo: on 150.

384. ne nega: this form of prohibition belongs almost exclusively to early (colloquial) Latin and to poetry. See G. 270; A. & G. 450. a.

386. ab illa: i. e. a Glycerio. hoc = huc, "hither," "here" (i. e. within the house of Chremes, i. e. with Philumena). So Eun. 394, 501; Phorm. 152; Hec. 348; Ad. 878 ("thereto"), etc. See App. concludar: cf. Phorm. 744, where also the word suggests a resemblance between the actual circumstances and the barring in or caging of a wild beast. If Pamphilus marries Philumena he will be so fast in prison that he cannot get out.


392-3. nec . . . minueris, etc., "but you ought not for that reason to let up on your present doings, lest he should (i. e. for there is just a chance that he may) change his mind"; subjunctive of obligation or propriety; cf. my article in P. A. P. A., vol. xxxii (1901), p. lxxxv, and see Elmer, in A. J. P., vol. xv. 3, p. 319. According to another and more widely prevailing view nec . . . minueris is a prohibition (nec = neue); see A. & G. 450, notes 4 and 5.

394. uelle: sc. te; see on Prol. 14.

395. "For, as to your entertaining hopes, (such as) 'I shall easily keep off a wife by practices like mine; nobody will offer me one'—(I tell you) he will find a beggar for you rather than suffer you to be ruined (by your
association with this stranger-woman)." For the mood of the *quod*-cl.,
which has the constr. of an acc. of specification, see G. 525. 2, note 3;
in Plautus.

396. *inopem*: i.e. without the *dos* or dowry, which was regarded as
essential to a marriage with equality of position on both sides; cf. Plaut.
Trin. 690, where Lesbonicus, to whom it has been proposed that he give
his sister in marriage to Lysiteles *sine dote*, says that to do so would be to
give her *in concubinatum* (a kind of morganatic marriage) . . . *magis quam
in matrimonium*.

398. *acciherit*: on 456; cf. 381.
399. *quin taces*, "be silent, can't you?" See on 45.
without reference to sex. *cautio est* (= *caevandum est*), "we must be on
our guard." The use of the verbal substantive in -io, instead of the ger-
dive, belongs esp. to the *sermo plebeius* (Introd. § 120). The form in Plaut.
retains the government of the original verb, as e.g. in *Truc.* 622 *quid tibi
huc ventiost? quid tibi hanc adiost? quid tibi hanc notiost, inquam, amicam
meam?* In Ter. it is usually followed by a gen., as in *Phorm.* 293, *Eun.*
671, or by a separate cl., as here and in *Ad.* 421. See on 44. Cf. Cooper,

401. *suscepturum*: sc. *me*; see on 394. *suscipere = tollere*; see on 219.
*fidem*, "promise": object of *darem* (402).


403. *curabitur*: the subject is understood from 400. *caue*: scanned
cauë; cf. 760; *Heaut.* 302, 737 iubë, etc. See Introd. § 91.

ACT III. SCENE 4. [II. 4.]

Simo left the stage at 205, and went to seek his son. As he was passing
through the forum he met Pamphilus, and ordered him to go home and
prepare at once for his marriage with Philumena (253-255). As Pamphilus
made no reply (256, 257), Simo now returns in order to ascertain what the
young man intends to do. Meantime Pamphilus has prepared his answer,
and is now urged by Dauos to meet his father with becoming self-possession.

404. *reuiso*, "I am returning to see"; so *proviso* (957; *Ad.* 889), "I am
going forth (or "out") to see." Cf. 535 *viso*. Simo undertakes to do that
which he had enjoined upon *Sosia* (169, 170).

405. *hic*: contemptuous, as "he" in English often is.

406. *meditatus*, "having studied his part"; cf. n. on *Ad.* 195. Cf. also
*And.* 909 *paritus*; *Phorm.* 427.
408. qui, "whereby." differat, "confound"; lit. "tear apart," "rend asunder." apud te ut sies, "that you keep your presence of mind," "keep your wits about you"; cf. 937 and n. on Phorm. 204. For sies see on 234 (siet).

409. modo ut introduces a wish. So also modo and ut modo. Cf. Phorm. 59, 711, 773; (negative) Ad. 835. The wish is not far from a proviso. Trans. "I only hope I can." Strictly, modo modifies, not ut, but the wish, which is expressed by ut and the subj. Cf. both modo and dum with the imperative or inv. subj. hoc anticipates 410–411.

410. commutaturum: on Phorm. 638.

411. unum uerbum, "a word of any sort." ducere: on 379.

ACT III. SCENE 5. [II. 5.]

Byrria has been directed by his master, Charinus, to watch Pamphilus, and to see if he is true to his assertion that he does not care for Philumena (332). So the slave follows Simo and overhears the conversation between the latter and Pamphilus, in which the young man promises to do his father's bidding. As Byrria is ignorant of what has passed between Pamphilus and Danus he naturally believes the former to be sincere, and gives expression to his disgust in vs. 427.

412. relictis rebus: on Heaut. 840; cf. Eun. 166.

414. id denotes the purpose = ut scirem; propterca refers to the reason. viz., that Charinus has so ordered (iussit). Transl. "for this purpose, accordingly." Cf. Eun. 1005 id prodeo. hunc uenientem: i. e. Simo.

415. ipsum adeo, "the very man himself," i. e. Pamphilus. With ipsum understand eum or illum. adeo is intensive as in 162 and 440. Cf. Heaut. 804. hoc agam, "I'll attend to business," i. e. to their conversation; cf. 186.

416. utrumque: i. e. Danus and Pamphilus. em, serua, "there, be on your guard"; said in an undertone, as Simo is seen to be making ready to speak. em is a common interjection in Plant. and Ter., and quite different from hem, though the two are often confused in the MSS. See Sonnenschein's Rudens (larger ed.), pp. 189, 190. em, not hem, should be read with imperatives like vide, specta, tene, accipe, serua. See Tyrrell's note on Plaut. Mil. 365. hem is an emotional ejaculation, often expressive of surprise, as "What?" See Sonn. l. c. Cf. Dz.-Hauler on Phorm. 52. Cf. also n. on Ad. 260.

417. ehem, "ah!" expresses surprise.

418. ut dixi: i. e. in 254. uolo: the announcement of a Roman father's will was as good as law. Hence Byrria's alarm was natural enough (419).

420. See on 166. hem expresses Byrria's surprise at Pamphilus' immediate acquiescence. See on 416.
421. obmutuit: Simo is dumb with astonishment. He expected to meet with opposition from Pamphilus, not with compliance. Thus he fails to find the vera obiurgandi causa (158) that he is looking for and feels himself to have been outwitted; his falsae nuptiae are rendered of no account.

te decet: on Ad. 491, 948.

422. quom. "in that"; quom causal followed by the indic. is common (though not invariable) in Ter., and was regular in early Latin. See A. & G. 549, note 3; II. 599. cum gratia: sc. bona; cf. Phorm. 621-622.

423. quantum: on 207. excidit, "has lost"; ἀπετυχεῖν, says Donatus (Wessner). Cf. Æsch. Prom. 750 πρὸς ξένης ἔκπέσεις Τυραννίδος, and id. ib. 757.

424. nunciam: on 171. ne in mora, etc.: on 166.

425. nullane...esse...fidem: on 245.


427. Cf. Eurip. Med. 86 πᾶς τις αὐτὸν τοῦ πέλας μᾶλλον φιλεῖ, and Menander (Meineke, iv. p. 355) φιλεῖ 8' εὐαυτὸν πλεῖον οὖδες οὐδένα. Cf. also 635 and Ad. 38-39. malle melius, etc., "prefers (things) to be (go) better for himself than, etc."


431. renuntiabo: sc. Charino. ut, etc., "that for my ill news he may do me some ill turn," i.e. punish me. Notice the play on malum; cf. u. on 143 (damnunum).

ACT III. SCENE 6. [II. 6.]

Simo questions Dauos about the feelings of Pamphilus in regard to the marriage. Dauos assures him of his son's sincerity, and quiets Simo's suspicions by means of a very plausible explanation touching the young man's somewhat downcast demeanour.

432. hic: on 405. This and the next vs. are said aside.

433. ea gratia = eis rei gratia.

434. quid Dauos narrat? i.e. to the fact that Pamphilus consents to marry the daughter of Chremes. The words do not refer to Dauos' previous remark. aequque quicquam nunc quidem? = aequque atque antea (volgo) quicquam nunc quidem narrat? Simo, in ironical tones, asks Dauos if he has anything to say now, as commonly he has had on former occasions — presumably in the way of lying and trickery (see 432-433). Cf. Dziatko's Adnotatio Critica. Simo, though he is looking for some explanation from Dauos, yet expects the answer, No (435), to his question; thus quicquam becomes possible. Those editors who give these words to Dauos remove the interrogation point. Fleckeisen does so, and writes nequeo for aequque, after von Winterfeld (Hermes, vol. xxxiii, p. 168).

436. Said aside. praeter spera, "contrary to his expectation." male
habet, "troubles," "worries." Cf. 940; Hec. 606. uirum: ironical, "the gentleman," "the good man."

437. potin es = potisne es = potesne; frequently es (or est) is omitted. Cf. Ad. 539 n. potis in early Latin may refer to a subject of any gender, or may be used impersonally. Cf. Heaut. 659; Eun. 263, 101; Ad. 344, 521, 626. It may stand for either number. Commonly pote (weakened from potis) is employed before consonants, while potis is usual before vowels; cf. Phorm. 535 pote fuisset = potuisset. The form potis (pote) is archaic and frequent in Plaut. and Ter. dicere: the quantity of the final ë is due to the ictus and to the change of speakers.

438. quidpiam, "in any respect," "at all." haec: on 328.
439. eius: i. e. Pamphilus. See App. hospitae: fem. of hospes = a peregrinus visiting somewhere away from his native country.
440. si adeo: sc. hae nuptiae ci molestae sunt. For adeo see on 415.
441. nosti: interjected parenthetically, "you know, don’t you?"
442. ipsus: on 360.
443. laudo, "good!" "bravo!" without an object, as in 455; Eun. 154; Ad. 564. aetas: on 188.
445. fortem, "honourable," "excellent." Cf. the occasional use of ‘brave’ in English, and fortius in Eun. 50.
446. adpulit ad: on Prol. 1.
447. aliquantum: reinforces sub- in subtristis.
448. quod, "on account of which"; see on 157 and 376. Cf. G. 333, note 1. suscenset: for the indic. cf. Hec. 273, 732; Heaut. Prol. 3, etc. The subj. might have been used with but slight variation in the meaning.
449. quin dic: on 45.
451. drachumis: drachuma = δραχύμη, as Alcumen = Ἀλκυμήνη. Cf. mīna = μένα, and techna = τεχνή. The Romans could not pronounce certain consonantal combinations; thus we too sometimes carelessly insert a vowel to ease a group of consonants: cf. ‘athletics.’ This epenthetic vowel (G. 8. 3) is not invariable in the MSS., where such forms as drachma and techna are found, and even mīna. Ritschl defends the full form: Op. II. 469 ff. The value of the drachma was about eighteen cents. It was equivalent to six obols (see on 369), and like the Roman denarius was made of silver. est obsonatum: impers. See App.
454. potissumum emphasizes quem; the two words about = quem nam. quod, "so far as." hic, "here," i. e. "by one in my position," "between ourselves." siet: the subj. as in quod sciam, quod meminerim and other restrictive rel. clauses.
455. quoque: i. e. you seem to me also to be acting stingily. perparce nimium, "stingly, too much so." non laudo: with sarcastic reference to Simo’s laudo in 443, where see note.
456. commouit: said aside. uidero: the fut. pf. denotes that the action will be surely and quickly carried out. Cf. n. on 381.

457. This vs. and the following are said aside. quid . . . uolt . . . sibi: on 375. ueterator: Dauos is an "old hand" at rascality of all kinds. ueterator' est 'uetus in astutia et qui in omni re callidus est,' says Donatus.


ACT III. SCENE 7. [III. 1.]

Mysis, who had gone (299) to fetch the midwife, Lesbia, now returns with her. The conversation of the two women is overheard by Simo, who is astounded to learn that Pamphilus has determined to acknowledge the child. Simo, however, is unwilling to believe what he hears, and overreaches himself in his conviction that the whole performance is merely a trick devised by Dauos to mislead him and frighten Chremes.

459. See App. pol: on 229. rest = res est.

460. ab Andria : on 226.

461. firmavit fidem, "has made good his word." hem: on 416 fin.


465. actum est, "all is over," "the thing is at an end"; an expression originally belonging to the language of the courts, and used of a case upon which judgment has been fully rendered. Cf. Phorm. 419.

466. bonum: predicative.

467. illi: i. e. Glycerium. ne in mora sis: on 166. Cf. 424.

470. uix tandem sensi, "not till now did I see through it (perceive the trick)."

471. hoc: i. e. Dauos.

472. Chremem: so again in 533; but Chremem (361, 527; Phorm. 63, 865). Cf. n. on 364.

473. The cries of Glycerium from behind the scenes would dispel all doubt from Simo's mind, were he not blinded to the truth by his determination to see in all this nothing but a clever trick. Iuno Lucina is the goddess who brings the child to light. She is invoked under similar circumstances by Pamphila in Ad. 487. The Greeks called on Artemis. The situation was common in the later Gk. comedy.

474. hui expresses ironical assent, as in Eun. 223; Ad. 216, 411.

475. audiuit: i. e. from Mysis and Lesbia.

475-6. non sat . . . haec, "not with enough skill in respect to time have you distributed these incidents, Dauos."
477. inmemores, "forgetful of their parts." discipuli, "pupils," refers to Mysis, Lesbia, Glycerium. Pamphilus may be included, but the use of the masculine is due to the general nature of the remark. For Simo's irony cf. the application of the term magister to Daulos, in 192.

478. in ueris nuptiis, "in the case of a real marriage." As the nuptiae are not ueræ, Simo is paratus (as he imagines), and the tricks of Daulos fail. hicine: the particle -ne is strengthening or intensive here, not interrogative. See Minton Warren in A. J. P. II. p. 51. Cf. Plaut. Mil. 439 Egone? Tune, "Is it I? Yes, you"; ib. 309, 565, 986; Tyrrell on 439.

480. in portu nauigo: a translation of the Gk. proverb ἐν λυμένι πλώ, "I am out of the deep water." Cf. 845 in uado. Vss. 478–480 are said aside.

ACT III. SCENE 8. [III. 2.]

As Lesbia steps out of the house she calls back to Archylis, who is within, in order to give her some final directions regarding the patient, of whom she is to take charge until Lesbia's return. Simo regards all of this as part of the plot arranged for his deception, and Daulos takes care to encourage him in this view of the case. Finally, in a state of great perplexity, Simo falls back on his son's promise to marry Philumenæ, and decides to seek Chremes and once more to ask his consent to the marriage.

481–2. Archylis: on 228. quaer . . . salutem, "the symptoms which usually and properly point in the direction of recovery." In early Latin paenitet, taedet, piget, pudet, licet, aportet were used also personally; but the subject was usually a pronoun. Cf. Ad. 754 haec pudent; Plaut. Cas. 877 ita nunc pudes. For ad cf. Heaut. 207, Hec. 693 and n. on And. 138.


485. reuortor: for the tense cf. n. on 404.

486. per ecastor scitus = perscitus ecastor; tmesis. Cf. Hec. 58. For per-intensive cf. n. on 265. perscitus = "very fine." Cf. Phorm. 110. For ecastor see on 229.

487. quaeso: an old form of quaero; see Festus, s. v. p. 259 (Müll.); Lindsey, L. L., p. 487. ipse: i. e. Pamphilus.

489. uel, "or (for example)," takes up the conversation where it dropped at the end of 477, and calls attention to a new example of the slave's cunning. hoc: acc. subject of ortum esse.

490. coram: adv. = "in Glycerium's presence." quid opus facto esset: quid is adverbial (acc. of extent), or perhaps nom. subject of the verb (see on Phorm. 584). facto is abl. of the pf. pass. prtcpl. used as a
noun, which is common with opus est in Plaut. and Ter. See Roby 1094 and 1255. The supine in -u is also found, but more rarely, with opus est; cf. Ad. 740, and Roby 1255. Transl. "she did not give orders as to what was necessary to be done." puerperae: dat., "for the woman in labour."

491. de via, "from the street."

492-3. idoneus . . . quem . . . incipias: rel. cl. of purpose; cf. 757. See B. App. 368. 5.

493. incipias, "attempt," "endeavour."

494. accurate, "with some degree of skill," "artfully"; sc. me fullere debes. Note the contrast with aperte = "bluntly."


497. credon tibi hoc, "am I to believe you in this?" hoc is explained by peperisse hunc; cf. n. on 180. For the indic. cf. 921; in later Latin the verb would be in the delib. subj.

498. teneo: on 86. Daus is talking to himself.

499. quid credas: with allusion to credon (497). For the mood cf. n. on 191. haec: i. e. the supposed trick.

500. mihin quisquam: sc. renuntiavit. eho, an tute, etc., "oh! now, did you then of your own accord perceive that this thing was a mere pretence?" Daus ironically compliments Simo on his sagacity; much as in 589. Cf. 766; Phorm. 259. intellexti = intellexisti; see on 151.

501. qui, "how?"

503. enim is corroborative and strengthens certe. See on 91. etiam: on 116.

504. egon te: sc. pernoni; "don't I know you?"

504-5. dari uerba: on 211. falso: ironical, "wrongly I suppose"; i. e. dari mihi uerba falso censeo. muttire: lit. "to say 'mu.'"

506. intellexi: ironical. itast: see App.

508. ut sis sciens = ut scias, nearly. For this illustration of a tendency to analytical forms of expression in colloquial Latin, cf. 775; Plaut. Poen. 1038. Cf. also Phorm. 394-395.

509. ne . . . dicas: final cl., dependent on renuntio.

510. prorsus amotam, "utterly removed."


513. inuentumst falsum, "that has proved to be false." Notice that Daus is putting Simo's conclusions into words. inuentum may be a sub- stantive, as in Heaut. 811.
514. ilico (in-loco); frequent in the comic poets, and usually, as here, in a temporal sense, "on the spot" = "immediately." So in 125, Ad. 536, etc. In Ad. 156 ilico denotes place, as in Plaut. Bacch. 1140* ilico ambue manete.

516. hoc anticipates the ut-cl. The vs. is an expression of Glycerium's (supposed) reason for her conduct described in 515. Transl. "unless it is arranged that you see the child." mouentur = perturbantur; "there's no impediment to the marriage." See App. For moveo = 'disturb' cf. n. on 921; Cic. Phil. 1. 7. 17 ea non mute, non moveo.

517. quid ais, "what say you?" i.e. "tell me." Cf. 184, 872 and notes.
518. capere: sc. eam (i.e. Glycerium) or eas referring to all the women.

519. dixti: on 151.

520. misere, "desperately."

521. id negoti: the business of withdrawing Pamphilus from the influence of Glycerium, and persuading him to comply with his father's wishes; the business also of dealing successfully with the (supposed) scheme of Glycerium and her friends, which Simo and Dauos have been discussing. idem: masc.

523. immo, "nay"; often used to correct or improve some preceding word or expression, but seldom as a wholly independent negative like minus. Cf. n. on 30, 201, 635; Ad. 604, 928. quod parato opus est, "what has to be got ready"; see on 490.

525. atqui: see App. haud scio an, "perhaps"; cf. Roby 2256.
527. quod, "the fact that." ipsus gnatus: see App.
528. id, "that point"; see App.
529. alias, "at another (later) time"; in this sense twice in Ter. (see Hec. 80).

532. atque adeo, "and indeed"; for adeo intensive see on 162, 415. Cf. 977; Phorm. 389. in ipso tempore, "in the very nick of time." eccum, "there he is." ece is combined with the acc. of is, ille, iste, making such forms as eccum, eccos, eccas, eccillum, eccistum, etc. These have usually one of three constructions: (1) with an acc. influenced by the verbal force of ece, as here, and in Eun. 738; Ad. 890; (2) associated with a nom. and verb, as in 580; Ad. 361, 923, where the constr. is not affected by eccum, which is merely interjectional; (3) with an acc. as in (1), but followed also by a finite verb the subject of which is suggested by the acc., as in Plaut. Amph. 1005 sed eccum Amphitritumem: advenit. In (3) the difficulty is lightened by punctuation, for the verb is merely explanatory. eccum sometimes stands alone, as in 957. Cf. Brix on Plaut. Capt. 1005; Sonnenschein's Rudens (larger ed.), p. 188. See n. on 855.
ACT III.  SCENE 9.  [III. 3.]

Chremes is on his way to Simo’s house, to make angry protest regarding the rumour that his daughter is to be married to Pamphilus, and on this very day. Simo however succeeds in talking him over, by assuring him, on the authority of Danos, that Pamphilus has positively severed his relations with Glycerium. Chremes’ consent makes matters doubly difficult for Danos.

533. *iubeo Chremetem:* sc. *saluere.* For the form of the acc. see on 472 and 368. For the constr. cf. *Ad. 460.* Chremes is too much excited to be polite. *optato:* adv. abl. = “in accordance with my desire”; cf. 807 *auspicato,* “under a good omen.” Thus *consulto, composito,* etc. In origin these ablative are pf. pass. participles, and their constr. ablat. absol. used without a noun (impersonally).

535-6. *uiso:* on 404. *ausculta paucis:* on 29. See App. *quid... uelim... quod quaevis:* the subj. and indic. are sometimes found in successive clauses in which either mood would be permissible; cf. 272-273 and n., 649-650, 967-968 (where Mss. = *sim nuncius*).

538 *per te,* etc.: cf. verse 289. *Chremes:* voc. The form *Chreme* is recognized by Donatus and is not uncommon in the Mss.

539. *a paruis:* on 35.

541. *quoius* (gen. of rel. pron.) answers to old dat. *quot*.

542. *ita uti:* on 65.

543. *fuerant futurae,* “had been intended”; see 99-102.

545. *olim quom = olo or ollo (= illo) tempore quom.* *olim* is dem. here; cf. 883; *Phorm. 912.* *dabam,* “I offered her.”


548. *id* anticipates in *commune ut consulas.* *in commune,* “for our common good.” i.e. with reference to the interests of both families, as explained in the next verse.

550. *immo ita uolo,* “nay, such is my desire”; see on 523. *itaque,* “and... so.”

552. *audio,* “of course”; ironical.

553. *fabulae,* “nonsense”; see on 224.


556. *em,* “well then”; see on 416. *id,* “this (very) thing,” viz., *amoris integrationem,* id being the object of the expression *ante eamus,* “pre-
vent." But id may be acc. of the thing with oro and explained by the ut-cl. (as in 548). "I pray you this, that we be beforehand," i. e. in preventing a renewal of their affection. With ante eamus in this sense cf. Plaut. Trin. 911 ante ventire.

558. harum: i. e. Glycerium, Mysis, Archylis. conflictae dolis, "hypocritical."

559. aegrotum: on 193. redducunt: the d is correctly doubled in Ter. So the Bembine MS. in 948 and in Hec. 605, 615, 617.

560. consuetudine: cf. n. on 110 and 135.

561. coniugio liberali: marriage with a free-born citizen, and therefore "an honourable marriage," as opposed to a union with a peregrina, like Glycerium; cf. 146, 439, 469.

562. sese emersurum, "will extricate himself"; the pron. is object of the verb, which more commonly is intrans., as in Eun. 555, Ad. 302.

563-4. posse: sc. eum sese emergere. hanc: contemptuous, "this woman," i. e. Glycerium, not Philumena. With habere and perpeti understand posse. The sense is: so it may seem to you, but I do not think he can cut loose from his present entanglement, and he certainly cannot continue in it (if he marries my daughter); nor could I permit him to do so.

565. istuc: on 186. periclum, "experiment." Cf. n. on Hec. 766-767.

566. in filia, "in the case of one's daughter."

567. "Why, surely, all annoyance at the worst comes to this"; explained by the following sti-clause.

568. si eveniat . . . disessio, "the possibility of separation." Simo puts it as gently as he can, through the subj., and softens the suggestion further by the parenthetical "which may the gods forfend."

569. si corrigitur: sc. filius. The indic. shows that Simo is well assured of the result.

570. principio: on 327. restitueris: on 456 (videro).

572. quid istic: sc. dicendum (agendum) est. istic is an adv. = "there," "in that case," and the formula indicates concession after an argument, as "well then," "enough." Cf. Ad. 133, 350; Eun. 171, 388; Heart. 1053.

573. in me claudier, "to be impeded as far as regards me." The vs. is rendered by Stock, "I would not have you debarred from any advantage through me." On the form of the infin. see on 203 (deludier).

575. quid ais: on 184 and 517.

576. consiliis: dative.

578. censes: on 313 (credo); "would he have done it, do you suppose?" Simo is insincere, for he distrusts Dauos (524). But he is cornered, and can
do no better than make the most of hints received from that wily slave. Cf. 442–446, and 519.

579. **tute adeo**: on 415 and 162.

580. **eccum**: on 532. **foras**: adv. expressing motion, "out of doors"; **foras** is an adv. expressing rest. These two forms are the acc. and abl. (or locative) of a supposed *forae* (nom. pl.) cognate to *thipae*, "doors." A nom. sing. of the third declension, *foras*, is found in Plaut. and Ter., as are also the plurals *fores* and *foribus*. See *Ad*. 264, 638; *Helvt*. 278.

**ACT III. SCENE 10. [III. 4]**

Simo unfolds his plans to Dauos. The latter discovers that his confidence in Chremes' firmness has been misplaced, and with difficulty conceals his chagrin from Simo. After the old men have departed, Dauos reproaches himself for his rashness and folly. Terence often begins a new scene within the limits of a verse; Plautus never. Cf. *Ad*. 81, 635, 958.

581. **accersitur**: on 546. **aduesperascit**, "the day is drawing to a close," i.e. the time is approaching for the bridal procession, which according to custom took place about sunset. The verb is derived from *Vesper*, the evening star, called by Cicero *stella Veneris* (*V.* 112, 20, 53), and by Pliny *sidus appellatum Veneris* (*N.* II. 36). Cf. Catullus, 62, 1.

582. **dudum**, "some time ago," "lately"; cf. 824, 948. In 591 and 840 *dudum* = "a moment ago," "just now." In 850, and also in *Eun*. 697 *quam* *dudum* = "how long ago?"

583. **uolus seruorum**, "the common run of slaves"; cf. *Hec*. 600 *uol-gus* *mulierum*.

584. **facerem** repeats *faceres* (582); cf. n on 282.


586. **ea gratia**: on 433. **fuerant futurae**: on 543.

587. **quid aís**: on 137. **uide**, "just see," "only fancy."

588. **numquam**: on 178. **uah**: a favourite interjection with Ter., often expressing surprise, as in *Ad*. 439; sometimes irony and contempt, as in *Ad*. 187. It frequently denotes anger or vexation, as in *Ad*. 38, 315, 532, 578; disdain, as in *Helvt*. 759, 901; despair (688, *Ad*. 614); admiration, as here and in *Ad*. 439. **consilium**: acc. of excl.; see Roby 1128. Cf. 604 *astutias*.

589. **hic**: i.e. Chremes, whose presence has not been observed by Dauos until this moment. **hem**: on 416. **fit obuiam**: on *Phorm*. 52 and 617.

590. **num nam perimus** cf. *Ad*. 488. Dauos suspects that Simo is telling him the truth and says aside, "are we going to ruin after all?" *num* is intensive; see on 231 and 321. The tense is present. **dudum**: on 582.

591. **id exoro**, "I obtain my request." This is too much for Dauos, who
finds that he has actually been playing into Simo’s hands, while doing his best to defeat him. Accordingly his next ‘aside,’ oeciō, “I am done for,” is uttered in so loud a tone that his master overhears him, and asks him what he has said.

593. dixisti: see App. hunc: i. e. Chremes. mora: on 166.
594. modo: on 173. ut adparetur, “that preparations be made”; imper., as in Eum. 583. dicam = cediec. renuntio = redeo ut nuntium; cf. reuisiso (404). The pres. tense indicates the rapidity with which he expects to accomplish his purpose, a meaning assisted here by utque = “and forthwith”; see Knapp’s Vergil, Introduct. § 200, and Aen. i. 82, 227; iv. 662. Cf. Eum. 493, Heaut. 502.
598. quiescas, “rest assured,” “trust me for that”; cf. Phorm. 670, 713. mirum ni domist, “I shan’t be surprised if he is (I believe that he is) at home”; a colloquial form of expression and only slightly (if at all) ironical. Cf. Eum. 230, 344; Heaut. 663; Plaut. Capt. 824.
599. nullus sum, “I am naught,” “I am done for,” denotes utter despair. Cf. Phorm. 179, 943 sepultus sum = “I am dead and buried.”
602. in nuptias conieci: suggestive of in uincula conicere, and to the mind of Pamphilus (cf. 603, 620) its practical equivalent.
603. insperante hoc: on Ad. 507. hoc = Simo. Note the asyndeton in vss. 601-603.
604. em: on 416. astutias: on 589 (consilium). quod si: quod as in 289, where see n.
605. eccum: on 532.
606. aliiquid, “something,” i. e. some place into which or upon which (quo = “whither”) he might throw himself. Dauos is confused, and while he rushes up and down upon the stage he fails to indicate the exact means by which he would accomplish his self-destruction. praeceptor, etc.: on Ad. 318.

ACT III. SCENE 11. [III. 5.]

Pamphilus, having been informed by Simo that Chremes consents to his daughter’s marriage (cf. 599), comes out of the house in a great rage. He looks about for Dauos, upon whom he would gladly inflict severe punishment. From this, however, he refrains, for prudential reasons. Dauos stands aside and remains unobserved until 616.

607. scelus: on 317. scelus qui: for the constructio ad sensum cf. scelus hic (844-845) and Ad. 261 festinum caput qui. atque: on 225, 614.
608. nulli: gen. Pronouns having their gen. and dat. in -ius and -i are
occasionally declined in early Latin like adjectives in -us, -a, -um. Cf. alterae (dat.) in Heaut. 271, Phorm. 928; cf. also Eun. 1004 mihi solae. nulli consili = "of no good," "of no account."

609. See on 245. futtìli, "worthless", emphatic.


611. The sense is: I shall be safe in the future, and no mistake, if only I escape the present desperate situation. That is, everything will seem so thrilling compared with this, that I can never be in real danger again.

613. dúcere : on Prol. 23. For the tense see n. on 379; cf. 411. audacia : see App.

614. quid me faciam, "what to do with myself"; see on 143. atque = atqui="and yet," "though." id ago, "I am considering this point."

615. productem moram, for the constr. cf. n. on 313 (produt dies) and Ad. 591 (produceam).


617. inpeditum, "entangled." expeditam : opposed to inpeditum. Note that both verbs are used in their literal meaning.

618. ut modo : sec. me expeditsti ; ironical. ut credam : on 263 (eim . . . ut). furcifer, "scoundrel," lit. "fork-bearer"; in allusion to a common punishment inflicted upon slaves, whereby the culprit wore over his neck a fork-shaped, wooden yoke, whose prongs were bound to the offender's hands. Even slight offences were atoned for in this way. Cf. Donatus (Wessner's ed., vol. I. p. 192) on this vs.

619. em quo fretus sim, "behold (the man) on whom I have relied": clause of characteristic.

620. conieicisti in nuptias : on 692. For the indic cf. n on 273 and 536. The change to the second person makes the charge more direct and cutting.

621. meritus : cf. n. on 202 (locuntus). crucem : Danos admits that his offence is worthy of death, but pleads for a moment's respite that he may search for a way out of the difficulty. There is a humorous side to the situation which may be illustrated through comparison with Plaut. Mil. 372 ff.

622. sine . . . redeam : contrast nexitel sinit in 624. ad me redeam, "return to my senses," "become myself again." Cf. n. on 408, Ad. 794, Heaut. 921, Hor. 707; Hor. Sat. 2. 3. 273 puces te es? and Shak. Tit. Andron. 1. 1. 368 'he is not with himself; let us withdraw.' Cf. also Xen. Anab. 1. 5. 17 δ Καταρχος εν εν ιαυταί ἐγένετο.

622-3. ei mihi, quom non habeo, "alas, that I have not." Cf. Phunt. Men. 303 ei mihi, quum nihil est, etc. For quom = quod see on Ad. Prol. 18.
624. praecauere; sc. cogit, implied in the following sinit. Zeugma. ulcisci, "take vengeance on," "chastise." So Eun. 762, Phorm. 963, Hec. 72.

ACT IV. SCENE 1.

The various complications of the plot have now reached their highest development. The plans of Danos have been frustrated. Charinus believes himself to have been betrayed by Pamphilus, and Glycerium is suffering from the conviction that she is deserted. Even Simo is nursing the hope that Pamphilus, however unwillingly, can be induced at last to marry the daughter of Chremes, and Chremes himself has reluctantly given his consent to an arrangement from which he will be forced by circumstances to withdraw. Danos, however, is already meditating new schemes which eventually lead to a solution of all difficulties.

The scene opens with a canticum, in which Charinus expresses his indignation at the treatment he has received at the hands of Pamphilus. This occupies the first fourteen lines, in which there is a mixture of dactylic, cretic, iambic and bacchic metres, denoting the excitement of the speaker. Nowhere else in Terence is the metrical disturbance so violent, although in Plautus such passages are common.

625. hocine: cf. n. on 186. hoc is explained by vs. 626 (consective cl.). est: see App. memarabile, "fit to be mentioned."

626. uercordia. "heartlessness."

627. gaudeant: the pl. in this word and in comparent (629) is natural enough after the indef. quoiquam; cf. our loose and colloquial they.

628. alterius: the long i is retained, to suit the requirements of the metre (cretic). In dactylic verse we find only alterius. For the form of expression cf. Hecaut. 397.

629. uerum, "right," "just"; verus in this sense is common, esp. in Livy, as e.g. 2, 48, 2; 3, 40, 11; 32, 33, 4; 39, 27, 3. Cf. Ad. 987 ex uerna uita, "from a well regulated life," Hecaut. 154 ibi non uere uivuitur = "there men do not live aright." immo: on 201.

630. "Who just at the time are in some slight degree ashamed to say no." denegandi: see App. quis = quibus.


633. See App.

634. quor meam tibi: elliptical; "why should I surrender my betrothed to you?" Understand tradam; see on 82.

635. Cf. n. on 427. heus, "look you!" An exclamation used for the sake of emphasis. Cf. Eun. 276. It is also an interjection, often employed
in calling to people, in which case it is usually doubled, as in *Heaut.* 348, *Eun.* 337; *Ad.* 281.

637. *pudent* : on 481, *Ad.* 754. *hic,* "here." *illi,* "there"; locative of *ille,* used adverbially. In classical Latin it was in use only with the demonstrative suffix *-ce,* *-e* (in the form *illce, illie*). Cf. *Phorm.* 91; *Hec.* 94, 217; *Ad.* 116, 525, 577, etc.

638. *ucentur,* "they have scruple."


640. *mala,* "reproaches," "taunts." *dicat* : jussive subj., serving as a cond. clause (protasis); see B. 305. 2. *promoueris* : on 711. For the fut. pf. cf. n. on 381 (*iuenerii*).

641. *morem gessero,* "I shall have pleased (gratified)." The two words are practically one, and are frequently compounded, as *morigerare* (or *-ri*); lit. "to adapt one's ways to." The expression governs usually the dat. of the pers., as in *Heaut.* 947, *Ad.* 218, *Hec.* 599; but also the dat. of the thing personified, as here and in Cic. *Orat.* 48 *uluptati aurium morigerari debet oratio.* Cf. Plaut. *Amph.* Pro!. 131 *pater meus in toto suo animo morem gerit.* *animus = mihi,* nearly, *nolup. aur.* in Cic. *l.* *e.* = the hearer.


643. *causa* : on 257. *soluisti fidem,* "you have broken your word." To keep one's promise = *fidem servare.*


645. *conplacitast tibi* : sc. *illa* (i. e. *Philumena*); "she (suddenly) became beautiful in your eyes." Cf. *Heaut.* 773; *Hec.* Pro!. 21, 241. The dep. form is more common, but the act. occurs in Plaut. *Rud.* 727 *hac antem Veneri complacere.* Cf. the use of this verb by Lucan (1.128) : *Victrix causae deis placuit, sed uicta Catoni,* 'the conquering cause pleased Heaven, the conquered Cato.' See, however, Plaut. *Amph.* 106, 635; *Rud.* 186. The prefix is intensive. See on 109.

646. *animum,* "disposition." *spectau* , "judged." Charinus regrets that he should have thought Pamphilus as honourable as himself.


648. *ni* : see App. *lactasses* : freq. of *lacio,* and unusual. It means "to cajole," "to delude," and is explained by *falsa spe produceres.* For the (virtual) indirect discourse see A. & G. 592, 2, and 589. a. 3; G. 663. 2. (b), and 656. 3. *produceres* : cf. *ducere* (644) and *duci* (180).

649-650. worser . . confluit: on 536.
650. See App.
653. altercasti: the active form of altercor occurs only here and in a fragment of Pauciueus (Ribbeck, 210). dudum: an ironical reference to 418 f. Cf. n. on 582.
655. We may render freely, with Kirk (A. J. P. vol. 18. p. 41): “Nay, I will tell you another thing by (ignorance of) which you fail to understand my troubles; no one was asking me to marry.” The rel. pron., quo, is necessary to etiam (as may be seen by comparing Phorm. 877, Hec. 869) which is half additory, half temporal. See App.
656. hacc nuptiae: on 328.
657. postulabat: on 644.
659. non dum: cf. 340.
660. enicas: a strong colloquialism; “worry me to death.”
662. suadere, orare: hist. infin. : cf. n. on 62 and 97. These infinitives might be regarded as dependent on destitit (660).
664. nisi (or nisi quod), “except that,” “but,” “only,” modifies the general assertion made in nescio; cf. Heaut. 542, 658, 959; Eun. 827; Phorm. 475, 953. The usage is common in Plautus.
667. coniectum in nuptias: on 602; cf. 620.
670. hac: in agreement with uia. successit: impersonal.
671. id anticipates the statement in 672. Note alliteration. processit: impers. Cf. Ad. 897 procedit = “it succeeds.”
673. immo etiam, “on the contrary, (I think it can) still (be cured)” ; ironical. The temp. sense of etiam is given by non iam (672). See Kirk in A. J. P. vol. 18. p. 41. si aduigilaueris, “if you keep a good lookout”: fut. pf. indic., the constr. being paratactic.
675. hoc: on 180. pro seruitio, “in view of my state of servitude.”
676. manibus pedibus: on 161. Note the asyndeton within this phrase and the polysyndeton within the next one. The result is to render the second couplet emphatic. The combination, -que et, is not uncommon in Ter.; cf. Eun. 876, Phorm. 1051. Ad. 64 n.
677 dum. “if only.”
678. tuomst: a monosyllable.
679. sedulo, “earnestly”; (with faeo) “I am doing my best.”
680. uel: intensive, "if you choose." Cf. Phorm. 143. me missum
face, "dismiss me"; cf. 833, Eun. 90, Ad. 906; n. on And. 683. The older
forms fure, dice, duce (not fere) occur in Plaut. and Ter., though less
frequently than the shortened fæc, dic. due.
681. locum, "situation," "condition of things," i. e. as existing before
I followed your advice and consented to marry the daughter of Chremes.
682. See App. iam contrasts with the fut. in faciam and is emphatic.
concrepuit, "creaked." Ancient doors were hung on wooden pivots
(cardines) which made considerable noise as the door swung back and forth.
See Marquardt, Privatleben der Römer, 2nd ed., 1. p. 230. To prevent this
noise water was sometimes used. See Plaut. Curs. 158 ff. The door was
said crepare, concræpare, ψοφεῖν, when an inmate made his exit. When a
person sought admission from the street, he knocked (or kicked), the usual
word for which was pultare, κόπτειν, as in Ad. 633, 637, Plant. Most. 674
pulta dum foris. Other verbs were sometimes thus used, as pellere in Ad.
638, percutere in Plant. Most. 516. The door to which words like crepare
apply did not open directly on the street, but into a passage, at the other
end of which was the street door. It was at this outer door that the
knocking was done, even by day, at which time the door was usually open.
hinc: (not hic) to correspond with the idiom a Glycerio.
683. nil ad te: sc. attinet. quaero: sc. consilium. Cf. 702. nuncin
= nunc-ne; cf. 689 sicine and n. Transl. "well, now at last (beginning
ning to think)?" inuentum dabo = inveniam, or nearly so. Cf. 684
inuentum curabo, "I'll have him found." This use of the pf. pass. prtcpl.
as a secondary predicate is found after verbs of causation and desire, and
denotes impatience of anything except entire fulfilment (G. 537; 280. c.).
Cf. 864, Heaut. 950, Eun. 212, Phorm. 974 and 625 (where an adj. takes the
place of the prtcpl.), Ad. 849.

ACT IV. SCENE 2.

Mysis steps out of the house of her mistress Glycerium, and as she does
so calls back to her in reassuring tones. In an interview with Pamphilus,
Mysis is convinced of the young man's good intentions, and takes courage.
Charinus gives expression to his despair at the situation, and Danos devises
new plans for the benefit of his young master.
684. ubi ubi, "wherever." Thus also Eun. 1042. inuentum curabo:
on 683.
688. uah: on 589. integrascit, "begins again." Cf. Ad. 153 de integro
(amat or peccat).
689. sicine = sicce-ne. See Roby 524. Cf. n. on 683. me... sol-
licitari: on 245. tua: i. e. of Danos.
691. quibus: sc. nuptiis; the abl. with the impers. potuerat quiesci — a rare constr., resting perhaps on the analogy of such verbs as uacare and the like. Transl. "how easily in fact could we have kept out of this marriage if this fellow had been still." hic. i. e. Dauos.
692. hic: i. e. Pamphilus. instiga, "prick him on."
693. ea res est, "such is the fact"; with a refer. to 690. The remarks of Charinus and Dauos are ignored by Mysis.
695. omnis homines: Pamphilus is thinking more particularly of his father — a fact noted by Donatus.
696. contigit (sc. haec), "fortune made her mine," refers to the death of Chrysis and the latter's formal commitment of Glycerium to his care. See 284–298. Don. seems to have understood contigit to be impers. So also Fairclough, who renders "success befell me." ualeant qui, "away with all who"; cf. Ad. 622 ualeas and n., and the use of χαλπεων in Gk. Pamphilus still has his father in mind, and therefore expresses himself with caution.
697. nemo: not nihil, for mors is personified; the allusion is to Simo.
698. resipisco, "I recover myself." Cf. Heaut. 844. magis uerum atque hoc, "more certain than this." atque, with the force of quam, after comparatives, is mainly poetical, and is found more often in negative than in positive constructions. The Delphic oracle served the Romans, as well as the Greeks, as a standard of certainty, and allusions to its "replies" are to be found in the literature from Plautus to Cicero.
699. ut ne: purpose, not result; thus also in Ad. 626. Transl. "if a plan be set on foot to keep my father from believing, etc." stetisse: impers.; freely, "that owing to my endeavours an obstacle has arisen in the way of the fulfilment of this marriage."
700. uolo, "very well," "well and good."
701. Pamphilus means that he is prepared to take the consequences, if circumstances render it necessary that his father attribute to him, and to him alone, the responsibility for placing an obstacle in the way of his marriage with the daughter of Chremes. in procluii, "easy." "likely to befall," lit. "on the incline"; cf. Plant. Capt. 336 tam hoc quidem tibi in procluii quam imber est quando pluit.
702. quis uideor, "what do you think of me now?" Understand tibi. fortis, "(you are) fine"; ironical. For the omission of es cf. Ad. 528 tanto nequior and Heaut. 549 tanto melior. In expressions of an exclamatory nature es, like est, is often dropped.
703. quod: see App. effectum reddam, "I will achieve;" see on 633 (inventum dabo).
704. iam, "without delay." See on 682. huic: i. e. Pamphilus. ne erres: a final cl.; there is an ellipsis of the idea on which it immediately depends, as e. g. "(I say so) that you may make no mistake."
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705. sat habeo: see on 335; cf. 710. Charinus puts up with the impertinence of Danos, since he cannot afford to anger the slave on whose efforts his own happiness so largely depends. So in 373, cedo: on 150. ut...uereor: the optative origin of the ut-cl. is strikingly apparent here; see B., App. 389. Cf. n. on 277.

706. ne...credas: on 704 (ne erres). uociuom, “at leisure”; see App. ad narrandum, “for telling (fairy) tales (yarns).”


708. uerum uis dicam, “do you wish me to tell you the truth?” immo etiam, “yes, of course”; ironical. For a different view see Kirk in A. J. P. xviii. p. 41. Danos would be glad to get rid of Charinus. But see App.


712. ut ducam: sc. fac. huc: i. e. to the house of Charinus, which however is not visible to the spectators, as has been imagined. si quid poteris: sc. pro me effire.

713. age ueniam, “very well, I’ll come.”

714. dum: on 329.

715. adero: Danos goes into Glycerium’s house.

ACT IV. SCENE 3.

Mysis, left alone on the stage, soliloquizes. Danos quickly reappears bearing in his arms Glycerium’s child, and bids Mysis lay the infant at Simo’s door. Suddenly Chremes appears, and Danos is compelled to make a slight change in his plans.

716. nilne esse: on 245. proprium, “constant,” “certain.” Cf. Menander’s fragment, Monast. 655 (Mein. vol. iv. p. 359) βιβαιον οδηγει ην βιφ δοκει τινειν. Cf. also Hor. Epist. 2. 2. 172 tamen si sit proprium quicum. di uostram fidem: sc. inploro or obsebro; fidem = “aid,” “protection.” The expression, however, is always an exclamation of surprise, “great heavens!” “good God!” Accordingly fidem perhaps may better be explained as an acc. of exclamation than as object of a verb understood. So also in 237, and elsewhere.

718. uirum. on 295. loco, “vicissitude,” “emergency.”

719. eo: i. e. Pamphilus.
720. laborem, "trouble," "misery," "distress"; cf. 831, 870. hic ... illic, "here . . . there." hic refers to the situation as indicated by aeurum . . . laborem (719-720), illic to the circumstances suggested by amicum . . . paratum (718-719).


723. malitia, "shrewdness," "cunning," as in Plaut. Epid. 546 maliebris mi adhibenda muliebust.

724. hunc: sc. puerum. ocious, "quickly," "at once"; so 731, Phorm. 562, Heaut. 882; Eun. 470, 912. The comparative thus used occurs only in commands.

725. nostram: i.e. Simo's. adpone, "put down"; cf. Heaut. 89.

726. humine: Mysis naturally hesitates to lay the infant on the hard ground. ara: the altar of Apollo, which was decked with leafy boughs (uertenas), and stood before the house. uertenas: the laurel, olive, myrtle; regarded as sacred, and used in sacrificial rites. Servius (on Verg. Aen. 12. 120) cites this passage, and adds that in the original of Menander, from which this line is taken, it is the myrtle that is here intended. The old English word is 'vervain.'

727. tute: cf. n. on 500.

728. ad erum, "before my master." iurato: see App.

729. adposisse (sc. me) = adposuisses from posuitori. This pf. of pono is found in Plaut. and in Cic. Tusc. 5. 29. 83 (where it is an intentional archaism). Ter. MSS. have adposu-. Cf. Engelbrecht, Studia Terent. p. 47. 6. See App. ut liquido possim, "that I may be able (to swear) with a clear conscience;" not Daus's true reason, of course, but one that he considers a sufficient answer for the time being. Notice the anacoluthon in quia . . . ut. liquido is an adv. abl.; cf. n. on 533.

730. religio, "scruple," ἐνθύμον. in te incessit, "has come to you," "has seized you." This constr. is supported by Livy, 29. 10. 3 cum tanta incesserit in ea castra utis morbi. cedo, "give him to me." Mysis does as she is bidden.

731. moue ocious te, "bestir yourself," "make haste"; cf. 724. porro: with agam.

732. pro luppiter: on 237. sponsae pater: i.e. Chremes. inter-

734. As Chremes comes from the right, Daus disappears. He returns by the street on the right, in order that he may seem to have come from the same direction as Chremes, whom he follows at a considerable distance. His original plan, interrupted by Chremes' sudden arrival, had been, probably, to inform Chremes and Simo that the boy was lying before Simo's door, and to express his surprise at the discovery.
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735-6. "See that you support my story with words (of your own) whenever necessary." ut quoque = classical ut quomque.

738. quod, "on account of which"; see on 448. ut tu plus uides, "as you have more discernment." plus uide in this sense is frequent in Cic., e.g. Phil. 2. 15. 39, de Am. 99, etc. But see App.

739. quod uostrum commodum, "any advantage to you," i.e. to Danos and Pamphilus.

**ACT IV. SCENE 4.**

Chremes sees the child lying at Simo's door, and overhears the conversation between Danos and Mysis, which formed part of Danos' plan to put a stop to the marriage and rescue Pamphilus from his difficulties. The plan succeeds. Chremes changes his mind, and goes off thinking himself fortunate at having made the discovery in time to save his daughter from a union so undesirable.

740. reuortor: i.e. in accordance with his promise made in 594. quae opus fuere: the personal use; cf. n. on 490, Ad. 335.


742. adposisti = adposuisti; cf. n. on 729. illic (= ille + ce); i.e. Danos.

Mysis is greatly perplexed and distressed at being left alone, and in her confusion she neglects to answer the old man's question.

744. di uostram fidem: on 716. Danos enters as if from the forum, and talks to himself. He pretends not to see Chremes, but means that the latter shall hear all he says.

745. quid hominum = quot homines. On this instance of the so-called Emphatic Neuter, see Greene in Class. Rev., vol. xviii. p. 449. litigant: the subject is collective.

746. tum, "then again," "moreover": cf. 816. annona carast, "the market is up."

747. quor . . . solam: sc. reliquisti. quae haec est fabula, "what stuff and nonsense is this (that you are talking)?" For fabula cf. n. on 224. Mysis would have given the situation away had not Danos rudely cut her short. We may, however, with Fairclough, regard fabula as explained by the next line, in which case fabula = "comedy," "farce."


751. au: Danos hurts Mysis as he pushes her farther away from Chremes. Cf. n. on Ad. 336.

752. non tute ipse . . . : Mysis is very dull and is about to add eum attulisti, when Danos cuts her short again: cf. 747.

753. si . . . faxis, "if you say a single word to me, except in reply to my questions." The real conclusion is suppressed, as in 860. The form
faxim (fac-sim) is used by the comic poets for the pf. subj. Cf. excessis
(760). It is originally optative of the sigmatic aorist. Faxo (fac-so) is sim-
ilarly used for the fut. pf. indic. It is originally subj. of the sigmatic aorist.
Cf. Victor Henry, Comp. Gram. of Gr. and Lat., p. 115 (Eng. Transl.),
and B. App. 205. 3, and 219. For the thought cf. Plaut. Amph. 608 caue
quiequam, nisi quo? regabo te, mili responderis. The vs. is a stage whisper.

754. **male dicis?** "What, do you abuse me?" Said in reply to delirus
(752). This vs. is said aloud. undest: Mysis has not yet answered the
first question in 748, which was intended to bring out the fact, for Chremes'
benefit, that the child belongs to Pamphilus and Glycerium. This is at
last made clear to Chremes' wondering curiosity by *a nobis.*

755. **mirum uero ** . . . *si*: ironical; "astonishing, indeed, that."

756. **meretrix** : the use of this word confirms what has already been sugges-
ted to Chremes in 754. The redundancy in *mulier meretrix* is natural to
colloquial language; cf. 828, 910; Phorm. 292. **ancilla** : see App. quan-
tum: on 207.

757. **idonei** . . . **inludatis** : on 492-3.

758. **in quibus** : the abl. is rare with *inludere*. The acc. is regular (cf.
822, Eun. 942, Phorm. 915, Heaut. 741), with or without the preposition.
Later the dat. became the rule, as in Hor. Sat. 1. 4. 139 *inludo chartis* , and
2. 8. 62 *ut semper gaules inludere rebus humanis!* So *illudere pecuniae* , Tac.
Hist. 2. 90.

759. **adeo** : on 162 and 415.

760. **caue** : on 403. excessis = excesseris ; see n. on 753. This vs. is
an aside, and was so understood by Donatus.

761. **eradicent,** "utterly confound," lit. "tear up by the roots"; cf.
Heaut. 589.

762. **at** : on 666. *etiam*: temporal; i. e. are you still asking, not with
standing I have already given you explicit directions? See 759.

763. **quioium,** "whose"; from *quoium, -a, -um* (exius, -a, -um), an inter-
rog. adj., quite common in Plaut. and Ter., and appearing occasionally in
later writers, and finally descending, through the *sermo cottidianus*, to the
Romance languages; cf. the Spanish *cuyo, cuya*. **adpositi** : on 729.

765. **uostri** : sc. cri. **quoium** : genitive of the pronoun.

766. **eho, an** : cf. n. on 500. **semper**: something of an exaggeration
in view of the statement in 100.

767. animum aduortendum = animaduortendum ; cf. n. on 156.

768. **quemne** : i. e. euimne (puerum) quem? "You mean the child
that . . . ?" *quem* is rel, not interrog. Cf. *quodne* in Phorm. 923. Cf.
also Plaut. Mil. 13 quemne ego servavi in campis Curculionius? For a dif-
ferent view see Elmer in P. A. P. A. xxiii. 18 ff.
769. o hominem: hiatus is admitted in Ter. after an interjection. See Introd. § 97. See also 817, Ad. 183, etc. uerum, "it's true," i. e. that I saw, etc.; said in confirmation of 768.

770. suffacinaratam, "all puffed out," i. e. with a bundle under her dress. habeo gratiam: on Phorm. 894.

771. quom, "that"; cf. 422, 623; u. on Ad. Prol. 18. adfuerunt liberae: Mysis is a slave and is aware that her testimony would be worthless accordingly. See Phorm. 292.

772. ne: on 324. illa: i. e. Glycerium. illum: i. e. Chremes. quoia: on 763. haec, "these schemes."

773-4. Dauos quotes Glycerium's words, as it were.

775. non hercle faciet: hercle is an echo of hercle in 774; faciet represents dubit. Dauos succeeds in producing in Chremes' mind a change of purpose regarding the marriage. nunc adeo, "this very instant"; cf. u. on 162. ut sis sciens: on 508.

778. tu homo suggests contempt, while mi homo (721) implies intimacy, friendship. Cf. Heaut. 1003, Ad. 111.

780. See on 221. coactus... ducit: i. e. so they say. Dauos is now putting the rumour in the form of direct narration. hem: Chremes is startled at this additional revelation, for he knows the law, and realizes that his daughter would have been placed in a most embarrassing situation had she been formally married to Pamphilus.

781. eho... an: on 766. Mysis says enough to convince Chremes that Glycerium is in reality believed to be an Attic citizen by her own people. This is what Dauos desires.

782. iocularium in malum, "into a droll scrape"; cf. Phorm. 134 iocularum aus, "amusing impudence." The form of this adj. in-us, -u, -un does not occur elsewhere.

783. Dauos now pretends to hear Chremes for the first time. per tempus, "just in time"; nearly the same as in tempore. Cf. Heaut. 364, Hec. 622.

785-6. em scelerata: cf. em astutias, 604 and n.

786. hanc: i. e. Mysis; the pron. is contemptuous.

787. hic est illae, "this is the gentleman," i. e. Chremes. hic is a pron., not an adv., and is said with a gesture. The entire vs. is addressed to Mysis. te Dauum ludere, "that you are tricking Dauos merely." You have Chremes to deal with now. credes: see App.

789. Chremes is convinced. So he goes in search of Simo. attigas; earlier form of attingas. Paciennus (Ribbeck, Trag. Lat. Rel. 343 and 165) uses the simple tagere. Dauos detains Mysis to explain to her the true significance of his actions.

792. socer: only by anticipation. fieri: only at the end of a vs., elsewhere fieri.

793. praediceres, "you should have told me before"; so Heaut. 202 pateretur (where see n.); Phorm. 297 dotem daretis, "you should have given her a (marriage) portion." Elmer rightly calls this the subj. of obligation or propriety; see Class Rev. vol. XII. p. 201 ff. That the mood is purely volitive, however, is held by Bennett (App. 362; Cornell Studies in Class. Phil. No. IX. p. 27). Cf. G. 272.3 (imperative of the past); II. 559.6; A. & G. 439. b.

794-5. Dano means that, had he informed Mysis of his intentions, she would not have answered his questions "spontaneously" and "naturally," but rather "with premeditation," in which case the effect upon Chremes would have been less certain and complete.

ACT IV. SCENE 5.

At this point there appears upon the scene a certain relative of Chrysis, whose name is Crito. He has arrived in Athens from Andros, and has come to claim the property of his cousin, whose heir-at-law he is, being her nearest of kin. He is much disturbed on hearing that Glycerium has not yet discovered her parents, more particularly since Glycerium had always passed as the sister of Chrysis and would in this capacity inherit her property, rather than himself. This would make necessary a suit at law to establish his actual title. His testimony however brings about the recognition of Glycerium as the daughter of Chremes, and is the occasion of the winding up of the plot. We must suppose that the entrance of Crito is not observed by Dano and Mysis, who are busily engaged in conversation.

796. platēa, "street"; ἤ παρεῖα ὁδὸς. The penult has been shortened, as in Hor. Epist. 2. 2. 71. Thus also Eun. 344, 1064; Phorm. 215; Ad. 574, 582; Plaut. Trin. 840. Cf. balinēum (βαλίνειον), chorēa, gynacēum, etc., wherein the shortening is due to change of accent.

797. parere dìtias: see 70-71.

798. patria: i. e. Andros. uieret: for a cl. of result following quam cf. Eun. 174, Phorm. 408; Ad. 109-110, 240, and see Roby, 1672-8.

799. lege: i. e. of Solon, providing that the property should revert to the nearest of kin. Cf. Ar. Ar. 1660 ff. redierunt: property was said lege dire, "to revert," when the owner died and left no will. Cf. Hec. 172.

800. obseco, "gracious goodness!" "Good Heavens!" "I say!"

801. sobrinus, "cousin": strictly an appellation for the children of sisters. For the form of sobrinus see B. App. 108. 3.

803. itan Chrysis, "and so is Chrysis, really . . . ?" Crito would have added mortua est, but discreetly avoids the word of ill omen. perdidit: ἀπωλεσε; the strongest word that Mysis could have used to suggest both
the grief caused by the death of Chrysis, and the disaster resulting from Glycerium’s union with Pamphilus—a union that Chrysis herself had urged and sanctioned. Transl. “she has left us poor souls in the utmost distress.”


805. A proverb, as *aiunt (= “as the saying runs”) shows. Cf. the fuller id quod aiunt and quod aiunt in *Phorm.* 506 and 788. Among the fragments of Menander (Mein. vol. iv. p. 84) the line appears with slight variation: *γὰρ ὡς θέλω, ἀλλ’ ὡς δύναμεθα;* and among those of Caecilius are the words (Ribbeck, *Com. Lat. Rel.* p. 56), *uiuus ut possis, quando non quis ut uelis.* Cf. also 305-6 and n.


808. *tetulussem*: the reduplicated pf. (plpf.) of *ferre*, which occurs only once again in Ter. (832), although in Plaut. it is quite frequent. The form belongs to archaic Latin, and the poets. Cf. Plaut. *Men.* 381 *pedem . . .

tetuli, 630 *tetuli pedem*.


810. *possidet*: i. e. as the (supposed) sister of Chrysis. Cf. 296. The discovery of Glycerium’s parents would have rectified the difficulty without reference to the courts of law. *hospitem*, “stranger”; on 439.


816. *tum*: on 746. *non lubet*, “it is not my wish.” To go to law is not in keeping with Crito’s generous nature. See App.

817. *o optume*: on 769. *antiquom obtines* (sc. *morem*), “you hold fast your character of earlier days,” i. e. “you are the same (good) Crito as of old.” The fuller expression appears in *Hec.* 860. *antiquom* is a term of praise here, as in *Ad. *442, Plaut. Capt. 105 *ille denum antiquissim adolescens moribus.*


819. As Chremes had gone into the house of Simo (789) to inform the latter
of his change of purpose regarding Philumena, Dauos prefers to avoid his master, if possible, and decides in consequence to follow Mysis and Crito into the house of Glycerium. The disappearance of Dauos marks only the second occasion in the play when the stage is left entirely empty, the other being at vs. 300—showing that the division into acts was not dependent upon the stage being void of actors. Cf. Introd. §§ 57, 60. senex: i. e. Simo.

ACT V. SCENE 1.

Chremes and Simo may be imagined as having been in conversation within the latter’s house since vs. 789. They step forth while their discussion is still animated. Simo continues to urge the marriage, and endeavours to persuade Chremes that he has been deceived by Glycerium’s people. Chremes persists in his determination to have nothing more to do with Pamphilus, who, he is convinced, has his affections fixed on Glycerium, an Attic citizen, and is therefore in every way unfitted to be entrusted with the safe-keeping and the happiness of Chremes’ daughter.

820. spectata: on 91.
821. face: on 680.
822. inlusi uitam: on 758. For dum in this vs. cf. Ad. 899. n.
823. immo enim. “may indeed,” “on the very contrary”; said in answer to orandi iam finem facie (821). See on 91 and 523. nunc quom maxume: elliptical, and in its origin equivalent to nunc postulo ita ut eo tempore quom maxume postulo. Transl. “now most particularly,” “now at this very moment.” Cf. Phorm. 204, Hec. 115, Ad. 518, and Reid on Cic. C. M. § 38. Perhaps the original form was merely nunc est quom maxume postulo. See Knapp in Class. Rev. vol. xiv. p. 216.
824. uerbis initum: i. e. in 572-3. dudum: as in 582. re. “in actual fact”; opposed to uerbis, as in Ad. 164. Cf. Eun. 742. So ἐγγὺς is often contrasted with ἀπεγγὺς.
825. praet studio, “because of your eagerness.” For this causal use of praet, cf. Heaut. 123, 303, 920; Eun. 98.
826. “You take into account neither the limits of my favour nor the character of your request.”
827. remittas, “you would cease.” A dependent infin. with this verb is rare. Cf. 873. inuriiis, “unjust demands.”
828. at: on 666. perpelusti: Chremes had given his consent in 572-3. homini adulescentulo: for the redundancy cf. n. on 756.
829. re uxoria, “matrimony”; cf. res rustica, res divina, etc.
830. ut: a repetition (due to excitement) of ut in 828; cf. Phorm. 154. seditionem, “domestic discord.” incertas, “insecure”; because Glycerium was an Athenian citizen, and Pamphilus might be forced to marry her and divorce Philumena.
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831. labore: on 720. medicarer: with a reference, perhaps, to animum aegrotum (193).
832. tetulit, “suffered it,” “brooked it.” Cf. 188. See on 808. feras, “bear with it,” “be content”; note the play on the verb fero.
833. hinc: i. e. of Athens. missos facti: on 680.
834. per ego te deos oro: for the order cf. 289 and 538. ut ne: on 259.
835. illis: i. e. Glycerium, Mysis and the rest. animum inducas: on 572.
836. nuptiarum gratia: i. e. to prevent the marriage. facta atque incepta, “accomplished and set on foot”; hysteron proteron. feta would mean “invented.” Cf. 220, Eun. 200, Heaut. 545, and see App.
837. scio: cf. n. on 552.
838. facturas: sc. eas, i. e. Glycerium and her attendants. dudum: on 582. praedixit: i. e. in 507-9.
839. nescio qui, “some how or other.”

ACT V. SCENE 2.

Danos comes out of Glycerium’s house, which he had entered at 819.
As he does so he calls back assuringly to Glycerium and her people. He does not see Chremes and Simo, who withdraw to one side. Chremes, however, sees him and nudes Simo, who suspects mischief at once. The behaviour of Danos tends to confirm Chremes in his opinion, and to discredit Simo’s recent efforts to answer Chremes by quoting his slave (840-1). Finally, when Danos refers to Crito’s assertion that Glycerium is an Athenian citizen, Simo is so enraged that he summons Dromo and commits Danos to his charge for summary punishment.

The constr. is found also in both classical and silver Latin; in the former the infin. is always pass. or dep. See G. 532. Note 1. em: on 416. Cf. Eun. 472.

843. unde egreditur: Simo is surprised to see Danos coming from the house of Glycerium. meo, etc.: a continuation of Danos’ sentence in 842.
hospitis: i. e. Crito. The gen. corresponds to that implied in the poss. meo.
844. scelus: on 317.
844-5. scelus . . . hic: on 607 (scelus qui).
845. in uado: on 480. cesso adloqui: on 343.
846. bone: on 616. ehem: on 417. Danos has to make a very sudden change of front, but he maintains his self-possession and assures the old man that everything has been got ready for the wedding in accordance with previous orders: see 523. noster (with a voc.) = “dear,” “my dear”; cf. Ad. 831, 883, 961, etc.
847. curasti probe: very ironical.
848. accerce: cf. n. on 546. bene sane, “finely said, indeed”; cf.
Ad. 586. id: emphatic. enim uero: on 206. hinc, "from (to) the present situation." abest, "is wanting"; so Ileant. 1039.

849. etiam ... responde, "again (I say), do you answer me as to this." etiam harks back to 843 quid illud malist. For this use of etiam see Kirk in A. J. P. vol. xviii. 1. p. 28, II. See App. istic: i. e. in the house of Glycerium. quid negotist: for the indic. see on 45 (quid est). ita, "yes."

850. modo, "just now." See App. quam dudum: on 582.

853. quid illum censes: sc. esse hic. quid = "why." Cf. Ad. 656. cum illa litigat: this facetious remark of Chremes increases Simo's anger and confusion, for it renders plain the fact that Chremes has little confidence in Simo's presentation of the case. See 552.

854. Dauos pretends to think that Crito is an impostor, and that Pamphilus is in Glycerium's house for the purpose of having Crito furnish testimony to the effect that Glycerium is an Attic citizen. faxo: on 753. faxo . . . audies: MSS. B D P have audius. But the fut. indic. after faxo is the regular constr. in early Latin. There are more than forty-one instances in Plaut. (ed. Goetz and Schoell) against twelve cases of the pres. subj. The subj. came in by degrees, as hypotaxis became more frequent and the paratactic arrangement less so, until in the Augustan age it is the rule. Hence we find the archaic faxo itself appearing less often than we might expect in the plays of Ter. (only 7 times), and there only four times certainly (viz. Enn. 285, 663; Phorm. 308, 1055) with the fut. indic. Three of these (all but the first) are examples of pure colloquialism inherited from Plaut., while the subj. appears in Ad. 209 and 847, and in this passage if MSS. B D P are correct. But faciam (with subj.) is found in Ter. no less than twenty-seven times. See my "Note on Faxo," in the P. A. P. A., vol. 28. p. vii.

855. ellaum, "there he is." Dauos points towards the house of Glycerium. Cf. Ad. 260, 389. ellum (= em + illum) and ellam (= em + illum) are used to designate the place where an absentee may be found, if desired, or to point out the person in question while at a distance from, though visible to, the speaker. eccum, eccam, and em usually point to some person in the speaker's immediate vicinity; occasionally to an absent person, as in Plaut. Capt. 169. Amph. 120. See Spengel's n. here, and cf. n. on 532. confidens catus. "bold, shrewd"; not in a bad sense, but so as to suggest to Simo that Crito is a strong man and likely to prove convincing in what he says, whether he be right or wrong. confidens is used in a bad sense in Phorm. 123. Cf. n. on 876.

856. quantius preti, "of the utmost worth."

857. tristis ueritas, "austere sincerity." See App. fides, "sober truthfulness."
860. **Dromo (Δρόμων)**; strictly a messenger boy; here a *lorarius*, whose business it is to see that punishment is meted out to refractory slaves. Cf. Ad. 376. Simo is both alarmed and enraged, for Dauos has outwitted him and brought him into contempt in the eyes of Chremes, to whom he can no longer represent the rumour of Glycereum's citizenship as a mere fiction of a slave.

861. **sublimen** , "upwards"; probably an adverb. Transl. "up with him and carry him within doors." The adv. appears in Plaut., in six places of the Cod. Vat. (B), and elsewhere. But that *sublimen* appears also as an indeclinable adj. is shown by Schmitz, *Rhein. Mus.* (1872) p. 616. The form in -n has been generally received as the true one. But see App. *quantum potest* (sc. *fieri*): impers., "as quickly as possible." The MSS. vary between *potest* and *potes*, but the third pers. is generally to be preferred. Cf. Eun. 377, 836; Phorm. 674, 896; Ad. 743, 909. See Ussing on Plaut. *Amph.* 964. Wagner (on Plaut. *Aul.* 119) argues in favour of *potes*.

864. **te commotum reddam**, "I'll give you a touching-up"; see on 703 and 683.

865. **quadrupedem constringito**, "bind him hands to feet." The hands and feet of Dauos are to be tied into one bundle. The explanation given in Harper's Lat. Dict., "so that he can only move on all fours," is incorrect. Cf. Hom. Od. 22, 173.

868. **et illi patrem**: i. e. *et Pamphilo ostendam, patrem quid sit pericli fallere.*

869. **pietatem**, "dutiful conduct," "gratitude." For the excl. acc. cf. Roby, 112S. -ne is frequently added, whether the infin. follows or not. Cf. n. on 245 and Ad. 304.

870. **laborem**: on 720. *capere*: sc. *mene*; cf. n. on 245. Transl. "that I should have so much trouble for such a son!" Omission of the pronominal subject is very rare in the first pers., infrequent in the second, very common in the third. See Lachmann on Lucr. II. 16. Cf. n. on Prol. 14.

**ACT V. SCENE 3.**

In response to his father's summons Pamphilus comes out. Simo is unable to restrain his wrath. Pamphilus is humble, but begs to be allowed to bring Crito forward, and to prove through him that the situation is not so bad as Simo appears to imagine.

872. **quid ais**: on 517. *omnium*: Simo would have added *nquissune*, or something similar, but the apologetics is more effective; cf. Eun. 797.

873. **mitte male loqui**, "cease your abuse"; cf. 827.

875. *ain tandem,* "do you, too, say?" *tandem* suits Simo's persistent unwillingness to believe his son prepared to back up Dauos and the rest in their efforts to deceive him.

876. **confidentiam:** in a bad sense; "presumption," "impudence." See on 855, 869.

877. Simo apostrophizes Pamphilus in the third person, instead of addressing him directly in the second—a manner suggestive of passion and grief.

878–881. These lines are more in the manner of a soliloquy than of direct address; cf. 886.

878. *uide num ... indicat:* on 45 (*quid est*). Fleckesen punctuates at *uide,* so as to make the question certainly direct. *color,* "complexion.*

879. *inpotenti:* i. e. wanting in self-control, and so "mad," "rash," "headstrong;" cf. *Ikeaut.* 371; *Hor. Od.* I. 37. 10 *quidlibet inpotens sperare.*

880. *voluntatem patris* marks the climax. This is emphasized in 891, and is distinctly a Roman way of looking at the matter.

881. *tamen:* on 94. *cum summo probro,* "to his deep disgrace."


883. *olim, quom:* on 545. *ita* points to (id) *efficiundum (esse)* in 884.

884. *aliquo pacto,* "somehow-or-other," "by hook or by crook." *efficiundum:* sc. *id* = antecedent to *quod.*

885. *eodem die:* i. e. at the time indicated in *olim* (883). *istuc uerbum* constitutes a second and more explicit reference to *me miserum* (882). *istuc* (883) being the first. *in te accidit,* "befitted you."

886. *ego:* sc. *facio or dico,* or perhaps *dolce.*

888. *an ut pro huius:* an anapest; through the Iambic Law (Introd. § 91) for *ut,* through elision of *o* in *pro,* and through synizesis (Introd. 96) whereby *huius* becomes a monosyllable. The line denotes strong feeling. Hence the alliteration and assonance.

889. *habeat:* on 649. *ualeat:* on 696 (*ualeant qui*).

890. *huius patris:* i. e. *mei*; cf. n. on 310.

891. *liberi:* said without refer. to the number of children. Cf. *adulescentulos* (910); *Hec.* 212. *inuito patre:* cf. n. on 880.

892. *adducti:* sc. *sunt a te.* *uiceris,* "you (will) have won the day"; fut. pf. Cf. Roby, Pref. to vol. II. p. *cvii.*; *Ad.* 843 *pugnaueris.*
893. *pater*, etc.: Pamphilus cannot bear to be accused of suborning false witnesses to prove Glycerium's citizenship, and begs to be permitted to explain. *pauca*: sc. *dicerc*.
896. *hanc*: this pron. is seldom used of an absent pers.; but Glycerium is ever present to the mind of her lover, and her house stands in the immediate neighbourhood. Moreover the word is said with a gesture, no doubt.
897. *dedo*: on 63. Pamphilus, who is affectionate, filial, and weak, is willing to place himself in his father's hands. His very weakness, however, disarms Simo's hostility and paves the way for the introduction of Crito.
900. *adducas*: for the mood see on 282.
902. *comperiar*: dep. only here, in *Ter*.

**ACT V. SCENE 4.**

Pamphilus now returns in company with Crito. The latter is recognized by Chremes as an old acquaintance; but he is attacked by Simo, as a sycophant and a corrupter of youth. Pamphilus fears that Crito will not be able to endure such treatment, and that he will retire without telling his story. Crito shows much forbearance, however, and the tale he tells brings about a happy *dénouement*. Glycerium proves to be the daughter of Chremes, who bestows her upon Pamphilus. Simo becomes reconciled to the situation, and Danos is released from his captivity.

904. *mitte orare*: on 873. *harum*: sc. *causarum* ("reasons"). It is evident that Pamphilus has entreated Crito to intercede for him, and to tell what he knows about Glycerium. *monet*: "prompts."
905. *quod cupio*, "the fact that I wish well to"; cf. *Cæs.* B. *G.* 1. 18 *eupere Helvetis*.
906. *ist* = *is est*.
907. *Athenas*: sc. *venisti*; see on 361 (*quorsum*, etc.). *insolens*: "contrary to your custom," "unexpectedly." *euenit*: "it has happened so."
*Donatus* says, *pudet fateri propter hereditatem uenisse*; cf. 815.
910. **adulescentulos**: on 891. Note the repetition of *tune* — for emphasis.
911. **eductos**: cf. n. on 274. The asyndeton suggests mental excitement. *fraudem*, "harm," "mischief."
912. **lactas**: cf. n. on 648. Note the assonance in the first half of the line. Simo is eloquent in his abuse. Hence Crito's rejoinder, *sanun* (i.e. *sanuane*) es?
913. **nuptiis**, "by means of a (make-believe) marriage," i.e. by falsely proving Glycerium a *ciuis*.  *conglutinas*, "cement."
914. **substet**, "stand his ground." *sinoris*: in form contingent (ideal); in reality contrary to fact = "if you knew him": you do not know him. See on 310.
916. **itane adtemperate euenit . . . ut**, "(and yet) has it happened at so convenient a moment that?" Said sarcastically in allusion to Crito's euenit above.
917. **antehac**: on 187. *est uero*, etc.: very ironical, "he must be believed of course."
918. **ni metuam**: on 914 and 310. *habeo*: Pamphilus is aching to offer certain apt and fitting advice, but refrains through fear of his father. The object of *habeo* is the antecedent of *quod*. *moneam* is followed by two accusatives.
919. **sycophanta**, "adventurer": cf. n. on 815. *sic est hic*, "that's his way." *sic* is a colloquialism for *talis* here, in *Phorm. 527 sic sum*, and in *Eur. 408 sic homost*. *mitte*, "let him alone," "ignore him." *uideat qui siet*, "let him have an eye to his way (of acting)." *qui* is nom., and has the force of *qualis*.
921. Freely: "is it to my interest to stir up your affairs, or to feel concern about them?" For the indic. cf. n. on 497. For *moveo* see on 516. *feras*: potential.
922. **audierim**: i.e. from Phania. *iam*, "soon," "in a moment or two."
924. **una**: adv.
924-5. **adplicant . . . se**: i.e. he "attaches himself" to the father of Chrysis, as a client to his patron. In this way he would secure protection for Glycerium after his death, and until she could find her parents.
925. **fabulam**, "a yarn," which Simo is disinclined to believe. See on 224 and 747. *sine*: said to Simo.
927. **eum**: i.e. the shipwrecked merchant. *sese* also refers to the shipwrecked merchant (923), whose story was reported to Crito by the father
of Chrysis, and is used as though Crito had said, *cum audiuī dicentem*, in place of *audiui ex illo*.


929. *fuisse*: two syllables.

930. *Rhamnusium*: *from Rhamnus.* *Paumvoû* was a deme, or district, of Attica, about five miles northeast of Marathon and near the coast. It possesses remains of an ancient theatre.

931. *audire*: hist. infin.


933. *quid ais*: on 137. *tu*: addressed to Chremes as opposed to Crito.

934. *qui credis*, “on what grounds do you suppose so?” Cf. n. on 53, and ProL 6. *noram et scio*, “I knew him, and am aware of the fact (that he was your brother).”

937. *illo*: for this abl. see on 143; cf. n. on 709. *apud me*: on 408.


940. *scrupulus*: lit., “a sharp bit of stone”; figuratively, “a slight obstacle,” “difficulty,” “doubt.” Cf. *Phorm.* 954, 1019; *Ad.* 228. *etiam unus*, “still one more”; *etiam* is temp. and adlitory, the latter sense being reinforced by *unus*; see Kirk in *A. J. P.* xviii, p. 29. *male habet*: on 436. *dignus es*: sc. *qui male habearis* (thus Don.); “you deserve (to be worried).”


944. *uoluptati*, “happiness,” “good fortune.” Pamphilus is well acquainted with the name by which Glycerium was known in her early life, and is much concerned lest Crito’s imperfect memory should be the occasion of a hitch in the present very important proceedings. His impatience finally gets the better of him, and he speaks the name, which is recognized immediately by Chremes and Crito.

945. *Pasibula*: see App.
NOTES

946. 

947. quod restat, pater . . . : i. e. as to what remains to be said after all this, I hope, father, you will not refuse your consent to my marriage with Glycerium. A similar instance of apsiopeia occurs in 972.

948. res . . . ipsa: i. e. the discovery that Glycerium is a daughter of Chremes. reduxnit me in gratiam: Simo is now quite reconciled to the marriage of Pamphilus and Glycerium, and in these words makes the fact known. For reduxit see on 559.

949. ita ut possedi, so far as possession makes good my case. Possession was nine-tenths of the law then as now. The case of Pamphilus was one de uxore, and needed only confirmation by the father of the young woman to make it perfect. Chremes does as he is asked, and replies, causa optumust, your case is of the best, all is well.

950. Chremes intimates that the question is settled so far as he is concerned, but that Simo may have something to say. nempe id, "oh! is that it?" This is said in a somewhat disconcerted tone, for Pamphilus has understood that his father agreed to the arrangement. scilicet, "of course," i. e. I agree. Chremes hereupon names the amount of the dowry.

