"THE STICHUS OF PLAUTUS:

An Introduction and Elementary
Commentary"


A DISSERTATION


Submitted in Partial Fulfilment of
the Requirements for the Degree of
Master of Arts in the University of
London


by


JEANETTE DEIRDRE COOK


Bedford College, December, 1965.

ProQuest Number: 10097283

All rights reserved

INFORMATION TO ALL USERS
The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript
and there are missing pages, these will be noted.  Also, if material had to be removed,
a note will indicate the deletion.

![ProQuest logo]

ProQuest 10097283

Published by ProQuest LLC(2016).  Copyright of the Dissertation is held by the Author.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI  48106-1346

# ABSTRACT

This dissertation is composed of two parts.

The Introduction comprises sections on Comedy in general, on Plautus's life, on the metres and the manuscripts of his plays. With the exception of the section on the structure of the Stichus, it is a restatement of the situation as generally accepted by scholars today. The question of the structure of the Stichus is still a matter of contention, and the leading views on this subject have been discussed critically in this section.

The Commentary is intended for the level of an undergraduate reader and comprises notes on grammar, syntax and general interpretation. The more detailed points concerning the metre are also discussed in the notes. The text used is W. M. Lindsay's edition (Oxford Classical Text), though in a few instances (notably at lines 63, 121, 365, 529, 617) readings and emendations other than those which appear in the Oxford Classical Text have seemed preferable.

## ACKNOWLEDGMENTS

TABLE OF CONTENTS

# I N T R O D U C T I O N

# ORIGINS AND DEVELOPMENT OF COMEDY
## IN ITALY AND GREECE

Harvest is a time when people turn their thoughts and offer thanks to the gods of fertility. It is a religious time and a time for rejoicing.

In an agricultural community, it was the most important time of the year, when the storing of the harvest marked the culmination of the year's hard labours. An air of abandon prevailed and celebrations often took a licentious turn.[1] In Italy it was at this time that 'Fescennine'[2] verses were sung, a form of licentious banter, responsive and improvised, and composed probably in the native Saturnian metre (see p. 19).[3] In 364 B C., according to Livy, dancers were brought from Etruria to rid the city of a plague. The satura, which later evolved into a purely literary form known by us as 'satire', was probably originally a combination of Fescennine verses and an accompaniment of music and dancing, which, if we are to follow Livy's account, had been learned from Etruria.

In Campania, the native form of drama was the Atellan farce, which must have been composed originally in Saturnians or possibly trochaic septenarii, but later in the regular metres of comedy.[4]

1. W. Beare, The Roman Stage, 2nd ed., London Methuen, 1955, p.9.
2. The origin of the word was uncertain in ancient as well as modern times. It may be from Fescennium, a town on the confines of Etruria, or from fascinum meaning 'phallus'. Both interpretations are possible. As has been seen, scenic performances in Italy were influenced by Etruria at least at a later stage, and the phallic element of Greek Old Comedy is well known.
3. W. Beare, loc. cit.
4. G.E. Duckworth, The Nature of Roman Comedy, New Jersey: Princeton University Press, 1952.

Fragments of some later farces survive, but the earlier ones were probably even cruder, and were characterized by general tomfoolery and farcical situations involving stock characters (the fool, the glutton, the foolish old man, the sly hunchback). The Atellan farces, too, contained a large element of song and dance. They were influenced by the Greek farces of Southern Italy, the 'Phlyakes', much akin to mime. Actors in Atellan farces, unlike the ordinary run of actors,[1] appear to have been quite respectable. Livy states (VII, ii) that they kept their citizen rights and also served in the army.[2] The performances were always masked.[3]

The pre-literary Italian mimes were probably native to Italy, but later were influenced to a large extent by the Greek mimes. They were farces in which mimetic action played a great part and they seem to have contained a great deal of indecency and buffoonery.

The word 'comedy' originates from the Greek κῶμος, a 'drunken revel'[4]. In Greece, the comic chorus seems to have originated from the songs sung in

1. Through the ages, there has always been a stigma attached to the acting profession. But in Ancient Rome, as today, famous actors, such as Roscius, of the time of Cicero, seem to have been held in the utmost esteem.
2. Livy also mentions that actors (in all but Atellan farces) could not serve in the army. Tenney Frank, (Life and Literature in the Roman Republic, Sather Classical Lectures vol. 7, Berkeley: University of California Press, 1930, p.91), suggests that originally actors were exempt from army service for practical purposes because of the dearth of actors in the early days, but that later, as the profession fell more and more into disrepute, it was considered morally appropriate to refuse them entrance into the army.
3. See Appendix on the Stage, p.177.
4. A.W. Pickard - Cambridge, Dithyramb, Tragedy and Comedy 2nd ed., rev. by T.B.L. Webster, Oxford: Clarendon Press, 1962, p. 132.

honour of the god Dionysus, the god of fertility, and this would explain the obscenities apparent especially in Old Comedy.

The introduction of actors originated probably from Doric Comedy. The first known writer of comedies was Epicharmus of Sicily, who composed short comedies in simple dialogue metre in the Doric dialect. They represented scenes from everyday life or were burlesques of mythology, and had no chorus. It was the Dorians of Sicily also who first gave rise to the form of drama known as the mime, which was very popular in Italy.

Knowledge today of Old Comedy rests to a large extent on the surviving plays of Aristophanes. His plays are remarkable for their exuberant farce, their brilliant political and personal invective, their rich polymetry and their wild fantasy. In many of his plays, the chorus was dressed as animals, after which the play took its name (The Birds, The Frogs etc.). The humour was often very coarse, unlike the refined and sophisticated tones which the New Comedy was to adopt.

From 404 B.C. on, after the Fall of Athens, Greek Comedy became more universal in its appeal. Political invective was outlawed, and in the days of the Middle Comedy, about which little is known, the emphasis switched to more everyday concerns, and mythological travesties were also popular themes.

Menander (ca. 342 - 291 B.C.) is the poet through whose works most is known about New Comedy. Only one of his plays (the Dyskolos) survives in full, but, apart from the great number of minor quotations which have survived (many of them are maxims)[1], there are also a few substantial fragments extant. It is the plays of New Comedy which the Roman playwrights used, to a greater or lesser extent, as models for their plays.

1. See notes, 1.139f.

The drama of Plautus's native Italy, at the time when he began composing,[1] had not undergone the refinements and sophistications which influenced Greek Comedy, in the fourth century. And partly because of the influence which these native forms of drama exercised on him, partly because of his own nature, the spirit of Plautus's plays is often far more akin to that of Aristophanes' than to that of Menander's

The elements which typified Latin drama before Plautus were above all the song and dance and the buffoonery; and there is plenty of all this in Plautus's plays.[2]

1. Of the work of his literary predecessors, Andronicus and Naevius, only fragments survive. Livius Andronicus, a freedman, Greek by birth, translated the 'Odyssey' from the Greek into Saturnians and several tragedies and fewer comedies, imitating the quantitative metres of his originals. Naevius composed an epic, also in Saturnians, as well as adapting Greek tragedies and comedies for Roman audiences. His forte appears to have been comedy, into which he introduced personal invective, for which he was eventually imprisoned.
2. On Plautine cantica, see p. 27. There is little horseplay in the Stichus until the final act, but a great deal of fooling, largely at the expense of the parasite.

Cicero tells us (Br. XV, 60) that Plautus
died in 184 B.C. and was an old man when the
Pseudolus was produced in 191.[1]   It is generally
accepted, then, that he was born in or around 254 B.C.
His birthplace was Sarsina in Umbria (Suetonius,
de Vir. Illustr. 24: Jerome, an. Abr. 1817), and he
was of humble origin; otherwise he would never have
been associated with the acting profession (see
p. 7 ).  Before he came to Rome, he possibly acted
in Atellan farces, and maybe even mimes, somewhere
in Central or Southern Italy: for Maccus was the
name of the clown in the Atellan farce (see p. 7   ),
and Plautus is possibly an urbanized form of plotus,
which Festus says meant planis pedibus, 'flat-footed'.
This recalls the word planipes, the usual terminology
for an actor in a mime.  It is uncertain whether,
in fact, he could have acted both in Atellan farce
and in mime; for it was highly respectable to be
associated with the Atellan farce, and quite degrading
to be associated with any other form of acting,
especially the mime. However, as Beare points out,[2]
in Plautus's time, the Second Punic War was in
progress, and as men who acted in the Atellan farces
were not exempt from military service (all other
actors were)[3], it is likely that their places were
taken by actors who presumably performed in mimes

1.    The didascalia of the Pseud., makes it possible
to date the play.
2.    W. Beare, 'Titus Maccus Plautus,' CR, 1939, LIII,
p.116.
3.    For possible reasons for such exemption, see
p. 7 , footnote 2.

too. In any case, it is almost certain that
Plautus in his youth was an actor of some description;
for in Aul.Gell. III 3, 14 (where he is quoting
from Varro, who lived in the first century B.C.),
we read pecunia omni quam in operis artificum
scaenicorum pepererat in mercatibus perdita....
Varro goes on to say that after he had made his
unsuccessful venture in trade, Plautus returned to
Italy and went to Rome, where he worked in a mill.
Here he wrote his first three plays (Saturio,
Addictus, and one other). The first datable play
of Plautus is the Miles Gloriosus, which was performed
no earlier than 206 B.C. (There is a reference in it
to the imprisonment of the poet Naevius, which took
place in that year.) This means that he was writing
while the Second Punic War was still in progress
(218-202 B.C.) so it is unlikely that he fought _according to Buck (see footnote 1)_
in that war at all, as he would hardly have been
discharged during its course.[*] It is also unlikely
that he fought in the Gallic War which broke out in
225 and continued until 222 or 221 B.C.; for he
would have had to have been living in or near his
birthplace till the year when the war broke out. In
this case, the only conceivable time for him to have
made his fortune as an actor,[1] bought himself into
trade, returned to Rome, and worked a considerable
time in a mill, would have been between the end of
the Gallic War and 218, when the Second Punic War

1. C.H. Buck, on whose work A Chronology of the Plays
of Plautus, (Baltimore: printed privately, 1940), most
of the present chapter is based, raises the question
whether Plautus, as an actor in Atellan farces, could
have raised enough money to buy himself into trade.
But farceurs, he says, seem not to have depended upon
infrequent state grants, but to have operated over a
wide field in Central and Southern Italy, probably on
the basis of privately managed, profitmaking enterprise.

\* A debatable point — there could have been any number of reasons in the form of special dispensations which would have exempted Plautus from military service.

broke out — hardly enough time. We should assume, then, that Plautus's knowledge of the Greek language was acquired when he was acting in the South of Italy, home of the Atellan farce and not while serving in the army. After winning recognition as a playwright, Plautus was able to leave his job in the mill, and with increasing skill,[1] pursued his profession at Rome until his death in 184 B.C.

1. His plot-construction became increasingly dexterous, his intrigues more subtle: also there is a far greater percentage of cantica in his later plays (see p.22 ). The following is a table of the chronology of Plautus's plays, proposed by Buck:

| | | | | | |
|---|---|---|---|---|---|
| 207 | Asinaria | 193* | Mostellaria | 187 | Trinummus |
| 206 | Mercator | 191 | Poenulus | 186 | Truculentus |
| 205 | Miles Gloriosus | 191 | Pseudolus | 186 | Amphitryo |
| 202 | Cistellaria | 190 | Epidicus | 186 | Menaechmi |
| 200 | Stichus | 189 | Bacchides | 186 | Persa |
| 194* | Aulularia | 189 | Rudens | 184 | Casina |
| 193* | Curculio | 188 | Captivi | | |

* - or after.

## STRUCTURE OF THE STICHUS

Plautus wrote purely and simply for the stage. The purpose of his plays was to provide entertainment for the holidaying crowds, and no doubt the Stichus succeeded in this respect, though even from a point of view of simple fun, it was probably not considered to be 'on a par' with such a play as the Mostellaria, for instance, with all its fast-moving farce.

As a piece of literature, the play is very third-rate and fails to impress the modern reader. The exposition promises quite an elaborate plot, which never eventuates. The two sisters, who open the play, disappear completely after the first two acts, the old man does not pursue the question of taking a second wife (1.108) and is reconciled very quickly with his sons-in-law (408ff., 529f.).

The reason is very probably that Plautus has either based his play on more than one Greek original and combined the plays very clumsily, or (and this seems more likely) provided an ending for a Greek play which he has changed and modified to suit the requirements of a Roman production.

Friedrich Leo[1] considered that the Stichus incorporated no fewer than three Greek originals. As has been mentioned, the promises of the exposition are either never fulfilled or are passed over very rapidly. This first portion (the exposition) Leo considers is from Menander's First Adelphoi (see p. 35 ). The parasite, however, he does not

---

1.   F. Leo, 'Über den Stichus des Plautus,' NGG., 1902, p.375 ff.

consider to have been part of the <u>First Adelphoi</u>,[1] but to have been introduced into the first part of the play by Plautus from another Greek play which was in all likelihood not written by Menander. Firstly, the motivation for the first introduction of the parasite is insufficient – Pinacium is already watching at the harbour; and also Gelasimus himself later says that he has not been allowed near the house of Epignomus for three years (1.214), and it is unlikely that he would be summoned now. Leo goes on to suggest, however, that if

1. Of the eleven fragments quoted by Kock (<u>Comicorum Atticorum Fragmenta</u>, 3 vols., Leipzig: Teubner, 1888) as belonging to Menander's <u>Adelphoi</u>, nine can be identified with quotations from Terence's <u>Adelphi</u>. Concerning fragment 8(K), see below, p.18 ; and 11(K), according to Kauer, may well have originally been part of the parasite's monologue (T.B.L. Webster, <u>Studies in Menander</u>, Manchester: Manchester University Press, 1953, p.140). 13(K), which is normally attributed to the ‘Αλιεῖς , is very probably to be identified with <u>Stich</u>. 649f., (see below, p.16 ), and Stobaeus quotes it as being from Menander's <u>Adelphoi</u>. Five further relevant fragments are from a play of Menander's called the <u>Philadelphoi</u>, which, according to Hermann, may well be one and the same as the <u>First Adelphoi</u>. They are:
503(K):

ἤδη δ’ἐπιχύσεις διάλιθοι, λαβρώνιοι,
Πέρσαι δ’ἔχοντες μυιοσόβας ἐστήκεσαν.
which Webster (<u>loc. cit.</u>) compares with <u>Stich</u>. 374f ;
504(K):

οὐ ῥᾴδιον
ἔχοιαν ἐν μικρῷ μεταστῆσαι χρόνῳ.
506-7(K): ὡς ἡδὺ τὸ ζῆν, εἰ μεθ’ὧν κρίνῃ τις ἄν.

τοῦτ’ἔστι τὸ ζῆν, οὐχ ἑαυτῷ ζῆν μόνον.
which according to Webster might be the answer of one of the wives to her father (cf <u>Stich</u>. 104ff.);
505(K):

νὴ τὸν Δία τὸν μέγιστον ἐκτυφήσομαι.

which also according to Webster probably belongs to one of the wives;
508(K):

ὥστ’ἔγωγ’ἄν εἱλόμην που σαυνίῳ πεπληγμένος,

which is the most uncertain; Webster considers it may be part of Gelasimus's final speech, <u>Stich</u>.638f.

in fact  this is not the case, and if Gelasimus
is connected with the bringing of the news, then
the whole episode of the news belongs, with Pinacium
and Gelasimus, to a different play. Plautus probably
introduced Gelasimus into those first scenes to
provide more comic situations (e.g. Gelasimus's
auction of his jokes, l.193 ff., Pinacium's fooling
of the parasite, l.316 ff., the former having a
particularly Roman flavour).

Secondly, Leo believed that the second part of
the play, which has largely to do with the parasite
(Stich., Acts 3 and 4), was not based on a
Menandrian original, because, in the extant fragments
of Menander's plays, the parasite appears rarely,
and usually in connection with a soldier.[1]

Act III, scene i is of vital importance when
considering the origins of the final act of the
Stichus. Leo was the first to note two irregularities.
Firstly, the repetition of age abduce hasce intro,
in ll.418, 435: secondly, the incongruity of
Epignomus's remaining on stage during Stichus's
monologue l.436 ff.  These he takes as signs of
Plautine interference. He claims that originally
Epignomus was in all likelihood held back not by
Stichus, but at l.465 by Gelasimus (whose speech,
l.459 ff., may well have been a first entrance speech,
thus lending support to his theory that the parasite
had no part in the original play which constituted
the first part of the Stichus, but made his first
entrance here): that ll.419-53 have been inserted by
Plautus to prepare for the final act, the idea for
which came from yet another Greek play.

Eduard Fraenkel[2] agrees entirely on this last act.

1.    But cf. the parasite in the Dyskolos.
2.    E. Fraenkel, Plautinisches im Plautus, Berlin:
Weidmann, 1922, p.278 ff.

T.B.L. Webster, however,[1] has pointed out some reasons why Act V should not be dismissed as not belonging to the First Adelphoi.

Firstly, concerning Act III, sc.i, he has noted that the second abduce hasce (1.435) comes not after Stichus's monologue but before, and that if Plautus had in fact inserted 11.419-53, then he would surely have put the second abduce hasce at the end of the monologue. On the other hand he admits that the monologue itself may well be a Plautine addition, and remarks upon the difficulty of Epignomus's remaining on stage (which he must have done, not leaving it until 1.496, in order to make his comments in 1.523 ff. on his first reappearance from indoors, the only natural point at which to do so).

Secondly, if Leo is correct in assuming a third (and Fraenkel a second) play as the original of Act V, Webster asks why Stephanium should appear from the wrong house at 1.674 unless it is that earlier in the original play she had entered it with Pamphila (cf. 1.536). The reader's attention is also drawn to a fragment from the First Adelphoi, 13 (K):[2]

χαῖρ', ὦ φίλη γῆ, διὰ χρόνου πολλοῦ σ'ἰδὼν
ἀσπάζομαι· τουτὶ γὰρ οὐ πᾶσαν ποιῶ
τὴν γῆν, ὅταν δὲ τοὐμὸν ἐσίδω χωρίον·
τὸ γὰρ τρέφον με τοῦτ' ἐγὼ κρίνω θεόν.

---

1. Prof. Webster feels there is no need to assume more than one Greek original. He goes further and attempts to reconstruct the original, scene for scene (op.cit., p.143ff.). But the discovery of the Dyskolos has proved how treacherous such an endeavour can be.
2. See p. 14 footnote.

Kauer has made the suggestion that this may well be
the origin of Sangarinus's entrance speech l.649f.,
because the language is very probably that of a
slave   and there is in fact some similarity to
Sangarinus's words, Salvete, Athenae, quae nutrices
Graeciae. etc.

 To return to the first four acts, which, as
mentioned, Leo considers comprise two originals;
Fraenkel, on the other hand, sees no reason to
assume anything but one Menandrian original. But he
does point out that Plautus must not simply have
abbreviated and lengthened his original, but made
changes and modifications to cater for the tastes of
his audience. For instance, the quarrel between
Antipho and his sons-in-law mentioned in the
exposition is in fact almost forgotten, but Fraenkel
cannot believe that later references to it and to
the reasons for it (ll.134, 408f., 628, and, quoted
by Leo himself, ll. 406 ff., 505, 523, 529 ) are
chance references and 'nur wie angeweht' (Leo,
op. cit., p.386). In Stichus Acts III and IV we
have the basic form of the original play which was
also the original of Acts I and II. And it certainly
seems that Leo is stretching the point and that in fact
Fraenkel here has the correct approach. It is
difficult to believe that a playwright like Plautus,
who was capable of providing his Roman audiences with
hours of fun, was only a slavish imitator of earlier
Greek plays. It is well known that the type of
sophisticated comedy which pleased an average Greek
audience would fail to impress Plautus's: and he was
able to adapt to suit the tastes of his public. So
that where the Greek First Adelphoi most probably went
on to unravel step by step the argument between father
and soms-in-law, Plautus, realising that this would
bore his audience, instead substituted scenes of sheer

fun, and no doubt the parasite (see notes, 1.280) played a larger part in the Latin than in the Greek version.

Concerning the last act, I am inclined to believe that, in the original, the actual action on stage terminated soon after the equivalent of <u>Stich</u>. 682. I agree with Fraenkel that it would be most unusual for a Menandrian comedy to have ended with a completely disconnected final act - in this case, a banquet. I do find it credible, however, that both masters and slaves went off to their respective feasts, and I suggest that fragment 8(K) could be a report on such off-stage activities:

ὀκτώ τις ὑποχεῖν ἀνεβόα καὶ δώδεκα

κυάθους, ἕως κατέσεισε φιλοτιμούμενος.

(Webster thinks this could be part of an account of the past life of the brothers.)

It is, of course, impossible to say that anything for certain was the case. The main point is to realise, as Fraenkel points out (<u>op. cit</u>., p.279), that Plautus's original has undergone not only (recasting (<u>Umgestaltung</u>)) and extension (<u>Erweiterung</u>) but also (curtailment (<u>Verstümmelung</u>)).

## Preface

The whole question of the nature of Latin
verse is very much disputed. It is still not
generally agreed, for instance, that Latin had
any word accent, or, in fact, that verse ictus
existed (see L.P. Wilkinson, _Golden Latin Artistry_).
What follows in this chapter represents merely
one point of view, on which W.M. Lindsay has
based his analysis of Plautine verse in his
_Early Latin Verse_, the most comprehensive account
available.

## METRES OF THE STICHUS

I  Latin had a very strong word-accent ( x̥ ). The
   earliest (native) Latin verse, the Saturnian,
   was probably accentual. In adapting their
   language to the metres of (quantitative) Greek
   verse, the earliest poets met with difficulties.
   The verse ictus ( x́ ) could not be ignored, but
   neither could the natural word - accent be sacrificed
   entirely to it. Plautus strove after as great a
   harmony as possible between the two forces, but
   never to the detriment of his versification.
   How are we to assume such verse was spoken?
   The latest editors of the <u>Miles Gloriosus</u> suggest
   that the modern reader 'give a normal stress when
   the ictus coincides with the normal accent of the
   word, phrase, or sentence -- as is generally the
   case in Plautus.  When the ictus falls on a
   different syllable from that which receives the
   word-accent, the reader should perhaps stress
   the ictus slightly and at the same time attempt
   to preserve both the word-accent and the syllabic
   quantities.'

II[1]  The plays of Plautus reflect the spoken language of
   the educated classes of the people of his day. It
   is not 'Low Latin'.
   Prosody.
   <u>1. Shortening of long syllables</u>.
   a)  The principle of Brevis Brevians reflects a phonetic tendency,
   and is
   ⟨not a metrical law. If a long syllable  (long by
   either position or by nature) is preceded by a

---

1. Sections II and III are based on W.M. Lindsay,
<u>Early Latin Verse</u>, Oxford: Clarendon Press, 1922,
pp. 81ff., 267ff., 281ff.

short, accented syllable, that long syllable is
'thrown into the shade', and can become a short
syllable.

e.g. <u>Stich</u>. 695 (Troch.) :

tămĕn bĭbĭmŭs nōs

This would be the normal pronunciation in everyday
speech, because the word-accent falls on the
first syllable. The notion that pronunciations,
unheard of in normal speech, were allowed in
verse, is of itself absurd. For instance, we
cannot assume that at <u>Stich</u>. 696, the word
<u>amīca</u> suddenly and here alone took on the
pronunciation <u>amĭca</u>. The verse is corrupt.
      The ~~law~~ principle of Brevis Brevians can apply only
if the long syllable in question is preceded by a
short. It is not applied in verse, if the long
syllable bears the ictus.

b) In the spoken language, in a group of words,
one syllable takes the stress, thereby 'throwing
into the shade' neighbouring syllables. The most
commonly quoted example is the phrase <u>voluptas mea</u>.
The two words, being so closely connected, are
pronounced as one, and, as the penultimate is not
long, the word-accent will fall on the
antepenultimate. The syllable preceding, normally
long, will become short.

2. <u>Noteworthy features</u>.

a) The third person singular of verbs which in
Classical Latin have second person singular Present
Indicative in -ās, -ēs, -īs, had the endings -at,
-ēt, -īt, in Early Latin (also -īt in the third
singular perf. indic., perf. subj. etc.) and were
shortened only when the law of Brevis Brevians was
applicable or where in a word-group, the stress
falling on a neighbouring syllable shortened them.

b) Final -er and -or of substantives (also -or
of the first person sing. passive, e.g. <u>vocor</u>) were

still long in Plautus's day, and were only
shortened where the law of Brevis Brevians (etc.)
was applicable.

c) Adverbs with iambic form and originally ending in
-ē had become pyrrhic by Plautus's time. The forms
benē, malē, are not found anywhere in his works.

d) The final -s of a word was pronounced faintly, and
although never elided, yet often did not count as a
consonant e.g. Stich. 622 (Troch. Sept.-end): eamŭs tū.

3. Synizesis.

a) Vowel groups which can undergo synizesis are: eo,
ea, ei, ie, ia, io, ui, etc. Sometimes, it is not
possible to say whether a vowel undergoes Brevis
Brevians or synizesis (e.g. 1.56, sŭam sēntēntiăm).
But at 1.622, for instance, the scansion must be
eamŭs¹ tū, such a scansion as eămus being impossible
(see II 1 a).

b) With the possessive pronouns, such forms as
meī, tuō, etc., were monosyllabic  if unemphatic,
otherwise disyllabic.

4. Hiatus.

Hiatus was permitted:

a)  after long monosyllabic words ending in a vowel
or -m.  The long monosyllabic word was shortened,
e.g. dĭ//ament (Stich. 685);

b)  at the diaeresis (e.g. Stich. 730);

c)  at the change of speaker (e.g. Stich. 376);

d)  at a pause in the sense (e.g. Stich. 465) -
hiatus in pausa;

e)  when an abnormal effect was desired (Lindsay
suggests the reason for the succession of hiatuses
at Stich.ll.459-61 is that Gelasimus is reading aloud
from his book of jokes.  He pauses, finding difficulty
in reading some of the words);

1. See II 2 d.

f)   with interjections;

g)   often with unemphatic monosyllables (e.g. Stich.
159), always with emphatic monosyllables (Stich.494);

h)  with emphatic iambic words (cf. notes, Stich.
153).

III   All Latin comedies consisted of two parts:
diverbium (dialogue) and canticum (intoned
recitative).   The plays of Plautus are much richer
in cantica than those of Terence. Plautus himself
learned to exploit the  cantica  more and more as
his career progressed.   The Stichus, one of his
earlier plays, despite its festive spirit,
especially at the end, almost entirely lacks lyric
metres; whereas the Persa, written some fourteen
years later, has a similar drinking scene,
composed in very elaborate polymetry (Pers.753 ff.).[1]
Spoken dialogue was composed in iambic senarii.
The recitative metres were iambic and trochaic
septenarii and octonarii, and the main lyric metres
were based on the anapaestic, cretic or bacchiac
foot. The only lyric passages in the Stichus are
the opening 17 lines, and 11.18-47 (anapaestics)
and 309-329 (anapaestics). This constitutes barely
9% of the whole play. 35% is dialogue and the
remaining 56% recitative.

Metres.

A. Trochaic.

The trochaic metre is one of excitement. It is very
common in the plays of Plautus. Over half the Stichus
is composed in trochaic septenarii (378 lines).
Lindsay estimated[2] that Plautus neglects diaeresis
in this metre once in every ten or twelve lines,

1.   W.B. Sedgwick, 'Origin and Development of Roman
Comic Metres,' Class. et Med., 1949,X,171-181.
2.   E.L.V., p.283.

and that hiatus occurs at the diaeresis once in
every twenty lines. In the Stichus, the only instances
where the diaeresis is neglected altogether
are: ll. 76, 136, 550, 589, 605, 616 and 621. There
are a further 22 instances where there is elision
at the diaeresis. This means that diaeresis is neglected
once in every twelve or thirteen lines. In the
Stichus, hiatus occurs at the diaeresis at ll. 137, 376,
710 and 730, that is, once in a little less than
every hundred lines, a substantial difference from
the average.

1. The dactylic foot is very common, ^(in the first six feet) being probably
far more popular in Plautus than in Greek New Comedy.
A dactylic foot beginning with a trochaic word is
normally confined to the first foot, and the two words
are usually closely connected  (e.g. Stich. 86).

2.a) A tribrach word quite often constitutes an
entire foot in trochaic verse, never in iambic
(e.g. Stich. 72 scélere, 99 fácere etc.).

   b) It is very common for a pyrrhic word to form
the beginning of a tribrach foot in Plautus's trochaic
verse  (e.g. Stich. 143 béne valéte).

   c) It is very uncommon for a pyrrhic word-ending
to form the beginning of a tribrach (or anapaestic)
foot. The only two exceptions which Lindsay cites[1]
are :
Bacc. 615 (troch. oct.): //inamabílis inlepidus vivo,
and Stich. 736 (troch. sept.): mea suavis amabílis
amoena//.

3.a) An anapaestic foot very rarely begins with a
final short syllable except when the word to which
the final short syllable belongs is closely connected

1. E.L.V., p.98.

with the following word. Departures from this
usage in the following instances should be regarded
merely as licences in cantica:[1] Stich.85
perplexabilitér earum; 736 suavís amabilis.

   b)  An anapaestic foot rarely begins with a
pyrrhic word-ending (see above, 2c ).

4.    The final syllable of a pyrrhic word very
rarely begins a foot in a trochaic line. At Stich.
696, Lindsay explains[2] that utérutrubi should
perhaps be treated as a word-group.

5.    The proceleusmatic foot, so common in iambic
verse, occurs hardly ever in the 'running' metre.
It is often used to accelerate the movement of the
senarius.

6.    If an iambus word concludes a line, the sixth
foot is never trochaic, unless a monosyllable or
the phrase malam crucem precedes that final iambic word.

B.  Iambic.

1.    Neither a tribrach word nor a proceleusmatic
word constitutes an entire foot of an iambic verse.

2.    When a tribrach foot occurs, it very rarely
begins with a pyrrhic word (but cf. Stich. 255
immo/út a vobis), but sometimes it can begin with a
pyrrhic word-ending (e.g. Stich.209 máxumá misero).

3.    In the first foot of an iambic line, a dactylic
foot may begin with a trochaic word, but that
trochaic word is generally closely connected with
the following word (e.g. Stich. 208a, 252). A trochaic
word-ending can never begin any foot in an iambic line.

---

1.  ibid.
2.  E.L.V., p.99.

4.a) An anapaestic foot beginning with a final short syllable is very rare (not occurring in the Stichus), and is possible only when the word to which that final short syllable belongs is connected closely with the following word.

b) An anapaestic foot beginning with a final pyrrhic is never found in dialogue. At Stich. 769, however, where it is part of a canticum, we find Quī Iōnĭcŭs.

5.a) In a proceleusmatic foot, the ictus always falls on the accented syllable. The proceleusmatic in iambic metre is a favourite with Plautus. See A5.

b) Proceleusmatic feet beginning with either a pyrrhic word-ending or a final short syllable or with a tribrach word occur very rarely, if ever. Never in the Stichus.

6.a) Spondees are admitted into all feet in the senarius, except the last, and usually the verse ictus and word-accent coincide if a spondaic word or word-ending falls in any of the first four feet. (Exceptions in the Stichus: 188 ei verbo vicarium; 447 ad cenam condicere; 457 meis dictis deleniam; 661 Dionysum mihique et tibi.[1] All occur in the fourth foot.)

b) If an iambic word ends a senarius, the fifth foot cannot be iambic, unless the syllable immediately preceding the sixth foot is a monosyllable (e.g. Stich. 411) or unless a quadrisyllabic word with the first three syllables short precedes or unless the phrase in malam crucem ends the line.

c) Caesura in the senarius is very strictly observed (in the Stichus only ll.229, and 300, which is in a canticum, lack caesura).

1. Lindsay, E.L.V., p.16.

7.a) The iambic septenarius, a lively metre
(cf. Stich. 771) and perhaps the smoothest running
of all Plautine metres, demands an iambic fourth
foot, followed by diaeresis. The one exception is
Stich 681, where the fourth foot is a tribrach. The
diaeresis is strictly observed, the sure examples
of its absence being less than one in twenty lines,
and in many of these, the absence is hardly perceptible.
(The fourteen lines of iam.sept. in the Stichus all
have diaeresis.)

b) The seventh foot of a septenarius need not be
iambic. In the Stichus, 8 in 13 lines have an iambic 7th foot.
8.a) In the case of the iambic octonarius, a metre
rarely employed by Plautus in long passages, and
introduced usually into a canticum to break the monotony,
the diaeresis is not so strictly observed. (In the
thirty iambic octonarii in the Stichus, no less
than seven are without diaeresis (ll.281, 304, 306,
702, 704, 705 and 67).

b) The fourth foot was not necessarily iambic,
unless there was hiatus or syllaba anceps at the
diaeresis.

c) The eighth foot is iambic. (The iambic character
of the septenarius was established by the fourth foot,
which was invariably iambic - see above, 7a. - not
by the seventh, which could be anything, whereas
in the octonarius, the eighth had to be iambic. The iambic
character of the octonarius was established in the
last foot of the line.)