951. decem talenta: about $12,000, in silver. accipio: as the dowry was a large one (cf. 101), this would seem rather a perfunctory way of acknowledging Chremes' generosity; but, as Donatus remarks, Pamphilus is using technical language, prescribed by law.

952. transferri, "to be carried across," i. e. from her own house to that of Simo (huc).

953. istuc negoti: on Prol. 2.

954. aliud magis, etc., "something else that suits him better and is of more importance to him"; ironical.

955. non recte, "not rightly." haud ita iussi: Simo plays upon the word, and says that he did not order Pamphilus to be bound non recte = "not well," "not thoroughly." Cf. 865.

ACT V. SCENE 5

Vs. 956 might have brought the play to a close, were it not for the evident propriety of doing justice to the characters of the under plot, Charinus and Philumena. As Donatus says, it would be unfair to leave Philumena without a husband. Accordingly Pamphilus is no sooner left alone on the stage than Charinus appears and listens to his soliloquy and to his subsequent conversation with Danos. Having learned the truth, Charinus elicits from Pamphilus a promise to plead his cause with Chremes. Hence Pamphilus leads the way into the house in search of Chremes, and Danos informs the audience that whatever else is to be done will take place within.

957. prouiso: on 404. Pamphilus: the diaeresis at the end of the half-

958. at . . . lubet, "and yet that this is really true at this very moment I rejoice to believe."

959. eaproptcr = propterea; see Lucre. 4. 313.

960. propriae: on 716. nam, "for instance"; often in Plaut. and Ter.

961. Pamphilus reasons that he has now attained immortality like that of the gods, if only no new sorrow shall intervene to interrupt his happiness. Cf. Heaut. 693, Heo. 843. aegritudo: cf. n. on Ad. 312.

963. quid . . . gaudist: on Prol. 2.

964. solide: on 647 (solidum). mea gaudia: cognate acc. Note the double alliteration in this vs.

969. factum bene: on 105.

970. amicus summus nobis, "our most intimate friend"; thus also Phorm. 35 and 1049, and (without amicus) Enni. 271, Ad. 352, Plaut. True. 79 nam me suisse hic fateor summum atque intumum.

971-2. num ille . . . uoluit, "is he dreaming that which he wanted when awake?"

973. solus es quem diligent di: i.e. because his utmost desires have been fulfilled. See 964. Cf. Phorm. 854.

974. Charinus, who is surprised and delighted at all that he has overheard, determines now to make his presence known. Consequently he says conloquar in a tone that is audible to Pamphilus. mi: dat. of advantage; "to my great delight."

975. bene factum: on 105; cf. 960. tuis secundis, "your good fortune." It is not necessary to understand rebus, since tua secunda is said in the same way as omnia mea occulta (Heaut. 575) and tua iusta (Phorm. 280).

977. memini, "I don't forget that." atque adeo: on 532. exeat: the subject would be ille which illum anticipates. Prolepsis: see G. 468. Note.

978. intus . . . est: sc. Chremes. The poet leads us to believe that the marriage of Charinus and Philumena will be arranged within to the satisfaction of all who are interested. This is all that is necessary so far as the underplot is concerned.

980-1. As Pamphilus and Charinus enter the house, Danos lingers a moment and speaks these two lines to the audience. intus despondebitur, "the betrothal will take place within"; 'impers. With the final settlement
of the affairs of Pamphilus and Glycerium the real interest in the plot ceases. Accordingly Terence brings the play to a close with as little attention as possible to further matters of detail. It is probable however that vs. 981 refers to the settlement of Crito's business regarding the property, which could now be transferred to him without undue litigation. Cf. Meissner's n.

**Cantor:** a person who sang the lyrical monologues, or cantica proper, and who is thought to have come forward at the close of the play for the purpose of saying *plaudite* (thus And., Hec., Ad.), or *vos unaete et plaudite* (as in Phorm., Enun., Heaut.). He is perhaps to be distinguished not only from the actor, but from the musical accompanist or flute-player, *tibicen*. His employment in the theatre is said by Livy (vii. 2) to have been due to Linius Andronicus, who, to save his voice, introduced upon the stage a young slave, and stationed him near the flute-player. The business of this slave was to sing while Linius Andronicus gave expression to the thought by means of suitable mimicry and gesticulation.

In all of Terence's plays the best MSS. use the symbol ω to mark the *cantor*, — i. e. the person who speaks last, — even as other letters of the Greek alphabet occasionally denote the other actors, e. g. in the Codex Bemmius throughout. Cf. Ritschl, *Praef. to Trin.* of Plautus, p. lv., cited by Wilkins on *Hor. A. P.* 155. Cf. also Dziatzko, *Introd. to Phorm.* p. 31 and n. on 1055; Spengel on *And.* 981, and *Dz.* on *Ad.* 997. But while this is the prevailing view of the significance of the omega symbol, it is nevertheless possible that the ω referred to does not represent *cantor* at all, but rather the whole troupe or company of actors (or those of them who were on the stage at the time), who (and not the *cantor*) came forward at the finish and challenged the applause of the spectators. Such at least is the opinion of Prof. Lindsay. See *Class. Rev.* vol. xix. p. 111.

**Alter Exitus:** the "Second Ending" of the *Andria* begins after line 978, though, as it stands, it is without sufficient connection with the preceding vs. It occurs in several MSS. of comparatively late date, but is not found in the best codices. Ritschl (*Par.* 583 ff.) attributes it to a poet a little later than Terence. But *Dz.* (*N. J.* 1876, p. 235 ff.) would make it as late as the second century A. D., and K. Braun (*Quaest. Ter.*., 1877, p. 21) as late as the fourth. That it is of ancient date is shown by the fact that both Sulpicius Apollinaris (earlier than 150 A. D.), Donatus and Engrapheius were aware of its existence. It is considered spurious by Don. and rejected by *Eugr.*, and is very corrupt in some of its lines. Moreover the fact that its concluding verses are in iambic senaria, while the last lines of every other play of Terence are in trochaic septenaria, is against the assumption of a Terentian authorship. For the latest word on the subject see Fairclough, who cites Greifeld, *De Andriae Terentianae Gemino Exitvm* (Diss. Halle, 1886).
APPENDIX TO NOTES ON THE ANDRIA

8. Spengel follows the MSS. See his crit. note.

51-2. **Sosia . . . potestas**: rejected by C. F. Hermann (*Rh. Mus.* vol. vi. p. 444). The facts are summed up by Fairclough, who regards the words as a gloss on the preceding line.

64-5. **aduersus . . . illis**: rejected by Bentley: *nume rorum potissimum causa.* But if we read *obsequi studiis* the metre will take care of itself, thus: *corum obsequi studiis, aduersus némini.* See however Spengel's crit. note.

70. **huc uiciniam**: so Dz. and Speng., for MSS. *huc* (evidently a corruption of *huc* *viciniae* (part. gen.) — the latter a familiar construction adopted and supported here by some editors, but rejected by those above named on the ground that by all analogy in early Latin *viciniae* must be a locative and therefore without sense in this passage. Cf. *Phorm.* 95 *hie viciniae,* Plaut. *Mil.* 274 *hie proxumae viciniae,* where *viciniae* (loc.) is independent of *hie = "here."* So *huc viciniae* must be altered to *huc uiciniam* (acc., limit of motion) in order that the noun may serve as appositive to the adverb. See Dz. on *Phorm.* 95, Brix on Plaut. *Mil.* 274, and esp. Spengel on *And.* 70 (*Anhang*) where the matter is argued at length.

103. Spengel and Fairclough retain *uerae* (the latter on the ground that it is required by 47), and reject *igitur* which is not in P C B. But Fleck. keeps *igitur,* not *uerae,* and it may be that *uerae* was brought into the text from 47 by some copyist who had not observed that *fiant* is sufficient here; cf. 529, 543.

107. **amarant**: thus also Bentley, Meis., Fleck.; yet *amabant* is sufficiently exact for colloquial language, though logically inferior to the plpf.

155. If a comma (rather than colon or period) be placed at *duere,* vs. 156 may be the apodosis. This view, which is that of Bentley and Klotz, followed by Fairclough, is preferable, since thus are presented two parallel conditional periods, the second being contained within lines 157 and 158, where *si* deneget answers to *si . . . volit,* and *uera obiurgandi causa sit* to *animum aduortenda ininiast.* Cf. Fairclough's crit. note.

156. **aduortenda**: on the spelling *uortere* (older than *uertere*) see Lindsay, *Lat. Lang.*, p. 467. § 8.

171. **sequor**: D E P, Donatus (as quoted by Priscian) and Bentley read *sequor,* which is certainly as well suited to the actual situation as *sequor,* although the latter does not necessarily imply that Simo follows Sosia into the house at once. The fact is that nothing in the text indicates that the stage is emptied of performers at this point. Simo goes on talking after Sosia has left him, and does not leave the stage until 205. To say (with Spengel) that Simo enters the house at 171 and returns at 172 is to force the
situation for the sake of making the first act end with this scene, it being assumed that the dividing line for a new act occurs only when the stage is empty. This rule however will not hold, as an examination of the text of the plays will show. Nor should we expect it to do so, since the comic writers had no thought of a regular division into five acts. See Introd. § 57. As a scene is properly a subdivision of an act, it is inconsistent with this theory to make an act consist of but a single scene. The only good reason for doing so in this instance is that the expositio ends at 171, and the plot really begins to work in the next vs. But even this reason will not stand as a hard and fast rule for other plays, in which the expositio comes to an end in the first scene, and considerably before the commencement of the second act. Accordingly Umpf., Fleck, and others, following Bentley, mark the end of the first act of the Andria at 300 — rightly.

175. **semper**, according to Fairclough, should go with *uerebar*, for the reason that there is no exact parallel in Ter. to justify its use with a noun having so slight a verbal force as *lenitas*. But it is construed as in the commentary, by Klotz, Wag., Meis. and other editors — rightly, for its position in the sentence is really the decisive factor; cf. *oi vuv* (ἀνθρωποί), etc.

204-5. I prefer (omitting *sed*) *edico tibi, ne temere facias*, the reading of Fleck. and Fairclough. *ne . . . facias*, in that case, is dependent. *edico* was read by Don. The best MSS. also have *dices* in 205, which Fleck. keeps, and which perhaps is to be preferred, if the previous *ne-cl. be dependent, on the ground that a prohibition with the pres. subj. is rarely introduced by *neque (nee)* (but rather by *nee*), unless a cl. with *ne* (prohibitive) certainly precedes it — which in this case is at least doubtful; cf. Elmer on *The Latin Prohibitive* in *A. J. P.* vol. xx. 3. But it is to be preferred also because (as a fut. indic. = an imperative) it suits the sense and the context, whatever may be the constr. of the *ne-cl.* It is less polite than the subj., and is not infrequent in Terence.

205. **neque tu haud**: Don. I prefer *neque tu hoc* of the MSS. The double neg., though easily accounted for, is not needed, and *praedictum (esse)* expects a subject acc.

213. It is well to reject *aut*, and thus avoid the awkwardness of such a disjunction as *perii aut . . . dubit*. Bentley's explanation that *perii* is interjectional is hardly satisfactory: "if he finds it out (ruin!) or even should it suit his whim, etc."

226. **ut**: rightly rejected also by Fleck. for the reason that monosyllabic conjunctions and prepositions are rare at the end of a vs., if in sense they belong to what follows rather than to what precedes. Cf. however Spengel's crit. note.

248. **quot modis**: Hauler argues for *quot* and *aliquot* in preference to *quod* and *aliquod*. See his crit. n. on *Phorm. 159.*
276. uerear: generally accepted on the authority of D¹ and O, but uereor
is supported by P D² B and M (Schlee, Scholia Terent. p. 18), and is
better suited to the strong feeling of the speaker.

289. MSS. quod ego te per hanc dexteram oro et ingenium tuum, which is
against the metre. Emendations are numerous — all involving transposition.
Umpf., Spen., Dz., Fleck. (in both editions) unite in the substitution of
genius for ingenium. The former seems to have been known as a variant
to Don. and was adopted by Bentley; cf. Hor. Epist. 1. 7. 94. The arrange-
ment involving the least departure from the MSS. reading is given by
Fleck. (1st ed.): quod égo per hanc te dextram oro et geniúm tuum, altered to
quod per ego te, etc., in 2d ed. The latter arrangement has good support:
cf. 834, 538; Plaut. Rud. 627; Liv. 23. 9. 2. It is adopted by Dz., who how-
ever is obliged to borrow nonce from Eugr. for the sake of the metre—a
difficulty skillfully avoided by Fleck. through transposition: quod per ego
team dextram hanc oro et genius tuum.

299. accerso: the form favoured by the MSS., which vary between it and
accesso.

332. adipiscier: thus also Dz. here and in Phorm. 406, where Hauler now
reads adipiscier with the MSS. Spen. adipiscier, rightly. See his note.

345. uuge, Charine: Spen. (after Bentley) scans uuge, notwithstanding
εύγε, and cites uuge of the MSS. and Plaut. Buch. 1105, Most. 260. Thus he
gets rid of o, which was introduced by Fleck. on the authority of old edi-
tions, and accepted by Dz. See Jahn’s N. Jahrb. 1873, p. 503. But see note.

347. certo: MSS. certe, which is perhaps best when herele follows, as in
Am. 495, Phorm. 523; but when herele precedes there is good MSS. evidence
in support of certo, which Dz. and Fairclough accept on the authority of A

369. ferre: Tyrrell prefers ferre (sc. tulit), for which see Dz., Adv. Crit.
375. The new scene here is recognized also by Meis., Dz., and Fleck.,
who follow Don. MSS. make no division.

386. hoc: that this was the only form of the adv. huc in use up to the
time of the Roman emperors has been pointed out by Buecheler (Lat. Deel.
p. 102). So Engelbrecht, Studia Terent., p. 70. 5.

389. hic: it is better to punctuate the question at tecum, and take hic as
an adv. (= "hereupon," or "thereupon") with reddies, as Meis. does. Dz.,
though he follows Spen. in the matter of punctuation, yet remarks (Adv.
Crit.), adverbium, non pron. pers., esse puto.

439. eius: Dz. (Adv. Crit.) refers to Plaut. Poen. 1188, for the double
gen. But, as Fairclough says, no pron. is needed here in view of the pre-
ceeding illi. The common text (the conjecture of Erasmus) will answer,
which is merely a rearrangement of the MSS. reading. See however Fair-
clough’s note.

459. According to the traditional division Act iii would begin here instead of at 301.

483. post deinde: Fleck. has poste, which Fairclough says is necessary, as deinde is always a dissyllable in Ter. But while this is true of deinde in iambic and trochaic metre, the rule does not apply to bacchic verse, wherein, as Spen. points out, Plaut. makes even coëpi trisyllabic. poste is an old form of post, found in Plaut. and Ennius.

506. itast completes the octonarius.

516. Fleck. accepts this vs in full, but changes mouentur to remouentur. So also Spen., who however retains mouentur unaltered. The flatness of the line is apparent, and suggests interpolation. Dz., in rejecting the latter half and uniting the first half metrically with 517, has struck a probable mean, whose naturalness is enhanced by the aposiopesis.

525. atqui, for atque of the MSS., is unnecessary, since atque in Ter. and Plaut. is at times adverbial. Cf. 225 and note.

527. ipsus gnatus: thus B D1G against CEP (ipse gnatus). Engelbrecht (Studia Terent. p. 35) cites nine passages from Ter., in which ipsus is read 'ad hiatum evitandum,' and two 'propter ictum (ipsus). But these considerations do not apply here. Moreover in Heaut. 894, A, as well as other MSS., has ipse gnatus. Yet many editors, including Fleck., have failed to restore ipse here. Not so Fairclough.

528. id rests on the authority of Priscian (II. 243) alone, and is not necessary to the sense; cf. Plant. Pers. 245 facile impetras; Cas. 214, 235 non potes impetrare.

532. obuiam: rejected by Bentley, but possessing the support of the best MSS., as well as an obvious force in the passage. Schubert, Spen., Fleck. and Fairclough rightly reject Chremem.

536. The first et is rejected by Spen. and Dz. to save paucis, which most MSS. give rather than paucia. Meis., Spen., and Fleck. have paucis, and Meis. notes that elsewhere in Ter. (and in Plaut.) paucis is usual. Yet paucia easily solves the metrical difficulty, was read by Priscian, is found in B, and is suggested by paucas of P C.

593. quid dixisti: Tyrrell reads: quid dixti? DA. dixti? The second dixti, introduced by Tyrrell metri gratia, is difficult. If Danos is to be made to repeat Simo's question, he should rather say, 'dixerim?' (against the metre). Moreover, as Danos has said ócèdi before, he needs to accent the first syllable of optume, in order that it may sound somewhat like that of ócèdi. This is impossible in Tyrrell's reading. On the other hand, quid dixisti, of the text and most editions, for quid dixti, is not quite satis-
factory, for Ter. probably wrote the latter, which appears in all MSS. Fairclough follows the MSS. and accepts hiatus at the change of speakers, which is a fair solution of the difficulty. I prefer Engelbrecht's suggestion (Studia Terent. p. 59) by which hem (592) is brought into this vs. — for which cf. Eun. 1017, and the MSS. reading there.

613. **audacia** is supported by Eun. 958. Fairclough accepts as superior the conjecture of Professor Palmer (Hermathena, vol. viii. p. 160), *qua facie facere id andeam.*

625. **est**: rejected by Bentley, that the line may be a pure dactylic tetramer. But see Klotz, Altrömische Metrik, pp. 61, 78.

630. Fairclough and Fleck. have *in negando*, due to Spengel.

633. The vs. is a mere gloss. It is accepted however by Fleck., and by Fairclough who says that it naturally sums up the previous reflections.

648. **ni**: cf. Eun. 1014, Phorm. 544. Thus also Fleck.

650. The MSS. reading is rightly retained by Spen., who takes *suis* as a monosyllable. If *suis* be dissyllabic the metre affords ground for the rejection of *mihi* and the transposition, *consilii suis*, of the text. *conflauit* is a variant preserved by Don. But *confectit* is supported by Heaut. 1003.

655. *quo* is retained by Meis., Spen., Fleck., Wag., Fairclough. But Fleck. (1st ed.) and Dz. alter to *quom*.

663—4. Both *interturbat* and *satis scio* impair the evenness of the metre, through the creation of two octonarian verses where iambic senarii are to be expected.

682. Emendations and corrections are numerous. To be preferred is Fleckeisen's, Fuciam. *At iam hoc opus est. Ilim, mane: creputit a Glycerio ostium.*

703. **scio, quod conere**: MSS. *quid*, which Meis., Spen., Fairclough retain; but the correction is a probable one. Pa. is about to say, "whatever you may attempt, it will turn out a success" (ironical), when Danos breaks in with *hoc* as grammatical antecedent of the relative. *scio* is parenthetical.

706. **uoiciuom**: in G the letters following *vace-* are partly erased, so as to leave the impression that the reading is *uoiciuom* (*uoiciuom*), the earlier form of the word. Moreover A has *uoiciuom* in Heaut. 90, and would undoubtedly be found to have the same form in the present passage but for the destruction of this portion of the codex. Plautus has only *uoiciuos* and *uoiciuos*, never *uaciusus*. See Ritschl, Neue plant. Exercize I. p. 59. *esse*: Spen. transposes, *uoiciuom nunc me esse*. Fleck. has *nunc me uoiciuom esse.*

708. **immo etiam**: cf. n. on 673 and 655. According to Kirk in A. J. P. vol. xviii. p. 41, the stop placed here after *etiam* by Dz. and Spen. (and Tyrrrell) interferes with the true force of *etiam*, which is temp., as "nay, he is still (*etiam prius quam abit*) beginning a speech to me."

728. *iurato* accords with comic usage, but is after all a mere evasion
of the difficulty. As Don. read inuvandum, Fairclough would read inuvandum, place a comma after opus sit, and suppose an ellipsis (et ita ego agam, or the like) before ut. This obviates the difficulty involved in the awkward combination quia...ut. See T. A. P. A. vol. xxx, pp. 12–13, and Fairclough's Andria.

729. adposisse: the MSS. here, in 742 and in 763 have adposu-. But Dz. (Adn. Crit.) compares Ritschl, Opusc. iv. 119 f.

738. Though ut is generally accepted, aut gives good meaning, as “or (if) you see any further reason (why I should remain).”

756. ancilla: retained by Fleck., Spen., and Klotz, who reject meretrix. But meretrix has more force here than ancilla; see note.

787. Fleck. seems to go too far in accepting ne here for non, even on the authority of Priscian. Fairclough follows Fleck.; see his crit. note.

807. huc me attuli: like Plaut. Amph. 989 eius iussu nunc huc me adfero. attuli is attested by Priscian (II. p. 68). appuli would mean, “I came by sea,” — as in fact he did. But appellere with a reflexive pron., for appellere nauem, is rare, if not ἀπαλείπομαι.

814. grandicula: possibly in A and probably in some early MS. now lost. Hauer defends grandicusa in Archiv, V. 294.

816. non lubet: I prefer non licet (with Fairclough), the reading of PC B O. Don., and Engr. The text follows the testimony of DG.


849. responde: Umaff., Fleck. (1st ed.), Spen., following Don., change to respondes — rightly, since this construction is regular in impatient questions, and s may easily have fallen out in the arsis of the foot. Cf. Heaut. 235, Phorm. 542, Ad. 550. Hec. 841 is different. The construction is frequent in Plaut. The imp., however, sometimes appears as a development from the indic., as in quin die (45), where see note.

850. modo, etc.; for confirmation of Fleckeisen's reading (which is also that of the text) see Fairclough's crit. note.

857. tristis ueritas: discussed and defended by Fairclough. O has ueritas, which is accepted by Spen., Wag., Klotz. Other editors give secuertas, with most MSS.

861. sublimen: MSS. here and in Ad. 316 have sublimem = “raised aloft,” “lifted from the ground”; but sublimen is better authenticated in Plaut., and is thought by Ritschl to be the only correct form. See Rhein. Mus. 1850, p. 556. See also Ritschl, Opusc. ii. 462 ff.; O. Ribbeck in N. Jahrh. 1858, p. 184 ff. Cf. Fowler on Plaut. Men. 994, Spengel’s note on the present passage, and Dz. on Ad. 316. But Klotz, in his excursus on this passage, argues against the recognition of sublimen, and Fairclough holds that sublimem has been proved to be correct by W. Heraeus in Phi-
lologtis, vol. Iv. (1896), pp. 197-212 — which would render possible a return to the traditional order. See foot-note on this verse.

928-9. hem, perii comes very well from the lips of Chremes, to whom it is assigned by Bentley, Meis., and Fleck., while Umpf., Klotz, Spen., Dz. give it to Pamphilus (omitting Phania) to whom it is less appropriate. Pamphilus jogs Crito's memory, and Chremes is quite electrified at the sound of his brother's name, for he sees instantly that Glycerium is his own daughter. Fairclough, falling back on Don., is less convincing when he assigns "hem" to Simo, and "perii" to Pamphilus.

945. Pasibūla? The repetition renders possible the preservation of the ū (cf. Πασιβοῦλη), without doing violence to the metre. MSS. (except A) have non patiur at the beginning of the line, which is retained by Spen., who however sacrifices the quantity of the ū in Pasibūla.

957. Spen. reads fors, and is followed by Dz.; cf. Ic. 715 (where however it is also a concession to the metre), and Verg. AEn. 5. 232. Fleck. accepts fors, but reads me alīquīs (after Podiaski), on the ground that alīquīs cannot carry the ictus on its final syl. if it constitutes an independent foot. He is followed by Fairclough, who reads me alīquīs fors putet. Umpf., Wag., and Meis. retain forsītan by placing it after me and transferring putet to the beginning of the next line; cf. G. Hermann (Elem. p. 176). This would make 958 an iambic octonarius, but is perhaps the best solution of the difficulty.
HEAUTON TIMORUMENOS

DIDASCALIA

See introductory and other notes on didascalia to the Andria.

Heauton timorumenos, "the 'Self-Tortmentor,'" is based on Menander's τευτῶν τιμωρούμενος, the fragments of which are given by Meineke (Com. Graec. Frag., vol. iv. p. 111). Some critics prefer the contracted form Hautoν, on the ground that it is better suited to Terence's own prosody in Prol. 5. The Greeks too, as Bentley pointed out, wrote αὐτῶν as well as ἰαυτῶν. But Heauton is the reading of the MSS. and of quotations of the grammarians. Probably the play was first exhibited in 163 and revived in 146 B. C.

tibiis inparibus, "to the accompaniment of unequal pipes." Cf. Introd. §§ 85, 86. Manius luentius Thalna and Tiberius Sempronius Gracchus were consuls in 163 B. C.

PERIOCHA

See introductory note on the periocha to the Andria.

2. durus pater, "a hard-hearted father," i. e. Menedemus.
3. animi: locative. paenitens: with obj. gen.; "repentant (of)."
4. ut reuersus est, "when (Clinia) returned." deuortitur ad, "he puts up at."
5. ad Clitiphonem: i. e. to (at) the house of Clitipho, or, more accurately, of Chremes, the father of Clitipho. is: i. e. Clitipho.
7. ut, "in the character of." eius: i. e. Clinia.
8. factum: sc. est. id: with reference to vs. 7. quo, "in order that."
9. suam refers to Bacchis. hic: i. e. Clitipho.
10. meretriculae: i. e. Bacchis. sene: i. e. Chremes.
11. reperitus: sc. esse.
12. hanc: i. e. Antiphila. aliam, "a different (woman);" not Bacchis. See 1065. uxorem: predicative, "as his wife."

PERSONAE

See n. on the personae of the Andria.

PROLOGUS

Although the recitation of the prologue was ordinarily assigned to one of the younger actors, in this case the task is given to an old actor, probably Ambiusius Turpio, in order that the attacks of the poet's critics may be answered by a man of recognized importance and influence.
1. *uostrum*: partitive gen. *partis*: the pl. is preferred to the sing. when a theatrical rôle is intended.
3. *quod ueni*, "what I have come for." Cf. n. on *And.* 448.
5. *Heauton*: see n. on *Didasc.*
6. "Which has been wrought out double from a single plot." The line seems to imply nothing more than that Ter. elaborated a double plot from a single Greek play, adding material of his own devising by way of a side-study or underplot. He was not on that account guilty of *contaminatio*. See App.
13. *si*, "if only." *a facundia*, "in the matter of eloquent delivery." Cf. *Hor.* *Od.* 2. 16. 27 *nihil est ab omn\(\text{í}t \text{p}arte \text{beatum, i. e.} "in every respect"*"); *Plaut.* *Mil.* 631 *ne utiquam ab ingeniosis senex*, "by no means is he an old man in mind."
14. *ille*: i. e. Terence. *cogitare commode*, "happily to devise."
15. *dictūr(u)s süm*: see Introd. § 93.
17. *contaminasse*: sc. *Terentium*. See Introd. §§ 45, 48, 49, 50, and or *And.* Prol. 16. This is one charge, and is made by his critics at large. The other is given in vss. 22-24, and is ascribed particularly to Lanuinus. It is practically a charge of insincerity, and is rebutted in the prologue to the *Adelphoe* (15 ff.).
20. *bonorum*: i. e. Naenius, Plautus, Ennius. See on *And.* Prol. 18.
24. *amicum = amicorum*: i. e. Scipio, Laelius, Furius and other young patricians belonging to the Scipionic circle of *litterati*, with whom Terence was on terms of intimacy. But see on *Ad.* Prol. 15. Cf. Introd. § 44. *ingenio*, "talents." *natura*, "abilities."

26. *oratos*, "entreated," i. e. by me, the *orator*.

27. *iniquum...aequum*: gen. pl.; cf. 24 *amicum*. Transl. "the prejudiced...the unpredisposed." *oratio*, "the words," "the suggestions."

29. *nouarum*: sc. *fabularum*; trans. "(to those) who give you an opportunity of seeing new plays." The usual constr. would be *copiam nouarum spectandarum*, or else *copiam spectandi novas*. We may regard *nouarum* as the obj. gen. after the verbal noun *spectandi* (gerund). Thus *Phorm*. 186, *Hec.* 372 where *eius fem.* is gen. after *uidendi*. Cf. *Plaut.* *Capt.* 852.

30. *sine uitiis*, "without faults;" with *nouarum*. *ille*: i. e. Luscius Lanuuiinus. *dictum*: i. e. that the expression *sine uitiis* has been used with reference to his plays. The plays of Luscius are certainly not without faults, and the speaker proceeds (in 31 and 32) to show that they are not. Cf. *Phorm.* ProL. 6-8.

32. *decess* (= *decessisse*), "make way for." For the form see on *And.* 151. Such a scene as this, in which the people are represented as being hustled to one side by a hasty slave, would be in poor taste, and probably a stale joke — though in fact this seems to have been no uncommon occurrence, to judge from the allusions in passages like *Plaut.* *Mil.* 116, *Amph.* 986-987. Luscius Lanuuiinus appears to have introduced scenes of this character into his dramas. *quor insano seruiat*: sc. *populus*; "why should they (the people) be at the mercy of a lunatic?"


36. *statarium*: sc. *fabulam*; "a quiet play," i. e. a play in which there was little action, as opposed to a *fabula motoria*, in which the action was "lively." Of the latter sort are the *Phormio* and the *Eunuchus*. To the former class belong the *Heauton timorumenos* and the *Hecyra*, while the *Andria* and *Adeiphoe* hold a position midway between the two extremes, and may be styled *mixtae*, in accordance with the classification of Donatus (on *Ad.* 24): "*duo agendi* (gen. sing.) sunt *principales modi, motorius et statarius, ex quibus ille tertius nascitur qui dicitur mixtus.*"

37-40. Ambiuius does not wish to be obliged always to act in a *fabula motoria*, to which the characters enumerated would chiefly belong. Such parts required stentorian lungs and great exertion on the part of the actor, if he was to make himself heard above the din of laughter and applause and general disturbance, which the livelier dramas usually called forth. It is
therefore in part to bespeak a quiet hearing that Ambius comes forward himself as Prologue.

38. sycophanta: on And. 918.

41. causam iustam: pred. to esse; "that this is a righteous cause." Ambius continues to use the language of an advocate in a court of law. animum inducite, "persuade yourselves."

43. seni: i. e. the aged actor, like Ambius himself.

44. si quae: sc. fabula.

45. lenis: the opposite of laboriosa: i. e. if it is a stataria, or quiet play (cf. 36). gregem, "troupe," "company." Cf. Phorm. Prol. 32. Ambius was the head or leader of a cateria or grex of actors.


47. in utramque partem, "in both directions," i. e. in the stataria, as well as in the motoria. ingenium, "ability," as an actor.

48. auare, "covetously." arti, "skill."

49. eum anticipates servire (50), but has been attracted from the neut. to the masc. by quaestum. in animum induxi, "have always considered."

51. exemplum, "a precedent." in me, "in my case." Cf. 108 in te. adulescentuli: young actors. The idea is: show by your conduct toward an old man that young men may reasonably hope for a quiet hearing.

ACT I. SCENE I.

The scene opens on the farm of Menedemus, which is in the neighbourhood of Athens. Menedemus, dressed in a hide (Varro, De Re Rust. II. 11. 41), is hard at work with a hoe. Chremes, whose house adjoins that of Menedemus, comes out and remonstrates with him on the uselessness of such hard labour at his time of life, and seeks to know why he torments himself in such cruel fashion. It is this peculiar conduct that earns for Menedemus the title of The Self-Tormentor (ταυτων τιμωρομενος). The latter then tells his story—that he had dealt so harshly with his son, Clinia, as to drive him away from home, and that it was no longer possible for him (Menedemus) to enjoy the luxuries of which his son was now deprived; that he had determined accordingly to punish himself, and had therefore sold his house in town and had purchased a farm at a little distance from Athens, in order that his self-imposed punishment might be carried out.

The house-fronts of Chremes and Menedemus face the stage.

53. nuper: practically an adj. here, "recent." This use of an adv. in the pred. with sum is common, and is a survival of the time when that verb had life (="exist"), and needed an adv. Thus also bene, male, etc, with sum. nuper here is strengthened by admodum. Cf. n. on Phorm. 477.
NOTES

54. adeo: intensive, with inde; "(dating) in fact just from the time when, etc."

55. rei: gen., modifying quicquam; "anything in the way of intercourse"; cf. Hec. 718.

57. quod, "a circumstance that."

59. quod mihi uidere, "because you seem to me."

56. plus eo: cf. Hec. 421 for a similar instance of this use of eo after a plural.

65. seruos: sc. habes. proinde quasi, "just as if." Scan proinde;
synizesis.

66. officia fungere: cf. n. on And. Prol. 5.

67. tam mane . . . tam uesperi, "so early in the morning . . . so late in the evening."

70. te respicis: cf. n. on Phorm. 434.

72. quantum: i. e. "how little." paenitet. cf. n. on Eun. 1018.

74. illis, "those fellows," i. e. the slaves.

76. ea quae, etc.: in apposition with aliena. We might expect eaque. The vs. really exhibits a fusion of two constructions, (1) aliena eures (alone), and (2) ea eures quae, etc. (without aliena). Menedemus regards Chremes as a Paul Pry.

77. homo: in the broadest sense possible. The vs. is a rebuke to Menedemus for his use of the word aliena. The common brotherhood of all men was a tenet of the Stoic sect of philosophers, and this line, which succinctly and clearly voices this sentiment, became famous at once, and was often alluded to by Cicero, Seneca, and others. Cf. Cic. de Leg. 1. 12, de Fin. III. 19. 63; Sen. Ep. 95. 52. It was received by the audience with great applause, according to the tradition handed down to us by St. Augustine (Ep. 51).

78. hoc: acc.; not abl. percontari, "(that I) am asking for information."

79. rectumst, etc.: i. e., if what you are doing is right, that I may do likewise; if it is not, that I may dissuade you from your purpose. ut faciam is said with a reference to percontari; ut deterream with thought of monere.

80. usus est in Ter. has the meaning and constr. of opus est. Cf. Hec. 327, 878; n. on And. 490.

82. labori, "trouble"; pred. dat. nollem, "I would it were not so." Cf. Phorm. 796, Ad. 165.

83. "Pray, what punishment have you merited at your own hands, so great (as all this):" For de te cf. 138 de me.

84. me: on And. 377.
86. iūuero: on And. 456.
87. qua: abl. by attraction of the rel. into the case of the antec.; a constr. common in Gk., but exceptional in Latin. Cf. Hor. Sat. 1. 6. 15 notante indice quo nosti populo.
89. adpone: on And. 725.
90. uociuom ... laboris, “free from toil.” For the gen. cf. Plaut. Bacch. 154 uaciuom virium. See on And. 706. quod is indefinite.
96. paupercula: on Ad. 647.
100. aegrotum: on And. 193, 559.
104. amicam ut habeas: explanatory of haec in 102. in uxoris loco: a variation on pro uxore in 98.
106-7. tantisper ... dum, “only so long as”; cf. 147-8; Ad. 70.
108. me: abl. with dignum. in te, “in your case.” inuenero: on 86.
110. istuc: i. e. your conduct.
116. prouiderere: on And. 183. se ipsum: attracted from the nom. into the acc. by me (115). This attraction would not have taken place had the verb been repeated, as e. g. quam ipse sibi prouideret. Cf. Phorm. 592 quam Phormionem, and Ad. 534 quasi ouem. sibi: with seire and prouiderere; “for his interests.”
117. ad regem militatum: i. e. to enlist in the army of some Oriental potentate. Cf. n. on 112; Ad. 385.
124. soccos detrahunt: it was customary to remove the shoes or slippers before reclining at table. Cf. Hor. Sat. 2. 8. 77 soleus poseit, where Nasidie- nus calls for his slippers with a view to leaving the triclinium. The soccus was a kind of slipper (without straps) that covered the entire foot, and was worn by actors on the comic stage. It contrasted with the cothurnus or high buskin of tragedy.
NOTES

125. sternere, "to spread (with coverlets)." This was preparatory to the cena. Cf. Ad. 285.
127. quo, "whereby." For the syntax see on And. Prol. 6.
129. solius: in agreement with mei implied in mea. sint: deliberative.
See App. causa: with mea solius.
130. ancillae: female slaves whose business it was to make clothes for their master.
132. uti his, "to enjoy these (blessings)." pariter . . . aut etiam amplius, "in like manner (with myself) or even more so." The intensive force of etiam is derived from the temporal ("still"). If joined with amplius, the particle is temp. when amplius is an adv. and the verb is pres. or fut. (cf. Ad. 468); but the temp. force is lost when the tense is pf. (as here and in Eun. 143) or when amplius is a substantive as in Plaut. Capt. 777. See Kirk in A. J. P. vol. xviii. p. 30.
133. utenda: in agreement with haec.
134. eum recalls the real object of eiei, which is quatum unicum in 131.
136. id refers to continuing the life of luxury which Menedemus had been wont to lead before his son left him, and which is described in 129–131.
138. interea usque, "for that same period of time." illi: i.e. Clinia.
139. Cf. Ad. 813 and note.
141. nec uas nec vestimentum is meant to include all superbfin furniture and finery — uas referring not only to household utensils in general but also to ornamental vessels of plate; while vestimentum includes embroidered couch-coverings, tapestries, curtains and the like.
142. opere: on Phorm. 363.
143. exsercirent (ex-sarcire), "patch," "repair," and so "make good," "repair."
144. inscripsi aedis, "I advertised the house."
145. mercede, "at a rent"; sc. conducendas esse, of which the subject acc. is aedis (144), the constr. being that of oratio obliqua after inscripsi, with which verb the words in titulo = "on a placard" may be understood. quasi talenta ad quindecim, "talents to the number of fifteen or thereabouts"; about $18,000. in silver.
150. meus particeps, "as one who shall share it with me," "as my partner (in it all)."
151. liberos: on And. 891. 154. uere: on And. 629.
155. quanti: locative, "at how much."
156. quae, etc.: i.e. (ea) quae est aequum filium patri credere.
159. recte spero: a colloquialism = spero recte futurum esse (or omnia euentura esse). Cf. Ad. 239.
161. faxint: on And. 753. si commodumst: the real apodosis is in uolo (162). The whole = **nee si e., quom D. hic sunt hodie, apud me sis volo.**

162. Dionysia: τὰ Διονύσια; celebrated in Athens in the spring; in the country (all over Attica) in the autumn. It was known in the first case as τὰ μέγαλα Διονύσια; in the second as τὰ κατ’ ἀγρόν Διονύσια, and it is probably to the latter or rural celebration that the present reference is made. **apud**

... uolo: an invitation to dinner. Cf. Juvenal, 5. 18 *una simus.*

166. fugere: sc. laborem = ‘hardship.’ sicine: on And. 689.

169. tempust monerem me, ‘it is time for me to remind.’ See App.

170. domi: i. e. at Phania’s house, not the house of Chremes. Chremes leaves the stage for a moment or two. It is not probable that one of the houses fronting on the stage was that of Phania, in view of the facts that Phania nowhere appears in the play and that he is not alluded to except in this scene. The stage is therefore empty (if only for a moment): a rare occurrence in the plays of Plaut. and Ter., but there are a few other instances.

171. domi: i. e. at Chremes’ house.

172. aiunt, ‘they tell me”; i. e. the slaves at Phania’s house do so.

173. crepuerunt: on And. 682. fores. on And. 580.


**ACT I. SCENE 2.**

As Clitipho enters the stage from his father’s house he pauses a moment to speak to Clinia, who is within. Chremes overhears his remarks, and on questioning him learns that the son of Menedemus has returned from Asia and has taken refuge at the house of his old friend Clitipho, who now requests his father not to inform Menedemus of Clinia’s return. Chremes makes good the opportunity to impart to his son a few words of warning, touching the unfilial conduct of young men in general.

175. haud quaquam etiam cessant, ‘by no means (as you imagine) are they making a long stay of it.” It is pointed out by Kirk (A. J. P. vol. xviii. pp. 27-28) that the negative here modifies only the modal adverb, and that this combination modifies the complex etiam cessant. Hence this is not an instance of etiam with negative = nondum, ‘not yet,” as in And. 116, but of temporal etiam without the neg., i. e. etiam = “still.” Put affirmatively, the whole = “they are still making the best of their way hither.” The pl. in cessant refers to Antiphila, Dromo and Syrus, the slaves having recently been despatched to Athens to find Clinia’s sweetheart and bring her to Clitipho’s house. See 191.

176. illam: i. e. Antiphila.

185. amplius: with invitatum: “urged the more.”

187. atque, “and yet.” etiam: temporal rather than intensive;
"there is still time (to urge him to come)." See on And. 282. *caue faxis*, "see that you don't." Cf. n. on And. 753.

188. *enim* merely lends emphasis; so in *at enim*, *nunc enim*, *immo enim*, and the like. Cf. n. on And. 91. *etiam* : on 187. *quid se faciat* : on And. 143.


193. *quae* , "(of those things) which."

194. *incolmem* is felt with all the nouns, though it agrees with only one of them.


198. *plus satis* : i. e. *plus quam satis*, "too much." The full phrase occurs in Phorm. 797.

199. *illicine = illicē + ne* (*illice = ille + ce*). Transl. "what? he!" Chremes is surprised, for he knows how unjust is Clitipho's estimate of the character of Menedemus. The rest of the vs. is said aside. *hunc* and *illi* refer to Clinia and Menedemus respectively.

200. *ut ut erat*, "however things were": cf. n. on Ad. 630. *mansum* : sc. *esse*. See on And. 239. Transl. "he ought to have stayed at home."


202. *pateretur*. "he (Clinia) should have endured it." See on And. 793. *quem ferret* : a rhetorical question; it serves here to convey a negative opinion. See G. 259 and 466.

203. *huncine = hunc + ce + ne*. Clinia is meant. *illius* : i. e. Menedemus.

204-5. *quod*, etc., "as to the fact that he (Clinia) accuses him of harshness." *parentum* : subjective gen.

205. *paulo . . . tolerabilis*, "(of a father) who is at all a tolerant person"; *qui (= quicumque) is generalizing ; hence it is essentially plural, and the whole = *paulo qui sunt tolerabiles*, "of those (fathers) who are at all tolerant." For the act. meaning of verbal adjectives in -bilis cf. Phorm. 226, 961; Ad. 608; Plant. Mil. 1144; Hor. Od. 1. 3. 22.

206. Note the chiastic arrangement.

207. *ad* : on And. 481-482. Transl. "with a view to their virtue."

210. For the sentiment cf. Ad. 416, where the maxim is amusingly parodied.

211. *ita credo* : Clitipho is weary of his father's lecture, to which he yields a merely verbal assent.

ACT II. SCENE 1.

In the following monologue, which really belongs to Act I, Clitipho gives expression to his distress at his father’s teaching, and dwells upon his own unhappy lot, whereof, as he declares, his father is in total ignorance.

215. “And that we should have no participation in those things, etc.”

On the gen. denoting participation after adfinis, see G. 374. Note 2.

217. ne· on And. 324.

218. cognoscendi: gerundive; “for learning (the character of).”

219. meus est: sc. pater.

220. With this vs. and 216 cf. the thought of Juvenal xiv, that men should set a good example to their sons.

225. suarum rerum sat agitat, “has enough to do (in dealing) with his own affairs.”

226. Cf. And. 274.


228. “Then as to what I am to give her, there is (merely the answer) ‘oh! yes certainly.’” recte is the evasive reply given to Bacchis by Clitipho, because he is unwilling to say, nil est. religio: cf. And. 730 and 941.

229. hoc mali, “this misfortune,” i. e. his relations with Bacchis. non pridem. “only recently.” neque etiam dum, “and not yet in fact.” The temp. etiam is reinforced by dum ( = φ). See on And. 201.

ACT II. SCENE 2.

Clinia tells Clitipho of his doubts regarding the faithfulness of Antiphila, and is reassured by his friend. Presently Antiphila appears, accompanied by Dromo and Syrus.

231. uenissent: the subject is Antiphila and the two slaves, whose arrival is momentarily expected. mulier, “she,” i. e. Antiphila.

232. See App.

235. etiam caues: etiam is additory, but the additory force is weakened to the point of being, for us, untranslatable except by a vocal stress upon the modified word. See Kirk in A. J. P. xviii. p. 32, d. Transl. “will you take care, etc.” See Phorm. 542. Ad. 550. And. 849, and notes. aliquis: for emphasis; otherwise quis would be regular after nē. See G. 315. Note 1.

237. pergin = pergisme?

239. hinc longule esse, “that it is a bit of a way from here,” i. e. to Antiphila’s residence in Athens. For longule (dim. of longe) cf. Plaut. Men. 64, Rud. 266.

240. conantur: lit., “are making the attempt,” i. e. to start (sc. ire),
"are getting under way." With the thought cf. Eun. 341; Hor. Sat. 1. 5. 13.

241. eccum: on And. 532.

ACT II. SCENE 3.

Syrus and Dromo arrive from Athens, the women being not far behind. The slaves are in conversation, as they enter the stage by the door on the spectator's right. Their talk is overheard by Clinia and Clitipho, who are not aware that Syrus has brought with him Bacchis also and all her train. Bacchis is Clitipho's mistress. Clinia mistakes the remarks of Syrus about Bacchis as though they referred to Antiphila, and is much distressed in consequence. Syrus reassures him, however, and outlines a plan to pass off Bacchis as Clinia's mistress, and to entrust Antiphila to the keeping of Clitipho's mother—an arrangement finally accepted by the young men.

242. dum sermones caedimus, "while we are carving sentences"; from the Gk. κόπτειν λόγος or ρήματα, according to Priscian.

246. illi: i. e. Antiphila.

247. relictas: on And. 239. Cf. n. on 200.

249. dum strengthens the inv.; "be off at once." See G. 269.

251. autem is common in lively questions; "what in the world is troubling you?" See G. 484. Note 1. Cf. 1000; Ad. 185.

252. uiden tu, "you see surely, don't you?" The accusatives are subjects of esse (253), but are put first for emphasis.

253. ei is necessary, and has been adopted by editors in general since Faenrus, though it is not in the MSS. It is the antecedent of quam and refers to Antiphila.

256. sed eccos: Syrus sees the two young men for the first time. Cf. n. on And. 532.

257. interea loci, "meantime," as in Eun. 126 and 255.

259. propter quam, "for whose sake." minus obsequens, "disobedient." Cf. parum in 334 and 924.

260. quoius: the gen. with pudet sometimes denotes the person before whom, or in whose presence, the shame is felt. Cf. Hec. 793, Ad. 683. See Roby 1328. et miseret, qui, etc., "and I am sorry that he who used to keep harping to me on the ways of these women warned me in vain, and that he was not able ever to get me away from her." cantabat: suggestive of constant and wearisome repetition; like Shakespeare's "still harping on my daughter." Cf. Gk. ἵμαται, and Plaut. Trin. 287.

262. faciam: i. e. I will withdraw myself from her. gratum: here of the act that wins gratitude; "when it might have been gracious in me."

264. amorem: i. e. Antiphila. atque, "than"; see A. & G. 324. c.

266. Cf. n. on 574. eápsé: old form = (eá)eás; see on Hec. 778.
268. suspicarier: on And. 293 \((\textit{ludier})\).

269. huius: i. e. Antiphila. Scan \textit{huius}. \textit{rerum}, “circumstances.”

270. antehac: on And. 187.

271. alterae: colloquial for \textit{alteri}, which might be taken to refer to Dromo, whereas the reference is to Bacchis. See on And. 608. Cf. Phorm. 928.

272. quae namst altera: Clitipho is taken by surprise. He is not aware that Bacchis is in the company.

273. enarrem, “I’d better finish telling”; subj. of obligation or propriety (see Elmer in \textit{A. J. P.} xv. 317 ff.; \textit{Class. Rev.} xii. p. 292). Bennett calls it subj. of determined resolution, “I’m bound to tell” (see B. App. 358. b.).

278. foribus obdit pessulum, “bolts the door.” \textit{pessulum} was a bolt which was fastened without the aid of a key. Cf. Eun. 603.

281. est interuentum, “we interrupted.” \textit{mulieri}, “her.” Cf. n. on 231.

284. ingenium: acc. See on And. 377.


287. anuis: gen. of the \textit{-a} declension; contracted later into \textit{anûs}.

289. mala re, “cunning device,” such as rouge, paint, powder, etc. Cf. Phorm. 105–107. \textit{interpolatam}, “beautified”; see App.


292. ne . . . conicias: in reality a final cl., implying an ellipsis, as in And. 704, 706, where see notes.


295. inmunda: nominative.


299. negleguntur: i. e. by those \textit{ad dominas qui affectant uiam} (301) \textit{internuntii}, “her go-betweens,” i. e. those who do her errands; masc. instead of fem., because a class is referred to. The pl. is general, as in the words \textit{cis}, \textit{aneillus}, \textit{dominas} in 300–301.
300. disciplina, "system," "regular way." eis : antec. of qui (301).

demunerarier: on the subject of tips see Juv. iii. 183-189 ; Hor. Sat. 1. 9. 57; Plant. Asin. 163 ff., Men. 541 ff.

302. caue: on And. 403.

302-3. gratiam inire, "curry favour" ; cf. Ad. 914; n. on Hec. 795.

306. opplet, "fills," "suffuses."

308. prae: on And. 825.

309. scibam: on And. 133.

310. uicissim: said in allusion to Syrus' promised explanation; see 273-274. altera: cf. 272.

314. For the thought cf. Hor. Sat. 1. 9. 59-60 nil sine magno uita labore dedit mortalibus. Note the slave's grandiose manner.

315. in mea uita, "at the expense of my happiness" ; lit. "on my life." Clitipho's life depends on his love, and it is on the latter that the experiment is to be tried by Syrus. is quaesitum, "are you going to seek?" Cf. n. on And. 134.

316. ubi, "(in a matter) where." te fugerit, "shall have eluded your caution," "shall have slipped your memory."

317. quid illo facias: addressed to Clinia. Cf. 333. See on And. 143.

318. malum: acc. of excl.; often used interjectionally in angry questions. Transl. "the plague on it!" "the mischief!" Cf. Eun. 780; Phorm. 723, 948; Ad. 544, 557. ambages, "long story," "rigmarole."

320. multimodis: on And. 983. iniurias, "unfair."

321. potis es: on And. 437.

322. illi: i. e. Bacchis. effici, "to be made up"; said of a sum of money.

323. periculum, "risk." haud stulte sapis: Syrus is speaking ironically; "there's no folly in your wisdom." For the oxymoron cf. n. on And. Prol. 17.

324. contingere, "happen": often with dat. of pers.; here absol.

325. haec: sc. perieutra (from 323). illis: i. e. the blessings as enumerated in 322.

326. condicionum: cf. n. on And. 79. Transl. "alternatives."

328. copia, "opportunity."

329. eadem hac uia refers to the consilium of 327.

332. cedo: on And. 150.

334. haec: sc. amica. dedecori est parum, "is not disgrace enough." For parum cf. 924, and minus in 259.

335. eo, "thither." i. e. ad matrem.

336. uera causast, "there is a good reason." fabulae: on And. 224.

340. huic: i. e. Bacchis. dicam ut, etc., "I'll tell her that she must, etc."
342. "That you may sleep quietly on whichever ear you please"; a pro-
verbal expression signifying to rest in peace.
343. quid ago: deliberative; cf. n. on And. 315. quod boni: con-
tinued in 345. dic modo, "just tell me."
344. uerum age modo, "but do you just do (as I bid you)," uoles,
"you will wish it," i.e. that my first suggestion had been carried out.
345. datur: the subject is quod boni (343). nescias, "you can't know,"
"you can't tell." The object is the disjunctive question in 347. For the
potential cf. B. App. 366. a.
346. istuc: the thing Syrus has threatened to do (in 340). Syrus turns
to go.
347. eius (obj. gen.) refers to quod boni (343).
348. uerum ... est: addressed to Clinia. heus: on And. 635.
349. concaluit: said aside. Clitipho's love for Bacchis has caused him
to warm up to the point of consenting to Syrus' plan, although he fears
the possible consequences of her being passed off as Clinia's mistress. The
warmth of his affection has overcome the chill of fear.
350. "Presently you'll tell me that this also fails to please you." Syrus
pretends to feel irritation at being recalled. hoc = Syrus' return. immo,
"on the contrary."
353. te: see App.
354. istic, "there," "in that matter." mea res, "my interests.
minor agatur, "were less at stake."
355. hic, "here," "in this matter."
356. huic homini: on And. 310 (hic). For the thought cf. 949 f., Phorm.
219-220.
357. ne utiquam: on And. 330. neclectu: pred. dative. This form
of the dat. is found also in Plautus, Lucretius, Cicero, Sallust, and Vergil.
Another instance in this play occurs in 639 (ann), according to the reading
of the Codex Bembinus; see Engelbrecht, Studia Terent., p. 21, § 3. Cf.
Ad. 63.
358. istunc: i.e. Clinia. scilicet = seire licet; cf. n. on 856.
359. rediit: on 113.
360. necessus: on And. 372. merito te amo, "I have good reason
now to love you." This and amo te (Phorm. 54) are colloquial, and in rea-
tility mean nothing more than "I thank you." So si me amas = "if you
please." The verb lore is similarly employed by Shakespeare and Sheridan.
Cf. King Lear, Act 4, Sc. 5: "I'll love thee much, let me unseal the letter,"
and The Rivals: "Let me bring him down at a long shot, a long shot, Sir
Lucius, if you love me." Cf. 404, 825; Eur. 186, Ad. 946.
361. uerum illa ne quid titubet, "but (see) that she makes no mistake."
Understand either wide or cane before ne. Cf. Plaut. Pseud. 942 at wide,

362. *qui*, "how"; on And. 53.

363. *persuadere illi*, "induce her (to come with you)." *quos*, "what lovers!" That is, considering what wealthy and serious lovers she is wont to scorn.


367. *inopia*: "through want of her," i. e. "through her refusal," "denial."

368. *eademque*: sc. *opera*; "and at the same time": abl. of manner (Roby, 1237). *hoc*, "this" (i. e. her conduct toward the soldier), is subject of *esset.*

369. *sis* (= *si vis*), "if you please," is generally subjoined to an imp., though sometimes placed before it, as in Ad. 766. *quid ruas*, "make any rash move"; lit., "rush headlong at all." Clitipho is impetuous, and Syrus fears that he may upset everything by some imprudent act. Cf. n. on Ad. 319.

371. *inpotens*: on Ad. 879.

372. Syrus cautions Clitipho against the use of ambiguous phrases, side glances, sighs, hemmings, coughs, and smiles. These things will not escape the observation of his keen-sighted father (370).

373. *abstine*, "hold back," "keep to yourself," "suppress."

374. *tutimet* (= *tu-te-met*), "you yourself."

379. *saltem salutare*, "at least to say 'how do you do.'" See App.

380. *istic* (= *iste* + *ce* as *ille* = *ille* + *ce* often); the reference is to Clinia. Clitipho retires, leaving Clinia and Syrus to receive Bacchis and Antiphila.

**ACT II. SCENE 4.**

Bacchis discourses to Antiphila on the superior happiness of those women, who, like Antiphila, have made it a principle to be faithful to one lover. Subsequently Clinia is recognized by Antiphila, and an affectionate greeting takes place.

The contrast in character between the self-seeking and commonplace Bacchis, and the tender, self-denying Antiphila, is one of Terence’s best strokes, and points to an important distinction in the social relations of the Greeks — the distinction between the class of meretrices, represented by Bacchis, and the amica pro uxore, or wife in all but the name, presented to us in the person of Antiphila. The future conduct and destiny of these two characters is already suggested in the manner of their first presentation to the audience.

381. *edepol*: on And. 229.

382. *isti*: not an old form of the gen., as claimed by Ritschl, but a nom.
in agreement with *mores*. See Engelbrecht, *Studia Terent.*, pp. 37-38

384. *indicium*: pred. dat. Menander's original line is quoted by the scholiast of the Codex Bembinus: ἀνδρὸς χαρακτήρ ἐκ λόγου γνωρίζεται.

386. *uostrum*: occasionally for *uostrum*, as *uostrum* for *uostrum* in *Eun.* 678. *uolgerus*, "the common crowd (of lovers)."

389. *alio*, "elsewhere," "to another."

391. *nisi si*, "unless indeed."

393. *uostrum*: by brachylogy for *uostrum moris*. The stock example is κωμαί χαριτεσσων δύοια, "hair like (the hair of) the Graces." *ei* . . . *adpliant*: the pl. is natural in view of the indefinite or generalizing character of the rel. clause. *ei* = "lovers such as these."

394. *utrique ab utrisque*: the pl. because of *ei adpliant*. Hence the reference is to the two sets of lovers. The singular would signify two individual lovers, such as Clinia and Antiphila. Transl. "each by the other."

396. *nescio alias*, "I don't know about other women." Cf. 1038 *deo nescio."


400. *tui*: the gen. with *careo* is not found elsewhere in Ter. The acc. occurs in *Eun.* 223. Cf. 869, where the gen. is found with a verb of fulness.


402. *esse habitum*, "to have been esteemed?"; hence, "so far as I have observed your father's reputation." *diu etiam*, "for a long time to come." The temp. *etiam* is reinforced by *diu*; see Kirk in *A. J. P.* xviii. p. 34. *duras dabit*: sc. *partes*; "he'll give you a hard rôle (to play)."

404. *amabo*, "pray!" "please!" Cf. n. on 360 and Ellis on *Catullus*, xxxii. 1.


409. *intro* refers to the house of Chremes, where dinner is waiting. The time is evening, and the feast of the Dionysia (162) has yet to be celebrated. In addition to Phania, a special guest (169), there are now in Chremes' house the following persons: Chremes, his wife Sostrata, his son Clitipho, Syrus, Bacchis, Antiphila, and Clinia, whose return has not yet been made known to his father, Menedemus.

**ACT III. SCENE I.**

The scene begins with dawn of the morning that follows the first day of the play. Chremes comes to tell Menedemus of Clinia's return, and advises Menedemus not to allow Clinia to discover how eager he is to grant his son the fullest possible indulgence. Menedemus is partly influenced by this
advice, and Chremes departs, after having promised to hasten arrangements for an interview between father and son.

Although a night has elapsed since the action of the last scene, the play is continued without break, or if an interval occurs between the two acts it is brief and is filled up by simple music. Chremes enters the stage from the doorway of his house.

410. luciscit hoc iam, "it is beginning to grow light here now." hoc is nom.; cf. Palmer on Plaut. Amph. 543 lucevit hoc iam. Yet the verb is practically imperf., like aduesperuscit, pluit, and the like. Gray considers hoc ace. It is said with a sweep of the hand. Cf. Plaut. Curs. 182.

415. quom, "notwithstanding," "although"; see B. 309. ill: i. e. Clinia.

416. quod : restrictive, "so far as." It is an ace. of extent of space.

419. senibus = amicis et acqualibus.

420. The door of the house of Menedemus now opens and Menedemus himself steps upon the stage. The sentiment expressed in this vs. is much the same as that which the old man, Demea, utters in Ad. 545.

422. diem : xρόνος, i. e. "time," in general. hominibus: dative.

423. augescit magis : for the pleonasm cf. Icc. 337.

425. magis: final s is slurred twice in this vs. Cf. Introd. § 92.

429. num, which expects the answer, 'no,' indicates that Menedemus does not dare to hope for an answer in the affirmative; "you have not heard anything, have you?

433. etiam: on And. 116.


436. ut essem, "how I was," i. e. how I longed for his return.

437. istuc . . . consulis: acc. of inner object, "you are adopting this plan." Transl. "this is the worst possible counsel (policy) that you are adopting with reference to yourself and him."

439. non possum, "I cannot," i. e. adopt harsh measures.

441. nimia: with both nouns. Menedemus is ever ready to go to extremes. Chremes is more even tempered and complacent.

442. fraudem: on And. 911. ex illa: sc. re.

446. ingratiis, "against her will." Chremes imagines that Bacchis is the object of Clinia's affection.

450. "How finely fitted out for destruction she is at this moment."

452. satrapa, "nabob"; used here, like the word rex, to signify a rich person. The governors of the provinces of the Persian Empire were persons of wealth. The Gk. is σαρπάνιας. For the Latin ending cf. poeta from poi-ητης, trapessita from τραπεζης.

454. nedum tu possis, "much less could you"; see G. 482. 5. R. 2. sit: on And. 282.
HEAUTON TIMORUMENOS

455. **sensi**, "I have felt it (to my sorrow)"); thus often in Plant. and Ter. It is a stronger word than *uidi*, which Chremes might have used here.

456. **actum siet**; on And. 465.

457. **pytissando**: a Gk. word, πυτίσσαντος, "to spit." Bacchis tastes the wine but does not swallow it. For this habit cf. Juv. xi. 175. As Gk. ζ is generally represented in Latin by double ζ, the form *pytissando* of the MSS. is probably incorrect.


459. **pater** is suggestive of Bacchis' familiar manner; "old man," "old fellow." **alius**: sc. *uidum*. **sodes**: on And. 85. **uide**, "provide."

460. **releui**, "I broached," i.e. removed the pitch with which the mouths of the wine-casks were closed as with a seal. Cf. Hor. *Od.* 3. 8. 9. **serias**: smaller than the *dolia*; "jars."

461. **omnis sollicitos habuit**, "she (Bacchis) had everybody in a state of excitement."

462. **te**: abl.; see on And. 143.

467. **permagni re ferre**, "to be of very great importance."

468. **ut ne**, etc.: unusual after *referre* + genitive, but the force of *sic faceere* is felt in what follows, making the sense = 'it's important to see to it that, etc.'

470. **ut des** denotes purpose, and follows *nulli te sinus*: "let yourself be deceived by tricks through (the agency of) your little slave, that you may give it through any other person (rather than yourself)."

471. **techina** is the Latinized form of the Gk. *τέχνη*. For the ε cf. n. on And. 451.

472. **illos**: i.e. the slaves. **ibi**, "there" = "at it." Cf. 983 and 1063.

473. **illo nostro**: i.e. Dromo. The verbs are plural because *Syrus cum illo nostro = Syrus et ille uoster.*

475. **talentum = 60 minae**; the *mina* = 100 drachmae.

476. **illud**: sc. *agitur."

478. **tuum animum**, "your feelings"; explained by the two vss. following.

481. **fenestram**: we say "door," or "gateway." **nequitiem**: archaic for *nequitiam*; see on *Ad*. 267.

482. "And for you moreover how unpleasant would it be to live."

484-5. See App.

484. **quod . . . quomque**: "whatever"; *tmesis.*

486. **ipsum**: i.e. Clinia.

487. **dare denegaris**, "you will refuse to give to him"; a prediction substituted for a formal protasis. Cf. *Enni. 252*; Juv. iii. 100.

Syrus comes out of Chremes' house, revolving in his mind a plan for getting money out of his master. Chremes, who overhears him as he talks to himself, imagines that he is plotting against Menedemus. Accordingly Chremes encourages the slave in his designs, in pursuance of the agreement already existing between himself and Menedemus. Syrus is ready enough to be thus encouraged, and chuckles to think how little Chremes appreciates the true situation.

512. circumcursa: Syrus addresses himself, or, possibly, the money which he imagines to be running away from him; cf. fugitivum argentum (678). tamen: on And. 94.

513. argentum: i.e. which Syrus has promised Clitipho to secure for Bacchis. Cf. 329-330. senem: i.e. Chremes, from whom Syrus plans to obtain the money by a trick. Chremes thinks the word refers to Menedemus.

514. hosce: particularly the slaves Syrus and Dromo, whom Chremes had suspected of forming a plot to deceive Menedemus—a suspicion already communicated to Menedemus by Chremes (471-474).

515. adulescentis: i.e. Clinia. See App. seruos: i.e. Dromo. Chremes is endeavouring to account for the fact that Syrus is alone in the present plot, for according to 473 he and Dromo ought to be working together.


517. num nam: cf. n on And. 591.

518. quid tu istic: se. aqis: "what are you up to there?" recte equidem. "oh, I'm doing very well." "I'm all right"; said as though Chremes had asked after his health.

519. tam mane: on 67. nil nimis: se. bibi.

520. quod dici solet, "as the saying is."

521. aquilae senectus: ̄ᾱτσων γηρας; proverbial for a lusty, hearty old age. This, of course, is a compliment, though tinged with impertinence. heia: said deprecatingly, if not forbiddingly. commoda: said of one who observes the proprieties; "proper," "nice," "agreeable." Contrast 456-461 and note the slave's irony ('nerve'), which, however, is lost on Chremes.
faceta, "well-bred," "polite." sane, "no doubt," "certainly"; said in a half-hearted tone, if not with real irony.

et quidem, "and moreover." forma luculenta, "of superior beauty." sic satis, "quite so," "well enough."

Oh! of course, not as women were in the olden time (olim), but as they are now-a-days, (she is) certainly handsome. The undercurrent of impertinence in the slave's talk would have amused the audience.

hanc . . . deperit, "is dying (of love) for her."


ucinum hunc, "our neighbour here."

quid ego ni sciam, "of course, I am aware of it." For the separation of quid . . . ni cf. Ad. 662; Plaut. Amph. 434 quid ego ni negem? See n. on And. 315.

hominem: on And. 589 (consilium). pistrino: on And. 600.

male: intensive ; cf. Hec. 337. Syrus is speaking aside.

qui: the antecedent is servolum (530), i. e. Dromo.

For the subjunctives see on And. 793, Phorm. 297.

inuitum, "in spite of himself." "against his will."

facta. sc. esse. See on And. 239.

in loco, "at the right time." Cf. Ad. 216, 827, 994.

quippe qui, "in as much as." qui is the locative of the indef. pron., and is attached to quippe as an enclitic for the sake of emphasis. Cf. at-qui, hercle qui, ecstor qui, edepol qui in Plautus. The subject of est (539) is id. If qui were relative and subject of the verb, we should expect sit instead of est.

id: i. e. eros fallere.

uel: on And. 489.

 nisi, etc., "only (I do know) he certainly gives me encouragement to feel better pleased (with my plan)"; for his plan cf. 512-513. For nisi cf. n. on And. 664.

quid exspectat, "what is he waiting for?" The refer. is to Dromo.

an dum, etc., "is he waiting until, etc.?" hic: i. e. Clinia.

quom: causal. ille: i. e. Menedemus. huius: i. e. Bacchis, Clinia's supposed mistress.

ad, "in reference to," or ironically "for the benefit of." fingit: sc. Dromo.

tanto melior: sc. es; see on And. 762 (fortis). Chremes is ironical.

non est mentiri meum, "it is not my fashion to lie," and therefore when I say that I am skilled in trickery, you should believe me. Cf. 782.

dum: intensive, as in 229 (see n.).

quid: not the object of faciat (552), as some editors make it, but the subject of emerit. The object of faciat is easily supplied.
553. *non usus ueniet,* "there will be no need." See on 80. Cf. 556, 557.

554. *quo . . . senserim,* "because I have noticed him doing anything of the sort"; sc. *huius simile facere.* For *quo* see G. 541. Note 2.

555. *sed:* sc. *dico;" but I say so." *si quid:* sc. *huius simile fecerit;" in case he shall do anything of the kind." *ne quid:* sc. *susceas* or *grantus decernas.*

556. *ne:* on *And.* 324.

558. *istuc age,* "attend to your business," i. e. the task I have assigned to you. Chremes goes into his house.

559. *numquam . . . umquam:* on *And.* 178.

560. "And never (did I hear him) when I thought it was allowed me to play the rogue with greater freedom."

**ACT III. SCENE 3.**

Chremes comes out of his house, accompanied by Clitipho, who has been discovered by his father to be on intimate terms with Bacchis (Clinia's reputed sweetheart). This apparent treachery on Clitipho's part is the occasion of Chremes' indignation expressed in 562, and bids fair to reveal the truth which Syrus is anxious to keep secret. Accordingly Syrus comes to the rescue, unites with Chremes in rebuking Clitipho, and succeeds in having the latter removed from the scene of action (590). Syrus then explains to Chremes his plan to cheat Menedemus — a plan really intended to obtain money for Clitipho.

562. *quid:* sc. *est.*

564. *acta . . . est:* said aside; see on 456.

565. *illi:* i. e. Clinia.

566. *contumelia:* ἐβέπις; stronger than *iniuria.*

568. *uel:* on 540.

570. *amantis:* see App. *animum,* etc., "they take serious notice of things which you would not think (they observe)."


572. *ut:* sc. *moneo;" or else the subj. is optative in character, and ut = utinam.* See G. 261; A. & G. 442. a. *corum:* i. e. Clinia and Bacchis.

573. *fert,* "suggests."

574. *de . . . coniecturam,* "I infer it from my own experience." Cf. 266; *And.* 512; *Ad.* 822.


577. *quod . . . credito,* "and be sure this is the case with him," i. e. with Clinia. Chremes means that Clinia is ashamed to show his affection for Bacchis when Clitipho is present.
578. ut quomque, etc., "howsoever and wheresoever there is need to humour him." Chremes' fondness for giving advice is well exemplified in 572-578.

579. Chremes now thinks that Syrus is upbraiding Clitipho for his intimacy with Bacchis, but Clitipho quite understands that Syrus fears a disclosure of the plot. Syrus' words accordingly have a double meaning. haec, etc., "is this the teaching I give you?" Syrus uses the language of a paedagogue.


581. recte sane are the concluding words of Syrus' ironical remark in 580. pudet me, "I am ashamed," i.e. of my son's behaviour.

582. perdis: sc. me. uerum, "true."

583. Said aside. Syrus is in despair lest Chremes discover the plot.

584. auscultare (with dat) = "to take the advice of," "be persuaded by."

585. istac: sc. nia. istorsum, "in that direction"; cf. Eun. 305 quorsum. quouis, "whither you will."

586. eradicent: on And. 761.

587. censen uero takes up Chremes' previous remark: "you think so, don't you?"

588. quantum: on And. 207.

589. quid tu serves to change the subject. Chremes now asks Syrus whether he has done anything about the matter discussed in the previous scene. See esp. 545-547.

589. est: sc. mihi. quandam: sc. fallaciam.

590. ut, "as." Transl. "but in the natural sequence of events."

591. pessuma, "very shrewd." immo si scias, "may, if you did but know."

592. huic, "to her," i.e. to the ansus Corinthia. drachumarum may be loosely rendered "francs." See App. The gen. is partitive with mille which is here a substantive. haec: i.e. Bacchis. mutuom, "as a loan."

593. ea: i.e. the ansus Corinthia. filiam: i.e. Antiphila.


595. hanc: i.e. Antiphila. adduxit: sc. Bacchis. ea quae est, etc., "the one who is," etc., explains hanc. We should expect eam. As it is, the sentence is parenthetical, "she it is who," etc.

596. id, "that sum of money." illam (i.e. Antiphila); object of daturam. illi: i.e. Clinia

597. post: i.e. after she has received the money. daturam: sc. se (i.e. Bacchis). mille: substantive, as in 601. nummum (≈ num-
morum); equivalent to drachumarum. Cf. 601. The sum, which equals ten minae, is not large in consideration of the security offered; for the price of an ordinary slave might be anywhere between twenty and sixty minae. See Ad. 191. et possit quidem: sc. effici; "and this could be done, could it?" The change from MSS. poscit seems unnecessary; "and she demands (so big a sum), does she?"

609. in ea, "in her," i.e. in her purchase from Bacchis. Her wealthy relatives would pay a large ransom for her.

610. optata loquere (= loqueris); "well said," more lit. "you say just what I wanted." Syrus is not pleased. He makes a counter-stroke by telling Chremes that he looks for a refusal from Menedemus. Chremes is puzzled accordingly, and our inference is that Syrus means to get the money from Chremes himself.

611. non opus est: the subj. might be expected; see on And. 282.

612. manē mānē: the first iambic word is shortened in its final syllable, owing to the position of its accent. Cf. 977.

ACT III. SCENE 4. [IV. 1.]

Sostrata, wife of Chremes, comes out of Chremes' house. In her company is the old nurse. Sostrata is greatly excited because she thinks she has recognized a certain ring worn by Antiphila. This is the beginning of the āvarvāpūris, dénonement. If the ring is the same as that which she once ordered to be placed with her infant daughter when the latter was 'exposed,' then Antiphila is that daughter. For the use of a ring to effect a recognition (a common dramatic device) cf. the Curculio and the Epidicus of Plautus.

615. ilico modifies dixi. The nurse declares that she recognized the ring the instant it was brought to her notice.

616. ut: sc. uide, and cf. n. on 572 (nt). Transl. "but be sure that you have sufficiently examined it now."

617. non temere est, "it's not by accident," "it's not for nothing." Cf. Eun. 291.

618. ne: on And. 324.

619. edictum: Chremes had ordered his infant daughter to be 'exposed.'

620. haec purgatio, "this attempt at justification," "this apology." Syrus says in effect, 'qui s'excuse s'accuse.'

621. nolle: sc. te. tolli: on And. 219, 401.

622. domna: abl. Chremes' newly found daughter would be a new mistress for Syrus; to her father she would be a dead loss, as he would be obliged to support her and provide her with a dowry at her marriage. damno: notice the alliteration, paronomasia, chiastic arrangement, and the oxymoron in the use of damno auctus here. Syrus is speaking aside.
632. **equidem** emphasizes *id not ego;* "of that in fact I am quite sure."

635. **interemptam:** sc. *esse;* transl. "she (the child) ought to have been put to death." See on And. 239. Cf. *Heaut.* 200, 247, 536.

636. **simulare** and **dare** are governed by *opportuit.* **reapse,** "in reality," is contrasted with *verbes.*

638. **quod uoluisti** furnishes the subject of *prospectum.*

639. This vs. and the next explain more or less ironically what is in Chremes' mind as he gives utterance to vs. 638. Transl. "why, it's quite obvious that your daughter was handed over to the mercy of that old woman, that for anything you cared she might make her living (as a courtesan) or be openly sold (as a slave)."

642. **sciunt:** pregnant; "know," and so "have a care for." Cf. Ad. 503 noscere.

643. "Whether a thing is better or worse, whether it be advantageous or the reverse, they see naught but their own desires." The asyndeton is characteristic of everyday speech.


645. "In proportion as your mind is more serious [because of your age] (than mine), to that extent be the more considerate." See App.

646. "That there may be some protection for my foolishness in your (sense of) justice."

647. **scilicet:** cf. n. on And. 950.

650. **religiosae** "full of scruples." See on 228. **illi:** sc. *annui.*

652. **expers partis . . . de,** "without a share in." Sostrata's weakness consisted in too scrupulous a regard for the sentiment prevalent among the Greeks that no child should be wholly deprived of its right to an inheritance.

658. **nisi:** see on And. 664.

659. **si potis est reperiri** : on And. 487; "if it can be ascertained." **interii:** the discovery that Antiphila is Chremes' daughter is an insuperable obstacle to the success of Syrus' plans, since she can no longer be held as security for a debt, now that she is known to be an Attic citizen. Cf. Ad. 193. **spei:** a monosyllable. See Engelbrecht, *Studia Terent.,* p. 15.

660. **nostra est,** "she belongs to our family." **illa:** i. e. the *anus Corinthia;* see 629.

661. **olim,** "at the time"; see on 443.

662. **Philterae:** dat., through attraction to *mulieri.*

663. **mirum ni:** on And. 598.

665. **ut olim:** sc. *fuisti.* **in,** "in the matter of." **tollendo:** on And. 219.

667. **ita . . . fert . . . ut,** "the circumstances incline me to." **minus** sc. *cupivi.*
ACT III. SCENE 5.  [IV. 2.]

668. Syrus, who has been watching Sostrata intently ever since her appearance on the stage, now opens his soliloquy with a repetition of the very words with which she had opened the previous scene.

669. in angustum, "into a narrow pass." Cf. Plaut. Mil. 218-30 for an elaborate instance of military metaphor. oppido: on Ad. 322.

670. "Unless I hit upon something to prevent the old man from finding out that this (Bacchis) is his son's mistress."

671. "As for being hopeful about the money or thinking that I might trick him, there is nothing in it." Cf. n. on And. 395.

672. latere tecto, "with my ribs covered," i. e. "with my skin intact." The reference is to a possible flogging. The phrase is also a military one and may be taken as continuing the metaphor in 669. Hence we might render, "with my flank well covered (protected)," or "without exposing my flank."

673. bolum: a throw with a casting-net, βόλος; then the thing caught, as βόλος ἥδηων = "a draught of fishes" (Esch. Persae, 424). Hence a "haul" in a metaphorical sense, "piece of luck," "choice morsel."


675. possiet: on And. 234 (sire).

677. non potest: impers.; "it won't do." immo optumae, "nay, capital!" euge: on And. 345. optumam: sc. rationem.

678. ad me: with retraham. tamen: on And. 94.

ACT III. SCENE 6.  [IV. 3.]

Clinia has heard that Antipha is the long-lost daughter of Chremes, and he enters the stage in a state of wild excitement and delight at the prospect of a speedy union with her, and of a reconciliation with his father, Menedemus. But Syrus curbs his ecstasy, and makes certain unwelcome suggestions which promise to retard his marriage.

681. frugalior: comparative of frugi; "more exemplary."

683. ex sententia tua, "according to your desire," "to your liking." For ex = "in accordance with", cf. 765; Ad. 371, 420; Hec. 872; Phorm. 256; Plaut. Capt. 997 ex suis uirtutibus; and the expressions ex more, ex lege, ex suis uerbis, ex usu suo, etc.

685. aeque commodo, "quite so conveniently."

690. ne quid: sc. reseiscat. amica: i. e. Bacchis. senex: i. e. Chremes.

692. fer me, "bear with me." Cf. Hec. 610.

693. Cf. n. on And. 961. apti = adepti. sumo = consumo, "spend," "waste."
694. hoc . . . agis: on And. 186.
702. quid ais: on And. 137. Clinia’s astonishment is profound.
703. illam: i. e. Antiphila.  hanc: i. e. Bacchis.
704. Said in bitter irony.
706. recta uia on And. 600.
707. ës: thus often in Plaut. and Ter., but in the class. period regularly ës. illum: i. e. Clitipho.  satan: on And. 749.
708. See App.
709. hic, “here,” i. e. on this plan.  me ecfero, “I plume myself.”
711. ambos: this is not exact, for Menedemus will not be deceived, except through Chremes later on (849 ff.).  quom, “although.”
712. istam: i. e. Bacchis.  gnati: i. e. Clitipho.
713. It is necessary to the realization of Clinia’s hopes that Chremes should learn the truth regarding Bacchis.
714. hanc: i. e. Bacchis.  filiam: i. e. Antiphila.
715. fors: on And. 957.  quid me fiat: on And. 143. illi: i. e. Clitipho.
716. malum: on 318.  aetatem, “for a life-time”; acc. of duration. Cf. Hec. 747, Eun. 734.  id adsimularier, “that this pretence be kept up,” viz., that Bacchis belongs to Clinia. For the form see on And. 203.
717. pax: on 291.
718. tantum sat habes, “do you think that enough?”  pater, “his father.”
719. quid . . . ruat, “what if the sky should fall?” The Gk. was τι εις ωρανς εκπέσοι. Such a contingency would be ruinous indeed, but is so unlikely that to take it into one’s calculations is to be guilty of an absurdity.
722. traducatur: i. e. from the house of Chremes to that of Menedemus.