9. An iambic system is where iambic (or resolved
iambic) feet are strung together with no break at the
end of each line, e.g. Stich. 291-3, 275-7.
C. Iambic and Trochaic.
Such lines are sometimes mingled to produce an excited
effect, as in Stich. Act II Sc.i; also cf. Capt. 523ff.

D. Anapaestic.

1. Diaeresis, as in other metres, was observed very strictly.

2. Hiatus and syllaba anceps occur at the diaeresis sometimes.

3. The proceleusmatic foot was very common in Plautus's anapaestics.

4. The final foot did not have to be anapaestic.

The anapaestic was one of the less successful of Plautus's metres. Clash of ictus and accent frequently occurred.

IV Table of Metres.

(There are other, diverse interpretations of the metre of the first seventeen lines. The question of the metres of Plautine cantica has long been a most vexatious one. Perhaps W B. Sedgwick is close to the truth when he says[1] that all the confusion results only from the fact that we do not have the music with which these cantica were originally accompanied and it was the music which marked the rhythm. The table below is based upon Lindsay's Schema Metrorum in the O.C.T. of Plautus. However, the interpretation of the first seventeen lines is a later one, appearing in E.L.V., p.314f.).

1. Glyconic*colon:    Crēd(o) ĕgō mĭsĕrăm
1a-3 Four Glyconic cola, each with anacrusis:
                    fŭ/issĕ Pēnĕlŏpăm
                    sŏ/rŏr, sŭ(o) ēx ănĭmō,
                    quāe/tăm dĭū uĭdŭă
                    uĭ/rō sŭō cărŭĭt;
3a Col. Reiz.*: năm nŏs eĭŭs ănĭmŭm
4-6 Vers. Reiz.: dē nōstrīs fāctīs nōscĭmŭs,/quārŭm
                    uĭr(ĭ) hĭnc āpsŭnt,
                quōrŭmquĕ nōs nĕgōtĭĭs/āpsēnt(ŭm), ĭt(a)
                    ŭt āequ(ŏm) ēst
                sōllĭcĭtāe nōctēs ēt dĭēs,/sŏrŏr,
                    sŭmŭs sēmpĕr.
7.7a Anapaestic monometers: nōstr(ŭ) ŏffĭcĭŭm
                    nōs făcĕr(e) āequōmst
8.8a Two Glyconic cola, each with anacrusis:
    nĕqu(e) ĭd măgĭs făcĭmŭs/quăm nōs mŏnēt pĭĕtā̆s.
9. Vers. Reiz: sēd hīc, sŏrŏr, ādsīdĕdŭm:/mŭltă uŏlŏ
                    tēcŭm

1. op. cit.

10. Variation of the Glyconic colon (with substitution of trochee for dactyl): lŏquī́ dē rē uirī́. (with anacrusis)

10a. Col. Reiz: sālŭēně // amābō?

11-14 Variations of Glyconic colon + Col. Reiz:
(with anacrusis)

    spḗrō quĭdĕm ēt uŏlṓ; // sĕd hōc, sŏrŏr, crūciṓr

    pătrēm tŭŏm mĕumquĕ // ădĕō, ūnĭcĕ quĭ ūnŭs

    cĭuĭbŭs ēx ōmnĭbūs // prŏbus pĕrhĭbḗtūr,

    dŭm nūnc īnprŏbī // uirī ōfficiō ūtī

15. Further variation of Glyconic colon (effacement of trochee and substitution of trochee for dactyl) with anacrusis + Col. Reiz:

    uĭrīs quī tāntās // āpsĕntĭbŭs nōstrīs

16,17 Variations of Glyconic proper:

    făcīt īniūrĭas īnmĕrĭtō

    nōsquĕ ăb ĕīs ābdūcĕrĕ uŏlt.

18-47 Anap. dim. (28,32,38,44,47 catalectic)

48-57 Iam.sen.

58-154 Troch.sept. (67 iam.oct.)

155-273 Iam.sen.

274 Iam.oct.

275-7 Iam.system

278-9 Iam.oct.

280 Troch.oct.

281-7 Iam.oct.

288 Troch.dim.cat.

288a Iam.sen.

289,90 Iam.oct.

291-3 Iam.system

294-9 Iam.oct.

300 Iam.sen.

301 Iam.oct.

302 Troch.oct.

303-5 Iam.oct.

306-8 Iam.oct (or Troch.sept.)

309 Anap.sept.

310-12 Anap.oct. (312 corrupt)

313-18 Anap.dim.cat.

319-20 Anap.oct.

321 Anap.sept.

322-4/5 Anap.dim.cat.

326,326a Anap.dim.acat.

327 Anap.sept.

328,9 Anap.oct.

330 Anap.trim.cat. (cf. Curc. 155)

331-401 Troch.sept.

402-504 Iam.sen.

505-640 Troch.sept.

641-72 Iam.sen.

673-82 Iam.sept.

683-761 Troch.sept. (702-5 Iam.oct.)

762-8 Iam.sen.
769 Iam.oct.
770,1 Iam.sept.
772,3 Vers.Reiz.
774,5 Iam.sept.

*Glyconic proper: $\cup\cup\_\cup\cup\_\cup\_$ ⎫
        colon: $\_\_\_\cup\cup\_$ ⎬ basic form.
        $\_\cup\cup\_\cup\_$ ⎭

*Colon Reizianum has this basic form: $\cup\_\cup\cup\_\cup$

Versus Reizianus consists of an iambic dimeter
followed by a Colon Reizianum.  They are named after
the scholar Reiz, who first revealed the part
played by the colon in Plautus and in Greek drama.

MANUSCRIPTS OF PLAUTUS

We know Plautus to have been very familiar with
the requirements of stage-production, and so we
cannot expect that many, if any, changes were made
.to the author's script when the plays were first
produced in Plautus's own day. There is no evidence
that any play was performed on more than one occasion.
A century or so later, however, in the era of Pompey,
a renewed interest was taken at Rome in the old drama,
and plays from the pens of the great dramatists of the
previous century were 're-hashed'. Certain changes
were made in the plays themselves (scenes were
shortened etc.) to cater for the interests of the
new audiences, and at the same time, an interest was
taken in them as literature, and commentaries and
explanations appeared. Inevitably, glosses taken from
such commentaries crept into the text of the plays. From
the works of Varro, Verrius Flaccus (whose work is
preserved only in a very fragmentary condition in
Paulus's edition of the works of Festus), and Nonius,
we know the names of some of these commentators or
grammarians - Aurelius Opilius, Aelius Stilo (Varro's
teacher), and Servius Clodius were amongst the best-known.
The earliest surviving manuscript of Plautus is
known as the Ambrosian palimpsest (A). The original
writing is in majuscules, and dates back to the fourth
century A.D. It was erased in the seventh or eighth
century and the Book of Kings was written over it.
In the nineteenth century, chemicals were applied to
the palimpsest to remove the later writing and make
visible the comedies. A German scholar, W. Studemund,
was able to decipher a great deal of the majuscule
writing before the chemicals had damaged the parchment
over much. A great deal of new evidence remains to be

discovered from the palimpsest, but up till now
(1965), requests to expose it to ultra-violet light
have unfortunately been rejected.

The plays best preserved in the palimpsest are
the Stichus, Persa, Poenulus, Pseudolus, and Trinummus.
All the other plays are preserved in part, except
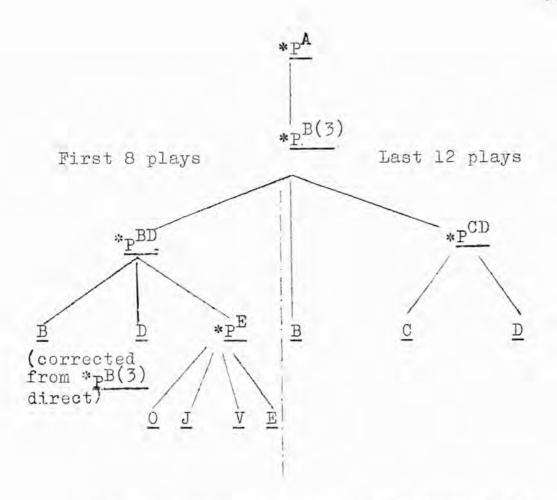the Amphitryo, Asinaria, Aulularia and Curculio.

There are other manuscripts extant which belong
to a different family from that of which A is the
sole surviving representative. They are known as the
Palatine family (P): B, the Codex Vetus, from the
tenth century, containing all twenty plays; C, the
Codex Decurtatus, from the early part of the eleventh
century, containing the last twelve plays (there had
been a first part containing the first eight); and
the Codex Ursinianus, D, of the eleventh century,
also containing the last twelve plays, and, of the
first eight, the Amph., Asin., Aul., and Capt 1-503.
These are all German manuscripts, so in all likelihood
their archetype was also German. Their minuscule
archetype (*pB(3)) stems from a lost majuscule
archetype (*pA), probably from the same period as
the Ambrosian palimpsest. There could have been little
time between the majuscule and minuscule archetypes.
Such errors of spelling as writing kinc for the
common word hinc (in majuscules, the letter H was
written as the letter K) could not have remained
uncorrected through many generations. There are traces
of such errors in the extant MSS of the tenth and
eleventh centuries.

We may assume that the minuscule archetype (*pB(3))
contained all twenty comedies of Plautus, bound in two
volumes, for in the extant MSS there is an obvious
division between the first eight plays (excluding the
Bacchides) and the last twelve plays (together with
the Bacchides). From this minuscule archetype, we
know that at least two copies were made. These are also

lost, but they were probably written in minuscules in about the ninth century. The first contained the first eight plays (excluding the Bacchides) and is commonly known as *pBD , the second, *pCD contained the last twelve. From *pBD three copies were made, B, D, and *pE. The first, B, displays corrections made both by the scribe himself ($B^2$) and also some by a second hand, $B^3$, who appears to have been an official corrector. The latter corrections were made in all probability directly from the minuscule archetype, which I have called *p$^{B(3)}$, for they often present the text as presented by D, but also some unique readings.

*p$^E$ was the immediate source for four minor MSS, O, J, V and E. The last twelve plays in B were copied probably directly from *pB(3). From the second part of *p$^{B(3)}$, also, was copied another minuscule manuscript, from which C and D come directly.

The majuscule archetype (*pA) was probably similar to the Ambrosian palimpsest. The investigations of Schoell, Seyffert and others show that some archetype had nineteen to twenty-one lines to the page. Lindsay, however, can prove from the Poenulus, that an archetype existed which had thirty-three lines to the page. Probably then, the archetype with thirty-three lines to the page was the minuscule *p$^{B(3)}$, while the proto-archetype, *pA, which we know had a similar form to A's (for instance, at Epid. 710 P omits inpudentiast, which occupies a short line at the bottom of a page in A), had an average of twenty lines to the page (A had nineteen).

$$*P^A$$

$$*P^{B(3)}$$

First 8 plays                                          Last 12 plays

$$*P^{BD}$$                                          $$*P^{CD}$$

B          D          $$*P^E$$          B          C          D

(corrected
from $*P^{B(3)}$
direct)

O     J     V     E

As has been said, from Republican times, there have been two traditions: the _ipsa verba_ of Plautus, and the 'Revival' text. It could not be expected that either <u>A</u> or the representatives of the Palatine tradition would preserve completely either one or the other tradition. However, the evidence points to <u>A</u>'s stemming from the earlier, <u>P</u>'s from the later, (i.e. Revival) version. <u>Stich</u>. 48 ff. for instance are possibly from the Revival version. They do not appear in <u>A</u> (cf. notes on these lines in commentary). 1.483 may be from the Revival version, because <u>P</u> omits the next two lines, which, however, appear in <u>A</u>. This would be an instance of the mixing of the two traditions in <u>A</u>.

# COMMENTARY

Didascalia.

A didascalia was the notice of the first
performance of a play. In Plautus's day, a playwright
sold his play to the government for a fee, provided
by the government or by some magistrate with political
ambitions. The play was produced once only (except
in extraordinary cases where it was repeated for
religious reasons[1]), and then was filed in the
government archives. It is almost certain that a
didascalic notice was filed with each play.[2]

The didascalia for the Stichus has been preserved
in A only.[3] Studemund has shown[4] that the didascalia
was attached originally to the Stichus in A. Whether
the attribution was correct still remains doubtful.
The problem is, briefly, as follows: the Stichus is
said to be an adaptation of Menander's Adelphoi (line 2).
This play of Menander's is certainly the original of
Terence's Adelphi, which, however, bears little or no
resemblance to Plautus's Stichus. But the original of
Terence's play is referred to in a scholium as
'Αδελφοί β', and this suggests the existence of
another Adelphoi, 'Αδελφοί α', which is generally
accepted as the original of the Stichus.[5]

1. If a performance at the games was interrupted, it
was considered unpropitious, and proceedings had to be
begun anew. Such repetitions were known as instaurationes.
2. C.H. Buck, op. cit., p.5.
3. The only other Plautine didascalia extant is that of
the Pseudolus. It is in a very fragmentary state.
4. W. Studemund, 'De Actae Stichi Plautinae Tempore,'
Commentationes Philologae in honorem Theodori Mommseni,
Berlin: Weidmann, 1877.
5. See p.13ff.

H.B. Mattingly[1] argues that the didascalia
attached to the Stichus in A really belonged to
Terence's Adelphi.   It is in general a very close
parallel to the didascaliae of Terence's plays: of
all these, the didascalia of the Adelphi is the only
one in which tibiae Sarranae are mentioned (cf. 1.9
of the didascalia of the Stichus): both the
didascalia attributed to the Stichus and that of
the Adelphi have the Greek transcriptions, Adelphoi
and Menandru: it is possible that they were both
for Terence's Adelphi as there are variant didascaliae
existing for Terence's plays. If this was the case,
how then did the didascalia come to be attached to
the Stichus?  The aediles mentioned in it held office,
according to Livy, in 200 B.C. This precludes any
possibility of the didascalia belonging to a play
of Terence. The compilers of an edition of Terence,
realising this, may have searched for a play to which
it could conceivably belong, because of the date,
and because of its two brothers/two sisters theme.
200 B.C. may, however, have been an incorrect dating.
Livy may have been mistaken.  Mattingly suggests that
the two aediles mentioned may just as well have
held office in the year 144 B.C.

Though arguments against accepting the didascalia
as belonging to the Stichus seem plausible enough,
yet the safer course is to accept its authenticity.
To question Livy's evidence is to tread very unsure
ground, and other evidence for rejecting the didascalia
should be almost conclusive of itself before doing so.

In the palimpsest, the didascalic notice is
written on the reverse side of the first leaf belonging
to the Stichus.  Lines 1, 5, 7 and 10 are missing,
probably having been written in minium (red-lead)[2]

1.    'The Plautine Didascaliae,' Athenaeum, 1957, XXXV,
pp.78-88.
2.    Studemund, op. cit., pp. 800 ff.

which has faded completely, the rest is written
in atramentum (black ink).

3. (fabula) acta ludis plebeis - The Ludi Plebeii
were the second public games to be introduced at Rome:
they were first held in the year 220 B.C. The games
were religious festivals, and included sports
(ludi circenses) as well as theatre (ludi scaenici).
They were financed by the government and often heavily
subsidised by an individual magistrate (see p.35).

L.R Taylor[1] states, on the evidence of Livy,
that in 200 B.C. there were at least eleven days of
theatrical games, of which at least three days belonged
to the Ludi Plebeii.  It is likely that more than one
play was performed each day. Other regular games at
this period were the Ludi Apollinares, the Ludi
Ceriales, the Ludi Megalenses, and the Ludi Florales.
Apart from these, there were incidental games, such
as those normally held at funerals and dedications of
temples. Taylor's estimated total of eleven days of
theatrical games does not take these into account.

4. aed (ilibus)    pl(ebis).

8. Marcipor = Marci puer, i.e. 'slave of Marcus'.
For the change of puer > -por, cf. soror from I.-E.
*swesor.[2]

9. tibiis Sarranis - Sarra was the city of Tyre in
Phoenicia.[3]  The tibicen accompanied the cantica of a
play on a pair of pipes, which  were either of equal

1. 'The Opportunities for Dramatic Performances in the
Time of Plautus and Terence,' TAPhA, 1937, LXVIII,
pp. 284-304.
2. W.M. Lindsay, The Latin Language, Oxford: Clarendon
Press, 1894, p. 545 n.
3. Servius, ad Georg. II 506: Sarrano ostro, Tyria
purpura; quae enim nunc Tyros dicitur, olim Sarra
vocabatur.

or unequal length. Of the type mentioned here and in the didascalia of Terence's _Adelphi_, Servius says (_ad Aen._ IX 615): _sunt pares et aequales, habent cavernas._[1]

The _tibicen_ is invited later in the _Stichus_ (ll.715 ff.) to lay aside his flute and join in the drinking party, and for seven lines (762-8), the metre changes back to iambic senarii, the normal dialogue metre, while the accompanist is otherwise occupied.

Argumentum I.

In the palimpsest, the first leaf belonging to the _Stichus_ has on its right side not two but three layers of writing (see p. 30f). Studemund was the first to discover a non-acrostic argument to the _Stichus_, written over a portion of the prologue to the _Casina_, and in turn covered by a portion of the Book of Kings. He does not date precisely the writing of the non-acrostic argument, but states that it was written some time after the fourth century A.D. and before the seventh-eighth century.[2] This portion of the prologue to the _Casina_, written by the same hand as wrote the rest of _A_,[3] was in all likelihood written twice by mistake (it occurs again in _A_ at its correct place, at the beginning of the _Casina_), and when the mistake was discovered, the writing on the one copy was erased and an argument to the Stichus written in its place.[4]

1. Quoted by A. Ernout, editor of P. Terentius Afer, _Comédies_, Budé Library.
2. Studemund, _op. cit._, p. 802.
3. ibid., p. 803.
4. _ibid._, p. 802.

It can be assumed that the argument read after this fashion: "Two sisters are taken to wife by two brothers who, however, since they are seeking their livelihood, have gone abroad and been away from their homeland for a long time; the father chastises his daughters because they remain faithful to their husbands... etc."[1]

Only four other Plautine plays have a non-acrostic (as well as acrostic) argument. They are Amphitryo, Aulularia, Miles Gloriosus and Pseudolus.

Argumentum II.

The arguments which have been preserved with the works of Plautus were not written by Plautus himself, but at a later date by grammarians who edited his works.

3. sustinere - Plautus uses this word at Merc.476 in one of its figurative senses (in the sense of fero, patior, Forcellini - sustineo II, 3). The sense in which it is used in this argument is itself an extension of the former (patienter exspecto, Forcellini - sustineo II, 4), but this usage appears to belong only to post-Augustan Latin.

5. nactae forent - Parts of the verb esse ('to be') in Latin were formed either from the I.-E. root *es- or the alternative *bheu- (cf. English 'is', 'be'). The imperfect subjunctive was formed with an -se- suffix, which gave the alternative forms, es-se-m, and fu-se-m, which became fo-re-m.[2] In classical Latin literature, essem is the common form, though forem (fores etc.) does occur in Cicero's letters. Forem (etc.) is common in the Comic poets.

1. Studemund, op. cit., p. 806.
2. C D. Buck, Comparative Grammar of Greek and Latin, Illinois: University of Chicago Press, 1933, p.274, 301. For the development of forem from fusem, ibid., p.132, 80.

Personae

     Listings of the casts (in order of appearance)
do not appear in either <u>A</u> or <u>P</u> for any of the plays.
<u>Panegyris</u>. At the head of Act I, sc.i, the name
of one of the two sisters appears as <u>Philumena</u> in <u>A</u>,
but in all the other MSS, and everywhere else in
<u>A</u>, the name appears as <u>Panegyris</u>. Lindsay considers[1]
that <u>Philumena</u> may have been the name given to this
sister in the Revival text, or may even have been
an alternative offered by Plautus himself. It is a
very fitting name for a member of this loving family.
<u>Pamphila</u>. (<u>A</u> : <u>Pinacium</u>, <u>P</u>). The name of the second
sister is nowhere mentioned in the text of the <u>Stichus</u>.
It was the habit of scribes, where their archetype.
was lacking a name from a scene-heading, to replace
it from the text This can be seen from the erroneous
replacement in the scene-headings in <u>P</u> of Pinacium
as the name of the second sister (probably a result
of a misunderstanding of 1.284).[2]
<u>Pinacium</u>. (<u>AB</u>: <u>Dinacium</u>, <u>cett</u>.). The problem of the
boy-slave's name can be solved metrically. Pinacium
is from the Greek $\pi \breve{\iota} v \breve{\alpha} \xi$ (see below,
1.274ff., notes), and it is a proceleusmatic word. The
name <u>Dinacium</u>, on the other hand, could come only from
the Greek $\delta \acute{\iota} v \eta$, which would produce in Latin a long
second syllable. It is essential for the metre at
11.284 and 334 that the name have proceleusmatic
scansion.

1. W.M. Lindsay, <u>Ancient Editions of Plautus</u>, St.
Andrew's University Publications No. 3, Oxford: James
Parker & Co., 1904, p.102f.
2. ibid., p.103 cf. p.94. In the <u>Cistellaria</u>, in <u>P</u>,
the slave Lampadio is erroneously referred to in the
scene-headings throughout as Lampadiscus, apparently
because this is the form in which the name first appear
in the actual text, <u>Cist</u>.544.

Sa/n 7garinus.  See notes, 1. 433.

A gives no indication of the characters to whom the
speeches are to be allotted. B does this for all other
plays except the Stichus.  CD have indicated in some
places, and not in others, to whom the speeches should
be allotted.[1]


Act I, Scene i.
        The scene is set in a street in Athens.
Panegyris, accompanied by her sister, enters from
within her own house. She leaves the door open
(cf.1.87). She is singing to the accompaniment of the
pipes. The two women probably take up their positions
downstage in front of Panegyris's (Epignomus's) house.[2]
There are three house-doors (the usual number) on
the stage, and from these, as well as from the wings,
entrances and exits will be made during the play.
Miss Mary Johnston has suggested[3] one practicable
stage-setting for this play, with the house of
Epignomus lying to the spectators' left, that of
Antipho to the spectators' right, and that of
Pamphilippus in the centre. Perhaps a more effective
stage-setting would be to have the houses, from the
spectators' left to right, belonging to Antipho,
Pamphilippus and Epignomus respectively. At 1.520
Antipho and Pamphilippus would very likely have
stopped to talk in front of Antipho's house (the

1.   F. Ritschl, quoted by G. Goetz in the Preface
(p.xiii) to the Stichus in Ritschl's 2nd edition of
Plautus, Comoediae, Vol. II Leipzig: Teubner, 1883.
2.   They bring out with them, or there have already
been placed on stage, two chairs, one a stool, the
other a more comfortable chair (see notes, 1.93).
3.  M.  Johnston, Exits and Entrances in Roman Comedy,
New York: W.F. Humphrey Press, 1933, p.30.

first they come to on their entrance from the direction of the harbour), before each went to his own place. This would allow Epignomus, whose house is thus on the opposite side of the stage, quite naturally to miss seeing his brother for the space of four lines. With this stage-setting, also, when Pinacium comes in at 1.274 from the harbour, he will have far more scope to play his part of the <u>servus currens,</u> since his message is for Panegyris, whose house will then be on the opposite side of the stage from where he enters. If Nixon's suggestions for the movements of Crocotium after 1.154 are correct (see notes, 1.154), then such a stage-setting will be impracticable, as there is no other house-door between Epignomus's and the exit to the forum in front of which Crocotium can stop and talk to another slave. However, it is perhaps better to imagine that there was an interlude after 1.154.

W. Kamel[1] considers that in the 'original' of the <u>Stichus,</u> there were only two house-doors and that Plautus introduced a third in order to stage (outside it) the carousal scene which ends the play He considers the house of Pamphilippus dispensable. It is mentioned at 1.147 and 1.674-5. At 1.147, Pamphila says she will not go into her sister's house, but into her own: in the original, Pamphila could just as easily have returned home through the garden gate (cf.449ff.) which connected the backyards of the two houses. At 1.673 Pamphila's maid Stephanium comes out of Epignomus's house, whereas, if there had been a third house (in the original) she might just as well have come out from there, having crossed from Epignomus's house through the garden gate. Kamel may well be correct in supposing that the original had

1. <u>The Sources of Plautus,</u> Ph.D. Thesis. London 1950, p.211 ff.

only two house doors. The reason he suggests for
Plautus's introduction of a third is clarified if
we assume that the actual feast preceded the
drinking-party and was held inside the house (see
notes, 1.686). As Epignomus's house was already in
use for the masters' banquet, the only other
possibility would be Pamphillipus's house, where
in fact two of the slaves, Stephanium and Sangarinus,
lived.

Miss Law, in her dissertation, <u>Studies in the
Songs of Plautine Comedy</u>, (Chap. III),[1] shows that,
except in three cases, Plautine songs bring a
character or characters onto the stage (as here) and
also, that very few songs are important as
preliminary exposition. (The reason is clear; it is
often difficult to hear the words of a song,
especially if the singer's articulation is poor.)
Here, however, Plautus has used a song which acts as
a prologue. The passage which follows, (11.48-57),
in ordinary dialogue metre, was possibly added to
ensure that the exposition was clearly understood by
the audience, who may not have been able to grasp all the
words of the song. (But see notes, p. 56).

The <u>Stichus, Epidicus, Persa</u> and <u>Cistellaria</u>
are the only Plautine plays which begin with a song.
The <u>Cistellaria's</u> opening song is in the form of a
trio, the rest are duets.


3a[2]  <u>eius</u> - Lindsay finds[3] that when certain
pronouns are emphatic, the genitive singular is scanned
thus : <u>Illiŭs, Istiŭs, cūiŭs, hūiŭs, ēiŭs,</u> and when

---

1.  As reviewed by R.C. Flickinger, <u>CW,</u> 1925-6, XIX,
pp. 94-96.
2.  The text used throughout is W.M. Lindsay's Oxford
Classical Text.
3.  Lindsay, <u>E.L.V.</u>, p.64ff.

not emphatic, $\overline{\text{cuiŭs}}$, $\overline{\text{huius}}$, $\overline{\text{eius}}$ (the words
ille and iste are emphatic always, of themselves):
cuiŭs, hŭiŭs, and ĕiŭs are found only in iambic
shrtening.

The colon Reizianum is used here as a sort
of dividing line between the opening five lines,
all of the same metre, and the following three
lines, versus Reiziani. This according to Lindsay
is a common function of the colon Reizianum.[1]

5. aequom - After u, vowel or consonant, the
change of o to u did not take place until the
end of the Republic.[2] The earliest example is
suum beside suom in an inscription of 45 B.C. The
o in O-stems, when not preceded by u, is kept down
to about 200 B.C. in inscriptions.[3]

6. soror sumus semper - N.B. alliteration. This is
reminiscent of the native Latin Saturnian verse, which
favoured alliteration, an effect not exploited to the
same extent by the Greeks.

10. 10a. - appear in A as two lines, as Lindsay
prints them in the O.C.T. He claims that this is to
give the reader warning of a novel type of line to
follow.[4]

It is very likely that the archetypes of both
A and P (did not have similar colometry, although it is not
possible to prove this was the case. For in the extant
minuscule manuscripts, the line division has been
abandoned to a very large extent for the sake of
saving space.[5]

---

1. ibid., p.279.
2. Stolz-Leumann, I, p.61.
3. C.D. Buck, op. cit., p.83.
4. Lindsay, E.L.V., p.314.
.5. Lindsay, A.E.P., p.80.

10. <u>viri</u> - genitive singular of the noun, used collectively, in place of the adjective <u>virili,</u> which would not fit metrically. cf. <u>re uxoria,</u> Ter. <u>And.</u>829.

10a. <u>salvene</u> -- <u>Satin salve?</u> was apparently the more usual formula, although it does not appear in the extant works of Plautus.

    <u>amabo</u> - a polite form of address, the sense of <u>amo</u> being very much weakened.[1] It is usually only used by women, never by men addressing men, and only very occasionally by men addressing women.[2] Bennett thinks[3] that the usage originated in connection with imperatives; so that <u>dic, amabo</u> meant originally 'Tell me. I will love you for it.' The usage was extended to other combinations, particularly questions (as here). The formulaic use of <u>amabo</u> is borne out by the fact that <u>te</u> is rarely added (exception - <u>Bacc.</u> 44).

11-14. The Accusative and Infinitive construction after verbs of emotion is an extension of its use after verbs like <u>spero</u>, <u>desidero</u> etc. Many such verbs are found constructed with the accusative and infinitive throughout Latin literature: <u>crucior,</u> however, only in Early Latin (<u>discrucior</u> in Catullus, Cicero and Caelius).[4]

    <u>hoc</u> - an accusative of the inner object, verging on an adverbial accusative, which is merely a development of the plain accusative of the inner object.

---

1. Ernout-Meillet, <u>amo.</u>
2. Lodge, <u>Lex.Plaut.,</u> <u>amo</u> II A 8.
3. C.E. Bennett, <u>Syntax of Early Latin,</u> 2 vols., Boston: Allyn & Bacon, 1910-14, Vol.I, p.41f.
4. Stolz-Leumann II i, p. 356 ff.

The emergence of _id_, _idem_, _hoc_, _quid_
(_ec-_, _num-_), also _nil_, with adverbial force, was
early. Apart from the adjectives expressing quantity
(_multum_, _nimium_, _magnum_), the only other adjective
which appears in Plautus's work with adverbial force
is _hibernum_, _Rud_.69.[1]

17. _volt_ - see notes, 1.5.

18. _haec_ - the more emphatic form of the feminine
plur., _hae_+_ce_. In Classical Latin, the particle
-_ce_ is found attached permanently to the nom., accus.,
dat., and abl. sing. of all three genders, and to
the nom. and accus. neuter pl. In the gen. sing.
and the oblique cases of the plural, the particle is
seldom found, and in Plautus and Terence, only before
a vowel. The nom. pl. _hisce_ and the gen. _horunc_,
_harunc_, are found in Plautus; dat. _hisce_, acc. _hosce_,
_hasce_, in Plautus and Cicero. The fem. pl. _haec_ occurs
elsewhere at Plaut. _Aul_.386, Ter. _Eun_.583, Cic.
_Sest_.5, and Ver. _Georg_. 3, 305.[2]

_____ _vitae me_ ... _saturant_ - _Saturo_ follows the
analogy of -_pleo_ + gen. cf. Ter. _Heaut_. 868 ff.,
_Ne tu propediem_ ... _istius obsaturabere sed_ ...
_cautim et paulatim dabis_. In Plautus, verbs of
filling (_pleo_, _com-_, _im-_, _re-_, and less often _oppleo_),
prefer a gen. to an abl. of instrument. In prose,
the gen. is usually post-classical.[3] Literally, 'sate me with
life', i.e. 'make me tired of life'.

1. Stolz-Leumann, II, i, p.40.
2. ibid., I, p.286.
3. ibid., II, i. p.82f.

18 f. - Note the alliteration at the end of each line , soror saturant, senio sunt. See notes, 1.6.

19. dividia is from the verb dividere. From its original meaning 'division' came its meaning 'dissension'. Synonyms appearing for it in Varro and in late Latin writers are dissensio, distractio doloris, discordia, taedium, molestia. Plautus uses it only in the phrase dividiae esse, and only with reference to things, not persons. The phrase was later used only by grammarians and imitators of archaic style.[1]

___ senium - from seneo: originally implying feebleness of old age, by metonymy it came to mean 'vexation' or general 'chagrin'. Nonius gives as synonyms taedium et odium. Lucilius and Terence use it sometimes disparagingly to mean simply 'old man'.[2] In Plautus it is found only in the predicative dative.

20. Ne with the imperative to express a prohibition was fairly common in Early Latin. Bennett cites[3] 66 instances in Plautus and 14 in Terence. Mostly such expressions tended to be formulaic, such as ne time, ne fle etc.