ACT III.  SCENE 7. [IV. 4.]

As Bacchis comes out of the house of Chremes, in conversation with her maid Phrygia, she gives expression to her impatience at the fact that Syrus has not yet obtained for her the ten minae which had been promised to her the day before. She threatens to leave him in the lurch by deserting Clitipho and transferring herself to the house of a certain soldier dwelling hard by. Syrus is alarmed, but by renewed assurances regarding the ten minae succeeds in inducing Bacchis to abandon her threat. He persuades her also to remove with her attendants to the house of Menedemus, and thus to further his designs on Chremes.

723. Syri promissa inducerunt = Syrus promissis induxit.
724. decem minas is explanatory of promissa, and has been attracted out of the nom. case into that of the rel. pron. (inverse attraction). Cf. Eun. 653. For the opposite idiom cf. n. on 87.
727. *animi*: locative (with *pendebit*). Cf. Ad. 610.
728. *tergo poenas pendet*: Syrus would get a flogging, and thus Bacchis would be avenged. *pendet* is said with a punning reference to *pendebit*.
729. *scire*: ironical; "neatly," "nicely." Clinia and Syrus have overheard the words of Bacchis, but she is not aware of it.
730. *commouebo*: on *And.* 864.
731. Said in a loud voice, that Clinia and Syrus may hear her.
732. *Charini*, "(as that) of Charinus." *fundus*: i. e. the farm of Chremes.
734. *quid incepit*, "what is she up to?" *adseruari*, "that I am kept under close watch."
735. *uerba ... daturam esse*, "that I will give these fellows the slip." Cf. n. on *And.* 211.
737. *iubet*: on *And.* 403. *i*: addressed to Phrygia.
738. *atqui*, "and in fact," is used in adding a thought confirmatory of a preceding one — here of *est paratum*. *num ego insto*, "am I pressing (for payment)?" *at scire quid*: sc. *quid sit tibi faciendum*.
742. Bacchis says, "have I business with you still in this matter?" For *etiam*, see Kirk in *A. J. P.* vol. xviii. p. 27. *tuom*: Syrus very subserviently replies that he is only giving back to her what is really her own. Upon this Bacchis consents to enter the house of Menedemus, and Clinia points out the way.
743. *eatur*, "let a start be made (then)," "let us go."
745. *quae*, etc.: i. e. the *aurum* and *uestem* of 248.
746. *senex* is Chremes, not Menedemus. The departure of the women will appear at first to be a gain, but in the end will cost Chremes more money, if Syrus succeeds in his little trick. *harunc = harum + ce*.
748. Note the oxymoron, and cf. *Eun.* 722. *mutum*: sc. *me esse*. The stage is now left empty, for Syrus goes with Dromo into the house of Chremes to bring over the retinue of Bacchis to the house of Menedemus. Clinia has entered his father's house for the first time since the play began.

ACT IV. SCENE 1. [IV. 5.]

Chremes, who still thinks that Bacchis is Clinia's mistress, is full of compassion for Menedemus, upon whom now so heavy a burden has been laid as the support of Bacchis and her numerous attendants. It is now that Syrus makes his master-stroke. In telling Chremes the truth about Bacchis and Clitipho he leads the old man to believe that Clinia has thus represented
the case to Menedemus, in order to make it possible for him (Clinia) to ask the hand of Antiphila in marriage, and in order that, through the betrothal to himself of Chremes' daughter, he may obtain from his father a sum of money ostensibly to defray the expenses of the wedding. This money, however, would (presumably) be given by Clinia to Bacchis. But Chremes, as Syrus suspects, refuses to be a party to any such scheme. Syrus must play his tricks upon Menedemus without making Chremes in any way responsible for the consequences. Syrus thereupon suggests that Chremes should at least requite Bacchis for the loss of her attendant, Antiphila, and pay to her the ten minae for which Antiphila had been given to her as security by the anus Corinthia. See Syrus' story as related in 600 ff. To this arrangement Chremes at last agrees. He even sends the money by Clitipho in order to assist Clinia in keeping up his supposed pretence. Thus Chremes, in aiding, as he imagines, the deception of Menedemus, is himself the real dupe, and Syrus' success is complete.

749-750. Menedemi uicem miseret me, "I am sorry now (lit. "in my turn") for Menedemus." Chremes has had his turn at entertaining Bacchis, and can now well appreciate the situation in which Menedemus has just been placed. uicem is less common in this sense than in-uicem or innucem. Cf. Liv. 1, 9, 15. Some editors regard uicem here as the acc. object of miseret me (= miseror), i. e. "I pity the lot (fate) of M." uicem may be an adv. acc., i. e. a preposition postpositive (= "on account of ") with the gen. case.


757. eccum: on And. 532.

759. "You appear already to have had some dealings or other with the old man," i. e. with Menedemus. This remark is evoked by the apparent eagerness of Syrus to see Chremes (757), as well as by the fact that Clinia and Bacchis have suddenly departed from Chremes' house and taken up their abode with Menedemus. Chremes fails as usual to hit the nail on the head.

760. de illo quod dudum. "(you mean) about that matter which a while ago (we were talking of)?" These words refer directly to 545, to which allusion was made also in 595-6. dictum factum reddidi, "I accomplished it at once", more lit., "I rendered it no sooner said than done." Cf. n. on And. 381. Syrus hints that he has worked some trick on Menedemus, but refrains from saying what the trick is. 

763. ac lubens, "and that with pleasure." Cf. n. on And. 337 (ac); Ad. 887, 896.

764. scite: on 729. The full significance of Syrus' remark is not perceived by Chremes.

765. uah: on And. 589. ex sententia: on 688.
non hercle uero: sc. glorior; “there’s no boasting about it, I assure you.” uerum dico, “it’s the truth I’m telling.”

proba, “capital!” dic sodes: “say it (again), if you please.”

Syrus pretends not quite to have heard the word of approval. nimium, inquam, “it’s too good, I say.”

conplacitam: on And. 645.

cupere: sc. sc.

posci, “that she be demanded in marriage.” Cf. 846, f.

prorsum, “wholly,” “absolutely”; hence (with nihil), “nothing at all.”

qui: abl. of the means. The antec. is argentum (777). Cf. 855.

See introductory note to this scene.

despondeo: on And. 102.

homiini: the aposiopesis is noteworthy.

istaec tua. “those schemes of yours.”

Can I, possibly, betroth her to a man to whom I do not intend to give her (in marriage)?” The question indicates surprise and indignation.

hoc: object of ecoæ.

eo, “on this account.” istuc, “what you say.”

aequi bonique facio, “I acquiesce in.” The phrase aequi bonique is colloquial. It appears also in Ovid, Cicero’s letters, and Livy. The case is locative, as in tanti, quanti and the like, and expresses price or valuation.

illud quod tibi dixi: i. e. in 600-6.

ista: i. e. Antiphila.

illa: i. e. Barchis.


illa: i. e. the anus Corinthia. Transl. “could she pledge my daughter without my consent?”

The proverb is given by Cicero (De Off. I. § 33) as follows: sumnum ius summa iniuria, with the comment, factum est iunun tritum sermone proverbiun.

haud faciam, “I’ll not do that”; with a reference to illuc confugies. 

Hence the words are equivalent to “I’ll pay the money.” licet: i. e. to make such excuses.

Every body considers you to be in possession of a splendid and well improved property.” See App.

deferam: sc. argentum.

magis ueri simile, “more natural.”
803. The double meaning in this verse would be apparent to the audience, though not to Chremes.  

804. *ipse adeo*: on *And.* 415.

**ACT IV. SCENE 2. [IV. 6.]**

While Chremes is in the house, getting the money, Clitipho returns from his walk, on which he had been sent at 589. He is still angry with Syrus, whose schemes have excluded him from the society of his mistress. But he is quickly appeased on hearing that the money for Bacchis is at hand.


807. *quam*: with *dedit*; “how it has reduced me to utter weariness, though (in itself) far from fatiguing.”

808. *denuo, “again,” “a second time.”

810. *ut = utinam*: see A. & G. 442. a. *quantumst* emphasizes *omnes*; “all, as many as exist,” “all the gods and goddesses together.”

811. *perduint*: on *And.* 666. The form was archaic even in Terence's time, and confined mostly to this curse.

812. *commiscere*: pres. indic. 2nd sing.

813. *ubi*: for *quibus (= ut eis)* referring back to *res*. *excarnufices, “torture”: a word made up here for effect. ibin: i.e. ibisne, “away!"

817. *quod . . . fui, “which I was just now intending to give you,” but no longer intend so to do.

818. *adisti mihi manum, “you imposed upon me,” “you made sport of me.” adire manum* is not unfrequently found in Plautus in the sense of “to deceive.” Cf. Plaut. *Adl.* 376 (378) *ita illis impuris omnibus adii manum*, and Wagner's note.

825. *deamo te*: on 369.

826. *caue, etc., “don’t be at all surprised as to why this happens.’ admiratüs sis*: for the scansion see Introd. §§ 92, 93.


**ACT IV. SCENE 3. [IV. 7.]**

Chremes returns with the money, and hands it to the astonished Clitipho.

829. *hicc*: adv., with *ubi*. *eccum me*: on *And.* 532.

830. *pleraque omnia*: on *And.* 55 (*plerique omnes*).


832. *quin accipis*: on *And.* 45. *cedo sane, “let me have it, by all means.” See on *And.* 150. ociius*: on *And.* 724.


836. *pro alimentis, “for her maintenance,” “keep.”*
837. **ornamentis**: dative; "for her outfit," i.e. for clothes and ornaments.

838. **alterae**: sc. **decem minae**: "a second sum (of ten minae)."

839. **hāc**: nom. pl. fem. (sc. **niginti minae**); subject of **adposcunt**.

839. **moribus**, "in conformity with custom."

840. **relictis rebus**, "to the neglect of my business"; cf. And. 412.

841. **aliquis**: i.e. some one to whom he may give his daughter in marriage — a son-in-law.

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**ACT IV. SCENE 4. [IV. 8.]**

Clinia has informed Menedemus that Bacchis is Clitipho's mistress, and that he himself desires to marry Antiphila. Menedemus comes out of his house, full of joy at his son's return and reformation. He asks Chremes to bestow his daughter upon Clinia. Chremes, however, tells Menedemus that he has been imposed upon. The latter is finally persuaded, but prefers to be duped rather than run the risk for the second time of losing his son. Accordingly Chremes complies with his request, and promises Antiphila in marriage.

842–843. Menedemus, as he comes out, turns and speaks to Clinia, who is within.

844. **resipisse**, "have recovered your senses." See on And. 698.

845. **quod**: on 416.

849. **dictum**: i.e. in 470–5 and 495–7.

850. **ut**, "how"; the cl. is a dependent question explanatory of **quid**; or else a final cl. depending on **fulaciu**, that is, a trick put in operation that money may be obtained.


857. **datum iri** (sc. **id**) depends on **seilicet**; see on 358. Cf. 892–3.

861. **illi**: Terentian usage prefers the acc. of the person indulged; cf. 988, Enni. 222.

862. **inceptumst**, "I have begun to do it." **perpetuo**, "to the end."

863. **dic conuenisse**: sc. **me**, "say that you met me." **egisse te**, "that you settled (with me)."

866. **quodque**: with **desponsam**; "that she has even been betrothed."

868. **ne tu propediem**, "in good truth you, at an early date."

869. **istiis obsaturabere**, "you'll have your fill of him." For the gen. cf. n. on 400.

872. **quid... uoles**: **quid** is adverbial; "if you shall want me at all." **sane uolo**, "indeed I do want you," i.e. I shall want you; pres. for fut., as often. As the two old men enter their respective houses, the stage is left
empty as at 748. Since the same two old men reappear as the sole interlocutors in the next scene, it follows that an interval of time must elapse before Act V. This interval probably was filled up by the *tibicen*; cf. Plaut. *Pseud.* 573 b, *tibicen nos interea hic delectauerit.*

**ACT V. SCENE 1.**

Menedemus has discovered, beyond possibility of doubt, that Bacchis is Clitipho's mistress, and he is now jubilant over the fact that Chremes is in reality a greater dupe than himself. Chremes appears and is reluctantly convinced of the truth. In consequence he becomes very angry, for which Menedemus rebukes him in terms similar to those which Chremes had once addressed to Menedemus. However, Chremes promises Antiphila to Clinia, and vows vengeance on Syrus— which he does not execute.

874. **non tam,** "not so very."
875. **praemonstrator,** "director."

878. **potest** : sc. *convenire.* Chremes' folly passes description.
879. As Chremes steps out of his house he turns and exhorts his wife to cease her endless thanksgiving to the gods. **ohe,** "enough!" Cf. *Hor.* Sat. 1. 5. 12 *ohe iam satis est!* **obtundere** : on *And.* 348.

882. **illic** i.e. in the house of Menedemus, where Syrus and Clitipho had gone, at vs. 833, to carry the money to Bacchis. **cessat** : Chremes thinks they should have returned ere this, considering the promise made in 834.

884. **quae dixi,** "my message," i.e. Chremes' consent to the marriage, which was not given in good faith because of Clinia's supposed intimacy with Bacchis. See 865.
885. **adeo** . . . **quasi,** "exactly as," "just as"; cf. *Ad.* 739 *ita* . . . **quasi,** and note.
887. ** fingit** : i.e. Syrus not only invents tricks, but fashions also the very looks of people: makes them appear glad, when they are not. **scelus** : on *And.* 317.

888–889. **idem** . . . **mentem** : ironical.
889. **ueterator** : on *And.* 457. Syrus is "an old hand" at cunning of all sorts, and the fact is a source of great satisfaction to Chremes, so long as the slave's clever tricks are not played upon his master.

889–890. **magis** . . . **esse,** "you'd think that to be the fact still more, if you were more fully informed."

892. ** inieicisse** . . . **Dromonem** depends on *seilicet*; cf. n. on 358, 856. **uierba** "hints."
894. **nil prorsum,** "nothing of the sort," "not a bit of it."
895. *magis unum etiam instare*: sc. *filium*; "rather (I say) that the one point on which he did not cease to lay stress was." *etiam* is surely temporal here, not aditory, though Kirk, in *A. J. P.* xviii. p. 29, seems to make it the latter.

897. *qui*, "inasmuch as you." Cf. n. on *Ad*. 197.

898-899. "But that same Syrus also has (so) skilfully moulded your son (i.e. shaped his conduct) that there cannot exist even a very slight suspicion that this woman is Clinia's mistress." Menedemus rubs it in. *finxit* is used with sly reference to *voltus jingit* (887). The whole is very ironical.

899. *paululum*: used adv. with *subolat*, which is of the 3rd conjugation and a collateral form of *suboleo*; cf. *Phorm.* 474.

900. *quid agit*: spoken aside.

901. *uah*, "buh!" Cf. n. on *And*. 589.

904. *dictum factum*: adverbial; "instantly"; see on *And*. 381.

907. *quid ni*: on *And*. 315.


910. *amico*: i.e. Clinia. Menedemus continues to rub it in.

911. *amicae*: sc. *operam dat*; a grim jest on the part of Chremes, who is now convinced that Bacchis belongs to Clitipho, not to Clinia. *si dat*: sc. *operam amicae*. Menedemus pretends that he is not sure of the actual situation.

913. The aposiopesis has more force than any words. Cf. *Eun.* 479.

914. *quo*, "in order that." Menedemus is ironical, and greatly enjoys the situation.

916. "How many circumstances gave me an opportunity of detecting the truth."

918. *inultum . . . ferent*: on *And*. 610.

920. *prae*: on *And*. 825.

921. *apud me*: on *And*. 408 and 622. *tene istuc loqui*, "(to think) that you should say that!" i.e. *you* who have preached self-control to others.

923. *foris*: lit. "out of doors," i.e. "where your neighbours are concerned," "in all matters but your own."

924. *fecisse parum*, "had neglected to do"; cf. n. on 259 (minus *obscurus*).

925. Menedemus now gives back to Chremes the latter's own advice. See 153-156.

928. *potius malo*: on *And*. 427. Probably *malo* is parenthetical; its position (after *abeat*) supports this view. *quouis gentium*, "anywhere in the world"; see on *Ad*. 540, *Phorm.* 1033.

931. "For me matters will come that way to the mattock in actual fact"; i. e. I shall be obliged to go to digging for a livelihood. Cf. n. on 113; Phorm. 686.

933. ignosces: sc. ei, i. e. Clitipho.

934. et id ingratum, "and that without thanks (from him)." Cf. n. on 262.

938. Chremes' silence is due to a thought on which he is pondering and to which he gives expression in 940-943.

939. Menedemus mistakenly supposes that the amount of the dowry is troubling Chremes. si minus: sc. dixeris. minus = "less than is customary."

940. duo talenta: on 833. Cf. n. on And. 101.

941. ita, "as follows"; explained in 942. dictu: supine; rare as an abl. with opus est.

942. omnia: on 575. doti: on 838 (dotis). illi: i. e. to Antiphila.

943. illum: i. e. Clitipho.

944. uero, "in reality"; with a reference to simulato.

946. diffuit: the metaphor is from a river that overflows its banks. retundam, "repress." redigam: sc. eo; "reduce to such a pass." Cf. Eun. 690.

947. gerere mihi morem, "to please myself," "to have my own way." See on And. 641.

948. accersat: on And. 546. paret: sc. Clinia. Menedemus goes into his house to give Chremes' message to Clinia.

949. hic: i. e. Clitipho. liberos: antithetical to Syrum (950) who is not "free." est aequom: sc. confutari. dictis confutabitur. "shall be repressed with a scolding." Cf. Phorm. 477. confutare is lit., "to keep (boiling water) from running over," and here is suited to the metaphor already employed by Chremes in the word diffuit (946).

950. egone, "I for my part," "I in sooth"; see on And. 478, 245. exornatum dabo: on And. 683. For the meaning of exornatum here, cf. Ad. 176.


952. "Who thinks of me as a subject for his derision and as a source for his amusement."

953. uiduae mulieri, "an unprotected woman," i. e. a woman without a legal protector, whether husband or other male guardian; the reference is usually to the former, but uidua does not necessarily imply widowhood.

ACT V. SCENE 2.

Menedemus returns from his house in company with Clitipho and Syrus, who have just learned from him of Chremes' determination to disinherit his
son. Chremes justifies himself, on the ground that he is acting for Clitipho’s good. Syrus puts in a word of protest, but is snubbed for his pains.

955. _de me:_ with _animam patris_; “the feelings of a father with regard to me.”

957. _hoc:_ i. e. Chremes’ determination to disinherit his son.

958. _qui fit,_ “to whom it happens.” _haud minus:_ sc. _quam tu._

959. _nec rationem capio._ “nor grasp the reason for it.” _nisi quod,_ “only”; on _And._ 664.

960. _eccum:_ at this point Menedemus retires.

961. _huius:_ on 571. Cf. _Eun._ 202, 980. The full constr. would be _quid-qui est huins quod feci._

962. _omisso._ “careless”; cf. _Ad._ 831. The opposite is _attentus_; cf. _Ad._ 834.

962-3. _et suauia . . . habere,_ “and that you considered as of first importance the things that were agreeable at the moment.” _in praesentia:_ cf. _Phorm._ 779, _Ilc._ Prol. 24, _Ad._ 222.

963. _neque,_ etc., “and that you took no thought for the morrow.” Cf. _And._ 548.

964. _haec:_ said with a gesture in the direction of his house; “my property here.”

965. _qui decuit:_ sc. _me dare._ _primo:_ in agreement with _qui._ _tibi . . . dare:_ sc. _mea bona_; “owing to your conduct I was deprived of the right to bestow my property upon you.”

966. _ad proxumum,_ etc., “to the nearest relative you possessed.” The masc. refers to Clinia, who was about to marry Clitipho’s sister. See 942.

967. _ibi = apud eum,_ i. e. at Clinia’s house. _tuae stultitiae:_ less blunt than _tibi stulto._

968. _quo:_ i. e. (_locus_) _quo,_ “whither.”

969. Said aside.

971. _emori,_ “to die at once”; (with _cupio_) “would I were dead.”

972. _istoc:_ sc. _consilio moriendi._

973. _tuto:_ sc. _loqui cupio._

974. _huic:_ i. e. Clitipho. _licit = ire licet,_ “you may go,” “be off”; a formula of dismissal. In _Phorm._ 208 and _Eun._ 54, it connotes despair.

975. _aram:_ the altar of a god was a place of refuge, where a slave might escape punishment temporarily. Cf. _Plaut._ _Most._ 1994 _ego interim hanc aram occupabo._ Cf. n. on _And._ 726.

976. _precatorem,_ “an intercessor,” upon whose representations to the master of a refractory slave punishment was remitted. Cf. _Phorm._ 140. _pararis:_ contracted from _paraveneris_; subj. of obligation or propriety, “you need find,” “you are under obligation to find.” See my article in _P. A. P. A._ vol. 32, p. lxxxvii. Perhaps the mood is prohibitive, _nec = nee._ Thus
Gray, and other editors. But this is regular only when nec (neque) carries
onward a previous ne-clause—a principle at least implied by G. 260 (p. 172
at the top), and by A. & G. 450. Notes 3, 4, 5.
977. néc tibí nec tibi: the second iambic word is shortened in its final
syl.; the first not so. This is determined by the verse-ictus. Cf. n. on 613.
By the first tibi Syrus is meant, by the second Clitipho. uos: sc. sus-
censere. quod facio, "on account of what I am doing."

Chremes takes his departure, and then, in what is practically another (the
3rd) scene (though only two MSS. of importance, viz. D G, seem to indicate
it, and these at 980) Syrus makes a suggestion to Clitipho, on which the
latter acts without delay.
978. rogasse uellem, "would I had asked him."
979. esse: sc. eibum. ad = apud.
980. adeo: on 113. redissise: on 931, 359. For the infin. see on And.
245. etiam, intensive; "even." See A. J. P. xviii. pp. 32–33.
981. modo = dummodo, nos esurituros satís, "that we shall be hun-
gry enough." This sort of joke, known as παρά προσδοκίαιν, or something said
contrary to that which is expected, was characteristic of the merriment of
slaves in comedy, and is common in Plautus. Clitipho imagined that Syrus
was about to indicate some way out of the difficulty.
983. ibi: on 472.
984. aberit: sc. consilium; transl. "the scheme we want will prove to
be not far distant." For the fut. cf. 668.
985. horum, "those people," i. e. Chremes and Sostrata.
986. in mentemst: probably an archaic use = in mente est, and not
derived by analogy from in mentem venit. Cf. n. on Ad. 528.
987. istis: i. e. those parents of yours. sola: sc. delectatio; see App.
delectatio: sc. fuit. The reference is to Antiphila.
988. te: on 861.
994. "Make inquiry of them with respect to your suspicion." For the
acc. after quiaro in this sense cf. Ad. 482.
996. quouis, "whose"; nom. of the adj. Clitipho enters the house. Of
course Syrus does not believe Clitipho to be a foundling. But the suggestion
may tend to soften Chremes' anger.
997–8. quam maxume . . . tam facillume: we should expect quo 
magis . . . co facillus, for which quam . . . tam with the superlatives is a rare
substitute, and occurs elsewhere in Ter. only in Ad. 501–503. Transl. "the
more he shall find this fancy to be groundless, the more easily will he patch
up peace with his father on his own terms."
999. etiam: additory. haud scio an: on And. 525.
1000. adhuc quod factumst, "as to what has been done (by me) thus
far."
1001. "I wonder that he has not ordered me to be hurried off (to punishment)." See App. *iusse = iussisse*; see on Prol. 32.

**ACT V. SCENE 3. [4.]**

Clitipho has lost no time in letting his mother know that he is disinherited, and that he believes himself to be a foundling. Accordingly Sostrata remonstrates with her husband on his severity. Chremes replies sarcastically, and treats the matter more or less as a joke.

1003. *tu homo* : on *And.* 778.

1006. *mulier* expresses reproach.

1007. *quin tu . . . fueris,* "without your having been." Cf. 805, 1021; *Ad.* 294 and n.

1009. *in qua re,* etc.: these words do not depend on *nescias,* but refer rather loosely to what precedes *nescias,* "although in this matter you now so confidently withstand me." *restas* has the force of *resistis;* cf. *Lucr.* 1. 110 *nune ratio nulla est restandi, nulla facultas.*

1010. *redeat integra,* "should be reiterated." Chremes admits his wife's claim to knowledge rather than discuss the question further with her. See App.

1014. *subditum,* "supposititious," "a changeling." *sic erit,* "so you will find it to be," with a refer. to *suspicatur,* not *subditum.*

1015. *confitere:* inv.; "admit it," i. e. that he is a changeling. If *confitere* be taken as indic., *au* is without sense here. *au:* cf. n. on *And.* 751. *istuc inimicis siet,* "let that be for your enemies (to say)."

1017. *metuis ne,* etc. = *noli metuere,* etc.; i. e. no fear of your failing to prove him to be your own son — he is too like you.

1018. *quod filiast inuenta,* "(do you mean that I can easily prove that he is my son) because I have been so skilful in finding my daughter?" i. e. because I have accepted such slight evidence — only a ring — as proof of my daughter's identity?

1019. *moribus:* abl. of specification.

1020. *tui similist probe,* "he is exactly like yourself."

1021. *quin,* etc.: on 1007.

1023. *quam seuerus,* "how grave (proper) he looks." *rem . . . censeas,* "if one should look at the truth of the matter (i. e. the truth about his conduct with Bacchis), one would (indeed) think him proper"; very sarcastic. *quam = si,* nearly.

**ACT V. SCENE 4. [5.]**

Clitipho appeals to his mother to know who are his real parents. His doubts are set at rest, but his past conduct is severely reproved by his father, who succeeds in arousing in him a sincere desire to repent.
1025. *uostra voluntate*, "by your joint consent," *uostra* includes Chremes, while *tuos* refers only to Sostrata.


1027. *quod*, etc., "with regard to what I demand or (at least) with regard to what I wish"; explained by the following *ut*-cl. *olo* is weaker than *peto*; the latter might imply that he had some claim.

1029. *alienum*, "a stranger (to our blood)," "a child of other parents," ἀλλότριον.

1030. *ita . . ut*, "so surely . . as." Sostrata gives to Clitipho the most emphatic assurance of which she is capable. *sis*: optative subj.

1032. *mores istos*, "such behaviour."


1034. *gerro*, etc., "a trickster, idler, cheat, glutton, rake, prodigal, art thou: realize all that, and then believe (if thou canst) that thou art our son"; i.e. no *roué*, such as thou art, can be our son. See App. *ganeo's* = *ganeo es*.

1035. Clitipho hints that Chremes could not speak in such terms to his own son. To this Chremes replies that he would not permit Clitipho to disgrace him, even though he himself had given birth to his son (in the only manner conceivable, viz., as Jupiter gave birth to Minerva).


1039. *abest*: on And. 848.


1041. Chremes omits probably *sortum pudnit*, the first of these two words being that to which he alludes in *urbum turpe* (1042). *fallacias*: i.e. the "trick" whereby Bacchis was introduced into Chremes' house (ante miki oculos), in the character of Clinia's mistress.

1042. *hac praesente*, "in the presence of this lady."


1044. *ad placandum*: sc. *eum*, i.e. *patrem*.

**ACT V. SCENE 5. [6.]**

Menedemus comes out of his house to intercede for Clitipho. Chremes agrees to pardon his son if he will abandon Bacchis and take a wife—a condition to which Clitipho at first demurs, but finally consents. Syrus also is forgiven.

In this last scene the positions of the two old men are completely reversed. As in the first scene Chremes gave advice to Menedemus regarding Clinia, so in this Menedemus becomes the mentor, and interposes on behalf of Clitipho.
NOTES

1045. Cf. 99-112. Menedemus fears that Chremes is making the same mistake with regard to Clitipho, as that which he (Menedemus) had made in reference to Clinia.

1046. ut pacem conciliem, "to bring about a reconciliation."

1048. quod dotis: cf. 937; n. on 838. dixi: i. e. in 942. firmas, "ratify."

1050. exorent: on And. 167. mea bona ut dem, etc., depends in thought on exorent. Another view is indicated in n. on 784. The latter is preferable if ego be retained (with Fleckeisen), and possible even if it is not; as "what, I hand over my property to Bacchis as a gift, and that knowingly?" For seius, cf. n. on Ad. 711.

1052. ne . . . te, "be not so obstinate." For tam, cf. Ad. 278.

1053. quid istic: on And. 572. Chremes consents.

1054. facis, ut te decet expresses gratitude rather than praise, like bene facis (Ad. 601, 945, 970), and benigne dicis (Phorm. 1051). Cf. n. on 360, and Eun. 186. ea lege, "on this condition." Cf. n. on And. 200.

1055. hunc: sc. facere.

1056. ducas: sc. impero. ad me recipio, "I take it upon myself," i. e. I engage that he shall do as you say. recipio is used in this sense in Phorm. 903, but without ad (in) me.

1057. etiam, "yet." See on And. 116. ipsum: i. e. Clitipho. Chremes wants assurance from the young man.

1058. immo utrum uolt, "may whichever of the two he prefers," that let him choose; i. e. let him either abandon Bacchis and take a wife, or submit to the penalty of disinheritance.

1058-9. dum, "while." The subj. is iterative. See G. 572. R. 1, and esp. 567. Note.


1062. caesiam: used only of the eyes; lit. "cutting," "sharp," like the eyes of a cat, with which the word was associated. Hence, "cat-eyed." If the derivation from caelum (caeruleus) be accepted, the word may refer to the colour (bluish gray) of a cat's eyes; hence, "gray-eyed." This is in keeping with Aulus Gellius (ii. 26. 19). The word occurs only once again in Ter., viz., Hec. 440. sparso, "freckled." adunco, "turned up"; cf. Hor. Sat. 1. 6. 5.

1063. elegans, "nice," "fastidious"; cf. Eun. 566. ibi esse: cf. n. on 472. Transl. "one would suppose he had actually given thought to the matter."

1065. Archonidi: cf. App. on And. 368, and n. huius, "of our neighbour."

1067. Cantor: on And. 981. The best MSS. here read ω.

Note that virtue, represented by Clinia and Antiphila, is rewarded, and
that vice, depicted in the conduct of Clitipho and Bacchis, is not allowed to prevail. Bacchis, it is presumed, is abandoned to her own devices, as an incorrigible. Clitipho turns over a new leaf, and is permitted to choose his wife. The characters of the two old men are well contrasted, and in them the main interest of the play may be said to rest.

APPENDIX TO NOTES ON THE HEAUTON TIMORUMENOS

6. Of this vs., which he brackets, Dz. (Adn. Crit.) says, grammaticorum sapientium robidet.

129. sint: the subj. is needed, although sunt is the reading of all good MSS.

169. tempust: supported by the Scholiast in A: tempus supra horum significant. Cf. Hic. 597, tempust me concedeq.

174. Wanting in A and regarded as spurious by Umpf., Wag., Dz.

192. crederes: the MSS. reading crederest = “it is possible to believe,” (est = εστι; see Goodwin, 144. 5. and G. 422. Note 4. fin.), should be allowed to stand here, I think.

232. The MSS. reading, concurreunt multæ opiniones quae mihi animum exaujeant, is defended by West, and rendered “so many suspicions conspire to torment my mind: — there’s her opportunities, the place, her youth, etc.” But opiniones is not readily forced into the sense thus imparted to it, except in places outside of Terence, and animum exaujeant applies only to expressions of joy. Hence Bentley rewrote the line and is followed closely by Tyrrell. See footnote. Fleck. has concurreunt multæ cam opinionem quae mihi animo exaujeant.

289. Fleck. (1857) reads, nulla mala re esse expolitum muliebri, for which there is good MSS. support, and assumes, with Dietsch, that a lacuna exists between this and the next verse.

353. te is not without MSS. support, and is retained by Fleckaisyen.

379. salutare: as hiatus is permitted at a change of speakers, there can be no objection to salutem, the reading of A; see footnote.

408. exoptatam: Fleck. reads exoptata animo meo.

484-5. Suspected by Bentley as foreign to the general sense of the context, though resting on good MSS. authority, including that of A. The vss. read like an explanatory note.

502. adsum avoids a union of dactyl and anapest.

511. Engelbrecht (Studia Terent., p. 44. 3 ff.) proposes congruisse in place of congruere illi, the pronoun being a former conjecture of his own. Fleck. introduces ut before ne, and adheres to the MSS.

570. amantis: so most editors. MSS. amantium animum, which makes it necessary to understand aduortunt in the sense of animum aduortunt; for this there is no warrant in either Plautus or Terence.

601. drachumarum: MSS. drachmarum and dragmarum; but see Lindsay, Lat. Lang, p. 145.

645. The text is very uncertain. Dz. (with Umpf.) adheres closely to the MSS., but is obliged to insert eo sis for the sake of quanto, and to reject natu. But Fleck., though bold in his departure from the received reading, has made the vs. easy: quando tuos est animus, mi vir, natura ignoscentior, "in as much as, my dear husband, your mind is naturally inclined to leniency." Thus the omission of natu gravior is at least a relief, on account of the difficulty of applying to animus an expression belonging properly to persons.

708. Regarded as genuine by Fleck., who correctly places an interrogation point after tuto.


798. The reading of the MSS. is both obscure and unmetrical. That of the text is supported by Hor. Epist. 1. 16. 68, 1. 20. 20; Sat. 1. 4. 32.

987. sola: see footnote. Umpf., Dz., Fleck. read solus — rightly. For the elision of final s see A. & G. 629. a; Introd. § 92.

1001. abripi is a judicious emendation from adripi, that is, arripi which the MSS. (not A) exhibit.

1010. The common reading is de integro, and thus Umpf.; cf. 674, And. Prol. 26.

1034. Dz. reads ganeo, Fleck. ganeo's. Cf. footnote.
EUNUCHUS

DIDASCALIA

See Dz. in Rh. Mus. 20, 573 f. and 21, 65 ff. Cf. notes on didascaliae to the And. and Heart.

6. facta tertia: i.e. third in order of production. See Dz. in Rh. Mus. 39, 345. See also John C. Watson, T. A. P. A. vol. xxxvi, p. 152.

PERIOCHA

6. ut concederet: i.e. to give up two days of Thais' society to Thraso.
8. deperiret, "was dying of love for."

PROLOGUS

3. poeta: on And. Prol. 1. nomen profitetur suom, "professes himself (to be)," "declares himself."
7. bene, "literally." male: i.e. in bad Latin, because too closely translated from the Greek.
8. The reference is to Luscius Lanuinus. See on And. Prol. 7. bonis: scan bonis.
10. Thensauro: the plot of this play is given by Don. (Wessner, vol. i. p. 273). It differed considerably from that of the Phasma, yet Ter. seems plainly to indicate here that the Thensauros was an adaptation of the Phasma, though a poor one (perdidit). Ter. is criticizing Luscius for representing the defendant in a law-suit as opening the case, instead of the plaintiff. There was a play of this name, written by Philemon, and imitated in the Trinummus of Plautus. causam dicere: sc. eum. Transl. "has represented him from whom the gold is demanded as pleading his cause."
12. illic qui petit: i.e. the plaintiff. With illic understand dicat or dixerit, of which unde is sit, etc., is the object. Transl. "before he who demands (the gold) declares from what source this treasure is his, or whence it has come to be in his father's tomb."
14. ipse: i.e. Luscius Lanuinus.
15. defunctus iam sum, "I have now made an end of the matter," i.e.
I have brought his abuse (sc. maledicta Terenti) to an end now; the danger is past. Cf. Phrm. 1021, Ad. 508. **dicat**: sc. Terence, who replies that he has other matters that he can bring up against Lanuinus if the latter does not cease his attacks. See 17-19.

17. **quae . . . condonabitur**: the pron. is acc. pl. neut. Transl. "which for the present he shall be forgiven." For this verb in the act. voice with two accusatives cf. Phrm. 947.

20. **emérunt**: for the ē see Munro on Lucr. i. 406. The license occurs also in Vergil and other authors.

21. **inspiciundi** means, probably, that Lanuinus sought and secured an opportunity to witness one of the rehearsals of the play before the ædiles. There and then he accused Terence of plagiarism.

22. **magistratus**: though the noun is in the sing., yet it refers to the ædiles as a body.

23. **furem**: i.e. a plagiarist.

24. **nil dedisse uerborum**, "had not imposed upon us", lit. "had given us no words." There is a play on the two expressions *dare fabulam* (from *fari*, "to speak"), and *dare uerba* which, according to Donatus (Wessner, vol. i. p. 275), "decipere est cum qui cum rem expectet nihil inueniet praeher uerba."

25. **Naeui et Plauti**: i.e. the Colax of Naeuius was revised and brought out by Plautus. Thus Ritschl in *Puerery*, i. 99 ff. See Ribbeck, *Com. Lat. Rel.* p. 9.

28. **non quo**, "not that." Fleck. has *non qui* (after some MSS.), which is the same thing. Eugraphius had *non quod*.

34. **Latinas**: sc. *fabulæ*.

35. **huic**: i.e. Terence.

38. See App.

39. **puerum supponi** depends on *facere* (37). For *facere = "represent,"* with acc. + infin., see G. 527. R. 2. The expression denotes the substitution of one child for another, or the ascription of a child to a false parent-age.

40. The infinitives depend on *facere* (37), and are equivalent to substantives.

41. The poet sums up with the remark that there is nothing new under the sun.

42. **cognoscere**: on *And. Prol. 24*.

43. **factitarunt**: frequentative; "have done again and again." *faciunt*, "do (once)." *noui, "the poets of the new school,"* among whom Terence includes himself. *ueteres* were those of the old school, among whom would be reckoned Naeuius and Plautus and even Luscius Lanuinus.

44. **cum silentio** suggests *fauete* (*And. Prol. 24*), where see n. The
importance of this exhortation may be more fully appreciated after a perusal of the prologue to the _Eclyps_; and of that prefixed to the _Poenulus_ of Plautus. Cf. Plaut. _Trin._ 22 _udeste cum silentio._

45. "That you may reach a thorough comprehension of the meaning of the _Eunuchus._"

**ACT I. SCENE 1**

Phaedria is at a loss to determine how he shall deal with Thais, whose fickle conduct causes him much perplexity. Parmeno gives him sage advice. A brief outline of this scene is to be found in Horace, _Sat._ 2. 3. 259-271. Persius also has imitated the scene (_Sat._ 5. 161-175), but appears to have gone to the Gk. original, rather than to Terence's adaptation of it, for his example of 'love or liaison.'

46. Persius has _Quidnam igitur fuerat? nec nunc_ cum _accessor_ [ _acressat_ , Jahn followed by Gildersleeve] _et ultimo Supplicet_ , _accedam?_ which Conington renders "What am I to do? not to go to her even when I am sent for, and she goes out of her way to beg me!"

47. _quom accessor ultimo_ = _quom illa me ultimo accersit._


49. _prius._ "better." _fortius._ on _And._ 445.

50. _ferre_ : _se, amorem._ _ilicet._ on _Hor._ 974.

51. _eludet._ "she'll make game of you." _eludere_ was said of gladiators, and meant "to parry a blow," then "to deceive," "jeer at," "mock," etc.

52. 59-61. (Cf. n. on _And._ 555; Plaut. _Merc._ 18-36; Hor. _Sat._ 2. 3. 265-271.

53. _quod_ : on _And._ 395. _tecum cogitas_ : on _Ad._ 500.

54. 65-6. "What! I (visit) her, who (preferred) him, who (expelled) me, who would not (admit me yesterday)! just let me alone (for that), I'll die first." The ellipses express profound indignation. For _modo_ cf. _Phorm._ 420, 496.

55. _qui uir._ "what sort of man?"

56. _una falsa lacrimula._ "with a single, false little-tear."

57. _misere_ : with _terundo._

58. _ultimo._ i.e. without waiting for you to chide her first.

59. " _dabis . . . supplicium._ i.e. you will suffer at her hands, as though you and not she were to blame (_ultimo)._"

60. _nisi ut._ "except that," "unless"; see G. 591. b. R. 3. _redimas._ "ransom." _captum._ "(as one) captured (in war)"; cf. _And._ 82.

61. 77-8. _neque . . . addas, et . . . feras_ : subj. of obligation or propriety; "you should refrain from adding burdens to those which love in itself possesses for you, and those which are inseparable from the situation you should bear with fortitude." See my article in _P. A. P. A._ vol. 32, Special Session, p. vii. The subj. in this passage is more commonly regarded as
NOTES

prohibitive; see Bennett, *Cornell Studies*, no. ix. p. 4. But cf. Elmer on

79. eccam: on *And.* 552. nostri fundi calamitas: a figure taken from
agriculture: “the blight of our estate.” Thais is so called by Parmeno
because she absorbs his master’s fortune.

80. “For what we ought to receive she intercepts,” capere: used
often of receiving rents or produce from an estate; cf. *Phorm.* 790.

ACT I. SCENE 2.

Thais laments that she is misunderstood by Phaedria. She explains to
him that her apparent indifference is due to her anxiety to get possession
of the girl whom Thraso has promised her, and whom she believes to be an
Attic citizen. By keeping Thraso’s friendship she may succeed in restoring
the girl to her family. She entreats Phaedria to aid her in her plan by
withdrawing himself to the country for a couple of days. At first Phaedria
is suspicious, but at last he consents, and takes himself off in company with
his slave, Parmeno.

82. aliosum . . . feci, “otherwise than (as) I intended.”
88. de exclusione, etc.: said aside to Phaedria.
89. Phaedria speaks ironically; “oh of course, because,” etc. haec: on
*And.* 328. semper: emphatic.
90. missa istaec face: on *And.* 680.
91-2. utinam . . . tecum, “would I had as much of your love as you
have of mine.” For aequa tecum cf. *Phorm.* 1032-1033.
98. praer: on *And.* 825.
99. sicine agis, “is it thus you act?” Intended as a rebuke to Parmeno.
Cf. *Ad.* 128. age expresses reproach, as Donatus says.
100. te: i.e. Phaedria.
101. potin: on *And.* 437.
112. signa, “tokens,” such as might lead to her identification.
115. unde = a quibus: cf. n. on Prol. 11.
117. See App.
118. Cf. the case of Glycerium in the *Andria*: she also was believed to be
sovra meretriciis: see *And.* 124.
120. omnia: i.e. property.
121. ecfluuet: the metaphor of rimarum and perfluou (105) is continued.
126. interea loci = interea, as in *Heaut.* 257.
128. ut, “how.”
130. hoc agite, “listen (attend) to this” Cf. *Phorm.* 350, 435. amabo:
on *Heaut.* 404.
132. esse: see App.
133. fidibus scire: sc. canere; cf. Cic., De Sen. 8. 26 discabant enim fidi-
bus antiqui.
134. producit, uendit: cf. Heaut. 144. forte fortuna, "by great good
luck." Fors Fortuna was a goddess whose name was used in connection
with an extraordinary piece of good luck. She is to be distinguished, says
Donatus, from the goddess Fortuna. Cf. Phorm. 841, Hec. 386.
135. hic meus amicus: i.e. the miles of 125.
136. ad virginem animum adiecit, "has taken a fancy to the girl." etiamne
146. huc: explained in the next line.
146. illum talem, "so fine a fellow as that"; talem is ironical.
163. numcubi = nunquid ulicubi; Don.
144. in te claudier: on And. 573. Transl. "have you ever perceived
that my liberality was checked at all in your case?"
166. relictis rebus: cf. Heaut. 840 and n.
169. pro ambobus: i.e. for each of the two, since it appears from vs.
984 that Phaedria gave twenty minae for the eunuch alone.
171. quid istic: on And. 572.
172. hac re: i.e. by your complying with my request (151–152).
174. habeam: for the mood see on And. 798.
178. quam cito: on And. 136.
182. concedas: see on And. 313 fin.
184. 'aut' nil moror, "I have naught to do with 'or.'" For nil moror
("I do not delay," and so "I do not care about") with a direct object, cf.
Plaut. Trin. 297 nil ego istos moror faecos moros, and Hor. Epist. 1. 15 16
mina-nil moror illius orae.
186. merito te amo: cf. Heaut. 360. n. bene facis, "you're very
kind." Don, here says, 'non indicantis esse sed gratias agentis.' Hence
"quite right" would be an incorrect rendering. Cf. Hor. Sat. 1. 4. 17 di
bene fecerunt; n. on Heaut. 1054.
188. See App. mos gerundust Thaïdi, "Thais must be humoured"; cf.
Ad. 218, 431 and notes.
189. illi: the eunuch and the Ethiopian slave purchased by Phaedria for
Thais; see 165 ff. maxume: on And. 818.
190. mea: see App.
191 num quid uis aliud, "you don't want anything else, do you?" A conventional form of leave-taking, of which the fuller and more exact phraseology is given in Ad. 247, "you don't want anything, do you, before I go away." For variations upon this cf. 213 and 363 below; Phorm. 151, 458, 563; Hec. 272; Ad. 432; Plant. Trin. 192 numquid uis? The last is the most common form. It is called by Donatus formula abundi, and was used to avoid the appearance of abruptness or discourtesy. Hence it is said, half in irony, by Horace, Sat. 1. 9. 6. In spite of its conventionality, however, the expression is sometimes felt also in its true and literal signification, as e. g. here, where the long ut-clause follows by way of reply.

192. praesens: i. e. in body; absens: i. e. in mind.
196. meus . . . animus, "lastly, be my very life (soul)."
202. quidquid huius: cf. 980, 1070; Heaut. 961. huius is partitive genitive (= huius rei).
205. constituit, "has made an appointment." Cf. Hec. 195; Juvenal, 3. 12 hic, ubi nocturnae Numa constituitbat amicae.
206. dum uenit: the present used in anticipation of the future; lit. "all the time that he is coming," i. e. "until he comes." The constr. is archaic and colloquial. See G. 228 and Note 1.

ACT II. SCENE 1.

Phaedria urges Parmeno to make haste in delivering his presents to Thais, and to do his utmost to injure Thraso in her opinion. He then discusses with Parmeno the chances of his being able to remain away from Thais for the time stipulated. After Phaedria's departure Parmeno sees the parasite Guatho approaching in company with the girl whom Thraso had promised to give to Thais. The scene is to some extent a repetition of that which has been said once—a fact noted contemptuously by Donatus.

207. isti: i. e. the ancillula and the eunuchus (166 and 167).
209. rogitare: on And. 870 (capere) and 245. Cf. Heaut. 751, Enn. 644.
211. hoc: i. e. the fact of your making this present to Thais. peribit: i. e. is thrown away. Cf. Ad. 743, Heaut. 486. pereo: a play on the word. quod . . . carius, "a thing that is of more consequence to me," i. e. than the loss of the present itself.
212. iniquo animo refers to Parmeno's remark (210-211). qui, "in some way." effectum dabo: on And. 683 (inuentum dabo). See App.
213. See on 191.
214. quod poteris: on Heaut. 416 and And. 454.
216. nullus: more emphatic than non. Cf. n. on And. 599.
217-8. posse me offirmare et perpeti: the pronoun is governed by offirmare, while the two infinitives present an instance of hendiadys; "do you think that I can be strong (in my resolution) and endure to the end (of the
allotted period)?" That is, "do you think that I can continue throughout to be immovable (in my resolution)?" For me affirmare cf. n on Heaut. 1052, Hec. 454.

218. ne redeam depends rather on me affirmare than on perpeti.

220. ingratiiis, "in spite of myself"; cf. n. on Heaut. 446.

221. hoc plus facies, "by just this much the more you'll do (what I said)," i.e. come posting back; see 219.

222. me indulgeo: on Heaut. 861.

223. illam: the acc. with eareo is archaic. hui: on And. 474.

224. uniuorsum: synonymous with totum, but stronger (cf. 'whole' and 'entire'). The two are colloquially united for emphasis in Plaut. Trin. 171 gregem uniuorsum voluit totum arvoretu. Parmeno is ironical, but Phaedria seems to take him seriously. stat sententia, "I am resolved"; said with a tragic air. Livy adds the complementary infin. (xxi. 30.): Hannibal, post-quam ipsi sententia stetit pergere ire atque Itaiam petere, etc.

226. fuit: i.e. before he fell in love.

227. quisquam: sc. non from previous nemo.

229. militis: i.e. Thraso. huic: i.e. Thais.

230. honesta: on And. 123. mirum ni: on And. 598. me turpiter dabo, "I shall make a poor showing."

231. haec: i.e. the virgo.

ACT II. SCENE 2.

The parasite, Gnatho, approaches, leading the girl who is to be a present to Thais from Thraso. He gives the spectators a glowing description of his success at his profession, and then rallies Parmeno on Phaedria's (supposed) ill-luck with his mistress. Parmeno hints that the tables may be turned in a day or two.

232. quid, "how much." intelligens, "a wise man," "a clever fellow."

233. interest: constructed pers., as in Ad. 76. stulto (232) is dative.

hac re: explained by what follows.

234. hinc, "of this place," i.e. of Athens. mei loci atque ordinis, "of my own rank and condition in life." locus and ordo are synonymous here.

235. itidem: i.e. "like myself." abligurrierat, "had squandered (in eating and drinking)."


237. ornati, "garb," "get up." See on And. 365. quoniam, etc.: the reply of the homo sentus, etc.

239. hic, "hereupon."
242. nitor: cf. Hor. Epist. 1. 4. 15 me pinguem et nitidum bene curata cute uises.

243. Oxymoron; cf. 'as having nothing, and yet possessing all things' (2 Cor. vi. 10). Gnatho has rich friends. Hence nil defit, "nothing is wanting"; cf. Hec. 768. For the indic. after quom (adversative) cf. n. on Phorm. Proel. 23.

244. ridiculus, "buffoon," "jester," as in Plaut. Capt. 477 neque ridiculos iam terrunci faciunt. plagas pati: cf. Plaut. Capt. 88 nisi qui colaphos perpeti potest parasitus frugique aulas in caput. This was the old-fashioned view of the parasite's profession, to which Gnatho now takes exception. Cf. also l. c. 472 plagipatidus, etc.; said of parasites.

246. quondam emphasizes olim.

249. hisce: nom. pl. me: with rideant (= "laugh at my jokes") rather than with paro. Cf. Plaut. Capt. 481 neque me rident.

252. negat quis: that si has been omitted is suggested by the use of quis for aliquis. See Fay in Class. Rev. vol. xii, p. 297. This vs. is quoted by Cicero (Lael. 25. 93).

253. adsentarii: on And. 842 (esse).

257. Quoted by Cicero (Off. I. 42. 150).

258. profueram goes with re salua; prosum with perdita (sc. re).


261. uictum quaerere: sc. me; "that I gain a living."

262. sectari iussi. "I bid him follow me," "I bid him be my pupil."


264. vocabula. "names." Gnathonicus: i. e. Gnathonics, or followers of Gnatho (Pud
dov = "Puff-Check," "Full-Mouth"); a new school of parasites. Though Gnatho may be compared with Ergasilus in the Captini of Plantus, yet his methods are supposed to be somewhat different. Ergasilus belonged to the old school.

265. facit: the verse-accent causes the natural long quantity of the final syl. to be retained. See Introd. § 91.

267. See App.

268. rest = res est. ni mirum: on 508. hisce: on 249. The refer. is to Phaedria and Parmeno. frigent. "are coldly received," "are not in favour." Cf. Hor. Sat. 2. 1. 62 ne quis amienis frigore te feriat.

269. nebulonem: much like "knave" in Shakespeare. hisce: i. e. Thraso and his party, including Gnatho himself.

270-1. plurima salute inpertit: a very strong expression = "greets," "wishes health to."

271. summum suum: on And. 970. statur: the impers. pass. lays stress
on the act of "standing," and is in keeping with the unfriendly tone of the rejoinder. Cf. Plaut. Pseud. 457 Simo: salve. quid agitur? Pseud.: stature hic ad hunc modum. Parmeno takes Gnatho's question in the sense of "what are you about?"

273. qui dum, "how so?" "what makes you ask?" So πᾶς; colloquial English "how?" "beg pardon?"

274. mancipium, "slave"; only here and in 364. uro, "sting." ut falsus animist: said aside; "how mistaken is he in his ideas." Cf. n. on And. 647, Heaut. 727.

275-6. hoc, etc., "it is this you mean now, that we have been thrust out from here." heus: on And. 635.

277. quietum, "at your ease," "at rest."

279. papae (παπαί): an interjection = "wonderful!" Here it is ironical.

sic soleo: sc. beare. See on Ad. 923.

281. operae, "assistance"; partitive gen. with paululum.

282. nunc: emphatic. It is implied that at a later day the situation will have changed. quia istam ducis: said aside.

283. Gnatho insinuates that Parmeno would not be permitted to enter the house himself, but might like to have Gnatho send out to him any one whom he may wish to see. sine biduom, etc.: Parmeno is alone on the stage.


286. Gnatho returns from the house of Thais, having left the maiden behind him, and finds Parmeno still standing before the door.

287. internuntius: on Heaut. 299.

288. mira uero, etc., "they are fine sayings, in fact, that (are of a nature to) please a captain." Parmeno facetiously congratulates Gnatho on his wit, which must be of a high order to please his patron, Thraso. Gnatho leaves the stage.

290. custos publice: a species of patrolman, whose business it was to assist in guarding the frontier. The post was assigned to young men, ἐφηβοι, about 18 years of age. Chaerea was such an ἐφηβος (see 824, and Knapp in Cless. Phil. vol. ii, p. 14), and on duty at the Piraeus.

291. non temerest: on Heaut. 620.

ACT II. SCENE 3.

Chaerea, the brother of Phaedria, rushes upon the stage, in a state of great excitement. He has seen a girl in the street, with whom he has fallen violently in love. While he was following her, a friend of his father's stopped him, and detained him some time in conversation. Meanwhile the girl disappeared. Chaerea asks Parmeno to find her for him. The slave recognizes Chaerea's description of the girl, and tells him that she has jus-
been taken by Gnatho into the house of Thais. As the courtesan is not among Chaerea's acquaintances, the young man sees no way of approach to the object of his admiration. Parmeno jokingly (378) suggests that Chaerea enter the house in the guise of the eunuch whom Phaedria intends to present as a gift to Thais. Chaerea jumps at the idea, and although Parmeno, now much alarmed, sees difficulty and danger in the undertaking, he is persuaded by the youth to carry it out.

297. alterum: i.e. the other brother (Chaerea) in a like predicament—in love.

298. senem: the father of Phaedria and Chaerea.

299. hic; i.e. Chaerea. qui si occiperit: lit. "if who once begins," i.e. "after whose beginning." qui (i.e. Chaerea) is subject of occiperit, not of dicet (300).

300. dicet: sc. senex. See App. illum alterum: i.e. Phaedria.

301. praet, "when compared with." huius: i.e. Chaerea. quae: neut. pl. acc. dabit, "will do," "will accomplish."

302. ut: on Hest. 810. senium...qui: on And. 607.

311. sis = si uis; cf. n. on Hest. 369.

312. See App. nervos, "energies."

313. uincto, "cramped," "corseted," by means of the ξώνον or στρόφιον, Roman mamillare = "breast-cloth." gracilae, "slender."


316. "Though she have a good constitution, they render her (slight as) a rush by their treatment."

317. itaque ergo amantur, "and for that very reason they are admired": not ironical, as Donatus says, but descriptive of what, in Chaerea's estimation, is a degenerate taste. nova figura oris, "a cast of countenance (wholly) novel."

318. uerus, "genuine," "natural," indicates an entire absence of rouge (cerussa), or other cosmetic, often used to heighten the complexion; see Plaut. Most. 258. solidum, "compact," "sound." suci plenum, "youthful," "strong."

319. flos ipsus, "the very budding time of life."

321. quoia, "whose."

322. id mecum stomachabar, "I was fretting about this"; mecum as with cogitas (64).

325. felicitates, "luck." auorsae: see App.

326. sceleris, "ill-luck," "misfortune."

329. incommode, "inconveniently," "inopportune."

331. liquet mihi dieiare, "I can take my oath with a clear conscience." Cf. n. on And. 729 (ut liquido possim).
332. *sex septem*, "six or seven": an instance of asyndeton not uncommon in Classical Latin.


335. *quam longe*, "from the very farthest distance possible," "from never so far away." Cf. n. on *And*. 136.

337. *heus*: on *And*. 635.

340. *aduocatus*: a person who attended at a trial to give advice; not necessarily the pleader. The advice was not always of the best, and the custom of seeking it has been satirized in the *Phormio*, Act 2. scene 4. Cf. *Ad*. 646.


348. *iam clamatatumst*, "all is lost": a proverbial expression derived from the custom of setting up a loud cry (*conclamare*) at a death bed. If there was no answer it was inferred that all was over, and the friendly call ceased.

353. *potens.*, "opulent," "influential," "rich."

354. *duras*: cf. n. on *Heaut*. 402. Transl. "a difficult business for my brother, to judge from what you tell me."

355. *huic dono*: i. e. the girl, Thraso's gift. *comparat*: often thus used of matching gladiators or of pitting one thing against another.

357. *inhonestum*, "ugly." Cf. n. on *And*. 123 (*honesta*).


361. *ad*: "in comparison with," more lit. "side by side with"; cf. Gk. *παρά*. Similarly English "to," as "she is nothing to mine here."

374. *num*, etc.: on 191.


381. *istaec in me cudetur faba*: proverbial, but the origin of the pro-
verb remains unexplained. The general meaning is given by Donatus: ‘in me hoc malum recidet; in me haec uindicabitur culpa.’ me is acc.

383. illis crucibus. ‘those pests’; dative.

385. referam gratiam: ironical; ‘pay back.’ Cf. 719 and 911.

386. haec: i.e. the tricks commonly played on a father by his son, in order to wheedle him out of his money for the benefit of the young man’s mistress. Better play the tricks upon the designing courtesans themselves, says Chaerea. It will be more to our credit. The pronoun is explained by the following ut-clause.

387. illud: i.e. the other plan, described in 382–385.

388. quid istic: on And. 572.

390. defugiam auctoritatem, ‘disavow the responsibility,” which rests upon me now for instigating you to this deed.

ACT III. SCENE I.

In this scene is depicted the foreign soldier, who boasts of his great influence with his king, and of his success in putting down his rivals. He and Gnatho discuss the effect upon Thais of the present which Thraso has sent to her, and Gnatho, after flattering the soldier’s vanity, gives him some sage advice regarding Thais’ jealousy. Parmeno is an unobserved observer.

391. agere: historical infinitive.

393. id: cf. And. 376.

394. hoc = hue; see on And. 386.

395. deducam: i.e. take Phaedria’s presents to Thais. istuc: explained by the following ut-clause.

396. grata mihi sint, ‘‘bring me into favour (with others).” Cf. n. on Heaut. 262.

397. uel rex, ‘‘for instance, the king”; perhaps Seleucus, king of Asia (Minor). Cf. Plaut. Mil. 75 and Tyrrell’s note. maxumas: sc. gratiosis.

399-400. The idea is that a king (qui habet salem) may appropriate to himself, by a few words aptly chosen, the renown acquired by another’s (Thraso’s) labour.

401. quod in te est, ‘‘and this is true in your case,” ‘‘and this applies to you”; i.e. your renown was appropriated by the king. Yet there is a covert hit at Thraso’s boastfulness, which the soldier fails to appreciate.

habes: i.e. intellegis; Donatus.

401-2. in oculis gestare, ‘‘kept you in his eye,” i.e. was very fond of you. The infin. is historical.

403. mirum, ‘‘astonishing!” The spectators take this as ironical; Thraso takes it as evidence of sincere admiration on Gnatho’s part.

405. ubi: temporal.

406. quasi ubi, ‘‘just as though at any time.” exspueret: lit. ‘‘spit
out.” Thraso’s company would act as an emetic; but the irony of the word is lost on the soldier. **illam miseriam**, “such trouble.”


409. **perpaucorum hominum**: gen. of quality; “(a person) of very few intimates.” Cf. *Hor. Sat.* 1. 9. 44. **immo**, etc.: said aside. Gnatho’s double meaning would be enjoyed by the audience.


413. **inpense**: on *Ad.* 903.

418. **iugularas**: cf. *Ad.* 958. The plpf. denotes the completeness of the act; “you had the man quite throttled.”

419. **illum**: i. e. Gnatho. **quid**: see App.

420. **tetigerim**, “touched up,” i. e. “nettled.” *Rhodium*: the Rhodians, the Sicilians, the Byzantines, and the people of Attica were regarded as no mean antagonists, where a contest of wit was concerned. Cf. Cicero, *De Orat.*, ii. 54. 217.

422. **plus**, etc.: said aside.

426. “A hare art thou thyself, (yet) goest thou in quest of game?” i. e., as Donatus puts it, ‘*quod in te habes, hoe quaeris in altero*’; which was as much as to say that the Rhodian was more than half a woman himself.

According to Vopiscus, *De Numeriano* 14, this was “a proverb originating with Liuius Andronicus, as were also many others found in Plautus and Caecilius.” If Ter. took it from Andronicus, then the latter translated it from the Gk. δασόπους ᾧ κρέως ἐπιθυμεῖς, which is quoted by Erasmus and others.

430. **dolet**: sc. mihi. **dictum**: sc. illud fuisse. **libero**, “free,” “un-restrained,” “unbridled,” with a reference to the youth’s conduct as described in *coepit ... inridere* (424–425). Transl. “it pains me (to think) that it was said to the heedless and imprudent youth.” Gnatho is sorry for the young man, who has encountered so clever an antagonist as the captain. This is the height of flattery.

431. **at**: on *And.* 666. **perditus**: sc. *crat*: “(he was) desperate,” “wholly at a loss,” i. e. for something to say in reply.

434. **istac**: i. e. the girl. called Pamphila (440).

442. **comissatum**: supine.

445. **par**, etc.: on *Ad.* 73.

448. **illi**: i. e. Thais.

448–9. “**iam dudum illi facile fit quod doleat**, it has long been easy (for you) to do that to her over which she shall smart.”

450. **alia**: for in *aliam*.

453. **melius quanto**, “far more readily,” than I.
ACT III. SCENE 2.

Thais now comes from her house, attended by Pythias her handmaid. Thraso proceeds at once to make capital with her by alluding to his presents, and Gnatho, like the parasite that he is, suggests that they go to dinner. Parmeno endeavours to counteract the possible effect of Thraso's presents by bringing forward the gifts of his master. The situation calls forth unfavourable comments from the lips of both Thraso and the parasite, and Parmeno lets the latter know in plain terms what he thinks of him. Finally Thais goes off with the captain, having first left word that Chremes, should he turn up, be entreated to await her return.

456. sauium = suauium; "my love." For this and other such terms see Plaut. Poen. 365 ff.

457. de, "on account of," "in return for." quam uenuste: ironical. Parmeno speaks aside, and is thinking of the tactlessness of the soldier in making immediate reference to his presents. dedit, "has made."

460. ex homine, etc., "should you say that this fellow was of human extraction?" The reference is to Gnatho's beast-like craving for food.

463. bene fecisti hodie; litura . . . , "thank you for coming at this time (for) I am off . . . " Cf. n. on Heaut. 1034.

466. pace tua, "by your leave"; ironical. quod refers to what follows. fiat: optative subj. The words are addressed to Thraso.

468. aut nostri similla, "or at least equal to mine," lit. "to us." nostri = gen. from nos.

499. heus: Parmeno calls aloud at the door of Laches' house.

470. ocius: on And. 724.


472. Dore: so named (Dorus) from Doris, a part of Caria, in Asia Minor. Chaerca has been dressed to look like a eunuch. em: on And. 416.

473. liberali: on And. 123. aetate integra: on And. 72.

474. honestus: on And. 123. quid tu aiss, "what do you say to this?"

A request for another's opinion. For the other use of this expression see on And. 137.

476. litteris. etc. : literature, gymnastics, and music were the three chief subjects in which a free-born Athenian citizen was supposed to be well versed, if liberally educated.

479. For the aposiopesis here cf. that in Heaut. 913.

483. quidam refers to Thraso.

485. recipitur: the present is often used of an action really future — esp. in conditions and in animated discourse; cf. II. 533. 2.

488. qui pararet, "wherewith to procure."

490. huic refers to Thraso.
491. "To snatch food from out of the midst of the fire" was a proverb applicable to any act of unwarranted audacity.


501. *hoc* : on *And.* 386.

506. *uos* : i. c. her attendants.

**ACT III. SCENE 3.**

Chremes is unable to understand why Thais should have summoned him to her house. He suspects that she means mischief. In this of course he does her injustice. His suspicion that she wishes to pass herself off as his sister is dismissed with the recollection that she is too old. After declining to await her return he is persuaded by Pythias to join Thais at Thraso's house.


511. *roget quis* : on 252. *noram*: the tense is adapted to that of *tussit* (510). We should expect *noui*.

513. *rem diuinam*, "a sacrifice." Thais wanted to detain Chremes for some time and made this her excuse for being absent at a moment when it was difficult for her to arrange for a prolonged interview.

515–6. The infinitives are historical.

517. *friget* : sc. *sermo*.


522. *equis*: sc. *esse*. *quid habuisset*: i. c. on her person, in the way of dress or ornament.

523. *quaeritet*: subj. of obligation; "why should she ask these questions?"

525. *intendit*. "insists." "maintains." Note the change of construction.


528. *porro*, "now again." *orare*: infin. of the end (G. 423. Note 2.).

We might expect *qui oret*.

531. *capitulum*: on *Ad.* 371.

532. *dico*, etc.: said aside.


537. *amabo*, etc., "I'll beg of you just to step across to the place where she is." *amabo = amanter rogabo*: cf. the Eng. 'I'll thank you to step, etc.'; Plant. *Truc.* 872 *invo amabo ut... sines omn esse apud me.* This use is but a slight remove from the parenthetical use of *amabo* with inv., as in 534.
ACT III. SCENE 4.

Chaerea and his friends at the Pyreneus had agreed to dine together. To Chaerea had been entrusted the duty of making the necessary arrangements. The feast was to have come off before this, but at the place appointed nothing was ready, and Chaerea was nowhere to be found. So Antipho goes to look for him. As Chaerea comes out of Thais' house, Antipho steps aside to take note of his appearance and actions.

539. This vs. is quoted by Cicero, ad Att. 7. 3. 10.
540. in hunc diem: i. e. met and agreed upon this day. ut de symbolis essemus, "with a view to dining on the picnic (club) plan." See on And. 88. Cf. the Gk. δειπνεῖν ἀπὸ συμβολῶν.
541. dati anuli: i. e. as pledges for the payment of our several shares.
542. parati: partitive gen., from paratus (4th decl.). For the form of And. 365. n.
543. homo: i. e. Chaerea.
546. quid hic ornati est, "what sort of a 'get up' have we here?" See on 237.
547. mali, "mischief."
548. nisi: on And. 664, Heaut. 542.

ACT III. SCENE 5.

As Chaerea comes out of Thais' house he congratulates himself on the success of the plan according to which he had represented himself to be the eunuch whom Phaedria had promised to Thais as a gift. He meets Antipho and gives him an account of his reception by Thais and of his subsequent adventures. Finally he goes off to Antipho's house, where he may change his costume without risk of being seen by his father or brother. Thence the two are to proceed to the house of the freedman Discus, where the entertainment already alluded to has been provided.

550. erumpere, "to give full vent to." For this transitive use (which is rare) cf. Cic. Att. 16. 3. 1 ne in me stomachum erumpant.
551. quom, "when;" see on And. 152. For the sentiment cf. Shak., Othello, Act ii, Scene 1, 'If it were now to die, 'T were now to be most happy.'
552. contaminet, "mar," "sully." Cf. n. on And. Prol. 16. aegritudo
553. For the construction see on And. 245.
555. quid, etc.: dependent on rogitando. emergam: on And. 562.
556. anne: pleonastic for an, but rendered necessary by the metre.
557. ab eo gratiam hanc inibo. "I'll get into his good graces on this
score,' by putting to him the questions which evidently he is wishing for.

**quam uideo uelle:** sc. *eum*; "as I see he desires." *quam* is relative.

558. **quod**: on 449.

559-1. See App.

560. **elegans**: on 408.

561. **in hac**: sc. *virginem*; "in the case of this girl," "over her."

562. **forte fortuna**: on 134.

563. **etiam dum**: on *And.* 201.

564-1. **submonuit me quod**: "gave me a hint which."

565. **illoc** = "over her."

566. **quam** is relative.

567. **rta(r)is**

568. **quiriis**: (111 449.)

569. **cultus**

570. **elegans**: on 408.

571. **quiriis**: (134 408.)

572. **forte fortuna**: on 134.

573. **etiam dum**: on *And.* 201.

574-1. **submonuit me quod**: "gave me a hint which."

575. **illoc** = "over her."

576. **culturis**

577. **quiriis**: (111 449.)

578. **cultus**

579. **interiore parte**: sc. *aedium*; i. e. the women's apartments, *gynaecēum* (*Plolrm.* 862), Gk. γυναικεῖον, γυναικωνύτης.

580. **inquit**: sc. Thais.

581. **quaed... essent**: "such as were in attendance on her."

582. **haec**: sc. *puellae*; see on *And.* 328.

583. **adparatur**: cf. *And.* 591. n.

584. **uirgo... aureum**: see Knapp in *Class. Rev.* vol. xx, p. 397, on this passage, and others (from Plaut.) on the subject of painting.

585-7 **consimilem ludum**: i. e. a game like to the one I wanted to play.

586. **inpendio**: abl. of measure; "by a great deal," and so (adv.) "greatly," "very much." Cf. Plaut. *Aul.* Prol. 18; *Cic. Att.* 10. 4. 9 *at ille inpendio nunc magis odir senatum.*

587. **in hominem**: see App.

588. **per... mulieri**: "that by means of a shower a woman was beguiled." *facer (with dat.) meant "to deceive," "to impose upon."


590. **ac**: on *And.* 337.

591. **asinum**: on *Ad.* 935.

592. **proruunt se**: cf. *Ad.* 319. n.


594. **explorata**: "sure," "safe." *pessulum*, etc.: on *Heaut.* 278.

595. **obdo**: "fasten," "close"; on this word see Postgate in *Class. Rev.* vol. xv. p. 304.

596. **qui simulabar**: sc. *esse*; cf. Plaut. *Mil.* 152 *atque cadem esit, verum alia esse adsimulabitis.* Transl. "whose counterfeit I was," i. e. the eunuch. The absence of all coarseness of speech in this scene is noticeable. Fontaine however omits the scene from his *L'Eunuque*, and substitutes another of a more refined character.

597. **sane hercle**: on *And.* 229.

ACT IV. SCENE 1.

Dorias, who was sent to conduct Chremes to the house of Thraso (538), returns, bearing the jewels of her mistress, Thais. Thraso, thinking that he saw a rival in Chremes, threatened to send for Pamphila, in accordance with the advice given him by Gnatho (439-445). This led to a quarrel between himself and Thais.

615. illum: i. e. Thraso.
621. eius: i. e. Chremes. Dorias explains the true reason for Thais' interest in Chremes.
622. inuitat tristis: i. e. Thraso sullenly invites Chremes to enter. mansit: Chremes had come to stay.
626. conuiuium: Thais is horrified at the suggestion that Pamphila, whom she believes to be an Attic citizen, should appear among strangers at a banquet, contrary to custom and prevailing notions of propriety. Thais is eager to restore her to her rights as a citizen even though, through misfortune, she is at present in the position of a slave. tendere, "per- sisted." inde: sc. uestum est.
627. aurum. "her jewels." Cf. Heaut. 288. Thais may have feared that Thraso in his anger would forcibly possess himself of some of her ornaments as a guarantee of her submission to his wishes.
628. signi: partitive gen. Transl. "this is significant."

ACT IV. SCENE 2.

Phaedria has reached the conclusion that an absence of two days from his mistress is more than he can stand. At least he will place himself where he can feast on her with his eyes, though her society be denied to him. He returns therefore without having entered his villa, and meets Pythias as she comes out of the house of Thais.

629. inter uias, "on the way (road)."
634. male uero me habens, "feeling truly dejected."
635. deuorticum: i. e the point where a by-path led from the main road to his country house; or else, a kind of pet name for the house itself, as e. g. "my little inn."
640. extrema linea: abl.; "at a distance." The expression is ἀπαξ εἰρημένων; but cf. Hor. Epist. 1. 16. 79 mors ultima linea rerum est.
641. haud nil est, "is something," though not all that I could wish. Cf. n. on Ad. 141. sciens: contrast inprudens (633).

ACT IV. SCENE 3.

Pythias rushes out upon the stage, much excited over her discovery touching Chaerea (whom she believes to be Dorus, the eunuch) and Pam-
phila. She tells the news to Phaedria, who goes into his house to see if he can find Dorus.

644. esse ausum : on And. 245, 870.

645. quin etiam insuper. "may, in addition to this also." 'The addi-
tory etiam lends itself to conjunction with particles (insuper) kindred in
meaning.' See Kirk in A. J. P. vol. xviii, pp. 29 and 36.

646. ipsam capillo conscidit = ipsi capillum conscidit. ipsam is the girl
herself as opposed to her garments. capillo limits the action of the verb to
her hair (abl. of specification). conscidit is a manifest exaggeration, as is also
discidit; but Pythias is both angry and excited.

649. absente nobis: loosely said for absente me. But, as Don. suggests,
absente may be taken absolutely (sc. me); nobis would then be dat., "we
have had some disturbance or other at home, during my absence."

651. in' hinc = isne hinc.

653. eunuchum : for the case see on Heaut. 724.

655. utinam ... volunt: i. e. may my enemies be drunk in the way
I am, i. e. non uino sed malo (Don.). Cf. Plaut. Asin. 841.

656. au here denotes surprise and distress. nam: with quod.

662. See App.


664. mea tu: an apostrophe to the injured girl. See Ad. 289. n.

665. eos: sc. eunuchos.

666. potesse: frequent in Plaut.; afterwards contracted into posse.

miserae. sc. mihi.

ACT IV. SCENE 4.

Phaedria returns with Dorus and is amazed to find that Pythias does not
recognize the eunuch. He soon discovers that the eunuch exchanged
dresses with Chaerea, and that the latter entered Thais' house in disguise.
Phaedria at the last succeeds in throwing a partial veil over his brother's
crime by compelling the eunuch openly to deny the truth.

668. etiam: temporal.

669. male conciliare. "you bad bargain." conciliare = "to purchase."

671. huc ... reeditio: on And. 400. uestis: gen. Cf. n. on And. 400.

673. offendissem: sc. eum. Cf. 1064, Heaut. 285. n. ita refers to his
dress, which was that of the ordinary citizen. He had exchanged with
Chaerea. Of this exchange Phaedria, of course, is ignorant; hence he
misinterprets the change in the eunuch's appearance as a preparation for
flight.

675. istuc, "that which you say."

678. nostrarum. "of our people," i. e. the women of Thais' household.
NOTES

quisquam: fem. The form quaequam is less frequent in early Latin. The same is true of other compounds of quis, as well as of the simple quis itself. For examples see Brix on Plaut. Mil. 362. Cf. G. 107. 3. Note 2

681. illum refers to Chaerea.
682. honesta, etc.: on And. 123.
683. uaria refers to the motley colouring of the garments in which the eunuch had been decked out before he met Chaerea and Parmeno.
684. illam: sc. uarium vestem.
685. paulum: adverbial; really an acc. of extent of space.
691. eho: on And. 184.
697. hocedie, "this very day." quam dudum: on And. 582.
699-700. See App.
706. etiam: on Heaut. 187.
710. etiam non: on And. 116. credis: Tyrrell and others alter to cREDIS (or cRedas) on account of the metre, but the ictus of the verse justifies us in keeping the MSS. reading. See App.
711. mirum ni, etc., "I'm surprised that you don't believe what he says." Cf. n. on And. 598. quid agam nescio: said aside.
712. heus negato rursum: said apart to Dorus.
714. malo, "punishment,"
715. ora me: said aside to Dorus. Phaedria secretly compels Dorus to unsay all that he has said, in the hope that the two maid-servants may be deceived; but the latter are not convinced. He also pretends to punish Dorus for failing to speak the truth.
716. alio pacto. "in any other manner," i.e. than through the pretence referred to. hinc, "out of this." The vs. is said aside.
717. etiam ludificabere, "continue to make sport of me." See A. J. P. vol. xviii, p. 29. Phaedria follows Dorus into the house.
718. techinam: see Heaut. 471. n.
719. referam gratiam: on 385.
721. utrum, etc.: on Ad. 382.
722. Cf. n. on Heaut. 748.
723. illi: i.e. Pamphila; not Thais, nor Phaedria. So Don., rightly.
726. eos: i.e. Thais and Thraso. ex hoc: i.e. from Chremes.

ACT IV. SCENE 5.

Chremes comes upon the stage half drunk. He tells Pythias that Thais has left the Captain's house, and he is astonished to hear that she has not yet come home. While he is speaking Thais appears.

727. attat: on And. 125. uicit: sc. me.
EUNUCHUS


740. See App.

741. **aetatem**: cf. n. on *Heaut*. 716.

742. **nisi**: on *And*. 664 and *Heaut*. 542.

743. **id dicere illam**, "that she meant that"; **id** refers to *tu ut sequerere sese* (735).

744-7. **nisi ... minus**, "save that the soldier made clear to me what I failed to understand."

745. **eccam ipsam**: on *And*. 532.

ACT IV. SCENE 6.

Thais returns from Thraso's house. She is much disturbed in mind lest Thraso may come and carry off Pamphila. Chremes meets her, and she tells him that the girl is his sister. Chremes is inclined to run off on the pretext of bringing legal assistance from the forum. Thais dissuades him, and the two await the coming of Thraso, who brings with him a company of attendants.

748. **rem**, "reality," "fact"; cf. n. on *And*. 824. Transl. "if his words are turned into deeds."

749. See App.

750. **ereptum**: supine.

751. **cistellam**: the trinket-box in which the *signa* (112, 767, 808) or "birth-tokens" were placed by those persons who happened to come into temporary possession of an 'exposed' or kidnapped infant. The tokens were attached to the child at the time of exposure, and were intended to assist in the identification, in case the infant were found and brought up. Witness the ring in the *Heaut*. Such trinkets were sometimes called *monumenta*, *γυαφίσματα*. Cf. Plant. *Cist*. 656, *Rud*. 1154-1174. Pamphila had been kidnapped. See 114-115. Consequently the *signa* included anything she may have worn when she was carried off.

752. **illum**: with *militem* (755). Chremes becomes agitated as he sees Thraso and his household in the distance. Both he and Thraso are timid characters. Cf 789.

753. **quantas**: we might expect *mutus* or the like, in view of the infin.; or else *miles ... adducat* in place of *militem ... adducere*.

754. Thais encourages Chremes by pointing out to him the disadvantages under which Thraso labours, in being a foreigner. A lawsuit would surely go against him. See *And*. 810 ff. **potens**, "influential," as in *Ad*. 502. Cf. n. on 353.

755. **ulcisci** on *And*. 624. It is better to prevent the evil than to
obtain redress after it has been accomplished. Chremes' timidity is very manifest in this verse.