---

1. Ernout-Meillet, divido: Thes.Ling.Lat., dividia.
2. Ernout-Meillet, senex.
3. S.E.L., I, 362.

_____ lacruma - Later, a following labial (p, b, f or m) had the effect of changing an original u to i (cf. Plautine surrupuit, later surripuit; mancupia (Stich. 210), later mancipia; occupito (Stich. 760), later occipito).[1]

21. Tuos is probably an error of insertion in the MSS. Without it, the line scans well as an anapaestic line, consistent with the metre of the rest of the passage. As far as the sense is concerned, tuos is superfluous. The conversation is between two sisters, so there can be no doubt as to whose father is the one in question.

24. neque ille sibi mereat... 'nor would he be trying to gain for himself the mountains of the Persians, at the cost of doing that...'[*] i.e. 'even if by doing so he could gain for himself the mountains of the Persians, he would certainly not do that'.

_____ Persarum montes qui esse aurei perhibentur - There are several mentions in ancient literature of 'The Gold Mountains'. Van Leeuwen, commenting on Aristoph. Acharn. 82[2], says: Aurea omnia Graecis erant in longinqua illa Ecbatanorum Susorumque regione quam qui obtineret ἤδη τῷ Διὶ πλούτου πέρι ἐρίζειν (Herod. 5, 49) posse videbatur. Auream illam Xerxis platanum in memoriam nobis revocant scholia. J.O. Thomson[3] mentions the following occurrences: from Varro's Ἀνθρωπόπολις,

> non fit thesauris, non auro pectus solutum:
> non demunt animis curas ac religiones
> Persarum montes, non atria divitis Crassi.

1. Stolz-Leumann I, p.85.
2. Aristophanes, Acharnenses, ed. J. Van Leeuwen
3. 'The Gold Mountains', CR, 1956, LXX, p.2 f.

* cf. Handford, op.cit. p.76f. Compare Men.217, neque ...ut te perdam (at the cost of ruining you) meream deorum divitias mihi. This type of ut-clause recurs in Latin literature after Plautus.

He tries to place the Persarum montes more exactly
by referring to passages in Herodotus (iii, 116; iv,
13,25,27), where there is an account of a Scythian
trade-route from the Black Sea: beyond its terminus
there is hearsay of a high range where Griffins guard
gold from one-eyed Arimaspians. Further, there is
mention (iii, 94, 98, 102-5) that the Indus province
pays the Persian king an immense tribute in gold-dust:
most of this is got by a northern tribe from the sand-
heaps of great 'ants' in a desert. In Plautus, there
is another mention of the gold mountains, at Aul.
701-2: picis divitiis, qui aureos montis colunt,
ego solus supero. In connection with this passage,
Thomson refers to an interesting piece of folklore which
connects woodpeckers and treasure. If one plugs up a
woodpecker's nest with a wedge, when the woodpecker
returns, it brings a magic plant (the springwort),
which it will drop, if enough noise is made, when it
is temporarily delayed in getting into its nest.
The plant causes the wedge to jump from the nest and
will also open the way to any treasure.[1]
29. ut - Temporal ut in Early Latin most frequently
takes the perf. indic. (it always takes this in
Plautus when used, as here, in the sense of ex quo[2]),
less often the historic pres. (cf. Merc. 100),
imperf., pluperf. and fut. The way in which it is
used here, in connection with a substantive expressing
time, is found again in Silver Latin, e.g. Tac. Ann.14,
53, 1: octavus (annus est), ut imperium obtines,
cf. Mart. 10, 103, 7.[3]

1.  J.G. Frazer, 'Balder the Beautiful, ii', The
Golden Bough, 3rd ed., London: Macmillan, 1913.
2.  Lodge, Lex. Plaut., ut II D 3.
3.  Stolz-Leumann II, ii, p.636.

31 ff. (ut abierunt hic tertius annus est), quom
neque participant nos (num) ipsi valeant... neque
redeunt.

32. ecquid - Questions introduced by ecquis,
ecquid, often indicate  a certain degree of
importunity.[1]

34-5. Gildersleeve and Lodge say[2] that an  was
probably originally a simple interrogative particle:
Meillet and Vendryes believe[3] that it may have
been an affirmative interrogative particle. It is not
certain whether at first an had any disjunctive
force in simple questions, but later it became
identified with disjunctive questions. The question
in this line hardly asks for information. It is largely
exclamatory, as is usually the case with such
questions introduced by an.[4]

_____ id... doles quia - quia and quod were very
frequent in Plautus after verbs of emotion. In
classical times, quod is generally preferred, except
notably in Cicero's letters. cf. notes 1.11-14.

36. ita pol - Braune finds[5] that the only instances
where ita can have a position other than first in a
sentence where reference is made to something said before,
are: a) when it is in reply of one speaker to another,
where the speaker is either approving or disapproving
of what the other speaker has said, or b) in

1.  Bennett, S.E.L., I, 476.
2.  Lat. Gramm., 457 n.3.
3.  Traité de grammaire comparée des langues classiques,
Paris: Ed. Champion, 1924, p.851.
4.  Bennett, S.E.L., I, 485.
5.  T. Braune, Observationes grammaticae et criticae ad
usum 'ita' 'sic' 'tam' ('tamen') 'adeo' particularum
Plautinum ac Terentianum spectantes, Berlin: S.
Calvary & Co., 1882, p. 15f.

subordinate clauses introduced by <u>si</u>, <u>nisi</u>, <u>quando</u>, <u>cum</u>, or where its clause is dependent on a verb of saying.

<u>pol</u>[1] - The oath is used by men more often in the form <u>edepol,</u> by women more often in this form, <u>pol</u>. In Plautus, men swear by Pollux to about the same extent as women, but by Terence's time, to judge from his plays, men were abandoning the oath. Also in a fragment of Titinius, a contemporary of Terence (preserved in Char.I, 198, 17K), it is shown to have been effeminate then. Ullman finds that in the plays of Terence, women use oaths far more frequently than men and far more often than in the plays of Plautus. He suggests that this may point to an emancipation of women between the time of Plautus's death and when Terence began producing plays (166 B.C.). When <u>pol</u> refers to a whole clause or sentence, it stands at the beginning, except after <u>scilicet</u>, <u>atque</u>, <u>neque</u>, <u>at</u>, <u>sed</u>; referring to one word only, it follows the word, as here, and below, 1.39.[2]

<u>colunt</u> - From the most ancient times, <u>colo</u> in Latin seems to have had two senses, 'to inhabit' and 'to cultivate' (these two ideas being connected in the case of a rural population, cf. <u>agricola</u>).[3] In the second sense it is used also metaphorically of abstract things, e.g. <u>virtutues</u>, <u>officia</u>, <u>artes</u>, <u>litteras</u>, etc. With <u>officium</u> it occurs here, also at 1.40 and at Cic. <u>Off</u>. I.4.[4]

---

1. Note based on B.L. Ullman, 'By Castor and Pollux,' <u>CW</u>, 1943, XXXVII, 87-9.
2. Lodge, <u>Lex. Plaut</u>., <u>pol</u>.
3. Ernout-Meillet, <u>colo</u>.
4. <u>Thes. Ling. Lat</u>., 2 <u>colo</u> II c.

37.  sīs < sī vīs: consonantal u in Latin often disappeared between similar vowels.[1] cf. divitiis, l.134.

___ istūc - here < istud + c(e) so the final syllable in istuc is long by position, not by nature[2] (cf. notes on hoc, 1.127). The emphatic form of this word is especially frequent in Plautus, being found in the nom. and acc. sing., the nom. and acc. neut. pl., and the abl. sing.[3] Istaec (fem. pl.) occurs at Men.520, 766, Pers. 498, Rud. 563: istoscin at Asin. 932: istisce at M.G.421. cf. notes on haec, 1.18.

38.  nam quid iam - nam and iam both add emphasis to the question. Panegyris is no doubt surprised at her sister's sudden reproach.

39.  meo animo - 'to my mind' or 'I feel, think' (parenthetical); together with  meo quidem animo , a favourite expression of Plautus. Another similar and also very frequent phrase is meo arbitratu, which is more formal, a considered opinion. Plautus uses them with little differentiation, but the first is found only as meo quidem animo, while alongside meo arbitratu appear tuo, suo arbitratu etc. .

___ meo must be totally elided, having undergone synizesis. The same is the case at Capt. 495.[4]

41.  quamōbr(em) ego - quamobrem is scanned as a disyllable throughout Plautus, except at Amph. 552. T(am) ētsi is also disyllabic here (but cf. at Pseud. 244).[5]

43.  inprobi - is a cretic word, shortened here to a dactyl (cf. aequius, 1.97). Lindsay finds that such a reduction takes place normally only in anapaestic cantica.[6]

1.  Lindsay, Lat. Lang., p. 52.
2.  Lindsay, E.L.V., p. 119.
3.  Stolz-Leumann I, p.286.
4.  Lindsay, E.L.V., p.61.
5.  ibid., p.187.
6.  ibid., p.46.

44. nos faciant -an unparallelled construction, unless
the verb is taken in the sense aestimo, which is
unsuitable here. However, as the reading is well-
attested in the MSS, it is unwise to emend, though
Leo's suggestion nobis faciant, and Ussing's in nos
faciant are possible and more normal.

    tam - here the equivalent of tamen. cf. Bacc.
1194, Epid. 585.

45. Lindsay scans this line, as well as 1.21, as
glyconic + anapaestic monometer. Yet it has been shown
(see notes 1.21) that tuos in 1.21 is in all likelihood
an error of insertion, and that if it is excluded
from the text, the line will scan the same as the
rest of the scene, apart fromm this line, 45. It is
possible, however, that this line too is corrupt.
A's sit gives better sense than P's simus, but the
position of the clause, ne quid magis sit, is a little
unnatural: 'If they are irresponsible,....yet, lest
we add to the injury, we should....etc'. Some
editors consider it to be a corruption of one line
only and have emended as follows:

    nos magis omnibus obnixe opibus  (Ussing)
    nostris omnibus obnixe opibus (Speng, as quoted by
                                  Ussing)
    eo magis omnibus obnixe opibus (Goetz).

However, an early conflation seems more likely here,
to judge from the very length of the line as it appears
in the MSS. Something like Leo's proposal may well
have been the original reading:

    ne quid magis simus in culpa illis
    nos hic omnibus obnixe opibus.

It may, however, be preferable to read sic in place of
hic, as it may have been the source of A's sit. If
it is correct to assume that the line as Lindsay

reads it is corrupt, then the whole scene (ll. 18-47)
can be treated as an anapaestic canticum without
variations.

49.   honores - here, and at Pers. 512, the plural
has been substituted for the more usual honorem of the
common phrase, honorem habere alicui, 'to respect
someone'.

50.   huiust - monosyllabic here. For the slurred gen.
sing. of personal pronouns , see notes, 1.3a.

52.   neque est quoretc.-   The clause beginning
with quor Bennett[1] classes as a subjunctive clause
developed from the deliberative, the origin of
which is seen in Ter. And.103, quid obstat quor non
fiant.

_____   nutarier  - a form of the pres. pass. infin.
belonging to Early Latin and employed as an archaism
by the Augustan poets and their imitators. Even in
the time of Plautus, it can hardly have been as current
as the form -i, -ri, for it is confined to the end
of iambic and trochaic lines and is never found with
a short antepaenultima (except in one instance[2]),
restrictions which indicate that it was a form used
only for the sake of the metre.[3]  The origins of the
form are obscure.[4]

53.   '...But in the long run (postremo), the decision
(lit. it is placed) is in our father's hands (lit.
power).'

1. S.E.L., I. 248.
2. It is unfortunate that Lindsay (Lat. Lang., p.537)
fails to mention that this one exception (Men.1006,
deripier) to the second rule is also an exception to the
first.
3.   Lindsay, Lat. Lang., p.537.
4. C.D. Buck, op. cit., p.306: Meillet & Vendryès,
op. cit., p.334.

52 ff. The same sentiments are reflected in fragment from Menander's Epitrepontes[1], where Pamphile, the loving wife, is being importuned by her father to leave her husband, who is supposedly having an affair with a flute-player. She says to her father:

ὥστε μή με, πρὸς τῆς Ἑστίας,

ἀποστερήσῃς ἀνδρὸς ᾧ συνῴκισας.

χάριν δικαίαν καὶ φιλάνθρωπον, πάτερ,

αἰτῶ σε ταύτην. εἰ δὲ μή, σὺ μὲν βίᾳ

πράξεις ἃ βούλει· τὴν δ'ἐμὴν ἐγὼ τύχην

πειράσομ' ὡς δεῖ μὴ μετ'αἰσχύνης φέρειν.


55. in cogitando etc.-'The more I think about it (lit. in reflecting /thereon/), the more sorrowful I become.' Maerore augeor is an enallage.[2]

57. The slight difference in meaning between the two phrases opus est and usus est is more clearly understandable if a negative is affixed to both: 'there is no need'/'it is no use' (cf. Amph.505, citius quod non facto est usus fit quam quod facto est opus). Both are found followed by the abl. of the perf. pass. part. Opus est is also found with a nom. (Capt.164) and possibly an acc. (Truc.88). Usus est is found with the acc..[3] (Opus est + acc. may be on the analogy of usus est + acc..[4])

1. J.M. Edmonds, The Fragments of Attic Comedy, 3 vols.,Leiden: E.J. Brill, 1957, Vol 3B, p.1042, 1.39ff.
2. Lodge, Lex. Plaut., augeo II 4.
3. W.M. Lindsay, Syntax of Plautus, St. Andrew's University Publications No. 4, Oxford: James Parker & Co., 1907, p.33.
4. ibid., P. 29. (utor + acc. is found in Plautus, though not as frequently as utor + abl. The construction with the acc. is probably the older usage.

Because 11.48-57 do not appear in <u>A</u>, it is
generally agreed that the lines are not the original
work of Plautus, and that they were possibly a legacy
of the recension of Plautus's works which took
place in the first century B.C. (see p.30, 33). Yet
the passage is not really superfluous. Panegyris
has admitted that she considers that their
husbands have been neglectful of their duty (1.36):
but now she hastens to explain that, despite this,
she has no desire to desert hers, and she is only
afraid of her father's intentions concerning her
marriage (1.54). If these last ten lines had not
been added, the audience would be left wondering
whether indeed at least one of the sisters (Panegyris)
was tired of the situation. Lines 51 ff. set
everything clear. (See also notes, p. 43).

## Act I, Scene ii.

58. Enter Antipho from his own house (see p. 41f).
Plautus's audiences often saw the old man of the
play enter, irritably shouting orders to slaves or
others still within, e.g. <u>Aul.</u> 40 ff., <u>M.G.</u> 156ff.
59. <u>habitu</u> - the ablative supine, which is uncommon
in Early Latin and the poets, Plautus uses after
<u>redeo,</u> etc., as an ablative of separation, and
after certain adjectives, as here, as an ablative of
specification.[1]
60. <u>quotcalendis</u> - sometimes also written as two
words: <u>quot</u> here in the sense of <u>quibusque</u>.[2]

1. Lindsay, <u>Syn.Plt.</u>, p.77.
2. Lodge, <u>Lex.Plaut.</u>. <u>quot</u> 2.

_____ demensum cibum_ - 'food measured out', i.e.
'ration of food'.

61. qui minus - qui is an old form of the ablative
singular of the interrog. (and rel.) pronoun qui.
It is very common in Early Latin, existing side by
side with the form quo.

_____ facere depends on meministis, and the relative
clause on facere.

62. In Plautus, in threats introduced by a clause beginning with the si or nisi clause si or nisi, usually takes the fut. perf. indic. or the pres. indic.
respectively (e.g. Curc.726, Asin. 670). This line,
however, is an exception to the general rule.
The words quom ego revortar necessitate the use of a
fut. tense. (cf. Cas. 123, where the word semper also
necessitates a future.)[1]

63. '... else I'll remind you with reminders (i.e.
whips) made of oxhide.' Originally, monumentum is
anything which acts as a reminder. Later, it comes to
be used specifically as a reminder of the dead,
i.e. tombstone.

64. 'My place looks to me like a pigsty, not a house!'
The reading of either A or P is possible here (if
P's mihi is scanned as a monosyllable). A's reading,
from which, however, hic may have been dropped simply
in error, seems preferable all the same; for hic

1. Lindsay, Synt. Plt., p.125f.

is superfluous when habitare is already qualified
adequately by mecum.  In his Introduction to Latin
Textual Emendation,[1] Lindsay says: 'The first duty
of a Carolingian monk-copyist was to correct
the barbarous spelling of his original... In manuscripts
of the period preceding the Revival of Learning under
Charlemagne we find barbarisms like littoris for
lectoris...auxerint for hauserint.' These mispellings
were due mainly to the change there had been in
pronunciation in Late Latin, e.g. e and i in certain
circumstances were pronounced alike, as were also
o and u. One such change was that of the intervocalic
h, which came to be pronounced like the Greek $\chi$ :
and so, in manuscripts before the Carolingian Reform,
the writing of -ch- for -h- was a prevalent mistake.
If we assume that in the line at present under
discussion mihi  had been written by one of these
earlier copyists as michi, and if we allow for a
further error, through dittography of the ch, (to
produce michich),  then it is easy to see whence P's
copyist had his mihi hic.

_____ N.B.  in this line, three pairs of alliterative
words.

65. sultis < si vultis, formed on the analogy of
sis < si vis,[2] (see notes, l.37).

66. iam - is used here in the sense of statim, ilico,[3]
'in the time immediately approaching, forthwith,
directly', a common usage in Plautus.

67. This line, an iambic octonarius as Lindsay reads it,

1. London: Macmillan, 1896, p.12f.
2. Lindsay, Lat.Lang., p.181.
3. Lodge, Lex.Plaut., iam II D.

marks a break in the continuity of the scene..
Antipho probably strolls downstage to cogitate.
Lindsay remarks that, just as Shakespeare was in
the habit of completing a scene of blank verse with
two rhyming lines, so in Plautus an isolated iambic
line or two will be introduced into a scene of
trochaics (or vice versa, e.g. <u>Aul.</u> 393) for some
special effect. cf. <u>Epid.</u>   164f. [1]

      ind' - The final -<u>e</u> of such words as <u>inde</u>,
<u>ille</u>, etc., was suppressed in pronunciation except
when the word was emphatic.[2]  See notes on ll.86
(de<u>inde</u>), 159, 505, 768.

68. The <u>b</u>/<u>v</u> confusion in the MSS is the same type
as those mentioned in the notes on l.64. <u>A</u> is
admittedly an earlier manuscript, and confusion became
much more  rife later on. This particular confusion
appears again in <u>A</u> at ll.146 and 223.

71. <u>gratiam per</u> (<u>A</u>)- 'courteously'. The position of
the preposition following the word it governs is
unusual. <u>Quam per</u> occurs in Plautus at <u>Poen.</u>13,
but <u>quam</u> is a relative pronoun, with which the
construction is much more normal, though confined
mainly to Early Latin and the poets.[3]
The line, as Lindsay prints it, would be scanned:

     grātĭ/ām pēr/sī pĕtĭ/mŭs, spē/rŏ) ăb ĕō//Īmpĕt/rāssĕrĕ
Lindsay thinks that <u>P</u>'s reading (<u>gratiam a patre</u>)
probably came from <u>per</u> being mistaken for a

---

1.  Lindsay, <u>E.L.V.</u>, p.288.
2.  ibid., p.71 ff.
3.  Gildersleeve & Lodge, 413.

\* If the scansion _patrē_ is offensive, then treat _petimus_ here as belonging to the fourth conjugation (cf. 1.583, _adgrediar_) and scan: $\quad$ grāt(yam) ā pătrĕ / sī pĕtīmūs //.

contraction of <u>patre</u> in the minuscule MSS.[1]

$\underline{P}$'s reading, however, should not be dismissed entirely and must be kept in mind as a possibility. Though <u>peto</u> is at times used absolutely in Plautus, the addition of an object (<u>gratiam</u>) clarifies the sense, and the phrase <u>a patre</u> balances <u>ab eo</u> in the second part of the sentence. With the reading, <u>a patre</u>, the line scans:

grătĭ/(am) ā păt/rē sī /pĕtĭmūs,/ spēr(o) ăb ĕ/(o)

Impĕt/rāssĕ/rĕ,

and note that the diaeresis is preserved.

<u>Patre</u> should possibly be written <u>patri</u>.[2] Consonant stems often took <u>i</u>- stem case endings (and vice versa), and so at <u>Capt</u>.914 and <u>Bacc</u>.628 are found <u>carni</u> and <u>criminin</u> respectively, with the abl. sing. -<u>i</u> ending for third declension <u>i</u>- stems.[3]

$\underline{A}$'s <u>petemus</u> (?) would solve the problem of the hiatus in the first version and allow the more common <u>patrĕ</u> in the second.

_____ <u>impetrassere</u> - fut. infin. cf. notes 1.149.

72. <u>Hau</u> belongs only to Early Latin and to Vergil. Plautus uses <u>haud</u> always before words beginning with a vowel.[4] As the form <u>hau</u> had died out in later Latin, it was replaced by scribes in the MSS with the form which was in current use, <u>haud</u>.

73. i.e. <u>factura sum</u>. The meaning, perhaps a little obscure at first sight to the reader, would no doubt have been made clear on the stage by gesture. However,

1. Lindsay, <u>Lat. Text. Emend.</u>, p.99.
2. But cf. <u>E.L.V.</u>, p.117, where Lindsay produces evidence from inscriptions of such a spelling as <u>cosoled</u> (<u>consule</u>).
3. <u>ibid</u>., and Lindsay, <u>Lat.Lang.</u>, p.181.
4. Lindsay, <u>E.L.V.</u>, p.120.

with P's reading in mind (itself difficult metrically), it is tempting to conjecture an original reading something like <u>neque quidem ego id factura neque</u> .

74. <u>exorabilest</u>* < <u>exorabilis est</u>. Nonius Marcellus refers to this practice, of which abundant traces remain in the MSS of Plautus. His explanation of it, that the neuter has replaced the masculine (or feminine), may be true, for it is only in the case of adjectives, as far as our MSS show, that <u>-is est</u> became <u>-est</u>, and in all other cases <u>-ist</u> was produced.[1] cf. <u>prostibilest, 1.765</u>.

75. <u>ratiocinor</u> - 'reckon out by cold calculation'. This is the only occurrence of the word in Plautus.

76. <u>utrum</u> is taken up by <u>an</u> in 1.78. The <u>an</u> in 1.77 joins the two <u>quasi</u> clauses. <u>Lacessam</u> and <u>temptem</u> are subjunctives in an indirect question, amplyfying <u>quo pacto cum illis occipiam</u> in 1.75.

77. 'As if I never were to feign anything against them, or, as if I'd heard something in which they deserved blame; should I try them out with gentleness rather, or with threats.'

P's version is: <u>quasi numquam quicquam in eas simulem, quasi nihil indaudiverim</u>. P's <u>in eas</u> has better sense than A's <u>adeo</u>. The <u>nihil</u> of P's version, however, is incorrect. Antipho summarises his plan of action with the words, <u>an temptem leniter an minaciter</u>, 11.78-9. The first <u>quasi</u> clause refers to the first alternative (<u>temptem leniter</u>), the second to the second alternative (<u>an minaciter</u>). So <u>quid</u> is the correct reading. To keep A's <u>an</u> in 1.77 makes the passage smoother.

1. Lindsay, E.L.V., p.76.

* Ernout retains A's <u>exorabilist</u>.

79. litis - originally simply 'quarrels', but
came to apply especially to those quarrels which
were taken to court, and this is the normal use of
the word. Nixon (Loeb ed.) translates here, 'protests'
_____ meas - i.e. filias.

80. alio - (adv.), 'elsewhere'. In Plautus, a
pronominal adverb is often used in place of a pronoun.
cf.1.142, quo, and Rud.1409, dimidium tibi sume,
dimidium huc cedo.

82. quam ob rem - disyllabic. See notes, 1.41.

83. minime - 'by no means'.

_____ turbas - much louder quarrels than litis:
'hubbub, uproar'.

_____ factu - cf. notes, 1.59.

85. perpavefaciam, perplexabiliter - probably both
Plautine inventions. For all Antipho's show of
boldness and self-confidence concerning the handling
of his daughters, they easily win him over, and
he goes off feebly to consult his friends about
it (1.143).

86. postid...igitur, deinde - probably spoken
hesitantly. It is obvious that Antipho in fact has no
concrete plans of action.

Postid appears to be used in Plautus in the sense
of the French puis, 'and then': whereas postea and
postilla can be used either in this sense(e.g. Asin.
771, Men.342), or in the sense après (adv., e.g.
Capt.203, Poen.467), or with a negative in the sense
encore une fois (e.g. Poen.358, Capt.118). cf. notes
on postilla, 1.529

_____ faciam palam - Nixon takes this as 'make it plain
how I feel', i.e. to his daughters. It is probably
preferable to translate, 'You'll see!' (i.e. make it
plain to you - the audience - how I feel). Antipho
follows this with the equally ambiguous statement,
multa scio faciunda verba.

_____ deinde - is the pre-vocalic form in Plautus,
dein the preconsonantal, where the -e has been
'squeezed out'.[1] See notes 1.67 (inde).

87. sed apertast foris -'But the door is open', (i.e.
to Panegyris's house). Till now, Antipho has not been
looking in the direction of his daughter's house,
in front of which the two women have been sitting
and talking; but he has been musing aloud to himself,
standing probably upstage, in front of his own house
(or perhaps even downstage - his daughters, being too
engrossed in their talk, would not have noticed him),
his back turned half to them, further towards
the right than centre stage (i.e. spectators' right).

_____ foris - The singular, foris, is not found in
Plautus except in the set phrases foris (con)crepuit
(where the plural form is also possible), and, as
here, foris aperitur, apertast.[2] See also notes
1.596 (foras).

89. ecastor - an oath used largely by women (cf.
Gellius 11.6). It constitutes over 50% of all oaths
used by women in Plautus, but by Terence's time,
the percentage has dropped to 11%, possibly signifying
that the oath had lost most of the force it used
to have. cf. notes 1.36[3] (pol).

_____ advorsum - used adverbially here. Advorsum
can also be a preposition.


1. Lindsay, E.L.V., p.71.
2. The only exceptions are Cas.891, and also Bacc.833,
where only one flap of the door is referred to.
(G. Abraham, Studia Plautina, Jahrbücher für
classische Philologie, vol.I, 179-244, Leipzig: Teubner
1885, p.200f.
3. B.L. Ullman, op. cit.

89. occupemus - 'anticipate'[1], cf. Greek
φθάνω , 'Let us go up and kiss him first.'

90. Lindsay suspects[2] that istic (A) is an error of insertion. Often the copyists wrote words in between the lines in explanation of the text, and often these words came to be included erroneously in the text.

92. salsura evenit - a difficult phrase. Probably it is best to interpret it as follows : salsura is used in a bad sense, meaning literally, 'over-salting, distasteful to the palate', and evenit is used in the sense of contigit.[3] This would be a fitting reply for an old man who is desperately trying to avoid having his strength of mind weakened by his daughter's embraces. A slightly less likely interpretation is possible by giving the word salsura a metaphorical connotation, and translating 'So much has a bitter taste befallen my soul ': in this case, Antipho would be thinking of the proposition he is about to make to his daughters concerning their marriage.

J.P. Postgate[4] suggests the emendation salsura evanescit, which is possible but unnecessary, and not really consistent with the old man's determined attitude at the beginning (later he is won over completely, 1.143). It is translated as 'My strength of mind is fading', (Postgate quotes a passage from Cicero de Div. ii. 17 - where evanesco is used of vinum or salsamentum losing its tang), and would probably have been said as an aside.

1. Lewis & Short, occupo, I B 3.
2. Lat.Text.Emend., IV 2.
3. Lewis & Short, evenio, II A.
4. 'Notes on Plautus,' Emerita, 1913, XVII, 116-7.

**93.** istic – i.e. in cathedra (Ussing)

**94.** bĕnĕ – see p.21 (II, 2c).

**97.** aequius† – scanned as a trisyllable throughout
Plautus, so here it must be treated as a dactyl,
and not as a spondee (with synizesis of i). In
Plautine prosody, cretic words are sometimes
reduced to dactyls, though usually only in anapaestic
verse.[1] cf. 11.43, 223. 'Whom is it more fair
that we should hold more highly than you, and, second
to you, our husbands?'

_____ postideā – ante-classical for posteā, which
is also used by Plautus, cf. notes, l.349.

**98.** matres familias – -as is the old ending of
the first decl. gen. sing., quite obsolete in
Plautus's time, except in this phrase and
pater familias, old legal phrases. (Paterfamilias
was the head of the household and its legal owner
and was called thus, whether he had children **or**
not.) In the phrases, familias is also, however,
found replaced by familiae.

**100.** perinde – always a tribrach in Plautus, but
Terence scans it as an amphibrach at Heaut. 195.[2]
According to the Latin grammarians (Priscian XV, 9),
it was pronounced with the accent on the first syllable.[3]

**101.** N.B. alliteration.

**102.** auceps – is originally a bird-catcher, fowler
(from avis, capio); and the word came to be applied
more broadly as a catcher of other things than birds,
e.g., as here, catcher of words, eavesdropper.
The dative which accompanies it is unusual: Cicero uses
an objective gen. after it. The most recent editors

1. Lindsay, E.L.V., p.40, 46.
2. Lindsay, E.L.V., p.210.
3. W.M. Lindsay, Journ.Phil., 1893, XXI, p.210.

* Ernout mentions Kiessling's emendation, _aequomst_, pointing out that the comparative, _aequius_t, is 'inutilis'. But it is surely not an unnatural feature of colloquial speech for one comparative (_potiorem_) to attract another word into the comparative degree.

of the <u>Miles Gloriosus</u> (Hammond, Mack and Moskalew)[1]
treat the dat. after <u>auceps</u> (<u>sermoni</u>, M.G.955)
as a dative of disadvantage.
104ff. Antipho begins his first plan, 'to try them
out with gentleness' (1.78). He asks three questions:
how do you pick a respectable woman. Is a
maiden or a widow better? How do women avoid vice?
107. <u>quid istuc est quod</u>...-together with <u>quid id est</u>
<u>quod</u>, <u>quid hoc est quod</u>, <u>quid illuc est quod</u>, and
simply, <u>quid est quod,</u> a common way of introducing
a question in Plautus. cf. the French formula,
<u>Qu'est-ce que c'est</u>..? Concerning the function of
<u>quod</u> in these phrases, Bennett says :[2]
'The way in which <u>quod</u> .. developed its peculiar
force is not perfectly clear. Possibly a starting-
point was found in expressions like Men. 677, <u>scin</u>
<u>quid est quod ad te venio?</u> Stich. 107, 127. In
these the <u>quod</u> is originally an accusative of the
inner object, - 'Do you know what it is on which
I am coming to you?' 'What is that errand on which
you are coming?' 'This is the errand on which I am
coming to you.' But this meaning easily passes into
that of 'What reason is there why?' 'This is the
reason why.' Assuming that the idiom in question
established itself in the way suggested, it would
then be easy for its application to be extended to
expressions like: Epid.609, <u>quid est quod illi</u>
<u>caperrat frons</u> ......'

1. Cambridge, Mass.:Harvard University Press, 1963.
2. <u>S E L</u>., I, 136.

111. istac - This word is very often used in a
derogatory sense: Cicero in his speeches often
refers to the defendant as iste. The word is of
uncertain etymology.[1]

112. si sint - '(They would be ut oportet esse)
if they were ' (ideal condition).

113. ut aequom censes - indirect question, the
indicative mood being ante-classical and poetical.[2]

114. male - see notes on bene, 1.94.

116. 'When is a woman most obviously of good
character '

117. '(She is most obviously of good character) who,
when she has the chance of behaving badly, restrains
herself from doing so.' There are two relative
clauses in the Latin, but it is too clumsy to
translate them as such.

118. pensior - pensus, from pendo, 'to weigh',
means 'weighed', so 'worthwhile', 'esteemed'.
'Which is the more esteemed estate; to have a maiden
or widow as wife?' A similar question is found in
Naevius's Gymnasticus (Play XIX, extract 1 in
Mueller's edition): age, utrumst melius: virginemne
an viduam uxorem ducere? See note and footnote,
1.365.

121 The acc, after vitare is more common in
Classical Latin

_____ Lindsay attributes ut cottidie ... etc.
to Pamphila, as do Ritschl, Goetz, Zuretti and Ernout.
Ussing, however, attributes the reply to Panegyris,
which is better stagecraft For, until now, the
questions asked by Antipho have been answered
alternately, now by Pamphila, now by Panegyris: on
the question of respectable women, Pamphila has one
answer (ll 113-4), and Panegyris another (1.117):

1. C.D Buck, op. cit., p.226.
2. Lewis & Short, ut, 1 A 3.

Pamphila answers the question of whether it is
better to marry maid or widow (ll.119-20), and it
is fitting that the next question be directed in
turn to Panegyris: How is a woman to avoid vice?
This is answered in ll.121-2. Then Pamphila would
be the one to answer the next and last question
in l.124f. This would poise her to take the lead
in the next part of the scene, where Antipho's proposals
to dissolve the marriage have to be contended with.
(Ussing, however, attributes ll.129-31 to Panegyris.)
It is also apparent, especially from Act I, scene i,
that of the two sisters, Pamphila has the stronger
character (cf. 1.34 ff.).

124.  quom res secundae sunt, se poterit gnoscere -
does not let herself be carried away by her own good
fortune.

Cic. Tusc. I, 22, 52, nosce te, hoc dicit,
nosce animum tuum.

Gnoscere is the old spelling. The origin of the
saying is obscure, the first record of it being the
inscription over the Temple of Apollo at Delphi,
 γνῶθι  σαυτόν .          Being thus an old and
revered saying, the words kept their old forms.

125.  '... and she who will endure patiently changes
for the worse.'

        illa -(never ill'). See notes, 1.159.

126.  Seyffert suggests the reading ingenium ingeni
for Amph.899:[1]  the phrase does not occur elsewhere
and it is     possible that here in the Stichus it is
just a piece of verbosity on the old man's part.
On the other hand, it may have been a set phrase,
meaning 'your real inclination' (cf. English 'heart
of hearts': for other examples in Latin of the

1.  Lodge, Lex.Plaut., ingenium, II 2.

elative gen., of Petronius 37, <u>Trimalchio habet</u>
<u>.... nummorum nummos,</u> i.e. he is very rich; Martial
VI,iv,1, <u>censor maxime principumque princeps;</u>
Plaut. <u>Capt.</u> 825, <u>regum rex.</u> The Elative genitive
has its origins in the languages of the Orient.
e.g. O.Pers. xšaya𝑑iya  xšaya𝑑iyanam.)[2]

127.  <u>hoc</u> - is always scanned long by Plautus when
it is neut. nom. and acc. sing., except when the
principle of Brevis Brevians (as here) allows
shortening.  It was becoming short by Terence's
time.[3]

_____ <u>quod ... quodque</u> - see notes, 1.107.

128ff.   Antipho now turns to his alternative plan
of action and tries them out with threats.

129. <u>auctores</u> -  this word is rarely used absolutely.
In Plautus, it is usually followed by <u>ut</u> and the
subjunctive, as above, 1.128.

132f.  Antipho's question ends with alliteration,
and Pamphila's answer is also alliterative.

134. <u>divitis</u> -  The form <u>ditiae</u> (etc.) is occasional
in Plautus and the regular form in Terence. (The MSS
know only <u>divitiae</u> etc..)[4]. For the dropping of
the intervocalic <u>v</u>, see notes, 1.37.

135. <u>magni penditis</u> -  'Do you value highly?' cf.
notes on <u>pendo,</u> 1.118.

139f. The connection between the two lines is:
dogs who do not want to go hunting will not only be
of no use, but will be detrimental to    the hunt,
and a hindrance; and so is a wife to a husband she
does not want.

---

1.  Lodge, <u>Lex.Paut.</u>, ingenium, II 2.
2.  Stolz-Leumann, II, i, p.55.
3.  Lindsay, <u>E.L.V.</u>, p.119: *hod-ce ＞ hōcc ＞ hōc,
which is long by position, not by nature. cf. <u>istuc,</u>
1.37.
4.  Lindsay, <u>E.L.V.</u>, p.142.

The plays of New Comedy, especially those of
Menander, appear to have contained a great many
maxims, judging from the very large number which
have been preserved, and many attributed to Menander
(not all of them correctly). The plays of Plautus,
as well as those of Terence, are as rich in maxims as
their Greek originals appear to have been. For
list, see Duckworth, N.R.C., p.339. In this play,
cf. 11.178,520.

140. viro (A), dative, is possible; *and Ernout reads this* however, in
1,142, quo (see notes, 1.142) is used after the
verb dare: if A's is the true reading here, then
the reading at 1.142 should probably have been
quoi rather than quo.

141. vostrarum - together with the masc. vostrorum,
are forms found in Early Latin for vostrum.[1]

142 quo - adverb; see notes, 1.80 (alio). cf
Winter's Tale, V, i, 212f.:

> 'You have broken from his liking
> Where you were tied in duty.'

For the sentiment expressed, see notes, 1.52ff.

144. credo - in parenthesis.

___ (nos) probiores arbitrabunt. N.B. active for
usual deponent form. Such forms are attested often
in Early Latin.[2] cf. notes, 1.414.

___ vero (Nonius). Nonius, writing probably in the
fourth century A.D., when papyrus rolls were hard
to consult, may well have been quoting from memory.
The other possibility is that vero is an early variant
from the Pompey-era recension (see p.30).

1. Lindsay, Lat.Lang., p.425.
2. Lindsay, Lat.Lang., p.521f.

After l.145, exit Antipho, presumably off R.
to forum, where he would be more likely to meet his
friends: if this is so, when he returns at l.505,
from the harbour, he violates the re-entry rule,
whereby characters re-entered from the same place they
had left the stage.[1] A similar inconsistency occurs
at Amph. 854, where Amphitryo leaves to go to the
ship, but returns from the direction of the town
at l.1009.[2]

146. auscultavimus (A) - see notes, l.68.

149. celassis - O.L subj. (commonly called
Indicative forms, such as indicasso, are

future-perfect, but that this and similar forms had
nothing to do with the perfect is shown by such forms
as the infinitive, impetrassere, cf.l.71). It has the
optative suffix (see notes, l.268). The origin of
the -ss- is uncertain.[3]

150. eho - disyllabic. Unlike in nihil ($>$ nil)
and *ne-homo ($>$ nemo), the h in such interjections
(cf. also ehem, eheu) was probably inserted to
ensure a disyllabic pronunciation. Eho is never
used absolutely, but is always prefixed to interrogative,
sometimes imperative, sentences as a corroborative
particle.[4] See also notes, l.245.

152. N.B. Hiatus after heri// Hiatus after emphatic
iambic words is common. However, Lindsay quotes this,[5]

1. Duckworth, N.R.C., p.119.
2. M. Johnston, op.cit., p
3. C.D. Buck, op. cit., p.281.
4. P. Richter, 'De Usu Particularum Exclamativarum
apud Priscos Scriptores Latinos,' Studia in Priscos
Scriptores Latinos. ed. W.Studemund, vol.I, 389-642,
Berlin: Weidmann, 1873, p.440 ff.
5. E.L.V., p.248f.

and five other examples where iambic words, carrying
no special emphasis, are followed by hiatus. The
other examples are: Cas.50, 58, Merc 257; Poen.497,
873.

___ hŏdie   probably never hŏdie in Plautus.[1]

___ si quae ... venerit - According to Bennett,[2]
this is an example of a secondary function of si
with interrogative force. The development of such
a function can be seen in Trin.148, ausculto si quid
dicas, 'I am listening in case you should say
anything', hence, 'whether you say'. Bennett finds
twenty-eight such si- clauses in the writings of
Plautus, Terence and Ennius. Handford, however,
states[3] that in Early Latin, especially when
the verb is subjunctive, si does not *necessarily have* the interrogative
sense which later developed: *but* he admits that in
four examples with the indicative, si must really
have interrogative force (Ter.Eun.838, Ad.239,
Phor.553, Plaut. Pers.825).

154. There is some dispute as to what Crocotium does
after l.154, when she is sent to look for Gelasimus.
Nixon has her stopping to chat with another slave
at Antipho's doorway. It seems, however, that it

1.   ibid., p.202.
2.   .S.E.L., I, 331.
3.   S A Handford, The Latin Subjunctive, London:
Methuen, 1947, p.175.

would have been simpler to have an interlude after
1 154 .[1]

Act I, Scene iii.
Gelasimus, the parasite, enters from the forum,
R. His name is a comic formation from the
Greek    γελάσιμος   , 'laughable', and
Plautus is later able to play on this name at
ll 177ff. and 630-1. Cf, the names of other Plautine
parasites, e.g. Peniculus (in the Menaechmi),
a Latin comic formation, meaning 'little brush',
and, in the Captivi, Ergasilus, from the
Greek, ἐργάσιμος   (lit, 'that can be worked',
used in reference to coutesans)

There are seven parasites altogether in the
extant plays of Plautus. Of these, four, (the four
who have very important roles in their particular
play) make their first entrance onto an empty
stage and address themselves to the audience:
Ergasilus, Capt.69; Peniculus, Men.77; Saturio,
Pers.53, and here, Gelasimus. Of the remaining

1   On interludes in Roman Comedy, see M. Johnston,
op.cit., Ch.VII. There must have been such interludes.
At Pseud.573, Pseudolus makes direct reference to the
flautist who is going to keep the audience amused until
he comes out on stage again: and at Curc 462ff, a
choragus speaks a monologue of twenty-four lines to
occupy a necessary interval. We know that there was
a flautist present in the Stichus (he is dragged
forcibly into the festivities by Stichus and his
drinking companion, Sangarinus, at the end of the play),
so it is very likely that he would have entertained the
audience at this point (1.154). This would allow
Crocotium to run off in the direction of the forum in
quest of Gelasimus without colliding with him as he
came onto the stage from the same direction.

three, two (Arotrogus in the Miles Gloriosus, and
the unnamed parasite in the Asinaria) are relatively
unimportant: the third, Curculio, in the play of the
same name, is of course far from unimportant, but
the part he plays throughout is more like that
of a helpful slave. On entrance, especially,
he is typical of a servus currens, whose frantic
haste, violent threats, and slow progress are the
source of much fun in Plautine comedy.[1]
155ff. Fraenkel[2] claims that this scene, as far
as 1.237, is a Plautine insertion, the only points
recalling the original being the fact that Gelasimus
makes his entrance with a monologue, and Crocotium
overhears all or part of it. Otherwise, Plautus has
largely expanded the scene. To have Crocotium
remain awkwardly on stage for so long is, as
Fraenkel says, most un-Attic.[3] Also, Gelasimus's
monologue consists only of vague generalities:
it has no connection with the action of the play
and does not elaborate on the bad experiences
which have caused him to be so bitter about the
lot of the parasite (1.183ff.). This is not the
pattern which the monologues of other parasites in
Plautus's plays follow. Cf. Ergasilus at Capt. 469ff.,
and then 1.478.


1. G.E. Duckworth, 'The Dramatic Function of the
Servus Currens in Roman Comedy;' Class. Studies
presented to Ed. Capps on his 70th. Birthday, New
Jersey: Princeton University Press, 1936, shows how
in Plautus the servus currens provides not only
'padding for the sake of comedy', but also suspense.
2. op. cit., p.286ff.
3. It is difficult to believe, however, that any
playwright, Attic or otherwise, would allow such an
awkward situation to arise. But cf. notes, 1.154.

160. <u>Plus annos decem</u> — for <u>plus</u> construed with acc. of extent of time, cf. Liv. 40, 2, <u>cum plus annum aeger fuisset</u>.

157f. - i.e. by carrying her for more than ten years (1.160) in return for her having carried me for ten months (1.159). The wit is typical of any parasite, whose next meal always depended on how much he was able to amuse the prospective host.

157-8 - A:  neque quisquam melius referet
                    matri gratiam                          157

             quam ego meae matri refero
                    invitissumus.                          157a

       P:  quam ego matri meae refero
                    invitissumus                           157a

             neque rettulit quam ego refero
                    meae matri Fami                        158

Lindsay considers[1] that the Revival version probably read 157, 158. The two traditions have been confused in P by scribal error.

159. Either have hiatus at nam//illa (see p.22, II,4g ), or read, as Lindsay suggests in his apparatus (O.C.T.) illaec for illa. Lindsay will not accept Skutsch's suggestion[2] to read nam ill(a) me⟨d⟩ in alvo mensis gestavit decem, which involves the dropping of the final -a from illa, just as -e is dropped from ille (cf. notes on inde, 1.67).

162. quo - 'and thereby'

     minus - acc. governed by cepisse.

     laboris - part. gen. after minus.

165. To read, with the codd., oboriuntur, would

---

1. A.E.P., p.46.
2. F. Skutsch, Plautinisches und Romanishes, Leipzig: Teubner, 1892, p.116. He quotes two further instances which he claims to be evidence for the scansion, ill(a). Pers.232, ill(a) militia militiatur multo magis quam pondere: Trin.809, lepidast ill(a) causa ut commemoravi dicere. At Pers. 232, Lindsay (E.L.V., p.73) finds no objection to scanning illa militia. , and at Trin.809 reads lepid⟨a⟩ illast.

demand the scansion dŏlŏrēs. On such distortions
in pronunciation, see p. 20 (II, 1 a, on amica.
Stich.696). There is no evidence that the stem
-o- was shortened in the oblique cases of such
words as dolor in Plautus. On the nom. sing. of such
words, see p. 20 (II, 2 b). Lindsay's emendation,
oboriunt, allows dolores its normal scansion.
167. Any of the emendations proposed would make
the line possible metrically. Perhaps Zurett's
suggestion, ego auditavi, is preferable, because,
as he says, ego would be more easily omitted than
atque, ita, etc.
168. An exaggeration, of course: the period of
gestation for elephants is in fact twenty to
twenty-two months.
167. dicier - pres. infin. pass This is a common
termination in Early Latin. See notes, 1.52.
174. An English reader may well expect the proper
name in apposition to nomen, rather than to mi;
but in Latin idiom it agrees with the pronoun
(cf. Capt.69, Men.77).
176. ind! - see notes, 1.67.
178. See notes, 1.139f.
___ illa - i.e paupertas.
___ ubi quem - i.e. si quem.
179. annona - originally meaning the annual produce,
comes to mean the prices fetched by the annual
produce.
182. Lindsay reads sīquĭ' meŏssŭm vŏcāt to avoid
what he considers the impossible scansion, sĭquĭs.[1]
Quis (pronoun) and qui (adjective) are interchangable
in Early Latin.[2] Plautus appears to have used quis

1. But cf. hĭcquidem, 1.464, sĭquidem, 1.616.
2. Lindsay, E.L.V., p.172.

before a vowel, _qui_ before a consonant.[1]

183ff. 'It's a great shame (_pessume_), but one thing that men used to say – and a very good, fine thing to say, too, to my mind – has disappeared.'

185. An early alternative for the imperative _fac_ was _face_ (cf. also _dice_, _duce_). This form was used when a word beginning with a vowel followed. The form without -_e_ was used when the imperative was closely joined with a following word beginning with a consonant. The form in -_e_ disappeared in later Latin.[2]

186. _promitte_ – 'promise (to come)'. i.e. 'accept'.

187. lit. 'I shall not pardon[3] that you do not come'.

189. _nihili_ – 'of no worth'. There is no trace of the disyllable, _nihil_, in Plautus: it is always reduced to the monosyllable, _nil_.[4] But _nihilum_ is trisyllabic.[5]

191. _diffringo_ ('smash to pieces') is more violent than _defringo_ ('break up') which is the reading of the MSS. The former, however, seems more in keeping with the general tone of Gelasimus's speech.

Perhaps _lumbos diffractos_ refers to the practice of breaking the legs of crucified prisoners who are not already dead by dusk. Crucifixion was the common form which capital punishment took for slaves.

1. Lindsay, _Lat.Lang._, p.444.
2. Lindsay, _E.L.V._, p.96.
3. Lewis & Short, _amitto_, I, 2 A.
4. Lindsay, _op.cit._, p.121
5. ibid., The scansion should really be _nihilum_ (from _ne_ + _hilum_ – 'not a trifle'), but when the accent fell on the _ne_, the penultimate became short by the law of Brevis Brevians.

192. <u>cenassit</u> - see notes, 1.149.

193. <u>haec verba</u> - i.e. 1.190.

_____ <u>med</u> - (and <u>ted</u>), found in Early Latin as well as <u>me</u> (acc.). The origin of the particle, -<u>d</u>, is obscure.[1] <u>Med</u> is not merely the ante-vocalic form, because <u>me</u> is often found elided or followed by hiatus, even before a short vowel. It is possible that the form with -<u>d</u> is the more emphatic, but this cannot be proved.[2]

_____ <u>barbaros</u> - In most places in Plautus, <u>barbarus</u> means Roman or Italian. (All Plautus's plays are set in Greece.) Cf. <u>Capt</u>. 492ff., referring to Roman court practices. However, at <u>Rud</u>.583, it is applied to a Sicilian by the slave of an Athenian, and at <u>Bacc</u>.119, <u>es barbarus</u> means 'you are an ignorant barbarian'.[3]

193ff. Leo[4] considers these lines (to 1.235) to have been inserted by Plautus. He claims that the motive for Plautus's insertion was found in the original, at 1.171, but cf. notes, 1.155ff.

194. <u>compendium</u> - originally, a 'saving (of money)', and then, in general, 'gain' or 'profit', and specifically, 'saving of time'. Elsewhere in Plautus, the phrase, <u>facere compendium</u>, means 'make an end of' (<u>Pseud</u>.605, <u>Rud</u>.180), and if it were taken in this way here, it would mean 'dispense with',[5] i.e. 'do without' (an auctioneer). Rolfe's suggestion that the meaning here is 'ply the trade of an auctioneer' is an attractive one.

1. Lindsay, <u>Lat.Lang</u>., p.423: Stolz-Leumann, I, p.283.
2. Lindsay, <u>E.L.V</u>., p.159, 245.
3. Hallidie, to <u>Capt</u>.884.
4. <u>Plautinische Forschungen zur Kritik und Geschichte der Komödie</u>, 2nd ed., Berlin: Weidmann, 1912, p.169.
5. This is Nixon's translation (Loeb ed.).

195. ipse - has more point if the first interpretation
of 1.194 is accepted. (It agrees, of course, with
praedicem.) If Rolfe's interpretation appeals more,
then it might be considered a possibility to emend
ipse to ipsum and take it as the object of venditem.
196. arcessitum - supine.
198  curiosus - 'applying oneself with care' (from
cura), and so, 'applying oneself with too much
care', and so, 'interfering', 'meddlesome'.
199  'who make a great effort (studio maxumo) to
mind other people's business.'
201. si quando (A) - quite a frequent phrase, meaning
'if at any time'. P's reading, however, seems rather
superfluous: it is obvious that the subject of
sciunt will be the same as the subject of curant
(1.199) and of sunt (1.198). Lindsay, however, chooses
to accept P's reading, with the form i
202. adeunt/perquirunt quid siet causai ilico,
(causae, O.C.T., 1959). The genitive of the fem.
sing., first decl., was spelled -ai in Plautus's day.
Before a word beginning with a vowel,  it was
always a diphthong (-aī) (also sometimes before
words beginning with consonants, either for special
effects, or, usually, for the sake of the metre)
and, before a consonant, it was usually a monophthong
(-aī).[1]
204. uxorin - Concerning the particle -ne, Lindsay
finds[2] that Plautus preferred -ne before vowels,
-n (with -e suppressed) before consonants


1   Lindsay, E.L.V., p.153f.: Stolz-Leumann, I, p.270.
2   'On the Sentence Question in Plautus and Terence,'
AJPh., 1890, XL, p 16

____ divortio - abl. of cause  It cannot be a
predicative dat_ as Early Latin does not show
examples of words used in apposition to a whole
statement such as appear in Tacitus, Ann. 1. 30,
quosdam ipsi manipuli, documentum fidei, tradidere.[1]

Roman women played a much larger part in
family life than did Greek women. Virtual freedom
came early to the Roman matron, thanks to a clause
in the Twelve Tables. Marriage was regarded more
often as a personal rather than a legal affair:
marriages were made by the paying over of a dowry
rather than by any legal ceremony. Divorce,
therefore, was easily come by, but nevertheless
infrequent.[2]

205f. i.e. though I don't mind seeing them worry
themselves over what the auction is to be in aid
of...

206.  nil moror - 'I don't care in the least',
an expression which Ernout-Meillet (Dict.Etymol.)
explain as arising from the formula used by a consul
dismissing the senate: nil amplius vos moror, or
by a magistrate recalling a charge against
someone: C. Sempronium nil moror, Livy 4, 42, 8.

208a - ipse -P's reading, is unmetrical. The line
makes little sense as it stands. If it has a verb
of saying in place of the corrupt ipse (which was
possibly a gloss explaining egomet ?), then
perhaps it could be considered as belonging to the
Revival version:

loquar egomet quam ob rem auctionem praedicem.

1.  Bennett, S.E.L., II, 314.
2.  H.H. Scullard, A History of the Roman World from
753 to 146 B.C., 2nd ed., London: Methuen, 1951, p.
354f.

Lindsay thinks[1] that the reason for the
insertion in A here of ll. 232-3 in place of
208a perhaps signifies the possibility of shortening
the scene by omitting 208a-231. Another possibility,
he says, is simply that 232-3 were miscopied by an
earlier scribe who wrote them correctly at the top
of the next page and the next scribe copied them in
as part of the text. (This, however, presupposes that
a page in the original had no less than 25 lines
to it, and this is six more than the number of lines
per page in A, and probably in the majuscule
archetype of P (see p.32).

209f. N.B. alliteration of m.

210. mancupia - O.L. spelling. See notes, 1.20
(lacruma).

211. potatio - 'a drinking session'.

213. potio - 'a drink'.

216. Hiatus at fame // emortuos:[2] or else accept
Lindemann's suggestion, demortuos (cited in Lindsay's
apparatus, O.C.T).

_____ fame - for abl. of third decl. in -e, see
notes, 1.71 (patre).

217. 'When he (Gelasimus) is hungry, no one is
as funny.'

___ aeque - comparison to be supplied from the
context. This is often the case in Plautus, cf. Bacc.
215, Men. 201, etc., and is found in other authors,
including Cicero (Pro Cael.3).[3]

220. Gelasimus addresses himself to the audience.
Such breaking of the dramatic illusion is a common
device in Plautus, (not nearly so common in Menander
or Terence). cf. Aul.713ff., Men.879f., M.G. 861f..[4]

1. A.E.P., p.55 ff.
2. See p.20 (II, 4 h).
3. Thes. Ling. Lat., aeque II B 3b.
4. Duckworth, N.R.C., p.135.
5. Dict. Class. Ant., 'Meals'.

221. logos – Lat. formation (acc. pl.) from Gk. λογόι: the word occurs seven times altogether in Plautus, four times in the Stichus (383, 393, 455).

222 qui cena poscit (logos ridiculos) ?

cena, prandio - ablatives of price: 'for the price of a meal'. The prandium was the midday meal, and the cena began about 3 p.m., usually lasting for several hours.[1]

223. There is no reason to neglect P's reading, Hercules te amabit, which is 'a most natural parenthetical excλlamation to a supposed bidder'.[2]

Hercules was the god of gain. Bergk's interpretation of A's reading (hercle aestimavi) does not have as good sense, and there is every likelihood that here again, as at 11.68 and 146, A's scribe has mistakenly written perfect for future.

Hercŭlĕs – see notes, 1.43.

224. ehem – see notes, 1.150 (eho).

adnuistin ?-'did you nod?' – the usual way of bidding at an auction.

meliores – i.e. logos.

226. Ussing's explanation of this line is attractive. He explains iunctiones (A) as referring to the Greek συμπλοκαί , 'a combination of words', and sudatorias as 'so difficult to unravel as to occasion perspiration'. 'I have for sale riddles,[4] enough to bring you out in a sweat; or others, weak ones, good for drunken parties' (i.e. when everyone will think they are hilarious anyway. This is a very

1. Dict. Class. Ant., 'Meals'.
2. Lindsav, A.E.P., p.117.
3. He was also thought of as an enormous eater.
4. Nixon translates P's reading unctiones (accepted by Lindsay, O.C.T.) as 'rub-downs'.

free translation of crapularias, which simply
means 'pertaining to intoxication' ).

228f. adsentatiunculas, peieratiunculas - diminutives.
Plautus uses diminutives with much greater frequency
than Terence.[1]

230. It was the custom to bathe before dining.
Gelasimus had done neither for ages, so his strigil
was rusty and his oil-flask dry (lit. 'dark red',
but this is the colour of dried out leather).

_____ strigilim -                         The strigil
was the instrument used in the bath to scrape oil
and dirt from the skin. The Romans used to rub
themselves down with oil after each bath, or
rather, had slaves do it for them . The strigil
was roughly L-shaped, the handle forming one side
and measuring an average five or six inches, the
other side being hollow and concave, in which the
dirt and grease collected.

_____ rūbidam - an early form, it has this scansion
here and at Cas. 310, but in later literature, the
u is short.       ·

233. It was the custom for one-tenth part of the
profit from any trade to be offered to Hercules.
Ussing, in his notes to Bacc. 661, quotes an
early inscription: decuma facta poloucta leibereis
lubentes donu danunt Herculei maxsume mereto (C I L,
I² 531).

237. quĭs haĕc est - Shortening of      syllables
long by nature in polysyllabic words is relatively
infrequent, but of monosyllables long by nature in
phrases of this type (quis haec dixit etc.), is
much more common.[2]

Lindsay considers,[3] from A's version, that the
original reading may have been: adibo ad hominem.
quis haecst quae mihi advorsum venit?, the reason

1. Duckworth, N.R.C., p.335. 2. Lindsay, E.L.V., p.45.
3. Lindsay, A.E.P., p.65.

for re-writing this line being the unfamiliar
contraction haecst (cf. hicst, Poen.1333). In
this case, mihi would be totally elided.
238. On the scansion of Epignmus's name, see
notes, l.465.
241. 'That's precisely what it was, but I've worn
it out.'
242. Miccotrogus - Μικκότρωγος (from
μικρός , , 'small', and τρώγω ,
'nibble') - 'Nibblebitz'.
243-4 - Lindsay here keeps the reading of both A
and P, eu ecastor, (eu = Greek εὖ , 'well', so
'well said', 'well done') which becomes an
extra metrum, i.e. an extra-metrical exclamation
common in Greek tragedy and in Aristophanes, and
also appearing in Terence.[1] See also, 1.259.
245. Ritschl's suggestion praedicabas pessumam
is a possibility, but the MSS reading makes good
sense. For deferred eho, cf. Ter. Ad. 970
Syre, eho accede huc ad me. The more normal position
for eho is at the beginning of the sentence, but
the Thes. Ling. Lat. list five exceptions
(M.G.825, Poen.1128:, Stich.246, Eun.639, Ad.970).
It is not an interjection expressing any emotion;
it is used simply to attract attention.[2] See also,
notes, 1.150.
246. For an as a simple interrogative, see notes,
1.34.
248. ted - See notes, 1.193 (med)
maxumo opere - The phrase occurs in Plautus's
extant plays always with verbs of beseeching or
ordering. cf. Cas.993, M.G.75, Most.421, 752,
Pseud.897.
249. simītu - ante-classical form of simul.

1. Lindsay, Introduction to the Captivi, London:
Methuen, 1900, III, 4. 2. Thes.Ling.Lat., eho.

250. mehercle - always a trisyllable.[1]

251. fecerat - 'had sacrificed with how many lambs?'.
For this use of facio, cf. Verg. Ecl. 3, 77.

253-4. A reads:

> quid igitur me volt, mene ut ab sese petam
> tritici modios decem rogare opinor te volt.

P reads:

> quid igitur me volt? tritici modios decem
> rogare, opinor, te volt. mene ut ab sese petam?

A's version is jumbled, and P's second line is
unmetrical. There may well have been two versions
of l.254 originally:

> rogare opinor. mene ut ab sese petam?
> quid rogare opinor te volt. ut ab sese petam?[2]

254. rogare - here means 'borrow'.

_____ ff. - Gelasimus deliberately misconstrues :
'Wants me to borrow from her?' Croc.: 'No, wishes us
to borrow from you.' Gel.: 'Tell her I have nothing
to give which is either my own or borrowed - nothing,
save this cloak on my back; even my tongue I gave away
at a sale.'

255. immŏ ŭt - immo has pyrrhic scansion here.[*]
The word appears to have had two possible
scansions, pyrrhic or spondee (cf. l.362). The
etymology of the word remains obscure, but when
it is discovered, the reason for the double scansion
will perhaps be apparent.[3]

1. Lindsay, E.L.V., p.206.
2. Lindsay, A.E.P., p.55.
3. Lindsay, E.L.V., p.256f.

[*] Ernout, however, accepts Goetz's suggestion, and
after ut inserts tu (which could well have been
omitted by mistake because of the preceding ut).
The scansion would then be imm(o) ut (tu)...

258. <u>datariam</u> - a comic formation (meaning 'for giving away'). Adjectives in -ario- are normally formed from nouns referring to things, e.g. <u>argentarius</u>, <u>ferrarius</u>.[1]

259. See notes, 1.243.

2 0. Understand Gel.: (<u>nulla mihi lingua est</u>) <u>quae dicat</u>...etc.

261. <u>eccam</u> = <u>ecce</u> <u>eam</u>, and is conversational. <u>Eam</u> is an acc. of exclamation.

<u>cedo</u> - an old imperative, consisting of the particle <u>ce</u>-, ('here'), and the old imper. of <u>dare</u>, *dŏ, shortened to cĕdŏ through Brevis Brevians.[2] The plural <u>cette</u> is from <u>ce</u> + <u>date</u>.[3]

262. Either <u>A</u> and <u>P</u> represent variant readings for the first half of this line, or else a whole line has been omitted through homoeoarchton.[4] <u>Tibi di dent</u> may also be a gloss.[5]

263. <u>ituru's</u> - conversational, abbreviated form of <u>iturus es</u>.[6]

268. 'I wonder what the matter is .'

<u>siet</u> - <u>siem</u>, <u>siēs</u>, <u>siet</u>, <u>sīmus</u>, <u>sītis</u>, <u>sient</u> are alternative forms found in Early Latin for <u>sim</u>, etc., which are also found. <u>Siem</u>, etc., are the only survivals in Latin of the yē/ī optative

1. L.R. Palmer, <u>The Latin Language</u>, London: Faber, 1954, p.238.
2. Lindsay, <u>Lat.Lang.</u>, p.432.
3. ibid., p.284.
4. Where two successive lines have the same or similar beginnings (<u>homoeoarchton</u>) one line is easily omitted by mistake.
5. Lindsay, <u>A.E.P.</u>, p.66.
6. Lindsay, <u>E.L.V.</u>, p.74.

mood sign of the I.-E. system. The regular form in
Latin was the generalised i (sim, velim, edim).[1]
Terence uses siem, etc., only where the metre
demands. It is almost invariably the form
found in old laws and Cicero says of it that it is the
full form, sit the diminished form, and both are
permissible.[2]

269. nisi ut - Clauses introduced by these words
in Plautus always seem to have come after verbs like
nescio, etc., (i.e. 'not to know', 'be in doubt'),
which are either expressed or understood. cf.
Cas.952, Most.663, Pseud.1101, Trin 718.[3]

270. eccum- see notes, l.261 (eccam).

271 ex pictura - a play on Pinacium's name. See
notes, l.274.

272. Like Ganymede, Pinacium is a cup-bearer. Cf.
notes on pueri delicati 1.274.

273. ne - affirmative particle.

_____ submerum - a hapax legomenon, meaning 'a little
less than (sub-) pure'. To the ancient Romans and
Greeks, it was bad manners to drink wine neat.[4] In
happier times,[5] when Gelasimus used to be guest
at Epignomus's house, Pinacium discreetly gave him
virtually neat draughts.

_____ N.B. alliteration of s.


1. C.D. Buck, op. cit., p.381.
2. Lindsay, Lat.Lang., p.514f.
3. Bennett, S.E.L., I 242.
4. cf. Martial I xi:
   iam defecisset portantis calda ministros
   si non potares, Sextiliane, merum.
5. Ergasilus, the parasite in the Captivi, had also
known happier times (Capt.109).

Act I, Scene 1.

Servus currens scēnes tend to be in iambic octonarii, but some, as in the Curculio (280ff.), are in trochaic septenarii.