764. **aduocatos**: to serve as witnesses of Thraso's assault, and in general to assist in the suit to be brought against the soldier if he proved violent; see on 340. Cf. Phorm. 313 amicos aduocabo, etc.

767. **signa**, "the tokens." See on 753.


770. "Alas! the man I have got as a champion is himself in need of a protector."

**ACT IV. SCENE 7.**

Thraso comes up with his attendants, whom he marshals in battle array before the house of Thais, with the ostensible purpose of taking the place by storm, but reserving for himself a position at a safe distance. When Thais appears, he determines to hold parley with her, before resorting to forceful measures. This gives Chremes an opportunity to inform Thraso that Pamphila is an Attic citizen, that she is his (Chremes') sister, and that the captain will molest her at his peril. Thraso then deems it better to retire. The whole scene is suggestive of the manner of a modern comic opera.

771. **hancine . . ut**: on Heaut. 784.

774. **ipsam**: i.e. Thais.

776. **manipulus furum**, "his bundle of rogues," i.e. his assistants in the kitchen. Cooks had little reputation for honesty.

777. **peniculo**, "sponge"; really an animal's tail (which could be squeezed out like a sponge, after absorbing moisture), used for wiping tables on which food and wine had been spilled. Cf. Plaut. Men. 77-78.

779. **qui**, etc.; rel. clause of purpose; "(I brought it) to wipe our wounds with." Understand *portuui* from *portas* (777).


781. **post principia**, "in the rear."

782. Said aside. **ipse sibi cauit loco**: i.e. the captain himself got out of the way. *caueo* with the simple abl. (i.e. without *ab*) is not uncommon in Plaut.; cf. Bacch. 147 *caue malo*, and Rud. 828 *caue sis infortunio.*

783. **Pyrrus**: i.e. the king of Epirus, who invaded Italy (n.c. 281-275).

785. "Doubtless in so far as (= though) you now think this fellow to be a great man, he is (in reality) a huge good-for-nothing." For the constr. cf. n. on And. 395. For *nebulo* cf. n. on 269.
786. quid uidetur, "what seems best?"
787. ex occulto, "from ambush."
788. inruimus: a very strong word; "how soon do we make our onslaught?"
789. omnia: see Introd. § 91.
790. quid . . . agas, "what is one to do with such a fellow as that?"
791. i. e. with Thraso. Thais is addressing Chremes. For the constr. cf. Heaut.
642. te . . . mihi, "you withdrew yourself from me clandestinely."
800. furti se adligat, "implicates himself in a charge of theft." For the gen. cf. Plaut. Poen. 737 homo furti sese adstringet. Cicero (pro L. Flacco, 17. 41) has the abl. ne . . . se scelere adliget. With the gen. understand erimine. Cf. the gen. with verbs of accusing, etc. (A. & G. 352). Thraso has purchased Pamphila with his own money. If Chremes takes her away from him, he is guilty of theft (provided she is not an Attic citizen).
801. quae re, etc., "go search for some one to answer you." Thais hereupon disappears. It is not improbable that in this scene Thais and Chremes are represented as speaking from an upper window, rather than from the stage. This is suggested by lines 784 and 786-787.
811. haec: i. e. Thais.
815. domi: felt as a gen., with memineris, as in Plaut. Trin. 1027 commeminit domi. "Remember your hearths and homes" was a stock expression in addressing soldiers.
816. est in, "is engrossed with."

ACT V. SCENE 1.

Thais appears from her house, greatly excited and followed by Pythias, who has been trying to evade her questions regarding Pamphila. Suddenly Chaerea comes into view, and Pythias persuades Thais to accost him. Chaerea still wears the clothes of Dorus, the eunuch.
817. perplexe, "ambiguously."
820. obtictet: cf. Heaut. 938. n.
824 qui Chaerea, "what Chaerea?" Thais hears of this young man now for the first time. ephebus: see on 290 (crutos publice) and cf. And. 51. n. Prof. Knapp thinks (see Class. Phil. vol. ii, p. 14) that ephebus here, as seen in the light of 290, is proof that the word should be taken in its technical sense in And. 51.
Chaerea, on arriving at Antipho's house, was disappointed to find that the latter's parents were at home—a fact that rendered it dangerous for him to enter. Accordingly he has been unable to exchange his eunuch's dress for that of an ordinary citizen. He now returns in the direction of Thais' house, after having narrowly escaped observation by an acquaintance. Thais reproaches him for his rash conduct, and receives a cool rejoinder. But after she has explained her purpose regarding Pamphila, Chaerea takes heart, and conceives the idea of making Thais his friend and ally. Thais is only too ready to fall in with Chaerea's plan to make Pamphila his wife, and bids him await the coming of Chremes, who has gone to fetch the old nurse through whose testimony the true parentage of Pamphila is to be established. Chaerea and Thais go into the house to await Chremes' arrival, despite the protestations of Pythias, who distrusts the young man's intentions.

841. quasi dedita opera, "as if on purpose."
844. in pedes: sc. conicio (cf. Phorm. 190), or do (cf. Plaut. Cupt. 121 mene vis dem ipse in pedes?).

845. angiportum: a term applied to a narrow passage or alley-way separating two adjacent houses or blocks of buildings (insulae), and not always a thoroughfare (cf. Ad. 578). For the neut. form cf. Ad. 576, 578, Phorm. 891. The masc. angiportus (4th decl.) occurs in Hor. Od. 1. 25. 10.

849. quid mea autem: sc. réfert; "what difference does it make to me, however?" Cf. n. on Ad. 881 and 913. Cf. also Hec. 510, Phorm. 389, Heant. 793.

850. Dore: Thais pretends to take Chaerea for the eunuch.
851. era, factum: Chaerea pretends that he is the eunuch, and the property of Thais. satine . . . placet, "you approve of such conduct, do you?" In Ad. 737 (cf. 641) the interrog. particle is omitted, the tone of the voice being sufficient to indicate the interrogation.

852. inpune, "without punishment." Cf. 1019. noxiam, "offence," "fault."

855. hanc: i.e. Pythias.

860. etiam: additory. ultro goes with etiam; see Kirk in A. J. P. vol. xviii, p 36.
861-2. debeam . . quicquam: i. e. I should be somewhat in that rascal's debt, I suppose, if I did this thing (i. e. tear his hair); but precious little would it be. Pythias is ironical, and her irony makes the expression = "I should not be at all in his debt." Hence quicquam. Her words are explained in part by the following verse. If he confesses himself to be her fellow-slave and equal, she is free to vent her rage upon him.

866. indignus qui = dignus qui non.
871. solidum: on And. 647.
874. malo principio: in apposition with re; or else an abl. absol. = "though the beginning is bad."
876. que et: on And. 676.
882. te . . . amo: on 186. Chaerea does not mean that he is in love with Thais, but merely that he is grateful to her for taking this charitable view of his offence. But Pythias understands him to mean more than this. Hence her caution expressed in the next verse.

While Pythias is cogitating how she may take vengeance on Parmeno, Chremes appears, bringing with him Sophrona, the nurse, who has recognized the tokens and is prepared to speak with authority on the question of the identity of the girl, Pamphila. The recognition gives Pythias the opportunity she is seeking, to play a trick upon Parmeno.

911. quid nam: on And. 321. qui, "whereby"; see on And. Prol. 6.
912. hunc: i. e Chaerea. supposiuit: see App. ocius: on And. 724.
913. promoues: on And. 711.
915. ac memoriter, "(yes) and accurately," "in detail."
916. nam: on And. 43.
NOTES

918. **bonum**: sarcastic. **incedere**: ironical; "advancing majestically"; cf. Verg. *Aen.* 1. 46.


920. **qui**: on 911.

**ACT V. SCENE 4.**

Parmeno congratulates himself on his success in securing for his young master (Chaerea) the object of his desires. Amid these reflections he is accosted by Pythias, who feigns grief at what she pretends is Chaerea's wretched fate. He must suffer the penalty of the law, she says, for his misconduct, inasmuch as his victim has been proved to be an Athenian citizen. Parmeno is amazed and terrified, for he can see no escape from the necessity of making the facts known to Laches, the young man's father, at whose hands he may look for nothing but condign punishment.


926. **quod**: "the fact that." **amorem**: "passion."

927. **a meretrice auara**: denotes the source whence the *uirgo* was obtained; hence "belonging to, etc." **uirginem**: object of *amabat* (928).

928. **quo**: the antecedent is *amorem*. The abl. is causal. **cum** is resumptive and refers to *amorem*. **confeci**, "I accomplished," "I brought to its consummation."

930. **palmarium**, "a master-stroke."

933. **mature**, "in good season."

936. See App.

938. **quam**, "how." **inhonestae**, "repulsive."

939. **ex iure hesterno**, "steeped in (lit. 'taken from') yesterday's broth." "*Aut deest 'madidum' aut 'maceratum' aut 'emollitum.*" *nam appetet et sordidum esse, quia sit ater, et durum utique, qui ex iure hesterno sit comedendus'; Donatus.


941-2. Said aside, **in nos**: on *And.* 758.

943-6. Spoken aloud, that Parmeno may hear, but as though Pythias were not aware of his presence. **adulescentulum** refers to Chaerea.

944. **huc**: i. e. to our house. **quid est**: Parmeno wonders what it all means.

946. **quae exempla**: i. e. *ea exempla quae*; "those cruel penalties which they say will be inflicted upon him." For **indigna** = "cruel," "dreadful," cf. Don. (Wessner, vol. i, p. 468).


952. **hinc**: i. e. of Athens.

953. **istic miser**, "that wretched fellow," i. e. Chaerea.
EUNUCHUS

954. frater: i. e. Chremes.
955. conligauit, etc.: cf. n. on And. 865.
956. See App.
957. sese: se facturum esse. solet: sc. fieri.
962. erilem: Parmeno's master was the father of Phaedria and Chaerea.
965 illi: i. e. Chaerea. ne neque . . et, "lest you both fail to be of service to him and."
967. senem: see list of Personae.
968. See App.
969. huic; i. e. Chaerea.
970. isti: sc. seni. omne, "all," "the whole story." ut, "how"; interrogative. See App

ACT V. SCENE 5.

Laches (Demea) comes in from his place in the country, and is felicitating himself on thus being able to escape the ennui incidental to too long a stay in one place, when he meets Parmeno. Suspecting mischief he questions the slave as to his reason for being where he is. The latter is greatly confused, but makes a confession of his fears regarding Chaerea. Laches becomes very angry and rushes into Thais' house. Parmeno is left to meditate on his chances of punishment.

971. SE. = Senex. See App. The name does not appear in the text.
973. satias: commonly used only in the nom. sing., the other cases being taken from saliatus.
976. saluum te aduenire gaudeo: the usual formula of greeting addressed to a person coming from abroad, or from the country to the city; cf. Ad. 89.
978. satine salute. "is all well?" salute is explained by Don. as i. e. tegre, recte, convenire, i. e. as an adv. Thus Plant. Men. 776 salven aduenis? Cf. And. 804 and Livy, I. 58. 7 with Lease's note. In Plant. Trin. 1177 the answer recte lends support to the adv.; but some good editions have satine salue here (sc. res sunt), and the evidence of the MSS. to the contrary can hardly be cited against the adjective, since the MSS. do not distinguish carefully between diphthongs and single vowels. See App.
980. huius: part. gen.; cf. Ileaet. 551 and 961, n.; or huius here may be governed by causâ (taken twice in the verse).
985. hinc: with refer. to the household of Thais. See App.
986. iam. "already": explained by 693
987. in astu: Athens was called to θέ στω in distinction from the Piraeus, and Laches is surprised to hear that his son (Chaerea) has left his post at the latter place and come "to town." Cf. the use of urbs = Roma.
996. tantum est, "this is all."
NOTES

998. necessus: cf. And. 372. n. id gaudeo: on And. 157 (operum do).
1001. insigne, "extraordinary," "remarkable." Transl. "make an example of them."

ACT V. SCENE 6.

Pythias returns from Thais' house to find Parmeno and enjoy his discomfiture. The trick she has played upon him has proved a success: Laches having entered Thais' house has seen his son in the dress of a eunuch and will punish Parmeno for suggesting the device to Chaerea, while the son also will be angry because Parmeno has betrayed him to his father.

1003. errans, "under a false impression," "full of his mistake"; very emphatic.
1004. solae: on And. 608. fuit: impers.; "I had the fun all to myself." scibam: Pythias knew there was nothing to fear, but she knew also what was passing in the mind of the old man — which the others did not.
1005. id: adverbial acc.; "for this purpose." Cf. n. on And. 414.
1011. etiam: the additory force is weakened to the point of being untranslatable, except by a vocal stress upon the modified word (primo); "and yet I formerly took you, etc." See Kirk in A. J. P. vol. xviii, p. 32.
credidi: sc. te esse.
1013. paenitebat: sc. te. Transl. "were you then not satisfied with the crime?" For paenitet = parum uidetur, cf. Heaut. 72, Hec. 775, Plaut. Rud. 578 an te paenitet, In mari quod eluvi, hic in terra ni iterum eluvi?
flagiti: on Ad. 101.
1014. miserum: i.e. Chaerea. insuper etiam: insuper reinforces the additory sense of etiam; "in addition to all this." The temporal force, however, is not expelled. See Kirk in A. J. P. vol. xviii, p. 29.
1015. elli: i.e. Chaerea. animi: on Ad. 666.
1015-6.uestem illam indutum, "clothed in that dress." For this use of the acc. with the pass. of induo, see G. 338. Note 2.
1017. etiam: additory (or intensive), often in questions which imply that the utterance, or act, is an aggravation of some wrong done, an adding insult to injury. See Kirk in A. J. P. vol. xviii, p. 39.
1018. nimium: adv.; "very much so."
1019. impune: on 852. habueris: the apodosis may be supplied from what precedes, viz., nimium lepidum est (ironical); or else reddam (= "I'll requite you," "I'll pay you back") is the apodosis. uerum, "yes?" Said with a mocking smile on her lips. credo: ironical.
1020. in diem, "for a (distant) day," "for a day (yet to come)."
1021. iam pendebis, "you'll be strung up presently." Slaves were tied to a high post and whipped. Cf. Phorm. 220. nobilitas flagitiis, "render notorious for rascalities."
1022. uterque: i. e. both Chaerea and his father.
1023. illo munere, "that present (which you made us)," i. e. Chaerea in the dress of a eunuch. For munere see Introcl. § 91. honos, "reward."
1024. meo indicio, "through betrayal of myself." sorex: a rat might be tracked by its squeak, but would escape if it kept quiet. Had Parmeno held his tongue he would not have found himself in the present predicament.

ACT V. SCENE 7.

Thraso appears, accompanied as usual by his "hanger-on," Gnatho, for the purpose of surrendering himself, heart and soul, to Thais; for this he finds a parallel in the conduct of Hercules. Chaerea bursts out upon him from Thais' house, which rouses in him further suspicion and dismay.

1027. qui, etc., "how (i. e. why) (should I serve her) less than Hercules served Omphale?"
1028. Said aside. concommitigari: cf. Plant. Mil. 1424 mitis sum equidem fustibus, where mitis is rendered by Tyrrell, "beaten to a jelly." Cf. also Aud. 422 ita fustibus sum mollior magis quam ullus cinaedus. sandaliot: according to Lucian, Hercules was beaten by Omphale with a slipper: παιδενος ὑπὸ τῆς Ὀμφάλης τῷ σανδάλῳ; see Dial. de Historia Scribenda.

1030. numquam etiam: on 360.

ACT V. SCENE 8.

Chaerea comes out of Thais' house in a state of great elation at the turn affairs have taken. Much to the surprise of Parmeno he thanks the latter for his assistance, and addresses him as the sole author of his happiness. He informs Parmeno that Pamphila has been discovered to be an Athenian citizen: that she has been betrothed to him (Chaerea), and that Thais has placed herself under his father's protection and is accordingly wholly devoted to Phaedria. Parmeno expresses his satisfaction at the situation, particularly as it will be a source of discomfort to Thraso. The latter declares himself to be utterly undone.

1039. clientelam: a relation such as is implied in Aud. 924-925 ille...ae. See Harper's Dict. Class. Lit., s. v. clientes.
1041. quod. "on account of which"; cf. n. on 449.
1042. ubi ubi: on Aud. 681. uisam domum, "I'll go home and look for him."
1043. perpetuo perierim. "I'm done for forever." The idea is strengthened by the alliteration. Cf. Ad. 283.
1044-9. Chaerea, believing himself to be alone, gives full vent to his joyous feelings. It may be inferred from 1041 that he is expecting his brother Phaedria.

ACT V. SCENE 9.

Phaedria appears from Laches' house, having heard a full account of the situation from Parmeno. He and Chaerea congratulate each other, while Thraso is in utter despair. The captain begs Gnatho so to arrange matters for him that he may at least have a share in Thais' good graces. This Gnatho accomplishes by appealing to the characteristic greed of the young men, who are persuaded that it would not be a bad thing to make a friend of Thraso and thus take advantage of his good dinners and of his readiness to bestow favours upon Thais, whose natural extravagance it may be beyond their means to gratify. They decide accordingly to receive both Gnatho and the captain into their company. While this decision is undoubtedly due to the poet's desire to represent all parties as satisfied and happy at the conclusion of the play, it cannot but place both Phaedria and Chaerea in an unfavourable light before the spectators, who can hardly find pleasure in anything so unworthy as the pretence of friendship for purely sordid purposes.

1049. serua ... nobis: for the sententia cf. Hor. Sat. ii. 6. 5 nil amplus oro, Maia nate, nisi ut propria haec mihi munera faxis.

1051. credo: on And. 939.

1055. precibus pretio, "by entreaty or bribery," "by hook or by crook." in parte aliqua tandem, "in some degree at least, be it never so slight." haeream apud, "hang about," "dance attendance upon." Cf. Plaut. Epid. 191 haereve apud nescio quam fidicinam.

1056. si quid conlibumst: sc. tibi; "if you have made up your mind to a thing," i. e. "I am sure, if you make, etc.," you will be successful.

1057. auferes: cf. n. on And. 610.

1058. efficio: pres. = fut., as often in colloquial Latin.

1059. inuocato: sc. mihi; "for me though uninvited." For the application of this word to parasites cf. Plaut. Capt. 69-76.

1060. adcingar. "I'll make ready (then)," more lit. "I'll gird myself (for the fray)."

1063. uobis fretus: a conciliatory reply; "relying on your goodness."

1064. platea: on And. 796. offendero: cf. 673, and the omission of the pronoun there. quod, etc., "as to the fact that, etc." Understand some such idea as "this will avail you naught." See And. 395 and n.

1065. hac: sc. via.

1066. uostrum: neut.; transl. "I do not recognize as yours so haughty (a manner of acting)." Cf. Plaut. Trin. 445 haui nosco tuo, and 123 non istuc meumst = "that is not my way."
1067. audite paucis: on And. 29.
1070. huius: cf. 980. n. Gnatho, with that keenness which is peculiar to his class, admits at once that what he is about to propose is intimately connected with his own interests, but suggests that his interests and theirs may be identical.

1073-4. cum illa ut lubenter uiniis, "as you are fond of (good) living in that lady's company." Cf. And. 889, Hec. 694, Ad. 477. illa = Thais.

1074. uictitas: with a play on uiniis; transl. "and indeed you are exceedingly fond of good living." bene lubenter = lubentissime.

1076. suppeditare possint, "may be at hand," "may be available."

1077. See App.

1080. neque . . . metuas, etc., "nor need you fear that the lady will fall in love with him"; i.e. there is no reason to fear: subj. of obligation or propriety. See my article in P. A. P. A. for July, 1901, vol. 32, p. lxxxvii. Cf. Ehler in Class. Rev. vol. xv, p. 159.

1081. hoc etiam: on And. 300. quod: i. e. id quod.

1082. "There is certainly not a man who entertains in better fashion nor more liberally." For this use of accipio cf. Plaut. Pseud. 1253 ff., and the English 'receive.'

1084. unum etiam: on And. 940. gregem, "company," "society."

1085. hoc saxum uorso, "have I been rolling this stone", that is, "have I been engaged in this unprofitable labour." Cf. the Gk. ἁλβων σκυλῳδέων. Gnatho refers to the occupation of a parasite by which he has hitherto been making his livelihood. The expression is proverbial, and is borrowed from the story of Sisyphus.

1087. hunc uobis prōpino, "I pass him on to you"; a metaphor derived from the custom of tasting the cup and handing it on to another. But the original meaning is largely forgotten, or its use with comedendum ("to be eaten out of house and home") and deridendum ("to be made your laughing-stock") would be false metaphor. It is for this reason that Bentley wrote ebibendum instead of deridendum.

1092. numquam etiam: on 360.

1093. in hoc: i. e. in Thrasone. elegantiam: cf. n. on 408.

1094. nil praeter promissum est, "everything is exactly as you promised," lit. "nothing is contrary to your promise"; addressed to Gnatho. Cantor: on And. 981.

APPENDIX TO NOTES ON THE EUNUCHUS

38. Probably spurious. The characters are evidently repeated from vss. 30-31, and are those whose existence in the play the argument is intended to justify. The line is bracketed by Dz.
113. **potis erat**: thus Umpf., Dz., Fleck., after Bentley. MSS. *potuerat*, which will not stand with *scibat*. On *potis* see *And.* 437. n.

117. For **educere** preferred to *educare* cf. 156, *And.* 274; n. on *Ad.* 48.

132. **esse**: thus Bentley, followed by Fleck., Umpf., Dz. The word is necessary both to the metre and to the syntax.

188. Not in A; bracketed by Dz.; but approved by Don. and accepted by Fleck. — rightly.

190. **mea**: accepted by Fleck. and Dz.

212. **qui** is the reading of A.

267. **Thaidis** of the MSS. is undoubtedly a gloss, probably for *huius* (*eius*). Dr. Minton Warren (*A. J. P.* vol. iii, p. 482) shows that Bentley proposed to read *stare eius* (not *huius stare*, as in Prof. Tyrrell's footnote), and thus anticipated Hauler's *huius* (*eius*) *stare*. Dziatzko's objection (see *Adn. Crit.*) to *huius* (*eius*), viz., that Parmeno would hardly have been standing at that time before the house of Thais, is strained, and his conjecture is inferior to that of Hauler, since it ignores altogether the existence of MSS. *Thaidis*.

300. **dicet** yields a poorer meaning than *dices*, which was the reading of Engrapheus.

312. Dz. has *est adeo*, but rejects *est* after *res*. Fleckesien's *sic adeo* keeps closest to the MSS., and makes excellent sense. **rés est**: Tyrrell *rés*. *ubi = in qua*.

335. **auorsae**: I prefer the oxymoron presented by *advorsae* (*aduersae*).

419. Perhaps a better pointing than that of the text would be *quid? illud*, etc. *quid?* arrests attention; *illud* anticipates *quo pacto*, etc.

560-1. The text is very uncertain. ' *quid est festus dies hominis?* ' says EuGr. Many efforts at emendation have been made by editors, for which see Umpf., Fleck, Dz. (with *Adn. Crit.*), and Fabia. Dz.'s judgment here shows perhaps the least inclination to depart from the MSS. tradition.

588. **in hominem**: to object to this reading on the ground of its inaccuracy is to be too literal. Whatever the form of the disguise assumed by the god, it is the fact of his taking on human nature for the time being, that is of interest to Chaerea. Donatus saw this when he made his comment, ' *in hominem, id est in hominis audaciam atque flagitia.*' Consequently Bentley's emendation (*aurum uel pretium*) is needless.

624-5. Bentley's *puer, i* is a probable conjecture, commended by Dz. who follows Guyet in rejecting *exclamat*. *puere* is an archaic vocative; cf. Plant. *Asin.* 891, *Most.* 949, 990. Thus also *Hec.* 719.

662. It is natural to seek to avoid a change to trochaic metre in this verse, although Tyrrell makes it. Yet *illie* is shown by Engelbrecht (*Stud. Terent.*, p. 69) to be all but impossible. A fair compromise would be *quo illine*, approved by Engelbrecht. See footnote.
699-700. If Bentley is followed, the two verses will scan as a single iambic senarius; thus Dz. and Fleck. See footnote.

710. MSS. *etiam nunc non credis indignis nos esse inrisus modis*, which will not scan. Fleck. reads *etiam nunc non crēdis nos indignis inrisus modis*, and thus retains *nunc* which is more important here than *esse*, and *credīs* which is preferable to *credēs* (the conjecture of Bothe). Dz. omits *nunc* and reads *credēs*. In this he is followed by Tyrrell. But *credēs* is quite possible, in view of the iactus of the foot, and is the true reading.

733. *sed . . . uenit*: the interrog. nature of the sentence is noticed by Don., and *-ne*, suggested by Hare, assists the metre and is accepted by Umpf., Dz., Fleck., and others.

745. *quasi* is retained by Umpf. who punctuates *quī? quasi istuc*. . . .

912. *supposiuit*: see Engelbrecht (*Stud. Tironi.*, p. 47), and n. on *And.*

929.

936. Condemned by Guyet, Bentley, Dz.; retained by Umpf. and Fleck.

940. MSS. *salus est* is retained by Umpf., Fleck. (1st ed.), Wag., Fabia, — rightly.

956. *atque equidem*: MSS. But Bentley reads *et quidem* and Umpf. *atque quidem*, on the mistaken assumption that *equidem* belongs only to the first person. Cf. Fabia's n. on this verse.

968. *dicam*: repeated *metri causa*, by most good commentators.

970. *omne ordine*: thus also Bentley, Umpf., Wag., Dz., Fleck.

971. In the MSS. scene-heading A has *Demea*, 2 *Laches*. See Fabia's n.

978. *salue*: thus most good MSS. But Umpf., Wag., Fleck. read *saluae*, with slight MSS. support. See note.

985. *hinc*: thus also Fleck., Wag., Dz.; but MSS. *hic* makes good sense = "at Thais' house." See Fabia's note.

1077. Don. read *possit . . . ad omnia haece* with the MSS. His note is, "aut pro "suppeditari" aut deest "se," ut (Verg. *Aen.* II. 235) "accingunt" [sc. se]." The subject of *possit* is Thraso.
PHORMIO

DIDASCALIA

Cf. n. on the *didascaliæ* to the previous plays.

1. **Phormio**: see Introd. § 48. **Ludis Romanis**: see Introd. § 74.

6. **facta quarta**, "produced fourth in order." The second and third performances of the *Ilexyna* took place in 160 B.C., the year after that in which the *Phormio* was brought out. See Introd. § 47. As the first performance of the *Ilexyna* was a failure it may have been disregarded by the person who composed this notice. In that case the place of the *Phormio* in the order of production will correspond with the numeral here given, as well as with that assigned to it in the Codex Bembinus, and by Donatus. See the Dziatzko-Hauser edition of the *Phormio* (Introduction, p. 17), and Watson's article in *T. A. P. A.* p. 150 f.

PERIOCHA

Cf. introductory n. on the *Per.* to the *Andria.*

7. **cum**: inserted here rather than at the beginning of vs. 8, by Dziatzko and Fleckeisen, to avoid hiatus in *visām Antiphō.* But Elmer (p. 156 of his edition of the *Phormio*) has shown that this departure from the universal testimony of the MSS. is unnecessary, to say the least, because the hiatus 'may be easily paralleled' from Plautus.

12. **adgnitam**: on *And., Per.* 11.

PERSONAE

See remarks on the *personae* of the *Andria.* In Codices Vaticanus, Ambrosianus, Parisinus, and Dunelmensis (see Introd. pp. 61, 63) there are pictures of masks, on the page following the didascalia of each play. The expression of each mask is in keeping with the character in the drama which it is intended to fit. All the characters in each play are thus represented. The masks belonging to the *Phormio* have been reproduced from the Vaticanus, and published in a *libretto* translation of the play by M. H. Morgan (Cambridge, Mass., 1894), together with the miniatures of the same codex, representing the *dramatis personae* of the *Phormio*, as these might appear in the several scenes, and as they may have been posed or grouped for some important moment of each scene. These miniatures have been published also in *Harvard Studies*, vol. xiv. (at the back), together with a paper relating to them by John Calvin Watson. Cf. the article by John W. Basore on the 'Scenic Value of the Miniatures,' in *Studies in Honor of*
B. L. Gildersleeve (Johns Hopkins Press, 1902). A selection of these miniatures is given in Laming's ed. of the Phormio (London, 1902).

PROLOGUS

See introductory remarks on the Prologue to the Andria.
1. postquam: with accessory notion of cause, "since," as in Ad. 765 and Proil. 1. poëta uetus: on And. 7. poëtam: i.e. Terence.
2. transdere: the spelling is based on C. I. L. 1. 198, 54 and 58 transdito, and on Donatus' note, 'transdere' ueteres sonantius, quod nos lenius 'tradere,' etc. (Wessner, vol. ii. p. 350).
3. qui refers to poëta uetus. hic: i.e. Terence.
5. scripsit, "has described." The subject is Terence.
6-8. insanum adulescentulum, etc., "a frenzied youth gazing at a hind in flight and the hounds in full pursuit, while she (the hind) implores him with tears to come to her assistance." These words probably refer to some scene in a play of Lannullus, in which the youthful lover imagines that he sees the object of his affections, in the form of a hind pursued by dogs, and imploring his protection. Such a scene would be objectionable in a comedy, on account of its startling character. Ter. is careful to avoid situations suited to tragedy—a fact noted by Euanthius (4th cent. A. D.) in his preface to the Terentian dramas.
8. eam plorare: cf. Shaks., As You Like It, Act ii. Scene 1, "poor sequester'd stag. That from the hunter's aim had ta'en a hurt, . . . and the big round tears Cours'd one another down his innocent nose In piteous chase.'
9. quod si "but if." intellege\redet: sc. poëta uetus. stetit, "maintained its ground," "succeeded." As a rule, the indic. is found after quem in early Latin, whether its use be temporal or otherwise. Cf. 23 and Eun. 243. The subj. of indirect discourse might be looked for here, but the indic. presents the idea as a fact and thus lends force to the argument. See on And. 152. For the length of the final syl. see Introd. § 91. noua: sc. fabula. The adj. refers to the first performance.
10. actoris: i.e. the leading actor of the troupe or company, who was also the dominus gregis or manager.
12. hoc and sic refer to what follows.
14. pro\logum: o, although short in πρό\lo\gos. The Latin pro is responsible. Cf. prōpino (προ\p\i\n\o\), Eun. 1089. The sense is that Ter. would have had no reason for writing a prologue had not Lannullus attacked him. nouos: sc. poëta, i.e. Terence, who was younger than Lannullus. On the nom. sing. in -os see Ω. & G. 46. Note: II. 83, 10.
15. *quem diceret*, "to deliver"; we should expect *scriberet*; see Dz., *Adn. Crit.* See App. *nisi haberet*, etc., "without having some one to abuse"; a second protasis, repeating the first, as frequently in Latin.

16. *is ... habeat*, "let him take home to himself this answer."

16-7. *in ... positam*, "that the prize (for literary composition) is offered to all."

17. *artem musicam*, "the pursuit of poetry," with special reference, however, to the dramatic art; see on *Heaut.* Prol. 23. *tractant*, "take up," "practise." In classical Latin we should expect the subj. in a rel. cl. in indirect discourse. In Ter., dependence on an infin. with subject acc. is seldom sufficient in itself to occasion a change of mood, if the indic. would be the mood of direct discourse.


19. As Lanuinus has endeavoured to drive Terence off the stage ("from his studies to starvation") by his criticisms, the latter is obliged in self-defence to reply to his accusations. It is an answer however, not an attack, that is intended: the other man began the fight; reprisals therefore are justified.

20. *benedictis si certasset*, "had he carried on the rivalry by means of compliments," *audisset bene*, "he would have received compliments in return." more lit., "he would have heard himself well mentioned." *audire bene* is similar to the Gk. καλῶς ἄκοιτειν or ἄκοιτειν ἐδ. Thus also *male audire* = καλῶς ἄκοιτειν; cf. *Heec.* 600.

21. "Let him understand that what he has administered (to our poet) has been repayed to him in kind." For *id* see App. *sibi esse*: see *Introduct.* § 91.

23. *quom*, "albeit," "although"; see on 9 (*stetit*), but the subj. occurs in 733. *Ad.* 166. Cf. Dz.-Hauler's n. on 22 f. *de se*, "on his own part."


25. *Epidicazomenon*: see *Introduct.* § 48. The word signifies "the claimant," and has reference to the fact that Phormio makes claim in an Athenian law-court that under the law of Athens Antipho must marry Phanium.

26. *hic*: i. e. "people call" — unless we read *Graeci*, with Fleckeisen.


29. *uoluntas*, "favour."

32. *grex*: cf. n. on 10 and *Heaut.* 45. *motus loco est*, "was driven from the stage." The reference is to the 'failure' of the *Ieucyra* at its first production. See *Introduct.* §§ 47 and 73.

33. *quem locum*, "which place (upon the stage)."

34. Owing to the "skill" of the actor and stage-manager, L. Ambiuinus Terpio, as well as to the general "affability" and "good-will" of the audiences, the *Heauton timorumenas* and the *Eunuchus* were successful.
PHORMIO

ACT I. SCENE 1.

The scene represents a street in Athens, leading, on the spectator's right, to the market-place (forum), on the left to the harbour. At the back of the stage stand the houses of Chremes, Demipho, and Dorio, in the order named, beginning on the left.

Dauos enters from the right, bearing a small bag of money which represents the balance of an account held by Dauos to the credit of Geta, his fellow slave. The latter has asked Dauos to collect it and close the account, since he is in need of the money for a special purpose. The nature of this purpose is the subject of Dauos' speculations. Dauos is a πρόσωπον προτάτικόν, i.e. a character employed merely to introduce the play, and assist in the explanation of the plot. He appears only in the πρότασις or that part of the play which precedes the action proper, ἐπίτασις. Hence he disappears forever at vs. 152. Of like nature are Sosia in the Andria and Philotis in the Hecyra, and Grumio in the Mostellaria of Plautus. Cf. introductory note to And., Act I, Scene 1. fin. See Fay's Most., p. 67.

35. amicus summus: on And. 970 popularis, "fellow-citizen," "fellow-townsman." This is the meaning in Enn. 1031 and Ad. 155, the only other places in Ter. where the word is found. The rendering "fellow-countryman," which rests on the kindred nationality of the Daci and Getae (Dauos, i.e. Daucus = Ducus), is less likely to be correct. Though the slave was not technically a citizen, yet he might speak of himself as such, euphemistically; especially as it was the custom of slaves often to identify themselves with their masters. Some commentators take the word in the sense of "fellow," "comrade," "chum."

36-8. erat . . . nummorum. "there had long been in my hands a trilling balance on his little account." The diminutives lend a pathetic colouring to the statement. relicsūm: tetrasyllabic; thus always in Plaut. and Ter. See Lachmann on Lucr. V. 679

38. conficerem: sic. muniit.

39. eius: i.e. Geta. filium: i.e. Antipho.

40. ei, etc., "it is as a present for her, I suppose, that this is being scraped together."

43. quod ille: see Introd. § 95.

43-4. "What the poor fellow has scarce saved, ounce by ounce, from his month's dole, at the cost of his very life." demensum was the measure of food or rations which the slave received each month for his own sustenance. According to Plaut., Stich. 60, the appportionment was made on the Kalends, and Donatus says that it amounted to four modii (about a bushel) of corn

1 See the Dziatzko-Hauler ed. of this play, Introd. p. 36, and for another view of this question cf. introductory note to Act I, Scene 1 of the Adelphoe.
That an equivalent in money was sometimes given to the slave appears to be not unlikely. Cf. Seneca, Ep. 80. 7; Cato, R. R. §§ 56–59; Plaut. Trin. 944 and the editions.

44. suum defrudans genium: i. e. denying himself reasonable comforts. A man’s genius was conceived to be a sort of attendant spirit associated with his life from the cradle to the grave. It was divine, but not immortal, and its character and moods were identified with those of the man himself. Perhaps the nearest English parallel is the word ‘soul’ as used in the parable of the rich man (St. Luke xii. 16), ‘I will say to my soul, Soul, thou hast much goods laid up for many years; take thine ease, eat, drink, and be merry.’ Cf. Hor. Od. 3. 17. 14 eras genium mero curabis. Cf. also Plaut. Aul. 724 egomet me defraudavi, animunque meum geniumque meum. The word is from the root gen- in gigno.

46. partum: sc. sit. The omission of the copula when it would be in the subj. mood is rare. Here the exclamatory nature of the subordinate sentence renders the ellipsis more natural. Besides, if written in this (early) Latin, the copula could well be est.

47. ferietur alio munere, “will be struck (by) for another gift,” “will be hit again”; a metaphor natural to a slave who had had experience of the lash.

49. ubi initiabunt: sc. puere; a fourth occasion for getting money out of Geta. The reference is to the initiation of the child into certain religious mysteries, in accordance with Athenian custom; cf. Donatus (Wessner, vol. ii, p. 363). See App.


**ACT I. SCENE 2.**

Geta appears from the house of Demipho. In the conversation that ensues between the slaves the situation is unfolded. Chremes and Demipho, two old men and brothers, have left their respective sons, Phaedria and Antipho, in charge of Geta, during their absence in far countries. Chremes has gone to Lemnos, Demipho to Cilicia. Geta, who belongs to the family of Demipho, has tried to do his duty by his old master, and to keep the young men within reasonable bounds. For this he has received harsh treatment at their hands, has given up the task in consequence, and is now bent on aiding them as much as possible even in their follies. Phaedria has fallen in love with a music-girl belonging to a certain slave-merchant of the town, whose name is Dorio. Antipho has become enamoured of a young woman named Phanium, who, he has reason to believe, is an Athenian citizen. Through the assistance of the parasite, Phormio, he has been enabled to marry her, and is now in dread of his father’s displeasure. In this dread Geta shares, for reasons of his own; but he resolves to bear the consequences like a man.
51. *rufus*, "red-head." Geta is looking for Danos, who wore a red wig. Slaves were commonly represented on the stage as having hair of a flaming red colour. Note the aposiopesis caused by the interruption of Danos, who sees Geta as the latter turns back toward the house to call to some one within.

52. *obuiam conabar*: the verb is used absolutely (cf. *And*. 676, *Heaut*. 240) and is to be joined closely with *obuiam*: "I was making every effort to find (more lit. 'to come and meet') you." We may however understand *fieri, esse, ire* or the like; cf. 617. *em*: on *And*. 416.

53. *lectum est*: lit. "it has been picked out"; with allusion to the quality and weight of the coins, not their number—"it's good money." Cf. Plaut. *Pseud*. 1149 *accipe: hie sunt quinque argenti lectae numeratiae minae. conueniet . . . debui*, "the number (of coins) will be found to agree with the amount that I owed you"; i. e. *conueniet tanto* (dat.) *quantum*. Cf. *And*. 366 *conuenire nuptiis.*


55. *adeo*: on *Heaut*. 113.


57-59. *quoius*: i. e. *cuinus*, which became the correct form as early as the first quarter-century B. C. *perspexeris*: pf. subj. in a cl. of characteristic, which also conveys a notion of opposition (adversative); "do you fear to trust a (mere) secret to one whose fidelity you have had proof of in a matter of money?" Cf. B. *App*. 372 (371).

59. *ubi*: relative, *quid* being interrogative; "and what profit have I in this matter?"

60. *hanc . . . dico*: *operam dicare* is more emphatic than *operam dare.* Transl. "I am wholly at your service."

61. *Chremem*: more common in *Ter.* than *Chremetem*. Cf. n. on *And*. 368.

62. *tam quam te* = *tam bene vnum noui quam te*.

63. *illi*: i. e. *Chremes*. *nostro*: i. e. Demipho.


65. *modo . . . pollicens*: lit. "promising him only not (all but) mountains of gold," i. e. "promising him everything short of mountains of gold." The reference is to the business opportunities which such a visit would afford. See Knapp, in *Class. Phil.* vol. ii, on *Travel* in Ancient Times, etc. Yet Donatus may be right in explaining the words as a reference to the presents which hospites were wont to give to those who availed themselves of the hereditary right of hospitium, when on a journey to a foreign country. "hospites hospitibus multa donabant" says Don., and the custom did not begin nor end with the Greeks and Romans.
70. *regem . . . oportuit*: Danos means that, if he had been a "rich man," he would have made a better use of his wealth than to be ever trying to add to it. For *rex* in the sense of "patron," "man of wealth and standing," cf. 338, and see instances in Horace and Juvenal. The English 'king' is similarly employed.

72. *magistrum*: i.e. as *paedagogus*, a word that would not suit the metre. It was the business of the *παιδαγωγοί* to exercise a general supervision over the conduct of their young masters. *prouinciam*: on *Heaut.* 516.

73. *mi usus uenit*, "such was my experience." Cf. n. on *Heaut.* 553.

74. *memini relinqui me*, "I am sure that I was left in charge." The pres. infin., not the pf., is regular with *memini* when the latter expresses recollection of personal experience. *deo* = *genio*; see on 44.


77. *istaec*: sc. *scapulae*; "those shoulders of yours." Like *haec* (see on *And.* 328), *istaec* may be fem. pl. Cf. Plaut. *Men.* 520 *istaec contumeliae*. If it is neut. pl. here, it refers to what Geta has just said.


79. *obsequi quae uellent*: i.e. *obsequi eis omnia quae eis obsequi uellent*, "to humour them in all things in which they wished me to humour them." *obsequi* here and elsewhere in early Latin takes an acc. of the thing; cf. *Ad.* 990, Plaut. *Asin.* 76 *id cego percupio obsequi gnato meo*. The subj. seems to be due to the influence of the infin. *uti foro*, "to work the market"; a proverb signifying to act in accordance with circumstances and one's own best interests.

80. *noster* refers to Antipho. *quicquam* strengthens *nil*. So *quisquam* lends emphasis to *nemo* in *Hec.* 67. The pleonasm is colloquial. The omission of the verb (*feciit*) is common enough in hasty narrative.

82. *perdite*, "desperately."

83. *inpurissumo*: on *Ad.* 183.

86. *ludum*, "the music-school." By sending her to such a place the slave-merchant would increase the marketable value of the *citharistria*.

87. *otiosi*, "having little else to do."

88. *exaduorsum ci loco*, "exactly opposite that spot." Elsewhere in Ter. (97, *Ad.* 584) *exaduorsum* is used absolutely; cf. Plaut. *Bacch.* 835. But in *Ad.* 584 the Codex Bembinus has *ci aduorsum* for which Fleckeisen reads *ci exaduorsum*.

89. *tonstrina*: barber-shops, then as now, were favourite places of meeting for idlers, gossips, and scandal-mongers. Cf. the London coffee-houses
of Dr. Johnson's day, and Hor. Sat. 1. 7. 3 opinor omnibus et lippis notum et tensorisbus esse. Cf. also Plautus, passim, and Harvard Studies, vol. ii, p. 42.

91. illi: the locative of ille. See on And. 637.

92. mirarier. hist. infin. For the form see on And. 203 (deludier).

93. uicinae: loc. a sort of appositive to hic. Parallel is the use of the acc. (as if in apposition) with hue in And. 70. But the partitive gen. with adverbs (as in Heaut. 110. Plaut. Capt. 182) is a use to which hic uicinae may also be legitimately referred.


95. ea: i. e. mater mortua. sita erat, "had been laid out." exaduorum: i. e. opposite the outer door of the house, so that the body was visible from the street. illi: i. e. the virgo just mentioned.

96. extra, "except." Thus also Plaut. Amph. 833 extra unum te — a use belonging to the sermo familiarius.

97. adiutaret funus: cf. Iec. 359 onera adiutae. miseritumst: sc. me.

98. sodes: on And. 85. uenimus: notice the change from the pres. to the pf. (aorist) tense and back again, and for the reverse cf. 135, 943, And. 128.

99. diceres: indef. subject as in And. 135. The mood is potential; see B. 280. 3, and B. App. 366. b. (365. b.). A similar description of a maiden all forlorn appears in Heaut. 285-291.


100. satis, "quite"; cf. Heaut. 523. n. scita: on And. 486. noster uero: note the apropiopesis, which, as Donatus says, 'succeurrit, quotienus uerus no minora sunt' (Wessner, vol. ii, p. 379).

101. recta: sc. uia.

102. sibi ut eius faciat copiam, "that she give him an opportunity to meet her." eius: i. e. Phanium. illa: i. e. the old woman. enim, "indeed": on And. 91. se negat: sc. copiam facturum esse.

103. aequom: neut. substantive.

104. id: i. e. uorem ducere.

105. ageret: delib. subj.; "what he was to do," "what to do." nescire historical infinitive.

106. indotatam: on Ad. 315, Phorm. 938.

107. quid fiat repeats the previous quid fit as though it were made the object of rogasse understood (indirect quotation); but no definite ellipsis of rogasse was really felt. Cf. Elmer's note, and see on 382 (nossem).

108. confidens: on And. 855. qui: abl. or locative of the (indef.)

125. *lex:* on *Ad.* 652 and *And.* 71.

127. *tibi scribam dicam,* “I will bring suit against you.” Cf. 329, 439, 668, and the Gk. γράφω δίκην.

129. *qui fuerit pater:* later Latin would ordinarily have *quis* here.

130. *qui cognata,* “how related”; see on *And.* 150 and ProL 6.

131–2. *quod . . . commodum* refers to the following clause, *quom . . . refelles;* “since you will not refute any of these charges, which circumstance will be to my profit and convenience, I shall gain my suit of course.” Some editors place a comma at *confingam* and a period at *commodum,* thus making *quod* restrictive, as “all these things I’ll make up, so far as shall suit my convenience.”

133. *paratae lites,* on *Ad.* 96 (*nullum factum*) and 792. *lites* = “quarrel,” “row.” *quid mea:* sc. *refert* or *interest;* “what care I?”

134. *locularem audaciam,* on *And.* 782; transl. “jolly cheek!” (Laming).

135. *hominis:* i. e. Antipho. *uentumst:* sc. *ad indices* (129). *uncimur,* “we are worsted (in the suit);” cf. n. on 108 (*venimus*).

137. *quid te futurumst,* “what will become of you?” See on *And.* 143.

138. “What fortune shall have in store for me I’ll bear with equanimity.” Note the play on the verb *ferre,* the stately effect of the alliteration, and the comic touch lent to the scene by the incongruity between the slave and his high-flown sentiments. For the idea cf. *Phorm.* 429–430; *Hor. Od.* 1. 24, 19–20; Verg. *Aen.* V. 710 (with Knapp’s note). *placet,* “quite right!”


141. *amitte,* “let him off.” Cf. 175, 414. n.


144. *paedagogus:* i. e. Phaedria, who is thus ironically designated because he was wont to escort the girl daily to the music-school, and back again to her home. See 86. *qui citharistriam:* sc. *sectatur* (86).


146. *fortasse:* hiatus is permitted because the dialogue is taken up by the other speaker. See Introd. § 97.
147. *non dum*, "not yet."

148. *quoad* = *ad quod tempus*; cf. 462, 524 (*dies* *ad quam*). Thus we often say loosely, "when are you looking for (expecting), etc.?" *certum*: inner or adv. acc.; "I have no positive knowledge." Cf. *Eun.* 111, 921. In *And.* 929, *Hec.* 324, *seio* already has an object in the acc. Hence in these passages *certo* is used instead of *certum.*

150. *portitores*, "custom-house officers"; they collected the *portoria* or harbour-dues, by contrast with the *puûlicani* or farmers of the revenue. They were charged with the inspection of letters also, in case these were of the sort to create suspicion. Cf. Plant *Trin.* 793 f. and 809 f.

151. See on *Eun.* 191. *ut bene sit tibi* (sc. *uòlo*) has the force of a polite "no."

152. *heus*: on 903. *hoc prodit*: on *And.* 386. *da hoc*: i. e. the purse. *Dorcio*: *Dorcium* is the name of Geta's wife (*contubernalis*).

**ACT I. SCENE 3.**

Antipho and Phaedria appear upon the stage, probably from the house of Chremes. Each is eager to explain to the other the reason for his own unhappiness. The former is ill at ease because the gratification of his wishes has placed him in an attitude of defiance toward his father whom he now dreads to meet. The latter is wretched in having to contend with a grasping slave-merchant to secure the object of his affections.

Verses 153-163 constitute a *cantica*, and are sung to the music of the flute. The metre varies, but consists chiefly of trochaic octonarii. Verse 163 is a clausula. The iambic octonarii which follow are more subdued in tone, but the notes of the tibia accompany the words of the actor throughout the scene. See Introd. §§ 61 and 84.

153. *adeon*: on *And.* 245.


155. *quod ni*, "but if... not"; cf. n. on Prol. 9. *quod* seems to refer loosely to the previous sentences, in the sense of "as to which" (acc. of reference or specification). Cf. 157 *quod utinam.

156. See App. *conscius* = *conscivs* is.


159. *non potitus essem* "I shouldn't have got possession (of the girl)"; sc. *si non fecisset. illos aliquot dies* "for those few days." The forms *aliquot* and *quot* were not of regular occurrence until the beginning of the Empire. But see on *And.* 248.

160. *audio* is ironical and suggests impatience. Cf. 947.
161. *dum* connects what follows with *angeret animum.* **consuetudinem** = "marriage."

162. *dolęt* may have a cl. for its subject, as here; sometimes a neut. pron. anticipating the cl., as in Plaut. *Copt. 152 huic illud dolęt, quia nune remissus est eduni exercitus.* More common in Ter. is a simple pron. in the neut. gender, used as subject, cf. *Eun. 93, Ad. 272, 451, 682, 733.* Such an impers. use of *dolęt* and other verbs of feeling is more frequent in Plaut. than in later writers.

163. *ita . . . ament,* "so help me heaven." Cf 883 and 954, where *bene* is omitted, as often in this formula, which is to be read parenthetically. The following *ut-cl.* is one of purpose and depends on *depecisi.*

164. *morte:* abl. of price with *depecisi.* **conicito,** "compare." Thus Gk. *συμβάλλειν.* In apposition with *cetera* are the two dependent questions which follow.

165. *ut ne addam,* "not to mention"; see on *And. 259.* **quod,** "the fact that." Cf. *Ad. 305.* **sumptu:** *sumptus* is a sore point with Phaedria, cf. 145-146. **liberalem:** on *And. 330.*

166. **quod:** on 168. **palam:** emphatic. Phaedria means that Antipho has a wife whom he need not be ashamed to present openly to the world.

167. *ni unum desit,* "were you to have one thing," expresses a possible exception to the negative implied in *beatus* = "not unhappy."

168. **mihi est:** sc. *res.*

169. **plerique omnes:** on *And. 55.* Transl. "that’s the nature, mostly, of us all." **nostri:** from *noster,* not *nos,* "we are dissatisfied with our own"; rather than "we think ourselves failures" (R. C. Jebb). The sentiment suggests *Ilor. Sat. I. 1. 1 f.*

170. **fortunatus,** "in a situation to be envied."

171. **etiam:** temporal; "still."

172. **retinere,** etc., "hold to your love or let it (her) go"; see *App.*

173. **ipsus:** on *And. 360.***

**ACT I. SCENE 4.**

Geta has seen Demipho at the harbour, and comes to inform Antipho of his father’s arrival. Antipho abandons himself to despair, but is urged by Geta to assume a little courage even though he have it not. The young man makes a show of putting on a bold front, but when he sees his father actually at hand he loses his self-command and goes off, leaving Phaedria and Geta to cope with the situation. This scene begins, as does the previous one, with a *caaticum,* which continues as far as verse 196.

174. **nullus* = *nullus es;* cf. n. on *And. 599.* Geta is talking to himself and fails to notice Antipho and Phaedria. **celere:** adv., as in Plaut. *Curo.*
283 *ita nunc subito propere et celere objectum mihi negotium.* Donatus makes it an adjective.

180. Freely, "so unprepared are you now for the stupendous evils which suddenly threaten you." Instead of *te* we should expect *tibi,* or *in te,* for *inpendeo* is intrans. in classical Latin. But the direct acc. seems to have been common with this verb in early Latin; e.g. Lucilius (Marx, 1227) has *quae res me inpendet,* and Lucretius (1. 326) *marc quae inpendent.* Other verbs too are found in Plaut. to be followed by an acc., which are intransitive in the classical period. A list of them is given by Brix, *Mil.* 1047.

183. Said aside to Phaedria.

184. "Moreover, I’ve (just) a moment’s time for this business: my master is at hand."

185. *quod quom audierit,* "and when he hears of it," i.e. of Antipho’s marriage, to which reference is made by Geta, indirectly, in 182 and 184. *eius:* i.e. Demipho.


187. *animali* on *Heaut.* 727

188. *absque eo esset,* "if it had not been for him," "but for him." Cf. Plaut. *Trin.* 832 *absque foret te,* and colloquial English, *without you had helped me.* "Properly *absque* is a prep., and the impf. subj. is an independent concessive subj.; then by association *absque* comes to have concessive or conditional force, retaining also its function as prep." Thus Morris on Plaut. *Capt.* 754. In general this prep. is used by Plaut. and Ter. only before a personal or demonstrative pron., and with the impf. subj. Cf. Dz. Hauler’s n. Cf. also Knapp in *T. A. P. A.* vol. xxy, p. 16. Here the expression constitutes the protasis to the apodosis in the next verse.

189. *uidissem = providissem:* "I should have looked out for."

190. *conuasassem,* "I should have scraped together," i.e. out of my master’s property. Hence the act would have been a theft. This comports with the definition of the word given by Nonius: *furto omnia colligere.* *protinam:* an early Latin form = *protinus."

191. See App. Antipho is speaking aside to Phaedria.

193. *nescio quod:* cf. n. on *And.* 340. Here *quod* (instead of *quid*) makes the expression adjectival.

194. *ibi plurimumst,* "he’s mostly there."


196. *satis pro imperio* (sc. *logueris;* "you speak with authority enough, whoever you are." Antipho's peremptory tone suggests to Geta that there may be something more in the command than the mere attempt
of some joker to delay a slave in haste. Cf. 848. For pro cf. n. on And.
675. uolui obuiam: sc. ire; see on 52.

197. cedo: on And. 150.

199. See App.

200. nam quod = quod nam. See on And. 321.

201. Phanium (voc.); the name of Antipho's bride, whom the young
man now apostropheizes, as Clinia apostropheizes Antiphila in Heaut. 398.

203. fortis fortuna adiuuat: a proverb of frequent occurrence and wide
application. Cf. Verg. Aen. X. 235 audentis fortuna iuuat; Cic. Tusc. II.
11 fortis . . . fortuna adiuuat, ut est in ueteribus; Soph. Fr. 13
(Brunck) oυ τοις ἀθύμοις ἡ τυχή συλλαμβάνει. Cf. also Seneca's Medea, 158;
Pliny, Epp. vi. 16. 11.

204. apud me, "in my senses." Cf. n. on And. 408, and the Gk. ἐν
ἐμαντφ ἐμ. nunc quom maxume: on And. 823. ut sis: sc. apud te.

206. commiserisse: on And. 319. inmutarier: middle voice; "change
myself," "change my nature." I cannot assume a virtue (confidence) if I
have it not, says Antipho.

208. quom possum, etc., "since I cannot (do) this, I should be the less
able (to do) that." See on Prol. 9 (stetit). hoc nil est, "all this amounts
to nothing," or "it's no use." But hoc, says Don., may refer contemptu-
ously to Antipho. Parallels exist in Latin, Greek, and English. ilicit:
cf. n. on Heaut. 974; Eun. 54. Here transl. "let us go," or "come along."

210. This verse and the next are often supposed to afford some slight
evidence at least that in the time of Plaut. and Ter. masks were not in
common use at Rome. Cf. 57, 890; And. 839, 878; Plaut. Men. 828. See
Introd. § 67. quid si adsimulo, "what if I make believe?" That is,
what if I make a pretense of being bold, and assume an air of confi-
And. 416.

212. ut respondeas: understand some inv. such as fac, vide; "see that
you answer him word for word, tit for tat." uerbo and pari are datives.

213. ne . . . protelet, "lest in his wrath he should smite (overwhelm)
you with his furious sayings." The verb is connected, perhaps, with telum,
and one of the synonyms suggested by Don. is percutiat. The metaphor
seems to be that of a combat followed by a rout. scio: said absentely, as
Don. points out (Wessner, vol. ii, p. 405).

214. tenes: on And. 86.

215. See App. platea: on And. 796.

219-20. tu . . . pendens, "you'll get a scolding presently; I shall be
strung up and flogged." pendens: on Eun. 1021.

220. nisi . . . fefellerit: fut. pf.; "unless I shall prove to have been
mistaken."
223. aufer mi 'opertet,' "away with 'what I ought.'" Cf. 857. quin
... impera: on And. 45.

225. in re incipiunda, "at the time when we undertook this project"; "at the beginning of our plan" (Jebb). ad defendendam noxiam, "with reference to warding off blame (from yourselves)"; the original sense of defendere.

226. "That that suit was equitable, plain, sure to win, fair as could be"; infin. with subject acc. after the idea of speaking implied in oratio (224) = "language." The suit was brought by Phormio against Antipho with the collusion of the latter. uincibilem = quae facile uincat; Donatus. Cf. Heaut. 205 tolerabilis = "tolerant."

227-8. "Well, we have need now of that very plea or, if possible, of one finer and more artful." Understand oratione.

229-30. Geta is fond of metaphors taken from the sphere of military tactics. Cf. 346-347. subcenturiatus: i.e. a man held in reserve, in order that he may fill a vacancy in a centuria; hence, "as a reserve."

ACT II. SCENE 1.

Demipho appears on the stage in a state of extreme indignation at what he has heard regarding his son’s marriage. Phaedria and Geta stand on one side, out of the old man’s sight, and the slave keeps up a running commentary on Demipho’s remarks, for the benefit of the audience. Phaedria then addresses Demipho, and defends his cousin in accordance with the plan of operations already arranged between himself and Geta. The old man refuses to be reconciled. His wrath, however, is somewhat diverted in the direction of Phormio’s part in the business, and he sends Geta to find the parasite that he may have an interview with that bold schemer in the presence of witnesses.

232. imperium, "authority," refers to the patria potestas, or absolute power which the law allowed to the father in dealing with his child. ac, "and yet." mitto = omittero. simulatatem, "animosity," "resentment."

233. reuereri: on And. 245 and 870. Understand cum. non pudere: freely, "no compunction!" (Jebb).

234. uix tandem, "at last!" sc. mei meminit. Geta expected Demipho to attack him first. Cf. And. 470. Of course Geta’s ‘asides’ are ironical.

235. reperiam: sc. causam. alius cura, "try again." more lit. "think of something else."

236. audio, fateor, "well, well, I grant it." places. "good!"

238. illud durum, "that’s a hard one," "that’s a poser." Cf. 901 ridiculum. expediendi: lit. "I’ll set it free," i.e. "I’ll make it clear."

242. *quo . . . ferant*, "how they are to bear tribulation when it meets them."


244. "(He should reflect) that these things belong to our common humanity, that they may happen (at any time), to the end that nothing shall find his mind unprepared." _fieri posse_ repeats *communia esse haec*. For _ut ne_ cf. n. on *And.* 259; the cl. gives the purpose of the whole injunction, *quam ob rem . . . posse* (241 ff.). See App.


247. *eo*: indicative, because _incredibile quantum_ is felt as one word = "wonderfully." Cf. _nescio quis_, and n. on 193 and 643.

248. *omnìa*: see Introd. § 91; cf. *Heaut.* 575. *redierit* (fut. pf.) refers to the fut. idea implied in _incommoda_; "I have conned over all the misfortunes that will fall to my lot if my master comes back." Notice Geta's parody of Demipho's words, from this point to end of vs. 251.


250. *ruri*: town slaves disliked work "in the country." The picture however is more Roman than Greek.

252. *hominem* = _eum_ (almost); thus frequently in Terence.


256. "He's well; he's in town; but is everything quite to your liking?"

Cf. n. on *Heaut.* 683.

257. *uellem quidem*, "would it were, indeed."

258. "A fine marriage have you consummated here in my absence." Note the particular emphasis imparted to the adj. by its position.

259. *id*: an adv. acc. = "on this account." The use is probably due to the analogy of _quod_ employed as in 263 — originally an abl. (in -d), afterwards mistaken for an acc. Cf. 361.

260. * ipsum*: i. e. Antipho. _illum_ or _eum_ would do, but _ipsum_ contrasts the person spoken of with the person spoken to.

261. *sua culpa*: emphatic; "that it is through his own fault that, etc."

262. *acerrumum*: "a martinet" (Jebb); contrasted with _lenem = "good-natured."

263. *quod*: on 259.

264. *congruont*: until the end of the republican period it was customary to avoid _u_ after _u_ or _v_.

265. *noris . . . noris*: fut. pf. indic., says Hauler. See the Dz.-Hauler
ed. of this play. The proverb is familiar, “know one, know all”; ἐκ ἐνδιὰ τὰ παῦνθ ὅραν.

266. híc: usually short in Plaut. and Ter. when it is nom. sing. of the pronoun. Cf. 1028. híc (nom. and acc. sing.) is long.

267. quom illest: sc. innoxiu. tradunt operas mutuas, “it’s a joint-stock company,” or “it’s a put-up job.” See 835–836.

269. illo: i. e. Antipho. cum illo = pro illo (Don.). Cf. Nep. Ages. 5. 4 qui nobiscum adversus barbaros steterunt. The more usual construction was ab aliquo or ab aliquenis parte stare. stæres: this verb, like adesse (cf. 266), was said of a person who gave advice or assistance in a suit at law; cf. Hor. Sat. 1. 9. 38 and 39.

270. si est . . . ut: on 925. culpam in se admiserit: on Ad. 682. Transl. “has been guilty of anything.”

271. minus . . . temperans, “too little considerate of fortune or fame.” rei and famæ are genitives (objective), as in Tac. Ann. xiii. 46 potestatis temperantor; cf. Plaut. Asin. 857 amantem uxor is maxime. There is an allusion (in rei) to indotatum, and (in famæ) to ignobilien of vs. 120. foret: subj. in a characterizing cl. in which the idea of result is very marked.

272. ferat: for the meaning cf. And. 610.


280. tua iusta, “your rights”; cf. n. on And. 975. ubi . . . respondes: indef. second pers. Hence the mood. The cl. is conditional, and differs but slightly from a si-cl. with an indef. temp. adv. following the conjunction. Cf. Gk. ὅραν, and the Engl. whenever (for if at any time).

281. ita ut ille fecit: the verb fecit here picks up the preceding negative verbal complex. Some critics have said that this never happens in an ut-cl. of comparison. But see Knapp on Hor. Sat. 1. 1. 108 (A. J. P. xvi, 332–334).

281–2. functus officium: on Hec. 580. Cf. n. on 413.

284. See App.

287. column: as in Hor. Od. 2. 17. 4. Cf. our figurative use of the word “pillar.” The verse is ironical.

289. iam dudum . . . audio: for the tense cf. the French depuis long-temps je vous entendez.

293. dictio: on And. 400, Enn. 671. Slaves were not permitted at Athens to give evidence in support of their masters.

294. inprudens, “from inexperience.”

296. servus = servus ex.

297. “You ought to have dowered her; he should have sought another husband (for the girl),” i. e. in place of himself. For the subjunctives see on And. 793. Cf. Hec. 230 curares.
298. *qua ratione*, "for what reason?" "in accordance with what theory (of right and wrong)?"

299. *ratio*: observe the play on this word which Geta takes in the sense of "an account" in money. *sumeret*: on 297; "he should have got it from some quarter or other."

301. *faenore*: sc. *sumeret*: i. e. "he should have borrowed it."

302. *siquidem quisquam crederet*, "yes, if any one would have trusted him (us) during your life-time." Demipho was Antipho's guardian and must give his consent to the contract, or it would not be binding; more especially as Antipho was under twenty-five years of age, and came therefore under the provisions of the *lex quina vicenaria*.

304. *egon... ut patiar*: on *Heaut. 784*. The negative of this constr. is given in 260.

305. *nil suae meritumst*: sc. *corum*; lit. "no gentle treatment is his desert," i. e. "he deserves no clemency." *meritum* is a substantive, not pf. pass. prtcpl. Cf. 1051, *Heaut. 92*.

307. *nempe*, "you mean."

308. *faxo*: on *And. 753*. *faxo... aderit*: on *And. 854*, *Eun. 285*.


313. *adsient*: on 269 (stares). For the form see on *And. 234* (siet).

**ACT II. SCENE 2.**

Phormio and Geta enter the stage from the market-place, discussing the subject of Demipho's return. The former is confident that he can carry the matter through, and expresses his eagerness to meet Demipho.

315. *admodum*, "quite so," "certainly."

317. *oppido*, "very much so"; a colloquial word, obsolete in the time of Quintilian, though found in Livy. *ad... rebit*, "on you alone devolves the whole responsibility."

318. "You are the man who has mixed this mess; you must eat it up."

Cf. "you have made your bed and you must lie on it." *intristi = intri-\textit{nisti}*. *accingere*: middle; "get yourself ready."

319. *rogabit*: sc. Demipho. Phormio is meditating on his possible course of action in the event of Demipho's asking him certain questions. *eccrē*, "but, see here now," occurs nowhere else in Ter.; in Plaut. it appears six times. The true composition may be *ecce* and *re (=rem)*. But according to Paul. Fest. p. 78 (M., 55 Th.) it is an oath derived from *Cēres*, as *eciator* from *Castor*, *edepol* from *Pollux*.

320. *quid si reddet*, "what if he shall retort?" Understand *responsum*. But the meaning may be, "what if he shall (try to) give the girl back?"
sic opinor: Phormio has now reached a conclusion as to his course of action: "I have it, I think." His words do not answer Geta’s.

321. cedo senem, "bring the old man out." See on And. 150.
323. deriuem, "turn the current of"; from de and ruos. The metaphor is similar in Lucr. 2. 365 deriuare animum.

325. in neruom erumpat denique, "may land (you) in the pillory (prison) at last." Cf. 696; Plaut. Curc. 720 in neruo iacebis, and 723 ego te in neruom . . . rapiam.

326. factumst periculum, etc., "I have tried it, I have learned the road by this time." periculum here bears its original signification. The expression pedum via may have been chosen with special reference to in neruom (325). Cf. Morgan’s rendering, "I know where to set my feet."

327. deuerberasse, etc., "have cudgelled to death"; a humorous exaggeration.

328. "Aliens as well as citizens? The better I know the way, the oftener I tread it." For the force of tum here cf. And. 262. See App.

329. cedo: on And. 150. dum: used with imperatives to emphasize the command. Cf. 784, and the familiar abi dum, die dum, mane dum, etc., in which dum is always enclitic. enumquam: i. e. en umquam. The prefix is the same as en, for which cf. 52 and see on And. 416. It is used in conjunction with umquam in questions expecting the answer ‘no,’ and assists in fixing the attention on the negative character of the reply. Transl. "did you ever hear that a suit for damages was brought against me?" See on 127, 439.

330. qui: on 130. tennitur: i. e. tenditur. See App.

332. quia enim, "because indeed"; on And. 91. in illis . . . in illis, "in the latter . . . in the former"; for in his . . . in illis. The actor’s gestures would have prevented any mistake that might otherwise arise from the use of the same pronoun to contrast two sets of people. Cf. Ad. 130 f. opera luditur, "our labour is wasted." Cf. Plaut. Capt. 344, Pseud. 369 operam ludimus.

333. "Some people are in danger from one source, others from another, from whom there is anything that can be pilfered." unde = ex quibus, the antecedent being albis. On the sentiment cf. Juvenal, 10. 22 cantabit uacrus coram latrone viator.

334. ducent, etc., refers to the law under whose provisions a debtor, unable or unwilling to pay damages legally awarded, might be arrested and compelled to live with his creditor as a slave. Notice the telling alliteration, and cf. 347.

337. pote: see App. Cf. n. on And. 437.

338. immo enim: on And. 823. regi, "to one’s patron." Phormio was a parasite and might speak from experience.
NOTES

339. tene: on And. 245. asymbolum (= ἄσυμβολον): "free of expense." See on And. 88. Cf. n. on Eun. 540. The Greeks were fond of banquets at which each participant contributed his share, συμβολή. balineis: from βαλανεῖον. For the shortening of the penult cf. platea (= πλατεία) in 215, and n. on And. 796. The form balineum became more common after Plautus.

340. ab animo indicates the origin from which the action or state is derived. Cf. a fronte, a tergo, etc., and Plaut. Epid. 129 a morbo ualui, ab animo aeger fui. The English says "in mind." quom: adversative. ille: i.e. the patron. absumitur would be subj. in classical Latin.

341. "While that is being done which shall satisfy you, he submits to annoyances." quod placet expresses volition, purpose, and at the same time characterizes an indefinite antecedent. Such clauses are termed by Elmer, 'volitive characterizing clauses': see his note. tu rideas, etc., "you are free to laugh, to taste first of the wine-cup, to occupy a better place at table;" a kind of Oratio Obliqua, a sort of quotation of the courtesies rendered by the rex (338).

342. dubia, "puzzling," i.e. where there is a profusion of dishes — un embarres de richesses, as explained in the next verse.

344. rationem ineas, "consider"; practically a single word. The subj. is due to the indefinite second person, while quem has the force of a general rel. = "whenever," i.e. "if ever," "if." Cf. n. on 280.

345. qui: the antecedent is hune.


347. postilla: with iam; "immediately after that." For the form, cf. post-ēā, praeter-ēā, ante-hāc, post-hāc, in which the second part is probably an old abl. Cf. And. 936. ludas licet, "you may play with him"; the only place in Ter. where licet is joined with the subj. rather than the infin. Cf. Hor. Od. 1. 28. 35 licebit inietcto ter pulvere curras.

ACT II. SCENE 3.

Demipho appears with three friends who are to help him with their advice. Geta and Phormio converse apart, but in such a way as to be overheard by Demipho, whose wrath is stirred up accordingly. Demipho then assails the parasite, and challenges him to prove Antipho's kinship to the girl. But he finds his match in Phormio, who retorts that the relationship has already been established in a court of law. The parasite further refuses Demipho's offer to compromise on the basis of a dowry to be paid by Demipho, and the transfer of the girl, under the form of marriage, from Antipho's possession to that of her self constituted champion. Phormio finally leaves the old man to nurse his anger and get what comfort he can from the aduocati, who have been silent witnesses of the proceedings.
348. enumquam: on 329.
350. quin...age: on And. 45. Cf. 223. hoc age, "just give your attention to me now": a formula used to invoke attention at a sacrifice, which became colloquial. Cf. 435 and n. on Eun. 130. The words quin...agitabo are said aside.
351. pro, etc.: on And. 237.
354. neque: the negative is repeated here merely for emphasis; one would expect negatque. qui: on 129.
355. A gloss, as is evident from 386. It serves the purpose of explaining Stilphonem: thus all MSS. and Donatus. The Greek is Ξέλπων, and the correct spelling Stilpo is given in a lemma of the Codex Monacensis. See Schlee (Schol. Ter., p. 28). Cf. Dz.-Hauler's crit. note.
357. ignoratur, "is disowned." "is ignored."
358. quid facit: on And. 45 (quid est).
361. ilium: i.e. Phanium's father. grandior, "elderly." Cf. n. on Ad. 673.
363. pauper, "whose means were limited." egens would be the word for 'living in poverty,' which is not the idea. He was able to live by his labour, as the next few words indicate. opere, "field-work"; thus also Eun. 220: Heaut. 72, 73, 142; Ad. 518. uita, "livelihood"; "bread" (Jebb). Cf. 734.
365. colendum: i.e. by contract or stipulation.
366. hunc: i.e. Demipho.
367. quem...uidereim restricts optumum: "the best that I have seen." See Hale, The Com.-Constructions, p. 92.
368. uidet e: etc., "may you discover yourself to be as you say he is," i.e. optumus. Geta is ironical. See App. in' malam crucem: on And. 317. in' = isne. The original instrument was a pole, and the process that of impaling. This was succeeded by the cross, to which the slave or malefactor was nailed or bound.
370. hanc: i.e. Phanium. in, "with regard to."
371. quam refers to hanc (370).
372. pergin = pergisen. male loqui governs the dat. as though it were a single word.
373. "This however is just what a man like that deserves." illo is contemptuous. aintamen: see App. ain = aisne. carcer, "you prison-house," i.e. possessing the qualities that make for one.
374. "You goods-extractor, law-twister"; new phrases invented by
Geta, on the spur of the moment, in which to express his assumed indignation.

377. **hodie**: on 1009.
378. **adulescens**: contemptuous; "young man." **bona uenia**, "with your good leave."
379. **potis**: on *And*. 437.
381. **qui cognatum**: on 130.
382. **proinde quasi**: on *Heaut. 65*. **expiscare**, "you're fishing (for it)." 
383. **nego**: sc. *nouisse*. **qui aís**, "who say (I do know)." **redige in memoriam**, "assist me to recollect," "jog my memory."
384. "What, man, not know your own cousin?" The question expresses surprise, and does not expect an answer, as it would do if *non* had the force of *nonne*. **enicas**: cf. 856. n.
387. **subice**, "prompt me"; said aside.
388. **non dico**, "I'll not tell you"; strictly, "I'm not telling you." See on 669, *Ad*. 781 (*non manum abstines*). Cf. n. on *And*. 404. **temptatum**: supine.
392. **horum**, "in the presence of these gentlemen," i. e. of the *advocati*; the gen. as in *Ad*. 683, *Heaut. 260*, *Heec*. 793, Plaut. *Trin*. 312 *deum hercle me atque hominum puđet*. If *horum* were neut. it would be in the nom. case, since *puđet* takes the pers. constr. with neuter pronouns, e. g. *Ad*. 754, Plaut. *Mil*. 626. **puđet**: cf. n. on 384; "what, you're not ashamed?"
394–5. **esses . . . proferens = proferres* (nearly); "you would have been the first to be putting forward, etc." Cf. n. on *And*. 508.
396. **quom aduenissem**, "if ever I had come," i. e. before the court, to claim an inheritance. Cf. n. on 280 and 344.
397. **face**: on *And*. 680.
398. **cedo**: on 197. **eu**: the same as the Gk. *εὖ*, "well done." So in *Ad*. 911 *euγε* = *εὖγε*, "bravo!" Cf. 478, 869.
399. **quibus me oportuit**: sc. *expedire*. Cf. 383, 447, 683, 113, etc., for similar omissions of the infinitive.
400. **fuерat**: the force of the indic. is to assume the truth of the supposition, for the sake of argument simply; "suppose this had been false." Phormio does not commit himself.
404. *ut reddant* depends on the idea of petitioning implied in *magistratus adi.*

405. *solus regnas*: i.e. you alone can do as you please; others must obey the law. Cf. Ad. 175, where Sannio is likewise ironical. *solii*: sc. *tibi.*


408. *secter*: on *And.* 798 (*mine ret).*

410. *abduc hanc, minas quinque accipe.* "off with her, take five minae." Demipho is much excited—a fact that accounts for his use of imperatives, as well as for the transposition of the two verbs. The Attic *mina* was equivalent to 100 *drachmae*, or about $18.75. *mina = μνα*, the i being inserted merely to facilitate pronunciation. Cf. colloquial Engl., 'atheletes,' 'puleverize.'

413. *meretricem . . . abusus*: in early Latin *abutor* and *fungor* regularly take the acc., *utor, fruor* (perhaps) and *potior* the abl. sometimes. See on 830. For *abutor* and *utor* in Ter. see on *And.* Prol. 5, *Ad.* 815.

414. *amittere*, "to let her go."


416. *propter egestatem*: for an illustration cf. the case of Chrysis in the *Andria.*

418. *unde*: sc. *proximi sumus*; "whence (i.e. 'how') are we the nearest (of kin)"? *ohe*: on *Ad.* 723.

419. *actum ne agas*. "don't try a suit already decided"; a proverb taken from the law courts. Cf. *Ad.* 232 *agam* and Donatus' n., "quod enim in iure semel indicatum fuerit, rescindii et iterum agi non potest." This was true in general of the Athenian courts. See Meier u. Schöman, *Att. Proc.* 733 ff. It was otherwise at Rome, as with us. Cf. n. on 406 and on *And.* 465. The right of appeal however was limited at Rome. See Greenidge, *Roman Public Law,* 293; Smith, *Dict. of Antiq.* 1. 601. *non agam*: cf. n. on 382 (*nossem*) and on 431.


426. *te*: abl.; "better do the same with yourself." *feceris*: fut. pf. indic.

427. *paratus*: on *And.* 909. *aduorsum* is frequently post-positive in early Latin.


Demipho consults his friends, the three aduocati, two of whom give opposite opinions, while the third is undecided. This leaves Demipho in still greater perplexity than that in which he was involved before he sought their advice. The humour of the situation is manifest.

ACT II. SCENE 4.

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returns from the house of Demipho, whither he was sent (445) to look for
Antipho. The slaves there tell him that the young man has not come home.
462. quoad: "how soon"; see on 148. se recipiat, "he is likely to
return." The direct question would be quoad se recipiet?
464. eccum: on And. 532.

ACT III. SCENE I.

Antipho returns much vexed with himself for his cowardice in running
away and leaving his own dearest interests in charge of others. Geta
assures him that his affairs have not suffered during his absence, and that
his father will not act until Chremes arrives on the scene. This however
arouses new fears in Antipho's breast.

465. enim uero: on And. 91. multimodis: on And. 939; cf. Heaut.
320. cum istoc animo: cf. n. on And. 941 (cum tua religione) and on
Eun. 153; cf. also Phorm. 930, Hec. 134, Ad. 713.
466. itane . . . dedisse: on 153. uitam refers to Phanim.
467. tete: acc. by attraction; strictly we should have tute (udorsuruses
nis). animum aduorsuros: regarded as one word having rem for its
object.
468. ut ut: cf. 531. illi . . . consuleres, "you ought at least to have
taken thought for that girl, etc." See on 297.
469. tuam fidem, "her trust in you." For this use of the pronoun cf.
1016. quid . . . poteretur: on 830, and And. Prol. 5.
3. n: II. 517.
472. Antipho sees Geta for the first time. ea causa: i. e., because you
deserted us.
474. subolet quid: on Heaut. 899; "has my father any inkling of
it?" etiam. on And. 116.
475. nisi. "only"; about the same as nisi quod, and frequent after nescio,
to whose sweeping negation it attaches a modifying statement. Cf. n. on
And. 644, Phorm. 953. See A. & G. 525. e.
476. See App. hominem praebuit: sc. se. The omission of the re-
flexive is rhetorical and rare with praelere. See Dz.-Hauler's crit. n.
477. confutavit senem, "kept the old gentleman from boiling over." Cf.
. n. on Heaut. 949. admodum, "very"; with iratum. Cf. Heaut. 53.
478. quod potui: the omission of feci suggests modesty on Geta's part.
amo: on 54: "I'm beholden to you all."
479. rest = res est.
480-1. ut aibat: the rest of the sentence is given as though Geta had
omitted ut. After ut aibat we should expect de eis consulio volebat facere.
Cf. Ad. 648 for a similar irregularity, and see Dz.-Hauler's note.
NOTES

481. *de,* "in accordance with," "by."


484. *palaestra* : the young Greeks went regularly to the *palaestra* for exercise and recreation. Hence the regularity of Phaedria’s visits at the house of Pamphila suggests the application of the word to the place where she lives. Transl. "from his play-ground."

ACT III. SCENE 2.

Phaedria begs Dorio, the slave-dealer and owner of Pamphila, to give him more time in which to procure the money needed for the purchase of the girl. But Dorio is obdurate and refuses to listen any longer to Phaedria’s oft-repeated request. He has had an offer from a soldier who is to bring the money to him on the morrow. He will make the sale however to Phaedria if the latter succeeds in bringing him the cash before the soldier can do so.

486. *non audio*, "I won’t"; cf. n. on 388. *quin omittre me*, "you let me alone"; cf. n. on *And.* 45.

488. *quod lubenter audias*, "something which you would be glad to hear," if you should listen; a characterizing clause of contingent futurity (B., *App.* 404. 3. a.). Thus also 1052–1053 *quod gaudeam* and *quod doleant*. The subj. has the same force as in an independent clause. In the fully developed type of characterizing clause this would not be true.

489. *triduom hoc* : on 513.

490. *mirabar si* : on *And.* 175.

491. *ne quid*, etc.: Antipho fears that some real trouble may come to Phaedria from the situation. But Geta breaks in and gives Antipho’s sentence a turn suggesting that Dorio may try the young man’s patience a little too far. Such violent measures as are taken with Sannio in the *Adelphe* were not uncommon. Transl. "lest he may be patching up something for his own head," i.e. "lest he may have to wear the night-cap himself." This metaphorical use of *suo*, "to sew," occurs here only.


494. *somnia* : cf. n. on 874.
495. cantilenam eandem canis, "it's the same old chant you're singing." Cf. n. on Heaut. 260 (cantabut).

496. cognatus, etc.: i. e. I will so regard you, if you will only grant me the favour I ask. modo: cf. n. on Eun. 65-66.

497. adon: on 153.

500. "As (to want) to take me in with tinselled words, and to take off my girl without paying for her." Notice the play on ducas and ductes. The former verb often suggests deception; the latter is used of taking to one's self a mistress.

501. miscritum est, "I'm sorry for him," i. e. for Phaedria; said aside to Geta. ei, ueris uincor, "ah, the truth is too much for me." Phaedria turns away from the slave-dealer, feeling that he cannot argue with him any longer. See App. uterque: i. e. Dorio and Phaedria. similis sui: the gen. is regular with similis in early Latin.

502-3. "And then (to think) that this blow should n't have befallen me when Antipho had some trouble on hand too!" This is Jebb's rather free translation, given by Boud and Walpole. It is in keeping with of fortunatissime of vs. 504, and seems to express the true spirit of a doubtful passage. Phaedria would have been happy to see Antipho involved in a trouble similar to his own. Misery loves company. He fails to see Antipho's difficulties. For neque with infin. of exclamation cf. 232-233. See App. For the idea that misery loves company cf. Plaut. Capt. 581-583; Pl. Epp. vi. 20. 17; Seneca, Med. 426 ff., Troad. 1016 f.

505. cum: with malo, which is modified by huius modi. conflictares: on And. 93.

506. id quod aiunt: on And. 805. auribus teneo lupum: a proverbial expression similar in spirit to the English 'to catch a Tartar.' Donatus derives it from the Gk., των ατων έχω των λυκων οβτε γαρ έχειν οβτ' άφειναι δύναται. The latter part is probably explanatory of the first.

507. See App.

508. Dorio means that he stands to Phaedria in the same relation as that in which Antipho stands to the wolf. hoc: i. e. Phaedria. ne ... sies: very ironical. The ne is final (cf. And. 704, 706); "look out there lest you be too little of a leno," i. e. (tauntingly) "act well up to your reputation."

509 num ... confecit. "has he done anything?" i. e. any mischief? hic = Dorio.

510: meam would move the spectators to laughter, for Pamphila was in reality the property of Dorio; note the slave-dealer's fine reply in 511.

512. illo: i. e. the man to whom Dorio had sold the girl. mutet fidem, "cancel his bargain," "break his faith."

513. triduum hoc. "for the next three days." Cf. 489. dum: purely temporal; "while."

515. *obtundes*, "will you keep pounding it into me?" Cf. n. on *And.* 348. See App.

516. *idem hic*, "he also," "he too." *conduplicauerit*, "will promptly double." Notice the force of the fut. pf.

518. *horunc* = *horum-ce.* *poterin* = *poteris-ne.* Note that *ne* is attached to the sixth word in the sentence — for emphasis; "can you possibly, etc?"

519. *neque ego neque tu*, "neither you nor I (can hear it)," but it will surely happen for all that, as she is already promised to another person. Dorio is ironical. *quod*: sc. *accipere.* Cf. n. on 399. *duint*: on *And.* 666.

521. *contra*: a prep. (probably). In early Latin *contra* is more often an adv., as in *Ad.* 50. In *Ad.* 44 it may be a prep., but Dz. makes it an adv. there, while Spengel and Wagner deny the prepositional use altogether for Terence.


523-4. *tibi* . . . *praestituta*, "assuredly a day was once fixed by which (time) you were to pay him." *quam ad*: a rare order. Cf. however 427 *me aduorsum*; *Heaut.* 189, 265 *te erga*; *Hec.* 535 *te est penes.* In Plaut. this order is common in connection with the rel. pronoun. *dares*: subj. in rel. cl. of purpose.


525. *haec*: sc. *dics*, i. e. the date on which the other purchaser made his appearance.

526. *ob rem*: on *And.* 546.

527. *sic sum*: on *And.* 919.

528. *immo*, etc., "nay, in very truth, Antipho, it is he who is deceiving me."


533. "I'll follow my rule of first come, first served." *ut* . . . *dandumst* explains *mea lege.*

**ACT III. SCENE 3.**

Phaedria is in great perplexity to find means of obtaining the money. He and Antipho unite in entreaties to Geta to help them out of the difficulty. Geta protests, but yields at last and promises to do his best on condition that he can have Phormio to help him.
534. **huic**: i. e. Dorio.
535-6. **quoi**: the antecedent is *ego*. **quod** refers to *argentum*. Transl. “which had been promised me, if this fellow could have been induced to grant me three days more (of grace).” *exorare*, being a verb of asking, would govern two accusatives, one of the person and the other of the thing. The verb being in the passive, the acc. of the person becomes nom., the acc. of the thing remains unchanged. It is possible however to regard *triduom hoc*, not as object of *exorarier*, but as acc. of duration of time. In that case the expression must be looked upon as an instance of colloquial brevity = *exorarier ut triduo hoc expectaret*. Cf. 513. **pote**: on And. 437.

537. **qui . . . adiurit**: a cl. of characteristic, conveying an accessory notion of opposition (“although,” “in spite of the fact that”). Such clauses are called also ‘concessive’ and ‘adversative.’ Cf. B., Lat. Gram.

233. 3. **adiurit = adiuvurit = adiuvurit.**

542. **etiam tu hinc abis**, “away with you!” “just you be off!” This interpretation is supported to some extent by Ad. 550 *etiam taces?* “do be quiet!” and by Heaut. 235 *etiam caues . . . ?* These examples, it is true, lack the emphatic *tu*, but this fact makes little difference. *tu* is peremptory (emotional), as in Hor. Od. 1. 11. 1-2 *tu ne quaesieris. . .*. Leuconoë, and merely notes Geta’s excitement. *etiam* perhaps has no appreciable force (see Kirk in A. J. P. vol. xviii, p. 39), yet in Plaut. it is often used when a question or command is repeated, and then it = “again I ask,” “again I say.” Now Geta’s *quid faciam* (540) virtually = *abi hinc*, “go to,” “out with you”; so too his *edoce*, etc. In 541 and 542 he says words to the like effect, until the repetition of his refusal reaches a climax in the present passage = “again I say, will you be off (with your request).”

543-4. “Is it not a triumph for me that I get into no trouble through your marriage, without your now bidding me still to seek disaster in a scrape on account of Phaedria here?” Cf. And. 647-648. **ni**: on And. 648. **etiam**: on 547. **crucem**: on 385.

547. **ni instigemus etiam**, “without our goading him still further.” *etiam* is temp., with an additory connotation; see Kirk in A. J. P. vol. xviii, pp. 28, 29. **ut . . . preci**, “so that no room may be left for entreaty.” See on 140. Cf. And. 601 and n. on 206.

551. **certumst persequi**, “I am resolved to follow her.”

552. **quod agas**: see on Hec. 197. **pedetemptim**: sc. *agas*; “act with caution,” “go slowly.”

553. **quaere**, “think.”

554. “Lest he should do something or other, that would cause us regret hereafter.” **quod . . . pigeat**: see on 488.

555. **uerum . . . malum**, “but after all I fear trouble.”

557. **triginta minae**: nearly $800.
Chremes and Demipho are on their way from the harbour, where the former has recently disembarked on arriving from Lemnos. Chremes is much disturbed at the news concerning Antipho, as he had hoped (with Demipho) that the young man would marry the daughter who was the fruit of his Lemnian marriage.

uidet: hist. present.

570-1. “While at the same time the girl’s (increasing) years brooked not my negligent delay.”

ipsam, etc.: we should expect ipsa . . . profecta est, ut aibant.

illi. “there”; see on And. 638.

unde asks the source of the disease, qui its character and name.


quod refers to the fact alluded to in 577. consili: locative; cf. n. on Heaut. 727.

condicionem, “match”; in allusion to the daughter of his Lemnian wife. Chremes’ Athenian wife was ignorant of the existence of the establishment in Lemnos, and the old gentleman was desirous that she should remain so. extrario, “an outsider,” i. e. some person other than Demipho’s son.

sit: sc. condicio, a word that readily suggests the girl herself.

alienus: on Ad. 672. The reference is to the extrarius (579).

opus est: often united with the abl. case of the pf. pass. prtcpl. neut. Thus also usus est. A neut. pronoun in the nom. case frequently accompanies the constr. as subject (usually in the sing. number); cf. n. on And. 490.

aliqua: sc. via; cf. n. on 566. See 746.

quod refers to the possibility expressed in 585. me excutiam, “clear myself out,” i. e. “take myself off”; still further explained by
egrediar domo. This interpretation is supported by Eun. 358 homo quattuor foras, and Hor. Od. 3. 9. 19 executur Chloe.

587. nam . . . meus, "for of all I have I only am my own." Note the oxymoron. Chremes' property was derived entirely from his wife. Therefore to quarrel with her meant destitution.

ACT IV. SCENE 2.

Geta has seen Phormio and the two have arranged a plan for getting money out of the old men. The scene represents Geta as expressing his admiration of Phormio, who is so ready to do all in his power to assist Phaedria to obtain the money that he needs.

593. fieret: deliberative subj. in an indirect question.
594. intellexerat, "he took it all in at a glance." The plpf. expresses the rapidity with which Phormio grasped the situation. Note the parataxis.
595. quaerabat, "he asked for."
596. tempus, "opportunity," "chance." dari depends on the idea of thinking implied in gratias agebat. Cf. the infin. with gaudeo, dolce and similar verbs expressive of emotion. Cf. also 610. We might expect a causal clause.
597. ubi . . . ostenderet, "where he could show," "of showing"; Elmer's 'potential characterizing clause.' See App.
598. ad forum = apud forum (nearly).
603. commodius, "more advantageous." duplicit spe utier, "to have two strings to one's bow."
604. petam, "I will try and get it," i. e. the money. hinc, "out of him," i. e. out of Demipho. a primo, "in the first instance," "originally," "at first." Cf. 642 and n. on 340. institi, "I began," i. e. "I planned to seek it." See App.
605. hunc hospitem, "this new-comer," i. e. Chremes. Geta's pronouns and pronominal words are made more intelligible to the spectators by his gestures.

ACT IV. SCENE 3.

Geta now proceeds to put into execution his plan for obtaining from Demipho the thirty minae needed by Phaedria for the purchase of the music girl. He pretends that in his interview with Phormio the latter promised to forego all legal proceedings against Demipho and to marry Phanium on the receipt of thirty minae. The amount seems excessive to
Demipho and he becomes much enraged. Chremes however steps in and offers to defray the expense out of his wife's property.

610. uolup est, "I'm delighted." uolup, like facul, is an indeclinable noun; see Don., and cf. n. in Dr.-Hauler. It occurs in Ter. only here and in Hec. 857, but in Plaut. it appears in fifteen passages. It is an early form, whence the classical uoluptas. See Ritschl, O p u s c. II. 450-452. The form uolup is probably incorrect. There are those who regard uolup as an ad-verb. Cf. Brix, Mil. 277. For the infin. with uolup est cf. n. on 596 (deuri).

611. compluria: frequent in early Latin instead of complura; see Donatus. Cf. however the discussion in Aul. Gell. 5. 21.

612. audistin: notice that -ne is affixed to the third word in the sentence, and cf. n. on 518.

613. facinus indignum: on And. 145.

614. circumiri, "to be got around," "to be circumvented," "to be cheated." commodum, "just now," ápriwos; colloquial. Cf. Eun. 343.

615. nam . . . quoque, "(you did well to do so) for of a truth I too." See on And. 43. Cf. Ad. 190.

617. fit obuiam: on 52. Cf. And. 590.

618. qui istanc, "the man by whom that girl . . ." Understand some such idea as "was thrust upon us." Phormio was supposed to be Phani-um's guardian. His name was not yet known to Chremes.

619. uisumst mi ut, etc. = decrevi ut, etc., or decrevi + infin. Cf. 625.

620-2. "Why do you not see to it that we arrange these matters between us?" sic. "in this way," refers to the plan he is about to suggest.

623. liberalis: on 168. fugitans litium, "shy of law-suits"; the obj. gen. instead of the acc. because fugitans is felt as an adj., like amans, sapiens, etc. Cf. Hor. Od. 1. 8. 4 patiens pulueris atque solis.

624. nam: cf. n. on 615. The idea is: "(otherwise he would have bundled her out of doors) for the rest of his friends advised him to do so."

625. auctores fuere ut: lit. "were advisers to the effect that." Cf. Plaut. Mil. 1094 quid nunc mi's auctor ut faciam; n. on And. 157 (operam do). praecipitem, etc.: cf. n. on And. 683 (inuentum dabo); Ad. 318.

626. hodie: on 377.

628-7. an . . . dices, "you'll say then that he will pay the penalty of the law?"

628. iam id exploratumst, "that point has been already investigated."

629. si . . . homine, "if you try conclusions with that fellow," i. e. if you go to law with him. ea eloquentiast, "he's that eloquent"; prob-ably nom., but possibly abl. of quality.

630. uerum pono, "but I assume (for argument's sake)." uictum: i. e. in the law-suit. at tandem tamen, "yet after all." The emphatic word is tandem.
631. "It is not a case in which his civic rights are at stake, but (only) money." Demipho, if he lost the suit, could pay any fine imposed upon him by the court, and that would end it. Phormio in like circumstances would have no money wherewith to pay, and accordingly would lose his personal freedom and civic standing. He would become Demipho's slave. This, in legal phrase, was to lose one's caput.

634. in manum, "in cash."

635. hinc facessat, "take herself off"; understand se. For this intrans. and colloquial use of facessere, cf. Plaut. *Rud.* 1061 si quidem sis pudicus, hinc facessas.

636. illi: i. e. Geta. propitii: Antipho means that Geta must be out of his mind—a condition supposed to be due to the ill-will of the gods.

637. "If what you say (i.e., if the sum you mention) shall have the least particle of justice in it."


643. nimium quantum, "a great deal too much." nimium, incredibile, mirum and similar words are sometimes connected so closely with a following quantum (a, um), that the two have the effect of a single word. Cf. the Gk. θανάστης ὄσον, πλείστον ὄσον, and Hor. *Od.* 1. 27. 6 innume quantum. In reality such cases involve ellipsis, as e.g. quantum rogat nimium est, "his asking price is too high." Cf. n. on 247. si . . . daret, "(he said that he would be satisfied) if any one should give him."


645-6. adeo, "exactly"; to be taken with quod. quid . . . locaret: sc. in matrimonium; "what (could he do more) if he were portioning out his only daughter?" Cf. 752 where nuptum is added, and 759 where locare stands alone in the same sense.

646-7. "It has been of small benefit to him that he did not rear a daughter, (for) one has been found to claim a dowry." Demipho, it is to be presumed, had not been without a daughter. He had merely taken advantage of the law which allowed the father to 'expose' his infant child, and thus avoid the expense of rearing it. This was done most frequently in the case of female infants. Cf. the plot of the *Heaut.* Demipho however has not escaped. quae dotem petat is a rel. clause of purpose. See B., *App.* 371 (370 rev. ed.). On dowries see e.g. *Heaut.* 838, 940; *Plaut.* *Amph.* 950 ff. On the general expense of a daughter cf. e. g. *Heaut.* 835 ff

648. ut ad paucam redeam, "to put it in a few words"; cf. *Hec.* 135. n. illius mittam ineptias, "to pass over his impertinences."
651. fuerat precedes volui in point of time.
652. eius incommodum, “the disadvantage to her.” We might expect incommodi; cf. note on aduenti, 154.
653. in seruitutem: substituted for in matrimonium in order to draw attention to the subordinate position in the family of a wife without a dowry. This and ad ditem (for diti) lend pathos to the description. The acc. with ad lacks the suggestion of personal interest which the dat. would convey. Cf. Plaut. Trin. 689-691.
655. quaæ adferret, “who should (would) bring”; see on 488. qui, “whereby.”
657. hac: i. e. the amici filiam of vs. 650.
658. istanc: i. e. Phanium.
661. quid si animam debet, “what if he owes his very soul?” i. e. is over head and ears in debt. oppositus pignori, “mortgaged”; properly, “a field is set for (as) a pledge, over against ten minae.” The ob (“over against”) in 662 repeats the prep. of the verb. Cf. Plaut. Capt. 433 meam uitam esse postitam pignori.
662. age age denotes unwilling assent.
663. item sunt: sc. oppositae pignori. alias: sc. minas. oieæ suggests that a blow of some kind has been struck. Cf. Eun. 716.
668. sescentas suggests an indefinitely large number, as in Plaut. Trin. 791 sescentae ad eam rem causae possunt conligi. dicas: on 127, 329, 439.
669. nil do, “not a penny am I giving.” Cf. n. on 388. ut . . . inri-deat: on Iheaut. 784. Cf. 304. etiam: additory, in an interrog. clause expressing anger at the mockery implied in Phormio’s (reported) demands; “can it be that that dirty fellow shall mock me besides?” See Kirk in A. J. P. vol. xviii, p. 39. c. For inpuratus cf. 962.
670. quiesce: on And. 598.
672. occidisti, “you have ruined”; slightly different in Ad. 899.
673. hoc, “this sum of money.”
674. quantum potest: on And. 861.
675. iliam: i. e. Phanium. hanc: i. e. the amici filiam of 650, to whom he claims to be betrothed (657).
676. illi: i. e. the friends and kinsfolk of the girl referred to in 650 and 657.
677. iam accipiat, “let him have her at once.” illis: on 676. repudium renuntiet, “let him give notice to them that the engagement is broken off.” repudium signified properly the dissolution of the pre-marital contract. Cf. 928 f.; Plaut. Aul. 784 Lyc. Is me nunc renuntiare repudium iussit tibi.
Antipho is very angry with Geta, for he thinks that the latter has injured his cause by giving Demipho the hope that Phanium may be got rid of. Geta assures him that the trick will work well, that Phanium is not in danger, and that Phormio will easily get out of the difficulty by pretending that the omens are opposed to his marriage with Phanium. Meantime the money will have been secured for Phaedria.

ACT IV. SCENE 4.

682. emunxi argento senes, "I have cleaned the old fellows out of their money."

683. satin est id, "that's enough, is n't it?" Antipho means that Geta has done more—that he has betrayed him besides. Geta pretends that Antipho is referring to the money, and answers, "I don't know, I'm sure (if it's enough)." iussus sum: sc. facere. Cf. n. on 399.

684. uerbero, "you whip-scoundrel." Cf. 850, Ad. 781 mastigia = μαστιγίας (μαστιγις, 'a scourge'), i.e. "one who is all whips," because he is so often flogged.

685. narras = diceis, as in 368: "what then are you saying?" i. e. "what mean you (by satin est id?)?" narrem: for the mood see on 122.

686. Antipho means that nothing now remains for him but to go and hang himself. res redit: cf. Hecaut. 931. n.

687. ut = utinam.

688. exemplis, "punishment." Cf. n. on Eun. 946.


690. hoc ulcus: i. e. this painful subject of my marriage.

694. quid fiat: like the English, "what then?" enim: intensive; see on 113. noui: ironical; "oh! I dare say."

695-6. "When they demand back the money, I suppose he'll prefer to go to prison for our sake." This Phormio would have to do for breach of contract (the money having already been spent by Phaedria), unless he should decide to adopt the only other possible course, viz., to marry Phanium, which is what Antipho fears he would do. in neruom: on 325.
699-700. *iam si*, etc., “the moment he receives the money he is under obligation to marry the girl, as you say — I admit it.”


704. *inde*, “out of that.” *iste*: i. e. Phormio.

705. “How many things happened afterward to warn me against it!”

706. *postilla*: on 347. *monstra*: in the original meaning, as derived from *moneo*: cf. Festus (p. 138 M., 114 Th.).

707. *inpluuium*: cf. Dz.-Hauler’s n. on this passage.

709. *ante brumam*, “before the winter (solstice),” i. e. before Dec. 21st.


712. *Phaedriae*: dat. with *dic*.

**ACT IV. SCENE 5.**

Demipho and Chremes appear from the home of the latter, and are busily engaged in discussing the recent arrangement with Phormio. They bring with them the money for Phormio, and Demipho promises Chremes, who is apprehensive of trickery, to clinch the bargain through the production of witnesses to the transaction. Chremes is of opinion that Phanium should be previously informed of the change in store for her, and that it would be well if Nausistrata should be sent to the girl to break the news. Demipho thinks this unnecessary, but gives his reluctant consent to the plan.

713. *ne quid uerborum duit*, “that he shall not impose upon us.” *uerba dare* = “to cheat,” lit. “to give words (and nothing but words).” For *duit* cf. n. on *And.* 666.

714. *hoc*: i. e. the bag containing the money for Phormio. *amittam*, “let go.” *quin ... adhibeam*, “without calling in witnesses.”

715. *commemorabo*, “I’ll recite,” i. e. in the presence of witnesses.

716. *opus facto est*: on 584 and *And.* 490. *lubido*, “caprice,” “whim.”

717. *altera illaec*, “that other girl,” to whom Phormio is supposed to be engaged. Cf. 657.

718. *rem ipsam putasti*, “you’ve hit the nail on the head.” Cf. *Ad.* 706, 208. The idea in *putare* is that of exact calculation. *eum*: i. e. Phormio. *ubi*, etc.: addressed to Demipho.
ACT V.  SCENE I.

Sophrona, Phanium's nurse, appears from Demipho's house, but does not see Chremes, who is much startled when he recognizes her. His astonishment is increased when he hears from her that her mistress is dead and that his daughter is married to Antipho. At first he imagines that his nephew has two wives; but Sophrona soon convinces him that Phormio's ward and Phanium are the same person, and that his dearest wish is realized.

728. quo = ad quem. consilia haec, "these considerations," e. g. that the marriage with Antipho is in danger of being annulled, and Phanium of being turned out of house and home. See 731 and n. on 733 (infirmas).

732. nam quae = quae nam, "why, who?"; see Roby, 2296. a fratre: on And. 226. examinata, "breathless," "distracted."

733. quod (acc.) refers to the fact indicated in 730, that she had advised the marriage. quom: adversative; see on ProL. 23. infirmas, "insecure," "shaky"; cf. Hec. 101. The insecurity of Antipho's marriage hinges evidently on the fact that his father's consent to it had not been previously obtained. It is true that divorce was easy, but as there had been no informality in the marriage it is difficult to see how it could be annulled except on the ground that parental authority was supreme.

734. interea: i. e. until Phanium's father should be found.

736. quid ago, "what's my course?" See on Hecaut. 343.

737. adeo, maneo, dum, "shall I approach her, (or) remain quiet, while?" For the indic. see on And. 315.

740. respice: Chremes is in the rear, near his own house, while Sophrona
has advanced directly to the front of the stage after issuing from the house of Demipho. Hence Chremes tells her to look back at him. **Stilpo**: for the spelling see on 356. Thus also Dziatzko and Fleckeisen.

741. **hinc**, “away from here.” Sophronia, on hearing Chremes’ voice, turned and approached the place where he was standing. This would bring her near to his house, though not so near to it as was Chremes himself. **istorsum**, “that way,” “in your direction,” i.e. further toward Demipho’s house, and away from that of Chremes. **sodes**: on And. 85.

742. **appellassis**: the archaic form of the signatic aorist subjunctive (or rather optative) in -sim (-sis, -sit, etc.). In the first and second conjugations -ssim (-ssis, -ssit, etc.) is found. See on 308 (fāxō), and Hauler’s n. Cf. King and Cookson, pp. 462–463. According to some authorities the form is syncopated from **appellaueris**. It may be observed that the pf. subj. would be the regular tense and mood in the present construction.

743. **st** has the prosodical value of a long syllable, in the middle of the vs. and the thesis of the foot. Cf. Plant. **Merc. 749 st abei.**

744. He likens his wife to a wild beast. This is the meaning of **conclusam**, “caged”; **saecum** suggests the rest. Menaechmus makes a similar comparison in Plaut. **Men. 158 f. concede hue a foribus... etiam nunc concede audacter ab leonino cano**, the leo being his wife. Cf. n. on And. 386.


746. **effuttiretis**, “should let it leak out.” Contrast 477 **confutauit.** **porro**, “later on.” **aliqua**: on 585.

749. **illae**: the wife and daughter from Lemnos.

750. **ex**: cf. And. 268. **aegritudine hac**, “this trouble,” “sorrow,” refers to the necessity for her and her daughter to leave Lemnos and go in search of Chremes, who seems to have been indifferent enough to their lot. The noun was not used of bodily ailments before the Augustan period.

751. **male factum**, “bad job” “too bad!” Cf. n. on And. 105 (**factum bene**). **quae essem**, “since I was.”

752. **locauit**: on 645–6; “I gave the girl in marriage to this youth.”

754. **duasne uxores**: an amusing utterance as coming from bigamous Chremes! See 1040 ff. **au**: an exclamation peculiar to women; usually of depreciation. Cf. 803. See on And. 751.

755. **quid illam alteram**, “what about that other girl?” Cf. 480 **quid eum?**

756. **composito**, “by arrangement.” **quo modo** (i.e. *ut eo modo*) introduces a rel. cl. of purpose. Cf. B., **App. 371** (370 rev. ed.).

757. **sine dote**: significant words, for it was to effect the marriage without a dowry that Phormio’s scheme became necessary.

759. **ut uolebam**: i.e. secretly, without scandal; see 578 ff. **locatam**, “settled,” i.e. in marriage. See on 645–6.
PHORMIO

760. ambo: i.e. Chremes and Demipho.
761. fecit: sc. Antipho.
762. quid, etc.: on 584.
763. oppido: on 316.
764. hanc: i.e. Phanium.
765. See App. Chremes and Sophrona enter the house of Demipho.

ACT V. SCENE 2.

Demipho returns with Geta from the market-place, where the former has just concluded his bargain with Phormio by paying him the stipulated sum. Geta hints at the possibility that Phormio may refuse to marry the girl after all. Accordingly Demipho decides to hurry matters up and to seek Nausistrata's assistance in accordance with his promise to Chremes. Geta, left alone, sums up the situation, and decides to go home and warn Phanium against attaching too great importance to the remarks of either Phormio or Nausistrata.

766. nostrapte, "our own." Cf. Haraut. 686 meapte. The -pte is used by Plaut. also, and by Cicero, to strengthen the abl. sing. of possessive pronouns. facimus . . . esse, "we make it people's interest to be wicked." malis has slightly better MSS. support than malos and is more idiomatic; cf. Hor. Sat. 1. 1. 19 atqui licet esse beatis. On the contrary, cf. Haraut. 388 expidit bonus esse uobis.

768. ita fugias ne praeter casam: sc. fugias; "(in seeking to avoid danger) so run that you do not (in your haste) run beyond your place of refuge"; i.e. in trying to get out of one trouble take care not to get into a worse one. The expression is proverbial and is suggestive of Demipho's chagrín at having to part with good money to Phormio; see 769-770.

769. quod aiunt: on And. 805.
770. qui, "wherewith." qui uiuat: rel. cl. of purpose. It is often difficult to distinguish such a clause from a clause of characteristic. See on 756.

772. ut . . . gesserimus expresses the general result of circumstances previously alluded to by Demipho; "so that we have acted most foolishly in that matter." But it hangs directly on uerum quidem est (to be got out of uerissime). uerum est ut is common. For i cf. n. on Ad. 271. illi: locative = in illa re.

773. modo ut introduces a wish. Cf. 711. n. hoc consilio, "by means of this arrangement"; explained by the following ut-cl. (of result). possiet discedi: impersonal: "escape from the difficulty may be possible." Cf. 1047. For the form possiet cf. n. on 313.
774. **haut scio** . . . **an**: originally non-committal, as here; “I know not whether or not he will change his mind.”

777. **ista**: i. e. Phanium. **loquatur**: the subject is *uxor eius*, i. e. Nausistrata. **hanc**: i. e. Nausistrata. After this verse Demipho enters Chremes’ house to find Nausistrata. The brief soliloquy which follows is hardly to be regarded as a new scene.

778. **de iurgio siletur**, “there is not a word about the row.” The reference is to the scolding which Antipho and Geta very naturally had expected to receive on account of the lawsuit which Phormio had brought against Antipho to compel him to marry Phanium. Demipho has not yet reproached Antipho in person, though he has said many bitter things to others, and Geta has got off thus far with such mild reproof as was expressed in vss. 287-301. **siletur**: impers. passive; cf. *caletur* in Plaut. Capt. 80 and True. 65.


780. **uorsuram solues**, “you’ll be paying compound interest,” more lit. “you’ll be making an exchange in your payment”; *uorsura* signifies an exchange with regard to a debt, and *uorsuram facere* = ‘to borrow from one man to pay another,’ for which *uorsurā solvere* is a practical equivalent, the text presenting a mixture of the two constructions. But to the second creditor one must of course pay higher interest; there’s the point. Geta, in securing the money for the purchase of the music-girl, has incurred far heavier obligations with respect to Phanium; his last state is worse than his first.


783. **huius**: i. e. Nausistrata. See 776. The assumption that *eius* of the MSS. would refer to Phormio is hardly warranted. The meaning of the pronouns was largely determined for the spectators by the actor’s gestures.

**ACT V. SCENE 3.**

Demipho reappears from Chremes’ house in company with Nausistrata, who has consented to inform Phanium of the plan by which the latter is to become the wife of Phormio, with full dower rights. Nausistrata improves the occasion to criticize her husband, whose management of her estates in Lemnos has not been to her liking.

784. **dum**: on 329. **ut soles**, “with your customary tact.” **fac** . . . **nobis**. “make her feel kindly toward us.”

786. **pariter** . . . **ac**, “just as.” **re**, “your substance,” “your money.” **dudum opitulata es** has reference to 681.

787. **factum uolo**, “you are welcome,” more lit. “I wish it (done =) so.” **factum velim** would mean, “I should like it to be so,” “I hope it
may be so.” factum uellem would mean, “I wish it were so (but it is not).” Cf. 432 and Ad. 165. Cf. 792. ac . . . dignumst, “and, believe me, it is my husband’s fault that I am not able to do all that I ought.”

788. bene parta, “honest earnings.”

789. eis praediis refers to the patris bene parta. bina: i.e. two each year.

790. statim, “regularly.” capiebat: i.e. Nausistrata’s father received two silver talents yearly from the estates in question, while Chremes (owing of course to the expenses of his Lemnian family) managed apparently to make them yield less than that sum. Yet he brought back enough to render possible the payment of thirty minae (¼ talent) to Phormio. Cf. n. on Eun. 80. uiro is dat. See Eun. 232.

791. “And that too when low prices were much more prevalent (than they are now).” The adversative or concessive idea, as well as the temporal, is present here in the abl. absol. See 1013. hui: of course Demipho’s surprise is simulated.

792. quid haec uidentur, “what do you think of that?” scilicet, “most undoubtedly”; spoken as if Nausistrata had said, ‘is not the difference extraordinary (between my father’s management and my husband’s)?’ natum uellem: on 787.


794. ut possis cum illa: sc. loqui or conloqui, or some infin. signifying to talk earnestly. Demipho naturally supposed that Phanium would object, and that violently.

795. abs te: on And. 226. exire: the classical use here would be exeruntem.

ACT V. SCENE 3 (continued).

As Chremes comes out of Demipho’s house, where he has had an interview with his daughter, he does not at first see Nausistrata, who is standing somewhat in the background. He is in a state of considerable excitement, and the discovery of his wife’s presence quite unnerves him. His desire to put a stop to any further proceedings, combined with his anxiety to keep the secret of Phanium’s parentage from his wife, causes him to talk incoherently. Nausistrata becomes suspicious and Demipho impatient. Subsequently Nausistrata retires into her house, and Chremes is free to impart the news to his brother.

796. ili: i.e. Phormio. nollem datum = uellem non datum; cf. n. on 787, Heaut. 82.

797. paene . . . erat, “I had almost said too much.” Cf. n. on Heaut. 198. For sat cf. Ad. 884. Understand dixi.

798. iam recte, ‘that’s all right.’ Chremes is at a loss, but feels
obliged to say something. *quid tu*, "what are you up to?" More emphatic than *quid*, or *quid ais*. The *tu* shows that Demipho takes note of Chremes' peculiar manner. *istac . . . hanc*: it is often desirable to render pronouns by the names of the persons to whom they refer, as, e.g. "have you spoken at all with Phanium about the reason why we are bringing Nausistrata to her?"

799. *qui*, "how?" i.e. what am I to understand by your saying that she cannot.


802. *redii mecum in memoriam*, "I have recalled the circumstances." Cf. Cic. *Cat. Mai. 21 in memoriam redeo mortuorum*, "I recall the dead to mind." Cf. also *Hec. 113*, *Ad. 71*; Plaut. *Cumpt. 1022 f.*


804. *aludi dictum est*, "was intentionally changed." *hoc tu errasti*, "this was it that led to your mistake." *hce* is causal abl., like *istoe* in 747.

805. *hodie*: on 1009. For *numquam* see on *And. 198*. Chremes, who has been nodding and gesturing in the hope of giving Demipho the cue to the situation, now loses all patience. Cf. the scene in Plaut. *Cumpt. 533-638* in which Aristophonates fails to understand the signs made to him by Tyndarus.

806. *nil*: i.e. that which amounts to nothing; "nonsense." *perdis*, "you're killing me." Cf. 856 *enicas*; *Hcunt. 582*. *miror quid siet*, "I wonder what it all means."


809. *ad ipsam*, "to the girl herself."

810. *apud te*, "in your esteem." *credere*, "to take it for granted."

811. *uin satis quaesitum mi istuc esse*, "do you wish me to cease my questions about that matter?" This and Chremes' previous remark are not audible to Nausistrata. *illa filia*: abl.; on 137. The reference is to the daughter of Chremes' Lemnian wife, whom Demipho does not yet know to be identical with Phanium.

812. *amici nostri* refers to Chremes, but in the presence of Nausistrata, Demipho is careful to speak enigmatically. *recte*: cf. 798. n. *hanc* refers to Nausistrata. *mittimus*: deliberative; see on 447.
813. *illa*: Phanium as Demipho thinks of her, viz. as of a person distinct from *illa filia* (811). In reality the two are the same.

814. *sic* anticipates *manere hanc* (815) which is the subject to *esse commodius*.* coeperas*: with allusion to the plan of marrying her to Phormio.


817. *respiciunt*: on *And*. 642.

819. *intro*: i. e. into the house of Demipho. *heus*, "hark you," "see here."

ACT V. SCENE 4.

Antipho comes from the market-place, where he had gone to inform Phaedria of Geta's success in obtaining the money from the old men. He moralizes on the situation.

820. *ut ... habent*, "however I am situated." *ut* in this sense is usually doubled. *fratri*: *á̃sthaθ*; used in the sense of "cousin," for which the full expression was *frater patruelis*. Cf. *Plaut*. *Poen*. 1069.

821. *scitum*: pf. prtcl. of *séiso*, with the force of a mere adj.; "judicious," "sensible."

822. *quas*: the acc. with *medeor* is colloquial, but rare. *quom*, "if ever." *paulo*, "easily"; strictly a substantive (= "with little"), as in *And*. 903, *Heaut*. 498, *Ad*. 949. *possis*: subj. as in *audias* (488). Transl. "how wise it is to encourage in the soul only such longings as one would be able to satisfy, etc."

823. *simul* = *simul ac.*

824. *euoluere*, "disentangle."

825. *sin patefit*: the indic. in this condition suggests its reality. Antipho believes that his marriage is no longer a secret.

827. *ubi ... possim*, "where should I be able?" i. e. if I were to try. See App.

See App.

ACT V. SCENE 5.

Phormio makes his appearance from the direction of the market-place. He congratulates himself on the result of his efforts in Phaedria's behalf, and thinks he will rid himself of the old men and take a few days off for pure enjoyment.

829. *mulierem*: i. e. Phaedria's lady-love.

is frequent not only in early Latin but also in classical writers. Cf. *potitum* in *Ad.* 871, 876 and *Per.* 12 (with Dz.'s n.). **emissa est manu,** "she has been emancipated." Phaedria receives her as a freed-woman. Her status thus becomes that of an *éralpa.*

831. **una ... etiam** : the additory sense, which here penetrates *etiam* without expelling the temporal, is reinforced by *una,* as in *And.* 940, *Hearn.* 895, *Eun.* 1084. See Kirk in *A. J. P.* xviii, p. 69.

832. **aliquot hos dies,** "the next few days": cf. n. on 159.

833. **partis tuas** : see 215–218. See on *Eun.* 151–152.

836. **suas : sc. partis.** See 266–268.

837. **ire** : on *And.* 379. **Sunium** : a prosperous town at the southern extremity of Attica. On the heights overlooking the sea was a celebrated temple of Poseidon, several columns of which are still standing.

838. **emptum** : supine. **dudum,** "just now"; with *dixit.* See 665.

840. **concrepuit** : on *And.* 682. Cf. n. in Dz.-Hauler.

**ACT V. SCENE 6.**

Geta, who has been eaves-dropping, suddenly issues in great excitement from the house of Demipho. He has learned the secret of the identity of Phanium with Chremes' Lemnian daughter, and is about to institute a rapid search for Antipho to whom he is anxious to relate the good news.

841. **O Fortuna, o Fors Fortuna,** "O Fortune! O Lucky Fortune!" There is a reference to two different deities. The *Templum Fortunae,* which is still conspicuous on the left bank of the Tiber, not far from the Aemilian bridge, was built in honour of the first. It was converted into a church in 872. If antiquarians are correct, this temple was built by Servius Tullius in 557 B.C., and reconstructed after a fire in B.C. 214. See Lanciani (*Ruins and Excavations of Ancient Rome,* p. 514). Cf. n. on *Eun.* 134. The second deity had a separate temple, on the right bank of the Tiber.

843. **quid nam** : on *And.* 321. Cf. n. on 732. **exonerastis** : the opposite of *onerastis* (842). The verbal play is intentional.

844. **mihi** : ethical dat. **pallio** : the *pallium,* a large outer cloak, copied from the Greek *μακρόν,* was worn even by slaves. To draw it up and toss it over the shoulder was to prepare for active exercise, and was done when there was need of haste. Cf. *Eun.* 769. Cf. also Plant. *Capt.* 778 f. nunc certa res est, eodem pacto ut comici serui solent, comici in collum pallium, primo ex med hanc rem ut audiat. It was from this garment that the *comedia palliata* derived its name.

845. **hominem** : i. e. Antipho.

847. **em tibi,** "there you are again!" For *em* see on *And.* 416; for *tibi* on 844. Cf. *Ad.* 790. n.

848. Cf. *Ad.* 320–321, where Sostrata's slave, Geta, is called back by his
mistress just as he is about to hasten in search of her. The Geta there, like his namesake in the present play, is afraid of trickery and delay, for it was a common practical joke at Athens to detain slaves in the streets on false pretenses, that they might subsequently be punished for loitering. institeris: indefinite 2d person; "when one has started on a run." Hence the subj. For the acc. (cursum) cf. Plaut. Capt. 794 omnes itinera insistent sua.

849. pergit hercle, "gad! he keeps it up." tu. contemptuous.

850. uapula, "go get yourself flogged." resistis: on And. 344. uerbero : on 684.

851. familiariorem: on 721.

852. ipsus : on And. 360. congredere actum, "up to him at once." Geta addresses himself.


854. solus: on And. 973.

855. Cf. n. on Hec. 103.

856. si te delibutum gaudio reddo, "if I cause you to be saturated with joy." Cf. n. on 559. enicas: cf. n. on 806 (perdis), and see 384.

857. quin... aufer: on And. 45. Cf. 223, 486. cedo: cf. 321, 197; see on And. 150.

858. recta: on And. 600. domum: Demipho did not go home on the occasion referred to here. He went to Chremes' house to see Nausistrata (776). Geta alone went home, to inform Phanium that Nausistrata was coming to see her (777). Hence domum is not quite exact, and Bentley suggests ad Chremem as a substitute. But Bentley is too literal here. The two houses stood side by side on the stage, so that domum correctly gives the general direction which the two men took from the market-place.

862. gynaecéum (gynaecéum, γυναίκευον or γυναικωνίς) was the name given to that part of the Gk. house which was devoted to the use and convenience of the women. It was at the back and was wholly distinct from the apartments of the men. See on Eun. 579. For the ë see on And. 796.

863. pone predict pallio, "plucks me behind by the cloak." See App. resupinat, "jerks me back."

865. Sophronā: Plant. and Ter. usually preserve the long quantity of the nom. sing. of Gk. proper names in -α, provided such names consist of more than two syllables. Hence Phaedriā (830), Sostratā (Ad. 343); but Getā (usually).
866. Notice the sudden change to indirect discourse.

867. **suspenso gradu** "on tiptoe." Thus Phaedrus, of a cat, **suspenso pede** (2. 4. 18.). **astiti** : from **adsisto**.

868. **animum . . . attendere**, "to listen."

869. **hoc modo**, "after this fashion," "like this"; accompanied by a gesture. Geta puts his hand to his ear and leans forward.

871. **quod nam** : on And. 321.

874. **somnium**, "mere fancy," "moonshine." Cf. 494, Ad. 204, Plaut. **Amph.** 738 **somnium narrat tibi.** **utine . . . ignoraret** : cf. 304, 669; see on **Heaut.** 784.

877. **inaudiiui**, "I have chanced to hear"; found only in the perfect tenses. See Brix on Plaut. **Mil.** 213. **immo etiam dabo** : freely, "nay, I will tell you something more." Cf. n. on **Hec.** 869. For **etiam** see A. J. P. xviii. pp. 29 and 40.

882. **fecero**, "I'll do so at once." Cf. n. on 516 (**conduplicauerit**).

883. **ita . . . ament**: on 165. Cf. 954. **bene factum**, "good job!" "good work!" Phormio is referring to the discovery regarding Phanium's parentage. After this vs. Antipho and Geta enter Demipho's house, leaving Phormio alone on the stage. The soliloquy which follows was first treated as a separate scene by Faërnus.

**ACT V. SCENE 7.**

Phormio prepares the audience for what is to come. With the information he possesses he sees his way toward relieving Phaedria of all anxiety about the thirty minae. He knows also how he may take vengeance on the old men.

884. **datam** : sc. **esse**. See on And. 245.

885. **eludendi**, "of outwitting."

886. **adimere**: notice the shift from gerund to infinitive—for variety's sake. We might look for **adimendi**.

888. "For this same money, even as it has been given (to Phaedria by me), so it shall remain in his possession, whether they will or no (**ingratiis**)." Note the force of **datum erit**, the finite verb being separated in thought from the participle.

889. **hoc . . . repperi** : freely, "the course of events has taught me how I can force the situation." **hoc** is acc.; see on 266. Phormio means that he will use the knowledge he now possesses of Chremes' intrigue to force the old men to do as he shall direct. **reapse**: on **Hec.** 778.
PHORMIO

891. angiportum, "passage," "alley"; see on Eun. 845, Ad. 576.
proxumum, "hard by."
893. non eo, "I do not intend to go." Cf. u. on 388.

ACT V. SCENE 8.

Chremes and Demipho appear from the latter's house, intending to look for Phormio in the market-place and inform him that they have altered their minds on the subject of the contract, and desire their money to be returned to them. On encountering them Phormio proceeds at once with his new plan. He pretends readiness to marry Phanium without delay. Demipho interposes some very lame excuses, whereupon Phormio assumes an air of righteous indignation: he has already spent the money in paying his debts, for it was his inasmuch as he had kept the contract by breaking with the other girl. Their indecision has placed him in a false position, and the dowry is his only compensation. Demipho retorts in anger, calling Phormio a rogue and cheat, while he in turn discloses his knowledge of the Lemnian intrigue. Chremes then foregoes his claim, while Phormio continues his taunts. Finally Demipho endeavours to drag the parasite off to the law-court by main force. But Phormio makes his way to a point close to Chremes' house, and calls aloud for Nausistrata. The old men do their best to stop his cries and to get him away from the neighbourhood. During the struggle Nausistrata appears.

894. gratias habeo: the regular construction is gratiam habeo, as in And. 42 and 770; but as ago takes the pl. the latter may be explained here as due to the influence of that verb. The only other instance of the pl. with habeo is Plant. Trin. 659, and the text there has been thought to be incorrect. gratiam habere = "to feel gratitude"; gratias agere = "to express gratitude (thanks)," while "to return (requite) a favour" is expressed by gratiam referre. The last occurs in Iloc. 583-584.

896. quantum potest: on And. 861.
897. dilapidat, "demolishes": a rather flippan expression for consumit.
nostras . . . minas is felt with ut auferamus as well as with dilapidat.
901. ridiculum: sc. est: cf. 238 durum, 492 fabulae. Demipho means that it's absurd to ask such a question, as if their purpose in coming to him were not self-evident. Phormio must return the money, which (in their view) he is no longer entitled to keep. See App.
902. recepissem: on Heaut. 1056.
905. estne . . . liberalis, "is she not lady-like, as I told you?" For the force of -ne see on And. Prol. 17. See App.
906. adeo: on 645; to be taken with id
909. animum aduorteram, "I had noticed," "perceived." Cf. n. on And. 156.
910. hic: i. e. Chremes.
912. potuit: sc. dari.
913. See App. Demipho here retorts upon Phormio words similar to those which the latter used in 413–414.
915. inluditis me: on And. 758; "you’re making game of me in a pretty high and mighty way" (Morgan).
917. quo redibo ore: the question is rhetorical, the idea being that he will hardly have the "face" to return to her under the circumstances. quam contempserim, "seeing that I have jilted her."
921. ad forum: the bankers and men of business were generally to be found in the market-place or forum (ἀγορά).
922. Demipho presumably had paid the money to Phormio through a banker. He now seeks to have the money returned to him in a similar manner. Phormio has only to order it to be "transferred again" from his own account to Demipho’s (mihi rursum rescribi). A banker was termed tarpezita (Plant. Capt. 192), Gk. τραπεζίτης (trapezita). Cf. Cure. 377, Pers. 435, Pseud. 296. The business of a banker or money-changer in ancient times was carried on much as in our own day. Cf. n. on Ad. 277.
923. quodne: on And. 768. Transl. "do you mean the money which, etc.?" quod is relative, not interrogative. discrps consveys the idea of paying money to different persons.
925. sin est ut uelis, "but if it happens that you wish." est ut conveys the idea of chance, not of possibility. Cf. 270; Hec. 501, 558, 637, 724; Ad. 514.
926. illam: i. e. Phanium. hic, "here," i. e. apud me, "in my possession."
928. repudium: on 677. alterae: for this form of the dat. (archaic) cf. Eun. 1004 mihi salae, and see on And. 608.
928-9. quom . . . remiserim. "seeing that it is out of regard for you that I have broken my engagement with the other lady."
929. dabat, "was to bring." The dowry had not yet been paid to Phormio by the other lady’s parent or guardian.
930. in’ = isne (from eo). For the pres. tense, where one might expect the fut., cf. n. on 388. See App. istac magnificentia, "your bluster, your high-toned absurdities."
931. etiam: on And. 282, Hear. 187.
932. adeo: with ignorarier; "that you or your doings are so little un...
derstood.” inritor, “I am becoming enraged”; different from inritatus sum. Cf. And. 597, Ad. 282.

935. quin . . . cedo: on And. 45 and 150. Cf. Phorm. 223 and 197. tu: emphatic; “nay it is your business to (cease your questions and) let me have the money.”

936. in ius ambula, “march straight into court.” Cf. 981; Plaut. Curt. 621, 624 ambula in ius. This was the regular formula wherewith a private citizen could summon another into court for the redress of a grievance. He possessed the right even to use force. Cf. Hor. Sat. 1. 9. 77 rapit in ius. It was necessary however that a third person should act as a witness; cf. licet antestari, l. c. 76.

937. enim uero: on And. 91.

938. indotatis, “undowried women.” Cf. 120. See on Ad. 345. The context, not the ending, determines the gender. So it is also with dotatis (940) and often with other adj. forms in Ter. Cf. 298 inopem and Ad. 155 f. The reference here is to Phanium.

940. etiam: See A. J. P. vol. xviii. p. 31. 2. and n. on And. 368. dotatias: with allusion to Nausistrata. Cf. n. on 938. quid id nostra (“‘what is that to us?’”) shows that Chremes is wholly without suspicion of Phormio’s knowledge regarding the Lemnian intrigue. Consequently he is astounded at the disclosure made in 942. See on 800 (nostra).

941. quandam: sc. dotatum, i. e. Nausistrata.

942. aliam hints at the possibility of there being more than two wives; alteram would be more correct. nullus sum: on And. 599. Cf. 179.

943. clam: on 1004. sepultus sum: cf. 1026. See on And. 599.

944. adeo: on 645; to be taken with haec. illi: i. e. to Nausistrata. denarrabo: de- is intensive, as in decertantem (Hor. Od. 1. 3. 13). Cf. llor. Sat. 2. 3. 315. and Anf. Gell. 1. 23. 12 rem, sicut fuerat, denarrat.

945. ut ludos facit. “‘what sport (game) he is making of us!’”

946. missum te facimus, “we discharge you,” “we let you off.” Cf. n. on And. 680.


948. malum: on Haeut. 318.

949. inepti: cf. n. on Ad. 271. See App.

951. indictum . . . inritum: on Ad. 507.


955. For the construction see on And. 263 and Haeut. 784. Cf. 304.

956. emori: e- is intensive.
957. *animo . . praesenti*: on *Eun.* 769.

961. *placabilius*: on *Heaut.* 204–205. Cf. 226; *Ad.* 608. Transl. "is the better way to appease her."

962. *inpuratum*: cf. 669. n. (on *etiam*).


964. "Freely, these fellows are preparing to set upon me, with the purpose of fighting to the death." The gladiator's motto was 'no quarter'. Phormio may be supposed to have overheard the preceding remarks of Demipho. The allusion in *gladiatorio animo* is purely Roman; such references are unusual in Terence, though common in Plautus.

965. *possit*: the subject is Nausistrata.

966. For the good understanding between Demipho and Nausistrata see 786 ff.

967. *quom*: not temporal nor causal, but explicative = "the fact that," "that." See on *Ad.* Prol. 18. Cf. Dz.-Hauler. The cl. explains *hoc* (966). *e medio excessit*, "is out of the way," "has departed this life." Cf. 1019 and n. on *Heec.* 620. Cf. also *Ad.* 479. *unde = a (ex) qua*, i. e. "from whom (as her mother)." *haec*: i. e. Phanium. *suscepta est*, "was acknowledged," and therefore reared.

969. "It is not to the advantage of that gentleman then that you have goaded me on." The reference in the pronoun is to Chremes.

970. *ain tu*, "and what say you?" The logical object of *ain* is in 973. *tu = Chremes*. *ubi . . feceris*, "after you have carried on abroad according to your fancy." *lubitum fuerit*: the subj. is due to the influence of *feceris* (attraction). *feceris*: the subj. is used because the adversative idea is expressed with 'special reference to its logical relation to the principal clause' in 973. See *B.*, *App.* 400. 3; 406. 3; 407.

971. "And have not had respect (enough) for this excellent lady."

972. *feminae*. genitive, analogous to the gen. with *puget* (see on 392), and found occasionally with *vereor* in early Latin.

973. *quin*, etc. this cl. really depends on the idea of prevention implied in 971; "you did not let respect, etc., hinder you from insulting, etc."

974. *nouo*, "strange," "unheard of." This is hyperbolical, of course.

975. *lautum*, "to wash away"; supine.

976. *hisce . . dictis*, "with this my story." *ita . . incensam dabo*, "I'll render so incensed"; see on *And.* 683 (*inuentum dabo*).

977. *ut ne* on *And.* 259. Transl. "that you shall not quench her, though you dissolve in tears."
976. See App. **malum** (see n. on 723), though interjectional, yet serves as an antecedent to *quod*. Cf. Plaut. *Amph.* 563 *malum quod tibi

*d* *dabunt atque ego hodie dabo.* See however n. in Dz.-Hauler. **duint**, archaic optative; see Dz.-Hauler on 123. Such forms as *duim, perdum*, etc., are very common in Plaut. and Ter., in prayers and imprecations — in later writers only in ritualistic formulæ and the like. Cf. Lorenz on Plaut. *Most.* 655.


978. **publicitus,** "at the public cost." **scelus,** "rascal," "villain"; common in Plaut., who has also *scelus uiri, scelus pueri, flagitium, flagitium puere,* and the like. The abstract is very strong and implies that the whole man is the very impersonation of wickedness. Cf. *Adv.* 768. **asportarier:** used in 551. The punishment of exile was inflicted by the Greeks upon great criminals. In the time of the Roman Empire the term used of transportation for life, with loss of citizenship, was *deportare.* This verse suggests Hannibis's proposition about Hannibal (Livy, xxi. 10. 12).

980. **nesciam prorsum,** "I don't know at all."

981. **in ius:** on 936. **huc,** "into this place," i. e. into the house of Chremes, where Nausistrata will be found to be the best judge — in Phormio's opinion. quid: see.

982. **dum,** "until", frequently followed in this sense by the pres. indic. in Plautus and Terence, and even in Cicero (though in classical Latin the subj. is usual), esp. after such verbs as *exspecto, operiurus* and the like. The future action is thus represented as certain. Cf. *Adv.* 196, 785. *And.* 329, 714. See Gil.-Lodge 571. note 2. Strictly however *dum* with pres. indic. expresses contemporaneous action and means "while"; in nearly all cases the use of "until" is a concession to colloquial English. Chremes runs to the house of Demipho for the purpose of summoning the slaves to his assistance. Through their aid he hopes to prevent Phormio from entering his (Chremes') house, and to force him to go to the court of law. Cf. n. on 936.

983. **enim nequeo,** "really I cannot." Cf. n. on *And.* 91. **adcurre:** Demipho calls Chremes back. **una iniuria est tecum,** "that's one (case of) assault against you." The explanation of Donatus (Wessner, vol. ii. p. 480) is *actio iniuriarum ex lego.* Phormio threatens first Demipho and then Chremes with an action for assault — *δική αἰκίας,* here represented by *iniuria.*

984. **altera:** sc. *iniuria.*

985. **rape:** used technically of forcing a person into court by violent means. Cf. Hor. *Sat.* 1. 9. 77 cited on 936. **enim uero:** cf. 465. See on *And.* 91.

986. **inpurum:** see App.
988. taceam: on 431. Cf. n. on 382 (nossem), and on 1001.
989. oculum: Hauler has well refuted the strange assumption of Dzialzko that Phormio had but one eye, and that such is here the meaning of the singular. See n. in the Dz.-Hauler ed. est ubi: lit. "there's a time (coming) when," i.e. freely, "sometime"; cf. ēstiv ūte. probe: emphatic.

ACT V. SCENE 9.

Nausistrata hears Phormio's voice and comes out of her house in answer to the summons. Phormio relates to her, though not without interruption, the story of her husband's Lemnian intrigue. Nausistrata is much incensed, and Phormio takes advantage of the situation to put in a word for Phaedria. The young man's interests are thus rendered secure for him through Phormio's friendship and his mother's leniency. Chremes is thoroughly discomfited. His brother's intercession however obtains for him a partial forgiveness, and he comes off better than he expected. Phormio's insolent triumph reaches a climax when Nausistrata, at the parasite's own suggestion, invites him to dinner.

990. qui: on 129.
991. obstipuisti: addressed to Chremes. Cf. And. 256, Ad. 613.
992. hicine ut, etc., "is it possible that, etc.?" See on And. 263.
993. creduas: Plautus has also the forms creduis, creduit; cf. n. on 976 (duint). These archaic forms are wont to be brought into use at the close of verses or half verses, when they are convenient as aids to the metre.

994. abi: here, as elsewhere in Ter., a simple ejaculation. The meaning varies with the context. It may be contemptuous (as here), or complimentary, or threatening, or expressive of contentment and satisfaction. Cf. n. on 59 and on Ad. 220. friget: i.e. with fright.
998. non, etc., "it is not for nothing, indeed, that you are so frightened."

For tam cf. n. on Heaut. 1052, Ad. 278.
1000. scelus: on 978.
1001. tibi narret, "tell it to help you?" Demipho asks Phormio if Chremes is to tell the story in order to assist the parasite in his rascally purpose. narret echoes the previous narra, by way of repudiating the idea. See on 431. Cf. B., App. 363. d. (rev. ed.).
1003. dicto: on 584; so also scito. huic: i.e. Nausistrata.
1004. clam: often a prep. with acc. in early Latin. In 943 it is an adv., as always in the classical period.
1005. mi homo, "my good fellow!" addressed to Phormio, and somewhat contemptuous. duint: on 976. More common is di meliora without the verb.
1006. inde = ab (ex) ea; cf. n. on 967 (unde)
1007. dormis: cf. Haunt. 730. Ad. 693. Transl. "while you are all unconscious of the truth." quid agimus: indic. in delib. question; see on And. 315. Cf. n. on 447 and 737.

1009. hoc actum est: sarcastic reply to Chremes' quid agimus. There is evidently a play on the word agere, i.e. "the thing is done," "it's all over (with you)." Ordinarily this would require de hoc, etc. hodie adds emphasis but is without temporal sense. Cf. the colloquial use of the English 'now' in such a sentence as 'he never did anything of the kind, now.' This use of hodie is noted by Donatus (Wessner, vol. ii. p. 48) on Ad. 215 as follows, 'hodie non tempus significat sed iracundam eloquentiam ac stomachum, ut Vergilus' (Aen. II. 670), etc. It is esp. frequent with negatives, and in questions implying a negative, as in the present instance. Cf. 377, 805, etc.; Hor. Sat. 2. 7. 21.

1010. qui refers to an implied sum uiros. mi: ethical dat.

1011. hoc ipso: i.e. Chremes. distaedet: dis- is intensive. Cf. Eun. 832 disputet; Haunt. 404, 970, Ad. 355 disperii, 610 discrucior, 369 disrum-por; Plaut. Trin. 322 discupio, etc.

1012. "This was the meaning of those frequent visits to and prolonged stays at Lemnos?" haec is fem. nom. pl.

1013. Lemni: locative, with mansiones which is nearest to it. With itiones the acc. would be the proper case. haecine: note the repetition (anaphora). fructus, "rents," "income." uilitas, "fall in values (prices)," lit. "cheapness of things." See 791 and n.


1015. quin sit ignoscenda: sc. (from the preceding vs.) nemo cum culpam meritum esse; "but I do deny that he has committed a crime that is unpar-donable." Better than this would be to make quin interrog., "why should it not be deserving of pardon?" Cf. n. in Dz.-Hauler. uerba fiunt mortuo, "a speech for the dead is being made." Demipho's words are ironically compared by Phormio to a funeral oration, and in fact Chremes' attitude is quite in keeping with this idea, since he appears as if he were more dead than alive. Cf. 994, 997-998 and 1026. Cf. also the suggestion contained in 943 sepultus sum.

1016. The possessive pronouns in this vs. = pers. pron. in the obj. gen.

1018. haec: i.e. Phanium.

1019. qui: attracted from the fem. into the masc. by scrupulus. scrupulus: on And. 940.

1021. quid, etc.: sc. feram. defungier: used absolutely, as in Eun. Prol. 15. Transl. "I wish... to make an end of it now," i.e. to bring my husband's intrigues to a finish. In Ad. 508 the verb is used impersonally, and some editors take it so here. The translation of Bond and Wal-
pole, "I should like to die at once in my misery," seems to be aside of the mark—more so even than Madame Dacier's 'Je veux rompre avec lui pour toujours' which those editors condemn.

1022. **qui id sperem**, "how can I hope for this?" i. e. for his reform.

1023. **aetate**, "because of his age," "at his time of life."

1024. **tum**: i. e. when he was engaged in the Lemnian intrigue. **uere-cundos**, "well behaved."

1025. **magis expetenda**, "more attractive."

1026. **sequias**: acc. of limit of motion. In the time of Terence the classical usage regarding this construction had not become fixed. Cf. n. on *Ad*. 339. The vs. contains part of the regular formula employed in a summons to a public funeral. Now that the funeral oration (cf. 1015. n.) is at an end Chremes is ready to be buried. **Chremeti**: on *And*. 368. For the meaning of the dat. here see on *Hec*. , *Didasc*. 6 (L. Aemelio Paulo).

1027. **sic dabo**, "that's how I'll deal with him," or "that's my way." *dare = facere* is common in the *sermo familiaris*; also in Lucretius, Vergil, and other poets. See Munro on Lucretius, 4, 41.


1029. See App. Transl. "well, let him come back into her good graces now: I am satisfied with his punishment." Said aside.

1030. "She has something now which she can din into his ears continually, as long as he lives," i. e. "something about which to nag him." For the subj. in *obganniat* see on 770; but the volitive idea is hardly paramount here to the potential. Cf. Elmer's n. **dum uiuat**: subj. by attraction.

1031. **at**, etc., "but (it happened) I suppose through my own fault." Understand *fectum* (est). This is ironical.


1033. **infec tum**, "unmade," "undone"; not the pf. prtcpl. of *inficio*.

1034. **haec**: i. e. Nausistrata.

1035. **hem**, **quid ais**: Chremes' virtuous horror (cf. 754) crops out again.


1037. **discedo**, "I get off." Cf. n. on 773 (possiet discedi). Chremes' words are said aside.

1038. **quid sit**: on 354.

1039. **amicus summus**: on *And*. 970.

1040. **ecastor**: on *And*. 229. **quod potero**: on *Heaut*. 416.
PHORMIO

1051. *que et*: on *And.* 676. *meritum*: as in 305 (where see n.).

1052. *quod*: "on account of which": an acc. that is more common with *guudeo* in early than in classical Latin. It is variously designated as an adv. acc., acc. of respect, cognate acc., etc. We should expect the abl. of cause. The use approximates that in *Eun.* 449 (where see n.). *quod ego gaudeam*: on 488.


1054. See App.


APPENDIX TO NOTES ON THE PHORMIO.

15. Suspected by Guyet, Ritschl, Fleck.; bracketed by Dz. (see his *Adn.* *Crit.*).

21. *id*: the reading of A; retained by Fleck, who omits *esse*.


156. Dz. follows Schlee in reading *conselui* and rejecting *sis* (see footnote); he retains *est*, which is needed in view of Antipho's reply, for *quid istuc* is a mere expression of surprise, whereas *quid istuc est* is a real question. This has been shown by Schlee (*De versuum in canticis Terentianis consecutione*, 1879).

175. Elmer rightly alters the MSS. reading to *retinere an amorem amittere*, with Goldbacher [*Wiener Studien*, vii. (1885), p. 162], not only for the sake of the sense, but in order to preserve the parallelism between these infinitives and *amittendi non retinendi* in the next vs. Dz. and Tyrrell disregard this point, for the sake of the form *mittere* which is better suited to the circumstances of the case than *amittere*.

191. *nam* here is supposed to preserve a continuation into the clausula, of the metre of the preceding vs.; thus Bentley (followed by Conradt, p. 18). It is omitted by Dz.-Hauler as unnecessary, on the assumption that in the arsis (unaccented syllable) of the first foot a monosyllabic word ending in *m* might retain that letter before a vowel at the beginning of the following word. Cf. Hauler's n. But Leo (*Plaut. Forsch.*, 306 f., the very place to which Hauler refers) regards the few places in Ter. like this as corrupt. He doubts also the cases in Plautus.

199. *et*: rightly retained by Hauler, as strengthening the expression. Cf. *And.* 571, Plaut. *Trin.* 111 *simul eius matrem suamque uxorem mortuam*, where *matrem* and *uxorem* are the same person. Cf. also *Bach.* 493, *Capt.* 879, *Stich.* 372 and 373; Hauler in *Wiener Studien*, IV. 322 ff. The con-
nection by *et* or *-que* has many parallels in English, as is noted by Morris on *Trin.* 1. c.

215. *hic quis est*: this order, which is that of A, is well defended by Elmer, and is adopted by Hauler; see the latter's crit. n. But *quis hic est* is the usual sequence in Plautus and is accepted by Dz. and Fleck.

243. Bracketed also by Dz. on insufficient authority. It is better to retain the vs. and to read (with Hauler following A), *ferant* Periciel, *damma, exsilia*: *peregre rédiens semper cigitet*. That Cicero regarded it as genuine would appear from *Tusc. Disp.* 3, 14. 30.

245. Many editors have preferred to write this vs. as it is cited by Cicero (*Tusc.* 3, 14. 30). But apart from the fact that the MSS. of Cicero have suffered alteration, as well as those of Terence, the great orator is well known as an inaccurate transcriber of quoted passages, and is probably less to be relied on than the copyist.

246. *deputare*: to explain this as depending on *oportet* (242) is awkward, since *cogitet*, which is generally regarded as a jussive subj. = “let him think,” intervenes as a construction of a different character. This difficulty would be obviated of course by omitting 243. But it is better to retain 243 and take *cogitet* as a subj. of obligation or propriety, equivalent in force to *cogitare oportet*. ‘Then... the idea of *oportet* will remain sufficiently prominent throughout the passage to render it natural enough to make *deputare* depend upon it.’ Thus Elmer in *Class. Rev.* vol. xii. p. 204. This explanation of Elmer’s gives definiteness to the syntax, yet it is somewhat forced, for the difference between it and the ordinary view (*cogitet* = jussive subj.) is slight at the best; no one can naturally take *cogitet* in any way save as jussive. A simpler view is to suppose that in vs. 246 Ter. is a bit confused, owing to the two or three preceding infinitives.

249. Dz. reads *molendumst*, with Bentley, on slight MSS. authority. *est* is preferable to *esse*, though the latter is found in A and other good MSS. *usque* also has good MSS. support. The reading of the text is accepted by Hauler and Fleck.

284. *ibi obstupefecit* of the MSS. is well defended by Hauler. Dz. has *illie obstupefecit* after Fleck. (1st ed.).

328. Regarded by Dz. as well as by Fleck, as an interpolation, but retained by Hauler, Skutsch and others—rightly.

330. *tennitur* is due to Donatus. MSS. *tenditur*. Don, however recognizes the MSS. reading, for he says, *legitur et 'tennitur': habet enim N littera cum D communionem*. Cf. *Plaut. Mil.* 1407 *dispennite hominem diversum et distennite*. No doubt *-nn* is the phonetic spelling, and for that reason more correctly represents the word as it was used in the *sermo vulgaris*, but it would seem a matter of questionable propriety to set aside the testimony of the MSS. for the opinion of a single grammarian. Yet this is
what most editors have done—a fact to which attention has been called by Bond and Walpole in their note on this verse.

337. potè: preferred also by Dz. and Fleck., and supported by Ad. 264 nil potè supra. Hauler and Elmer retain potest, which, though defensible on metrical grounds, might easily be the result of a scribe’s correcting hand. The omission of est would be natural in colloquial language, as in Ad. l. c., and often in Plaut. Cf. Engelbrecht, Stud. Ter., p. 29.

368. The assumption that ut of the MSS. is a gloss on atque is purely arbitrary, although atque (=“as”) is common enough. Hence it would be well to retain ut and to place the comma at illum. Transl. “just look at yourself and him, as you describe him” (=“just look at yourself and then at your picture of him”): i.e. what a contrast between your description of that excellent man and what you actually are yourself. Geta is here carrying out the threat he made in 359. Phormio has defied him by saying vss. 361–367, which imply that Demipho knew the man and was unkind.

373. tamen, for tandem, is an unnecessary alteration of the MSS. Bentley says, ‘tandem’ et uersus officet et sententiae. But a spondaic word is not necessarily out of place in the fourth foot of the iambic senarius, and the regular word in this expression (which is a stereotyped use) is tandem, not tamen. Cf. And. 875. n., and 859, Ad. 276. See also Phorm. 231, 413, 527. Hauler reads tandem.

476. in aliis: the occurrence of in before hac is sufficient to make it felt also before aliis, the verb of the dependent clause being the same as that of the principal. It is otherwise in Eun. 119. Cf. Hauler’s n. on 171.

501. ueris, the reading of all MSS., is well supported by Hauler and Elmer against urchis, which is the reading of G by a second hand and accepted by Dz. and Fleck. For ueris = ueris dictis (urchis) cf. And. 114 multis, 29 paucis, etc.

502. neque: Dz., following Wagner, reads atque. The sense will then be, “(to think) that this blow should have fallen upon me at a time when Antipho is engrossed with another trouble (of his own),” and is therefore unable to help me. Against this however are the tense of occupatus esset, and o fortunatissum of 504.

507. This vs. reads like a gloss on the preceding, and is rejected by Bentley and Dz. But Hauler regards it as genuine and it is retained by Fleck.

515. obtundes, not so good as obtundis. See Hauler’s crit. n.

597. The MSS. point to esse here for esse, and to esse in 598 for esse. The transposition is due to Lachmann. See his Lucretius, p. 161.

604. institi: Dz. thinks that A points to this form rather than to institu.

667. MSS. his rebus sane pone (or pone sane) inquit decem minas, which Dz. alters nearly as in the text (see footnote), partly on metrical grounds,
partly because the vs. takes no account of the previous repetition of the number ten, but is constructed as if the sum of ten minae were mentioned now for the first time. Hauler however does well to adhere to the MSS., esp. as it would be very natural for the speaker to endeavour to make his number appear smaller, by omitting reference to what had gone before. Moreover there is nothing to show that a vs. of Terence may not conclude with two iambi. Cf. Hauler's crit. n.

710. Dz. supposes a lacuna to exist before quae; not so Hauler and Fleck.

765. audiemus, the conjecture of Bentley, is a less fortunate emendation for audies of the MSS. than audietis, the reading of Dz. (following Weise and Wagner) and of Fleck. The 2nd pers. pl. will include Phanium, who is entitled to be informed of what has taken place, and who can be found only within the house. Cf. n. in the Dz.-Hauler ed.

808. homo: retained by Fleck., rightly. See explanatory note.

818. id is retained by Fleck., but may well be rejected, since potuit is quite impersonal; cf. 303, Heaut. 677, Ad. 568, and the common expression quantum potest.

827. Fleck. possum, not rightly. See Hauler's note.

828. Bracketed by both Dz. and Hauler, but see the latter's crit. n.

863. A has reprehendit, which Dz. rejects on metrical grounds, and for the reason that with pone the prefix is unnecessary. Instances of pone repr. and the like are given by Hauler who reads pone reprehendit pállio in his text — rightly. See his notes on this vs. The reading adprehendit (adprehendit), adopted by some editors, is supported by the Calliphanian recension and by A8, and is 'doubtless due to the fact that, when this recension was made, adprehendere was the verb commonly used in this connection.' See M. Warren in A. J. P. vol. iii. p. 483.

901. an uerebamini: Dz. has an rebamini in deference to C. F. W. Mueller (Plaut. Pros. p. 279) who would read rebaminin (without the an), rejecting uerēbamini of A, on the ground that the second e cannot be shortened in Ter. This leads to the arbitrary substitution of me ... fucere for ne ... facerem of the MSS. The weakness of this position, which Dz. has defended in his crit. n. (see Dz.-Hauler ed.), is exposed by Klotz (Metrik, pp. 88-89) whom Hauler and Elmer follow. Hauler has an uerebamini; but an is not in A, and Elmer does well, perhaps, in rejecting it. Fleck. has followed Dz.

905. All the MSS. have this vs. here, but the vs. is clearly out of place. It should come after 895, and to that point Fleck. and Dz. have transferred it. See Dz. (Adm. Crit.).

913. nunc uiduam extrudi: thus Umpf. and Dz., supported by B C D P. But Hauler and Elmer follow A — rightly perhaps, since uiduam may be a gloss upon eam nunc. See footnote.
949. Hauler rightly defends *sententia*, which, since it has *puerili* and *in-epiti* as modifiers, differs but slightly from *inconstantia*.
976. Omitted by Fleck., but accepted by Hauler as an intentional reminiscence of Plautus, from whom it is taken *verbatim*; see Plaut. *Most*. 655.
986. *inpurum*; used by Ter. generally with refer. to a person (cf. 83, *Ad*. 183, 360, etc.); moreover its use as a substantive is not without example (cf. 372). Hence it would be better to place the colon after *opprime* and make *inpurum* object of *uide*—with Hauler; "see the rascal, how strong he is." For the prolepsis see *And*. 377. n. and cf. Hauler on *Phorm*. 354.
The punctuation of the text is that of Tyrrell, Dz., Fleck., and Elmer.
1029. Dz. is followed by Fleck., but not by Hauler, in thinking that a vs. has dropped out before this line; the word *sane* is hardly sufficient to render the lacuna certain.
1054. The words *eamus intro hinc* are assigned to Demipho in B C F, probably because Phormio does not enter the house with the others, but goes in search of Phaedria (1055). But this departure from the higher authority of A, which should always be respected if possible where the distribution of portions of the dialogue is in question, is quite unnecessary, since Phormio simply changes his mind at the suggestion of Nausistrata whom he is anxious to please.
HECYRA

DIDASCALIA

Cf. notes to the didascaliae of the preceding plays (esp. that of the And.), and Dz. in Rh. M. 20, 577 f. and 21, 72 ff.

1. Hecyra, less correct than Hecuru (Ἑκυρά), since γ was not introduced into the Latin alphabet until the time of Cicero, signifies the mother-in-law of the wife — the husband's mother.

2. Sextus Iulius Caesar and Gneius Cornelius Dolabella were Curule Aediles in 165 b. c.


4–5. Acta . . Secundo: thought by Dz. to be spurious; see his Adn. Crit., but Fleck. rejects only Data Secundo.

5–6. Cn. Octavius and T. Manlius were consuls in 165 b. c., the date of the first presentation of the Hecyra.


8. Quintus Fuluius and Lucius Marcius were Curule Aediles in 160 b. c. This third representation took place probably in September, at the Ludi Romani.

PERIOCHA

6. mater: i. e. of Philumena. ut, “when.”

7. ut aegram: here ut = quasi.

9. pater: i. e. of Pamphilus. incusat Bacchidis amorem: i. e. imputes the young man’s conduct to his love for Bacchis.


PROLOGUS (1)

This prologue seems to have been written for the second representation. On the question whether this and the following prologue were written by Terence see Dziatzko (Adn. Crit.).
2. nouae: sc. fabulae. nouom, "unusual." uitium: used in augury to denote any unfavourable circumstance or omen, and thence transferred to other spheres in the sense of "hindrance," "misfortune," "disaster."

4. studio stupidus, "carried away by their fondness (for such performances)." funambulo: the quiue solet rectum descendere funem of Juv. Sat. xiv. 266; cf. schoenobates used contemptuously in id. iii. 77.

5. planest pro noua: i.e. the play is virtually a new one, because it has not yet been successfully presented; but there certainly is a hint that the play has been worked up afresh, and might therefore be sold a second time. This gives point to vss. 6-7.

6. et . . . noluit = neque (tamen) . . . voluit.

6-7. ob eam rem . . . ut = "merely in order to."

7. In bringing out the play a second time Terence is guided by a sense of what is fitting, rather than by a desire for pecuniary reward. He may have sold the play to the Aediles at the time of its first performance, and since it did not prove a success on that occasion he may be supposed to be staging it a second time at his own cost. However that may be, he disclaims any wish to offer the play a second time for money. It is probable that Ter. explained himself more fully in the verses that filled the lacuna marked in the text; in 7 he calls the play nouam unreservedly.

8. alias: sc. fabulas; this would include all but the Adelphoe.

PROLOGUS (II)

This prologue appears to have been written for the third representation of the play.

Lucius Ambiuius, being a popular manager-actor, comes before the public to speak the prologue, with the purpose of persuading the people to give the play a fair chance. The duty would more ordinarily have been assigned to one of the inferior players. Cf. Heaut. Prol. 1 ff., with introductory n. Ambiuius, in making his plea, reminds his audience that this is not the first time he has appeared before them in the character of a special pleader (orator), in behalf of the poet whose plays they were inclined to treat with disdain.

9. orator: i.e. legatus = "ambassador" (almost). Cf. Heaut. Prol. 11. According to the ius gentium, the person of a legatus was inviolate. Hence the audience would be under constraint to refrain from offering violence of any kind to Ambiuius, and the latter's words would thus receive at least a respectful hearing. ornatu prologi, "in the guise of a prologus" (or speaker of a prologue). ornatu undoubtedly refers to both character and costume. Note the opposition between orator venio and ornatu prologi, which is strengthened by the alliteration. Note also the quantity of the
first ὁ in προλογί, despite the derivation from πρόλογος. This is due perhaps to the primitive form (pro) of the preposition. Cf. n. on And. Prol. 5.

10. exorator is one who pleads with success. Note the further play on sound (paronomasia). iure, “privilege.”

12. exactas, “which had been driven from the stage.” For the prolepsis cf. n. on And. 377. ut inueterascerent, “to grow old,” i.e. to become established in public favour.

13. scriptura: abstract for concrete; “writings,” “poems,” “plays.”

14. eis: sc. fabulis. nouas: attracted into the case of the rel. pron.; it properly modifies eis (fabulis). We learn from this vs. that Caecilius did not at first win his way with his Roman audiences, but was assisted thereto by Ambliuus. See Introd. § 39. didici, “I played,” lit. “I learned,” “I committed to memory.” The correlative term is docere fabulam.

15. partim preserves here its primitive character as an acc. of pars, constructed as an acc. of limitation. uix steti, “I scarcely stood my ground.” Cf. Phorm. Prol. 9. The opposite of sture thus used is cadere; see Hor. Epist. 2. 1. 176 securus cadat an recto stet fabula tulv.