Pinacium The name is from the Greek πίναξ, which is a picture painted on a wooden tablet (cf.l.271, and see also p 40). Mlle Delcourt, in an article, 'Le Prix des Esclaves dans la Comedie latine',[1] devotes a special section to the boy-slave (puer) in Plautus.[2] The puer is not the equivalent of the παῖς of Greek Comedy, which can be a slave of any age (cf. garçon - 'waiter'). Puer is either simply a page-boy, as at Asin. 382, 891, or a puer delicatus, a favourite. Of this latter type there are three examples in Plautus: Paegnium (from the Greek παίγνιον - 'toy') in the Persa, the unnamed puer in the Pseudolus, and here, Pinacium. All three are without doubt pueri delicati, and, were there any doubt, as Mlle Delcourt points out, the situation would have been made clear on the stage by gesture. However, her conclusion that Pinacium is the favourite of the parasite, Gelasimus, would seem a little hasty,*as she bases her assumption on l.270 only.[3]

1. L'Antiquité Classique, 1948, XVII, 123-32.
2. ibid., pp.129-31.
3. She sees also in Stalagmus, the wicked slave of the Captivi, such a character. His insolent tone, she says, even when he is being threatened with harsh punishment, belies his real nature. This being the case, there can be found justice after all in the fooling of Hegio, the innocent old man, because he trusted too much in a favourite. From the Capt., also, can be deduced the normal price given for a puer delicatus. Hegio's son was sold, under the name of Paegnium, a typical name for a puer delicatus, for six minas to his new owner, who changed his name to the respectable Tyndarus.

* unless her text attributes l.270 to Crocotium.

274. It is unusual for aeque to be separated from the word it qualifies.[1]

___ Fraenkel claims[2] that speeches and songs beginning with comparisons with mythological figures and usually containing verbs of superiority (supero, antideo, antecedo, etc.) are Plautine and have no Greek background. But Prescott[3] says they do, and quotes passages from Meleager (Anth.P. v.148):

φαμί ποτ' ἐν μύθοις τὰν εὔλαλον Ἡλιοδώραν

νικάσειν αὐτὰς τὰς Χάριτας χάρισιν.

and from Antipater (Anth.P. vii, 743), which contain similar expressions with νικᾶν .

This comparison of himself with the god Mercury by Pinacium, is typical of the flippant attitude which Plautine characters often display towards the state-gods.[4] It is also very fitting that it comes from the upstart Pinacium. His character recalls very strongly his counterpart in the Persa, Paegnium.

278. amoenitates, veneres, venustates – All mean much the same. Pinacium's language is very verbose (cf. 1.281, gloriam, laudem, decus), lofty (1.279) and pompous (1.309 and see notes, 1.339).

279. ripisque superat - The abl. with supero is most unusual, but cf. Verg. Aen.2, 219, and 11, 514.

1. Thes.Ling.Lat., aeque III.
2. op.cit., Chap.I.
3. 'Criteria of Originality in Plautus,' TAPhA, 1932, LXIII, 103-25.
4. H.M. Toliver, 'Plautus and the State-Gods of Rome ,' CJ, 1952, XLVII, 49-57. Such an attitude is found in all types of characters in Plautus. Downright insolence towards the gods, however, comes only from the lower, more despicable characters, such as pimps and parasites. Plautus, if not encouraging, is at least reflecting a general attitude of scepticism towards the gods, prevalent in the Rome of his time.

280. propera - etc. Pinacium is here playing also the part of a servus currens, a role exploited by Plautus as a very successful comic device. It does not necessarily have to be played by a slave. In the Captivi, this is the part which the parasite Ergasilus is playing when he comes running onto the stage at 1.768ff., and also Curculio, another parasite, in the play of that name, 1.280ff. For further notes on the servus currens, see p. 73. Here, the audience would not only be anxious to hear what exactly the news was, but would also be eagerly anticipating the encounter between the puer and the parasite, one of Plautus's most purely comic characters.

honesta - etc. 'Honour word with deed'.
282. The second hemistich is obviously spurious (cf. 1.303), although Lindsay (O.C.T.) does not indicate this. Ritschl suggests benefactis adiuta eam tuis.
283. adventum - acc. case after the verbal substantive, exspectatione. This use of the acc. is found only in Early Latin. Apart from occurrences in Plautus, it is found at Enn. Trag.199, astrologum signa quid fit observationis! , and in an early inscription, CIL, IX, 782, quis volet pro ioudicatod n. L manum iniect⟨i⟩o estod.[1] Plautus uses the construction normally with verbal nouns in -tio in interrogative sentences beginning with quid; e.g. Amph.519, Curc.626, Truc.622.[2]

1. Bennett, S.E.L., II 252.
2. Lindsay, Synt.Plt., p.27. Exceptions: Amph.519, Poen.410.

288. <u>dicam</u> - deliberative subj. 'Why ever should I
say that ...' Apart from being insolent, Pinacium
was no doubt lazy, and Gelasimus can hardly believe
his eyes when he sees him running. However, no
sooner are the words out of the parasite's mouth,
when Pinacium changes his mind and stops dead
(1.290).

289. 'Rod, basket, hook'. While Pinacium has been
waiting at the harbour, he has obviously been putting
his time to good use. Under the empire, the <u>sportula</u>
was specifically the small basket in which the
rich used to distribute food to their clients; later
it came simply to mean the dole paid to them.

290-3, 298-9 - Boutémy sees in these lines the language
of a general expecting a triumph.[1] It was the
place of the senate to award a triumph to a
victorious general. Members of the senate met the
returning general outside the city (because, once
inside, his command expired), heard his case, and
granted or refused a triumph. This is to what
<u>oratores mittere ad me</u> (1.291) refers. Boutémy's
suggestion, that there is reference here to a
particular triumph is, to say the least, questionable.
It may well be, however, that there is reference to
triumphs in general here. In Mommsen, we read
that in the last part of the third century B.C.,
it was quite a common occurrence for a victorious

1. A.E. Boutémy, 'Quelques allusions historiques dans
le Stichus de Plaute,' <u>REA</u>, 1936, (p.29-34), p.31.
Elsewhere in the article, Boutémy endeavours to show
that the <u>Stichus</u> was revised around 186 B.C. (see
notes, 11.374, 433, 491, 606). He pinpoints a
particular triumph to which Pinacium is alluding -
either that of Fulvius, conqueror of the Aetolians,
or of Vulso, conqueror of the Gallo-Greeks (both
in 187-6 B.C.).

general, however small the victory, to demand a
triumph, and, if this were refused by the senate,
to take it upon himself to hold one anyway: the
first record of one such was in 231 B.C.[1]

General opinion is, however, that in these
lines there is positively no local reference to
Roman triumphs (which would, of course, be a
Plautine addition), and that the main point is
Pinacium's self-glorification. The latter assertion
is undeniably true, but for reasons given above,
the idea of reference to triumphs remains very
attractive. cf. notes, 1.291.

291. donaque ex auro et quadrigas - referring
to the crown of gold leaves (originally of bay leaves)
presented to the triumphant general, to other parts
of his apparel, and to the chariot, drawn by
four white horses, in which he rode.[2] He wore a
purple tunic embrddered with golden palm-shoots,
a toga decorated with golden stars on a purple
ground, gilded shoes, and an ivory sceptre in his
left hand, with an eagle on the top.[3] No doubt
Pinacium used the harundo he was carrying to represent
the ivory sceptre.

295. portu - expressing place whence, is used
without a preposition only once in Plautus, at
Bacc. 289, where the preposition is contained in the
verb.

1. T Mommsen, The History of Rome, trans. by W P.
Dickson, 5 vols., London: Macmillan, 1913, Vol.III,
p.43.
2. Boutémy, op.cit., p.31.
3. Dict. Class Ant., 'Triumph.'

299. <u>impertiam</u> - 'make partaker in something' - acc.
of person, abl. of thing, this construction being
relatively unusual: more common is acc. of thing, dat.
of person - 'share something with somebody'.
300. There is no need to emend this line, as Ritschl
does, to an iambic octonarius, by reading <u>decent</u>
<u>fastidia et superbiae</u>. The abbreviated line allows
Pinacium time to pause, think, and change his mind.
302. 'There's nothing for it but to go back.'
303. The Romans were always very ancestor-conscious,
and the daily schedule included prayers to the Lares,
who seem to have been the spirits of departed ancestors[1]
_____ <u>meum</u> - <u>meorum</u>. Gen. pl. of the second decl.
was originally *-$\overline{\text{om}}$. This is found in Early Latin
with regular shortening of <u>o</u> before <u>m</u>. The form is
frequent in Early Latin. It persists in the
conservative phraseology of religion and the law and
is retained usually in words for coins and measures.
(cf. 1.587). The usual ending, -<u>orum</u>, was made on
the analogy of -<u>arum</u> of the first decl.[2]
304. <u>modo</u> - The emendation <u>bono</u> (cited in O.C.T.,
critical apparatus) provides an ablative of
instrument. Plautus, however, does use elsewhere
<u>augeo</u> with a direct object and no abl. of instrument,
meaning 'bless' (<u>Epid</u>.192, <u>Men</u>.551, <u>Pseud</u>.1128).

1. However, cf. H.J Rose, <u>Ancient Roman Religion</u>,
London: Hutchinson's University Library, 1948, p.38ff.,
who regards them as powers of the earth.
2. C.D. Buck, <u>op. cit</u>., p.182: Palmer, <u>op.cit</u>., p.243.

305. Talthubius was a messenger of Agamemnon in the Iliad. It is curious that his name recurs often in later literature, while nothing further is heard of his friend, Eurybates.

306f. meditor, from its original meaning, 'meditate upon', comes to mean 'study', and so, 'practise'. '...and at the same time I shall be practising for the Olympic track events.' (He makes an unsuccessful attempt to begin a race.) 'But the road (lit. the space) has come to an end: it is too brief for running: how it grieves me!' Plautus is probably playing on the common phrase, spatium breve, which refers usually to the life-span (cf. Merc. 547, Capt. 743), and the verb occĭdo, which can mean 'perish' (cf. common phrase in Plautus, occĭdi!). Ussing misses the joke by emending occidit to occurrit: 'This space, it occurs to me, is too short for a race.' Occidit is well-attested in the MSS, and occurrit does not occur anywhere in Plautus in the sense Ussing gives it, in mentem venit.

The Olympic Games were held at Olympia in Greece, and open at first only to free men of Hellenic descent, but afterwards to Romans, who were then not officially considered 'barbarians' (cf. 1.193).

310. pulto - Loud, violent knocking on doors is very common in Plautus (cf. Bacc. 581ff., Capt. 832, Most. 453, 456).

311. Lit. 'I shall try the door, whether elbows or feet are stronger (than it) ' or, accepting Loman's ac, 'I shall try the door, whether elbows and feet are stronger (than it).' For experior in a similar construction, cf. Amph. 508.

312. Ussing's suggestion for the corrupt <u>manum</u> is <u>magnum anum</u>. <u>Anus</u> was the iron ring locked around the ankle of a fugitive slave when he was recaptured. He had one on each foot, and the two were joined by a rod or chain. In this passage, however, Pinacium would use <u>anus</u> referring to the iron door-knocker, which would have the same shape.

Another possibility is to read:

<u>nimis vellem hae fores erum fugissent, ea caussa ut haberem nunc ianum.</u>

The MSS read <u>haberent manum</u>. n̊ was a common abbreviation for <u>nunc</u>, so it is easy to see whence <u>A</u> and <u>P</u> had <u>manum</u> ( ni<u>anum</u>). The <u>haberent</u> may well be an attraction from <u>fugissent</u>.

Hermann's <u>malum magnum</u> has not as much point as the two preceding suggestions.

317. Gelasimus catches sight of the fishing tackle Pinacium is carrying (cf. l.289).

318. 'How long since your last meal?' Notice <u>non</u> in the Latin. cf. the French, <u>Ça fait combien de temps depuis que vous n'avez pas mangé</u>? In English, of course, the negative is omitted; and the French also have another way of saying it whereby they omit the negative: <u>C'est combien de temps depuis que vous avez mangé?</u>

321. 'Serpents for you to eat.' Ritschl makes it an interrogative. Trans. 'Are you frantic?' (The hair of the Furies consisted of <u>colubrae</u>.)

Act II, Scene ii.

327. <u>tuo arcessitu</u> - The substantive <u>arcessitus</u>
occurs very rarely in extant Latin literature, and
only in the abl. sing. It is found as well at Cic.
<u>N.D.</u>, 1,6,15.

_____ <u>ean gratia</u> - 'Is it for that reason (i.e. is
that why)...?'

328. <u>tuos</u>, <u>tui</u> - used here as substantives - 'those
belonging to you'. 'Scold your own: they're the ones
at fault.'

_____ <u>visebam</u> - 'I was coming to see (what you wanted
me for).'

329. 'But then[1] (when I saw what was happening) I
took pity on these doors.' Pin.: 'And came to the
rescue (lit. help was brought)with all speed.'
Gelasimus, of course, did nothing of the sort.
Pinacium is being sarcastic.

330. <u>quisnam hic loquitur tam prope nos?</u> - Pinacium
has perhaps, to avoid a sharp clip on the ear from
Gelasimus after his piece of repartee in ll.324-5,
hidden himself behind one of the pillars supporting the
vestibule roof (if indeed the house-fronts on the
Roman stage were equipped with vestibules)[2], and this
would account for Panegyris's not being able to see him
even after he has spoken, for she has to ask, <u>ubi is
est</u>? It would also leave Gelasimus looking very
responsible for the recent fracas. Fennell thinks
that Pinacium may have hidden behind Gelasimus.


1. Lewis & Short, <u>nam</u>, II A.
2. See notes, 1.348.

This would make the situation even more farcical, but then what is to be made of Pinacium's respice ad me (1.331), if Panegyris is already looking in their direction?

___ (Nixon:) 'Away with that beggarly parasite!' Pinacium reappears from behind the pillar. His language is very superior.

332. maiores mihi - See notes, 1.303.

333. quidni - can also be separated and written as two words, as at M.G.1120, quid ego ni ita censeam?

___ rogitem - The pres. subj. is frequently used in questions in Latin to imply that the speaker is indignant (cf. Aul.829) or sometimes perplexed or despairing (cf. Ter. Ad. 780, ei mihi quid faciam).[1]

334. The seventh foot is a tribrach, which is permissible but rare. It occurs at 11.541, 544, 585, 630 and 709, and a Greek word is concerned in each of these cases (but cf. 1.696, sŭpĕrĭōr, 1.749, mĭsĕrĭōr).

336ff. Pinacium's protracted complaints of his weariness recall those of Curculio (Curc. 309ff.). Curculio, however, was hoping to get a free meal from it (313ff.): Pinacium's sole aim is to annoy.

337f. Note construction of adverb with verb 'to be'. cf. 11.350, 524, 690.

338. Havet[2] would scan this line as follows:

1.  Stolz-Leumann, II, i,p.338.

2.  L. Havet, 'Mis, tis honoris gratia (causa),' RPh., 1897, XXI, 67-8.

4. However, Ernout (1957 ed.) still regards it as a 'lectio valde dubia'

prŏpĕre) ā/pōrtū/tūī// hŏ/nōrīs/caūss(a) ĕcquĭd/
ādpōr/tās bŏn/ī.

He claims that tui is the personal (not possessive)
pronoun, the old form of which was tis, so that in
the original phrase, tis honoris causa, there was no
hiatus. The phrase means not 'for your own, personal
honour', but 'for the honour of you' (cf. 'for the
love of you').[1]

Lindsay doubts if the scansion, ĕcquĭd, should
be accepted, but he admits that there is more evidence
for it than, for instance, for sĭquĭd.[2]

339. Note Pinacium's pompous, rhetorical threading
of phrases: nimio in parti multo tanta plus quam speras.
cf. notes, 1.278.

_____ Although in parti is marked as corrupt in the
O.C.T., Lindsay, in an article published in 1913,[3]
says that in parti is wrongly suspected by editors.[4]
Havet has proved that tanto, in phrases like bis tanto
pluris, multo tanto amplius, is wrongly printed for
tanta, which was used by Plautus (and Cicero). Since
then, it has been popular to explain tanta as standing
for tanta pecunia; but this line, Stich. 339, shows
that it really stood for in parti tanta (= tanto).

1. Havet cites the five other instances in Plautus
where the phrase mei or tui honoris occurs: Aul. 4 3,
Curc. 549, M.G. 620, Poen. 638, Asin. 191. In all
cases except the last, the personal pronoun is scanned
as a monosyllable (long): at Asin. 191, tui is scanned
as an iambus, but here, it is coupled not only with
honoris but also with aetatis.

2. E.L.V., p. 172.

3. 'Notes on Plautus,' CQ, VII, 1ff. (p.5).

340. perbibo, 'to drink the last drop', 'drain out', and so (here only) 'to suck out (the marrow from my bones)'.

____ medullam - This noun is usually plural, but appears only in its sing. form in Plautus's works. Meaning lit. 'marrow' (of the bones), it comes to mean the seat of life and strength, which can be affected by fatigue (as here and also at Catull. 58, 30), by hunger (as in l.341) and by disease.[1]

341. P's reading, cui misero, is preferable to A's, because, as Lindsay points out (O.C.T.), the alliterative effect is spoiled in A's version.[2]

342. virum - Panegyris is referring to her husband, but Pinacium deliberately misconstrues and replies, 'Oh yes, a great many', taking virum in the sense 'man'.

345. Gelasimus is about to issue some violent threat, but Pinacium cuts him very short with another - far worse - that he might get no dinner.

____ inritassis - see notes, l. 149.

347. ecferte ...etc. - addressed to slaves within. 'Extras' with silent roles appear again at l. 683 (q.v.).

____ scopas, harundinem - The word scopae originally means 'twigs', and so, a broom made of twigs.


1. Thes. Ling. Lat., medulla, II A.
2. (Not P's - a misprint here in the 1956 ed. of the O.C.T.) Many scribes in the Middle Ages seem to have been well-acquainted with the Latin metres. Probably such a transposition as we have here was a result of the scribe's memorizing a hemistich or whole line at a time and not referring to his original for each word.

In this sense it is used here, and also at Petr.
34,3 and Horace Sat. 2,4,81. In the latter two
instances, it is used to sweep up food scraps,
and so was probably a short-handled broom, whereas
the harundo, which was used above, 1.289, to mean
'fishing-rod', probably had a long handle, to
facilitate sweeping down cobwebs from a height.
348. 'That I might bring to nought all the spiders'
work, condemn their weaving, and bring down all their
webs.' This passage and Asin.425, are used as
evidence that houses on the Roman stage were provided
with a vestibulum.[1]
349. posteā - According to Prof. R.G.Tanner (Newcastle,
N.S.W.), this should probably be regarded as represent-
ing post eā (re), on the analogy of tribus post
diebus (etc.), post being an adverb.
350. 'Do you think they have only one set of clothes,
like you?' According to Pollux,[2] the parasite (in
Greek New Comedy) always wore black or grey, except
in the Sicyonian of Menander, where the parasite
wears white for his wedding. Whether the tradition
was carried over into Roman comedy is not known. (See
p.176 .)

    itidemne esse - For construction of adverb with
verb 'to be', cf.11.337-8, 524.
351. 'Take this broom.' 'Certainly.' 'I'll sweep
this (part), you sweep that.''I'll have it done (in no
time.) (Lit. I shall have done it)'.


1.    M. Johnston, op. cit.
2.    4,119; quoted by J.M.Edmonds, op.cit., Vol. 3B,
      p.728f.

352f. 'This fellow has taken upon himself (<u>sine</u>
<u>suffragio populi</u>) the office of an aedile' (because
he is ordering everyone else around).

353. <u>age tu ocius</u> - 'Get a move on, you!'

354. <u>pinge</u> - 'paint, adorn'. This is probably corrupt,
though it may refer to the custom of whitewashing
houses, here, the porch in front of the house.
Zuretti's suggestion is attractive: <u>pige<b>r</b>, humum</u>
<u>consperge</u> .... , 'Get a move on, lazybones, wash down
the ground in front of the house! ' Another possibility
would be: <u>perge, humum consperge ante aedis</u>. Notice
the alliteration, <u>perge</u> .... <u>consperge</u>, taken up
later in the line with <u>faciam, factum oportuit</u>. In
rustic capitals, the letter <u>E</u> was very narrow, and
easily confused with <u>I</u>. So possibly, <u>perge</u> became
<u>pirge</u>, from which it was an easy step to <u>pinge</u>.

356. 'Good heavens, quite a business, this! '

357. Lindsay accepts Bothe's suggestion, inserting <u>si</u>
before <u>sunt</u>. Where, however, <u>nisi si</u> occurs in
Plautus, the two words are inseparable. Lewis & Short
do quote an instance in Cicero (<u>Cat</u>.2,4,6) where the
two words are separated, but even there only by <u>vero</u>.
It seems unlikely that Plautus would have allowed the
three words, <u>forte hospites venturi</u>, to come between
them. Weise's suggestion, inserting <u>vos</u> before <u>lectos</u>
<u>sternite</u>, seems much more likely, as Pinacium now
turns from Gelasimus to the slaves and orders them to

lay the couches.

_____ lectos sternite_ - 'prepare the couches' (by arranging the cushions for the reclining diners). Roman men always reclined at dinner; respectable Roman women sat; but cf. 1.750. _Lectos sternere_ was a common phrase - so common that there are two nouns formed from it, _lectisterniator_, which Plautus uses at _Pseud_.162, and _lectisternium_, which was a feast to the gods, held in the street, where the couches were strewn with images of the gods in whose honour the feast was being held.[1]

358. 'Couches! That's a good start!' Gelasimus is still thinking of his stomach. For the construction, cf. _Amph_.801, and compare the construction at _Stich_.671.

358ff. 'Some of you chop wood, others clean the fish the fisherman brought, and get down the ham and pork.'

359. _piscator_ - i.e. Pinacium (1.289).

360. Hams were kept hanging from hooks: cf. _Capt_.908, _et quae pendent indemnatae pernae, is auxilium ut feram_. Pork seems to have been a very popular food - cf. _Capt_.903ff., _Curc_.323, 366, _Pseud_. 166.

_____ glandium_ - is a choice, delicate part of the meat, and is used most often with reference to pork.

362. _relictas habeo_ - The perf. part. is predicative here (see notes, 1.566).

_____ immo_ - a spondee here, cf. notes, 1.255.


1. H.J.Rose, _op. cit_., p.98.

364. luci - locative case. It appears in Plautus
with or without cum and is sometimes modified by
the adjective claro or primo.[1] Locative and ablative
cases are very closely connected in Latin.[2]

365. This line may well be a parody of some well-known
tragedy. Sedgwick says[3] that in Plautus, apart from
any general parody of tragic diction, there is 'a
certain amount of parody of particular passages of
Roman tragedy which it would be unreasonable to suppose
Plautus took over from his Greek originals. It is
unlikely that there was much of this: it would be to
expect too much literary interest in the audience'.
At dramatic festivals in Rome, the public saw tragedies,
as well as comedies, performed.

_____ commodum - adv., 'just then'.

_____ radiossus sese sol superabat - This can only mean
(lit.), 'The sun, with its beams, was mounting over
itself', which is rather odd.

---

1. T.F.Kane, Case Forms with and without Prepositions
used by Plautus and Terence to Express Time, Baltimore:
F.Green, 1895, p.54.
2. Lindsay, Lat. Lang.,p.390.
3. W.B.Sedgwick, Parody in Plautus,' CQ, 1927,XXI,
88f. Many passages in Plautus have been cited as
possible tragic parodies: however,Sedgwick's statement
should always be kept in mind, that the public's ability
to identify such passages should not be overestimated.
For four passages, however, he has produced possible
sources from the fragmentary remains of early Latin
tragedy: Pseud.702ff.,cf.Enn.Ann.O Tite, tute Tati, tibi
tanta tyranne tulisti (this admittedly not being from a
tragedy, but either the work was well enough known
itself, or else a similar passage could conceivably
have occurred in one of Ennius's tragedies): Bacc.932f.,
cf.Enn.Trag.81, O pater, O patria, O Priami domus...etc:
Pseud.772, cf.Pacuvius, Antiop aerumnis cor luctificabile
fulta: Pseud.834, similar expressions found in Naevius,
Neptuni pecudes, and Pacuvius, Nerei repandirostrum
incurvicervicum pecus. Cf. also notes, 1.118.

Ussing's suggestion alone, to read ēcce in place of sese (A, sesse; P's reading esse, of course, is impossible), is unlikely to be the right solution. However, ecce does lend force to the dramatic nature of the line, and is easily corruptible, palaeographically, into esse. Maybe the original reading was:

cōmmŏdum rădĭŏs sūŏs/ēccĕ/sōl sŭpĕrabāt/ēx mărī,

(lit.) 'Just then, lo, the sun was mounting over its own beams from the sea'. As the beams of the sun are seen before the sun itself at sunrise, this makes more sense than 'the sun mounting over itself'. The adjective, radiossus, if it were the correct reading here, would be a hapax legomenon, according to Lewis & Short. Palaeographically, it is possible that radiossuosecce became corrupted into radiossussesse. 366f. 'While I talked with the customs men (and asked) what ship had come from Asia, and they told me none, I caught sight....'

On the corruptible nature of portitores, see Asin.241f.:

portitorum simillumae sunt ianuae lenoniae:
si adfers, tum patent, si non est quod des, aedes
non patent.

367. negant venisse - In Oratio Obliqua, when the language is colloquial, the accusative subject of the infinitive is frequently omitted in Early Latin, especially in greetings, e.g. Epid.7.[1]

369. vento secundo - 'with favourable wind'.

___ velo passo - 'with sail spread', and so, 'full sail'. Pinacium is painting a very dramatic picture.

1. Stolz-Leumann, II, i, p.362.

370. quoiast - < quoia est. Cuius, -a, -um (older
form quoius etc.), is an old interrog.-relative
adjective, very frequent in Plautus and Terence,
but found also in later authors.[1]

371. The audience has been waiting 97 lines for this
news. Ergasilus, in the Captivi, manages to keep them
guessing for 105 lines (Capt. 768-873), Curculio for
47 (Curc.280-327).

372. et vitam meam - because Epignomus is a likely
source of food.

373. tutin - < tute + ne.

374. Hiatus after argenti. Pinacium would no doubt
have paused for effect, to alert his audience.

   Boutémy[2] sees in this and the following lines
allusions to the riches and luxuries brought back
from Asia by Vulso's army. (For a description of
these, see Livy XXXIX, 6.) According to him, the
assumption that the allusion is to the return of
Vulso's army is strengthened by the fact that Pinacium
inquires after an 'Asiatic barque' (1.366f.).
Boutémy's theory seems, however, to be based on
evidence which is too slight. The East was always
associated with luxuries of all descriptions, and it
is very unlikely that there is reference to any
specific incident here.

376. purpura was literally the purpura murex, a
shellfish, from which the Romans extracted a costly
purple dye. Because the dye was so expensive,
purple was always the sign of the rich, the upper

1. Lindsay, Lat.Lang., p.443.
2. op. cit.  See notes, 1.290ff.

classes, the aristocracy.

377. lectos - which can mean 'couches', possibly here refers to beds.  See notes, 1.378.

378. Babylonica - at Lucretius, IV, 1029, these are clearly 'bed-clothes', which, in the light of 1.377, lectos, may well be the meaning here.

_____ peristroma - 'covering for a couch'.

_____ The second et is deferred.  Tonsilia qualifies tappetia.  These tonsilia tappetia are mentioned again at Pseud.147.

380. poste - Like nempe, it always loses its final -e preconsonantally.  There are abundant traces of this fuller form in the MSS of Plautus and Terence, but the word never seems to make a trochee, except at Ter. And.483 (where the reading is doubtful) and Most.290.[1] Poste is an Early Latin form of post.  The original *posti had its final -i changed to -e  (a common change in Latin),[2] and eventually the final -e was lost altogether.

381. sambucas - According to Lewis & Short, this always refers to a musical instrument.  But it is far more natural that it be taken as a female player of a sambuca here:  also at Spart.Hadr.26, 4,  In convivio tragoedias comoedias Atellanas, sambucas lectores poetas pro re semper exhibuit.

1. Lindsay, E.L.V., p.211.
2. C.D. Buck, op. cit., p.80.

_____ eugepae_ - This expresses either joy (as here and at _Rud_.170, 442) or indignation (_Amph_.1018, _Merc_.626): at _Capt_.274, 823 and _Pseud_. 743, the tone is ironical. The last syllable is never elided, and the word comes only at the beginning or end of a line. It is not found in Terence or any other Latin dramatists. Neither this expression nor _eugae_ is ever used by women, but this may be purely coincidence, in view of the small number of occurrences. The exclamation in Greek is εὖγε παπαῖ . It is uncertain why the πα- of the Greek παπαῖ is dropped in the Latin form of the exclamation.[1]

383. _multigenerum_ - 'Greek retained the power to create compound words which it used freely in poetry, especially as ornamental epithets. Latin, however, had largely lost this inherited[2] facility.' The early writers, who drew so heavily from Greek sources, were thus faced with a problem: whether to attempt a similar formation in Latin, or to substitute a different word. 'Andronicus himself, when at a loss, is content with the most make-shift substitutes: thus χαλκήρει (δουρί) simply appears as _celeris (hasta)_, which imitates the sound, while not rendering the meaning. But later poets, recognizing that the ornamental compound is an essential feature of the epic style, were driven to a procedure which was alien to the genius of their language. Andronicus' _quinquertio_ for πένταθλος

1. P. Richter, _op. cit_., pp.523, 526ff.
2. i.e. from I.-E.

was still-born, but the most tasteless audacity was
shown by the tragic poets  Nothing in epic can rival
Pacuvius' notorious <u>Nerei repandirostrum incurvicervicum</u>
<u>pecus</u> [1] (cf. ἀγκυλοχείλης κυρταύχην  ).'[2]

Plautus is fond of <u>multi-</u> compounds, some of
which appear not to have been too distasteful to the
Roman ear,  as they appear in later literature
(including Cicero).

384   'I've come into a fortune' (lit  'inheritance has
come to me').

____ <u>optigīt</u> - see notes, p.20 (II 2a).

385.  Nixon translates, 'Those spiteful auction-chasers
can go chase themselves to Hades', in an attempt to
reproduce the effect of the double <u>per-</u> prefix.

____ <u>malivoli</u> - cf. 1.208.

386   'Hercules, I'm glad to say (<u>gratulor</u>) that the
tithe I promised to you has grown.' cf.1.233.

387.  <u>spes est</u> + infin. - There is a similar construction
at <u>Pers</u>.725f. with <u>occasio est</u>.[3]

388.  <u>ei</u> - a monosyllable.[4]

____ <u>advexit parasitos</u> - very bad news for Gelasimus,
of course; but Gelasimus is not the only one whom
Pinacium gives a nasty shock.

1.  See footnote, 1.365.
2.  Palmer, <u>op.cit</u>., p.102f.
3.  Lindsay, <u>Synt.Plt</u>., p.74.
4.  Lindsay, <u>E.L.V</u>., p.198.

For after 1.380, when she hears of the fidicinas, tibicinas and sambucas of eximia forma, there is not a word out of Panegyris until 1.390.

391. immo - see notes, 1.255.

    ille - Epignomus.

394. cf.1.385.

395. qui deus sis - This falls into the class of clause described by Bennett[1] as 'descriptive clause with an accessory notion of opposition ('though')'. Cf. Poen.234, Truc.587.

    discessisti - Cicero, and others, use this word of deserting soldiers (Phil.5, 34). But cf. also notes, 1.544 for Ussing's explanation of praesens.

396. iubeo (also volo, cf. 1.422) with the acc. and infin. is a very common construction in Early Latin.[2]

397. vin ( < visne) administrem ?- 'Do you want some help ?'

    Volo (and nolo) are followed by the subjunctive very frequently in Early Latin: the construction is found in the works of Plautus, Terence, Turpilius and Afranius in Early Latin.[3]

398. futtile - Of vessels, 'freely pouring', cf. fundo, then of persons given to too much talking, 'indiscreet', and more generally, 'vain', 'feckless', 'useless'.[4]

399. ille - Epignomus: hic - Pinacium.

400. Gelasimus is going off to learn some new and better jokes, in a desperate effort to displace the new parasites (illos homines) that Pinacium says Epignomus has brought with him.

1. S.E.L., I 294.
2. ibid., 1.350.
3. ibid., I 212ff..
4. Terence, Andria, ed.G.P. Shipp,Melbourne:Oxford University Press,1960: notes, 1.609.

Act III, Scene i.

Enter Epignomus and his slave Stichus from the harbour,[1] L. Epignomus is probably wearing a hat, which usually signified a traveller.[2]

403. In ancient times, a sea-voyage was always a dangerous and hazardous undertaking, and it was customary for the voyager to offer prayers of thanks-giving and sometimes sacrifices on a safe return.

_____ Tempestatibus - weather goddesses. The first record of these divinities dates from the mid-third century B.C. when Lucius Cornelius Scipio is recorded[3] as having dedicated a temple to the Tempestates which had spared his fleet.