17. spe incerta, “with doubtful expectations (of success).” The previous quia-clause tells why his hopes were of a doubtful nature. certum laborem: the toil, however, was of no uncertain character. That he took upon himself, hoping for the best. With incerta certum cf. 274 inique aequo.

mìhi sustuli = in me suscepi.

18. easdem: sc. fabulas, i.e. the rejected plays referred to in 15. ab eodem, “by the same author.” discerem: on 14.


22. remotum agrees with poetam, and is to be joined with ab in 23. aduorsarium: gen. case; cf. n. on Heaut. Prol. 24 (amicum).


24. scripturam: on 13. in praesentia, “at the time.” For this meaning cf. Heaut. 962, Ad. 222.

25. deterrendo: sc. scriptorem (= poetam) from 24.

26. otio . . . negotio: cf. incerta certum (17), and n. on 10.


33. pugilum gloria = pugiles gloriosi, “some well-known boxers,” or “the fame of some boxers;” cf. rumor, etc. (39).

34. See App.

35. comitum conuentus, “a gathering of (some one’s) retainers.”
36. **exirem foras**: i. e. leave the stage.

37. "I have had recourse to my old custom in the matter of this new play." His old custom (with the plays of Cæcilius) was to bring forward again those plays which had proved failures on the first trial.

38. **in experiendo ut essem** (= *ut experierer*) is a consecutive cl., explanatory of *vetere consuetudine*; transl. "to make a fresh trial," "to try again." For *esse* with *in* and the abl. cf. n. on 114.

41. The subject of the verbs in this line is indef. and may be represented by the colourless terms, "men," "people" or "they." Cf. n. on *And.* 813-814 (elicitent).

42. **locum**: i. e. my place on the stage.

43. **nunc**: i. e. at the third representation.

45. **potestas**, "opportunity." **condcorandi**: "of adorning," i. e. with your presence and attention. **ludos scaenicos**: games or festivals at which the drama formed one of the attractions. If the latter were discouraged, the *ludi* would degenerate.


47. **recidere ad paucos**: "to fall into the hands of a (mere) few **auctoritas**, "influence."


50. **in animum induxi**: on *And.* 572 (*induxerit*).

52. **qui**: the antecedent is *eum* in 54, which points to Terence.

54. **circumuentum**, "on all sides beset." **iniqui**: among them was Luscius Lanuinus (or Lanuinius), so often referred to in the other prologues. See on *And.* Prol. 7.

55. **causam**, "this plea," "the cause (of the poet)." Cf. n. on *Heaut.* Prol. 41.

57. **pretio emptas meo**, "purchased at my own cost," i. e. probably by the actor himself, Ambinius, who was also a stage-manager and might purchase a play from the aediles as a private venture. Colour is given to this explanation by Juvenal, vii. 87 *intactam Puridi nisi vendat Agavan.* This view does not conflict with vs. 7 of Prol. (1), as this was the third presentation, whereas vs. 7 alludes to the second.

**ACT I. SCENE 1.**

The scene represents a street in Athens. Three doors open on the stage, representing the houses of Bacchis, Laches and Philippus. Philotis and Syra appear from the house of Bacchis, with whom they have been in conversation. They are protatic characters (*προτατικά πρόσωπα*), that is, they serve the purpose of unfolding the situation at the beginning of the play (*πρότασις*), and then disappear and are no more seen. Cf. introductory n. to Act I. of the *Andria*. The first scene is hardly necessary to the integrity
of the piece. The real introduction is contained in Scene 2. In Scene 1 the marriage of Pamphilus and his consequent desertion of his mistress are discussed, and the old woman seizes the opportunity to advise Philotis to treat all men as though they were her enemies.

58. per pol quam: by tmesis for pol perquam. Cf. n. on And. 486. reperias, "you can find"; cf. B., App. 366. a. (365. a. rev. ed.).
60. uel: see n. on Heaut. 806 and cf. Heaut. 540. hic: with a gesture toward the house of Laches, the father of Pamphilus.
61. quam sancte, "how solemnly": cf. 268, 771. ut = ita ut.
63. em, duxit, "well, he has got married."
64. ne te quouis quam miseret, "that you have pity on none."
65. "But strip, rob, tear to pieces whomsoever you may chance to lay hold of." quemque = quemcumque.
66. utine, etc., "do you mean that, etc.?" See on Heaut. 784; cf. Phorm. 874.
67. nemo quisquam: on Phorm. 80.
68. quin ita paret sese, "without making up his mind." See on And. 909; cf. Phorm. 427, Eur. 240, 249. abs te: with expleat (69).
70. amabo: on Heaut. 404.
72. ulisci: on And. 624.
73. eadem: sc. via; abl.
74–5. istaec: i. e. "your." haec: i. e. "my." The dem. pron. of the second pers. and that of the first are here well contrasted. Paul Thomas cites the proverb 'Si jeunesse savait! si vieillesse pouvait!' sententia, "sentiments," "mind."

ACT I. SCENE 2.

As Philotis and Syra are talking Parmeno appears from the house of Laches, his master. He is on his way to the Piraeus to meet Pamphilus, who is expected to return from Imbros, whither he had been sent by his father to look after the property of a dead relative. Philotis induces Parmeno to tell her the truth about the story of Pamphilus' marriage. Pamphilus was obliged by his father to marry Philumena, the daughter of Phidippus, against his inclination, for he was still attached to Bacchis. He began his married life by neglecting his wife, and continued to visit Bacchis. The latter's ill temper however and his wife's sweet and patient disposition wrought a change in the young man's affections, and he became estranged from the one and devotedly fond of the other. On the eve of his departure for Imbros Pamphilus commits Philumena to the care of his mother, Sostrata. The two women live together in harmony at first, but after a time, without apparent reason, Philumena leaves her mother-in-law and takes refuge with her own mother, Myrrina. Sostrata endeavours to persuade
her to return, but in vain. She pretends to be ill, and refuses to see visitors. The story goes abroad that Philumena and her mother-in-law have quarrelled, but the whole affair is a mystery. Laches, who believes that Sostrata is to blame, has been to see Phidippus in order to talk over the matter with the girl's father. Parmeno pauses at the door as he comes out, and calls back to Scirtus who is within.

76. senex: i. e. Laches. Cf. 189-190. isse: sc. me.

77. Scirtus: a slave — perhaps the house-porter.

79. tum: emphatic; "mind you say it only in that case." nullus: on Eun. 216. nullus dixeris: see P. A. P. A. vol. 32, p. lxxxvii.

80. alias: on And. 529. causa, "excuse." integra: i. e. "as though it were (something) new."

81. Philotium: diminutive of Philotis, expressing friendliness. The slave was on very good terms with the meretrix; cf. 91 ff. His friendliness is balanced by her emotional o salue in 82.

87. biennium perpetuom, "for a continuous period of two years." "for two whole years."

88. te: the object, not the subject, of cepisse. Cf. 580; Eun. 403-404, 972.

90. consilium, "plan," i. e. of leaving Athens. contempsisse, "rued," "regretted."

91. quam ... eram: on And. 45 (quid est).

93. libere, "unrestrictedly." agitarem conuiuium, "spend a merry time."

94. illi: on And. 637. praefinito, "in set phrase," lit. "in accordance with which had been prescribed"; an adv. use of the abl. of the pf. prtecl. pass. Cf. merito, consulto, optato, etc.

95. quae illi placerent, "(and) as he liked." Donatus points out that this phrase and praefinito are to be taken separately, as though connected by et. haud commode, "rudely," "unkindly."

96. finem statuisse, "set a limit." orationi, "speech," i. e. of Philotis.

99. ut, etc.: explanatory of quod (98), i. e. of hoc negoti (97) to which quod refers.

101. firmae: the opposite of infirmae; cf. n. on Phorm. 733. haec: for the form see on And. 328.

102. laxint: on And. 753. rem, "interest," "advantage."

103 qui ... credam, "how I am to believe," etc.; a dependent (not an independent) question. Cf. 869, Phorm. 855. Fleckelsen however makes it independent. See his text.

104. non est opus prolato, "it must not be divulged." See on Phorm. 584, And. 490.
105. *fiat palam*, "get abroad."
106. *tam commode*, "so fairly," "so persuasively."
107. *tuam in fidem*, "to your safe-keeping." If Philotis should break her word and divulge the secret, Parmeno's book would pay the penalty. *ah noli*, "ah, don't say so," i.e. don't say that you are unwilling to tell me, don't make so many difficulties regarding the matter. Not so Madame Dacier, who translates, "*Ha! ne me le dis donc pas,*" with which cf. Donatus (Wessner, vol. ii. p. 212).

108. *malis*: we might expect *magis uelis* (as in 259), since the subject changes after *quam* in 111. So also *And*. 332 (where cf. note).
110. *redis*: cf. n. on *Phorm.* 802.
111. *istic sum*: lit. "I am there (where you are)," i.e. "I am all attention." *esse* with *in* and the abl., or with an adverb of place, often signifies "to be occupied in doing a thing." as in *Prol.* 38.
112. *ut quom maxume*: on *And*. 823. *tum*: correlative of *quom* in the next verse.
113. *haec*: anticipatory of the following three instances of acc. + infin.
117. *pudorin*: i.e. whether he shall be guided by respect for his father or by affection for his lady-love. Cf. *And*. 262 *patris pudor*.
119. *huius*: with a gesture toward the house of Phidippus, the father of Philumena. See *Per*. 1.
120. *ne utiquam*: on *And*. 330.
121. *ibi*: temporal. *Bacchidem*: governed by the impersonal *com-miseresceret*.
122. *eius*: i.e. Pamphilus. *ibi*, "on the spot"; something like our "there and then."
125. *ne utiquam*: on *And*. 330.
127. *eius*: i.e. Pamphilus. *ibi*, "on the spot"; something like our "there and then."
129. *eius*: i.e. Pamphilus. *ibi*, "on the spot"; something like our "there and then."
130. *negare*: historical infinitive.
132. *pudorin*: i.e. whether he shall be guided by respect for his father or by affection for his lady-love. Cf. *And*. 262 *patris pudor*.
134. *huius*: with a gesture toward the house of Phidippus, the father of Philumena. See *Per*. 1.
135. *eius*: i.e. Pamphilus. *ibi*, "on the spot"; something like our "there and then."
137. *quae consecuta est nox* = *ea nocte quae consecuta est*. *eam*: i.e. his wife.
138. *cubuerit*: fut. pf. indic. of the type represented by *noris nos* in *Hor. Sat.* 1. 9. 7. The latter has been clearly proved by Prof. Knapp to be an indicative (not a subjunctive); see *P. A. P. A.* vol. 28, pp. xxvi–xxvii. The meaning then is, "will a young man have lain?" i.e. "will it prove true, on investigation, that a young man has lain (did really and truly lie)?"
If it is a subj. it must belong to the category indicated in n. on Phorm.
431, with which cf. B., App. 363. d. (rev. ed.).


145. **ut**, "how." _ab se = quod ad se attineat._

148. **quam decerem**, "although I have decided, etc."; _quam = cum eam_ 150. See App. _quin_ may be rendered here by "but."

152-3. _pium_, etc.: on 841 (certa . . . attuleris). _hoc_: see 148.

154. _reddi_: sc. _eum_. _quoi . . . uiti_, "to whom you can impute no fault." _dicas_: potential; see B., App. 366. _a._ (rev. ed. 365. _a._).

155. _superbum_, "insulting."

159. _maligna_, "difficult," "averse to his suit." _procax_, "exacting._

165. _atque_: adversative; "and yet."

166. _ferre et tegere_: historical infinitives.

168. _deuinctus_: cf. App. 561, and note the play on words here. _huius_: i. e. Bacchis.

169. _Bacchidi_, "from Bacchis"; dat. with a verb suggesting deprivation. _huc = ad hanc_, i. e. "to his wife here."

170. _par_, "sympathetic (with his own)."

172. _horunc_: i. e. of Laches and Pamphilus. _ea hereditas = eius hereditas._ _redibat lege_: cf. App. 799. _n._

173. _eo_: i. e. to Imbros. _extrudit_: a strong word, "drove," "despatched."

174. _hic_: Pamphilus. _matre_: i. e. Sostrata. _nam_, etc.: i. e. I say *cum matre* (only), for the old man was away in the country; cf. 175.

176. _adhuc_, "up to this point," in your story.

177. _complusculos_: cf. Plant. _Rud._ 131 _iam hos dies complusculos_, and see Knapp in *Drisler Studies*, p. 156. Transl. "at first, for a good many days together." Note the intensifying prefix followed by a diminutive ending: a rare form.

178. _conuenibat_: impersonal. See App.

180. _neque = et tomen non._ _postulatio_, "complaint."

181. _accesserat_: sc. Sostrata.

182-5. _fugere_: sc. *Philumena*, which is the subject also of _nolle, quit, simulat, abit_ and _est_, but the subject of _iubet_ in 185 (and 186) is Sostrata.
184. matrem: i.e. Myrrina. ad rem diuinam, "to take part in a sacrifice."

187. nemo remisit: sc. verbum, or causam. Transl. "no answer." accersunt: the indef. subject refers to the messengers sent by Sostrata to her daughter-in-law to summon her home to her husband’s house, as well as to Sostrata herself.

188. simulant: indef. third pl. again, but the reference this time is to Philumena’s own people. nostra, "my mistress," i.e. Sostrata.

189. uisere, "to pay her a visit." The infin. instead of the supine here is colloquial. senex: i.e. Laches.

189-90. hoc . . . resciuit, "got wind of this."

192. non dum etiam: on And. 201.

193. nisi, "but." Cf. 280 and And. 664. n. curae est: sc. mihi.

194. pergam hoc iter, "I shall proceed with (continue) my journey." iter is inner acc. The acc. with pergere is rare, though an object clause (usually an infin.) is common in Cicero and Livy. quo coepli: i.e. eo quo coepi ire, "whether I set out."


ACT II. SCENE 1.

Laches comes out from his house, in a rage. He is followed by his wife, Sostrata, whom he accuses of having driven Philumena from the house by unkindness and ill temper. Sostrata protests her innocence, and her ignorance of the cause of her daughter-in-law’s departure. But Laches will not listen. 198-204. Women are all alike, says Laches; they all hate their daughters-in-law and oppose their husbands, and Sostrata is the worst of them all.

193. quod hoc genus est, "what a set (race) it is," refers to the women themselves. quae haec conluratiost, "what a conspiracy there is among them," refers to their acts, as though it were by mutual consent that they exhibit the tendencies of which they are accused by men.

199. utin: see on Heaut. 784 and And. 263.

200. neque carries on the exclamatory clause introduced by utine (199).

201. See App.

202. studiumst: sc. eis, i.e. mulieribus. aequē modifies the verbal idea. For the acc. (aduorsas) instead of the dat. cf. Heaut. 388. similis and aequē logically discharge here the same function.

203. ludo, "school." ad malitiam, "for purposes of mischief."

204. si ullus est, "if it exists," "if there is any (such)." hanc, "my wife here."

209. "You undeservedly (accused)? Can anything (in the way of punishment) be called worthy of you, in the light of your evil deeds?"

211. *adines*: connections by marriage, as opposed to relations by blood (*cognati*).

212. *liberos*: a vague use of the pl., where in reality only one child is referred to; thus also in English and other languages. See on *And.* 891; cf. *Heaut.* 151. Note the delicacy of the language in this verse. Cf. 169-170, 348 ff.

213. *exorere*: indic. 2nd sing. not (imv.) of *exorior*. See on 317. *quae*, etc.: a rel. cl. of purpose; cf. n. on 298.


216. *quisque*: on *Eun.* 678 (quisquam).


219. *audli*: the pf. tense with *iam pridem* is not uncommon in comedy. It occurs also elsewhere, e. g. in Tacitus.


223. *aegritudo*, "anxiety."


225. *pati*, "sustain," "support."


227. *te... curasse*: on *And.* 245. *pro*, "in view of," "in return for."


231. *puella* (said of a young married woman) occurs elsewhere, e. g. several times in Martial. Here it is intended to contrast with *anum*. Note the juxtaposition. *anum*: sc. *te*. Cf. n. on *Ad.* 617.

233. *de te*, "where you are concerned," goes with *fieri detrimenti nil potest* (234).

233-4. Laches says he is glad on his son’s account that the fault does not lie with Philumena (for she would have something to lose in thus being convicted of error), but that Sostrata, on the contrary, can suffer no loss if she does wrong (since she cannot be worse than she is).

237. *uisentem ad eam*, "when you attempted to visit her."

238. *enim*: on *And.* 91 and 206; cf. *Phorm.* 983. *eo*, "for this reason."

NOTES

242. duxere: sc. gnati. easdem refers to uxores implied in duxere: "when our sons have married their wives at your instigation, under pressure from you they drive them away."

ACT II. SCENE 2.

Phidippus comes out of his house. As he does so he calls back to Philumenia, who is within and with whom he has evidently been conversing on the subject of her possible return to the house of her husband. Phidippus is unwilling to insist upon his daughter's returning to her mother-in-law if she is not so inclined, although he is at a loss to know the reason for her apparently unalterable determination to remain where she is. Laches gives him a hint to the effect that he is not sufficiently stern with the women of his family, and asks him for some explanation of Philumenia's conduct. Phidippus renders to this an unsatisfactory reply, but makes it clear that his daughter refuses to live with her mother-in-law while Pamphilus is away from home.

243-4. Notice that Phidippus claims patria potestas over a married daughter (but then she is actually in his house at the time).

244-5. faciam ut tibi concedam: for this circumlocution cf. Heaut. ProL 28 facite aequi sitis. Cf. also Cicero, passim.

246. eccum: on And. 532. scibo: on And. 38 (serviabas).

247. etsi: see App. meis: sc. familiaribus or amicis. adprime obsequentem, "in the highest degree accommodating."

249. in rem: on And. 546.

250. in illarum potestate: i. e. under petticoat rule. heia uero, "ah, indeed": ironical. Cf. n. on Ad. 868. Phidippus is not flattered.

251. Cf. 190 f. itidem: correlative of ut, i. e. amisti ne itidem incertum, ut incertus ueni (i. e. ut incertus eram quom ueni). Cf. 150.


254. ca: a pl. after a sing. that is more or less indef., as in 240-242. refellendo . . . purgando: cf. Don., 'refellit qui negat, purgat qui quidem fatetur et sic defendit.' uobis: dat., with purgando. Cf. 871, Ad. 608 (ipsis).

255. retinendi: sc. Philumenam.

259. id adeo, "and this moreover."

261. quam . . . credam, "how bitterly I believe he will take it"; pleonastic for quam graviter laturus sit. Cf. Ad. ProL 12-13 pernosite fur tumne factum existumetis. Such pleonastic forms of expression are frequent in Plautus.

262. eo: on 238.

264. animum induco: on And. 572 (induxisti).

267. nam postquam: for nam here see on And. 43.
HECYRA


269. **perdurare, “hold out,” “last,” “endure life.”** Cf. Ad. 554 *durare*; Hec. 183 *pati*.

270. **aliud fortasse aliis uiti est, “some people perhaps have one failing, others another,” or “each has his own failing.”** The harshness of the general statement is tempered by *fortasse*.

271. **meis, “those who are of my own household.” em, Sostrata, “there you are, Sostrata,” i.e. you see how it is; you alone are at fault.**

272. **certumne est istuc, “are you determined upon this?” i.e. that Philumena shall remain where she is, if she prefer so to do. num quid uis : on Eun. 191.

273. **est quod : on And. 448. oportet : on And. 448 (susceset).**

**ACT II. SCENE 3.**

Sostrata, left alone on the stage, gives expression to her feelings. Her husband’s accusations are unjust, and yet she cannot easily rebut them. She can only hope that her son will come home soon and that he will be the means of clearing her character.

274. **“Unjustly, in very truth, are we all equally hated by our husbands on account of a few.” Join *aeque* with *inuisae*, not with *inique*.**

276. **quod, etc. : on And. 395.**

277. **animum induxerunt: on 264. The subject is indefinite.**

278. **me: sc. esse iniquam merito dicas.**

279. **habui: see Ad. 48 habui, amani pro meo. hoc: i.e. the feeling of aversion which her daughter-in-law entertains for her**

280. **nisi: on 193. multimodis: on And. 939. exspecto: on And. 377.**

**ACT III. SCENE 1.**

Pamphilus has returned from Imbros and learns with grief that his wife has left his mother’s house. He bewails his unhappy lot. He was torn from his former love and forced by his father to marry Philumena, and now that he has learned to love his wife he is compelled to part with her also; or else he must take her part against his mother, an act that would bring with it an equal degree of unhappiness. Nor can he form an idea as to the possible cause of the breach between the women. Parmeno seeks to comfort him, but with ill success. Suddenly a disturbance in the house of Phidippus distracts their attention. Parmeno listens at the door, but to little purpose. Finally Pamphilus enters the house to make inquiries. Parmeno is left alone on the stage.

281. **nemini . . . homini: on Eun. 549. acerba: used substantively.** Cf. 388 *adversa*.

286. **nos omnes: see on 287. labos: on Heart. 82.**
287. *lucro est:* constructed as if *nobis omnibus* (dat.) had preceded instead of *nostros omnes,* in 286. Anacoluthon: see Hale and Buck, *Lat. Gram.* 631. 8.

288. *sic:* i. e. by learning what the trouble is. *qui,* “how.”


290. *ambas:* i. e. Sostrata and Philumena.

291. *iram expedies:* i. e. you will adjust their dispute. *restitue:* sc. eas.

292. *in animum induxi:* see on *And.* 572.

294. *alibi,* “in another quarter”; the reference is to Bacchis. For the thought cf. *And.* 829.

295. *obtrudit:* on *And.* 250.

296. *ut taceam,* “even though I should keep silent.” *quouius:* indefinite.

297. *illim:* See App. Transl. “from that quarter,” i. e. from Bacchis.

298. *luc*; “to the present situation,” i. e. *in hanc* (to my wife, Philumena).

299. *ex ea:* i. e. *in Bacchide.*

300. *luc*; “to the present situation,” i. e. *in hanc* (to my wife, Philumena).

301. *ortast . . . quae,* etc.: for the constr. cf. 213. *ab hac:* i. e. from Philumena. *quae* refers to *re*; not to *hac,* and introduces a relative clause of purpose, as in 213.

302. *ex ea re:* i. e. “as the result of all this business.”

303. *obnoxius,* “obedient to.” *olim* refers to the period when Pamphilus had not yet fallen in love with his wife. See 165 ff. *ingeniosuo,* “with the (sweet) disposition that was natural to her.”

304. *quae* refers to the subject of *pertulit.* *in ullo loco,* “under any circumstances.”

305. *ex ea re:* i. e. “as the result of all this business.”

306. *obnoxius,* “obedient to.” *olim* refers to the period when Pamphilus had not yet fallen in love with his wife. See 165 ff. *ingeniosuo,* “with the (sweet) disposition that was natural to her.”

307. *qui:* “how.”

308. *in animum induxti:* see on *And.* 572.

309. *alibi,* “in another quarter”; the reference is to Bacchis. For the thought cf. *And.* 829.

310. *obtrudit:* on *And.* 250.

311. *ut taceam,* “even though I should keep silent.” *quouius:* indefinite.

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321. *qui:* “how.”

322. *in animum induxti:* see on *And.* 572.
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316. em, sensistin, "ah! did you hear that?"
317. loquare: indic. 2nd sing.; see App.
320-1. "They said that your wife, Philumena, was somewhat ill." pauitare is not meant to be definite, though it might refer to the effects of fever andague.
324. certo: on Phorm. 148 (certum).
325. "In what state of health, pray, my dear Philumena, am I going to find you now?"
326. nam: on And. 43. pericum . . . inest: we should say "if you are in any danger." perisse me: the acc. with infin. in place of quin with subj. is colloquial and familiar. Pamphilus rushes into the house; cf. 365-366.
327. usus . . . est: on Heaut. 80. The poet is careful to keep Parmeno out of reach of the actual facts. See on 359; cf. 409 ff.
332. Sostratae: genitive.
334. capit. . . . illorum, "to the lives of them all," more lit. "to their persons and lives." illorum is masculine because the reference is to the entire family. qui, "whereby."
335. For the thought cf. Heaut. 356, Phorm. 219-220.

ACT III. SCENE 2.

Sostrata has heard the disturbance which took place recently in the house of Phidippus, and is on her way to visit Philumena and inquire whether the young woman's illness has become worse. She is stopped by Parmeno, who advises her not to enter, and informs her that Pamphilus has returned from Imbros and has gone in to see his wife. Sostrata is persuaded to wait until Pamphilus comes out, and to hear the whole truth from his lips. Pamphilus, however, on his return from the house of Phidippus is most uncommunicative. He parries his mother's questions, looks sad and dejected, and finally succeeds in getting rid of both Sostrata and Parmeno, that he may think over his unhappy condition and determine upon his course of conduct.

336. "For some time past have I heard considerable disturbance going on here." audio tumultuari: cf. 315 trepidari sentio.
338. quod: on And. 289. Salus: τρόπεα, "Health." the daughter of Aesculapius and often invoked with him. See on Ad. 761. ne quid sit huius, "that nothing of this (that I have mentioned) may take place."
340. chem: on And. 417.
341. non uisam, "ought I not to go to see?" See Elmer in Class. Rev. vol. xii. pp. 199 ff. Cf. n. on And. 392 and 793.
"Ought you not to go to see her?" You ought not even to send any one to see her."

ipsus: on And. 360.  ipsus = ipsus est.

tum, "moreover." quid agat: not "what she is doing," but "how she fares," or "is."

ipsus: on And. 386.


Each of the two relative clauses has rem (350) for its antecedent, but the second cl. refers to rem as already modified by quae interuenerit. Cf. quod ego, etc., in vs. 98.

meliuscula: cf. n. on 177. On the form see Lorenz on Plaut. Pseud. 207–209.

recte: said evasively. Cf. Heaut. 228. n.

tumulti: cf. 336; n. on And. 365.

fiat: Sostrata enters her own house.

eis onera adiuta, "assist them in carrying the luggage." Cf. Phorm. 99 adiuataret funus. Care is taken here by the poet (so also in 327 ff. and 409 ff.) to have Parmeno out of the way, so that he shall not know the facts. This is one of the delicate touches of the play (for another cf. 169–170). The audience, however, must know the facts; hence the soliloquy at 361 ff.

cessas: said with impatience at Parmeno's unwillingness to do as he is told.

ACT III. SCENE 3.

Pamphilus now relates the story of his troubles. He had no sooner entered his wife's apartment than he discovered the real cause of her illness, and the true situation became clear to him. Retreating from her room he was followed by his mother-in-law, who explained the circumstances by assuring him that her daughter had been the victim of an assault, and that she had left the home of Laches in order that her condition might be concealed from her husband's family. Myrrina further entreats him to keep the matter a secret, and extorts a promise from him to that end. Nevertheless Pamphilus is unwilling to take his wife home again, although he is strongly attached to her. He bewails his hard lot, but determines to place restraints upon himself, and to disengage himself from his wife, notwithstanding his affection for her. Parmeno too must be kept in ignorance of the situation.

unde refers to initium. quae both here and in 363 refers to rerum. Cf. n. on 351.

percepi: see App.

qua . . propter: tmesis.
365. See on 326, fin.
368. id quod, "for the reason that." id (acc.) gives the ground of the emotion. See G. 333, note 1. For quod cf. And. 448. n.
372. eius: i. e. uxoris; for the case see on Heaut. 29. recta: sc. uiu.
374. ut celari posset: sc. eius morbus. In 684 spatium dare is constructed with the genitive of the gerund. So also in Phorm. 701-702. But cf. And. 623 spatium ut, etc. tempus, "the circumstances." Cf. And. 624.
375. uoce, "words," "accents," "language." res, "the occasion." ipsa: not in agreement with res, but designating Philumena, and contrasted with tempus in 374.
380. magni, "proud."
385. orata: to be taken substantively as in 575; "prayers," "entreaties." nequeo quin (or non possum quin) is colloquial and archaic.
386. quaqueque = quaequeque. Cf. n. on 65. fors fortuna: on Eun. 134 and Phorm. 841. The return of Pamphilus is an event to rejoice over, in so far as the matter of his safety is concerned, but his sudden appearance at this inopportune moment is a source of embarrassment and particular concern to Myrrina and her daughter. Hence the qualification suggested by quaqueque.
387-8. uti . . . sient depends on obscuramus.
388. aduorsa = dolores, "troubles"; see on 281 (acerba).
390. sine labore: closely allied with gratiam, "this favour which will cost you but slight trouble"; or the phrase may be taken with des and mean "without ado," "without reluctance." pro illa (sc. gratia) refers in a general way to the suggestions contained in 389.
393-4. post must mean "after her marriage," and postquam ( = ex quo) ad te venit would signify "from the time when she first came to your embraces." See App.
395. quod refers to the whole statement in 394. potis est: impers.; see on And. 437.
396. clam: with patrem, i. e. Phidippus.
398. abortum: not the acc. of the substantive, abortus, but (with esse) the pf. infin. of abortiri used impersonally. Such is the inference from the use of the word by Varro (apud Nonium, 71, 27). Harper's Lexicon prefers to make it the acc. of abortus. aliter: i. e. otherwise than as we could wish suspectum fore: impersonal.
399. **recte**: i. e. in accordance with the law determining legitimacy.  
**eum**: sc. *puerum*; “the child.”

400. **exponetur**: sc. *puer. hic*, “herein.” **nil quicquam**: on *Phorm.*  

402. **certum est**, “I am determined.” **in eo quod dixi**: i. e. in guarding the secret; but he has not promised to take back his wife.

403. **nam**, etc., “(but here the matter ends) for as to taking her back, I think that this would be in no wise ereditable.” Cf. n. on *And.* 43 and 91.

404. **amor consuetudoque**, “affection and (unbroken) intercourse.” See 555.

407. **prior amor**: i. e. for Bacchis. **ad hanc rem**, “with regard to this matter,” i. e. in driving affection from his heart, as he is compelled to do in the present instance.

408. **quem** refers to **amor** (400). **missum feci**: on *And.* 680. **idem**: nom. masc.; “too,” “also.” **hunc operam dabo** is not the same as *id operam do* in *And.* 157, but is elliptical for *operam dabo ut hunc missum faciam*. With **hunc** understand **amorem**. Pamphilus says that he must now give his attention to getting rid of his affection for his wife.

410. **soli**: sc. *ei*, i. e. *Parmenone*.

412. ** eius**: i. e. Philumena.

414. Pamphilus retires to a spot near the door of his house and waits. Cf. 428.

**ACT III. SCENE 4.**

Parmeno returns with the slaves (409) who were carrying the luggage from the ship in which Pamphilus had arrived from Imbros. As he comes upon the stage he converses with Sosia in reference to the hardships of a sea voyage. Pamphilus, in conformity with his resolution (413-414), meets Parmeno and sends him on an errand to the Acropolis. Pamphilus pretends to have an appointment with one, Callidemides of Myconos, and charges Parmeno with the duty of informing him that the appointment must be postponed. The stranger’s appearance is described, and Parmeno is instructed to wait for him till evening.

415. **hoc...iter**: the voyage to Imbros and return. See 171. Cf. Knapp in *Class. Phil.* II. p. 292 and n. 2.

416-7. “Mere words cannot express, Parmeno, how unpleasant a sea voyage is in actual fact.” **reāspē**: on 778; cf. n. on *Hecat.* 266.

418. **quid mali praeterieris**, “what suffering you have escaped.”

421. **plus eo**: on *Hecat.* 63. The length of time is probably exaggerated; cf. Knapp in *Class. Phil.* II. p. 22. n. 1.

424. **odiosum**, “horrid!” “what a bore!” For the omission of est cf. n. on *And.* 105, *Eun.* 403, *Phorm.* 751. ** haud clam me est**: an instance
of understatement, where English would have, "Oh, you can’t teach me anything about it," "I know it all from experience," or the like.

425. redam . . . redeundum: a play upon words. The first is opposed to aufuagerim and alludes to the slave's return to his master's house; the second refers to a possible repetition of the voyage to Imbros. eo, "thither," i. e. to Imbros.

429. si quid me uelit, "(to see) whether he wants anything of me."

431. in arcem: i. e. to the Acropolis. transcurso: abl.; cf. n. on 104.

433. Myconium, "of Myconos," one of the Cyclades. uctus est, "sailed."

436. modo, "only."

437. constitui: on Eun. 205.

438. non posse (i. e. me non posse conuenire eum) answers the question, quid vix dicam (436).

440. caesius: on Hecat. 1062.

441. cadauerosa facie, "with a ghastly countenance." Cf. the description in Hecat. 1061-1062, and Plaut. Capt. 647-648. Pamphilus is not careful in his choice of descriptive epithets, but Parmeno is so much astonished at his volubility and irritated manner that he fails to notice the inconsistencies in his master's word-portrait.

445. quod me orauit: sc. ut celarem.

446. nam, "(and yet I feel constrained to do so) for."

447. tamen ut, "yet in such a manner as to." Understand ita. pietatem, "filial duty."

448. Pamphilus says that he will keep the birth of the child a secret, but will refrain from taking his wife home again, lest in so doing he should be wanting in his duty to his mother. Terence would appear to be wool-gathering just at this point. Pamphilus is no longer ignorant of the reason why his wife left her mother-in-law's house. Hence there is no such question in his mind as that which agitated him when he supposed, along with all the rest of the world, that his mother and his wife had quarreled. He is under no obligation now to decide with which of the two women he will take sides; there is, as has been said, no longer any such question. The question whether he will receive his wife again into his home is now a personal matter only.

449. eccum: on And. 532 (2).

450. pergunt: cf. n. on 194. Pamphilus retires to a corner of the stage.

ACT III. SCENE 5.

Pamphilus meets Laches and Phidippus, and is much perplexed about what he shall say to them. Laches makes a few preliminary inquiries regarding his son's visit to Imbros, and then turns the conversation to the
subject of Philumena and her possible return to her husband’s house. Laches pretends that Philumena had gone to her home at her father’s bidding. But this pretense fails, since Pamphilus knows the exact situation. Both Laches and Phidippus thereupon urge the young man to take his wife back. Pamphilus, however, having decided in his own mind that this is impossible, and being unwilling to divulge the truth, pretends that his love for his wife must give way before his duty to his mother, and that, as the two women cannot agree, they must remain apart. As the old men are ignorant of the true state of the case, this device proves to be a success. They attempt further argument with Pamphilus, but he makes his escape. Phidippus goes into a rage, and leaves Laches to himself. The latter vows vengeance on his wife.


452. factum: on Phorm. 524. uenisse aiunt: Laches must have learned this off the stage (say from Sostrata, who got it from Parmeno in 346). The plays do not often allude to events that take place (presumably) off the stage unless these happen at a time not included within the period of the action itself. redeat, “let her come back to our house.”

452–3. causam . . . quam ob rem: see on And. 382. nescio: see App.

454. certum est: on 402. offirmare governs me, as in Heaut. 1052 it governs te (cf. n. on Eun. 217), and niem is governed by persequi. For a different explanation, see the ed. of this play by Paul Thomas. Transl. “I am determined to persist in following the course which I have decided (to pursue).” The verse is an ‘aside.’

456–7. On the subject of ‘greetings to returned travellers,’ see Knapp in Class. Phil. 11. p. 301.

457. creditur: generally in the active voice and first person, when used to express acknowledgment of congratulations received, as in And. 939, 947; Eun. 1051; Phorm. 255, 610; Ad. 972.

459. sane hercle: on And. 229.

463. profuit: sc. nobis. The idea is that Phania has left what little he had to his kinsfolk in Athens. immo obfuit, “nay, it has proved a loss.” This is said for the sake of appearances.

464. nam . . . uellem: Laches means that the property is no compensation for the loss he has sustained through the death of his friend and kinsman. But the old man is not wholly sincere; note the implication in utrum malis scio (465).

465. et . . . scio: said aside.

466. hic: i. e. Phidippus. dic iussisse te: said aside to Phidippus.

467. noli fodere. “don’t nudge me”; said aside.

469. inuidos, “hateful people,” who are always ready to gossip about
the affairs of their neighbours. *haec*: i. e. the domestic troubles affecting the family of Laches; more particularly (as Laches imagines) the supposed disagreement of Sostrata and Philumena.

470. *contumelia*. "reproach." The story told here is quite different from that given by Parmeno in 164 ff., and by Pamphilus himself in 302–303.

471. *fieri*: sc. *mihi* (or *nobis*). Pamphilus means that he has been on his guard against the possibility of Philippus having ground for complaint regarding the treatment his daughter may have received in the family of Laches.

472. *quam . . . fui*: on *And*. 45 (*quid est*).


477–8. *indignam . . . quae concedat*. "undeserving of having to yield."

478. *eiusque . . . modestia*. "and of having to bear with her (my mother's) conduct by (bringing into play) *her own* (powers of) self-control," i. e. "by herself showing self-control." *eius* and *sua* are opposed. See App.

481. *matris* limits * commodum*, although it is felt also as an objective gen. after * pietas*. Cf. 495.

482. * inuito*: dat. in agreement with *mihi*.

483. "since I perceive that you have regarded all things as secondary in comparison with your mother." Cf. *Ad*. 262, *Phorm*. 908. For the indic. after *quom* causal, see on *Ad*. Prol. 18.

484. *praue insistas*, "take a wrong stand," "pursue a mistaken course."

485. *sim*: subj. of quotation (repudiating subj.), because vs. 484 = * ne satis iniquos*. Cf. n. on *Phorm*. 431.

486–7. "Who never has been guilty of any act toward me of which I should disapprove, and who I know has often conducted herself with reference to me (exactly) as I should have wished." Understand *quam* (or better, *cam*) after *et*, as subject of *meritum* (*esse*). The pronouns *quicquam*, and *id* (understood before *quod nollem*), are adverbial (cognate) accusatives. Cf. n. on *And*. 139. With *nollem* and *nollem* understand * factum*. *nollem factum* = *nollem non factum*; cf. n. on *Phorm*. 796 (*nollem datum*).

493. *id* is subject of * fiat*, and refers to the idea expressed in the previous line. *tibi in manu est*, "rests with you," "is in your hands." Cf. 667.

494. *non est consilium*, "I don't intend to."

495. *matris commodis*: cf. 481; Prol. 51. Pamphilus departs.

497. *dixin*: on 451 (*dixitn*). *hanc rem*: i. e. the refusal of Philumena
to live with her mother-in-law, and her consequent departure to the house of her parents. **aegre laturum esse cum**: Laches said this in 261–262.


502. **huc**: i.e. into my hands. The law at Athens allowed a man to divorce his wife with little ceremony, but at the same time compelled him to return the dowry, or pay her interest on it and provide alimony (αἰρός). See Harper's Dict. of Class. Lit. and Antiq., s. v. *diuortium*.

504. Phidippus, in his wrath, addresses Pamphilus, as though the latter were present.

505. **decedet iam**, "will abate presently." Cf. 781.

506. **paululum pecuniae**: i.e. the inheritance from Phania. See 458 ff.

507. **etiam**: additory.

509. **alii**: dat. **siet**: sc. *filia*. Transl. "in order that she may belong to another."

510. **audi paucis**: on And. 29. **quid mea**: on Eun. 849.

511. **postremo**, "after all (said and done)." **inter . . . lubet**, "let them settle it among themselves, according to their fancy."

512. **hic**: i.e. Phidippus. **obtemperant**: the pl. is allowed after *neque . . . neque* when the two (or more) Persons (who are conceived as acting independently) are different, though classical usage requires the singular; see G. 285, 3. Note 1. Cf. Ad. 103.

513. **quae . . . pendant**, "attach slight weight (value) to my words." Note the asyndeton.

515. **euomam**, "I will vent," lit. "spew out": cf. Ad. 312, 510. Laches retires into his own home, and the stage is left empty.

One may note that up to this point there has been much in the play that is good, but practically little real comedy — few chances for a laugh. The play is a *fabula staturia*, tragic and intense rather than comic. The chivalry is good, but perhaps too subtle for a Roman audience. As one thinks of all this one can see why the play was not at first a success.

**ACT IV. SCENE 1.**

Phidippus, after leaving Laches, had gone to his own house, and there discovered that his daughter had just given birth to a child. Myrrina now appears on the stage and laments the unhappy situation. Phidippus comes out to look for her and blames her for seeking to conceal from him what has happened; he also puts his veto on Myrrina's plan to get rid of the child by 'exposing' it. Myrrina is left in great perplexity, for she fears that Pamphilus will let out the secret when he hears what Phidippus has done.

517. **uisus est**: sc. *sibi*; "he fancied," "he thought."

518. **derepente**: cf. Hec. 673 desubito.
519. clam me habuisse: me is subject of habuisse. clam habere = "to keep secret." Cf. 657, where however clam governs me. See on Phorm. 1004.

523. See App.

524. sim: on And. 282, Phorm. 382. Transl. "I your husband?"

525. nam, "(no,) for"; elliptical and corroborative. utrumuis horum, "one or the other of these things"; the neut. in place of the masc., because the reference is rather to the qualities implied in virum and hominem than to these terms themselves. Cf. Heaut. 521-522 mulier commoda, faceta . . . idem uisast mihi, where idem (of the MSS.) is neuter.

531. recte: cf. 399. n.

533. ex quo . . . scires: a rel. cl. of concession; quo refers to puerum. inter nos: i. e. between our two families.

534. esset cumillo nutpa: i. e. continue with him in the marriage relation. Cf. 538-539, 656.

535. etiam: on And. 849. Transl. "again (I say) I for my part supposed that it was to them (the family of Laches) that blame (in this matter) attached, whereas it is with you that it rests." etiam harks back to 229. te . . . penes: for the order cf. n. on Phorm. 523-524 (quam ad).

540. Said aside.

543. aderit . . . quom: on And. 152. quoque etiam, "also"; a pleonasm. See A. J. P. vol. xviii. pp. 36-37.

544. eadem: the more regular correlative of the foregoing ut would be sic or ita. usque adhuc, "up to the present time."

545. ut, etc.: epexegetic of eadem; "having in view the withdrawal of your daughter from him, and the annulment of what I myself had done (in the matter)."

546. id follows indicium facit (as though the latter were one word = indicat; see on And. 157), and anticipates the coming indirect question. res haec: i. e. the fact that you have concealed from me the birth of the child. factum: sc. esse.

547. quoi: the antecedent is understood with the following ut-clause (sc. erga eam).


550. uidisse: sc. se.

551. exeuntem: sc. ab amica.

553. qui nos oderit,"in consequence of which he will hate us."

555. quacum consuesset: cf. n. on And. 135. The mood is due to attraction, in a condition contrary to fact, the strongest attractive force Latin has.

556. gnatae: dat.; cf. 746, And. 571.

558. si est ut: on 501.
560. "Assume then (for argument's sake) that he does not want her, and that you have discovered that the fault lies in him."

561. par fuerat: the plpf. tense suggests that the right in the case had existed before the fact, the right being eternal.

563. ne extulisse uelis = ne ecferus; the force of the pf. tense in these archaic periphrases of the infin. after uolo, which occur frequently in the colloquial speech of the comedians, is sometimes scarcely perceptible. Transl. "I forbid you to remove the child anywhere beyond (the walls of) the house," that is, "I forbid you to expose it."

564. stultior: i.e. more of a fool than I have any business to be.
565. ecferi: sc. puerum. Phidippus goes into his own house, leaving Myrrina alone on the stage.

567. ut, "how." Thus also ut near the end of the vs. hic: i.e. Phidippus. hoc (i.e. that Pamphilus is not the father of the child) anticipates rem ipsam. siet: on And. 234.

568. hoc: opposed to hoc in 567, and referring to the state of the case as it exists merely in the mind of Phidippus, who has not yet arrived at the full knowledge possessed by his wife.

570. mi relicuom fuerat, "had been kept in reserve for me." She means that it had been wanting until now and has therefore come upon her unexpectedly, as 'the last straw.' Her cup of misery is now full.


572. forma: i.e. forma cius qui eam compressit. quita est: this passive (deponent) form is archaic, and is constructed usually with an infin. pass. See Lane's Lat. Gram. (rev. ed.), §§ 1483, 1484. See also A. & G. 206. d. Note.

573. el, "from him." For this dat. cf. Ad. 318. qui, "wherby."

574. uirgini: cf. n. on 575 (ei). anulum: cf. Ad. 347 for a similar instance of reliance on a ring.

575-6. orata nostra celare: i.e. celare quod eum oravimus ut celaret. Cf. 445. orata is taken substantively here as in 385, though the meaning is slightly different. Cf. n. on 385.

576. Myrrina enters her house.

ACT IV. SCENE 2.

Sostrata, on hearing from her husband that her presence in the house is the obstacle to the return of Philumena, determines to remove thence to the country, and informs Pamphilus of her resolve. The latter however declines to accept this sacrifice from his mother, not only because of his affection for her, but because he would then have no ostensible excuse for insisting on the separation between his wife and himself.
577-8. Sostrata comes out of her house in company with Pamphilus. me esse suspectam . . . abisse, "that I have been an object of suspicion in your eyes, as having caused through my conduct the departure of your wife from our house." The dependence of the second acc. and infin. upon the first is awkward, but the meaning is obvious. Some commentators adopt Bentley's emendation, substituting suspectum for suspectam and omitting me.

578. ea: pl. for sing., as in 688 (quaes), and Ad. 751 where eadem haec refers to a single fact.


581. "And as to the fact that (or 'whereas') formerly I fancied that you loved me, of this thing I now have sure evidence." Cf. n. on And. 395. See A. & G. 572. a ; II. 588. II. 3. Note ; B. 299. 2.

583. contra: adverb, as in 70.

583-4. gratiam referre: on Phorm. 894.

585. hoc is explained by 586-588.

586. certo, "positively."

589. migres: deliberative subj., having purely rhetorical force, and expressing surprise or indignation. See II. & B. 503. a ; A. & G. 444. a; "you leave the city to dwell in the country, etc?"

590-1. sinam ut . . . dicat: on And. 188 (siui).

590. qui, "he who," does not refer here to any one in particular. male dictum (sc. esse); impersonal.


592. amicas: in a good sense; cf. 790 and 791. festos dies: a reference to religious festivals in general, which were both numerous and brilliant in ancient Athens.

594. aetatis tempus: on And. 188. 443. perfuncta satis sum, "I enjoyed them to the full." satias, "satiety," "loathing," "distaste;" this form is found only in nom. sing., the other cases being taken from satietas. tenet: sc. me.

596. mortemue exspectet: i. e. neue quis mortem exspectet. Cf. n. on Ad. 109, 874. For quis understood from qui cf. 486-487 and n.


598. omnis, etc., "I shall cut off all reasons (for dissatisfaction) from (for) all." Cf. Hor. Epist. 1. 2. 9 Antenor cenest belli praecedere causam.

599. illis refers grammatically to omnibus, the latter being a vague term by which Philumena and her parents are really intended. morem gesserou: on And. 641. Cf. Ad. 214.

600. hoc, "this charge," i. e. that I excite aversion in my daughter-in-law. uolgus mulierum: on And. 583. male audit: the object is quod, of which the antecedent is hoc. The words will not bear a literal render-
ing. Transl. "with which the mass of womankind is reproached." More often *male audire* is used absolutely, in the sense of "to hear ill of one's self," "to be ill spoken of," as in *Phorm.* 359. Cf. n. on *Phorm.* Prol. 20. Of course *quod* here is cognate (inner) acc., and hence the difference between this usage and that of *Phorm.* 359 is but slight. Cf. n. on 676.

601. *ceteris* is proleptic. Logically one should look for *omnibus.* *absque una hac foret*, "were it not for this one thing." See on *Phorm.* 188. The "one thing" is Philumena's dishonour, but Sostrata supposes Pamphilus to refer to the dislike which the young woman has conceived for her mother-in-law.

601–2. The first clause of 602 is parallel to the first clause of 601, the second of 602 to the second of 601.

603. *incommodam rem*: the indefiniteness of this expression makes it as good as a plural; hence *ut quaeque est*, which should logically follow *incommodas res*. The reference is course to the antipathy which Philumena is supposed to have conceived for her mother-in-law. Cf. n. on 601. *in animum induces*: on *And.* 572 (*induxi*).


605. *da...ueniam*, "indulge me in this." *redduc* : on *And.* 559.

606. *male habet*: on *And.* 436.

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**ACT IV. SCENE 3.**

Laches, who has overheard the dialogue which has just taken place, comes forward and expresses his approval of Sostrata's determination to withdraw to the country. While Pamphilus is giving voice to his doubts as to the propriety of this course the sudden appearance of Philippus cuts short the conversation.

607. *procul hinc*, "at a (short) distance from this point."

608. *qui...possit = si quis possit* ; cf. Plaut. *Asin.* 323 *em istae vir tur est, quando usust, qui malum fert fortiter.* Ter. might have written *istuc est supere, ubi quemque opus sit, animum posse flectere, or iste sapiens est qui, etc.* (as in the text). He has fused (confused) the two. Cf. *Ad.* 386–387.


610. *fors fuat*, "may good luck attend us!" *fors = fortuna.* *fuat* is from the old form *fuo*, and occurs only once in Ter. *feres*: on *Hecaut.* 692.

612. *dixi* has the same force as in *Phorm.* 437 and 439.


614. *etiam*: temporal.

615. *equidem*, etc.: note the delicate touch; in spite of all he loves his wife.

616. *non minuam*, "I'll not change." *ex usu*: on 548.
617. ea gratia: is explained by si redducam.

618. utrum illaec fecerint, "which of the two things they do," i. e. whether they agree or disagree. fecerint more lit. = "have done," i. e. "shall find they have done," and so "shall do." Otherwise the words may be explained as = utrum illaec fecerint (= utrum magis concordes fuerint) nexcene. illaec: cf. n. on And. 328(haec), and see H. & B. 138. 2. c.

619. haec aetas: said δεικτικός; "our time of life," i. e. old age. Cf. n. on 74-75.

620. e medio, "out of the way." In Phorm. 967 the phrase has reference to death. fabula, "a mere by-word," "a mere tale that is told." See App.

621. anus: on Ad. 617.

622. per tempus: on And. 783.

**ACT IV. SCENE 4.**

Phidippus has discovered his daughter’s secret, and blames his wife for the separation of Philumena from Pamphilus, completely absolving Sostrata from all part in the matter. He recommends Pamphilus to acknowledge the child, and Laches concurs in this request. But Pamphilus is only the more set against it. Laches thereupon suspects that Pamphilus has reverted to his former interest in Bacchis. Phidippus unites with Laches in this view. Seeing no way out of the difficulty short of a disclosure of the secret, Pamphilus suddenly makes off, leaving the old men to their own devices, but in the hope that they will not venture to bring up the child without its father’s consent. Laches and Phidippus finally have recourse to Bacchis, who is warned by the former to refrain from receiving Pamphilus at her house.

623. Phidippus turns back as he issues from his house and addresses his daughter who is within. quoque: i. e. as well as your mother.

624. factumst turpiter: i. e. in concealing the birth of her son from Phidippus. Cf. 657.

625. causa, "excusen." Cf. 660-661.

626. huic: i. e. Myrrina. nulla: sc. causa.

628. hoc: i. e. the true reason why he declines to receive his wife. This vs. is said aside.

630. minus . . quo: an inversion, for quo minus, which follows reverentatur as though the latter were a verb expressing hindrance or impediment.

631. commeruit: on And. 139. tua: sc. uxor.

633. mutatio fit, "a change is taking place," "things are changing." Pamphilus means that there is a shifting of the charge from Sostrata to Myrrina. The words are said aside and bear an ironical colouring. ea, "it is she (who)."
634. Said aside. *quam* = *quantum*.

636. *adfinitatem*: on 252.


638. *accipias puerum*: Donatus says, ‘*liberi patrem sequuntur*,’ i. e. in cases of divorce. The mood is jussive. *sensit*, etc.: said aside.


643. *quid mulieris*, "what sort of a woman?" Cf. n. on And. Prol. 2. The form of the expression suggests contempt.


645. *nosne hoc celatos*: sc. *esse*: ‘that we should have been kept in ignorance of this!’ In the active voice *celo* takes two accusatives, one of the person, one of the thing (‘conceal something from some one’). In the passive the acc. of the thing may be retained with *celo*, if it be a neut. pron.; otherwise the construction is *de* with the ablative.

648. *hoc*: i. e. the question of taking back his wife.


649. *alienus*, ‘of another man.’ Pamphilus realizes that it is the determination of Phidippus, in which Laches joins him, that the child shall not be ‘exposed,’ but shall be brought up by its mother, in case Pamphilus should be unwilling to receive and educate it. This consideration strengthens him in his resolution not to take her back.

650. *consultatio*, ‘room for deliberation.’ Cf. n. on And. 400 (*cautio*).

651-2. See on 642-643.

654. The peremptoriness of this command suggests the *patria potestas*.

657. *clam*: on 519.


663. *an quia non delincunt uiri*, ‘or is it because men have no failings (that you are thus unfair to your wife)?’ An instance of the form of argument known as the *reductio ad absurdum*. See App.

665. With *remissa* and *reducta* understand *Philumena*. Note the double interrogative -ne . . . -ne where -ne . . . an might be expected. Cf. A. & G. 335, d. *opus sit uobis* = *uobis expediat*, or *utile sit uobis*, or *ere vestra sit*. Cf. 698.

667. *in manu*, etc.: on 493.

668. *quid*. . . *puero*, ‘what shall we do with the child?’ *puero* is abl. See on And. 143, Ad. 611.


671. The words of Pamphilus are said aside, or to the audience, but Laches catches the last two; hence his question.

674. ut ... loquar depends on cogis.

675. lacrumarum, "(of the cause) of your tears."

676. quod sollicitere, "on account of which you are disturbed." quod is an adv. acc. Cf. Phorm. 1052, 1053, and notes. Instances are numerous. Perhaps quod is an abl. sing. with original ending -d.

677. causam = πρόφασιν, i.e. "pretext."

681. alteram (sc. causam) ; explained by the quia-clause.

683. huc : i.e. ad nuptias, "to the estate of matrimony." animum adjungas: on And. 56. This final cl. expresses, not the purpose of 684, but the speaker’s purpose in giving utterance to 684; "(just remember please) how long ago, etc."

684. spatium ... dedi: on 374.

686. tecum: with egi as well as oravi. 'cum like the Engl. with often describes in a quite general way the relation of two parties, even if it be an antagonistic one. Cf. stomachari cum, "to be angry with," Eun. 323.' Thus Sonnenschein on Plaut. Rud. 709. orare cum is common in Plautus. quaeo cum + abl. occurs in Aulus Gellius and Fronto in imitation of this orare cum; see Schmalz, Latinin. Gram. d. § 140, in Mueller’s Handbuch, II. p. 450. Cf. nubere cum (Hec. 534 and 538-539), and Shak., Hamlet, Act ii, Scene 4, line 22, 'marry with.'

688. See App.

690. hic: i.e. your wife, Philumena. See App. on 688.

693. ad, "in the direction of," "for the purpose of"; cf. And. 482.

694. uius, "enjoy life"; cf. n. on Eun. 1073-1074. testem hanc, "this witness here," i.e. Philumena.

695. sensit, "has discovered it."

696. plane hic diuinat, "clearly the man is right," more lit. "is a prophet." Philippus, remembering what Myrrina had told him (536-539), and inclined by nature toward a charitable judgment where his own people are concerned, is only too glad to seize any pretext whereby he may fasten the blame upon Pamphilus.

698. reducere: on And. 680 (face). opus sit: sc. reducta; cf. n. on 665.

700. post ... uidero, "trust me to attend to your mother afterward." See on And. 456.

702. rebus, "arguments." conclusit, "hems in."

703. promoueo: on And. 711.

704. totell: on And. 219. Here, as in 571 and 576, this verb, through an extension of its meaning, is used to refer to the bringing up of the child by a member of the family other than the father himself.
706. After 705 Pamphilus makes off as fast as he can go.

707. *apud sese*: on *And.* 408, *Phorm.* 204. *sine*: addressed to Phidippus; "don't trouble yourself," "never mind," as in *Phorm.* 238. It might be a sort of apostrophe addressed to the absent Pamphilus, as e.g. "let him alone," "leave him to his own devices."

709. *hoc*: i.e. the intimacy of Pamphilus with Bacchis.

710. *amarae*: "ill-natured," "resentful."


713. *illi*: i.e. Myrrina. *uerum palamst*, "it's plainly true."


718. *rem*: for the meaning see on *Heaut.* 55; Shak., *Hamlet*, Act iii, Scene 1, "could beauty, my lord, have better commerce than with honesty?"


722. *iam dudum dixi*: see 635–636.

724. *quod* refers to the idea expressed in 723.

725. This question shows that Phidippus does not care to be present at the interview between Laches and Bacchis.

**ACT V. SCENE 1.**

Bacchis appears in reply to Laches' summons, and Laches opens the interview with assurances of his friendly intentions. Bacchis declares her innocence of any intention to entice Pamphilus away from his wife, and explains the situation to the old man's satisfaction. As proof of her sincerity she agrees to enter the house of Phidippus and state the fact in the presence of Myrrina and her daughter, in order that the women of the family may be convinced. Bacchis makes evident her desire not only to clear herself of the charge of continuing her former liaison with Pamphilus, but also to do all in her power to be of service to the young man, who, she declares, has always deserved well of her.

727. *de nihilo*, "for nothing." *conuentam esse* (with *expeto*) is like the pf. pass. infin. with *ulo* in 546 and 590.

728. *nec me multum fallit*: impers., *multum* being adv.; "nor am I much deceived." The words are about equivalent to *nec dubito*. *quin . . . uelit*, "but that his real desire is as I suspect."

729. *hinc* = *ab hac*.

730. *plus*: note the antithesis with *minus* (729). Transl. "or lest I do anything to excess, which hereafter it would be better that I had not done."

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733. iussi: for the indic. cf. n. on And. 448 (suscenset).
734. quoque etiam: on 543. Cf. 762.
735. quaesti, "trade," "business," "occupation." For the form of the gen. see on And. 365. mores, "conduct."
737. peccato: an impers. abl. abs. Cf. Livy, 1. 36. 6 auspiruto; see Lease's 'Livy.' Introd. §8. i. It may however be a causal abl. = ob peccatum. Laches says that he has reached an age when he has no right to expect a blunder of his to be overlooked.
738. magis cautius: for this doubling of the comparative for the sake of emphasis, cf. And. 427, Heaut. 928, Ad. 222.
740. inscìtum: sc. me. Transl. "that I should ignorantly inflict upon you, etc."
741. "I ought to feel very grateful to you, etc." Cf. Plant. Rud. 516 bonamst quod habeas gratiam merito mihi. For quod cf. n. on 676. See App.
742. quì ... expurget: a rel. cl. expressing a condition; "he would help me little who should seek to excuse himself (= si quis se expurget) after the wrong had been done." For the sentiment cf. Ad. 162-163.
745. mane shows that Bacchis has interrupted Laches a second time.
748. id refers to 743 meum receptas filium. socius: i. e. Myrrina.
749. extinguere: the exact word used by Myrrina was exponetur (400).
750. alid = aliiud. firmare fidem: cf. 581 firmasti fidem, and n.
751. id pollicerer: cf. 751-755 istuc ius iurandum pollicearc.
752. The acc. with infin. depends on the affirmation implied in what precedes. ut, "from the very time when." That this statement is not quite consistent with that in 157 is obvious. It may however be regarded as throwing light on 158-159, where it is suggested that Bacchis declined to receive Pamphilus' attentions with that intimacy which had previously characterized her friendship for him. Pamphilum may be the subject of habuisse (sc. se), if me is removed.
755. exple animum eis, "satisfy their minds." Cf. 785, 787, and And. 188.
756. alia ex hoc quaestu, "another of my calling." Cf. n. on 735.
757. ut, etc.: explanatory of quod. Cf. n. on 99.
759. leuiores, "less exemplary (than he ought)." Understand nolo.
760. quod queam (= quantum queam): "so far as I can." Cf. n. on Heaut. 416. Cf. also Ad. 423, 511, etc. commodem: cf. n. on And. 162.
NOTES

762. haec (= Myrrina et Philumena) is the subject.
763. quam: the antecedent is eadem (764).
765. For the aposiopesis cf. And. 164. reprimam me: cf. Heaut. 199.
ne aegre, etc. = ne quiequam audias, quod aegre tibi sit. Cf. Eun. 624.
For the effect of this vs. cf. 729–730.
766–7. amicus, etc., "what sort of a friend I am, or of what I am capable
(as such), rather than (what sort of) a foe (I am) endeavour to discover," lit. "make trial." With inimicus understand qualis sim, or else quid possim; the latter would mean "of what I am capable as a foe." Note the
good word-order: amicus first, inimicus last. For perielu cf. And. 565. n.

ACT V. SCENE 2.

Phidippus returns with a nurse whom he has engaged to take care of the
baby, and is informed by Laches that Bacchis has declared herself to be
innocent of any attempt to entice Pamphilus away from his wife. At first
Phidippus is inclined to be sceptical, but Bacchis offers to establish her
innocence in any way satisfactory to Phidippus. The latter is reminded by
Laches that all efforts to reconcile Pamphilus to his bride have failed, and
that it may be well to see what Bacchis can do toward that end. Phidippus
is persuaded, and joins Laches in urging Bacchis to make the suggested
visit to Philumena and her mother.

767–9. nil...facito: these words are said to the nurse, whom Phidippus
is bringing with him; see 726.

767–8. nil...defieri: cf. n. on Eun. 243.

769. ebria: not necessarily in a bad sense, but rather as in Plaut. Capt.
109 unde saturitate saepe ego exiit ebrins. However, for nutrices as tipplers
cf. And. 228–232, esp. 232. They were probably elderly (cf. the nurse in
Shak., Romeo and Juliet), and in Plaut. elderly women are often multibibae.
Cf. n. on Ad., Personae.

770. noster socer, "our good father-in-law."
771. persancte, "very solemnly" ; cf. n. on 61.
772. istae: contemptuous; "such creatures," referring to the class to
which Bacchis belongs.

773. "I surrender to you my hand-maids; you have my permission to
examine them, through whatever torture you please." The Attic law, like
the Roman, admitted slaves as witnesses only under torture. Cf. Ad. 482–
483.

774. hic: adv. Transl. "the matter at stake here is this."
775. paenitet: cf. n. on Eun. 1013.
776. solam fecisse depends on fiuerae.
778. reapse = re+eapse (old form = ipsa); see Lex. hanc: i. e. Bacchis.
porro, "further." experiamur: explained by 786 that goes back to 754-755.

779. See App.
780. See App.
783. adest: sc. Bacchis. quod satis sit: subj. of characteristic; "she herself will do all that is requisite (for her justification)." Cf. B., App. § 371 (370, rev. ed.).
784. an quia, etc.: lit. "(is it for another reason) or is it because, etc.?
785. illis (i.e. Philumena and her mother) is sharply opposed to meus.
786. "I pray you, Bacchis, to keep the promise which you yourself made to me."
787. exple, etc.: cf. 755.
788. meum conspectum, "the sight of me." hodie: on Phorm. 1009.
790. haec: i.e. Philumena and Myrrina. amicae: in a good sense; cf. 791.
793. pudet Philumenae: on Heaut. 260 (quios), Phorm. 392, Ad. 683. ambae: i.e. the two aules. Cf. 773.
794. huic: i.e. Bacchis. ecenire. "happen."
795. ut gratiam ineat, etc., "to become popular, etc.," explains quod. Laches' idea is that he would be happy if, like Bacchis, he had an opportunity to gain favour with and be of service to others without cost to himself; thus his thought really is, quid est quod mihi malim quam ut gratiam ineam sim meo dispendio et alteri prosum. But the introduction of huic, in 794, led to the form of 795, in which meo might have been used in place of suo, and ineam and prosum instead of ineat and prosim. Cf. Heaut. 302-303, Ad. 914.
797. "She knows that there accrue to her from this both honour and a good name." See App.
798. eius: i.e. Philumena. una opera, "at the same time." Laches goes into his house.

ACT V. SCENE 3.

Parmeno returns from the Acropolis whither Pamphilus had sent him (see 431) on a bootless errand. He meets Bacchis as she comes out of the house of Phidippus. Bacchis requests Parmeno to bring Pamphilus to Philumena and to say to him that Myrrina has recognized as her daughter's the ring which Pamphilus once gave to her (Bacchis). Parmeno makes a grim allusion to the labour of walking, of which he has done enough for one day.

799. meam operam. "my trouble," "my labour." Parmeno seeks to give the impression that much time has elapsed since he left the stage at 443; cf. 800.
800. desedi, "I have sat idle."

801. in arce: see 431. n. On the value of topographical references see Knapp in Class. Phil. vol. ii. p. 13 ff.

802. ineptus, "like a simpleton." illi, "there"; on And. 637.

807. adfine = "connection by marriage," rather than "neighbour." The reference is to Phidippus. huic: i. e. Baechis. hic: adv.

811. etiam: i. e. uolo etiam dieus, "I wish you to say still further." etiam is half-temporal, half-additory. See Kirk in A. J. P. vol. xviii. p. 40. It may be briefly rendered "yet more," or even by a simple "yes."

812. gnatae: genitive.

813. tantumne est, "is that all?"

814. potestas (sc. cessare); i. e. "opportunity" to rest. Parmeno plays on the meaning of cessare.

816. Bacchis, now left alone on the stage, soliloquizes on the train of events, the circumstance which led to her possession of the ring, and the fortunate discovery by Myrrina which must eventually reconcile Pamphilus to his wife, Philumena. The narrative which follows is one of the poet's best efforts. In fact, narrative is Terence's forte. Cf., e. g., And. 48 ff., 282 ff.; Heaut. 96 ff., 275 ff.; Eun. 282 ff., 507 ff., 578 ff., 615 ff.; Phorm. 35 ff., 80 ff., 859 ff.; Hec. 114 ff., 361 ff., 816 ff.; Ad. 26 ff., 617 ff., 859 ff.

818. gnatum: i. e. the infant son of Philumena and Pamphilus, whom Myrrina had intended to 'expose.' ei: i. e. Pamphilus. qui refers to gnatum. harum: i. e. Philumena and her mother. ipsius: Pamphilus had connived at the proposed 'exposure' of Philumena's child, not knowing that the latter was his own son.

819. numquam: with posthae.

820. qua re, etc.: i. e. ea re de qua suspectus ... fuit, (eum) exsolui. She has freed Pamphilus from the suspicion of unfaithfulness. For the construction cf. 792.

821. hic adeo ... anulus, "it was this very ring that." fuit initium: with dative. Cf. And. 458 est huic rei caput, and Ad. 568.

822. nocte prima, "in the early part of the night," "in the evening."

823. sine comite: persons of a certain rank and position seldom went out at night unless attended by one or more slaves carrying torches or candles. The fact that Pamphilus was alone on the occasion referred to is therefore worthy of remark.

824. amabo: cf. 70. See on Heaut. 404.

825. obsecro: added to amabo to make the entreaty more pressing.

826. ille ... simulare, "he pretended to have his mind on other matters," i. e. he pretended not to hear me.

827. nescio quid suspicarier, "I began to suspect something." coepi
instare, etc., “I began to press him to tell me.” Note the coördination of
the historical infin. (suspiciari) with the pf. (hist.) indic. (coepi). On And. 203.
829. illi: dat. luctat: archaic (= luctatur).
830. cum: sc. anulum. in...habente, “while I had it just now on
my finger.”
831. cognitio, “discovery,” Διαγνώσις.
832. Philumenam: emphatic; “that it was Philumena who was, etc.”
The infinitive construction depends on cognitio.
833. propter me, “through my instrumentality.” Cf. And. 271.
836. quaesti, “gain”; see on 735. ad malas partis: cf. n. on And.
193 (æd detriorem partem).
838. “His marriage was a stroke of ill-luck for me.” nuptiis: abl. of
cause. euenit: impers. factum fatoer: sc. id esse; “I admit it.”
839. merito: emphatic.
840. quo refers to Pamphilus. eius, “at his hands”; subjective gen.

ACT V. SCENE 4.

Pamphilus returns, accompanied by Parmeno, whose message he can
hardly credit. The news is too good to be true. It is confirmed however
by Bacchis, who exchanges compliments with Pamphilus and agrees with
him to keep the real truth from Laches and Philippus. This concealment
of the main fact of the play from those who did not need to know it is re-
garded by Madame Dacier as evidence of the poet’s genius. It is a touch
of true delicacy.

841. etiam, “again.” See Kirk in A. J. P. vol. xviii. p. 28. II. ut (after
uide) here introduces a final cl.; “make sure that, etc.” certa...at-
tuleris: the emphasis lies in the adjectives, as if Ter. had written, uide ut
hace certa et clara sint, quae attulisti. Cf. 152 pium ac pudicum, etc. Cf.
also And. 466; Enn. 354, 824.
842. conlicias: See App. Transl. “lest you entice me into the enjoy-
ment for a short time (only) of this (possibly) false delight.”
843. usum est: in answer to uide (841). deus sum: cf. n. on And.
961; Heaut. 693 deorum vitam apti sumus.
844. ne aliud credam etc.: this construction illustrates the manner in
which atque (ac) came to express comparison after alius. Ter. might have
omitted the second aliud and written nuntius. Cf. the note of Paul Thomas
on this passage.
845. dixe: See App.
846. suom: Philumena had worn her mother’s ring. ei: i. e. Bacchis.
848. venustatis, “of good luck”; this in games of chance (of which love
was one) was regarded as the special gift of Venus. Cf. n. on And. 245
(invenustum).
849. te . . . qui donem, "how shall I reward you?" See App.
850. nihil enim, "with nothing of course." See App. For enim corroborative see on And. 91.
851. Cf. 873.
852. See 875. reducem: see Phorm. 625 (praecipitem), and n. on And. 683.
856. o . . . Bacchis: cf. n. on And. 282 (o Mysis Mysis).
857. bene factum: on And. 105. uolup: on Phorm. 610. factis, "by your deeds." credam: sc. verbis tuis (i.e. bene . . . est just spoken).
858. uenustatem: in the more usual sense of "charm," "fascination."
obtines: on And. 817.
859. uoluptati: predicative dat. (of service). obitus, "a chance meeting." aduentus, "a visit." The difference between obitus and aduentus, according to Donatus, is the difference between accident and intention.
861. There is confusion (fusion) of syntax here; the vs. = ut unus omnium homo tu vivas blandissimus fused with ut omnium te vivat numquam quisquam blandior. blandior: for the meaning cf. Hor. Od. 1. 12. 11, where Orphens is described as blandus auritas fidibus canoris ducere querens. For blandior as predicate cf. 566 miseriorem uinere.
862. hahahae denotes satisfaction at what has been said. tun mi istuc: sc. faciis or dicis; "can it be you who pay me this compliment?"
863-4. nam, etc.: i.e. for, though I never had seen her, etc., she seemed, etc. quod nossem, "so far as I knew," i.e. "so as to know her." Cf. Ad. 641 quod sciam.
864. perluberalis: on And. 123. Cf. also 164; Eun. 473, 682; Phorm. 815. Cf. in English such expressions as "she is very nice," "she is a thorough lady." The fundamental idea with the ancients was that of grace — grace of manner, as well as of mind — which was supposed to distinguish the free-born from the slave. dic uerum= "don't jest." ita, etc.="I'm telling the truth," "I'm not joking."
865. harum rerum: i.e. of the violation of Philumena.
865-6. neque . . . muttito, "and it need not be even whispered"; another delicate touch in the handling of the plot.
866. placet: sc. mihi.
866-8. See the note introductory to this scene.
867. hic: adv. fuerat par: on 561.
869. "Nay, I will impart to you further something whereby you shall believe that this matter is easily kept secret." etiam is closely connected with dabo, as in Phorm. 877 (see note), and is additory, though the temporal idea is not wholly lost. See A. J. P. vol. xviii. pp. 29 and 40. credas: subj. in rel. cl. of purpose. See B., App. 371 (rev. ed. 370).

871. **sibi,** "in her eyes." **purgatum,** "acquitted." Cf. 254.

872. **ex sententia**: on *Heaut.* 683.

873. **hodie**: on 788. For the thought cf. 851.

874. **est**: observe the change of mood. The second dependent question is less closely connected in feeling with *siere* than the first.

875. **quo pacto**: aposipoesis. Parmeno was going on to say *reducem in lucem feci,* but as he is quoting his master's words (see 852), he is easily anticipated by Pamphilus and interrupted before he finishes his sentence. Parmeno repeats his master's words with the object also of eliciting some explanation of their meaning.

877. Parmeno now has recourse to another dodge. He pretends to know the secret, thinking that Pamphilus may be induced in consequence to make some definite reference to it. But Pamphilus plays with him without enlightening him, and he never learns the whole truth. Thus the principle expressed in 866-868 is realized in his case also. **inprudens,** "without being aware of it."

878. "Would Parmeno carelessly let slip an opportunity to do that which is needful to be done?" See App. For the slave's reference to himself by his own name cf. *Ad.* 763. **usus sit**: on *Heaut.* 80.

879-80. **equidem**: Parmeno now turns and faces the spectators. **Cantor**: on *And.* 981.

**APPENDIX TO NOTES ON THE HECYRA**

34. This vs., if admitted into the text, must be taken parenthetically. It is rejected by Grautoff (*Turpil. com. reliq.* Bonn, 1853, thes. 1).

134. **faxint**: Dz. and Thomas read *perdant.*

150-1. The inverted order is due to Fleck. (*N. Jahr.*, 1876, p. 535 f.). But the order as given in all the good MSS. seems not to require inversion. The *quin*-cl. depends grammatically on *cum ludibrio haberit,* which is treated as a phrase of hindrance; "that she should be held up as a laughing-stock, involving (as this would) my failure to return her in like manner as I had received her, is neither right for me nor good for the girl." Hence the *quin*-cl. comes in more readily in the MSS. order, after *cum . . . haberit,* which is virtually a cl. of hindrance.

163. Probably spurious, but accepted by Fleck.

167. It is better to take *hie* as adv. of time (= "hereupon," "then," as in *Eun.* 239, *Phorm.* 869), and *animus* of the MSS. as subject of *elapsus est* (169).

178. **conuenibat**: after Usener (*Rh. Mus.* 24, 112) and Engelbrecht (*Studia Terent.*, p. 57) for *conuenibat* of the MSS.

201. The repetition of *aderunt,* which Fleck. approves (see his text), does
not substantially affect the sense; it does assist the metre. The vs. is rejected by Bentley, Dz., Conratt (Met. Comp. d. Ter., p. 49). If the vs. is an interpolation, it is an early one, for Donatus refers to it, or at least to a part of it.

218. Condemned by Dz. as irrelevant, and because of the use of the fut. tense where the pres. would seem more natural. But Umpf. and Fleck, rightly accept the vs. The fut. is sound. Their conduct is always prospective in the old man's fears. His standing thought is, 'as they shall be at home, so shall I be abroad.'

247. etsi: condemned also by Madvig (Adv. II. 19), and Fleck. Thus anacoluthon at sed (248) is avoided.

289. hac: thus MSS., and Fleck, who changes the MSS. order to that given in the text. Dz., after Umpf., Guyet and Bentley, reads haec and thus is able to keep the MSS. order. haec, as fem. pl. in Plaut. and Ter., is rather the rule than the exception. Tyrrell's haec in this vs. is an oversight, due to his use of Dz. See his text and footnote.

297. illim: thus also Dz. and Fleck. See Ritschl, Opusc. II. 459. A has illi with c added by a later hand.

307. The reading of the MSS. is retained by Paul Thomas: non maxumus, quae maxumae sunt interdum irae, iniurias faciunt = "the biggest quarrels do not presuppose the greatest wrongs." Fierere = "faire croire à l'existence de . . ." says Thomas, and this accords with Donatus' note = faciunt pro ostendunt." This should render the various emendations of this vs. unnecessary.

313. Dz. suggests ita (see his Adn. Crit.), but reads ere, which was introduced by Bentley to complete the octonarius.

317. loquere: thus also Dz. and Fleck. Cf. Engelbrecht, Studia Terent., p. 84.


393-4. These vs. may be a mere gloss explaining 392 or 399. See Dz., Adn. Crit.

453. nescio: I have followed the MSS. and Fleck. (not Tyrrell) in giving this word to Pamphilus.

478. The text is that of Bothe's ed. of 1822, which is followed here also by Fleck., Dz., Tyrrell.

523. uideo: I have followed Dz. and Thomas in bracketing this word, for the metre's sake. It is not necessary to the sense; cf. And 957, Eun. 455. Conratt (p. 179) deletes atque and scans as a trochaic octonarius; thus also Fleck.

608-9. Dz. and Paul Thomas reject 609 as generally unsatisfactory. See Dz.'s Adn. Crit. The vs. may well be a gloss on 608. Fleckelsen's comma at flectere, which is the reading of the text, permits awkward asyndeton of
the two clauses. A heavier stop would leave flexerit without a definite subject, although the meaning is clear. On the whole it has seemed better to follow Fleck. It is evident that Tyrrell also intended to place a comma at flectere. His full stop there (see his text) is an accidental copy of Dziatzko’s pointing. The difficulty would be removed if we were to read flectere et.

620. fabula: see Dz., Adn. Crit. The nom. pl. of the MSS. is not impossible.

637. For istu added by Dz. see the Adn. Crit.

663. an quia: Fleck., Dz., and Tyrrell read an qui against the MSS. and without improvement to either sense or metre.

688. Rejected by Bentley, Fleck., Dz. So also 690.

741. Thus also Bentley, Dz., Fleck. But the reading of the MSS., which is also that of Umpf., is quite intelligible.

747. Dz. (followed by Fleck.) has made of this vs. a trochaic septenarius. The reading of the MSS. is against the metre. See footnote.

779. falsa. though not in A, has good authority and helps the meaning of crimini. It is accepted by Fleck., who, with Dz., rejects se uxor on account of the metre. That crimem however does not require falsum to give it the meaning of “false accusation,” “calumny,” can be proved by examples. It would be better therefore to omit it and retain se uxor, which, though readily understood, appears in all MSS.

780. For Krauss’ reading see Rhein. Mus. VIII. 544.


842. conlicias: thus also Umpf., Dz., and Fleck. For the difficult conlicias of the MSS. But the latter finds support in Heaut. 292 ne me in lactitiam frustra conlicias.

845. MSS. divisse will not scan unless, with Fleck., we make the vs. an iambic octonarius.

849. Dz. following the MSS. has quid donem? quid? quid? But two accusatives (te ... quid) with donare are unusual. Hence the alteration by Fleck., who is followed by Tyrrell in this vs., though not in 850. Thomas adheres to the MSS., and explains the construction as archaic.

850. qui: altered from quid by Fleck. to correspond with reading of 849. Thus also nihil, for nil of most MSS.

870. iure iurando: MSS., but Fleck., after Umpf., alters to iuri iurando. Paul Thomas accepts iure iurando, calling it a dat. and citing Buecheler (Declin. lat. §§ 276-278, pp. 172-173). See Engelbrecht (Studia Terent., p. 23).

878. Bentley assigned this vs. to Bacchis. I should prefer to give the vs. to Pamphilus (with A), as though it were a part of the young man’s bantering reply to his slave.
ADELPHOE

DIDASCALIA

See notes on the didascalia to the Andria.

1. Adelphoe: the title, which refers to one or both of the two pairs of brothers, Micio and Demea, Aeschines and Ctesipho, is taken from the 'Adelphi of Menander. The termination -oe is archaic, and represents the Gk. nom. pl. in -oi; cf. Cic. in Ver. 4. 3. 5 eanephoro (= κανηφόροι). So Menandros = Μενάνδρου, below. See App.

1-2. acta ... Paulo, "acted at the funeral games given in honour of Lucius Aemilius Paulus." Aemelio: an older form than Aemilio. It is the reading of the Bembine Codex (actually Amelio), and of the Vaticanus for Ihec., Didasc. 6. This Aemilius was the conqueror of Perseus at Pydna, in 168 B. C., and was for that reason surnamed Macedonicus. His death took place in 160 B. C., and this play was performed, probably for the first time, at the funeral. Cf. n. on Ihec., Didasc. 6.

2-3. Quintus Fabius Maxumus and Publius Cornelius Africanus were curule aediles when the play was brought out. Both were sons of Lucius Aemilius Paulus. The former had entered by adoption into the family of Q. Fabius Maximus Cunctator; the latter into that of Publius Cornelius Scipio Africanus Maior — the great Scipio, who defeated Hannibal at Zama in 202 B. C. He was adopted by the great Scipio's son, and became known in history as Publius Cornelius Scipio Africanus Minor.

5. Sarranis: Sarranus, later also Serranus (a, um), is from Sarra (Hebrew Sard), the old Latin for Tyre, and seems to have been applied to a special kind of tibiae pares. facta sexta, "produced sixth in order." The Codex Bembinus alone regularly marks the succession of the plays. See Teuffel's History of Roman Literature (Warr's translation), § 109. 5. On the fact that Donatus assigns the second place to the Adelphoe, see John C. Watson in T. A. P. A. vol. xxxvi. p. 146. fn.

5-6. Marcus Cornelius Cethegus and Lucius Anicius Gallus were consuls for the year in which the first performance of the Adelphoe took place — 160 B. C.

PERIOCHA

See introductory n. on the Per. to the Andria.

2. Aeschinum: the elder son, as appears from vss. 47 and 462 of the play.
3. **Ctesiphonem**: Gk. names in -φων, -φωνος, were declined by the Latin comic poets like nouns in -ο, -οις.

4. **durus**: Demea is called *durus* by Micio in vs. 64 of the play. Cf. what Demea says of himself in 866, and what Cicero says of the brothers (*De Sen.*, § 65), *qua ta in altero diritas in altero comitas!*

5–6. **famatn . . . transferebat**: both the asyndeton and the form of expression are copied from vs. 263.

6. **amorem**: i.e., the discredit of being engaged in an intrigue with the *citharistria*. Aeschines was not enamoured of the music-girl, but carried her off on Ctesiphone’s account, and in this way diverted suspicion from his brother to himself. It is on the misunderstanding arising from this incident that the main interest of the plot hinges.

7. **fidicinam**: i.e., the same person as the *citharistria* in 3 and 12, and the *psaltria* in 388 and 405 of the play.

8. **pauperculam**: taken from 647.


10. **iurgare**: “expostulated.”

11. **ueritas**: this would be *uerum* in good Latin. **ducit**: sc. *uxorem*; “marries.”

12. **uitiatam**: used as a substantive, like *nuptam* in *Hec.* *Per.* 5. Cf. *Eun.* *Per.* 12; *Hec.* *Per.* 11. **potitur**: for *i* see on 871; for the constr. with the acc. see on *Phorm.* 830; for the fact see 996 f.

**PERSONAE**

See n. on the Personae of the *Andria*

**Canthara**: the name (from *cantharius*) suggests the bibulous habits of the *anus* as she appears in *Plant.* and *Ter.* Cf. *Curc.* 76–77 *anus . . . multibiba atque merobibast.*

**PROLOGUS**

In vss. 1–14 a word is said in justification of the practice of *contaminatio*. See on *And.* Prol. 16; cf. *Heaut.* Prol. 17.


2. **iniquis . . . et aduorsarios**: i.e., Terence’s enemies, among whom were Luscius Lanuinus and his party. See n. introductory to the Prol. of the *Andria*. **obseruari**: “was being (perpetually) criticized.”


4. **indicio . . . erit**: “he will give evidence regarding himself,” as in a court of law. For this pred. dat. cf. *Heaut.* 334; cf. also *Lucr.* 4. 1019 in-
dicioque sui facti persaepe fuere, where it is followed by the gen., a rare construction; see n. in Merrill's *Luer.,* l. c. *uos eritis iudices:* for the idea cf. *Heaut.* Pro!. 12 and 25-26; *Eun.* Pro!. 29.

5. id factum: the practice about to be described, of amalgamating parts of two plays to form one play; see on *And.* Pro!. 16.


7. eam: a monosyllable by synizesis; or else two short syllables, according to the law governing an iambic sequence; see Introd. § 91. *Commori- rientis:* in predicative apposition. Both the Latin play and its original are lost.

8. Graeca: sc. *fabula,* i. e. the *Συναποθέσκοντες* of Diphilos.


11. uerbum . . . expressum, "translated word for word." The prologue mentions this as creditable to the poet. The expression, however, is not to be too closely pressed. It applies rather to the thought than to the words. Cf. Cic. *De Fin.* 1. 2. 4 *cum idem fabellas Latinas ad uerbum et Graecis expressas non inuiti legant.* *extulit,* "wrought out"; not quite the same as *transstulit,* which refers to simple translation, as in *And.* Pro!. 14.


13. furtum: cf. the censure in *Eun.* 23.

14. repremsum, "restored to notice," "retrieved." *necegentia,* "by accident": the scene referred to was simply passed over, unheeded, by Plautus in his translation.

15-8. *nam:* on *And.* 43. The connection of ideas is: Herewith all objections to the play are disposed of, "for as to what those ill-natured persons say, etc.," this, so far from being a reproach to the poet, is even a credit to him. *isti:* Luscius Lanuinus and the rest of the poet's enemies and detractors. See on 2: cf. n. on 43. *hominеs nobilis:* according to Donatus, these were Scipio Africanus, C. Laelius Sapiens, Furius Philus; but these persons were mere youths at this time, to whom vs. 20 would hardly
be applicable. There is some probability therefore in the suggestion of Santra, the grammarian, that not they but others are meant, viz., Q. Fabius Labeo, M. Popilius, both poets and men of consular rank, and C. Sulpicius Gallus, consul in 166 B.C. and celebrated for his learning — ̣ịri quorum operam et in bello et in otio et in negotio populus est expertus (see Vit. Ter. p. 3). Cf. n. on Heaut. ProL 24.

16. See App. una: sc. cum eo.

18. eam: for id; it is attracted into the fem. by laudem. hic: on 10. quom illis placet, "that he pleases those persons"; see on And. 622–623, 771; Phorm. 967; Iuc. 308–309, 483. This explicative use of quom corresponds with the substantive quod-cl. of the grammars. In general the indic. after quom (whether "that," or "since," "because") is common in early Latin, esp. after laudo, gratulor, or any equivalent expression of feeling. It is not usual after the time of Cicero, and is found in Cic. only with laudo, gratulor, etc. Cf. Cic. Fam. 9. 14. 3 gratulor tibi quom tantum males apud, etc. With the thought cf. Hor. Epist. 1. 20. 23 me primitur urbis belli placuisse domique. On quom cf. Hale, "Cum Constr." Part II. p. 80.

19. These men had been raised to posts of honour and responsibility through the votes of the people. ubis unioursis, "you all," i.e. the spectators. populo: i.e. the public in general. Cf. Donatus, 'universos qui in cauea sunt dicit, populum qui etiam praeter theatrum, id est universam urben' (Wessner, vol. ii. p. 11).

20–1. "Of whose services in war, in peace, in public business, each one (of you), according to his convenience has availed himself unreservedly," more lit. "without objection (from them)"; sc. corum. For the meaning here given to sine superbia see Knapp in Cluss. Rev. vol. xxi. p. 45. The three nouns are undoubtedly intended to be a general compendium of the relations of life.

22. dehinc: monosyllable; see Introd. § 96. argumentum, "plot." With this vs. and the next cf. Plant. ProL. Trin. 16–17 sed de argumento ne expectetis fabulae: senes, qui huc venient, i. e. ubis aperient. Usually, however, the explanations necessary to enable the spectators to follow intelligence a play of Plautus were given in the prologue. Cf. remarks introductory to ProL. of the Andria, and see And. ProL. 6.

23. senes: Micio and Demea, who in great measure unfold the plot in the first act. ei: see App. aperient: sc. narrando, i.e. by what they say, as opposed to what they do (in agenda, 24) on the stage.


25. augeat: the final syllables, -ut, -et, -it, of words of three or more syllables, preserve their original long quantity in the comic poets (and sometimes also in the Augustan writers), when they receive the accent. See
NOTES


ACT I. SCENE 1.

The scene represents a public street (uiia) in Athens. Two houses, but probably three doors (the traditional number handed on from the Greek tragedy; see the Dz.-Hauler ed. of the Phorm., p. 36) face upon this street. The large door near the middle of the stage and the smaller one to the right (of the spectators) belong to the house of Micio. The door to the left belongs to the house of Sostrata, and corresponds in size to the door on the right. The street leads, on the left to the Piraeus, the harbour of Athens (but see Introd. p. 48, note 1.), on the right to the forum (market-place, áyopá). A narrow lane, angiportum, also on the right, leads back from the uiia toward the country. There is a lane also on the left. In the middle of the stage is an altar (but cf. Introd. p. 48, note 2.). The scene remains the same throughout the play.

Micio enters the stage from his house, and calls as he comes out for Storax. Storax is a slave who had been sent the evening before to escort Aeschinus home from the house of a friend, where he had been supping. Aeschinus has been adopted by his uncle, Micio, and the latter is much concerned at the young man's prolonged absence from home—for the failure of Storax to appear when summoned is proof that Aeschinus has been out all night. Micio proceeds therefore to moralize on the situation. As he delivers his soliloquy he may be supposed to pace to and fro before the door of his house.

26. Storax, if Donatus (on 27) is correct, belonged to a class of slaves, known as aduorsitores (aduorsitores, Wessner). One of the duties of these slaves was to accompany their young masters home after a banquet, if necessary with torches in their hands to light the way. See App.

27. seruolorum: on And. 83. qui aduorsum iuerant, "who had gone to escort him home." Though Don. is our authority for the term aduorsitores, yet the word is nowhere found in use. In the list of dramatis personae prefixed to the Mostellaria of Plautus, the words Phaniseus aduorsitor occur, but aduorsitor is nowhere found in the text of the play itself. For aduorsum ire (uenire) cf. Plaut. Most. 876, 880, 938, 947, and Lorenz on Most. 313.


29. cesses, "loiter." satius = melius. Cf. 58.

30. te: on Phorm. 724. dicit . . . cogitat: the order suggests that she thinks more than she expresses. in animo cogitat: pleonasm; cf. n. on 500.
propositionii. "loving"; opposed to irate, and used more often of deities than of human beings. Cf. Phorm. 636. n.


34. sibi ... male, "while matters go ill with herself," i.e. because she is obliged to remain at home and alone. With the thought cf. Eur. Med. 244-247. See App.

35. ego qui a proceleusmatic is not infrequently the first foot of an iambic geminus. Cf. 118, etc.; Introd. § 76.

36. alserit from algesco; "may have caught cold," in the night air.

37. ceciderit: i.e. through intoxication, or in consequence of the darkness. In Plaut. Mil. 719-722 similar language is employed. Such fears were a stock subject of alarm.

38. aliquid: i.e. "some limb." uah: on And. 589. quemquamne, etc.: on And. 245. in animo: the abl., not the acc., is the reading of the best MSS., and is constructed here as with locare, or the like. Livy (34. 2. 4) has statuere apud animum.

39. atque: adversative; see on And. 225. sed ex: see Introd. § 91.

40. dissimili studio: predicative abl. of quality.

41. clementem: on And. 36.

42. quod: i.e. id quod, with reference to uxorem numquam habui, 44.

43. isti: i.e. those whose views are opposed to mine.

44. contra: on Phorm. 521.

45-6. Note the change from the hist. infin. to the hist. pf. The infinitives are descriptive, while duxit expresses merely a single act or incident. parce ac duriter: on And. 74.

47. inde = ex eis. hunc: i.e. Aeschinus.

48. eduxi: this verb, in the sense of "to bring up," "educate," is more common in Plaut. and Ter. than educare which Ter. employs only in Phorm. 943. Cf. n. on And. 274, Eun. 117. pro meo: with habui as well as amani. Cf. Hec. 279.

49. in eo, "therein." eo is neut., like id which follows. See on And. 806. Cf. Donatus, 'in eo quasi in ea re, etc.' (vol. ii. p. 18. Wessner). If eo is masc., then id is neut. because attracted by the predicate, solum carum; cf. n. on Prol. 18 (eum).

50. contra, "in return." See on Phorm. 521. The construction = ille ut me item (carum) contra habeat. facio sedulo, "I do all I can," "I make every effort."

51. do: sc. argentum. Cf. 118. praetermitto: sc. delicta (Don.).

52. pro meo iure, "by my orders": an allusion to the patria potestas. Cf. Hec. 243. n. agere: sc. eum. clanculum: a diminutive from clam,
which in early Latin is constructed with the acc. on the analogy of celare. Cf. Hec. 396. n.; Plaut. Merc. 545 emptast amica clam uxorem ct clam filium. Hence in the comic poets clam me, clam te, etc., are properly regarded as presenting the acc., not the abl., of the pron. In classical Latin clam (as prep.) takes the abl. Cf. Lucretius, I. 476; Caes. B. C. ii. 32. 8 clam nobis. 53. fert, "prompts," "suggests." Cf. n. on And. 832.

54. Micio is sadly in error. His son has overreached and deceived him. Cf. 629-630.

55. nam: elliptical and causal; "(and I am right in doing so) for." See on And. 43. insuerit, "has made it his practice."

55-6. aut audebit: sc. fullere. See App. on 56.

57. liberalitate, "through their sense of honour," "by an appeal to their gentlemanly instincts"; not "through liberal treatment" (= bonitate), on the part of the parent, as Donatus understands it. Cf. And. 38, and Ad. 634, 828, 449. liberos: free-born children as opposed to servui. Note the assonance in this vs. and cf. n. on And. 96, 218.

59. conueniunt: cf. Hec. 659, 178. The impers. construction might have been employed here also, but for placet. In prose we might have looked for de his mihi cum fratre non conuenit.

61. nobis: ethical dative.

63. uestitu: dat.; see on Hec. 357. nimio: in agreement with uestitu.

63-4. nimium . . . nimium, etc.: note the play on this word; "'you are awfully foolish.' (Well) he is awfully hard."

64. durus: see n. on Per. 4. -que et: on And. 676. Ter. is fond of polysyndeton; cf. 301.

66. qui . . . credat, "since he believes," "in assuming."

68. sic: with reference to the following verse.

69. malo, "by punishment." See on And. 143 and 431.

70. id: as Don. says, understand quod facit. tantisper: with dum; see on Hec. 106.

71. fore clam, "that it will escape notice." clam here is virtually an adj. = "secret." Cf. 624 ac fieret palam, and n. ad ingenium reedit: cf. Hec. 113. n.; Phorm. 802.

72. ex animo, "from the heart," "sincerely."

73. par referre, "to return like for like"; more fully given in Eun. 445.

74. patrium, "becoming to a father." paternum would signify "worthy of (one's) descent from) a (certain) father." Cf. n. on 450.

75. alieno metu, "from fear of another". The adj. serves the purpose of an obj. genitive, alterius, aliorum. The thought is similar to that in 58.

76. hoc: abl. of degree of difference. interest, "differ"; see on Eun. 233. nequit: sc. facere.

77. nescire: sc. se. Cf. 125. Each brother is sure he is right. Cf. 124.
The play proves each to be wrong. The theme of the play is, 'how to
ring up a son.' The answer is ne quid nimis, μηδέν ἀγαθῶν. See on And. 61.
78. ipsus: on And. 360. Here, however, it is before an initial consonant.
gebam, "I was speaking."
79. nescio quid: on And. 340. tristem: sc. eum. Transl. "out of
orts." credo. on And. 313.
80-1. saluom . . . gaudemus: on Eun. 976. Micio gives the greeting in
the name of his whole house. Demea's abode is in the country. See 45.

ACT I. SCENE 2.

Demea, who has learned that Aeschinus has forcibly carried off the music-
ful from the house of her master, comes in passionate haste to Micio to
form him of the fact, and to reproach him for his excessive leniency
and indifferent example. Micio gets the better of the dispute, but gives
expression to his real anxiety after his brother has left him.
81. ehem: on And. 417. opportune: sc. ades. See on And. 345. In
is displeasure, and contrary to the usual custom on such occasions, Demea
allows the greeting of his brother to pass unnoticed. Cf. 720, And. 533,
Plaut. Buccl. 245. te ipsum quaerito, "you are the very person I am
trying to find." The frequentative has an intensive force. Cf. 321, 363,
And. 75, Eun. 523.
82-3. rogas, etc., "do you ask me, seeing that we have an Aeschinus (for
son), why I am sad?" See App.
83. dixin hoc fore: on And. 17, Hec. 497. Micio says this aside, or to
he audience. Cf. 79-80 credo . . . inrgabit.
84. fecerit: for the subj. cf. 261, 374; n. on 396 and on And. 191, 282.
udet: the subject is quicquam. Cf. n. on And. 481.
85. metuit: it is better to supply is as the subject than qui understood
rom quem, for Latin (and even more so Greek) is loath to use a second rel-
tive pronoun in such cases, where the second relative would have a form
ifferent from that of the first.
86. nam: elliptical and corroborative: "(and there is renewed evidence
f this) for." See on And. 43. antehac: on And. 187.
87. modo quid designavit. "what has he just now been guilty of?"
Cf. Donatus, 'apud vetere res hoc verbum (designavit) duas res significavit:
tenim praeae et recte facta designata dicebantur.' Demea purposely employs
ambiguous language in order that when he subsequently states the exact
truth he may make a deeper impression. But see App.
89. familiar: on Hecat. 751.
90. mulcauit : i. e. either through his slaves, or with his own hand, prob-
ably the former. Cf. n. on 172 (em, serva). usque ad mortem : cf. And.
99, Plaut. Mil. 163 ni usque ad mortem male mulcassitis.
91. omnes: i.e. the citizens.
92. hoc: neut. acc. of the pronoun; or else archaic for *huc* (with *aduen-
ientes*). For the latter see Engelbrecht, *Stud. Terent.*, p. 70. 5. *quot* : see 
on *Phorm.* 159, *And.* 248.
93. in ore est: the subject is either *Aeschines*, or *hoc* understood from 
what precedes. The former is supported by *Heaut.* 572, and *Cic. Lael.* 1, 2 
qui tum ferre omnibus erat in ore.
94. conferendum: sc. eum eo. This father too is deceived; cf. n. on 54.
fratrem: i.e. Ctesipho, whom Demea believes to be without a flaw in his 
character, since he is the result, as it were, of a 'system' of training elab-
orated by Demea himself. Cf. George Meredith's 'Richard Feveral,' who also 
was the victim of a 'system,' and disappointed his father's expectations.
96. nullum...factum: *Ter.* is fond of such brief sentences with omis-
sion of the verb *sum*. Cf. *And.* 128, 138; *Phorm.* 104, 133; *Ad.* 121, 264,
792. huius: i.e. Ctesipho: "no like deed attaches to him," "he was 
ever guilty of such a deed." Understand *est*. But *huius* may be neut. and 
governed by *simile*; "no deed similar to this (act of Aeschines was ever 
committed by Ctesipho)." For the gen. with *similis*, as more regular than 
the dat. in *Plaut.* and *Ter.*, see *Ritsch*. (Opusc. II. 570, 579). *illi*, "to his 
discredit." *tu*... *sinis* explains *tibi dico*, and has the force of "for 
you are to blame."
97. tū illum: on *And.* 191 (*qui amant*).
98. numquam: on *And.* 178.
100. quorsum istuc, "what do you mean by that remark?" See on 
*And.* 361.
101. flagltium: a very strong word; "burning shame," "dreadful crime."
103. fecimus: for the pl. see G. 285. 3. Note 1.; cf. n. on *Hec.* 512. For 
the sentiment cf. *Juvenal*, viii. 163 f.
104. slit: the pf. *sii* (from *sono*) is sustained by the Latin grammarian 
Diomedes (I. p. 374, *Keil*), who refers to this passage and to one in *Varro*.
108. esset...faceremus, "if there had been a source, etc., we should 
have done it." The action may be imagined as continued or repeated in the 
past. Cf. n. on 178. *unde id fieret*, "whence this night might become 
possible"; a pure potential subj., as in 122, where see note.
107. homo, "a true man," "a man of sense;" on 579: cf. 734, 736, 934.
109. ubi...foras, "when, after long waiting, he had tumbled you 
out of doors (for burial)." Cf. 874, *Hec.* 596, *Plaut.* *Most.* 440-443. The ob-
scenity of the passage is intentional on account of its unpleasant suggestion, 
viz., the desire of a son for the death of his father. *expectatum* = "waited 
8–9. extulisset would have been the correct word for a decent funeral. foras: on And. 580.


111. pro: on And. 237. tu homo: with sarcastic reference to 107. See on And. 778; cf. Heaut. 1003. méád: note the hiatus and mé shortened, not elided, before a short initial vowel.

112. Demea does not accept the philosophy of 53 and 101 ff.

113. ne me optundas: probably a cl. of purpose, not a prohibition. See on And. 348; cf. Heaut. 879, Phorm. 515.

116. illi, "therein"; on And. 637. It might be a dat. of the pronoun.

117. de meo, "out of my substance," "at my expense." Understand facit. Cf. n. on 940 de te largitor.

118. dúm érit commodum, "so long as it suits me." Note the hiatus; dum does not suffer elision. Cf. n. on 111.


120. discidit uestem: an inference; the fact is not mentioned in 88–91. Cf. n. on 559.

122. est unde haec fiant: this passage is quoted by Prof. W. G. Hale (Cum-Constructions, Part II. p. 107) as an instance of the pure potential, which, he says, has an occasional use in hypotaxis, in qualitative clauses expressing capacity, though in parataxis it has nearly died out. Cf. n. on 106.

123. cedo: on And. 150.

124. ostendam: i. e. in the presence of the arbiter. See on 77.

125. sciunt: i. e. who know how to be fathers. Cf. 77.

126. consillis, "in thought." The pl. pictures the unremitting nature of Micio's thought for Aeschines.

127. quicquam: sc. agis. si pergis, abiero, "if you are going on like this, I shall be off." See on And. 456 (uidero).

128. sicine agis: on Eun. 99.

129. curae est mihi: the subject is ea res suggested by eadem re (128). 130–1. alterum...alterum: cf. n. on Phorm. 332 (in illis).

131–2. curare...reposcere: the omission of te (subject acc.) softens the reproach by giving it a general application.

132. ah, Micio = you don't mean that, Micio.

133. mihi, etc. = yes, I do. quid istic, "very well then"; see on And. 572.

134. Said in a petulant tone: "let him squander, waste, be wasted (i. e.
be ruined); it's no concern of mine." *pereat* is passive to *perdat*. Note the alliteration, and cf. n. on *And.* 96. Cf. also *Iheaut.* 465.

135. For the aposiopesis cf. *And.* 164. *rursum*, etc. offsets *ah, Micio* (132): "are you angry again, Demea?" = you don't mean that, Demea: you are only angry.

136. *an non credis* matches *mibi sic nideetur* (133): "do you not then believe me?" = yes, I do mean that.


139. *quom ... est*, "that (because) he (Ctesipho) is." See on 18 (*quom, etc.*). *istetuos*: in allusion to *is meus est factus* (115). *sentiet*, "will appreciate."

140. *posterius*: Demea is about to add words to the effect, 'in how much better case his sober-minded brother is,' when he breaks off.

141. Demea departs, to attend to other matters for which he came to town. Micio may now speak his mind freely. *nec nil*, etc., "neither wholly without foundation, nor yet altogether true are the things he says." Cf. n. on *Enn.* 641 (hand nil est).

142. *nil*: adverbial acc.; "in no wise," "in no respect"; sometimes put with verbs, rarely with adjectives, in place of *non*, for the sake of emphasis. Cf. 273 *nil auxiliarier*, and n. on 79. *haec*: the scrapes and tricks of *Aeschines*, of which Demea has just been complaining.

143. *homo*: i.e. Demea. Cf. n. on 407.

144. *quom* goes with each of the three verbs; "even when (though) I try to appease him, though I withstand him vigorously (as I did just now) and try to frighten him (from his position)." Note the conative force of the present tense. *quom* is concessive as well as temporal. See Roby 1731. For the indic. see A. & G. 549. Note 3.; G. 580. Note 1.; H. 599. 1.

145. *tamen ... patitur*, "yet he hardly bears things (trouble) as a man should;" hence were I to help him along in his rage, there would be trouble indeed. *augeam*: sc. *eius iracundiam*.


147. *cum illo*, "as much as he." *etsi*, "and yet," here introduces a sentence that is coordinate with the preceding. Thus also *tametsi, quamquam, quasi, si, nisi*, often in the colloquial speech of the comic poets. Cf. n. on 153 (*nisi*).

150. *omnium*: sc. *meretricum*.

151. See 288 ff.

152. *deferuisse*, "had cooled down." *de* in composition often conveys the idea of completion, cessation. Cf. the similar use of *dé*. See on 184 (*debacchatus*), 519 (*defetigarit*).
ACT II. SCENE 1.

Aeschinus has forthwith carried off the music-girl from Sannio's house, and brings her now to his own home, where he places her in his brother's hands. He is followed by Sannio, between whom and Aeschinus a dispute ensues, resulting in the entire discomfiture of the slave-dealer.

This is the scene taken from the Συναποθεσκοτές of Diphilos. Cf. Pro/. 6-11. On this question see the Dz.-Kauer ed. of the Adelphoe, pp. 10 ff.

155. Aeschinus is accompanied not only by Bacchis, but by Parmeno and perhaps Storax. Parmeno is evidently one of the servuli mentioned in vs. 27, who are now returning home with their master. Sannio calls aloud as he enters the stage immediately behind the rest. obsecro, populares, etc.: similar to the appeal of Trachalio in Plaut. Rud. 615 ff. Such appeals to the citizens were made by persons seeking protection from acts of open violence. For populares see on Phorm. 35.

156. nunciam: on And. 171. ilico: on And. 514. hic: i. e. before the door of Micio's house. This vs. and the next are said, by way of encouragement, to the music-girl, who casts fearful glances at the leno, and is generally disturbed by the whole proceeding.

158. istam: sc. tangam.

159. non . . . uapulet, "he will not under any circumstances take the chance of a second thrashing." hodie umquam: on Phorm. 1009 (hodie); cf. n. on 551. iterum: the first beating took place at Sannio's own house, when Aeschinus abducted the music-girl; see 89 f.

160. ne . . . dicas: to be taken with leno ego sum, rather than audi; but the proposition on which the clause logically depends is understood — e. g. 'I wish to inform you,' or the like. Sannio is anticipating the trial of his case in court, where he expects to establish the strict integrity of his 'character.'

161. leno, "slave-merchant" — a word that for Aeschinus at least includes all that is bad; hence he interrupts with seio, "no doubt." But Sannio's only point is that, though a slave-dealer, he is an honest one, a fact that would secure him a fair hearing in the courts. at ita, etc., "but yet I am one of as strict integrity as any man has anywhere been (found to be)." fide optuma: abl. of quality. fidē: see Intro/. 91. quisquam: used because the sentence is virtually negative: "no man has anywhere been (found to be) of stricter integrity (than I)."
163. **tu quod**, etc.: on And. 395.

163. **huius**; monosyllable, and said δεικτικός (with a gesture). The genitive denotes indef. value = "that much." **faciam**; fut. indic. **ius perseverar**; i. e. in a court of law. Cf. n. on And. 815.

164. **re**; on And. 824.

165. **nollem factum**; sc. esse; "I would it had not happened." The impf. tense implies that the speaker would mend matters if he could, but that he cannot. So Phorm. 796 nollem datum (see note).

166. **quom ... sim**; on Phorm. 23. Transl. "(and this you will do) although I have been treated (meantime) in shameful fashion." For a different explanation of this passage see Knapp in Class. Rev. vol. xxi. p. 45.

167. **abi prae**; Aeschinus makes no answer to Sannio, but gives orders to one of his servuli to open the door of the house. **prae** is adv. and postpositive, with verbs of going, in Plaut. and Ter. Cf. And. 171, Eun. 499, 908. **hoc**; i. e. Sannio's recent protestations. **nili**; for the case cf. n. on **huius** (163).

168. Aeschinus ignores Sannio's question and directs the girl to enter the house. Sannio plants himself before the door for the purpose of blocking the way. This renders it necessary for Aeschinus to resort to extreme measures. **enim**; on Phorm. 983 and And. 91. **illuc**; i. e. in the direction of the place where you now stand. **propter hunc**; "close by this fellow," i. e. by Sannio. **em**; on And. 416.


171. Cf. the situation in Plaut. Rud. 731 f.

172. **istuc ergo ipsum**; "that very thing," which you suggest. **ergo** lends emphasis. **experiri**; sc. eum (i. e. Parmeno). **em, serua**; "there, take that"; addressed to Sannio at the instant when Parmeno, in obedience to a sign from his master, has given the slave-dealer a stout blow on the cheek.

173. **geminabit**; "he shall repeat it," i. e. the blow. Parmeno mistakes this for an order and strikes again.

174. **in istam partem**; "in that direction," in which you have already erred (istam), i. e. in the direction of excess.

175. **in nunciam**; said to the girl, who, released from the leno's grasp and accompanied, perhaps, by Parmeno, hurries into the house. **regnum**; "absolute power," "the rights of a monarch." Cf. n. on Phorm. 405; Sall. Jug. 31 impune quaelibet facere, id est regem esse. **hic**; i. e. in Athens, where, as Donatus says, it was a crime to wish to be a king (τοπακονος).

176. **ornatus esses**; "you would have been decked out"; ironical. Cf.
265

etiam on loris about.

sc. temporal. Plaut. sc. "provided on n.

elliptical manu, on see quae coniraat

only Athenian quo.

coepisti.

i. an.

usually operiere "i.

boast famous."

ou half

See See

misconduct quain

would be

male:

tions:

n.

so
citizen.

is

was

an

hand."

ego namque

roughly

"I formally maintain that she is freeborn," more lit. "through an action for freedom I claim her (as free) by (the laying on of) my hand." adserere manu is a legal phrase signifying to assert the freedom of any one by the symbolical imposition of hands. causa liberalis was an action at law to recover liberty, ἀφαίρεσις εἰς ἱλευθερίαν. If it should be proved in court that the girl was a free-born citizen, the leno would be compelled not only to release her, but to pay a considerable fine besides. It is probable that in the play of Diphilos she turned out to be an Athenian citizen. Otherwise Aeschines would hardly have dared to treat Sannio so roughly; see 198–199. But Terence leaves us in the dark on this point.
for he never again alludes to the matter. The discrepancy may be accounted for as due to contaminatio, which would lead to the neglect of many questions of detail. Cf. n. on 198. With manu cf. mancipium and Fay on Plaut. Most. 1091.

195. uide utrum uis, "consider which you prefer." Note the indicative and see on And. 45 (quot est). meditari, "con over," i.e. by way of preparation for pleading in court. Cf. n. on And. 406.

196. dum: on Phorm. 982 (Strictly, etc.). pro: on And. 237.

197. miror qui: i.e. miror eos qui.

198. domo me eripuit: a fact not mentioned before, and (if the words are to be taken literally) quite foreign to Aeschinus' best interests. But the words need not be taken literally. Aeschinus certainly carried off the girl by force, and this was tantamount to carrying off Sannio, who was bound to protect his property. Cf. n. on 194. We see here, however, a minor inconsistency due perhaps to contaminatio. See n. introductory to Act ii. Scene 3.

199. plus ... infregit, "he has inflicted five hundred blows and more," or "more than five hundred blows."

200. tantidem emptam = tantidem quae empta est: "at cost price," i.e. for twenty minae; see 191. tradier: sc. mulierem. See on And. 203 (deludier).

201. promeruit: on And. 139. This entire vs. is ironical.

202. cupio, "I am willing," "I am ready." modo argentum: on 40. sed ... hariole: "but I prophesy you this," "but this is truth that I am telling you"; see on Phorm. 492, and Knapp in Class. Rev. vol. xxi. pp. 46-47. hoc is explained by what follows.

203. dare: for the tense see on Phorm. 532 and And. 379.

204. Donatus calls attention to the perplexities of the situation. If Sannio agrees to a fixed price for the slave-girl he will thereby invalidate his suit for damages, for the suit must be based on the fact of her having been wrested from him by violence. In the event of such an agreement, therefore, Aeschinus would produce witnesses to testify to the compact of sale, but would take his time about the payment of the purchase money. somnium: on Phorm. 874. mox; cras redi: the words of Aeschinus, as Sannio anticipates them. Cf. 233 f. Cf. also Plaut. Most. 579 redito hue circiter meridiem, 654 petitio eras.

206. res, "the truth," "the fact." quaestum: i.e. of a slave-merchant; cf. n. on And. 79. occupeperis: see App.

207. accipienda et musitanda est, "must be borne in silence." For the derivation of the second verb cf. n. in the Dz.-Kauer ed. of the Adelphoe.

208. frustra ... puto, "it is vain for the like of me to make these calculations." For puto cf. 796, Eun. 632; n. on Phorm. 718.
ACT II. SCENE 2.

Aeschines has informed his slave Syrus of the state of the case, and the latter promises to coax Sannio into giving up the music-girl at cost price. Syrus takes advantage of certain complications in Sannio’s affairs, which will not brook delay.

209. As Syrus enters the stage from Micio’s house he turns and speaks to Aeschines within. face: in a tone of assurance; “no need to say more.” ipsum: i. e. Sannio. accipiat ... faxo: the form faxo is constructed with the subj. in Ter., only when the verb precedes it. Cf. 847. See on And. 854 (and 733), Eun. 285, Phorm. 308. bene: with esse actum (210).

210. quod ... audio, “the fact that I hear”; in apposition with istuc. Cf. 305. See on Phorm. 168.

210-1. te audio nescio quid concertasse cum ero, “I hear that you have had something of a set-to with my master.” nescio quid generalizes and therefore weakens. See on And. 340.

212. certationem comparatam: an expression borrowed from the language of the arena. Transl. “I never saw a contest more unfairly matched.”

213. usque, “quite.”

214. tua culpa: abl., as appears from Eun. 980, Hec. 228. quid face-rem: deliberative; “what was I to do?” adulescenti morem gestum oportuit, “you ought to have humoured the young man.” See on And. 641, Hec. 599, Eun. 188. Cf. Ad. 218, 431, 708. For the tense of gestum (esse) see on And. 239 (praeseis). For gestum (impers.) see on And. 239 (communicatum oportuit). Cf. Hecat. 200.

215. “How could I have humoured him more, (I) who already have gone to the extent of presenting my face (to his blows)?” qui ... praebl: virtually causal; for the mood cf. 262-263 qui transtulit, and Eun. 293 qui amisit. hodie: on Phorm. 1009. Syrus now comes to the matter he has in hand.


218. adulescenti esses morigeratus. “(if) you had given in to the young man.” See on Adv. 641, Eun. 188.

219. ne ... faeneraret: sc. se; “that it (istuc) would not bring you substantial profit.” faenero more often means ‘to lend on interest.’ See on Phorm. 493.

220. rem, “your fortune.” See on 95. abi: contemptuous; “go to,” “be gone.” See on Phorm. 994.

221. istuc: i. e. “your opinion,” “your way of looking at it.” numquam ... fui, “I never attained to such a pitch of cunning.”

222. mallem potius: the doubling of the comparative is for emphasis,

223-4. "Come, I know your mind: as if twenty minae were of any account to you, provided you gratify him (i. e. Aeschines)! Besides, the rumour is current that you are on the eve of your departure for Cyprus." Vs. 223 = I know you better than you know yourself; your bark is worse than your bite. But see App. iam usquam (ironical) = in utra estimatione. Cf. τούτων ουδαμοῦ λέγω, 'I account him nowhere,' i. e. 'as naught' (Soph. Antig. 183); cf. also Eun. 293.

224. proficisci: on 203 (dare). hem here expresses surprise; "what?" Cf. n. on And. 416 (em, servus).

225. nauem conductam, "that a ship has been engaged." In Plaut. and Ter. the nauis conducta or "chartered boat" is not an uncommon means of travel, although more often the traveller goes abroad in his own boat. See Knapp in Class. Phil. vol. ii. pp. 303-304. hoc scio, "so much I know." But hoc may be abl. (= "on this account") and dependent on pendet. seio will then be parenthetical.

226. animus tibi pendet, "your mind hangs in the balance," "is all in a whirl," i. e. you don't see things aright; you have a wrong view of your dealings with Aeschines. hoc ages, "you'll attend to this business"; the fut. indic. has the force of a command.

227. nusquam pedem: sc. feram; "in no direction will I stir a foot." Cf. And. 808. Having repulsed Syrus with this remark, Sannio steps to one side and talks to himself until vs. 235.

227-8. timet... homini is said aside. scrupulum: on And. 940 and Phorm. 954. Cf. Plaut. Most. 570 pilum inieciisti mihi, and Fay's note. homini = ei; cf. n. on 154. scelela: acc. Cf. 304; n. on And. 869.

229. ut, "how." articulo: sc. temporis. Cf. Cic. Pro P. Quinct. 5. 19 ut eum... in ipso articulo temporis astringeret. oppressit: sc. me. For the indic. see on 195 and note further that ut... oppressit here is an independent exclamation. The exclamation and the question alike can most easily be counted independent in connection with an imperative, and it is just there that most examples of the indicative in so-called dependent questions (exclamations) occur in Plautus and Terence. emptae: sc. sunt.


232. hoc: the transaction with Aeschines. agam: said with thought of hoc ages (226). See on Phorm. 419.

233. refrierit res, "the matter will have grown cold," i. e. it will be useless to pursue it.

233-4. nunc... eras: the words of Aeschines and his friends, per-
haps also of the judges in the law-court, as Sannio anticipates them. Cf. n. on 204 (mor, etc.).

234. quor passus es, "why did you allow it?" i. e. allow the girl to be taken from you, and to remain so long in the young man's possession. ubi eras, "where have you been meanwhile?" perdere, "to bear the loss."

235. persequi: sc. ius; cf. n. on 163.

236. "Have you now counted up that which you reckon will accrue to you?" i. e. from your voyage to Cyprus. putes: the subjunctive is not that of indirect question; so id quod proves. It must then be a rather subtle use of oratio obliqua; e. g. "which will accrue to you, as you imagine?"


238. per oppressionem, "by force," "violence." ut ... postulet: a cl. of result, explanatory of hoc in the second hocine (237).

239. labascit: said aside. Syrus knows this because of the leno's bluster unum, "one proposal."

240. uenias: on 110 (faceret) and And. 798 (uiueret).

241. seruesne ... totum depends on periculum. diuiduom face, "cut the sum in two." Cf. Plaut. Rud. 1408 diuiduom talentum faciam. For face see on And. 680.

242. Syracuse takes advantage of the signs of weakness shown by Sannio in 237-238, and goes so far as to hint that one half of the cost price will be enough for him. He does this that Sannio may be not only willing but glad to part with the girl for twenty minae; cf. 209-210. minas decem: nearly $187.50. See on 191.


244. labefecit, "has loosened."

245. colaphis: on 199. tuber, "one big swelling."

246. etiam insuper, "besides." See A. J. P. vol. xvii. p. 29. Cf. n. on And. 940. defraudat: because Aeschines has already offered (192) the cost price of twenty minae.

247. num ... abeam: lit. "do you want anything, on account of which I shall not take my departure (or 'to hinder me from taking, etc.')." See on Eun. 191. Syracuse makes a show of taking his leave, in order to obtain Sannio's consent to his proposal by an appearance of indifference. immo ... quaeso, "yes indeed (I do want something), I have to beg this of you." See on And. 201. hoc anticipates the request made in vs. 249.

249. meum mihi reddatur, "that my bare due be paid to me," is explanatory of hoc (247). saltem, "at all events." Sannio now begs for the cost price (tantum reddatur quan tum emplast), seeing that Aeschines is unwilling that he should make a small profit on the transaction. Syrus has now accomplished what he promised Aeschines to do for him, in 209 f.

250. antehac : on And. 187.

251. dices : i. e. if you intercede for me with your master, "you shall say," etc. sedulo : on 50. We may suppose that Syrus here accepts Sannio's bribe.

252-3. sed amica : Syrus says this aside, and at the same time turns from Sannio toward Ctesipho, whom he sees coming from the forum.

253. quid quod te oro, "what about my request?"

ACT II. SCENE 3.

Ctesipho, having heard that his brother has rescued the music-girl for him, comes to express his joy and gratitude. It is distinctly implied in this scene that Ctesipho had no hand in the abduction of the girl, whereas in 355-356 the contrary is affirmed. The discrepancy may be owing to the contaminatio. Cf. n. on 198.

254. Ctesipho enters from the right, soliloquizing. quius (= quouis) is an indefinite pronoun. qui is an old abl. form as in 179, And. Prol. 6 (where see n.).

255. id demum iuuat, "that especially is delightful." quem : rel., and subject of fucere. The reference is to persons who, through kinship or the like, stand under special obligation to serve one, as Aeschines stands to his brother Ctesipho.

256. o : on 260. frater frater : on And. 282 (Mysis Mysis). The repetition indicates that Ctesipho is speaking under the influence of deep feeling (of gratitude).

257. This sentence depends logically, though not syntactically, on scio in 256 (parataxis).

258. rem praecipuam, "special distinction," "special advantage."

259. homini nemini : on Eun. 549 ; cf. Phorm. 591. artium, "qualities." principem is in effect a noun; "a master of, etc." ; or else principem = potentem. For the gen. of the thing with principem cf. Cic. Verr. 5. 1. 4 flagitiorum omnium uitiorumque princeps. The infin. (with subject acc.) in this vs. is due to arbitror. Vss. 258-259 are about equivalent to hoc itaque modo dicam fratrem homini nemini esse, etc.

260. o with the vocative always expresses good feeling, or affection.
See on And. 267, 318; cf. esp. Ad. 268, 269, 256. Scan Aeschinus | ubi st ellig. See Intro. § 91 (top of p. 58.). elligum, "there he is"; Syrus points toward the house of Aeschinus. Cf. ellum intus (389). See on And. 855. hem here denotes joy. Cf. n. on 224 and And. 416 fin.

261. sit: on 84, And. 191, 282. caput, "fellow"; on And. 371.

262. qui: for the gender see A. & G. 280. a.; n. on And. 607. post, "of secondary importance"; with esse, not putarit; but cf. Hec. 483.

263. laborem: on And. 720. peccatum: always of a single act—here the forcible abduction of the music-girl. transtulit: for the indic. cf. n. on 215.

264. nil ... supra: on 96 (nullum ... factum). For pote see on And. 437, and App. to Phorm. 337. quid nam: on And. 321. foris: the sing. of the third decl., used esp. in this expression. See on And. 580. crepuit: on And. 682. mane: it was Ctesipho's intention to enter the house, but Syrus detains him with the information that it is his brother who is coming out. foras: on And. 580.

ACT II. SCENE 4.

Aeschinus now returns, as he promised in 196, to settle matters with Sannio, and to see his brother as well (see 266). Aeschinus chides Ctesipho for his lack of courage. Sannio receives assurance that he will be paid for the slave-girl, whom he is now willing to part with at cost price. Ctesipho is desirous of keeping the whole matter a secret from his father, and is encouraged by Syrus to make the best of the situation.

265. me quae crit: Sannio recognizes himself at once as the sacrilegus—a comic touch like that of the leno in Plant. Pseud. 974. quid, "anything," i.e. any money.

266. opportune: on 81. quid fit, "how goes it?" "how are you?" like quid agitur? in 883, 373, 901, etc.

267. omittre uero. "pray lay aside." tristitiam = tristitiam; the archaic form is preserved only in the Codex Bembinus. Thus also nequitiam in 358 and Heaut. 481. Cf. And. 206 segnitate.

268. qui ... habeam: on 66. Cf. 368. o: on 260.

269. amplius: on Phorm. 457.

270. id: object of facere. adsentandi, "to flatter you." The genitive of the gerund, expressing purpose, not uncommon in the writers of the Silver Age, is rare in the early Latin, and may be explained in this case as due to direct imitation of the Gk. infin. with τοί, which Ter. found, presumably, in his original. Cf. Tac. Ann. 2. 59 Germanicus Aegyptum profoecicitur cognoscendae antiquitatis. Cf. A. & G. 504. a. Note 1. quam quo: see G. 541. Note 2 (and top of p. 341), and Note 1. The vs. = ne id me facere existimes, non quia habeam gratiam sed quod adsentari volo; cf. 825
NOTES

**non quo . . . sed quo. gratum, “acceptable”;** cf. Cic. Tusc. 5. 15. 45
 id gratum acceptumque habendum (est), and Eun. 275. facere: sc. me.

271. inepte: vocative as in And. 791; Eun. 311, 1007; Phorm. 949.
norimus = noverimus; pf. subj. The i in the ending of the pf. subj. was
originally long. See Dz.-Hauler on Phorm. 772 yesserimus; cf. Plaut. Bacch.

272. hoc dolet: on Phorm. 162. rescisse, “learned of the matter.”

REM: see App.


273. nil: on 142. tibi . . . auxiliarier: this would have proved to be
the situation had Ctesipho left the country (see 275), or had Sannio taken
the girl to the slave-market at Cyprus and sold her there.

274. pudebat: sc. me; “I was ashamed,” i. e. to acknowledge it.

275. e patria: sc. te fugere. Ctesipho had contemplated leaving the
vol. ii. p. 283. Note 1. Donatus says that in Menander’s play Ctesipho
meditated suicide. turpe dictu: sc. est. See on Phorm. 456.

276. peccauit: i. e. in keeping the matter a secret. quid . . . Sannio:
addressed to Syrus. tandem: on 685. iam mitis est, “oh, he is
pacified.”

277. absoluam: i. e. by the payment of the twenty minae, through a
banker. argentarius, whose place of business would be in the forum. Cf.
n. on Phorm. 921, 922. tu i intro: see App.

278. insta, “urge the matter on,” i. e. press payment of the money. Cf.
247-251. eamus, “let us be off.” This, with the reason that follows, is
an additional bit of sly knavery, having for its purpose to trick poor
Sannio out of his promised compensation. But Sannio heads Syrus off (as
in 227), and brings him round to a repetition of the assurance that the
money shall be forthcoming. in Cyrum: only the general direction is
intended; hence the preposition, which is omitted in 224 and 230. non
tam quidem: sc. properat. For tam (= tantum) here cf. Heaut. 1052,
Phorm. 998.

279. etiam: temporal with manevo. See Kirk, A. J. P. vol. xviii. p. 27.

280. ut . . . reddat: sc. vide. omne, “the sum in full,” i. e. twenty
minae. hac: sc. via; cf. Heaut. 664, 832. sequor: Aeschynus departs
(to the right of the spectators), and is closely followed by Sannio; but
Syrus is detained by Ctesipho, who makes it evident by his anxiety how
little accustomed he is to doings of this sort.

281. heus: on And. 635. inpurissumum: on 183.

282. absiuitote: the pl. includes Aeshynus. siet: on And. 234.

283. aliqua: sc. via. Cf. Phorm. 585. ad patrem permânent, “should
reach (the ears of) my father.” perpetuo, “forever,” “utterly.” The alliteration strengthens. See on Eun. 1043.


286. transacta re, “when our business in the forum has been put through,” i. e. the business of paying off the slave-dealer through a banker. conuortam: Donatus calls particular attention to the ‘swagger’ in this word. obsonio: those provisions for a banquet which could not, like meal or bread, be kept in the house; particularly fish, and the finer vegetables.

287. Ita quae so, “yes, I beg of you.” hilare: adv. from hilarus. Transl. “let us spend this day in merry-making.” Ctesipho enters the house, and Syrus hastens after Aeschinus toward the forum.

ACT III. SCENE 1.

The first and second acts were occupied with the affairs of Ctesipho; the third act now develops the intrigue in which Aeschinus himself is personally involved.

In the present scene, Sostrata expresses to Canthara her anxiety concerning her daughter and her doubts regarding the fidelity of Aeschinus.

Sostrata is a widow and mother of Pamphila. Canthara is an elderly female slave, who had formerly been nurse to Sostrata and is in consequence on terms of great familiarity with her mistress. At the opening of the scene the two women appear from the house of Sostrata.

288. Sostrata is speaking of her daughter’s impending accouchement.

289. recte spero: on Heaut. 159. edepol: on And. 229. modo: on And. 173. mea tu, “my dear one”; an apostrophe to Pamphila, whose cries are audible as they come from behind the scene. Cf. Eun. 664. primulum, “for the very first time.” Cf. 898. See App.

290. adfueris: sc. parienti.

291. neminem : i. e. no relative in a position to render genuine assistance. Geta: the only male slave in the family. Cf. 479–481. See App.

292. nec: sc. adest; but see App. on 291.


295. e re nata: ek tov nevstl sumbevetkato, i. e. “after what has lately happened,” “under the circumstances”; to be distinguished from pro re nata, “according to circumstances.” melius . . . factumst, “it could not have happened more advantageously than it has.” The subject of potuit is quod . . . attinet (296).
296. **oblatumst**: sc. *uirgini*; see 300. The cl. is subordinate to the following *quod*-cl. *quod*: a conjunction. Transl. "the fact that he rather than any one else is concerned."

297. **talem**: emphatic and general, and explained by the particular characteristics which follow. **ingenio**: see App. **tanta**: the family of Aeschinus was one of wealth and standing; see 502.

**ACT III. SCENE 2.**

The long-awaited Geta now rushes upon the stage from the side of the forum. He has been a witness to the abduction of the slave-girl, and is talking to himself in excited tones about what he presumes to be the faithlessness of Aeschinus. He fails to observe the two women, who with difficulty attract his attention, and elicit from him an account of what has happened.

299. **nunc illud est, quom.** "now is the time when." See on *And.* 152. Cf. Plant. *Capt.* 516, and Elmer’s note there. If *quom* is taken as explicative here, we may transl. "such is the situation, that." See on *Prol.* 18. The vs. may be scanned also as a trochaic septenarius. Cf. n. on 309.

301. **quod** refers to *malo*. **mihique**: Geta, as a faithful and confidential slave, includes himself among the unfortunates. For the polysyndeton cf. 64. n. **filiae erili**: i. e. Pamphila.

302. **circumauallant se**: lit. "fling themselves as walls around (us)," i. e. "form a circle (about us)." But some editors omit *se* and supply nos (= *me et eram et erilem filiam*); cf. Caes. *B. G.* 7.11 id (oppidum) *circumauallavit*. See App. **emergi**: intrans. (see *Eun.* 555) and hence impers. in the pass. But cf. n. on *And.* 562. **potest**: the impers. use is frequent in *Ter*. Cf. n. on *And.* 861 (quantum *potest*).

303. **solitudo**: on *And.* 290.

304. **hocine saeclum**, "what an age is this!" See on *And.* 869. *hocine* = *hoc* + *ce* (strengthening affix) + *ne*. See on *And.* 245. **o hominem**: on *And.* 769.

305. **quid . . . quod**, "why, pray, is it that?" See on 210. **nam**: on *And.* 321.

306. **illum**: pleonastic, but due to an unconscious shift from a relative to a demonstrative form of expression.

308. **miserae**: emphatic, because of its position in the relative clause instead of after *instabat*.

309. Very commonly scanned as an iambic octonarius, and thus Dz. (1881). Cf. n. on 299.

310. **compos animi**, "master of myself." The vs. is a good example of parataxis.

311. **dari mi obuiam**, "be thrown in my way."
312. euomam: cf. 510. See on Hec. 515. aegritudo, “vexation,” as in Eun. 552. animi may be understood.

313. “I should regard it, for my own part, as sufficient punishment, if only I might wreak vengeance upon them after my own fashion.” mihi: ethical dat., as in Phorm. 1029. For the force of dum with subj. here see esp. B. 310. II. Cf. G. 573; II. 587; A. & G. 528. Note. See App.

314. seni: probably Micio, for Geta would not be literal or exact in his way of speaking. illud scelus: i. e. Aeschines. produxit, “begat.”

315. inpulsorem: a mere guess, and an incorrect one, on Geta’s part, yet not out of keeping with what Geta knows of the character of Syrus and the latter’s influence with Aeschines. Cf. Plaut. Most. 899, where Tranio, the slave, says me suasore atque inpulsore id factum audacter dicit. uah: on And. 589.

316. sublimen: see on And. 861. medium: on And. 133. arriperor, “I’d grab (and lift) him.” capite...statuerem, “I’d set him head foremost on the ground.” in terra: MSS. (except A) have terram. See on 38 (in animo).

318. adulescenti: on Hec. 573. praeceptitem darem: sc. eum; “I’d cast him headlong (into the street).” Cf. And. 606, Phorm. 625. n.

319. ruerem, “I’d hurl to the ground”; originally transitive as here, but the trans. use was subsequently confined, for the most part, to the poets. Cf. HcAut. 369; Verg. Georg. 1. 105 eumulosque ruit. Cf. also 550, Eun. 599.

320. reuocemus: Geta: see on Phorm. 848.

321. te ipsam quaerito: see on 81.

322. te exspecto, “it’s you I am waiting for.” oppido opportune, “most fortunately.” oppido is intensive and colloquial, and frequent in Plautus and in Cicero’s Letters. te...obuiam, “have you met me.”

324. prorsus, “utterly.”

325. quid sit: see App.

326. quid is ergo: sc. fecit. But the ellipsis was hardly felt; cf. 325 quid ‘iam’ Geta? Cf. also n. on 100.

327. qua re: sc. alienus est.

328. neque...fert, “nor does he make a secret of it.” fert = our idiom “he carries it off.” ipsus: on 78.

329. satine: on And. 749.


332. nocrumne Aeschinin: sc. hoc fecisse; cf. n. on 304.

332. hac: i. e. Pamphila.

333. puerum, “the child”: used of an infant not yet born, whose sex therefore was still undetermined. Cf. n. on And. 400. patris: i. e. Micio.

335. quod...opus est: the personal use. Cf. n. on And. 740.
336. **au** expresses disapproval, protest, as well as surprise and irritation. Cf. n. on *And.* 751, *Heaut.* 1015. For the hiatus see on *And.* 769. **mi homo:** on *And.* 721. **sanun = sanunae.**

337. **hoc:** chiefly the fact that Aeschines is the father of Pamphila’s child. **proferendum:** “ought to be made known” ; cf. 339. Cf. also *Hec.* 107. **mi . . . non placet:** explained by vss. 338-342.

339. **proferimus:** for the tense see on *And.* 404. Cf. n. on 435. **initias ibit:** acc. of limit (goal) of motion; “he will resort to denial.” See on *Phorm.* 1026 (exsequiās); Roby 1114 (b) ; B. 182. 5. But cf. G. 333. 2. R. (top of p. 211), where this usage is explained as following the analogy of the cognate accusative.

340. **tua fama:** i. e. Sostrata’s good name, which would suffer because Pamphila had not been more carefully watched and guarded. **gnatae uita:** Pamphila’s shame and grief at being disowned would be so great as to threaten her life.

340-1. **si maxume fateatur,** “if he should make the very fullest confession,” i. e. of his intimacy with Pamphila. **hanc:** on 332.

342. **tacito est opus,** “it must be kept quiet.” See on *Phorm.* 584, *And.* 490. Cf. 601. **minume gentium:** sc. *tacito est opus; see on Phorm.* 1033. Cf. 540. n.

343. **Sostrata:** on *Phorm.* 865.

344. **potis est:** on *And.* 437.

345. **indotatās,** “she has no dowry.” Cf. *Phorm.* 120, 938. The dowry was essential to the proper settlement of a marriage, and could be waived only through explicit renunciation on the part of the bridegroom or his father. Cf. Plaut. *Aul.* 257 f. **secunda dos,** “as good as a dowry.” Cf. *Hor.* Od. 3, 24, 21 f. ; Plaut. *Amph.* 839 ff.

346. **uirgini:** on 161 (*fide*). **hoc:** explained by vs. 347.


348. **quando:** on *And.* 818.

349. This verse is explanatory of *culpam hanc*(348). **pretium,** “money transaction”; Sostrata and her daughter have nothing in common with the class of *meretrices.* **intercessisse,** “has taken place.”

350. **experiar,** “I will go to law.” Thus Donatus (Wessner, ii. p. 80), ‘apud iudices agam.’ **quid istic:** on 133. **cedo, ut melius dicis,** “I give in, since your suggestion is better.” See App. **quantum potes,** “as fast as you can,” “this very moment.”

351. **abi àtque Hégioni:** on 40. Hegio takes the place of the injured maiden’s dead father, Simulus. **eius:** i. e. Pamphila.

and Scott, 7th ed. **summus** : sc. *amicus*. Cf. n. on And. 970. Donatus notes that in Menander it is the brother of Sostrata who plays the part of friend and protector at this crisis.

354. **ne in mora**, etc.: on And. 166. Sostrata enters the house. Canthara and Geta depart in opposite directions, to carry out their respective orders. Geta's path lay in the direction of the forum.

**ACT III. SCENE 3.**

Demea, during his stay in the city, has heard that Ctesipho had a hand in the abduction of the music-girl. He comes therefore to Micio's house to find the young man—or at least to learn where he keeps himself—and falls in with the slave, Syrus. The latter gives the old man slight comfort, makes sport of his foibles, and parodies his wise saws and maxims.

355. Demea enters from the direction of the forum, in great agitation. **disperii** : on Phorm. 1011 (*distaeedet*).

356. This is contrary to what is implied in Act ii, Scene 3. See note introductory to that scene. If the discrepancy is not an accidental result of *contaminatio*, we must suppose that Demea is intentionally represented here as misinformed.

357-8. **si . . . potest . . . adducere** : sc. Aeschinus. These words are epexegetical of *id*. Cf. n. on Hec. 571. **illum** : i. e. Ctesipho.

358. **qui aliquoi rei est etiam**, "who is good for something, still"; the antecedent is *illum*. Cf. 854, Eun. 608 *frugi* : Plant. Stich. 718 *nulli rei crimus posetea*. **eum** takes up *illum*; thus *id* in 741 takes up *illud*.

**nequitiem** : on 267.

359. **gâneum** : collateral form of *gânea*.

360. **ille inpurus** : i. e. Aeschinus. Cf. n. on 183.

361. **ecum** : on And. 532 (2), 855. **ire**, "coming"; in later Latin *euntem*. Cf. And. 580. Syrus is returning from the forum, with the *obsolenum* (286. n.), accompanied by Dromo and Stephanio, two fellow-slaves employed in the kitchen. *hinc = ex hoc*. **scibo**, "I shall learn." For the form see on And. 33.

362. **atque** : on And. 225. **grege**, "gang."

363. **quaeiratere** : on 81. **carnufex** : on And. 183.

364. **omnem rem** : i. e. the particulars concerning the abduction of the music-girl. Syrus addresses his remarks, as far as *sententia* in 371, to his fellow-slaves or to the audience. He appears not to observe that he is overheard by Demea. **seni** : i. e. Micio, whom Syrus and Aeschinus had met in the forum (154).

365. **haberet** : sc. *res* ; commonly *se* is added, as in Hecaut. 702, Phorm. 820. See on Phorm. 429. **enarramus** : the pl. includes Aeschinus. The
form is not a contracted pf., as Dziatko (1881), following Don., argues, but an hist. pres. See Brix on Plaut. Trin. Prol. 14.

366. nil . . . laetius, "never have I seen any one better pleased." For the emphatic pleonasm, nil quicquam, cf. n. on And. 90. For the neut. (as preferred to the masc.) cf. n. on And. 306.

367. hominis : i. e. Micio.

368. qui . . . dedissem: on 66.

369. disrumpor, "I burst with anger"; frequent in Cic. Cf. n. on Phorm. 1011 (distaedet). adnumeravit: i. e. to Sannio.

370. dedit: sc. nobis. in sumptum, "to spend," on the delicacies of the kitchen, as usually in comedy. minae: on Phorm. 410.

371. distributum, "disbursed." ex sententia, "to my liking"; see on Heaut. 683.

372. Cf. Phorm. 689, and footnote there.

373. Syrus now turns toward the house, and in so doing sees Demea, as he pretends, for the first time. ehem: on And. 417. quid agitur: see on 206.

374. agatur: on And. 191 (sit). Cf. n. on 84 (fecerit).

375. rationem, "conduct," "doings." ne dicam dolo, "to speak honestly."

376. Syrus, who sees that he is to be detained by Demea, sends Dromo and Stephanio (380) into the house with directions to guard against any omission in the cooking. purga, "clean." Dromo: on And. 860. A similar situation is depicted in Plaut. Aul. 398 f., Dromo, desquama piscis, etc.

377. gongrum (not congrum): Gk. γυγψος, "conger cel."

378. tantisper, "for just a little while"; said δεικτικως. rediero: i. e. to the house, which, strictly speaking, he has not yet reached. Syrus does not mean that he is going away. exossabitur, "it shall be boned."

379. haecein flagitia: cf. n. on 304. haecein = haeceine. See on 304.

380. clamo, "I protest against them." salsamentum was salted fish or meat, of any kind. Stephanio: see App.

381. fac macerentur, "have them soaked." fidem: on And. 237. Cf. Ad. 746. Cf. also 489.

382. "Which is it? Does he (Micio) do it from inclination (i. e. because he likes to do it), or does he think (i. e. does he do it because he thinks) it will be to his credit?" The original meaning of ntrum ('which of the two is the case') is here exemplified, since -ne is used to introduce the first, as an the second, of the two interrogative clauses. Cf. Enn. 721. Cf. also Plaut. Capt. 263, Pseud. 688 (with Lorenz's note). Somewhat similar is Iloc. 122.

383. perdiderit: pf. subj. in oratio obliqua; see B. 269. 1. b. and ex. 3.
385. **militatum**: i. e. to enlist in the army of some foreign chief. Cf. n. on 275, *Heaut.* 117; Plaut. *Trin.* 598-599.

386-7. **istuc** (neut. nom. of *istis*) is explained by the following infinitives. Cf. 465; n. on And. 186, *Heaut.* 110. **non . . . uidere**, “not (only) to see what is just before one’s feet.” Note the position of *modo*. The slave makes a sly hit at Demea’s common failing, and is therefore intentionally obscure. Cf. Soph. *O. T.* 130 τὸ πρὸς ποιόν σκοτειν. Cf. also *Iliac.* 668.


390. **haecine fieri**: see on And. 245.


393. **penimium**: on And. 265, 486.

394. **quantus quantus es**, “every inch of you,” “through and through.” quantus doubled = quantus cumque. See on Phorm. 903.

395. **ille**: Micio. **somnium**: opposed to *sapiens*, and hence = stultitia. Cf. n. on Phorm. 874. **num**: see App.

396. **sinerem**: an echo of Syrus’ *sineres*; cf. n. on Phorm. 382 (nossem). aut, “or rather,” sometimes introduces a correction of the previous idea.

396-7. **non . . . olfecissem**, “should I not have got wind of it, etc.?”

397. **coeperet**: archaic impf. subj. cited from this place by Priscian. The corresponding infin. *coepere* is found in Plaut. Pers. 121, the pres. indic. *coepio* in Men. 960, the pres. subj. *coepiat* in Truc. 232.

398. **siect**: sc. Ctesipho.

399. **ut quisque . . . itast**, “a man’s own are what he wishes them to be,” i. e. in his own eyes. Said aside. Cf. ‘Geese are swans to those who own them,’ and ‘The wish is father to the thought.’

400. **quid eum**, “what about him?” The acc. is determined by the following *vististi*; cf. 656 *quid ipsae? quid aiunt?* But we might understand narras; cf. 777. Contrast this vs. with 364 *non . . . uelle*. The professions of Syrus lead Demea to change his mind.

401. **abigam hunc rus**: said aside. *hunc* refers to Demea.


403. **atque**: on And. 337 (*ac*). **iratum**: in agreement with the object (*eum*) of *produxi* (402).

405. *ain uero*, "do you say it really?" Or simply, "really?" Cf. n. on *And.* 875. *nil reticuit*, "he left nothing unsaid."


408-9. "To think of your doing these shameful things! To think of your committing these acts (so) unworthy of our family!" See on *And.* 245.

411. *sauos sit*: a common formula of blessing; "heaven spare him!" *spero*, "that's my hope"; parenthetical, but felt with *sauos sit*. Cf. n. on *And.* 313. *maiorum*: for the case see on 96 (*huius*). *suom*: a reminiscence of the earlier form (-om, -um) of the gen. pl. of the 2nd decl. So *liberum* (793). Cf. n. on *Phorm.* 393. *hui* and *phy* in the next vs. are said aside. Cf. n. on *And.* 474.

412. *istorum*: e. g. that mentioned by Syrus in 410.


415-6. Ctesipho is taught by his father to observe accurately the lives of others, and to draw thence examples of upright conduct, on which to model his own behaviour. Cf. the teachings of Horace's father (*Sat.* 1. 4. 105 ff.). For another instance of borrowing from Ter. (*Eun.* 46-63) cf. Hor. *Sat.* 2. 3. 260-271. *exemplum*: cf. *And.* 651.

418. *istaec res est*, "that's the thing."


421. *cautio est*: on *And.* 400.

422. *id*: sc. *non faeere*; i. e. not to take proper precautions. *tam flagitiwm est quam*, "is an outrage as shameful as."


425. Syrus must be supposed to parody Demea's manner and gestures as well as his words. *lautum*, "washed clean." It may be rendered "nice"; cf. 764, *Eun.* 427.


427. *pro*, "according to"; cf. n. on *And.* 675. *sapientia*, "taste." Note the play on the double sense of *sapere*.

428. Said with ironical reference to Demea's words in 415.


431. "But what are you to do? As a man is, so must you humour him." Cf. n. on 218. See on *Eun.* 188, *And.* 641. *geras*: for the subj. (*jussive*) see B. 275. 2.; G. 263. 2. (a). Syrus, though speaking in generalities, is thinking in particular of his master, Micio. His irony is not perceived by Demea.

432. *num quid uis*, "is there anything you wish of me?" A hint to
Demea that Syrus is about to enter the house. Demea churlishly takes the question, not as a mere form of saying 'farewell,' but literally, in order that he may administer a rebuke. Cf. n. on 247, Eun. 191. mentem . . . dari depends on uolo understood from uis. Demea should have answered, ualeas. uobis: not tibi, for Demea means to include Micio and Aeschinus; 'I wish you all better sense.'

433. Syrus is most desirous that Demea should return to his farm, and asks the question in order to make sure of the fact before he goes in doors. recta: sc. via. See on And. 600. nam, "(you do right) for." agas: see B. 277. a.

435. abeo, "I will be off." For the tense cf. n. on Phorm. 388. Cf. 339. n. is quam ob rem = is propter quem. Cf. n. on And. 382; see Eun. 145.

436-7. Cf. 130 and 138. de istoc ipse uiderit, "let him look after that fellow himself." istoc: i.e. Aeschinus. uiderit: probably not the fut. pf. indic., as Dz.-Kauer and Fairclough (on Plaut. Capt. 892) take it, but a pf. subj. with jussive force, the pf. tending to denote the peremptoriness of the command.

439. tribulis noster, "my fellow-tribesman"; Gk. φύλης. The Athenians were divided into ten tribes by Clisthenes (Aristotle, Pol. Ath. ch. 21). si satis cerno, "if my sight is true," "if I can believe my eyes." uah here denotes admiration and surprise; cf. n. on And. 589.

441. ne: on And. 334.

442. antiqua . . . fide: abl. of quality, defining illius modi. Demea had all the characteristics of the laudator temporis acti (Hor. A. P. 173). See on And. 817.

443. See Edwin W. Fay in Class. Rev. vol. xii. p. 297. Transl. "'T would be long ere any evil would come to the state from such a man as he (from him)." haud cito: litotes; lit. "not quickly." See II. 752. 8; A. & G. 641; B. 375. 1. quid: occasionally quis is clearly used at random for aliquis, in exception to the well-known rule of substitution. But see Class. Rev., 1. c.

444. etiam here and in 445 is temporal. See on And. 282.

ACT III. SCENE 4.

Hegio, to whom Geta has told his story (cf. 351), is on his way to the house of Sostrata (see 506) where he hopes to find Demea. Demea overhears a part of the conversation in which Hegio and Geta are earnestly engaged, and imagines that it refers to the music-girl. On meeting Hegio he is informed of the truth and urged to do justice to Pamphila.

447. pro: on And. 237.

448-9. ex illan . . . esse ortum: on And. 245.
449. inliberale, "ungentlemanly."
450. "Surely this was not acting in a way worthy of your father," i. e. of Demea. See on 74. For dedisti = fecisti (nearly) cf. Eun. 457, 899.
451. id . . . dolet: on Phorm. 162. illi: i. e. Hegio.
452. pater: Micio, his adoptive father. eius: a monosyllable; see Introd. § 96.
453. hic: adv.; "hereabouts."
454. illos: i. e. Aeschines and his family. Hegio means that Aeschines must marry Pamphila. haud sic auferent, "they shall not carry it off thus." Cf. And. 610, n.; Heaut. 918: Plaut. Pers. 276. sic: i. e. without paying a penalty.
456. tú ès: the long vowel of tū is shortened before the following vowel. Cf. n. on 97.
457. senex: Simulus; cf. 352. For a similar situation see And. 284.
458. caue dixeris, "don't speak of it," i. e. of the possibility of my deserting you. For the pf. subj. see G. 272. 2. Remark.
459. satis pie, "with due regard to the ties of kinship"; see 494 cognatus mihi erat.
460-1. saluere . . . iubo: cf. And. 533, n.
461. oh . . . Demea: the correct order of the two sentences is reversed.
462. quid autem: a reply to te quaerebam ipsum. Cf. n. on 404.
465. nostrum, "our," i. e. of Hegio and his particular family and acquaintances. noras = noueras.
468. etiam amplius: on Heaut. 132.
470. This is also Micio’s view, which is in contrast with that of Demea; cf. 53, 687.
471. scit: sc. Aeschines. Cf. the case of Pamphilus in the Hecyra.
472. uttro, "of his own accord."
473. Cf. 334.
476. bonus: ironical; cf. 556, 722. nobis: on 61. si dis placet: a formula used only of past or present, never of future, events, and employed chiefly when mention is made of matters of an astonishing or unexpected nature. Cf. n. in Dz.-Kauer and in Spengel. See on Eun. 919.
477. quicum = quacum; fem. rel. Cf. n. on 254 and And. 402. uiuat: on Hec. 694.
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479. in medio, "at hand." Cf. Phorm. Prol. 16, and (for the opposite) 967. res ipsa: i. e. the impending birth of a child.

480. ut . . . seruorum, "as slaves go"; captus = "capacity," "character."

482. abduce: on And. 680. quaere rem, "examine into the truth." See on Heaut. 994, Hec. 773.

483. immo, "nay more," i. e. take stronger measures still than those denoted by unci. Cf. 928. See on And. 523. extorque, "wrack it out of me." nisi is illogical—much as in Hor Od. 1. 14. 15 in nisi uentis debes budibrium, cave.

484. negabit: sc. Aeschinus. coram ipsum cedo, "let me have him face to face." See on Phorm. 914.

485. doloribus: on And. 268. The cries of Pamphila, coming from behind the scene (in Sostrata's house), render any further inquiry on Demea's part unnecessary.

486. The same words are uttered by Glycerium in And. 473. Cf. Plaut. Aul. 692, Truc. 476.

488. num nam: on And. 591. Hegio addresses Geta.

489. The marriage of Aeschinus and Pamphila is meant. uis: sc. legum. See Donatus. Cf. Phorm. 214. ulunctate: i. e. "without sacrifice of her good will (toward you)."

491. uobis: the dat. with decet is archaic. Cf. 928, Hec. 164; Plaut. Amph. 820 nostro generi non decet. The acc. in early Latin is generally accompanied by an infin. expressed (as in 506, 955), or implied (as in And. 421). This vs. = si haec fiert ut uobis decet satis habebo; hence sin in 492 is natural and right.


493. summa ui: i. e. by legal proceedings. illum mortuom: see 457. n.

495. educti: on 48.

497. experiar: on 350.

500. hoc . . . cogites, "see that you reflect on this matter": the same as 808. Cf. 30, 818; Eun. 64, 636. hoc is anticipatory.

501-4. "In proportion as you live in the greatest ease, in proportion as you are very powerful, etc., so especially ought you, etc." See on Heaut. 997-998. Cf. Plaut. Aul. 236, Sall. Ing. 31, 14. agitis = uitam agitis, nearly; but we are not to suppose an ellipsis of the word uitam. potentes: on Eun. 760. noscere: pregnant, like γεγυμωσκειν. See on Heaut. 642.

504. uos: accusative.

505. redivo: as Hegio turns to enter Sostrata's house, Demea, who has not yet given him a decided answer (cf. 499), calls him back, and promises to do all that is right.
507. *non me indicente*, "not without warning from me." Negative *in-* is compounded with adjectives and the participles of verbs (occasionally with the verbs themselves); in classical Latin seldom with the pres. ptcl. act. Cf. Phorm. 951; And. 603, 782; Liv. 22. 39. 2 *etiam me indicente*; but Cic. Fin. 2. 3. 10 *etiam non dicente*.

507–8. *utinam . . . defunctum*: impers. pass.; "would only an end might be made of it here!" Cf. n. on Phorm. 1021, Eun. Prol. 15. licentia: i. e. on the part of Aeschines.


510. *requiram*, "seek," "find." That Demea goes toward the forum for this purpose, not into Micio's house, is shown by 540, to which 512 may be added as corroborative evidence. Cf. 499. euomam: cf. 312. n.

ACT III. SCENE 5.

Hegio has promised Sostrata to take her case in hand, and is leaving her house to go in search of Micio. He speaks a few reassuring words to her as he comes out.

511. *bono . . . sis*, "be sure you keep up your courage." For this subj. (in a substantive cl. of result) see A. & G. 568; G. 553. 1.; H. 566; B. 297. 1. *quod potes*: cf. n. on 423, Heaut. 416.

511–2. *istam . . . fac consolere*, "be sure you comfort your daughter." 514. "If it happens that he intends to do his duty"; see on Phorm. 925, Hec. 501.

516. *quid agam*: i. e. whether or not I shall bring the case into court. Hegio now departs in the direction of the forum.

ACT IV. SCENE 1.

Ctesipho, who at the close of the second act had gone into the house of Micio, has been informed by Syrus of the trick played upon Demea to induce him to return to the country. He now steps out from the house in conversation with Syrus. While they are talking Demea appears unexpectedly.


518. "I believe he is busy at some work or other at this very instant." *nunc quom maxum*: on And 823. *operis*: on Phorm. 363. *utinam*: sc. faciat, or ita sit.

519. *quod . . . fiat*: *fiat* is optative subj. and, as Spengel says, the rel. cl. precedes the idea to which it relates; cf. the formula *quod bonum facustum felixque sit* (Liv. 1. 17. 10). *cum salute eius*, "consistently with his safety." Ctesipho is not wishing for his father's death, as is the young man
in the fragment of Cn. Naciusius, Deos quae so ut adimant et patrem et matrem meos (see Otto Ribbeck, Com. Lat. Rel. p. 20. vs. 95). defetigarit: for the force of de- see on 152 and cf. n. on 184.

520. triduo hoc perpetuo, "for these three days straight away"; abl. of time within which, differing but little from the acc. of duration of time, for which cf. n. on Hec. 87. Cf. n. on 972. prorsum, "at all"; to be taken with what follows.

521. istoc: abl. siqul, "if in any way"; qui is old abl. and indef. potis est: impers.; on And. 437. rectius, "better." Syrus does not hesitate to wish for the old man's death. ita, "just so"; but Ctesipho does not grasp the full significance of the slave's remark.

522. misere nimis, "desperately." perpetuom: cf. n. on 972.

523. rus: Demea's farm or country place. Cf. n. on 517. male: intensive; see on Hec. 337.

524. See App.

525. oppressisset, "would have caught him." illi, "there." Cf. n. on And. 637.

527. mé ubi: on And. 191 (qui amant). uidi: sc. te.

528. nilne in mentem est, "does nothing occur to you?" "Don't you think of anything?" Cf. n. on Hecat. 986. See App. numquam quicquam, "never a thing"; on And. 178. tanto nequior: sc. es; "so much the worse (are you)." Cf. n. on And. 702 (fortis).

530. opera, "your services," i. e. in a court of law or elsewhere. ut, "so that," i. e. "so that (you can say that)." The cl. depends on nemo est ubis (529), which has been modified by sunt and in itself = nonne . . . ubis?

531. interdium: archaic for interdium: "by day (at the most)."

532. uah: on And. 589. quam uellem mos esset, "how I wish it were the custom," or "how I would it were, etc." etiam adds a second idea ('by night') to the first idea ('by day'); it is purely additory. See Kirk in A. J. P. vol. xviii. p. 31. 2.

533. quin: on Phorm. 486, And. 45. illius sensum, "his disposition," or possibly "his sentiments."

534. feruit, "rages," is a verb of the third conjugation in early Latin; of the second, for the most part, in the classic period. ouem: for the case see on Hecat. 116 (se ipsum); cf. Phorm. 592. Transl. "as gentle as a lamb."

535. per and lubenter are separated by tmesis. See App. facio te deum, "I praise you to the skies."

537. *em tibi autem,* "see there now, will you!" For *em* see on And. 416. Cf. And. 842, Eun. 472. *tibi* is an ethical dat. For *autem* see on 185. *lupus in fabula:* an allusion, as the context shows, to some story or proverb in which the wolf appears unexpectedly, while somebody is talking about him. Cicero (ad Att. 13. 33. 4) says, *de Varrone loquebamat: lupus in fabula; venit enim ad me.* Cf. Plant. Stich. 577.

538. *quid agimus,* "what shall we do?" For the pres. indic. in deliberative questions see on And. 315. *uidero,* "I’ll look after things"; see on And. 456. Cf. n. on 127, 845.

539. *tu me:* sc. *uolidisti.* *potine = potisne,* i. e. *potisne est.* See on And. 437. Ctesipho rushes into Micio’s house and conceals himself (until 553) just within the doorway. From this point of vantage he observes what is going on and carries on a conversation with Syrus in suppressed tones, until Demea arrives in the immediate neighbourhood.