404. Mercurio - Mercury has been referred to above (1.274) in his capacity as messenger of the gods. Here, Epignomus addresses him as the god of traders.[4] His name comes from merx ('merchandise'), for which the word mercimonium is an alternative in ante-classical and post-Augustan Latin.

406. adfeci aegrimonia - 'afflicted with grief'. Adficio can also be used in a good sense, e.g. with laetitia.

1. Fennell thinks that this first meeting between Epignomus and his wife is now over and that Epignomus enters here not from the direction of the harbour but from within his own house. If this were so, it would be very confusing for the audience, for whenever action occurs off-stage, it is always mentioned, so that every-thing is quite clear to the audience. See 1.449ff., Stichus's careful explanation of how he is going to do the shopping, and cf. notes, 1.673ff.
2. W. Beare, 'Slave Costume in New Comedy,' CQ, 1949, XLIII, 30f.
3. Inscrr.Scip.in Inscr.Orell., 552.
4. It is interesting to note that Mercury was also the god of thieves.

408f. Note the balance of <u>conveni</u> / <u>reveni</u>: after
<u>reveni</u> we would expect something like <u>a portu</u>; instead,
it is turned into a metaphor.

408. <u>adfinem</u> - either 'neighbour' or 'relation'. Here
it means both. Although Antipho at 1.145 presumably
made his exit to the forum, R., he has managed to reach
the harbour and meet his son-in-law there.

410. cf.<u>Asin</u>.636, <u>videtin viginti minae quid pollent
quidve possunt</u>.

411. <u>quoniam</u> - < <u>quom+iam</u>. Here, as always in Latin
after Plautus, it is causal (or on the borderline
between causal and temporal). When it is temporal,
the tense of the verb is always present (or perfect of
completed action). At <u>Truc</u>.402, there is a pleonastic
addition of <u>iam</u>.[1]

412. <u>divitias</u> - See notes, 1.134. Scan here either as
a trisyllable or quadrisyllable. Perhaps the trisyll-
abic scansion is preferable because thus word-accent
and verse-ictus will coincide, <u>ditias</u> (see p.19 ).

413. <u>sine advocatis</u> - An <u>advocatus</u> was someone who
acted as a witness for one party. Here, <u>sine advocatis</u>
means, broadly, 'without formalities'.

_____ <u>ibidem</u> - properly, an adverb of place, and Plautus
uses it only seven times (out of a total of 34) as an
adverb of time. As it could be either here, translate
'then and there'.

1. Lindsay, <u>Synt.Plt</u>., p.135.

___ stega - 'deck', appears only twice in extant Latin
literature, both times in Plautus (also at Bacc.278).
It was the covered part of the ship where sailors could
shelter from the weather (synonyms: constratum, Petr.100,
tecta, Caes., B.C. I, 56).

414. convortimus - Elsewhere in Plautus, this verb (in
the sense of 'return', as here) is construed as a
deponent. Arbitro(r) is another verb which is some-
times active, sometimes deponent in Plautus (cf.1.144).

415. apúd me - unemphatic me. cf. 1.663. ápud vos,
ápud nos, less commonly with emphatic pronoun.[1]

416f. It was the custom, because of the dangers of sea-
travel (see notes, 1.403), always to keep land in
sight as far as possible, and to come to harbour each
night. Epignomus says that it was from the previous
night's harbour that his brother Pamphilippus had set
out later than himself that morning.

418. abduce - See notes, 1.185 (face).

418ff. - See p.15f.

419. hasce - i.e. fidicinas et tibicinas (cf.1.380).

420. mulcaverim - Leo, in his edition of Plautus, cites
a similar figure from Placidus (Corp.gl. 5,85.119)
mulcantem aerumnas, and adds, viri fortes potius
mulcant miserias quam ab eis se mulcari patiantur. In
an earlier aricle[2], he had produced instances of
caedo (or derivatives) used in similar figures, e.g.
Most.65 saginam caedite, Truc.741-2, meane ut inimici
mei bona istic caedunt, Lucilius 900, tineae omnia

1. Lindsay, E.L.V., p.40.
2. 'Lectiones Plautinae,' Hermes, 1883, XVIII, 558-587
   (p.567).

caedunt, 634, viginti domi an triginta an centum
cibicidas alas, where the verb signifies 'beat, make
an end of by devouring'. Leo adds that whoever has seen
animals or birds of prey hungrily devouring food can
understand how apt it is to apply the word caedere
in such instances. In the line at present under discussion,
there is no secondary notion of 'devouring'. Translate,
'I know you know how many troubles I've beaten with
you.'

The main objection to Fennell's suggestion, mussaverim,
is that the well-attested reading, mulcaverim, can be
explained quite reasonably, as has been shown.

422. volo me capere - See notes, 1.396.

_____ eleutheria - neut. pl of the adjective (Greek
ἐλευθέριος). It occurs again at Pers.29, where it is used
with some degree of adverbial force (cf. stulta facere =
stulte facere).

423. et ius et aequom postulas - 'What you ask is
right and proper.' Ius is something morally binding.
aequom is something fair.

425. cadum veteris vini - vintage wine, a treat for a
slave  Probably Stichus's usual drink was boiled must, the
drink of the common people and slaves. It was very cheap
and made by pouring water over the remains of the pressed
grapes. A cadus was a large earthen (sometimes stone or
even metal) vessel used for containing liquids. Wine was
sometimes kept in goatskins in Greece, but these appear
to have been used in Italy only when wine was transported.[1]

_____ propino - can mean 'drink the health of' (as at 1.708, and

1. Dict.Class.Ant., 'Wine'.

metaphorically, l.468), and also, as here, 'offer
to someone to drink' (as at l.712). That the first
syllable of propino is long/is borne out by this
*in Early Latin*
line and Ter. Eun.1087.[1]  Cf. notes on promittere
l.483.

___  papae - A Greek expression ( παπαῖ ),
it is found both in Plautus and Terence. It is an
exclamation of surprise (Epid.54, Rud.1320)
or joy (as here, and Bacc.207, Truc.507)[2], and in
Greek also of anguish or bodily suffering.
426. duco is the usual word for a man taking a wife:
here it is used with reference to a mistress (amicam).

___  vel decem - 'Take ten if you like (vel),
provided that you are footing the bill (dum de tuo
i.e. sumptu - cf. Men.149, M.G.905 etc.).'
432.  eo condixi in symbolam etc. - for the construction,
cf. notes, 1.447.  Stichus has engaged himself to go
to Sangarinus's to a dinner in which he himself
will be a contributing party.

___  eo - 'thither'.

___  symbolam - from the Greek  συν + βολή  , lit. a
'throwing together'. Cf. colloquial English, 'throw
in for something'.
433. Sangarinum Syrum - The name, Sangarinus,[3] is
from Asia Minor, and is represented sometimes with,
sometimes without the nasal infix.  ( Σάγαρα ,
a city on the Hellespont;      Σάγαρις ,    a river
in Scythia, and   Σάγγαρις      or   Σαγγάριος
in Bithynia;   Σάγγαρος ,      a city in Bithynia).[4]

1.  Lindsay, E.L.V., p.151.
2.  Richter, op. cit., p.613.
3.  'coming from Sagara' - cf. πεδινός ,'coming from
the plain, of the plain'.
4.  K. Schmidt, 'Griechische Personennamen bei Plautus,'
Hermes, 1902, XXXVII, 204f.

Boutémy[1] remarks that the river Sangarius or
Sangarus was connected with Vulso's campaign against
the Gallo-Greeks (see notes, 1.290ff.), a fact which,
he adds, was probably not known at Rome until he had
made his report in order to be awarded a triumph.
But he appears to be stretching the point a great
deal when he endeavours to use this as further evidence
that the Stichus was rewritten for a performance ca.
.186 B.C.

434. cademst amica .. etc. -  for shared mistress,
cf. Ter.Ad.86f.

435 - See notes, 1.418ff.

436. Stichus speaks of his day-off as if it were a
slave. Cf.1.453.

438. eadem - i.e. eadem opera : una, simul. It is
constructed in Plautus always with the future or with
forms which have the force of the future, and where
it appears, the construction is always asyndetic
(except at Poen.617 where, however, Lindsay has
bracketed the preceding atque).[2]

_____ occupatum - supine (acc.) of purpose, which is
usually employed after simple eo ('go'), or parts
thereof, but here after transibo.

439. ad Sangarinum - i.e. apud S. Cf. Plautus's use
of ad forum sometimes, where apud forum would be the
normal phrase.

442. This line is very poorly preserved in A, while
P has omitted it, together with 11.441, 443-5,
altogether. Keeping in mind what has been said in the
line immediately preceding (iam hic aderit cum

1.  op. cit., p.33.
2.  Thes.Ling.Lat., idem (caput primum) I 3d,
(caput alterum) 7 d2.

domino suo), I would suggest:

> servos homo qui ni suo cum ero ad cenam meat,
>
> advorsitores pol cum verberibus decet
>
> dari, uti eum verberabundi abducant domo.
>
> (abducant domũ A)

It was the custom for a slave to accompany his master
to a banquet to light his way, and to call for him to
escort him home after the banquet to protect him from
any harm that might befall him after the evening's
festivities.

447. ad cenam condicere - Lindsay says[1] that the
phrase promittere ad aliquem (cf. Stich.483,513)
is not an example of the use of ad + acc. as an
equivalent of the dative, which belongs to Vulgar
Latin. It is a variation of promittere ad cenam
(Stich. 596, Men. 794) which is coined on the type
of vocare ad cenam. Similarly, we find condicere
ad aliquem (Stich.433) like condicere ad cenam
(Stich.433, 447).

446ff. We can be sure that whatever the Greek original
of the Stichus was, these three lines did not appear
in it. They are certainly Plautine inventions.

449ff. N.B. Stichus's careful explanation of the
route he is going to take to do his shopping. See
notes, p. 109. Plautus wanted to avoid bringing him
back onto the stage before the banquet is all
prepared. If Stichus were to exit now to the forum,
by the rule of re-entry (see p. 71), he would be

---

1. Synt.Plt., p.83f.

expected to return the same way home from his shopping
expedition.

451. eadem - This is the only instance in the extant
plays of Plautus where this word refers to place
only. Perhaps this is due to the influence of the
preceding ea which does occur in Plautus as an
adverb of place.[1]

452. commeatus continet - The sense of the verb
continet here can be seen more clearly in the
participle continens, 'uninterrupted'. Transtinet
would perhaps be more satisfactory here (cf. M.G.468)
but it is difficult to see how it would have been
corrupted to continet, unless on account of the
influence of the com- of commeatus. (For the
trans-/per combination, cf. Pers.445f. eadem istaec
facito mulier ad me transeat per hortum.)

453. lacero diem - See notes, 1.436.


Act III, Scene ii.

454. libros inspexi - cf. 1.400.

455. regem - i.e. patronum. Cf. Capt.92, Men.902,
Asin.919. This usage of the word rex is not exclusively
Plautine.

458. hicquidem - 'The true explanation of hĭcquidem
seems to be that the particle -ce was dispensed with
(as in illequidem, istequidem). The word should be
printed hi(c)quidem.'[2]   On the particle -ce, see notes,
1.18.

1. eadem occurs in Plautus at: Bacc.49,521; Capt.293,459;
Men.428; Merc.802,1007; Pers.445; M.G.303; Poen.617,719;
Pseud.333; Rud.329; Stich.438,451; Trin.581, in all of
which the element of time is not excluded.
2. Lindsay, E.L.V., p.73.

459. Hiatus before and after <u>hodie</u>. There seems to
be every good reason <u>not</u> to emend here to avoid hiatus.
There is a succession of hiatuses in the following
lines. For Lindsay's explanation of these, see p. 21.
Another possibility is that they are due to the fact
that Gelasimus is accompanying his weasel and mouse
story with appropriate gestures. In l 461, he may
well have stopped to scratch his head before uttering
the Roman hieratic term, <u>opscaevavit</u>.

Omens from birds were very important in Greek
thought, but the developed science of augury was
Roman. It may well be that these lines were a Plautine
addition.

461. <u>strena</u>[1] – The origin of this word is probably
Sabine, and connected with <u>strenuos</u>. In Latin after
Plautus's time, <u>strena</u> is a gift given at the New Year,
<u>ominis boni gratia</u> (Festus, p. 313). A passage from
Symmachus throws some light on what it may have been
originally: <u>Ab exortu paene urbis Martiae strenarum
usus adolevit, auctoritate Tatii regis, qui verbenas
felicis arboris ex luco Strenuae anni novi auspices
accepit</u>.[2] <u>Strenae</u> therefore seem likely to have been
twigs or branches used by the Romans in much the same
way as they used lots.[3] The word <u>strena</u> appears with the
meaning 'omen' only in Plautus and Pomponius.

1. Note based on H.A. Keseberg, <u>Quaestiones Plautinae
et Terentianae ad religionem spectantes</u>, Leipzig:
Gressner & Schramm, 1884, and A. Ernout, <u>Les Eléments
dialectaux du Vocabulaire latin</u>, Paris: Société de
Linguistique de Paris, 1909.
2. Symm. <u>Ep.</u>, X 23, quoted by Keseberg, <u>op. cit.</u>, p. 12.
3. <u>sortes</u>, small wooden tablets arranged on a length of
string, when thrown to the ground, auspices were taken
from the way they fell, as to whether the omens were
good or bad. We should also compare the practice of the
ancient Germans in using twigs of a fruitful tree for
divination. Tac. Ger. X, <u>virgam frugiferae arbori
decisam in surculos amputant eosque notis quibusdam
discretos super candidam vestem temere ac fortuito
spargunt</u>.

opscaevavit — The Latin scaevus is cognate
with the Greek σκαιός , meaning 'left, on the
left'. The Romans appear to have used it only in
reference to an omen. For the Roman, anything which
happened 'on the left' was of good omen, while, for the
Greeks, this boded ill. The noun scaeva alone means
simply 'omen', and must be qualified by bona before
it has the connotation 'good' (cf. Pseud.1138,
Stich.672).[1] It follows, then, that opscaevare
need not have any more specialised meaning than 'give
or bring an omen'. Fennell, in his note on this line
(Stich.461), points out that at Asin.266, opscaevavit
is not necessarily of bad omen. He translates:
'offers a presage that my trickery will play me false'.
And for Stich.461, he offers 'When the omen was granted
me (this is what I saw)'. He reverses the order
of 11.460 f., but this is hardly necessary, as hoc
can refer just as easily to what has gone before
as to what comes after.
463. Ussing accepts A's reading ac and takes
augurium ac facit as a second comparative clause after
item. This interpretation is suspect for two reasons:
nowhere else in Plautus does the construction item ...
ac appear, the most usual construction being item ...
ut: to have two comparative clauses qualifying words
which appear in one and the same clause is a clumsy
construction, not enhanced by the deferment of ac
to the second word in its own clause.

Augurium hac facit - 'It (the weasel) makes (the
substance of) an augury hereby (i.e. by doing this)'.

1. Keseberg, op.cit., p.10f.

465. Scan either Ĕpĭgnṓmĕ //ŭt ĕgo (with hiatus
after an interjection - see p. 22    , II 4f - the
address may well have been followed by some gesture
which normally accompanies a hearty greeting) or
Ĕpĭgnṓmĕ) ŭt ĕgo.  Epignomus is the scansion of the
name throughout the play, but in greeting, as is the
case here, the accent may very well have fallen on a
different syllable from the usual.

466. praesillunt (P)- influenced by the preceding
prae: i and l are commonly confused.

467. usque - here has the sense continenter.  It is used
by Plautus as an adverb of place, time (as here), and
degree.  It is rarely found alone, as here. This
appears to have been a poetic usage. It is usually
followed by a      preposition, e.g. ad.

____ sustentatumst sedulo -  This is Pamphillippus's
reply to Gelasimus when he greets him in the same
way at l.586, this first attempt, to win the favour
of Epignomus, having failed utterly.

____ sedulo -  originally se (i.e. sine) dolo,
'without deceit',  and so, 'diligently, assiduously'.[1]

468.  propino - See notes, l.425.

____ plenis faucibus - Technically, fauces was that
part of the throat between the back of the tongue and
the opening of the windpipe. The nearest English
equivalent would be 'gullet'; but the  phrase does
not seem to have been coarse. It is found again, in
Plautus, at Curc.126

____

1. Ernout-Meillet, dolus, sine (se = sine is archaic);
and Lindsay, Lat.Lang., p.563.

470-1. Most editors assume that a whole line has been omitted here, that <u>cenem illi apud te</u> is the beginning of the line numbered 15 in <u>A</u>, and that <u>quoniam salvos advenis</u> belongs to what must have been line 16 (line 16 does not appear in <u>A</u>, the line after 15 being numbered 17). There are two reasons why this line (l.470-1) need not be suspect: firstly, <u>A</u>'s scribe has been far from accurate with the numbering of the lines on this page in the palimpsest; the page contains ll.466-485; the last line he has numbered on the page is l.485 which, however, is mistakenly placed before l.483, and is the third from the bottom; this he numbers 29; yet he continues on the following page to number l.486 as 30, neglecting altogether ll. 483-4: secondly, the point of the line has been missed by most editors; Leo seems to have the correct interpretation. '<u>Gelasimus ad "di dent quae velis"</u> <u>accommodat sermonem, "cenem apud te"</u>,[1] <u>sed addita</u> <u>sollemni invitandi formula</u> /i.e. "<u>quoniam salvos</u> <u>advenis</u>", cf. Most.1128f./ <u>quasi vocet ad cenam,</u> <u>respondet Epignomus quasi invitetur ab illo. sic</u> <u>decertant usque ad 482, tum plane loquitur.</u>'

475. <u>quando usus veniet</u> - <u>opus</u> cannot always be given as an exact equivalent of <u>usus</u> (but cf. Lodge, <u>Lex.Plaut.</u> <u>usus</u> B). See notes, l.57. Translate 'when it is convenient' (lit.'when there comes a use for it').

477. <u>nescioquid in mundo</u> - i.e. his jokes. <u>In mundo</u> means 'ready' and is used by Plautus with <u>habere</u> and <u>esse</u>. Ennius is the only other author in whose works the phrase appears. The adjective <u>mundus</u>

1. cf. <u>Most</u>.1007, where Simo invites himself to dinner.

originally meant 'clean', and so 'well looked after, cared for, elegant'. It is found once, in Ennius, Ann.146, with the extended meaning of 'equipped': Ostia munita est: idem loca navibus pulcris/munda facit.[1]

478. in hunc diem[2] – In with the acc. to express extent of time is used by Plautus in the following phrases:

   i) in diem, meaning 'for the time being, for a while' (also Ter. Phor.781, Eun.1020): it has the same meaning in Cic. Phil.2, 34, 87, de Orat.2, 40,169.

   ii) in eum diem, found only once in Plautus, Cas.565.

  iii) in unum diem, found only once in Plautus, Pseud.534. (in is omitted in O.C T.)

   iv) in hunc diem, occurring six times in Plautus.

It is distinguished from the plain acc. of the extent of time in that it always refers to something in the future (except in in diem in Plautus, but not in Terence or Cicero), cf. Men.959. When the demonstratives, eum and hunc, are the only modifiers of diem, the preposition in is regularly used[3]; when diem is modified as well by an adjective, in is omitted.

479. possiem – See notes, 1.268.

---

1. Ernout-Meillet, mundus.
2. Note from T.F Kane, op.cit., p.25ff.
3. There is one exception, M.G.77, for which Kane proposes the emendation, Regi operam in hunc diem mihi decretumst dare.

483ff. See p. 33.

483. quandō quidem - Note the unusual scansion.
This and Stich. 559 are the only instances in Plautus
where the second syllable is not short.[1]

___ prōmittere - In some compounds, the prefix
pro- can be either long or short in Plautus (e.g.
Stich.200 prōcurent, Curc.519,525 prŏ-): but
promitto always has prō- as does procedo (see 1.484).
Cf. notes on propino, 1.425.

487. alieni novem - nine guests (that is, including
himself). For a Roman dinner, there were three
triclinia (couches seating three people each - from
the Greek τρικλίνιον ), arranged around three
sides of the table, the fourth side being the side
from which the slaves did the serving.[2]

489. Leo suggests the emendation, scis tu Laconem
esse unisubselli virum, and refers back to Capt.471,
nil morantur iam Lacones unisubselli viros: 'Spartan'
because they were famous for their powers of
endurance.

___ unisubselli virum - 'You know I'm a one-chair
man.' The well-to-do had couches on which to
recline at dinner. The poor parasite has only one
wooden chair for himself.

1. Lindsay, E.L.V., p.213.
2. J. Carcopino, Daily Life in Ancient Rome, London:
Routledge, 1941, p.265.

491. _Ambracia_ - a Greek city in Epirus.[1]

492. _summates_ - Ante- and post-classical, it is to be identified with a small group of words in -_as_, -_atis_ denoting rank or origin (cf. _optimas_, 'aristocrat', _cuias_, 'of what country?', _Arpinas_, 'of Arpinum').[2]

493. _infumatis infumus_ - The couch of honour (_lectus medius_) was that opposite the empty side of the table, and the most honourable position on it the place at the right-hand end: next in honour came the couch on the left of the central one (_lectus summus_), and then that on the right (_lectus imus_). The most important position on each of these two was that on the left.[3] So Gelasimus would have put his chair at the right-hand end of the _lectus imus_.

495. _procedit_ - in the sense _prospere evenit_.[4] At 1.484, it is equivalent to _profeci_.

---

1. Boutémy, _op.cit._, says that as Plautus has already sung the praises of Fulvius in the _Amphitryo_, 186 B.C., it is natural that he introduce into an old play an allusion to the successes of his patron, who had captured Ambracia in 189 B.C. after a stubborn seige. Livy mentions that a deputation was sent to Rome in 187 B.C., and a treaty drawn up between Rome and Ambracia. As has been said (see notes, 1.290ff., 433), it is highly unlikely that the play was rewritten, or even that these 'allusions' were added by Plautus and impossible to prove that all the alleged allusions which Boutémy mentions were not in fact present in the Greek original.
2. C.D. Buck, _op.cit._, p.332.
3. Carcopino, _op.cit._, p.265.
4. Lodge, _Lex.Plaut._, _procedo_ II B2.

496.  de reliquiis - De originally means 'down from',
but even in Plautus's time, the sense is already
far less specialised [1] In the Stichus alone,
it is possible to see that the word has many
different applications: cf. 11,4,10,286,355,358,
400,426,496.

Exit Epignomus into his house, probably for
the first time since his return. See p 16

497.  periei ... plane, nihil obnoxie - 'I'm well
and truly done for! '  Aulus Gellius, in a discussion
of the meaning of the word obnoxius, mentions this
line of the Stichus and says of it, composuit...
Plautus tamquam duo inter se contraria 'plane' et
'obnoxie'.  Salmasius's comment on the word obnoxie
here is obnoxie perire dicitur, qui non plane nec
funditus perit, sed aliquam spem salutis habet.
Obnoxius, often used in legal language, means
'liable to punishment from', so 'subject to', so here,
'I'm done for clearly, subject to no conditions'.
i.e. There are no two ways about it.

_____ periei - The old spelling, with ei for i,[2]
is preserved in A here. Ei in the   palimpsest seems
usually to have indicated ī, but at Cas. 92 and
Merc.526, ī.[3]

498.  i.e. 'exstincto Gelasimo, vivorum numerus uno
minor est factus' (Ussing).

_____ dudum - Originally 'a certain length of time
ago', it came to be used normally as 'a long time ago'.
However, in Plautus, it can refer also to the time
just past (as here and at 1.676, while at  1.672,

1.    Lindsay, Synt.Plt., p.86.
2.    Lindsay, Lat.Lang., p.9.
3.    ibid., p.245.

the time referred to is a little further removed.
501.  quaen - < quae + ne. The interrog. particle
is repeated in the following line, auspicavin.

____ eapse - ea ipsa. In the MSS of Plautus, the
first part of *is-pse is sometimes found declined,
e.g. eumpse, Pers 603; eampse, Poen.272; eapse,
Cas.604; eopse, Bacc.815; cf. reapse (re eapse),
Truc.815.[1]

__ deciens - 'numerus rotundus pro quolibet maiore
numero'.[2] It is used in this way mainly by the poets.
Cf. also at Amph.577, Aul.70, Cist.248, M.G.854.
502.  ea - ablative (Leo, ea - ex ea). The reading
of P$^{CD}$, eam, which Ritschl accepts, could only
mean '(take auspices) for it' (cf. Fest. p.242,
matrimonii perpetuitatem auspicari), which is
obviously unsuitable here. Lindsay suggests that
the reading may in the first place have been ean.
For the abl. after auspico(r) meaning 'by means of',
cf. Cic. de Div. II, 77, itaque nec amnis transeunt
auspicato nec tripudio auspicantur.

____ in re capitali mea - 'in a matter concerning my
life, wherein my life is at stake.' Capitalis
is from caput, 'head', and, by metonymy, 'life'.

Act IV, Scene i.
Enter Antipho and Pamphilippus from harbour, L.
Cf. notes, l.145.


1.  Lindsay, Lat.Lang., p.441.
2.  Thes. Ling.Lat., deciens 2.

Leo is probably correct in considering[1] the delayed arrival of one brother a Plautine invention. It provides an opportunity for two rather than one amusing scene with the parasite.

505. Unless the second <u>bene</u> is omitted (as by Ritschl), either the final syllable of <u>measque</u> must bear the ictus or it must drop the final -<u>e</u> completely. When Lindsay discusses the dropping of short -<u>e</u>,[2] no examples are given of the particle -<u>que</u> (except in the words <u>atque</u> and <u>neque</u>), and we must suppose that no evidence has been found to support the dropping of the final -<u>e</u> in this particle. Lindsay does say, however, that a phonetician would require the following explanation for the dropping of a final -<u>e</u>: that the word which drops -<u>e</u> shall be closely joined to, 'jammed up against', the following word. <u>Measque mihi</u> seems to satisfy this stipulation.

___ <u>servassint</u> - See notes, 1.149.

506. <u>volup</u> - neuter of the adjective *<u>volup-is</u>: cf. <u>simul</u> from <u>similis</u>, and O.L. <u>facul</u> from <u>facilis</u>.

508. <u>satis accipio</u> - a legal, technical term, meaning 'to take sufficient security (out against)'.

____ <u>aps te</u> - In Plautus, <u>ab</u> appears to have been used before vowels and consonantal <u>i</u>, <u>s</u> and <u>r</u>, <u>ā</u> before <u>b</u>, <u>p</u>, <u>m</u>, <u>f</u>, <u>v</u>, <u>c</u>, <u>q</u>, <u>g</u> (labial and guttural sounds); <u>abs</u> (<u>aps</u>) and <u>ā</u> before <u>tu</u>, <u>tuus</u> etc.; <u>ab</u> and <u>ā</u> before <u>t</u>, <u>d</u>, <u>l</u>, and <u>n</u>.[3]

508-10. <u>nisi</u> ... <u>ni</u> - usually interchangeable except i) in wagers, where only <u>ni</u> is found, and

___

1. <u>Plautinische Forschungen</u>, p.385f.
2. <u>E.L.V.</u>, p.71f.
3. Lindsay, <u>Lat.Lang.</u>, p.577.

512. <u>magis par fuerat</u> — This falls into the type
of sentence discussed by S. A. Handford, <u>op. cit.</u> p. 130 f.,
wherein two separate ideas are expressed: the
power to do something, the lack of will to do it,
e.g. <u>Pers.</u> 285, <u>fuit occasio, si vellet</u> (implying he
did not wish). In English, and other languages,
the apodosis has a conditional or a subjunctive
mood, whereas Latin frequently employs an
indicative, indicating that the power exists or
has existed.

ii) when used in the sense of _sed_ (an Early
Latin usage, e.g. Epid.265), where only _nisi_ is found[1]

---

513. _ad illum_ - See notes, 11.439. 447.
514. 'It is not merely by words that I desire to
gain your good will now.' (Nixon). The implication
of the words, rendered in English by the addition
of the word 'merely', would be made clear in the
Latin by the manner in which the words were spoken.
The verse ictus coincides with the word accent in
_verbis_.

___ _desidero_ - first found with the prolative infin.
in Cicero.[3]

615. _perendie_ - _per-_ has the sense 'beyond': it is
connected with the Oscan _perum_, 'without' (of the
phrase _perum dolom mallom_, of which _sine dolo malo_
is the nearest equivalent in Latin) and means literally
'on the beyond day'.[4] More remotely, it is connected
with the Greek πέρα , πέραν .[5] Cf. notes 1.585
(_peregre_).

518. _uti_ - Since the unfamiliar _uti_ would be apt to
be replaced by the familiar _ut_, Lindsay's practice
is to substitute _uti_ for _ut_ where the metre demands
it, but never to sacrifice any _uti_ which

---

1. Lindsay, _Synt.Plt._, p.103.
2. Gildersleeve & Lodge, 254 n.3.
3. _ibid._, 423, 2 n.2.
4. Lindsay, _Lat.Lang._, p.561.
5. T.F Kane, _op.cit._, p.41.

the MSS have preserved (cf. Stich.444). Utĭ
is closer to the oldest form utī (Enn. Ann.178,
360), and has its final syllable shortened
through Brevis Brevians. The form ut is a further
stage of the shortening (cf. calfacio).[1]
519. commers - Mers is a later form of the archaic
form merx, which, however, is the more common through-
out Latin literature.
520. See notes, 1.139f.

    The omission in P of the words perinde...
item Lindsay considers due to scribal error
caused by homoeoteleuton. Probably the scribe glimpsed
the word res in 1.521 and confused it with res
in 1.520. A more obvious instance of such an error
can be found at Rud 470-1, where the word hercle
occurs at exactly the same position in each line.[2]
    perĭnde - See notes, 1.100.
522. itidem - 'in the same way', is particularly
common in the language of the comedians, which echoes
the language of conversation.[3]
523. Enter Epignomus from his own house. See p.15.
   iam redeo -'I'll be back soon'. Present for future,
mostly restricted to verbs of motion, but cf. 1.531.
524. si tibi etc. - 'If you fall foul of nothing
to upset you' (Nixon).

    For use of adverb with the verb 'to be', cf.
11.337f., 350.

1. Lindsay, E.L.V., p.220.
2. Lindsay, Lat.Tex.Emend., p.49.
3. Ernout-Meillet, itidem.

526. exilem - (etymology obscure) - 'poorly, thin' and so 'empty' (of the quality of something), as at Cic. Att.5, 15, 1, cum exercitum noster amicus habeat tantum, me nomen habere duarum legionum exilium.[1] The genitive which follows, aegritudinum, is similar to genitives after verbs like implere, egere etc. Plautus also uses the ablative to express plenty and want, cf. onustus with abl. at Stich. 276, but with gen. at Aul.611, 617.[2]

527. incedit - Epignomus is spared a trip to the harbour, as his brother is already here. Epignomus has only just now seen the two men, as they probably stopped to talk on the opposite side of the stage from his house (see p.41f.).

529. There are two main problems in this line. Firstly, postilla - should it belong to the end of Pamphilippus's speech or to the beginning of Epignomus's? Secondly, should the first word be huc (MSS and most editors) or hau (Guietus)?

For usages of postilla, see notes, l.86. In all cases where it occurs at the beginning of a clause (as it would do here if given to Epignomus), it means a very definite 'and then', 'after that' (Cas.119, Men.342, Most.141, Pseud.298).Its position as first word in the clause gives it more emphasis. Would it have much point if given undue emphasis here? 'And after that, he has already forgiven you?' It seems not. One sense in which the word postea is found and which is rather more remote from the senses noted above, l.86, has almost the force of 'in that case'. The North of England

---

1. Thes.Ling.Lat., exilis II A a,b.
2. Blomquist, op.cit., p.20.

has the same colloquial use of the word, 'then'.
It is used only in questions. Cf. Most.346, quid
ego istoc faciam postea?, 'What shall I do with
him the.' and Poen.1262, quis me amplectetur
postea? 'Who's going to hug me then?' These seem
to be the only two instances where postea is used
in this way in Plautus's surviving plays. It will
be noted, however, that in each case, postea is the
last word in the sentence. As the function of postilla
appears to have been identical with that of postea,
we have good reason to expect that postilla too
could have had this colloquial usage which postea seems
to have had, though there is no sure example.
By the same token, however, as we have no evidence
to the contrary, we must expect that if this was
the case, and if postilla could likewise be used
in the sense of 'then?', it likewise, when used
in the same sense, would have come at the end of
a sentence as well. So that, in order to render
'He's already reconciled with you, then.', it would
seem that postilla should have come at the end,
after tibi, and not, as it must do if allotted to
Epignomus at all, at the beginning of his speech.