**ACT IV. SCENE 2.**

Demea, having failed to find Micio (cf. 510) at the forum, returns to see if he is at his own house (549). He meets Syrus, who dupes him into a second effort to find his brother, and sends him off to a shop at the other end of the town.


541. *a uilla mercennarium:* the prep. is used as in English, "a man from the farm." The doubled *n* of *mercennarium* (from *mercedarius, mercenarius,* "a hireling") is supported, says Spengel, by most MSS. and by Codex B for Plaut. Poen. 503 *tus sum mercennarius.*

543. *uierum,* "yes"; on Phorm. 524. Cf. n. on 466, And. 315 (*quid ni*). *quin . . . es,* "come, cheer up." *es* is imperative; see 533 n.

544. *malum:* on Heaut. 318. *nequeo satis decernere,* "I can’t really make it out."


546. Donatus (Wessner, vol. ii. p. 113) calls attention to the *ἐπιαφαφόρδ,* or repetition of the word *primus* in this and the next vs. *primus sentio mala:* *ridicus error Demeae,* says Don., l. c., and the same is true of the rest of this vs. and the next.

547. *obnuntio,* "announce bad news."

549. *uiso,* "I am going to see"; on And. 404. But the fut. is found in Hecc. 339, Eun. 545.

550. "I implore you, mind he does not burst right in here." *inruat:* cf. n. on 319. For the quantity of the final syllable see on Prol. 25. *etiam*
taces, "will you be quiet?" οὐ μὴ σιωπῆσε; See on Phorm. 542. Cf. Kirk in A. J. P. vol. xviii. p. 39. This command, however, repeats that expressed in 543 (quin . . . es). It does this in other words, to be sure, but in words having the same sense.

551. numquam hodie, "under no circumstances"; on And. 178 and Phorm. 1009. Cf. Ad. 159, Ic. 788.

552. Ctesipho now closes the door and withdraws into the inner recesses of the house.

553. age, "well," "all right." eccum: on And. 532, 855. sceleratum: on And. 159.

554. Syrus pretends not to see Demea, but talks in a voice loud enough to be overheard by him—a common device; cf. Phorm. 351-373. hic, "here," i. e. in this family. durare: on Ic. 269. si sic fit, "if things go on at this rate."

556. quid ille gannit, "what is it he is growling (out)?" quid ais: on And. 184. bone uir, "my good fellow"; on 476, And. 616. Cf. Plaut. Capt. 954.

557. For the thought cf. Plaut. Capt. 955-956. Don't 'dear fellow' me, says Syrus.

558-9. pugnis . . . usque occidit, "has pounded almost to death"; cf. 90 mulcait usque ad mortem.

559. hem: on 260. discidit (from scindo); not discidit (from caedo). Thus Donatus. But Dziatzko (1881), Dz.-Kauer, and Spengel insist on discidit for metrical reasons, which seem to me, however, to be insufficient, although in my former edition of the Adelphoe (1896) I followed Spengel. discidit occurs in 120.

561. produxe = produxisse; see on And. 151 (praescripsti). There is an allusion to 402 qui egomet produxi. aibas = aiebas; cf. n. on Phorm. 480. factum: on Phorm. 524. Cf. n. on 543 (nerum).

562. nil pepercit, "he showed (me) no mercy." non puduisse: on And. 245. senem: Syrus, seeking to arouse sympathy, calls himself "a poor old man"; cf. seruolum (566). Syrus is not to be thought of as the typical senex with white hair.

563. modo, "quite lately." tantillum, "only so big"; said δείκτικος.

564. laudo: on And. 443. patrissas, "you take after your father," i. e. after Demea himself. For the form see my Adelphoe (1896); cf. n. in Dz.-Kauer. abi: here commendatory, as "go'way," "that will answer." See on Phorm. 994. Cf. n. on 220. te: i. e. Ctesipho.

565. ne: on And. 324.

566. perquam, "oh, very." See on 393; cf. 567 perfortiter. seruolum, "a poor slave"; the diminutive expresses helplessness, which is emphasized by what follows.
NOTES

568. potuit: impersonal, in the sense of fieri potuit. Cf. App. on Phorm. 818 and Dz.-Häuler on Phorm. 303. ego: sc. sentio. rei: for the dat. see on Hec. 821. caput: i. e. auctorem; cf. n. on And. 458.

570. hodie numquam: on 551. Syrus pretends to be desirous of preventing a meeting between Demea and Micio, and Demea imagines that Syrus is acting in the interest of Aeschines. Demea is all the more determined therefore to find his brother, and thus becomes an easy victim to the machinations of the slave. hem: on 224. quid ait: an exclamation of anger at the slave's bold remark; not as in 556. Cf. n. on And. 137. Transl. "what's that you say?" ita: on 543 (uerum).

572. illius hominis: i. e. the man at whose house or shop Demea may expect to find Micio. Cf. 261 illius opera.

573. hac deorsum, "down this street"; hac = hac uia; cf. n. on And. 600. deorsum is a dissyllable.

574. hac (sc. uia); to be taken with the verb, as in 575, not with recta platea. Transl. "pass this way, straight up the street." platea: on And. 796. sursum: the hiatus is rendered permissible by the pause in the sense. Yet it is not impossible that Ter. wrote sursum. Lucretius used both forms (II. 188 and 189). eo, "thither," i. e. to the end of the street, as indicated by sursum.

575. cliuos deorsum uorsum est, "there is a slope right down before you." hac te praecipitato, "fling yourself down that." Note the play on words: (1) 'hasten, etc.,' (2) 'kill yourself'; cf. n. on 318 and And. 606. hac: sc. uia.

576. ad hanc manum: accompanied by an appropriate wave of the hand to the right or the left. angiportum: on Eun. 845, Phorm. 891. propter: adv. ; "hard by." With these directions of Syrus cf. those given by Launcelot to old Gobbo in Shak., Mer. of Ven., Act ii. Scene 2, quoted on vs. 574 in my separate edition of the Adelphoe.

577. illi, "there"; on And. 637. etiam, "also," i. e. the fig-tree in addition to the sacellum.

578. uerum: on Eun. 347. uah here denotes vexation; see on And. 589.

579. hominem: i. e. a person with the intelligence of a man; "in my senses." Cf. the same word in 107, 734, 736, 934. Cf. also Hec. 214.

580. erratio, "chance of losing the way."

581. Cratini: Donatus derives Cratinus 'ἀπὸ τοῦ κράτους, id est a potentia,' and adds 'congrue nomen inuenit diviti." See Wessner, vol. ii. p. 120. huius: said with a gesture in the direction of the supposed residence; "there." Scan as a monosyllable. eas: sc. aedis.

582. hac (sc. uia, as in 574) picks up huius (581). recta platea: sc. ito. See on 574. Dianae: sc. templum. For this common omission cf. Hor. Sat. 1. 9. 35 ventum erat ad Vestue; the Gk. εἰς διδακταλον (sc. οἰκον); the
Eng. 'to St. John's.' The word omitted gives regularly the characteristic locality or haunt of the person represented by the word in the genitive.

583. *lacum,* "pool." Reservoirs of water were constructed near the gates of a city for the use of beasts of burden, and as a safeguard against fire. See Donatus (Wessner, vol. ii. p. 120).

584. *pistrilla,* "a little mill," for crushing corn, and usually attached to a bakery. *exauduorsum:* on Phorm. 88. *fabrica,* "workshop." *ibist,* "it's there he is."

585. *lectulos in sole:* couches to be used in the open air; "open-air seats." These were set out on a terrace or balcony or flat house-top, called *solarium,* and were made of more durable material than those which were kept wholly under cover. *ilignis,* "of holm-oak"; selected for its durability. *dedit* = *locavit* (contlocavit); "he gave a contract for." The loose connection of the words in this verse suggests the embarrassment of the speaker. Strictly speaking we need *utendos* or the like with *in sole,* but two gerundives would be awkward; moreover, as Donatus explains, Syrus adds *in sole* at hap-hazard, in order to lend the appearance of particularity and therefore of probability to his falsehood about the *lectuli;* then fearing still that Demea may give him the lie (for Micio must have had plenty of such *lectuli*) he adds further the words *ilignis* *pedibus,* which give an air of still greater verisimilitude to his statement.

586. *ubi* = *in quibus.* *potetis,* "may carouse." *bene sane:* ironical; see on *And.* 848. Demea hurries away by the lane on the left.

587. *hodie:* on Phorm. 1009. *silicernium,* "dry-bones"; or "funereal feast," i.e. fit only to die and furnish occasion for one.

588. *Aeschines* *odiose cessat,* "A. is intolerably late." For *-as* cf. n. on 260. *prandium corrumpitur,* "dinner's spoiling." See on 376. *cena* and *prandium* were frequently confused.

589. *totus,* "from top to toe," "head over ears," "steeped."


591. *cyathos sorbilans,* "sipping my cups." *pauletam,* "comfortably," "cosily." *producam,* "I will spin out," as in Hor. *Sat.* 1. 5. 70 *prorsus incunde cenam producimus illam,* and Martial. 2. 89 *quod nimio gaudes noetem producere uno, ignosco.* Syrus withdraws into Micio's house.

**ACT IV. SCENE 3.**

Hegio, who had gone to the forum at the close of the third act to look for Micio (512), now returns with him. He has told Micio the whole story about Aeschinus and Pamphila, and secured from him promises of redress.
592. lauder makes clear the general character of the previous conversation.

594. nisi si credidisti, "you must have imagined." For nisi see on And. 249, Ad. 153. si is redundant. nisi si is sometimes strengthened by forte, as in Eun. 524, 662–663. ita anticipates the following infin. with subject acc. 595. ultro, "wantonly." quam: rel. = iniuriam quam. expostules, "complain of." Cf. n. on And. 639.

596. ultro, "besides."

597. esse: see App. Transl. "I have never imagined you to be different from what you are."

598. virgins: final syllable long because of the ictus of the verse. See Introd. § 91. eas: on Hec. 754.

599. dixti = dixisti; on 561. mulieri: the same as matrem (598). For the situation cf. Hec. 754 f.

600. This vs. is explanatory of istace eadem, and is a very brief recapitulation by Hegio of what, it is to be presumed, he has learned in conversation with Micio while walking with the latter from the forum. fratrem: i.e. Ctesipho. eius points to fratrem. psaltriam: the music-girl carried off by Aeschinus to oblige Ctesipho. See App.


602. illi: i.e. Pamphila.

603. officium: on 464.

604. immo ego ibo. "no, I will go in person." See on And. 523.

605–6. quibus, etc. = quanto eis res sunt minus secundae, tanto magis sunt ei... suspiciosi.

606. ad contumeliam, "in the light of an affront." accipiant magis, "they are inclined to regard."

607. inpotentiam, "helplessness."

608. "Wherefore that you should make the explanation to her yourself, in a personal interview, is the better way to appease them." te ipsum is the subject of purgare, the object being understood, e.g. quae facta sint (i.e. the apparent desertion of Pamphila by Aeschinus). ipsi: i.e. Sostrata; see on Hec. 254 (uoisin). coram: on 484. placabilius est: on Hec. 204–205 (tolerabilis). Cf. n. on Phorm. 961.

609. et recte et uerum: note the combination of adv. and adj. (noun), and cf. Plato, Phaedo 79 D, καίως καὶ ἀληθῆ λέγεις. intro: i.e. into the house of Sostrata.

ACT IV. SCENE 4.

Aeschinus now returns from the forum (see 277), and turns over in his mind the critical character of the situation. It is evident that Sostrata and
Pamphila have heard about the abduction of the music-girl, and believe him to be false. Yet he cannot explain without disclosing his brother's secret. Finally he decides to go to Sostrata's house and make a clean breast of the matter. He is interrupted in this laudable undertaking by the unexpected appearance of his adoptive father.

610. discrucior: on Phorm. 1011 (distacdet). animi: on Hec. 121. hocine, etc.: on And. 245. obici = obivi; hence the first syllable is long. tantum: emphatic; "this evil, so great as it is."

611. quid me faciam, "what I am to do with myself"; more freely, "what will become of me." See on And. 143 and 709. Cf. n. on Hec. 668. quid agam: more general in meaning than quid faciam.


613. obstipuit: cf. And. 256, Phorm. 991. nil consili, "no plan of action."

614. uah here denotes despair; see on And. 589. turba, "confusion," "embarrassment."

615. de me indicates the source of the suspicion; cf. n. on And. 359. incidit: sc. eis (dat.), i. e. Sostrata and the rest, who entertain the suspicion; cf. And. 501 tibi istae incidunt suspicio.

617. hance: see App. anus: Canthara, the nurse. anus is usually an elderly woman of inferior rank or condition, matrona an elderly lady. The latter can be called anus only in a slighting way, as in 939. Cf. Hec. 231, 621. id indicium fecit = id indicavit; see on And. 157, Hec. 546.

619. Scan Pimphili | quid agit; see on 598. iam partus adsiet, "whether her delivery is already at hand." To make good the omission of the interrogative particle, Dziatzko conjectures partusne or partum. See n. in Dz.-Kauer.

620. eon = cune; "whether for that reason." abi: on 220.

621. dedisti uerba, "you have imposed upon us." Cf. n. on And. 211, Eun. Profl. 24. tua . . . fides, "our trust in you has deceived us."

622. ualeas: repellant; "away with you," or even like our "fearwell" as sometimes used. Cf. n. on And. 696; Gk. χαλπευν λέγω.

623. id: i. e. mihi . . . enisse (617).

624. garrulae illi, "to that chatter-box," "tell-tale." ac fieret palam, "and (the secret) should be made public." The sudden change of subject is a colloquialism. palam is virtually an adj. = "evident," "open." Cf. n. on 71.

625-6. quod . . . ecferrir. "a matter that must by no means get abroad anywhere"; opus est with subject nom. is probably an earlier use than that with the abl. See B., 'The Latin Language,' 341. 2.
626. *ac mitto*, "well, I'll let that pass." See on *Phorm. 232. fieri
. . . *exeat*, "arrangements can be made to keep the matter from leaking
out anywhere." **potis est** : impersonal; cf. n. on *And. 437. ut ne* (or
*ne* ) always expresses negative purpose, but the universality of this law is
however B., *The Latin Language*, § 385 fin. Thus also *I. c. 839, and And.
699 (where Fairclough must be mistaken in explaining *ut ne* as = *ut non*).

627. *id ipsum* : object of *credant*. Aeschinus fears that he will not be
believed by Sostrata and Pamphila if he explains the truth to them regard-
ing the music-girl, so greatly are appearances against him. **tot . . .
similia** : i.e. so many circumstances combine to give colour to the assump-
tion that I carried her off for my own sake, and not for Ctespho's.

629-30. *non me . . . indicasse* : on *And. 245. hanc rem* : i.e. his
relations with Pamphila, not the abduction of the music-girl.

630. *ut ut erat gesta*, "bad as it was," lit. "however it had been
done." Cf. n. on *Heaut. 200. exorasse*, etc., "I'd have got his
permission to marry her," if I had asked for it. That is, I was a fool
not to tell him. for I could so easily have obtained his consent to my mar-
rriage.

631. *cessatum . . . est*, "procrastinating have I been up to this mo-
ment." **nunc . . . expergiscere**, "from this instant, Aeschinus, rouse
yourself!"


634. *heus* : on *And. 635. Aeschniús* : on 588 and 598. *aperite
aliquis*. "open some one." Instances of this combination of *aliquis* with
a plural verb are numerous in Plautus; cf. *Pseud. 1272* and Lorenz's note.


**ACT IV. SCENE 5.**

Micio, who, in company with Hegio, had gone into Sostrata's house (609),
says a few words to Sostrata as he comes out. He then falls in with
Aeschinus and endeavours to test his loyalty to Pamphila by means of a
little bit of strategy. He is pleased to find Aeschinus faithful, and assures
him that he shall be married. Aeschinus is overcome with gratitude. This
scene begins within the limits of vs. 635; see on 958.

636. *facite*: Micio may be supposed, in view of subsequent events, to
have bidden Sostrata be of good cheer, and make ready for the marriage of
her daughter. *haec* : matters which have been the subject of conversa-
tion between Sostrata and Micio.

637. *quis . . . pultaut* : said aside. Why Micio should be in doubt
regarding the identity of the person who knocked, it is difficult to say. We
may suppose that Micio, being in conversation with Sostrata, failed to
catch the words of Aeschines when the latter called aloud his name (see 634); or else that Micio is mischievous here, as he is later on, and pretends that he does not know who knocked. In the latter case the words are meant to be overheard by Aeschines. For 


638. pepulistè: much the same as 

639-40. Said aside. melius est, "it is just as well," or "he deserves it."

640. It is the concealment of the fact from his father, rather than the deed itself, that causes Micio annoyance, for it upsets the latter's pet theory of education as set forth in vss. 52-56. Cf. 629-630.

641. respondè: on Enn. 871. istas: se. pepulè. quod sciam, "so far as I know"; see A. & G. 535. d.

642. ita, "so?" "really?" "yes?"

643. erubuit, "he blushes," lit. "he has become red." Cf. n. on And. 878 (pudor is signum). salua res est, "the situation is saved," "it is all right." Micio's doubts as to his son's honourable intentions are now dispelled. He is moreover assured of the young man's shame at having concealed from him the story of his love affair. Cf. 827-828 in loco uerèri. dic sodes, "tell me, I entreat you"; said with considerable earnestness.

646. aduocacum: on Enn. 340.

647. paupertcny, "in poor circumstances"; as in Heaut. 96.

648. ut opinor, etc.: a mixture (fusion) of two constructions (ut opinor, eas non nosti, and opinor eas non nosse te). Cf. n. on Phorm. 480-481 (ut aibat, etc.). et, "or rather."

649. enim: on And. 91.

651. illi: i. e. virgini.

652. leges: the Attic law, in the case of a maiden who was an orphan and portionless, seems to have favoured her marriage with her nearest male relative (άγχιστεις: see Diod. Sic. xii. 18. 2. 3), or else to have compelled the latter to endow her according to his means. But the Attic law was not entirely clear —a fact remarked by Aristotle (Ἀθην. πολιτ. 9. 2). A partial recital of it, as it stood in the time of the New Comedy, is given in Phorm. 125-126. Cf. n. on Aud. 71. The law undoubtedly had particular reference to the ἐπίλεξις, i.e. only daughters and heiresses. Cf. The Book of Numbers, xxxvi. 8. See Dz.-Hauler on Phorm. 125. perii: said in a tone of despair.

653. recte, "all right!" Cf. n. on Heaut. 518, 228.

654. Miletii, "at Miletus"; an Ionian colony in Asia Minor. An Athenian citizen might reside in a colony and still be subject to Athenian law.

655. ita: on 287. animo male est, "I am losing my senses"; said aside. animo is dative.
656. ipsae: i.e. mulieres (647). illas: sc. dicer. Cf. And. 853. n. nil enim. "nothing, of course"; on Hec. 850. The women agreed to it eventually, though an objection was made at first (657 ff.).
658. neque: adversative: "but... not." Cf. similar use of ovide.
659. priorem esse illum, "that he has the prior right," to the girl. illum points to the alias air (of 657), who of course is Aeschines. huic: i.e. the Milesian.
660. "Do not these demands seem to you to be just?"
662. quid... ni: separated; cf. n. on Heaut. 529, Ad. 466. For the subj. cf. H. 557; A. & G. 443 and 445.
663. etiam: purely additory according to Kirk, who cites this passage in A. J. P. xviii. p. 31, 2), but etiam here seems to be rather intensive than additory. atque etiam = "and even," "and indeed." Cf. Kirk, l. c. p. 32, vi. If, however. Kirk is quite right, etiam here assists atque in adding inliberaliter (664) to duriter inmisericorditerque, and is pleonastic. Cf. n. on 532.
664. inliberaliter, "ungenerously"; cf. n. on 449.
665-6. quid, etc., "what, pray, do you suppose will be the feelings of that wretched man who was the first to consort with her?" tandem: on.
665. animi: partitive gen. with quid, as in Eun. 1015. illa consueuit: the omission of cum is unparalleled. See App.
667. haud scio an, "perhaps"; on And. 525.
668. quom, etc., modifies quid... creditis fore animi. sibi praens praesenti eripi, "snatched from him in his very presence." See App.
670. qua ratione istuc, "how so?" despondit: sc. cum adulsescenti.
A formal betrothal was usual then, as is the case now in some countries, e.g. in Germany.
671. quo qui quando nupsit: two distinct questions; "to whom was she wedded, and when?" auctor, "consenting witness"; such as a parent or guardian, who must give his consent to the marriage to render it legal.
672. alienam, "a stranger," i.e. a person whom his father had not selected for him, and whose family was in no way associated with his own. Cf. Phorm. 582. But aliena may mean 'one who is allied to another by law,' "another man's bride," and have reference to Pamphila as an orphan and compelled under the law to marry her next of kin. Cf. 652. Note the extravagant language here and in the previous vs. There has been no marriage yet, of any sort. sedere, "sit inactive."
673. tam grandem, "so far advanced (in years)"; cf. our colloquial (slang) "so grown up." Cf. 930, Phorm. 363, And. 814. dum: with espectantem (674). cognatus: i.e. the Milesian.
675. id is inner acc.; "that's the position you should have maintained." Cf. G. 333; A. & G. 390. e.; H. 409. 1.
676. **ridiculum** “absurd!” see on Phorm. 524. **dicerem**: see A. & G. 444. a. Cf. n. on 691.

677–8. **quid . . . nostra** : sc. *sunt* (with Spengel); “what have we to do with these matters?” Those commentators who, like Dziatzko, make *nosta* abl. with *refert* (understood), fail to account for *ista* as a plural. Yet if *ista* is sing. and refers to the girl, the construction becomes irregular, since a pronounal subject of interest or *refert* should be neuter, as in Phorm. 723, or as in 980 and 940 of the same play, where *refert* is undoubtedly understood. Moreover *illis* includes both women—a fact that renders it unnecessary that *ista* should refer to either of them.

679. The change of metre is in keeping with the change in Micio’s tone, which now becomes serious and confidential.

680. **quo magis**, “wherefore the more.”

681. **ita . . . ames**, “so truly would I have you love me for my deserts.” For the form of this sentence cf. 749–750 *ita . . . ament, ut, etc.*

**promerentem** : on And. 139.

682. “(So truly) as I am deeply grieved to have been guilty of this fault.”

**admisisse in me** : cf. Phorm. 270; Plaut. Amph. 885 *quae neque sunt facta neque ego in me admisi*. *id* takes up the previous cl. for the sake of emphasis, the cl. itself (rather than *id*) being the true subject of *dolet*. Cf. n. on Phorm. 162.


685. **tandem**, “pray”; often in questions to produce emphasis. Cf. 665, 276.

687. **magnum** : predicative. See App. Cf. n. on 470.

688. **cedo**, “tell me”; on And. 150.

689–90. “Did you practise any caution, or exercise any foresight of your own as to what should be done, (or in what way it should be done?” For the syncopated forms of verbs in this sentence see on 561.

690. **qua = qua ratione**. The two questions depend on *prospecti*.

691. **qua resciscerem** : an independent deliberative question: “how was I to find it out?” Cf. A. & G. 444. Note. With *qua* understand *via* or *ratione*. *haec*: inner acc.; “while you were thus hesitating.” Cf. Hec. 213 *perturbes haec*.

692. **quod . . . fuit** : on 423, 511.

693. **dormienti**, “while you slept”; for the metaphor cf. 631 *expersiscere*. Cf. also Heaut. 730; n. on Phorm. 1007 For the spirit of the vs. cf. Heaut. 1038.

695. “I would not have you equally indifferent to the rest of your
affairs." For the genitive see Roby 1320 and A. & G. 349. a. and d.; cf. Tac. II. 3. 31_gerarius miles futuri socors._

697. _ludis nunc:_ Micio is not mocking Aeschinus now. Micio ceased at vs. 680 to play with the young man's feelings. But Aeschinus was quite taken in by his uncle's little 'ruse' (see 639 ff.) and begins to suspect the latter's sincerity only when there is no real need to do so.

697–8. _nescio: quia,_ etc.: i. e. I can give you no definite reason, but because, etc.

698. Aeschinus, though brought up with the greater laxity, is really a better boy than his brother; cf. 705, etc.

699. _abi domum,_ "be off home." _deos conprecare,_ "supplicate the gods." According to Servius on _Aen._ iii. 136, a wife could not be married, nor even a field be ploughed, without preliminary sacrifices. Cf. _Phorm._

702. _accersas:_ on _And._ 546: cf. _Heaut._ 948.

700. _quantum potes:_ on 330.

701. _quam oculos meos:_ "than my life" (nearly). Cf. 903, and Catullus, 3. 5 _passer... quem plus illa oculis suis amabat._

702. _quam illam:_ i. e. than the girl you love; said jokingly, but with the purpose of checking the young man's extravagant way of speaking. _aeque,_ "just as much." _perbenigne:_ sc. _dicis_; ironical, "you are very kind." Cf. _Phorm._ 1051. The word was also used as a polite form of refusal, like _kalws_ or _kalwsta_, or the French 'merci.' Cf. Hor. _Epist._ 1. 7. 16 and 62.

703. _periit:_ abiit, _nauem ascendit,_ "he has vanished: gone, embarked." The second and third statements explain the first, which is somewhat extravagant. The whole is a playful way of saying that the Milesian was a purely hypothetical personage, who may be summarily dismissed now that he is no longer needed. _abi,_ "go to," denotes satisfaction here; cf. n. on 564.

705. _quo,_ "in what degree," shows that _eo_ is to be understood with _magis._ The omission is unusual, even in colloquial Latin. For the general idea of this _vs._ see Plaut. _Rud._ 22-30, and cf. the way in which, in Hom. _Il._ iii. 340 ff., Menelaus, who prays, defeats Paris, who does not pray. Cf. also The Epistle of St. James, v. 16, 'The effectual fervent prayer of a righteous man availeth much.'

706. _quae opus sunt:_ i. e. for the wedding. Cf. n. on 335. _ut dixi:_ i. e. in 699. Micio enters his own house.

707. _negoti,_ "situation." Micio's conduct exhibits none of those stern characteristics usually associated with the _patria potestas._

708. _qui... gereret,_ "how could he have gratified me more?" Cf. n. on 214, 431.

709. _gestandus in sinu est_ denotes very tender affection. Cf. Cic. _Fam._
14. 4. 3 *iste uero sit in sinu semper et complexu meo.* hem expresses admiration here. It = "I should say so indeed!" or even (the slang) "you bet!"

710. *commoditate,* "complaisance," "kindness"; cf. n. on *Heaut.* 521

711. *ne:* on 626 (*ut ne*). *sciens:* pregnant; "knowing what I do," "with my present experience"; like *Heaut.* 1050. The word might be rendered, "carefully."

712. *cesso ire? = iam ibo.* Hence the following *ne,* which denotes negative purpose. Aeschines goes into Micio's house for the purpose indicated in 699. On *siem* here as against *sim* see the Dz.-Kauer edition.

**ACT IV. SCENE 6.**

Demea comes back weary and angry after the fruitless search for his brother, on which Syrus had sent him (569-586). He makes his appearance from that side of the stage which led toward the forum.


715. "I have crawled through the town from end to end." The verb expresses slow and weary movement. Cf. Plaut. *Amph.* 1011 *omnia plateas perreptaut.* *lacum:* on 583.

716. *illi:* "there"; on *And.* 637.

716-7. *nec . . . homo . . . quisquam:* an emphatic pleonasm; see on *And.* 90. Cf. n. on 366. *aibat:* on 561. *domi:* i.e. at Micio's house.

718. *obsidere usque,* "to stay on and on," more lit. "to make a siege of it."

**ACT IV. SCENE 7.**

Demea is about to enter the house when Micio comes out. The latter is immediately assailed by his brother with reproaches touching the newly discovered iniquities of Aeschines, whose intrigue with Pamphila is a more serious matter than the abduction of the music-girl. Micio insists that things are as they should be, and urges Demea to put aside his anger and join in the wedding festivities. Demea is inexorable, and gives vent to his rage in a concluding soliloquy.

719. Said, perhaps to Aeschines, and while Micio is still partly within the house. *illis:* i.e. Sostrata and her daughter. *in nobis moram:* on *And.* 166.

720. *eccum ipsum:* on *And.* 532 and 855.

721. *fero,* "I come to report."

722. *boni:* on 476. *illius:* a dissyllable, or = *illius.* *adulescentis:*
i. e. Aeschinus. *ecce autem,* "just see now!" The expression is one of feigned amazement—very ironical. *noua,* "unheard of."

723. *capitalia,* "atrocious," lit. "worthy of capital punishment." Festus (p. 48 Müll.) has *capital, facinus quod capitale poena buitur.* ohe *iam* ("oh now!" "stop now!") expresses amused depreciation. Cf. 769; *Phorm. 418*; *Hor. Sat. 2. 5. 96,* and 1. 5. 12 *ohc iam satiis est.* qui, "what sort of.

724. *ah:* see App. *somnias,* "you fancy."

725. *ciuem:* in emphatic position; "who is a citizen."

726. *oho:* a monosyllable, expressing astonishment and indignation.

727. *clamas:* on 380. *insanis:* cf. our colloquial "to be mad" = "to be angry." *malim quidem,* "I should prefer in fact (to alter the situation if I could, but I cannot)" : apophasis. Micio was, perhaps, about to add "mutare si quemam: nunc quom non queo, sino," but he is interrupted by his brother, who is eager to unload his grievances. Cf. 738.

728. *di bene uortant,* "heaven bless it!" *uirgo nil habet:* i. e. she is *indolatia;* cf. 729, *Phorm. 120*, 938. See on *Ad. 759.

729. *sicitel:* on *And. 950.*

730. *enim,* "of course;" on 656; cf. n. on *And. 91.* *fert:* on 53.

731. *illinc huc:* i. e. from her house to mine.


733. *quid facias:* for the subj. see on *And. 191*, 282. *ipsa re,* "in very fact." *istuc dolet:* on *Phorm. 162.*

734. *simulare,* "to feign (grief)." *est hominis,* "is the part of a man (of right feeling)." Cf. n. on 107, 579.


736. *placet:* on *Eun. 851.*

738. *quom:* causal; cf. n. on *And. 422.*

739. *ita... quasi:* on *Hecat. 885.* *quasi (ut, or quemadmodum)* belongs mainly to early Latin. Thus Lorenz on Plaut. *Pseud. 194 f.* Cf. E. P. Morris, on *Pseud. 199.* *tesseris:* dice were of two kinds, *tesserae (kóbol)* and *talii (áστραγάλωι, 'ankle-bones').* The former were, in their shape and marking, like the dice of modern times. The latter were oblong and rounded at the ends, and were marked only on the four sides. See Plaut. *Cure. 355 f.; Tyrrell on *Mil. 164; Marquardt, Privat. d. Röm.* pp. 847–854. See also note on this vs. in my ed. of the *Adelphoe* (Macmillan & Co., 1896).

740. *illud... iactu = "the throw most needed."* Cf. n. on *And. 490.* Here the meaning is completed by the supine. But *quod* may be an adverbial acc. = "in respect to which," and *iactu* the abl. of *iactus.*
741. id takes up illud; cf. 358. n. ut corrigas: sc. fac; "see that you set right," "mend." arte, "skill," "stratagem," as in Hor. Sat. 2. 8. 84 arte emendaturus fortunam.

742. corrector: ironical; "fine mender you!"

743. periere: cf. n. on Eun. 211 (peribit). quantum potest, "without delay": on And. 861.

744. aliquo, "in some direction," i. e. "to somebody or other." abici-undast, "ought to be cast off," i. e. "ought to be sold." pretio, "at a price"; probably "at cost price." gratiis, "for nothing." The constr. is the same as that of pretio. In later Latin this abl. became a disyllable, gratis, and a mere adverb.

745. est: sc. abiciunda.

746. facies: sc. ea; cf. Micio's reply. pro, etc.: on And. 237.

747. meretrix: the music-girl, whom Demea still believes to have been purchased for Aeschynus. mater familias: a term applicable to Pamphila after marriage.

749-50. ita ... ament: on Phorm. 165. ut ... ineptiam, according to Spengel and Dz.-Kauer, depends on credo (750); "as (when) I contemplate your folly, I believe." Thus also my former ed. of this play: but ut is the natural correlative of ita and may be so taken here. Vs. 750 will then be merely explanatory of ut ... ineptiam, and ut may be understood before credo from ut in 749; "as I believe, etc." Cf. n. on 681.

750. facturum: sc. te. quicum: on 477. cantites, "practise music," i.e. "sing and (possibly) dance."

751. noua nupta, "bride"; cf. 938 nonos maritus = "bridegroom."

752. restim ductans, "trailing the rope." Micio will be the leader, and will hold one end of the cord which passes through the hands of the performers in a chain-dance. Cf. Livy's description of a festival in honour of Juno (27. 37. 14). probe: a corroborative particle; "exactly." Cf. n. on 543, Eun. 768.

754. haec pudent: personal construction. See on And. 481-482; Phorm. 392, 1042.

756. hilarum ac lubentem, "jolly and happy."

757. hos: not has, because Hegio (see 609) and, perhaps, Aeschynus (see 756 guati) are included; or the masc. may be purely conventional, as in dominus (894). conuenio ... redeo: for the present with future force cf. n. on 549. Micio enters Sostrata's house.

758. hancine uitam: on 732 and 304. hanc dementia: the anaphora would call for hancem, were not the metre opposed to the longer form.

759. sine dote: this was a serious matter, for it affected the legal status of the wife. See Plaut. Trin. 689-691. Cf. n. on 728.

761-2. Salus: frequently personified in Roman comedy, along with other
abstractions, such as *Pietas, Voluptas*, etc., for which see Lorenz, Intro. to Plaut. *Pseud.* p. 22, n. 20. Cf. *Hec.* 338, n. The expression *Salus servare* appears to have been proverbial; cf. Plaut. *Capt.* 529, *Most.* 351; Cic. *Verr.* 3. 57. 131 *te nulla Salus servare potest*. For the thought cf. 299-300.

ACT V. SCENE 1.

Syrus comes out of the house, where evidently he has had enough to eat, and more than enough to drink (see 590 f.). He falls in with Demea, whose anger and disgust are increased by the slave's condition and insouciance.


765. *abi* expresses satisfaction here; "get along with you," i. e. "good," "all right." Cf. 564, 703. See on *Phorm.* 994. *postquam*: on *Phorm.* *Prolog. 1.* *intus*: i. e. within the house; opposed to *huc =* outside the house (766). *rerum*: gen. with adj. of fullness; "crammed with everything."


767-8. *ecce . . noster*: a part of Syrus' soliloquy. Syrus is feeling well, and so (in imagination) he adopts Demea.


770 *tun = tunē*, emphatic; if you were my (slave)." See App. *dis = diues*. Note the play in *dis*: (1) "rich," (2) "Pluto," i. e. "a dead one."


773. *peccato*: i. e. the intrigue of *Aeschines* with *Pamphila*.

774. *sedatum*, "settled," i. e. through the betrothal of the two young people.

775. *nollem hac exitum*: sc. *esse a me*; "would I had not come out hither"; said aside. See on 165. *exitum* being intrans. is imper. Syrus is irritated at being thus disturbed by Demea, and anxious lest he should enter the house and discover Ctesipho.
ACT V. SCENE 2.

Ctesipho sends a slave to summon Syrus into the house. Demea catches his son's name and becomes suspicious, with the result that he rushes indoors in spite of earnest opposition on the part of Syrus.


779. *est aliis quidam*, "it is another of the name." *parasitaster*: a diminutive of contempt; "a sorry hanger-on." *paaulus*: here used of stature. The parasite would therefore be very unlike Ctesipho, who, presumably, was well grown.


781. *noli*: sc. *abire*. *non manum abstines*: a virtual command; "won't you keep your hands off?" See G. 453 and Note 2. *mastigia*, "scoundrel"; see on *Phorm*. 684, where *nerbero*, the genuine Latin equivalent, is used.

782. *cerebrum dispersgam*: cf. 317. Demea threatens Syrus with his stick, which undoubtedly was a part of the regular equipment of the *senex* in comedy. See in general the illustrated MSS. C P O F (Introd. pp. 61, 63), and the Pompeian frescoes representing play-scenes. In particular see the Miniatures in Codices Ambrosianus (F) and Parisinus (P), as reproduced by Jacob van Wageningen (Groningen, 1907)—more esp. those of the *Andria*, wherein Simo's staff is conspicuous. In the Miniatures of the Codex Vaticanus (C), as reproduced (for the *Phormio*) at Cambridge, Mass., in 1894 (see Introd. p. 61 n.), the staff of the old man (Demipho) can be traced, with some difficulty, at verses 231 and 766 (plates vii. and xx.). See also the excellent illustration in Baumueller's *Denkmäler, etc.*, vol. ii. p. 827. *abit*: pres. tense; "well, away he goes." Demea disappears indoors.


785. * nisi*: on 153. *haec*: on *And*. 328. *interia*: pleonastic. * in angulum*: i.e. "into a corner," within the house of Micio; for the meaning of *angulum* here see Plant. *Pers*. 631, *Aul*. 437, 551. Demea had entered by the principal door, the middle one of the three. Syrus goes in presently by the "side-door" to the right of this. See n. introductory to Act i. Scene 1. For * dum* in this vs. see on *Phorm*. 982.

ACT V. SCENE 3.

Micio comes out from Sostrata's dwelling, into which he had gone at vs. 757 (cf. 719). At the same instant Demea appears from the house of Micio, much distracted at the discovery that it is Ctesipho, not Aeschines, who is in love with the music-girl. He pours out his mind to Micio, who finally calms him, and persuades him to remain and take part in the marriage festivities of Aeschines and Pamphila.

787. Micio turns and speaks to Sostrata who is within. *parata a nobis sunt, "we have everything ready."

788. *ubiuis, "whenever you wish." The sentence is interrupted by the noise which Demea makes as he comes out. Micio was about to add words to the effect that there was nothing to prevent the immediate transfer of the bride to the home of the bridegroom. *a me: on *And. 226. Transl. "at my house." *pepulit: rarely used of a person coming *out of a house, but Demea is so violent in his wrath that Micio may well imagine the sounds he hears to be made by a person eagerly knocking to be admitted. Cf. 638, 633; n. on *And. 682.


791. *ilicet = *ire licet; "you (we) may go," "all is over," and so like our "all is up," "the fat is in the fire." Cf. *Phorm. 208 where it is used more literally as a formula of dismissal.

792. *paratae lites, "a row is on," for Ctesipho. Cf. n. on 96 (*nullum factum), *Phorm. 133. *succurrendum est, "I must go to the rescue."


794. *ad te redi, "return to your senses"; cf. n. on *And. 622.


796. *rem ipsam putemus, "let us take account of the actual state of the case." Cf. n. on 208, *Phorm. 718. *dictum . . . *fuit, followed by ne, etc. (797), has the sense and construction of *cautum . . . *fuit.

797. *ex . . . *ortum, "it was from you in fact that the suggestion came."

See 130 f.

799. *recipis: see on *Hec. 743.

800-1. *num qui minus aequom est, "is it in any way unfair?"


803. *uerbum: on *And. 426.

804. This proverb appears in one form or another in Cicero (*de Off. 1. 16. 51), Seneca (*de Benef. 7. 4. 2), Martial (2. 43. 1 and 16), Aristotle (*Eth. *Nic. 8. 9. 1) and Plato (*Lysis, 207 C). It is referred by Donatus to the Pythagoreans. The Gk. is *kōivā ῥα τάων *φίλων.
805. facete: ironical. *nunc...oratiost,* "now for the first time have you delivered yourself of this sentiment," more freely "it's pretty late in the day for you to talk like this." See 130 ff., where Micio urged a division rather than a combination of duties.

806. ausculta paucis: *sc. verbis.* See on *And.* 29.

807. principio, "in the first place." The second reason follows in 821 ff. *id:* explained by the cl., *sumptum filii quem faciunt,* as if Ter. had written *id...quod tantum sumptum faciunt* (quod being causal). *sumptum:* acc. by attraction of the following *quem.* See Roby, 1067. We might expect *quem sumptum,* or else *sumptus quem.*

808. *hoc...cogites:* on 500.

809. illos duo: Aeschines and Ctesipho. *pro re tua,* "according to your means." *tollebas,* "you were bringing up." See on *And.* 219.

810. *fore* virtually = "would have to be."

811. *candum...obtine,* "keep to that same plan of former days;" i. e. a plan in accordance with which Demea's entire property shall go as an inheritance to his two sons. Micio means that he himself will pay for the lads' extravagances.

812-4. "Hoard, scrape, save, be sure that you leave them as much as possible." For the thought cf. 868-869; cf. also *Heaut.* 139.

814. *goriam...obtine,* "maintain your credit for that (plan of action)," "keep up your reputation for that (kind of thing)."

815. *mea:* acc. pl. Elsewhere in *Ter.* *utor* is constructed with the abl. Observe that here the pronoun is neuter and at a distance from its verb. *abutor* in *Ter.* always takes the acc. ; cf. n. on *Phorm.* 413. Transl. "my possessions, which unexpectedly (in that I did not get married) have become available (for present purposes), permit them to enjoy." Cf. *Phorm.* 251. Micio is thinking of vs. 811. Had Micio got married his money would have been held by him in trust for his own children.

816. *summa:* *sc. pecuniae or rei;" "capital," "estate"; that of Demea is meant. *hinc,* "from my funds"; said *ἐκτικῶς*

817. *de lucro esse,* "to be as (if derived) from the profits." *de* serves to indicate the source, as in the expression *de genere summo.* For variation in the construction, however, cf. *Phorm.* 251; *Hor. Od.* 1. 9. 14 *lucro undpone.*

818. *in...cogitare:* cf. n. on 500.

819. *dempseris:* for the tense see on *And.* 456 (*videro*). Cf. n. on 127.

820. *rem,* "the money." *consuetudinem amborum..." "it is the conduct (character) of the two lads, that..."*, understand *curso,* or *loquor.* Cf. n. on 135. See App.

821. *istuc ibam,* "I was coming to that"; on *And.* 186 (*istue*).

822. *signa,* i. e. such characteristics as are mentioned in 827-829, and
their opposites. ex... fit, “from which an inference is easily drawn.”

823. duo: sc. homines. ut: consecutive. The meaning is the same as if ler. had omitted ut possis dicere and written coniectura fusiil fit hoc licere, etc.

825. sed quo: thus the Codex Bembinus; most of the other MSS. have sed quod. But cf. 270 quam quo. is qui facit: sc. dissimilis est, i. e. ei qui faciunt sunt inter se dissimiles.

826. quae: sc. signa. fore: sc..cos.

827. in loco: on Heaut. 537. Cf. 216. n.

828. scires: an extension of the jussive subj.; “you should have known,” “you ought to have noticed” (see B., ‘The Latin Language,’ 362. a); or subj. of obligation (H. & B. 513. 1. a). But see App. liberum, “free” = “noble”; see on 57, And. 330.

830. redducas (sc. ad officium): jussive subj.: “bring them back (to duty) whenever you will”; see B. 275. 2. metuas, “you may be afraid”; subj. of ‘pure possibility’ (B., ‘The Latin Language,’ 360. a). ab re: lit. ‘away from their interests,’ i. e. “to their own detriment”; the opposite of in rem, for which see on And. 346, Phorm. 449. tamen, “all the same.”


832. alia: with omnia. The words are used proleptically.


835. quod, “as to which,” “but in this,” refers to the whole of the preceding thought. ne modo: neg. of ut modo (And. 409. n.); “if only... not,” or “only take care lest.” Cf. Phorm. 50. nimium: with bonae.

836. bonae, “kindly.” istae emphasizes tuae and strengthens the irony of the sentence. iste serves a similar purpose in 837.

837. subuortat agrees in number with the second subject only.


841. luci: a locative with temporal meaning, like heri, mani. uesperi; and often used as an indeclinable substantive, as here and in Plant. Merc. 255 cum luci simul. But see Usener in N. Jahrb. 1878, p. 77 f., and Knapp in ‘Drisler Studies,’ p. 144 fin. and p. 145. de nocte censeo, “to-night, for aught I care.” de nocte refers to the latter part of the period of darkness, as in Hor. Epist. 1. 2. 32 surgunt de nocte latrones, i. e. “ere dawn appear.” Contrast de die = “ere night appear,” and see on 965.

843. pugnaueris, “you will have gained the victory”; on And. 892 (uiceris). Donatus explains, ‘magnam rem feceris.’
844. prorsum, "absolutely." illi: i.e. at your country-place.
845. ego istuc uidero, "trust me to look out for that"; cf. n. on 538, And. 456.
846-7. "And there I'll cause her to cook and grind corn until she is covered with cinders, smoke and mill-dust." sit faxo: on 209 (accipiat faxo). For a fuller account of a female slave's occupations cf. Plaut. Merc. 396 f. Severity in the treatment of slaves was not confined to those of the male sex. Witness the terms in which Callicles addresses his uncillaec in Plaut. True. 775 f., and see Juvenal's sixth satire, vss. 479-185 and 492-494. praeter haec: on Phorm. 800 (praeterhaec).
848. meridie ipso, "at high noon": the time when her complexion would be exposed to the injurious effects of the sun's rays. stipulam, "straw." "stubble."
849. excoc tam, "dried up," lit. "boiled out." For the construction see on And. 683 (inuentum dabo) and 680 (me missum face). placet denotes assent: "you are right." So 910.
851. etiam: intensive, with the si-clause.
853. ego sentio, "I feel (to my sorrow)" For the aposiopesis cf. And. 164.
854. intro: i.e. into the house of Micio, where the wedding ceremonies had already commenced. quoi . . . diem, "let us devote this day to that business to which it is dedicated," more lit. "suited"; see on 358. Micio enters his house, accompanied by Demea.

ACT V. SCENE 4.

Demea makes his appearance from Micio's house. After taking counsel with himself concerning the agreeable results of Micio's easy and indulgent mode of life, and comparing his brother's way with his own, he resolves to imitate Micio and thus make friends for himself. By adopting an extreme course, however, he shows that his brother's behaviour is in excess of true liberality and therefore an error. The upshot of the play thus is that each brother is wrong. Neither of them has adhered to the proverb, ne quid nimis (see on And. 61). Cf. n. on Ad. 77.
856. res, "circumstances." aetas, "(lapse of) time." usus, "experience."
857. aliquid moneat, "bring him some warning (lesson)." ut: consecutive upon the whole of the preceding thought. te scisse, "that you have (long) known," i.e. "that you know thoroughly."
858. **prima,** "of the first importance." **ut** repeats **ut** of 857. Cf. **And.** 830. n.

859. **duram** : cf. 45, 64; **Per.** 4. n.

860. **prope** . . . **spatio,** "when at last my course is almost run," i. e. now that my life is drawing near its close. **id** : sc. **facio.** **re ipsa,** "in actual fact."

861. **facilitate,** "affability," "good nature." Cf. **Hes.** 648; **Hor.** Sat. 1. 1. 22 tam facilem . . . **ut praebet aurem.** **neque** carries on the previous negation, i. e. it virtually = **et** (clementia) **nil** esse **hominis melius.** **clementia,** "forbearance"; cf. n. on **And.** 36.

862. **ex me atque ex fratre,** "through a comparison of my brother with myself."

864. **nulli laedere os,** "offending nobody." Both infinitives in this vs. depend on an attributive idea such as 'willing,' 'accustomed,' suggested by what precedes. They may, however, be taken as historical infinitives. The opposite of **alicui laedere os** is **in os aliquem laudare;** see 269. For the idea expressed in this vs. cf. **And.** 64–65, and esp. 67–68.

866. "I known to all as rustic, stern, sullen, thrifty, forbidding, stingy." **ille** gives the effect here which is given by **dicunt** in 865, viz., "called by all agrestis, etc." The original of this **vs.** is among the fragments of Menander (Meineke, **Frag. Com. Graec.** iv. p. 72), ἐγὼ δὲ ἀγροῖκος, ἐργάτης, σκυθρός, πικρός, φείδωλος. Cf. n. on **Per.** 4.

867. **ibi** : i. e. in **matrimonio.** For the sentiment cf. 28–34; Plaut. **Trin.** 51–65. Matrimonial infelicity was a stock source of amusement on the Roman as well as the Greek stage.

868. **heia autem,** "how now, pray." **heia** expresses irony and surprise, as in **Hec.** 250.

869. **facerem,** "earn." For the thought cf. 813–814.

870. **exacta aetate,** "at the close of my life." **fructi** : for the genitive cf. n. on 786, **And.** 365.

871. **patria commoda,** "a father's privileges." Cf. n. on 74. **potitur** : on **Phorm.** 830. The **i** is generally short in early Latin. Cf. n. on **Per.** 12.

872. **illum** : note the fine repetition of this pronoun and its metrical treatment, in vss. 872–874, lending emphasis to the contrast which Demea draws between Micio's position and his own. **credunt** : Demea did not know that Aeschines had concealed his love affair from Micio.

874. **illum ut uiuat = ut ille uiuat.** We might look for **illum vivum.** But **vivum** and **ut uiuat** are equivalents; hence the acc. of the pron. See Spengel's n. **exspectant,** "they are looking forward to"; cf. n. on 109, **Hec.** 596.

875. **eductos** : on 48.
876. paulo sumptu, “at slight expense”; on And. 266. paulo is opposed to maxumus (875). potituri gaudia: on Phorm. 830.

877-8. nunciam: on And. 171. ecquid possiern, “whether I am at all able.” quid is acc. of extent (inner acc., adverbial acc.), or it may be the direct object of the infinitives in the next vs.; “whether I am able to say anything, etc.” For possiern see on Heant. 675. hoc = huc; see on And. 386. prouocat: sc. Mic. “challenges.”

879. magni fieri, “to be made much of.”

880. posteriores: sc. partis (acc.); a metaphor from the stage. Cf. n. on Eun. 151. Transl. “I will not be behindhand,” more lit. “I will not play second fiddle.” For the omission of partis cf. Hor. Sat. 1. 9. 46 ferre secundus.

881. deerit: sc. res or pecunia, suggested by danno, etc. Transl. “the money will give out.” This is, in effect, a supposition to which what follows affords the conclusion. id mea minume re fert, “that is of least possible consequence to me.” “that interests me less than it does anybody else (in the family).” Cf. n. on 913. mea...qui: on And. 97 (meas). natu maxumus, “the oldest,” and so shall be the first to die, and for that reason shall least be in need of money. With the thought cf. Plaut. Trin. 319 mihi quidem actas actas ferme, tua istuc refer fort maxume.

ACT V. SCENE 5.

Syrus appears from the house into which he had gone (785-786) to sleep off the effects of the wine he had taken. Demea on meeting him proceeds at once to practise his newly assumed affability. Syrus is grateful, yet we may imagine that his astonishment is clearly manifested in his attitude and gestures.

882. longius, “very far”; cf. n. on Heant. 212.

883. quis homo: sc. est; “who is that?” noster: on And. 846; cf. Ad. 831, 885, Phorm. 699. quid fit: on 266.

884. recte, “well”: understand nalleo, and cf. n. on And. 804; Plaut. Bucch. 188 nempe recte ailet. optume est, “that’s capital.” iam, etc.: said aside.

885. The word salue (883) also was added praeter naturam, making four in all. Under other circumstances Demea would have met the slave with a simple ‘Syre,’ or with some term of reproach, as in 768, or else as in 373-374.

886. haud inliberalem suggests that Syrus is deserving of freedom. Cf. And. 37-38, and n. on liberaliter (38).

886-7. tibi...faxim, “I should be delighted to do you a favour”; on And. 753 (faxis), Heant. 763 (lubens). gratiam habeo: in a tone of incredulity, which is met by the adversative atqui.

888. ipsa re: on 860. propedlem: i.e. prope diem: “at an early day,”
“presently.” Whether Syrus retires at this point into Micio’s house, or remains on the stage, is doubtful, since the MSS. do not give Syrus’ name in the titular heading of the next scene. It is probable, however, that he merely withdraws to one side.

ACT V. SCENE 6.

Geta, leaving Sostrata’s house with the intention of entering Micio’s, is accosted by Demea in the same clumsy style of compliment.

889. As Geta emerges from the house he turns and addresses Sostrata, who is within. **ad hos**, “to our neighbours.” **prouiso**: on **And.** 404, **Ad.** 549.

890. **accersant**: on **And.** 546, **Ad.** 699. **eccum**: on **And.** 532 (1).

891. **qui = quo nomine**; see on 179. Otherwise **quis** would be expected; cf. **And.** 702 **quis videor?**

893. **spectatus satis**, “well tried”; on **And.** 91.

894. **dominus**: the masc. is merely conventional, the reference being to Sostrata. **ita**: so Geta proved himself in the matter of Pamphila; cf. 479-484.

895. **si quid usus uenerit**, “if occasion shall arise at all.” Cf. 429. n.

896. **meditor esse adfabulis**, “I am practising affability”: said aside.

897. **procedit**, “it succeeds”; on **And.** 671. **quom . . . existumas**: **quom** is causal. Transl. “it is good in you to entertain these opinions,” regarding me.

898. **plebem** includes all whom Demea regards as inferiors. **primulum**: on 289. **meam = mihi fuentem** (Donatus). In political slang the vs. = “I’m starting out by getting solid with the Plebs.”

ACT V. SCENE 7.

Aeschinus now reappears (see on 712) from Micio’s house, and gets his share of his father’s new-found complaisancy. Demea assists him to hasten his marriage, and thus secures his affection.

899. This vs. and the next are said aside. **occidunt**: nearly as in **Phorm.** 672, where see n. **dum**, “while,” as in **And.** 822. **sanctas**, “ceremonious,” “formal”; explained in 905, 907. Transl. “they are truly killing me, in their zeal to make my wedding beyond measure splendid.”

900. **adparando**: on **And.** 594.

901. **pater mi**: on 902.

902. This vs. takes up the affectionate **pater mi** (“father mine”) of 901, and emphasizes it with a view to Demea’s own particular purposes. The separation of **tuos** and **pater** is for rhetorical effect. **animo**, “affection.”


903. **oculos**: on 701.
904. **hoc anticipates tibicina . . . content.**

905. **tibicina**, etc., "a female flute-player and persons to sing the marriage hymn"; on And. 363 (The bustle, etc.). Cf. Plaut. *Cas. 798; Catull. 61 and 62 passim.

906. **uin = wisne** ; cf. 906. **huic seni**, "to an old man like me"; on And. 310 (hic). **missa haec face**, "set aside these things"; on And. 683 (inventum dabo). For *face* see on And. 680.


908. **maceriam** : a fence-wall separating the gardens of Micio and Sosstrata. This shows that the two houses were contiguous in the scene setting.

909. **quantum potest** : on And. 861. **hac** : sc. *via* ; i. e. through the breach in the garden wall. Thus publicity would be avoided.

910. **traduce** : on And. 680. **familiam** : on *Hear. 751.*

911. **lepidissume** , "most enchanting." Cf. And. 947. euge: εὖγε, "bravo." Cf. n. on *Phorm. 398.* Demea's words, as far as the end of 915, are said aside.

912. **fratri . . . peruiæ**, "my brother's house will become a thorough-fare" ; i. e. through the removal of the garden wall. **turbam**, etc., "it's a whole multitude he'll bring to his house"; in all, only four persons. But the word may mean "confusion" : cf. 907.

913 **sumptu**, "through the expense." **quid mea** : sc. *réfert* ; "what care I?" Cf. n. on 881 (id, etc.). Cf. also *Her. 519, Phorm. 389, Hear. 793* ; n. on *Enn. 849*

914. **ineo gratiam** : cf. *Hear. 302-303; Hec. 795. n.*

914-5. "Bid that Nabob (prodigal) count out twenty minae this very instant." For *tibi* with the subj. cf. *Hear. 737, Enn. 691; Plant. Rud. 708 tibi modo accedat prope. As *ut* is usually omitted after the inv. in this constr., the subj. may be due to parataxis. **ille** : i. e. Micio. The Babylonians were proverbially luxurious. **uiginti minas** : the price of the music-girl, which Micio had already paid (369). Moreover Demea has knowledge of the payment. The reference to it here therefore is merely to express (to the audience) his approval of the purchase, consequent on his change of view; but the irony of the sentence is most significant.


917. **tu** : Geta.

918. **quom** causal.

918-9. **te tam ex animo factumuelle**, "that you are so kindly disposed (toward)" ; see on 72. **factum uelle** is idiomatic = "to wish well" ; cf. n.
on Phorm. 787. *dignos*: sc. *uos*, i. e. yourself and the rest of your family. Geta goes into Sostrata's house.

920. *tu*: Aeschinus.

921. *puerperam*, "young mother" (Cowles).

922. *enim*, "really"; on Phorm. 983.

923. *sic solo*, "such is my wont," i. e. to be kind and considerate. The omission of the infin. is common. Cf. n. on Eun. 279; cf. Phorm. 784, Plaut. Curc. 604. *eccum*: with a nom. and verb; see on And. 532 (2); also on And. 855.

**ACT V. SCENE 8.**

Micio, having learned from Syrus of Demea's order to pull down the wall, comes out to find his brother, and to ascertain what it all means. He is quite overcome by Demea's enlarged views and airy manner.

924. *iubet frater? ubi is est?* Said to Syrus within, who may be supposed to follow Micio as far as the door. Syrus has already begun the demolition of the wall. *tun = tune*; note the astonishment implied in this word; "is it you who order this?"


927. *adiungere*, "attach to ourselves."


930. *natu grandior*, "somewhat advanced in age." Cf. n. on 673.

931. *parere ... non potest*: accordingly there could be no fear of children to share the property with Aeschinus.

932. *nec ... est*, "nor is there any one to look after her." For this rel. cl. of purpose see B., *The Latin Language*, 370. In this burlesque scene Hegio appears for the moment to be forgotten by the poet, and that, too, in spite of 352, 456, 931. *sola*: i. e. without a male protector. Cf. n. on And. 381, Ad. 291. *quam ... agit*, "what is he driving at?" Said aside.

933. *ducere*, "marry"; on And. 316. The first *te* refers to Micio, the second to Aeschinus.

934. *autem*: on 185, Heaut. 251; cf. Ad. 940, 950. *ineptis*: on Phorm. 420. *tu*: Aeschinus. *homo*: on 107, 579. The idea is that Aeschinus should prevail on Micio to marry Sostrata. There is a reference to Aeschinus' affection for Micio and to the former's influence with the latter; cf. 956, 970.

935. *hic*: Micio. *mi pater*: Aeschinus proceeds to entreat his adoptive father. *asine*, "you donkey," "you block-head"; used as a term of reproach also in Heaut. 877 and Eun. 598. *nil agis*: i. e. there is no use in your attempting opposition to our request.
337. *aufer*, "away with you," or "hands off," according as *te* or *manum* is understood. For *aufer te* cf. Plaut. *Rud.* 1031, *Asin.* 469. *aufer manum* is paralleled by 781 *non manum abstines*, and supported by Donatus, who says, *nunc rogans manum admodum sollicit dicens ‘mi pater.’* Reference to *Phorm.* 223 and 857 suggests the rendering, "away with your entreaties," i.e. your *‘mi pater, etc.’* *da ueniam filio*, "grant your son this favour"; cf. *Hec.* 605; n. on *And.* 901.


339. *idne estis auctores* = *idne suadetis*; see on 617 (*id indicium fecit*). *auctores* here suggests the technical sense of the word *auctor* in connection with marriage, i.e. "progenitor," "father," "ancestor"; cf. Hor. *Od.* 1. 2. 36 and 3. 17. 5 *auctore ab illo dueis originem*.

340. *promisi ego illis*: the play nowhere makes mention of such a promise. *promisti*: for the form see on *And.* 151. *de te largitor*, "be liberal of yourself"; *de te* is more literal and therefore more forcible than *de tuo*, since Aeschinus might give himself, but not another man, in marriage; cf. n. on 117.

341. *quid si quid*: the second *quid* is indefinite.

342. *ne grauare*, "do not oppose (us)," "do not refuse." Cf. Plaut. *Stich.* 186 *promitte uero* : *ne grauare*, and Donatus, *ne te difficilem praebas.* *non omittitis*, "won't you let me alone?" i.e. "cease your demands?"

343. *uis . . . quidem*, "this is downright violence"; a form of expression used by the Romans under sudden assault, e.g. by Caesar when, under the blows of his assassins, he said *ista quidem uis est* (Suet. *Iul.* 82). Cf. Plaut. *Cautop.* 750. The comic effect here is striking. *age, prolix*., "come, be obliging." *prolix* is an adverb (sc. *fac*, or *promitte*). Otherwise *prolix* modifies *age*; "act generously (liberally)," "do the nice thing." Thus Donatus in part.


345. *merito te amo* : on *Hecat.* 360; cf. *Eun.* 186. *hoc quom . . . uolo*, "seeing that my wish is accomplished": see on 918, *And.* 167. For the distribution of the words among the speakers in this vs. and the next see Dziatzko's crit. n. But Kauer distributes differently; see his crit. n. See also Fabia's edition of this play.


347. *adfinis*: i.e. through the marriage of Aeschinus and Pamphila. *nous . . . decet*: on 491.

NOTES

950. qui: old abl. = quo. See on And. Prol. 5 (So fruor, etc.). fruat-
tur: for the mood see on 932 (nee, etc.). Hegio was to have merely the
ususfructus of the land; the ownership would remain with Micio. Cf.
Phorm. 364-365, Ad. 956. si = etsi.
951. huic: i.e. Pamphila. noster: i.e. as a friend and connection by
marriage.
952 nunc: see App. meum: predicative. uerbum, “saying.”
953. dixti: i.e. in 833–834. See on 561 (prodiuxe).
954. nimium: on 169. ad rem, “to money matters,” or perhaps “to
our own advantage (interests)” : cf. n. on 830 (ab rc). senecta: the
usual (heteroclite) form of the abl. in early Latin, and generally with the
addition of aetate, as in Plaut. Aul. 253, Cas. 240. Thus originally it was,
in all probability, an adjective. maculam, “defect,” “disgrace.”
954–5. nos decet ecfugere: see on 491; cf. 948.
955. reapse fieri oportet, “ought to be acted up to,” i.e. we ought
to avoid the stain, by practising generosity in our old age. For reapse see
on Hec. 778.
958. sibi: an ethical dat., frequently used to strengthen suos, as e.g.
Plaut. Capt. 81 suo sibi suo vivant, “they live on their own particular
juice.” hunc: i.e. Micio. iugulo, “I am slaying.” We say, “I am
foiling him with his own weapons,” “I turn his weapons against himself,”
“I hoist him with his own petard.”

ACT V. SCENE 9.

Syrus appears again from the house, and Demea makes certain of his
good will by prevailing on Micio to give the slave and his wife, Phrygia,
their freedom. Micio’s discomfort is complete, and he appeals to Demea
for an explanation of his unusual behaviour. Demea tells him that popu-
lariry is won, not by righteous conduct, but by indiscriminate compliance
with men’s desires and fancies. Having pointed the moral of the play he
offers to be henceforth a friendly adviser to his sons. His offer is accepted
and the play ends.

958. Ter. often begins a new scene within the limits of a single verse: cf.
quod iussisti: i.e. Demea’s order to demolish the garden wall; see 916.
959. frugi homo’s, “you’re a worthy fellow”; on Eun. 608.
961. nam: on 305. noster: on 883.
962. istos ambos: i.e. Aeschinus and Ctesipho. Syrus was their paeda-
gogus (παιδαγωγός). Probably he was originally Demea’s slave, and went
over to Micio when Aeschinus became his uncle’s adopted son.
963. quae potui: restrictive. See on 423. Transl. “I have always
given them all the good precepts I could." There is a sly reference perhaps to 412; cf. 434. omnia: inner acc. with praecepī, and emphatic at the end of the verse.

964. haec: regarded by Spengel and others as a nominative, explained by the following infinitives, and repeated in 966, where it is the subject of sunt. It is simpler and better, however, to understand bene praecepisti from 963, and to make haec an accusative. obsonare cum fide, "to cater with fidelity," i.e. without cheating the master of the house. Note the irony of this verse and the two which follow.

965. de die, "in full day," i.e. while part of the working day yet remains. This (the solidus dies of Hor. Od. 1. 1. 20) closed when the hour for dinner (cena) arrived—about 3 p.m. (cf. Mart. 4. 8. 6). To get a banquet ready earlier than this was a mark of dissipation and an offence against good custom; see Hor. Sat. 1. 4. 51–52. See also Ellis on Catullus, 47. 6.


967. adiutor refers to the part played by Syrus in the scene beginning with vs. 209. Moreover Demea has the authority of Syrus himself for the statement here made; see 368.

968. hic curavit, "it was he who managed it." prodesse aequomst: i.e. id Syro prodesse aequomst. meliores: i.e. other slaves will be the better for seeing good service so rewarded. Demea's irony must have been keenly appreciated by the spectators.

969. hic: Aeschinus. Observe the sarcastic reference to 956. uin: on 906.

969–70. si quidem tu uis: addressed to Aeschinus: "seeing that you wish it." liber esto: Syrus here receives manumission according to the less formal method, known as manumissio inter amicos, which was more easily imitated on the stage. The owner struck the slave with his hand, turned him about, and let him go with the words, hunc hominem liberum esse uolo, or more briefly, as here, liber esto. Ordinarily the vindicta or liberating-rod was employed in place of the hand, and the presence of the praetor was required to give proper formality to the performance. Cf. Plaut. Men. 1148. See Pauly's Real-Enzykl., under manumissio.

971. "Je vous remercie tous en général, et vous en particulier, Monsieur" (Madame Dacier). seorsum: a dissyllable (see Introd. § 96.) ; lit. "separately," "apart," and then "especially," "in particular."

972. credо: on And. 934. Cf. Hec. 457. n. perpetuum: i.e. 'usquam interruptum' (Donatus); hence "complete." Cf. 520, 522: n. on Hec. 87.

973. Phrygiam: so named because of her nationality, as is the ancilla in Heart. 731 f. ut . . . uideam; explanatory of perpetuam. uxorem: slaves lived together only in contubernium (not in convivium). Hence in
the highest sense there was no marriage for them either in Roman or Athenian law.

974. *mulierem* takes its case from *uxorem* (973) — by a species of attraction, *huius*: i.e. Aeschines.

975. *hercle uero serio,* “nay then, in good earnest.”


977. *argentum quanti est = tantum argentum quanti empta est.* Demea offers to reimburse Micio for the loss he will sustain in making Phrygia free.

978. Note the alliteration and assonance. Cf. 990; And. 96; Plaut. Capt. 355 *di tibi omnes omnia optata offerant.*

979. *processisti hodie pulchre,* “you have got on beautifully to-day”; see on 897 and Eun. 728. *porro,* “furthermore,” goes with *facies* (980).

980. *officium:* it was the duty of the *patronus* not to desert the *libertus.* Cf. Plaut. Curc. 547. *huic*: i.e. Syrus. *aliquid paulum:* i.e. some little money. *prae manu:* i.e. at hand, for immediate use; “in ready money.”

981. *unde utatur:* i.e. “*de quo fructum usumque capiat et cuius tibi sortem reddat*” (Don.). Hence, “as a loan.” Cf. *reddam,* 982. *istoc uiius,* “less than that”; sc. *quiquam non dabo,* and see Don. (Wessner, p. 183). Micio snaps his finger and means that he will give nothing at all.

982. *frugi:* on 959. *post consulam,* “I’ll think of it later on.” Notice that Micio shows signs of yielding whenever Aeschines speaks.


986. *ut id ostenderem* depends on an idea such as *tam repente mores mutavi,* or *tam largiter egi,* suggested by Micio’s questions. *quod ... putant,* “the fact that (because) those boys of yours (your nephews) think you good natured and jovial,” is explanatory of the following *id* (987), which, with its infin. *fieri* and the rest of the predicate, is exegetical of the first *id* (in 986). Cf. n. on And. 395.

987. *uera:* on And. 629.

988. “But from a tendency to yield (to their demands), to be indulgent, to be unduly bountiful.” On *et* see n. in the Dz.-Kauer edition.

989. Addressed to Aeschines, but meant also to Ctesipho, as *uobis* shows. *uita,* “manner of life.” *inuisa,* “displeasing.”

990. “Because I do not humour you in every particular precisely, whether right or wrong.” *iusta iniesta:* the asyndeton is natural to the proverbial character of the expression. *omnia obsequor:* sc. *nobis.* Cf. Plaut. Asin. 76 *id ... obsequi gnato meo.* See Phorm. 79, n. For the alliteration see on And. 96.
991. *missa facio*, “I have done with it all,” i. e., I shall not interfere with your evil ways. Cf. n. on 906.

992. *id* anticipates the infinitives in 994.


997. *habeat*: sc. *psaltrium* or *amicam*. *in . . . faciat*: i. e. let her be the last. *Cantor*: on *And.* 981.

**APPENDIX TO NOTES ON THE ADELPHOE**

**DIDASCALIA**

*Adelphoe*: see n. on the *Didasc.* line 1. Cf. *Plaut.* *Cas.* 31 *Clerumenos uocatur* haec comoedia graece.

**PROLOGUS**


16. *hunc*: that the prologues elsewhere use *hic*, not *is*, to designate the poet is apparently Ritschl’s reason for discarding *cum* of the MSS. But Ritschl must have overlooked *Hee.* *Prol.* 1. 8 *alias cognostis eius.* Moreover there can be no objection to *eum* on the score of ambiguity or the like, and it is retained by Spengel.

23. *ei*: Umpf., Dz., Fleck. A D G P have *ii*, which however was later than the time of Terence. Spengel prefers *i* and cites *Plaut.* *Trin.* 17 *i rem uobis aperient* (Schoell).

24. *ostendent*: Dz. understands *actores* as the subject, not *senes*. The refer., he says, is to scenes in some of which (e. g. 2, 3 and 3. 1) the old men do not appear. On this point I have followed Dz. in my separate edition of this play (Macmillan and Co., 1893, rev. 1896). But this interpretation seems to me to be forced. Rather should we say that *in agenda partem ostendent* is merely corrective or explanatory of *ei partem aperient*, the two verbs having the same subject, *senes*, and that these make such disclosures through their speaking and acting (certainly within the limits
of scenes 1 and 2) as to render it unnecessary for the poet to outline the plot in the prologue. To fill the lacuna which he suspected after this vs. Bentley suggested bonitasque nostra adiutrix nostrae industriæ.

ACT I., ETC., AD FIN.

26. Dz. rightly assumes that Storax is an advorsitor of Aeschines, and that he does not come when called. The name does not appear in the titular heading prefixed to the scene in the MSS.

33. The vs. is corrupt according to Dz. (see his Adv. Crit.). Kauer, however, reads as in the text, though he favours the substitution of bacchare for amare in 32, with deletion of the aut in that vs.; see his crit. n.

34. Wanting in A and bracketed by Umpf. and Dz., but accepted by Spengel, Fleck., Kauer, Fabia, Psichari, and Stampini; see Kauer’s crit. n. Some editors place the comma at esse instead of soli, taking soli with sibi; against this see Engelbrecht, Stud. Terent., p. 37.

56. Most MSS. have aut audebit, and vs. 55 concluding with patrem.

82-3. The reading (given in the text) of the MSS. seems forced, and is probably corrupt, esp. as siet is out of place in Ter. at the commencement of a vs. Ritschl’s excellent emendation (Proleg. in Trin p. 120 n.) has been accepted by Dz., except that, in place of sein ian, Dz. reads sciet, a conjecture of Conradt (Herm. x. 102 f.). Dz. (1881) scies. Kauer stands by the MSS., but places an interrogation point after siet and drops the comma after me. Thus he avoids the necessity of taking ubi as = quando. But his meaning seems to me to be inferior. For siet see his crit. n.

87. On the form designavit accepted by Dz. (1881) see explanatory n. in my separate ed. of the Adelphoe. Dz. (1881) gives designavit, the only form known to Don., but Kauer argues at length in favour of designavit—rightly.

191-2. Kauer prints a comma and then id (from A) after emisti, omits the colon at the end of the vs., and makes the words in parenthesis refer to id argenti tantum dabitur—rightly. See his crit. n.

206. occeperis: the text of Don. affords a choice bet. occip. and incep.; incepio is intrans. elsewhere in Ter., or is followed only by an acc. of a neut. pron. (Dz.); but occeperis is supported by the parallel passage in And. 79, quaestum occupit, and by Plaut. Capt. 98 hic occepit quaestum hunc.

223-4. quasi . . . obsequare: for another explanation of these words, see crit. n. in my ed. of the Adelphoe, cited above.

272. rem (Bentley) obviates the necessity of making redisse impers.

277. I have inserted i before intro. as Dz., Fleck., Plessis, and Fabia have done, for the sake of the sense, although against the MSS. and Donatus.

289. Most MSS. (not A) assign modo . . . primulum to Sostrata; thus also Dz. (1881), Spengel, Fleck. The asyndeton favours this distribution.
Umpf., Dz. (1884), Stampini, Fabia, Kauer, and Tyrrell follow A and assign the words to the nurse (cf. Kauer's crit. n.) — with less propriety.

291. Spengel happily encloses the words solae... audet in a parenthesis.

297. ingenio: thus Umpf., Wagner, Dz., Fleck., on the assumption that Ter. would not have written genere in such close proximity to familiu. But Spengel accepts the MSS. reading — rightly.

302. se is the reading of A and L. of Dz., Kauer, Stampini, and Fleck. It is omitted by Umpf. and Spengel.

313. Probably an interpolation. At best the vs. is unsatisfactory in meaning and can only with difficulty be forced into correspondence with what precedes and follows. meo modo: thus Bothe, Fleck. (1857), and Umpf. meo is not in the MSS.; it is not in Tyrrell, Dz., or Kauer, yet it greatly helps both the metre and the meaning of a doubtful verse.

325. quid sit: Dz. finds the subj. here opposed to the common usage of early Latin, and reads quid fit; Fleck. gives quid actumst. But Kauer rightly justifies quid sit on the ground that it takes up and repeats Geta's actumst, after the manner of quid sit in 261; cf. n. on And. 191, 282, etc. See Kauer's crit. n.

350. cédo = concedo (according to Bentley), and Spengel accepts dicus of the MSS. The meaning may then be, "I allow that your suggestion is better." Cf. Lucr. 2. 658 concedamus ut... dictitert.

380. The name Stephanio is omitted from the scene-heading in the MSS., although it has as much right there as that of Dromo (376), whose name is added to those of Demea and Syrus in A.

395. num: Klette (Exerc. Terent. [Bonn, 1855] p. 20 f.);

524. I have followed Fleck. in placing propost at the beginning of vs. 524.

528. in mentem: cf. Heaut. 986 and footnote. In a case thus doubtful it is best to follow what appears to have been the more common archaic usage. Hence the acc. is adopted by most good editors. Cf. Plaut. Amph. 710 (Goetz), Bacch. 161 (Goetz). See Palmer on Amph. 1. 1. 26 and 2. 2. 78 (crit. n.). See also Aul. Gell. 1. 7. 17.

535. MSS. landarier te audit lubenter. To get rid of this old form of the infin., which properly can stand only at the end of the vs., or before a definite pause within it, Conradt (Hermes, x. p. 104) proposes Audit landari te lubenter. He suggests also (Met. Comp. d. Ter., p. 112) Landari te lubenter audit, which Dz. adopts. Spengel's conjecture, which is accepted by Tyrrell, has the merit of keeping close to the MSS., while the tmesis may be supported by many parallels. Cf. n. on 393.


600. Fleck. follows Bentley, as Tyrrell does, but Dz. adopts the reading of the MSS. (except A) and assumes a lacuna after this vs. So also Wagner and Fleck. (1857). Kauer deems this unnecessary (see his crit. n.).
601. Dz., following Umpf. (Anal. Ter. p. 19 f.) regards this as an interpolation, in view of the contents of 603–604 and the repetition of bene facis. Fleck. omits it, and certainly the sense does not seem to require it.

617. hence: see Dz.'s crit. n. on 165 f.

666. illa consueuit: Don. bears witness to the existence of the simple abl. here, but mentions illum as a variant and adds, et dicebant uteres 'hanc rem consuensi.' Fleck. reads quicum ea; but ea is without authority. I should retain the reading of the MSS. (other than A) and scan qui cum illâ eûns. To reject eum on metrical grounds is to attach too much importance to the effect of the doubled l in illa, and a final may become short under the law governing iambic sequences. See Introd. §§ 91, 95.

668. praesenti of the MSS. is difficult, but is well defended by Dz. (see his crit. n.) against Bentley's praesentem.

667. The second magnum, which is not in the MSS., is accepted metrical causa by most editors. But Kauer finds evidence in A (see his crit. n.) of sane having once been written over primum and afterwards erased. Therefore he happily reads primum sane magnum, at, etc.

724. ah: most editors here prefer o (the reading of A). Tyrrell's a is a misprint for ah of the text, which is the reading of B D E F G P.

770. tun: see Minton Warren in A. J. P. ii. 55. Dz. suggests that tun has crept in here from 769 where tu is now accepted almost universally. As tun makes good sense in 769, but not in 770 (unless -ne be regarded, with Warren, as affirmative), Dziatzko's view should carry with it some weight.

820. amborum: thus Dz. and Kauer (see the latter's crit. n.), although ipsorum is more forcible, since it emphasizes the contrast between the property of the young men and their moral training, and for that reason is preferred by Umpf., Dz. (1881), Klotz, Fleck., and others.

828. scires: defended by Lachmann (in Lucr. 5. 533) against seire est (A seire et) of the MSS., which however Spengel and Kauer rightly accept and explain as = ἔστι γρηγορά, i.e. seire possibile est (Schlee, 160). Thus also cedere it 115. 192, where see App.

952. nunc: thus also Dz. and Fleck. But non makes fair sense = "I do not make that saying my own," i.e. I do not wish to be included among those to whom it applies. non makes sense also if taken interrogatively = "do I not make that saying my own, etc.?" i.e. am I not justified in appropriating your former criticism and applying it to the present situation?

956–7. For a different solution of the metrical difficulty here see Dz., Adn. Crit.

958. D G L (probably A also; see Umpf.) mark no change of scene at this vs. See n. in Dz.-Kauer and Introd. to the Dz.-Hauler ed. of the Phormio, p. 47.

985. prolubium: supported (against the very early variant prolubium =
“extravagance”) by a passage in Caecilius, from which this vs. is believed to be adapted: *Quod prolubium, quae voluptas, quae te lactat largitas?* (See ‘Com. Lat. Rel.; rec. Otto Ribbeck,’ p. 42. vs. 91.).

994. *me*: omitted by Bentley and Fleck. (who however read *quem* for *me et*) and Klotz and others — unnecessarily, for the Iambic Law (Introd. § 91) permits us to scan: *me et obsecundare.* It is true that the omission strengthens the climax in *ecce me* (995), but on the other hand it leaves the infinitives without a subject where one seems to be needed. *obsecundare*: thus all MSS. and Don. (in lemma); cf. *Helaut. 827, Ad. 990 obsequor.* Dz. has *secundare*, given also by Donatus. Kauer (in company with Stam-pini, Plessis, Boué, and Fabla) retains both *me* and *obsecundare.*
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