Though it is unwise to desert the authority of
the MSS where the two traditions, A and P, agree,
hau longissume postilla, 'not very long after (you)',
seems the obvious reply for Pamphilippus to make.
There could not, after all, have been a very long
interval between the arrival of the two brothers. If
there had, one would expect some explanation of it
from Pamphilippus, which is not forthcoming.

531. exoneramus — See notes, 1.523 (redeo).
532. vicissatim – an archaic form of vicissim.
533 quam mox coctast cena – Here the pres.
auxiliary est replaces the fut auxiliary erit.
534 deos salutatum – On a safe return from a
journey, it was the custom to offer prayers to the
gods Cf. Amph.967, Bacc.347
536. When Pamphila last left the stage, she went
into her own house (1.147) She must have crossed
into Epignomus's house through the garden gate
mentioned at 1.449f. Cf. notes p. 42.
537. morai – old gen. See notes, 1.202.
538. apologum agere – Apologus is a Greek loan-word,
and means 'story'. As Ussing points out, it is
rather strange that the verb agere, generally
used of acting on the stage (cf. didascalia, 1.3),
has been used here with apologum, where perhaps
Mueller's suggestion facere would be more apt.
But in all probability, Antipho dramatised his story,
and in that case, agere would be quite a suitable
verb. Also, it is the verb used in the phrase
nugas agere, and the nugator at Trin.936 is
described, like Antipho at 1.570, as graphicus,
and his audience, like Antipho's (1.541), is anxious
to know about the story, quo evasurust (Trin.938).
539. quasi – Plautus does not restrict this
conjunction to imaginary comparison, as is seen
in this passage and also at Aul.592.[1]
541. N.B. tribrach in seventh foot. See notes, 1.334.
542. Goetz emends here to fidicinae et tibicinae,
but in 1.551, where Antipho recounts that he is

1. Lindsay, Synt.Plt., p.207.

offered more than two dancing-girls, he is simply
making it a better story than it began. Goetz also
emends to quoius erant tibicinae, 1.545.

543. caeleps - English 'celibate' - Its derivation is
uncertain, but it may be connected with Sanskrit
kevalah ('alone').[1]  In   Plautus it simply means
'unmarried', whether 'single' (Cas.290, Merc.1048),
or 'widower' (as here).

544. praesens - Lodge gives the synonym aptus,
Forcellini potens,  efficax, vehemens, praestans,
praesentaneus, and says of it 'quia quod praesens est,
magis valet quam quod abest'. Ussing's comment
on the word here is 'ut deus praesens dicitur, cuius
vis in re praesenti apparet'. (See notes, 1.395,
discessisti.) Whatever the true explanation of its
meaning here, the fact remains that there is a
difference in meaning between the participle praesens
and the verb from which it comes. Ernout-Meillet
explains that this difference is due to the fact
that sum had no participle and that the form praesens
was not connected with praesum. In the sense, 'to have
power over' is probably the closest praesum comes in
meaning to its particple. Cf. Cic. Am.ii, 37,
non enim paruit ille Ti. Gracchi temeritati, sed
praefuit: nec se comitem illius furoris, sed ducem
praebuit.

_____ N.B. tribrach in seventh foot. See above, 1.541.

550. immo always comes first, except at Aul.765,
Capt.354, Rud.1232. Lodge, following Sprecht, says

1. Ernout-Meillet, caeleps.

of _immo_: 'ad corrigendum aliquid (vel sententiam sententiae opponendum) usurpatur non solum ab altero colloquentium ut alterius dicta corrigat sed etiam ab aliquo loquente ut sua ipsius verba mutet vel corrigat. Cum autem corrigendi vim habeat, haec vox et negat et confirmat, idque sub specie negationis.'     This last is the function _immo_ has here. At _Stich_. 147, 255, 391, 621, 704, one speaker is correcting the other. There are no examples in the _Stichus_ where _immo_ is used by the speaker correcting himself, but cf. _Pseud_.542.

553. _sane_ – an affirmative particle, often joined with an imperative in colloquial language. Originally it meant 'sanely' or 'sensibly', and was used in this sense with _sapere_ to intensify the meaning of the verb, and afterwards, with other verbs, adjectives and adverbs, simply with intensive force, its specialised meaning having faded.[1]

554. _equidem_ – Lindsay says this word is undoubtedly associated with the first person.[2]     It is possibly a combination of _ego_ and _quidem_. Lodge quotes it as occurring 176 times with the first person, and 26 times with the second and third.

_contruncent_ – The simple form of this verb is not found in use until Imperial times.[3] For the meaning 'devour', cf. notes 1.420 on _caedere_ with the same sense.


1.   Ernout-Meillet, _sanus_.
2.   _Synt.Plt_., p.97.
3.   Ernout-Meillet, _trunco_.

555. videlicet - has the same formation as
ilicet (ire, licere) and scilicet (scire, licere),
and, like scilicet, is often ironical.   It is
sometimes followed by an infinitive in Early Latin,
as here, as if it was videre licet, but the
paratactic construction is the more   frequent.[1]
The scansion is vĭdĕlicet throughout Plautus.[2]
556.  ille - i.e. the son: illi - the old man. The
ambiguity of the words would have been made clear
on the stage by gesture.
557. videlicet - once again followed by an
infinitive, though fuisse seems to have the position
of main verb in the sentence, videlicet serving almost
as an introductory particle. This type of 'non-question',
with non and the verb coming together at the
beginning of the sentence, seems to be exclamatory.
Cf. 1.606, Merc. 732, etc.[3] See also notes, 1.717.

_____ ilico - in its original sense, 'at that place',
is found only in Early Latin (Naev. BellPoen.VI, 44).
Plautus uses it both in reference to time and place,
but after him it is used only in reference to time.[4]
Notice that it is followed, as often in Plautus,
by ubi, which itself refers primarily to place.
559f. - hardly logical, but as Ussing says, 'ab
Antiphonis quidem sententia haec dicendi ratio minime
abhorret'.
559. hercle qui - Qui (indefinite, used only with
particles of emphasis and assurance)[5] seems to be
limited to the works of the comedians.

1.   Ernout-Meillet, videre.
2.   Lindsay, E.L.V., p.220. Exception, Asin.599 -
perhaps emend to neg. videl. int. Sol.
3.   Bennett, S.E.L., I 478ff.
4.   Ernout-Meillet, ilico.
5.   Lewis & Short,  2 qui C.

_____ quandō quidem - See notes, 1.483.

560. illae - dat. In Latin from the earliest period, especially colloquial Latin, there was a tendency to replace the -ius and -i of the gen. and dat. of some words with the more familiar -i, -o, -ae endings. In the feminine, this occurs only in the dat., with one exception (aliae - found in Lucretius and Cicero), but in the masculine, in both dat. and gen.[1]

561. vorsutus - Cicero explains this word, 'versutos eos appello quorum celeriter mens versatur'.[2] It often has a sens péjoratif.

563. indipisci de cibo - 'gain his point about the food' (Nixon). This seems to be the only logical interpretation, despite the fact that indipisci does not appear to have been used elsewhere in this sense in Plautus or any other author.

564. Notice the indic., licuit, where classical Latin would prefer a subjunctive, and also the omission of the subject accusative, se, an omission which is quite frequent in Early Latin, as well as later, whether the acc. is the same as the subject of the main verb or not.[3]

566. habeon rem pactam? - The problem here is whether habeo (in the sense 'consider') is used deliberatively and followed by an acc. and infin. construction[4] (with omission of esse), or whether it is a case of habeo perf. part. being used with the force of the present perf.[5] With the first interpretation, the translation here would be, 'Am I to consider the

---

1. Stolz-Leumann, I 291.
2. Ernout-Meillet, verto.
3. Bennett, S.E.L., I 383.
4. cf. Stich.436, meam culpam habeto, nisi..etc.
5. cf. Cist.319, hasce aedes conductas habet....., Stich.362.

* The construction in fact occurs in all periods.

affair settled?', and with the second, 'Have I
made a bargain (agreement)?'  The evidence of
Poen. 854 and 1157, the only other instances where
the phrase occurs, support the former; in both
cases, the verb is in the imperative, and the
deliberative question has similar force here in
the Stichus. In Early Latin, a pres. indic. in a
deliberative question was not uncommon,* but when it
occurs, it is confined to dialogue.[1]

568. poste - See notes, 1.380.

_____ lautum - supine after verb of motion.

_____ pyelum - a Greek word, no doubt used here by
Plautus to accentuate the idea of luxury.

_____ foveo originally means 'to warm', and so 'care
for'.

570. graphicum    - another borrowing from the
Greek (γραφικός).

_____ ut ... quam - The use of both ut and quam  lends
special emphasis, cf. Asin.581, Cist.537, M.G.400,
Vid.75.[2]

572. It is really for Epignomus, and not Pamphilippus,
to grant the wish of the old man (see 1.552).

_____ accentet senem - A number of intransitive
verbs, when compounded with prepositions, become
transitive and are construed with the accusative.
This is a feature of Ter., Enn., Naev., Accius,
Lucilius and Pacuvius.[3]

573. 'Assuredly I know no other ground why he
would need a mistress! '

574. etiam - W.H. Kirk[4] has shown that etiam was
originally purely a temporal particle, and that its
later uses can be explained back to this origin.

1. Bennett, S.E.L., I 439. The one exception is Phorm.
736.
2. Lodge, Lex.Plaut., ut II A 2e.
3. Bennett, S.E.L., II 217.
4. AJPh., 1897, XVIII, 26-42.

He says that 'in the second century B.C., the
adverb was still in a period of transition....
At this stage of its existence, it shows a certain
mobility and sympathetic quality; it attracts
and is attracted by words or forms of kindred meaning
which often serve to determine its wavering
signification'.

It would therefore be safer, and probably more
natural, to render here 'still' rather than 'really'.
575. perdudum - a hapax legomenon. Probably
archaic.
576. In view of the fact that the brothers stand
to lose a great deal if Gelasimus gets a toehold
in their homes again (cf.1.628), one would expect
greater fears to be expressed than ne quid
adveniens perderem.[1] Epignomus would be much more
anxious concerning his estate. The reading ne rem
adveniens perderem comes to mind here as being more
forceful. It may be that quid, the reading of the
MSS, has been influenced by quid in 1.575, which
occurs at the same position along the line. Notice
the rem ... perderem play, although the word rem
would scarcely be sounded because of the elision.
For the sense rem would have here, cf.1.628,
rem confregimus.
577. atque ecce - 'and look!' Atque can have this
force by itself, cf. 1.582.
578. ludificemur hominem - cf. ludos facis me
(Amph.571, Aul.253, etc.) but also with the dat.
of the person at Merc.225.

_____ memorem mones - 'you are reminding someone who
already has in mind the plan of action.'

1. Ernout, however, explains: 'C'était un mauvais présage
que de perdre quelque chose dès l'arrivée, et ce qu'on
dépense pour un parasite est perdu sans retour.'

Act IV, Scene ii.

Enter Gelasimus from the forum, R. 'Loquitur quasi
spectatoribus continuet sermonem interruptum,
cf. Merc. 957.' (Leo)

579f '(In the space of time) when I haven't been
here, I have already taken counsel with my friends..
etc.' Gelasimus has to impress upon his audience,
to whom the space of an entire scene seems a
long time, that in actual fact, he has been gone
only a very short time; for otherwise, they
would be **ex**pecting him to divulge a rather
lengthy plan of campaign, whereas the one he has
to offer, he sums up in five words, ut me hodie
iugularem fame.

581. iugulo < iugulum (same root as iugum,
iungo, coniunx, etc.), the place where neck joins
shoulders, so 'throat'. Hence the meaning of the
verb iugulo, 'strangle'.[1]

_____ auctores – in the sense, suasores, impulsores.

582. atque - See notes, 1.577.

583. adgrediar - This verb Plautus treats sometimes
as belonging to the third, sometimes the fourth
(e.g. Rud.299) conjugation.

585. peregre - formed from I.-E. *pero ('further',
cf. Skt. parah) and the locative of ager, agri,
which, through analogy with such adverbs as longe,
changed its final -i to -e.[2] Cf. notes, 1.516
(perendie).

_____ N.B. tribrach in seventh foot. See notes, 1.334.

587. medimnum mille argenti - Medimnus was a
Greek measure, six times the size of a Roman modius.

1. Ernout-Meillet, iugum.
2. ibid., ager.

Ritschl   actually emends to <u>modios</u> here (replacing
<u>medimnum</u>) - cf. Petr 37,2, <u>nummos modio metitur</u>.
But the Greeks too had the proverb in this form,
μεδ(μνῳ ἀπομετρεῖσθαι ἀργύριον ,'to measure one's
money by the bushel', i.e. 'to be very rich'; so it
seems likely that some form of the word μέδιμνος
has been transferred by Plautus, in the form
<u>medimnum</u>, straight from his Greek original.

For the form of <u>medimnum</u>, see notes, l.303.

____ <u>mille</u> - is always a substantive in Early Latin.
It is regularly followed by a genitive in Plautus.
589. <u>advorsum</u> - Sometimes, as a preposition, it
follows its object (e.g. <u>Bacc</u>.698), but more
often it precedes it.

____ <u>fabulare</u> - This is the usual form for the
second singular passive in Early Latin and even in
Cicero, who prefers -<u>re</u> in all tenses other than
the pres. indic., and in this tense too in deponent
verbs. Terence uses only -<u>re</u>, Plautus uses both,
but the form in -<u>ris</u> far less frequently. The
ending -<u>ris</u> is preferred in Augustan times. -<u>re</u>
appears to have been the original form, with -<u>ris</u>
arising on the analogy of active indicative/imperative,
e.g. <u>agis</u> / <u>age</u>, so <u>ageris</u> / <u>agere</u>.[1]
594. The English 'Woe! ' is also derived from a
common I.-E. interjection,    appearing in Latin
as <u>vae</u>, used as a natural exclamation of lament.
595. <u>perduint</u> - This is an old subjunctive,
occurring in Plautus, especially in prayers and
execrations.   There are also forms like this for

1. C D. Buck, <u>op.cit</u>., p.251, Lindsay, <u>Lat.Lang</u>.,
p.533.

credo. *duo was a by-stem for both do ('give')
and -do ('put' - as in cre-do), and the form
under discussion is a trace of the old optative
(as in sin - see notes, 1.268).[1]
596. ad cenam promisi - see notes, 1.447.

foras - used only with verbs of motion towards
(here implied in promisi). It seems to be the
acc. pl. of *fora (Gk. θύρα ).[2] Foris,
pl.fores ('door') are not represented in the Romance
languages, but replaced by ostium, porta, ianua,
all of which occur in Plautus, but with far less
frequency. However, foras and foris (signifying
the place within which - loc.pl. of *fora) the
adverbs, are well attested in the Romance languages:
for they are opposed to domum, domi (domo), and
just as domus signifies the family - seat rather
than the actual habitat (aedes), so fores signifies
access to the house rather than any material object.
This is why the word has been replaced by ones of
more clearly defined signification, ostium, porta,
ianua.[3]
597. malum - 'An expletive' is the term applied
to it by Fennell. Lindsay explains it as representing
malum tibi sit.[4] But, as Flickinger points out,[5]
it is difficult to draw a sharp line between
genuine accusatives of exclamation and those
accusatives which are felt as more or less dependent

1. Lindsay, Lat.Lang., p.515.
2. ibid., p.550.
3. Ernout-Meillet, *fora.
4. Lindsay, Synt.Plt., p.138.
5. R.C. Flickinger, 'The Accusative of Exclamation
in Plautus and Terence,' AJPh., 1908, XXIX, 303ff.

on some verb naturally supplied in thought from the
context. Bennett, on the other hand,[1] thinks that
malum here is a sure example of the former. He dismisses
the views of M. Breal on the subject as 'a fantastic
theory'.[2]

605.  illic - ille + ce ⟩ illece ⟩ illec ⟩ illic. For
illec  illic, cf. hec (CIL, I 32)  hic.[3] For the
dropping of final -e, see notes, 1.380 (poste).

_____  illic homo - i.e. Epignomus.

_____  hereditatem - 'After a man's death, his property
fell to the nearest heirs: in the division, all who
were equal in proximity of relationship -women included -
shared alike, and the widow along with her children
was admitted to her proportional share.'[4]

_____  inhiat quasi essuriens lupus - The Greeks had a
phrase,  λύκος ἔχανεν  , which meant literally,
'the wolf gaped (in eager expectation)' and which was
used proverbially of disappointed hopes. Cf. Eubulus
(a poet of the Middle Comedy, who was writing about

1.  S.E.L., II 255.
2.  Bréal claims ('L'Exclamation Malum!, RPh., 1912,
XXXVI, 29) that the word here is in fact malum, a
synonym for mollities, which 'designe un mal funeste
aux biens de la terre, aux fruits, l'amollissement et la
pourriture. L'exclamation est de meme sorte que chez nos
poetes comiques: La peste! Il y faut voir un souvenir de
la vie rustique des anciens Latins. He does not explain,
however, how he would solve the difficulties of scansion
which would arise if we accept his views on the etymology,
which are not quoted here but which necessitate the
scansion, malum. Poen. 261, Pseud.1295, Aul.249, and
Most.368 require malum to be an iambus or a pyrrhic, not
a spondee or a trochee.
3.  Lindsay, E.L.V., p.119.
4.  Mommsen, op.cit., I, p.198.

375 B.C.) <u>Auge</u>, 1.11:

ὥστ' εἴ τι βούλει τῶν λελειμμένων φαγεῖν ,

ἔπειγ' ἔπειγε , μή ποθ' ὡς λύκος χανὼν

καὶ τῶνδ' ἁμαρτὼν ὕστερον ψυχορραγῇς .

and Euphron (a poet of the New Comedy, who was writing
ca 280 B.C.) <u>Adelph</u>.1.30:

τοῦ γὰρ μὴ χανεῖν

λύκον διὰ κενῆς σὺ μόνος εὕρηκας τέχνην .

The phrase in all probability occurred in Plautus's
Greek original.

606. <u>non tu scis</u> - See notes, 1.557.

___ We can hardly read into this line, as Boutemy[1]
wishes to do, any reference to the Bacchanalian revellers
against whom a law was passed in 186 B.C. The streets
of most large cities are quite dangerous at night,
especially for drunken revellers returning from
a party, who were of course the best game for any thug.
For this reason, in the ancient world, slaves came
to meet their masters after a party and escort them
home, lighting their way (cf. notes 1.442). This is
the practice to which <u>ire advorsum</u> refers in 1.607.

607. <u>plureis</u> - (<u>A</u>) - for spelling, see notes, 1.497.

608. Pamphilippus is no doubt standing between
Gelasimus on one side, who is agitating to be invited
to dinner, and Epignomus on the other, who is feigning
anxiety lest his brother give in to the parasite.
Epignomus is saying excitedly to Pamphilippus <u>non it</u>,

1. <u>op.cit</u>. See notes, 1.290ff.

<u>non it</u>, while in his other ear is G<sub>e</sub>lasimus's frantic:
<u>domi mihi tibique tuaeque uxori celeriter cenam coqui</u>.
(N.B. The number of short syllables in the first two
feet, the alliteration of the $\underline{/}$k$\underline{/}$ sound, and
assonance, in the first part of the line, of the
$\underline{/}$i$\underline{/}$ sound.)

_____ <u>ebitat</u> - a hapax legomenon, $<$ <u>ex</u> + <u>bitere</u>.
611. 'As far as this meal's concerned, Gelasimus,
you may go unfed today.' <u>Per</u> after verbs of permitting
occurs 10 times in all in Plautus.[1] Another example
is at <u>Curc</u>.554, <u>tu aegrota</u> &aelig;<u>etatem: per me quidem</u>,
where the notion of permitting is implied in the imperative.
Ussing takes it to mean '<u>si nulla alia cena tibi</u>
<u>parata est, nullam habebis</u>', which is **v**irtually the
same interpretation. <u>Per hanc cenam</u> Fennell says is an
'invocation, appropriate to the greedy parasite'.
i.e. 'By this meal, you shall have no supper today.'
____ <u>incenato</u> - has been attracted into the dative.
612. <u>in proxumo</u> - 'next door.'
617. The following suggestions for the line are quoted
in Goetz's 1896 edition of Plautus:
Acidalius: <u>posse ed</u>. etc. .... <u>uni locum esse: conspicor</u>.
Ritschl: <u>posce</u>. EP:

<u>edepol tibi opinor etiam uni locum unum conspicor</u>.
<div style="text-align:center"><u>unum uni locum etiam</u></div>
Umfenbach: <u>posce</u>. EP:

<u>edepol tibi opinor etiam cunicum locum ego con</u>-
<div style="text-align:right"><u>spicor</u>.</div>
Fleckeisen: <u>posce</u>. EP:

<u>edepol tibi opinor etiam uni locum esse con</u>-
<div style="text-align:right"><u>spicor</u>.</div>

1. Lodge, <u>Lex.Plaut</u>., per III 5.

None of these suggestions solve the problem of the line-ending in A. Studemund's apograph reads at the end of the line :

<div align="center">
n

C O N D I P _____ ///u ~ .
</div>

Perhaps, then, the original line may have read :

<div align="center">
posse edepol tibi opino etiam uni locum condi

parasiticum.
</div>

Quite often when A's scribe ran short of room at the end of a line, he finished in smaller letters (see 11.528, 596 in the apograph), which may well have been the case here (cf. small final u).

(Opino - suggested by Lindsay as an alternative reading in the critical apparatus, O.C.T. - is an alternative (active) form for the usual deponent. See notes, 1.144.)

Locum parasiticum would be taken by Gelasimus as meaning 'a place (at dinner) for a parasite'. Epignomus unfortunately would mean it as 'a place fit for a parasite i.e. gaol'.

618.  o lux oppidi - cf. Enn.Alex.fr.8, o lux Troiae...., on which Verg. Aen.2, 281, o lux Dardaniae, spes o fidissima Teucrum, is modelled. There is no doubt some sort of tragic parody here. Cf. notes, 1.365.

619.  cuneos - 'wedges'.

_____  Cic. Tusc.2,23 (translating a passage from the lost play of Aeschylus, Προμηθεὺς Λυόμενος ) ,

<div align="center">
Saturnius me sic infixit Iuppiter

Iovisque numen Mulciberi ascivit manus,

Hos ille cuneos fabrica crudeli inserens,

Perrupit artus.
</div>

i.e. Prometheus was lying, his arms outstretched, and each hand pinned to the ground by a wedge. And it is difficult to see any other sense in which <u>inter cuneos ferreos</u> here in the <u>Stichus</u> can be taken. Such wild exaggerations are common in Plautus's plays.

620. <u>catellus</u> - This not only means 'puppy' (which is the sense in which Gelasimus intends it), but also was a name given to an instrument of confinement and it may have suggested this to the mind of Epignomus, who would consign Gelasimus to prison (cf. <u>Curc</u>.691f.). What the <u>catellus</u> looked like is discussed by F.D. Allen.[1] He identified it with the <u>boia</u> (cf.<u>Capt</u>.888, wherein Allen sees a strong confirmation for the shape he thinks it had), the only difference being that the <u>boia</u> was either of wood or iron, the <u>catellus</u>, so far as we can see, of iron only. It was in the shape of a Y, the prisoner's neck being locked between the two prongs of the fork, the rest being left to drag on the ground and thus hamper walking considerably. Allen suggests that it was given the name <u>catellus</u> because its prongs embraced the neck like a dog's fore-paws.

621. <u>exorare</u> meant to beg, <u>with result</u>. cf.1.74, <u>exorabilest</u>.

622. <u>genium</u> - Keseberg thinks[2] that this refers here to Gelasimus's patron (i.e. Epignomus himself). The meaning would be that Gelasimus will not do his patron any good because he will eat him out of house and home. It is much more natural, however, to take <u>genium</u> as referring to Gelasimus's own soul.

1. 'On <u>Os columnatum</u> (Plaut.M.G.211) and Ancient Instruments of Confinement,' <u>HSCPh</u>.,1896,VII, 37-64 (p.45f.).
2. <u>op.cit</u>., p.42.

623.  'I'll just go and......'. cf.1.534.

625.  <u>eo quoque ibo</u> - 'I'll go there too (if only you'll feed me).'

_____  <u>crucem</u> - Crucifixion was a common way of putting slaves to death in the Republic. Nixon translates: 'I do believe a dinner or a lunch would induce him to take the highest place at a hanging' (i.e. at the top of the cross).

628/9 - Lindsay follows <u>A</u> for the order of these two lines, which would follow more smoothly in the reverse order. Surely l.628 is a natural explanation of Epignomus's words in 629, <u>satis spectatast mihi iam tua felicitas</u> and most naturally follows it.

629.  <u>non ego isti apud te...</u> - Gelasimus is probably about to make a final plea to be invited to dinner: '<u>Aren</u>'t you going to....'  <u>Non</u> in this case would be employed in the sense of <u>nonne</u>.[1]

630-1  - a play on Gelasimus's name which may well have occurred in the Greek original of the play. (But cf. <u>Amph</u>. 303ff, where it seems that the joke is a Plautine invetion because of the play on the common Roman praenomen <u>Quintus</u>.)  <u>Catagelasimus</u> is a comic formation from the Greek verb καταγελάω ('deride'). Lewis & Short render as 'jeerer'.

1.  Lindsay claims (<u>E.L.V.</u>, p.72) that <u>non</u> was in fact another form of <u>nonne</u> which Plautus appears to have employed only in a prevocalic position.

633-5ff.  Notice how many times -ne (or -n) recurs.
It was a favourite device of Plautus to produce humorous
effects through repetition. Cf. Rud. 1212ff.
636.  The style is mock-tragic. Notice the inclusion of
the Greek word prothymiae to elevate the tone even
further.
637.  parasitarier - 'the masters play the role of
parasites themselves'. In the eyes of an embittered
Gelasimus, Epignomus is going to his own brother's house
to sponge off him for dinner. For the form of the verb,
see notes, l.52.

_____  ipsos - the masters.
638.  in crastinum diem - See notes, l.478.
639.  potione iuncca - 'with a drink made of rushes',
so 'noose'. Nixon translates, 'load my throat with a
drink of hemp'.

      Not all Plautine plays end well for parasites. Cf.
Peniculus in the Menaechmi.

Act V, Scene i.

641. more -   This can be taken in two ways, and Plautus
may well have intended it as a double entendre. Primarily
it is equivalent to the Greek ἐξ ἔθους (Leo). But it
can also be construed as the adverb from morus, a word
which is borrowed from the Greek; (the formation is a
Latin one, the Greek adverb being μώρως ; cf. Pers.
464, graphice - Greek γραφικῶς ). The word was well-known

to Plautus's audiences. Together with the compound morologus, it occurs several times in the plays.

644. Săgărĭnum - is the only possible scansion here. On the name, see notes, 1.433.

648. Exit Stichus into the house of Pamphilippus.

Act V, Scene ii.

649. Enter Sangarinus from the harbour, L. He had accompanied his master, Pamphilippus, on the voyage.

649f. - See p. 16.

650. erilis - (< erus) is archaic, found only in Ennius, Plautus and Terence.

652. ut valeat - The phrase ut vales, 'How are you?', is here transferred into the form of an indirect question.

656. hoc - i.e. hunc cadum (see 1.425).

657. pro - an exclamation expressing surprise or indignation. It is never used alone, but in Early Latin is always followed by the acc. (cf. Amph.376, Curc.694, Epid 580) or the voc. (as here, and always when the names of gods follow).[1]

658. risiones - archaic.
_____ savia = suavia, and is found only in Plautus.[2]

661. Dionysum - the figure here is metonymy (in Latin, denominatio, cf. Ad Herenn. IV, xxxii, 43). Stichus is, of course, referring to the wine-jar.

1.  Richter, op.cit., p.615.
2.  Ernout-Meillet.

662. locus liber - used in Plautus exclusively with
regard to a 'free place' for some form of debauchery
(Bacc.82, Cas.535,537, Pers.805, Poen.177,602,657).
Here, however, there may be a double entendre, for Liber
was the name of the Italian god who was identified with
Dionysus. Double meanings did not always have very
subtle application

666. quis somniavit aurum? - Leo, in an attempt to explain
this, says 'aurum somniare apud Artemidorum mali ominis
fere est, servis saltem', basing his assertion on a passage
in the second book of Artemidorus's Onirocriticus. The
'bad omen' in this passage is of course the cadus vini
which could spell disaster for the two slaves who are
to be set loose on it. Professor R.B. Onians however,
suggests that it is simply a case of slaves chaffing one
another. Quis somniavit aurum is said in the same spirit
as we would say, 'Who is building castles in the air?'
and get the reply 'What has that to do with you?'.

671. redeundi principium placet - Principium placet is
elsewhere followed by de with the abl. of a substantive
(Amph. 801, Stich.358).

668. For the omission of the vocative, Sangarine, in the
MSS, cf. Epid.553. In the original, the vocative would be
immediately followed by the nota personae of the next
speaker, who is Sangarinus, which would be written in
full or in contraction. The vocative Sangarine then
dropped out through haplography.[1]

672. Cf. notes, 1.461.


Act V, Scene iii.

673. Enter Stephanium from Epignomus's house. .
It was customary if a character made an entrance or exit


1. Lindsay, Lat. Tex. Emend., p. 39f.

from or in an unexpected direction, that he must
explain carefully his reasons for doing so. See p.110 .

___ N.B. 1.673 rhymes with 1.674-5.

676. dudum - See notes, 1.498.

679. curo takes the acc. when it is used in the
sense colo, foveo, alo.[1] This is a common usage and
appears again here at 1.682. When it is followed by
the dat., it has the sense consulo, provideo, a usage
which is not found in the writers of the classical period.[2]

681. See p. 26 (III B 7a).

___ adlegavit - This verb is used more in connection
with private affairs, whereas the simple lego is the
usual word in public affairs. [3]

Act V, Scene iv.

683. ferte pompam - Pompa is from the Greek πόμπη ,
'a procession', and so any show of magnificence,
ostentation. (Cicero uses it of words - Orat. 72, 294.)
Plautus uses it again at Bacc.114, where the old
pedagogue intercepts his ex-pupil on his way to a house
of ill-repute, laden with supplies for the forthcoming
festivities.

The use of ferte (pl.) here implies that there was
a train of slaves to carry out the provisions.

___ foras - Such scenes as these were actually
portrayed 'al fresco' on the Roman stage and did not
take place in an imaginary interior. R.C. Flickinger
says :[4] 'Everyone knows that in Plautus and Terence
scenes are represented in the open air and before the
house which residents in more northern climes would

1. Thes.Ling.Lat., curo II 2a.
2. ibid., II 3.
3. Ernout-Meillet, lego.
4. 'The Factual Basis for Representing Indoor Scenes
al fresco in Roman Comedy,' CJ, 1939, XXXIV, 538-40.

expect to belong indoors. This situation is usually
explained as due to the limitation of the ancient theaters
and justified on the basis of the way people live in
a warm climate.'  He goes on to explain how this was
still a very frequent sight in Italy right up to the
time the Fascist regime came into power. He quotes
Harte (Island in the Sun, p.267f.):  'However, in its
zeal for cleansing, the new regime (i.e. the Fascists)
has done away with many picturesque old customs. One
of the most familiar of these was the habit of turning
the street into a living room by bringing out from one's
house table and chairs, of cooking and eating one's meals
there, exchanging visits with neighbours similarly
established, and generally spending pleasant hours
of leisure 'al fresco'.  The fact that indoor living
conditions among the poor were appalling made this
expansion into the street even more desirable.' In real
life, of course, such scenes would take place indoors as
often as out, but they were common enough as open-air
scenes to justify the playwrights in constantly
portraying them in this fashion. (Cf. Arist.Clouds 1ff.
Eur. Orest. 1ff., Plaut. Truc.448ff., Most.248ff., etc.)[1]

684.  ómnibus módis - Lindsay says[2]  such an
accentuation is 'contrary to the metrical accentuation
of this phrase in the dialogue metres of Plautus and
Terence (omníbus modís - Pseud.1074, Rud.290, Ter.
Hec.701)' and therefore omnimodis may be preferable.

1.  R.C. Flickinger, The Greek Theater and its Drama,
4th ed., Chicago: University Press, 1936, p.239.
2.  'Two School Editions of Plautus,' CR, 1894, VIII,
p.159.

686. comissatum - The verb comissor is from the
Greek κωμάζω [1] and is colloquial, first appearing
in Latin in Plautus. (Later it was spelled comessor,
under the influence of a false derivation from comesse.)
In Imperial times, the comissatio seems to have been
the drinking-party which took place at the conclusion
of the dinner. At Trimalchio's, it was continued in a
second dining-room.[2] Perhaps the meal in the
Stichus was taken indoors, and it is only the drinking-
party which the audience saw performed before them in
scenes iv - vii. The references in l.690f. are possibly
only to small dainties which would be consumed after
the meal and with the wine.

688. polluctura - an offering. It is an old term
from the language of ritual, used only in archaic and
archaizing authors.[3] Cf. l.233 and notes, l.708.

689. monotropi - μονότροπος , 'living alone',
simply 'alone'.

690f. See notes, l.686.

690. commodule - Adverb with esse is a common feature
of colloquial Latin. Cf. l.337, etc.

691. We should consider Ussing's oleae intertrito[4] only
'si audacia suppeteret', as he himself says: 'intertrito -
quasi intrito, vocabulo novo, sed recte formato.
i.e. oleis conditis. Cf. Cato R.R.117, 'Oleae albae

---

1. 'to revel'. The Latin formation in -isso is influenced
by '-ίζω types, which formed a large proportion of verbs
borrowed from Greek into Latin. κῶμος ('carousal') 'mostly
ended in the party parading the streets, crowned, bearing
torches, singing, dancing, and playing all kinds of
frolics. In course of time, public κῶμοι were set on
foot in honour of several gods, esp. Bacchus ' (Liddell &
Scott). See p.7.
2. Carcopino, op.cit., p.269.
3. Ernout-Meillet.
4. "with bruised olives", intertrito being the abl. of a substantive
formed on the analogy of intritum, which, however, appears
to be used as a substantive only in late Latin.

quemadmodum condiantur. Ante quam nigrae fiant,
contundantur et in aquam deiciantur. Crebro aquam mutet,
deinde, ubi satis maceratae erunt, exprimat et in acetum
coniciat et oleum addat; salis selibram in modium olearum
feniculum et lentiscum seorsum condat in acetum.'

Goetz's suggestion, oleis in tryblio, is at least
worth mentioning.

692. Lindsay objects to the scansion modĕste (see p. 19,
II la) which the inclusion of melius in the line
necessitates. For other instances of the omission of
the comparative, see Men.726, Poen.747 etc.

693. decet - usually takes the acc. The only instances
in Early Latin where it is followed by the dat. are
Amph.280,1007, Pers.213, Ter. And.491, Heaut.965, and
here, Stich.693.[1]

694. Samian ware was an imitation of the red pottery made
on the island of Samos. It had a glazed finish. It was
generally used by 'respectable people who could not
afford silverware'.[2]

____ batiocis - probably from the Doric form of the
Greek βατιάκή and βατιάκιον . Ritschl prints batiacis,
but the MSS here retain the -o- and this is also the
spelling preserved in several glosses: Placid.p.13,
ed.Deuerl, 'batioca: patera argenti ad sacrificandum';
cod.Vossianus Fol. 82 (etc.), batioca: patera; Imogontis
de vet.voc.p.69, batioca: patera arca turalis. In the
Doric dialect α often became o.[3]

---

1. Bennett, S.E.L., II 106.
2. Dict.Class.Ant.
3. G.Loewe, Prodromus Corporis Glossariorum Latinorum,
   Leipzig: Teubner, 1876, p.276f.

\* Ernout accepts Exon's emendation, <u>amicam</u>, here, the scansion of which he evidently finds satisfactory. (<u>See</u> p. 20, II 1 a.)

695.   moenia - here an archaic form for munia (munera).[1]
696.   mica*- Lindsay's ingenious emendation is very
suitable here.   The verb is found with its extended use
at Varr. Men.396; and at Calp.Ecl.2,26, 'the order of
singing is decided by the game of 'morra', as the Italians
call it, which is still in use in Italy on similar occasions,
just as we are in the habit of 'tossing up'. '   The
two players simultaneously raise any number of fingers
they choose, at the same time crying a number. If the
number so cried by one of the players proves to be the
sum of the number of fingers raised by both, the player
scores a point. /There were variations on the game -
the simplest form being to guess the number the other
is going to raise. 7 If both are right, or both wrong,
it counts for nothing.[2]  The action in the game of morra
is denoted by the verb, micare.  Here, at Stich. 696,
it is used in its extended sense, 'toss up'. (In the
Varro passage, the construction is: micandum erit....
utrum,  etc.)

_____   Leo's age dice necessitates a proceleusmatic in the
second foot.
The proceleusmatic is as uncommon in trochaic verse as it
is in iambic, but it does occur. Lindsay prints a
selection of 35 occurrences in trochaic verse.[3]

For Ussing's age dic, see notes, 1.185.

_____   N.B. tribrach in seventh foot. See note, 1.334.
697.   pacto hoc - This word-order is unparallelled in
Plautus. Whether pacto is qualified by quo, quoius, istoc,
aliquo, alio, eodem, hoc, illoc, eo, ullo, or nullo,
it always follows the word by which it is qualified.

1.   Ernout-Meillet.
2.   C.H. Keene, ed. of The Eclogues of Calpurnius Siculus,
London: G. Bell & Sons, 1887.
3.   E.L V., p.104. The list is not exhaustive.

699ff. Notice the rhymes - Libero, Libero, volo,
convivio, subsellio: dulcius, cantharus.

699. Either observe a hiatus at the change of speaker,
or read, as Lindsay suggests, provinciai. On this form,
see notes, 1.202.

_____ Fons - a Roman god of the springs.

_____ Fontine an Libero - metonymy - a jug of water, a jar
of wine. On the habit of mixing water with wine,
see notes, 1.273.

701. dum cenat - is corrupt. See 1.743f. If the scansion
exornat is offensive, Lindsay suggests alternatively
to read dumq' (cf. notes, 1.505).

702. strategos - a Greek word, in Latin, the magister of
the cena. 'It was the exclusive right of the master of
ceremonies to prescribe the number of cups, imposed equally
on all, and the number of cyathi that should be poured
jnto each, which might vary from one to eleven.'[1]

703f. Lindsay's suggestion, to read quam potius, gives
the passage better sense. If the words are kept in the
order potius quam, the second quam in the next line would
be unnatural, so close to the first. Lindsay's version
(reading his suggestion, illectice for the corrupt portion)
can be translated: 'How much better we take our
entertainment on a bench like the cynics rather than like
lovers of luxury '(illectice - instead of the expected
in lectis; for a similar play on words, Lindsay directs
us to Truc.422 adsiduo - accubuo).

_____ Sangarinus's reply may imply that he prefers to eat
sitting upright on a bench, or it may imply that he has the
comfortable chair referred to at 1.93 (q.v.).

1. Carcopino, op.cit., p.269.

___  The Cynic philosophy flourished in the third
century B.C. The main object of the sect, originally,
was to return to the natural life, which was seen as
identical with the simple life

___  For accipio = 'entertain', cf.1.615. Similar is the
English, 'receive', in the sense to receive guests and
entertain them.

706.  cyathos - measuring-cups. See notes, 1.702. Spoons
or ladels (trua, trulla) were also used for this purpose.
Wine was ladelled out with them from the mixing-bowl
(crater) into the drinking-vessels.

707.  The numbers refer to the number of cyathi, not
to the proportion of the mixture, as is shown by 1.708,
'mix in one-tenth part water'.

708.  It is difficult to see in what sense  decumum (A)
is intended, unless cyathum is to be understood. Even
so, it is hardly likely that Sangarinus would already
have tossed back nine measures of wine, in order to advise
his companion to take the tenth from the water-jug.
The reading decumam (P), especially if the words decumam...
sapis are allotted to Stichus, has a little more point,
though one part water to nine of wine is hardly a weak
mixture and does not sound very much like a plea  for
temperance (- it is Stichus who is all the time practising
or advising restraint:  705, Sang: qur hic cessat cantharus?;
710, Stich: edepol convivi sat est; 719, Stich: vel
servato meum modum ... etc.).  Perhaps, though, Stichus
is playing on the word decuma, in the sense, 'tithe',
a sense in which it often occurs in Latin literature.
Admittedly, a 'tithe' was vowed almost exclusively to two
deities, Hercules (cf.1.233) and Apollo: but maybe it is
extended humorously here to the deity, Fons (which, of
course, refers to the water-jug), and instead of vowing a
tithe to, the advice is to extract a tithe from.

Cf. the comic use of the technical word, <u>polluctura</u>,
1.688.

709. N.B. tribrach in seventh foot. See notes, 1.334.

710f. These two lines may well be, as Langen and Leo
think, alternatives for 11.712-35. Cf. notes, 1.208a.

712ff. Stichus prepares to drink a toast, but, probably
considering his cup needs refilling, reminds Sangarinus
<u>vinum tu habes</u>, who pours out the wine while he says
his next words. Stichus pours in the water for himself
and hands the jug to Sangarinus (<u>tene aquam</u>). Sangarinus,
having added the water, catches sight of the flautist,
and staggers across the stage to offer him the drink.

713 <u>vellem</u> – In Early Latin, the potential ("I should like") is
expressed by the pres. (e.g. <u>velim</u>). In Plautus, the
imperfect usage is restricted to <u>vellem</u> and <u>mallem</u>,
when a regret is expressed (like English, "I wish"), although
in Early Latin <u>velim</u> can be used with the sense of
<u>vellem</u> – see Handford, <u>op.cit</u>. p.103 ; and in the case of other

verbs, the imperfect in this use denotes what would be
true if some contingency more or less clearly implied were
real. In the great majority of cases the imperfect
constitutes the apodosis of a formal conditional
sentence, containing a protasis introduced by <u>si</u>, <u>nisi</u>,
<u>ni</u>.[1]

714. <u>cuppedia</u> - can signify both good food (as here)
and also the love of good food, as the French, <u>friandise</u>.[2]

1. Bennett, <u>S.E.L.</u>, I 203.
2. Ernout-Meillet.

715. Lindsay objects to the scansion sĭ quid, [1] and suggests that agis be omitted:

bĭbĕ, tībĭcĕn; ăgĕ, sī quĭd bĭ/bĕndum), hērclĕ hŏc ēst;
ně něgā.

He translates: 'Down with it, Mr. Musician: Come! this drink, of all others, must go down. No flinching'. He explains that a scribe, thinking of the common phrase, age si quid agis (e.g. 1.717), could have added agis carelessly, or else a corrector, scenting an ellipse, supplied the supposed missing word in a note.[2]

An alternative interpretation, also proposed by Lindsay (O.C.T.), is to take 11.714-5 as a trochaic system:

nihil est. téne aquam, mélius dícis; níl morór cuppédia.

bíbe tibícen, áge si quíd agis, bibéndum hercle hóc est, né negá.

____ The phrase age si quid agis is comparable to our impatient 'Come if you're coming!' (Fennell).
717. 'It's at the public's expense, isn't it?' (see notes, didascalia 1.3). Bennett[3] classifies non-questions under two headings; the type, which seem to be exclamatory, where non and the verb are together either at the beginning or near the end of a sentence; (see 11.557,606) and the

1. E.L.V., p.73. The scansion would be:
bĭbĕ tībĭcĕn ăgĕ sĭ quĭd ăgĭs bĭbĕndum) hērclĕ) hŏc ēst nĕ nĕgā
Even if the scansion, sĭ quid, were tolerable, this would be the only instance where quid did not bear the ictus in this phrase (E.L.V., p.317).
2. E.L.V., p.21. Ernout retains agis and scans bibĕndum.
3. S.E.L. I 480.

type, which are real questions, where the verb comes
at or near the end of the sentence, and which may have
been the origin of the nonne- questions. It is to the
latter class that non hoc impendet publicum belongs.

718.  tuom est - is followed by an infinitive at Poen.
573 and Ter. And.678; this is the only instance where
the acc. and infin. follow.

____ istūc - *istod-ce > istocc > istōc (old form).[1]
The final syllable is long by position, not by nature.
The only place in Early Latin where the word is scanned
as a pyrrhic is at Ter.And.941.[2]

720.  Mueller's suggestion is  prosum hoc ebibere, which
the scansion probably precludes (rĕi ĕrĭmus* - see p. 24
III A5), though the use of  prosum is quite legitimate
(in the sense 'utterly' as at Aul. 397, prosum ... perii).[3]

____ nulli rei...etc.- 'We'll be good for nothing
afterwards.'

721.  vel - is the old second sing. pres imperative of
volo (lit. 'choose') and is used here in the same sense
as at 11.426, 619.

724.  bestia - any sort of animal, wild or tame. The
word is usually confined to colloquial Latin.[4]

725.  demutassit - See notes, 1.149.

726.  bonum ius dicis - 'Fair enough.'

727.  hic retinebo ilico - Although Sangarinus has
appointed Stichus strategus of the party (1.702), he has
managed to keep a remarkably good watch over the wine-jar,
which is after all the most important part of it.

1.  For change of o to u cf. C.D. Buck op.cit., p.82ff.
2.  Lindsay, E.L.V., p.138.
3.  J.C. Rolfe, 'Prorsus ,' TAPhA, 1920, LI, 30-39.
4.  Ernout-Meillet.
* unless -ei of rei can be totally elided.

728. omnium primum - The phrase seems to have occurred just as frequently with this order as with the reverse.

729. facetiast - 'It's a nice thing.' Facetia is usually found in the plural.

730. scortum - the colloquial word for meretrix. Its primary meaning is 'skin'. Cf. Fr. peau which has the same two connotations.[1]

733. ubi .... ibi - referring to time: cf. Capt.912b, M.G.1176, Poen.298.

734. optaedescat - impersonal: a hapax legomenon, the equivalent of taedeat.

____ For nolo with the subj., see notes, 1.397.

735. censeo - 'Yes'. cf. 1.428. A common usage.

741. si ... si - an anaphora, uncommon in Plautus (Ussing

Act V, Scene v.

742. Lindsay thinks[2] that P's reading was originally a gloss to explain the rather unusual morigerabor, and crept into the text that way.

Ussing's solution is merely to delete the vobis, and scan:

mōrēm gĕrăm mĕaē dēlĭcīae nắm) ĭtă mē Vēnŭs ămoĕnă) ămēt.

Leo retains P's reading; but this necessitates the scansion of vobis as a monosyllable. An old monosyllabic form for nobis is attested in Paulus (Paul./Fest.33,6 Th.) Callim antiqui dicebant pro clam, ut nis pro nobis, sam pro suam, im pro eum.[3] In the plays of Plautus, such a scansion for nobis or vobis would hold good, in Leo's opinion, at Capt.250, Curc.84, Rud.1137, Merc.699,988, Poen.222,1078, and here, Stich.742.[4] But it will be seen that in five of these instances, a disyllabic scansion is

1. Ernout-Meillet.
2. Lat.Tex.Emend., p.63f.
3. Lindsay, Lat.Lang., p.425.
4. F.Leo, 'Zu Plaute,' Rhein.Mus., XVIII, p.586.

also possible, and in the remaining two instances, a
slight emendation dispenses with the necessity of a
monosyllabic scansion (Curc.84, Merc.699 - see O.C.T.).

___ deliciae - a term of endearment, used in the plural
also sometimes when referring to one person. The word
has the same root as illecebra, delicio ('to entice away'),
and inlicio ('to entice towards').

___ amet - optative subjunctive. This construction
(ita - opt.subj. -ut) occurs both in Plautus and
Terence. The conditional clause following it, however, is
unusual.

745. terta - < tergeo. The usual form of the participle
is tersus.

___ ficta - < fingo, 'to model', and, when used of
dress, is usually in reference to the hair.[1] The verb
was often also used in a bad sense. From 'model', it came
to mean 'make up', 'contrive', and so was applied to
things which were not real (cf. English 'fiction'). Notice
the play on words, ficta...infecta, which sound similar,
although they are not connected etymologically.

747. ut placeat - takes the place of a substantive, in
antithesis to odium.

_____ munditia - mundus means both 'own' (cf.1.477) and
'clean', as the French, 'propre'.

749. totus ... potus - 'I feel punk.' Sang:'Drunk?'
___ N.B. tribrach in seventh foot. cf. notes, 1.334.

750. accumbo - See notes, 1.357 (lectos sternite).

751. vapulat peculium - Vapulo is used in the same
sense as the passive of verbero. Peculium ( < pecu)
was originally a small part of the flock left to the
slave who had tended it, and came to mean any personal
property.

___

1. Thes.Ling.Lat., fingo I B3.

_____ caput - the source of life, so 'self'. Cf.Rud.374-5,
vae capiti atque aetati tuae.

757. date bibat - This seems to be more than a
paratactic construction: perhaps it is comparable to the
French, Donne-lui à boire ?

758. postidea loci - adverb with gen. 'of the whole', as
it is described by Bennett[1] (cf. ubi gentium). This
construction (with the gen. of locus) recurs in
interea loci, and with the pl., locorum, in postid locorum
and adhuc locorum, all of which occur in either Plautus
or Terence or both. Inde loci is found at Enn.Ann.20,
337, 458.[2]

760. occupito - See notes, 1.20 (lacruma).

761. ex unguiculis - cf. Epid.623, usque ab unguiculo
ad capillum summumst festivissuma.

Act V, Scene vi

762-8. See p. 38.

762. dudum - See notes, 1.498.

764. Plautus does not always distinguish the voc. of the
second decl. sing. from the nom. (the second decl. being
the only one where the two cases are ever distinguishable),
in the colloquial language of terms of endearment.
(See Asin.664, Cas.137,) Usually endearing expressions
(which are not merely terms of address) are without
a foregoing o. (Exceptions: Stich.583, Cas.235, Cist.
644, Curc.305, Men.137, M.G.1330, Truc.391.)[2]

765. prostibilest - < prostibilis est. See notes, 1.74.
Notice also the play on words, prostibilest... stantem/
stanti: both have the same root, but prostibilest
has, of course, a specialised meaning.

1. S.E.L., II 37.
2. ibid., II 272f.

767. The words, sic furi datur, have better sense
if they are attributed to Sangarinus. Stichus, after he
says prostibilest.... amicae?, proceeds to demonstrate
the correct approach. Sangarinus's cries of joy are
occasioned by Stephanium's retaliation. Furi, because
Stichus has stolen the girl from him.

768. redd' - On the dropping of final -e see notes,
1.505. Evidence found in Cicero shows that an imperative
in -e, when 'jammed up against' a following word
beginning with a consonant, dropped its final -e in
pronunciation. He says that cave ne eas in pronunciation
sounded like cauneas, and cape si vis like capsis.[1]
Other instances where an imperative of such type
has had its final -e dropped are to be found at Pseud.239,
and perhaps Aul.655[2] (where the dropping of the -e would
prevent a proceleusmatic in the first foot - the verse
is trochaic metre, in which the proceleusmatic is very
rare).

Act V, Scene vii.

769. Ionicus - Ionia was always associated with
licentiousness, and the dance here was certainly a
licentious one (1.760f.). Cf. Pseud. 1273-5, orant med
ut saltem./ ad hunc me modum intuli illis satis facete/
nimis ex discipulina, quippe ego qui/probe Ionica perdidici.

770. alio me provocato - lit. 'provoke me with another' -
'challenge me in another'.

771. babae - an expression of surprise in Latin (and in

---

1. Lindsay, E.L.V., p.183.
2. Quoted by Skutsch, Plaut. und Roman., p.149.

Greek).  Of its use here, Richter[1] says: 'quae (i.e.
babae, tatae, papae) quamquam temere exclamantur, quoniam
de ebriis agitur, admirationis notionem hic non apparere
vix quisquam mirabitur'.

___ tatae - a hapax legomenon.

___ papae - See notes, 1.425.

___ pax   - an exclamation in Greek as well as Latin.
Hesychius says  πάξ = τέλος ἔχει ,'enough'.


775.  All Plautus's plays ended with an appeal to the
audience.

1.  op.cit., p.421.
2.  ibid., p.613f.

# A P P E N D I C E S

The figures following (e.g. II 1 a, etc.) refer
to sections in the Introduction on the Metres of
Plautus.
Lines 1-17 are scanned fully in the Introduction.

18. sŏrŏr II 1 a
20. sŏrŏr II 1 a
21. pătĕr II 1 a
22. ĕum (melius) II 3 a
23. (novi ĕgŏ) ĭllum *
24. (nĕquĕ) ĭlle (sĭbi) *
25. aurĕĭ (pĕrhibentur) II 1 b
26. (ŭt) ĭstuc (faciat) *
27. tămĕn (si) II 1 a
28. dĕcĕt (neque id) II 1 a
29. vĭrĭ II 1 a
34-5. ĭd dŏlĕs sŏrŏr (quia) ... sŭŏm) ŏfficium
    II 1 b, II 1 a                     II 1 b
                              sŭŏm) ŏfficium
                                 II 3 a
36. cŏlŭnt II 1 a : (tú) tŭŏm II 3 b
39. meo animo - see notes.
40. sŭŏm) ŏfficium II 1 b, or sŭŏm ŏfficium II 3 a
41. sŏrŏr II 1 a
42. tŭŏm II 3 a
43. inprobi - see notes.
47. plăcĕt (taceo at) meminerĭs (facito)
    II 1 a                      II 1 b
49. (nĕquĕ) ĭlle* eos II 3 a
53. pătrĭs II 1 a
56. sŭăm II 3 a
57. usŭs (sit) II 2 d
59. vŏlŭntāte II 1 b

61. minus (meministis) ... opus (sit) II 2 d
62. (iam quidem) in suo II 1 b, II 3 a
65. meae II 3 a
66. meam (maiorem) II 3 a
67. See notes.
68. soror, pater II 1 a
69. ille *
78. eas II 3 a
79. scio, meas II 3 a
81. spatio II 3 a
83. (sed) hoc (mihi) II 1 b
85. earum II 3 a
88. enim (mihi) II 1 a
91. (sat) est (osculi) II 1 b, qui // amabo II 4 a
94. satis (sic) II 2 d
95. opust (alt.) II 1 a
96. enim nimis (curare) ..... suom (parentem)
    II 1 a  II 2 d                 II 3 a
97. aequiust - see notes.
98. viros II 1 a ; (esse) nos II 1 b
99. bonas II 1 a
100. perinde - see notes.
101. eos II 3 a
102. (num quis) hic II 1 b
104. nam // ego II 4 g, mulierum II 3 a
105. quibus (matronas) II 2 d
107. (quid) istuc * (est quod) huc II 1 c
111. tua II 3 a
118. (hau mal(e)) istuc* ... siet II 3 a
125. (et) illa* ... (sib(i)) esse II 1 b
127. (sed) hoc (est) II 1 b, (quod) ad (vos) II 1 b
133. placet II 1 a ... suos II 3 a
137. (quid) illos* ... qui // abhinc II 4 g
147. intro // immo II 4 c
152. heri // - see notes.

157a. refero // invitissumus II 4 d, or else have
no caesura.

159. nam // illa II 4 g

162. quominus (laboris) II 2 d

171. ridiculum // hominem - no suitable explanation.

176. (quia) ind' II 1 b, see also notes.

177. eo II 3 a

179. (per) annonam II 1 b

180. essurio // acrius - no suitable explanation.

182. siquis me essum

II 2 d   II 1 b

185. (vero) illo*

196. (hic) illest*

202. siet (caussai) II 3 a, and see notes.

205. eos II 3 a

216. fame // emortuos - see notes.

221. vendo // age II 4 d

223. Hercules - see notes.

232. iam // opus II 4 g

234-5. auctionem // hau II 4 f (?)

237. quis haec est - see notes.

238. (quidem) est II 1 b

250. (ego) illo*

254. (ut) ab (se) II 1 b

257. (nisi) hoc II 1 b

261. reliqui // eccam II 4 f

262. (quidem (si) II 1 b

263. (ituru's) an (non) II 1 b

266. (quid) illaec*

270. puerum // hoc II 4 d

271. facete // atque II 4 d

274. Iovis (qui) II 2 d

284. suom II 3 a, expetit II 1 b

285. cave (quemquam) II 1 a

287.  priŭs (pervortito) II 2 d

298.  mēŏ II 3 a

309.  (ăpĕrĭtĕ) ătque II 1 b

311.  fŏrĕs ... pĕdĕs II 1 a

312.  nĭmĭs (vellem) II 2 d, fŏrĕs II 1 a, ēă II 3 a

319-20.  tŭă II 3 a

321.  (quĭd) ĭstíc* ĭnĕst (quás) II 1 b

322.  pŭdŏr  II 1 a

326.  fŏrĕs ŭbĭst II 1 a

327.  ĕăn gratĭă II 3 a, fŏrĕs II 1 a

329.  quidem // harum - no suitable explanation.

328.  tŭŏs II 3 a

331.  (rĕspícĕ) ăd (me) II 1 b

344.  dudum // ego // istum II 4 h

347.  sĭmŭlque (harundinem) II 1 a

349.  ēŏrum II 3 a

350.  (quĭd) ĭllos*

352.  (ēcquĭs) hŭc II 1 b, cum // aqua II 4 g

355.  (ĕgŏ) hĭnc II 1 b

371.  tŭŏm II 3 a

372.  tŭŏm II 3 a

374.  argenti // aurique - see notes, nĭmĭs (factum)
      II 2 d

376.  multam // est II 4 b

381.  eximia // eugepae II 4 c

388.  secum // ei II 4 c

391.  ĕŭm II 3 a

394.  mĕŏ II 3 a

395.  deŭs (sis) II 2 d

396.  i // intro II 4 a, iŭbĕ II 1 a

398.  ĕnĭm (vero) II 1 a

409.  ĕŏ II 3 a

418.  (ăgĕ) ăbdúce II 1 b

419.  si // ego II 4 a, scĭŏ II 3 a

422.  me // eleutheria II 4 a

424.  ăbĭ II 1 a

432. ĕō II 3 a

436. mĕăm II 3 a

441. scĭō II 3 a

448. lĭcĕt II 1 a

455. mēum II 3 a

457. mĕīs II 3 a

459. ff. See notes for hiatuses.

465. Epignome // ut II 4 f

477. nescioquid vero // habeo II 1 b, and no suitable
explanation for hiatus.
mundo // i II 4 c

485. magĭs (via) II 2 d

489. esse // unisubselli II 4 e

494. tē // II 4 a

501. ēapse II 3 a

509. te // amicum II 4 a

510. tŭŏs II 3 a

511. ăpŭd (se) II 1 a

512. magĭs (par) II 2 d

513. (ăd) ĭllum*

515. ăpŭd (me) II 1 a

517. (ĭn) hŭnc dĭĕm II 1 b, II 3 a

520. perinde – see notes, 1.100.

521. ĭtĕm (firmi) II 1 a

526. ŏmnĭŭm (me) II 1 b

527. (sĕd) ĕccūm II 1 b

530. magĭs (quam) II 2 d

532. vŏlŭptătĭbus II 1 b

534. dēos II 3 a (normally monosyllabic, E.L.V., 195),
(mŏd(o)) ĭntrō II 1 b

536. ăpŭd (nos) II 1 a

539. fŭĭt II 3 a

540. mĕae, dūōbus II 3 a

541. mĕae II 3 a

542. ĕrănt II 1 a

543. (sĕd) ĭlle*

547. mĕăm II 3 a

549. (quĭs ĭstuc*) dícĭt (án ĭlle*) II 1 b

551. dūărum II 3 a

552. (quĭs) ĭstuc*

554. ŭum // equidem II 4 g, mĕŭm II 3 a

556. qui // ĕŭm II 4 a, II 3 a

557. fūĭsse II 3 a

558. (ŭbĭ) ĭlle*

563. sĕnĕx (quidem) II 1 a

565. făcĭs (benigne) II 2 d

573. opŭs (sit) II 2 d

576. ádvĕnĭēns II 1 b

577. ĭn (sērmóne) II 1 b

580. cum // amicis II 4 g

581. fūēre II 3 a

589. făbulāre//illud (quidem) II 4C,II 1 b.)

591. (mĭhĭ) ĭpsi*, mĕăe II 3 a, scitĭs (vos) II 2 **d**

597. fŏrăs II 1 a, mălŭm (tibi) II 1 a

598. fŏrĭs II 1 a, iŭbĕn II 1 a

599. (ăd) ĭllum*

600. ĕnĭm (solus) II 1 a

601. mĕă II 3 a

602. dŏmĭ II 1 a

606. quam // ecflictentur II 4 e

609. dŏmĭ II 1 a, mīhi, tūaeque – to prevent
      proceleusmatic feet.

611. (pĕr) hănc II 1 b

612. ăpŭd (fratrem) II 1 a

614. (pĕr) hŏrtúm II 1 b

616. tŭă II 3 a, ĕnĭm (siquidem) II 1 a

618. ăccŭbés II 1 b

619. (vĕl) ĭnter II 1 b

620. cŭbĕt II 1 a, (mĭ săt) ĕ II 1 b

622. tŭōm II 3 a, ēamŭs (tu) II 3 a, II 2 d

623. dēōs II 3 a

626. pŏtēst II 1 a

628. parasitŭs (mihi) II 2 d, fuīsti II 3 a

629. (ĕgŏ) ĭsti* ăpŭd (te) II 1 a

630-1.(mī) fĭerī (tĕ) II 1 b

633-5.vĭdĕs II 1 a

636. vĭdĕn II 1 a

637. vĭdĕn II 1 a

641. mĕă II 3 a

642. ŭŭm II 4 a

653. (ĕī) ŭt (dĭcĕret) II 1 b

656. tŭŏm II 3 a

657. vŏlŭptātes II 1 b

660. (Stĭchŏ) hĕm (quĭd) II 1 b

662. locŭs (liber) II 2 d

663. ăpŭd (vos) II 1 a

671. sĕquŏr II 1 a

672. bŏnă II 1 a

683. cădŏ II 1 a

684. omnibŭs (modis) II 2 d, and see notes.

685. di // ament II 4 a

686. quisquĭs (praetereat) II 2 d, vŏlŏ II 1 a

688. dătŭr (nemini) II 1 a

689. ministrēmus II 1 b

690. satĭs (commodule) II 2 d

692. (săt) ĕst sērvo // homini II 1 b, and no
     suitable explanation for hiatus.

693. sŭŏm II 3 a, dĕcĕt II 1 a, quibŭs (divitiae)
     dŏmī II 2 d, II 1 a

694. bĭbŭnt II 1 a

695. tămĕn (bibimus) II 1 a

696. ăbĭ II 1 a

697. (păctŏ ĕgŏ) hŏc II 1 b

699. (quĭd) ĭstuc* .... provinciae // utrum --
see notes.

701. See notes.

710. bĭbĭs (non) II ⊣ a, ăpŭd (me) II 1 a, me //
edepol II 4 b, c

711. mŏdŏ II 1 a

713. nĭmĭs (vellem) II 2 d

716. vĭdĕs II 1 a

717. (áccĭpe) ĭnquám II 1 b

718. haúd tŭ(om)ĭstuc* or haúd t(ŭom)ístuc II 3 a,
vereri // eripe II 4 d (érĭpe) ĕx (ōre) II 1 b

719. (ŭt(i)) ĭllic* .... mĕŭm II 3 a

722. fuīsti II 3 a

723. (réfĕr) ăd (lăbĕas) II 1 b

726. bŏnŭm (ius) II 1 a

727. (ắg(e) ĕrg(o) ŏpsērva II 1 b

730. potare // unum II 4 b

734. satĭs (nolo) II 2 d

736. amabilis - cf. III A 2 c

737. fŏrăs II 1 a, satĭs (mihi) II 2 d

741. si // amabilitas II 4 a, plăcĕt II 1 a, (sí
tĭb(i)) ămb(o) II 1 b

742. mĕăe II 3 a

744. nam //ita II 4 g

746. réppĕrĭt II 1 b

747. sŭă II 3 a

748. (mĕr(a)) ĕst (ōratio) II 1 b

750. (ŭtrŭb(i)) ăccŭmbo II 1 b, ambobŭs (volo) II 2 d

753. cum // utroque II 4 g

754. di // ament II 4 a, fīet II 3 a

758. (ét) quĭdĕm (nóbis) II 1 b, tĕnĕ II 1 a

759. consūetu's II 3 a

762. tĕnĕ II 1 a

763. tĕnĕ II 1 a
771. modo // at II 4 c
774. satĭs (pro) II 2 d

\* The shortening of <u>ille</u>, <u>iste</u>, is very common,
when these pronouns are not emphatic and are preceded
by a short syllable (<u>E.L.V.</u>, p.55).

<u>Theatre</u>

Roman theatres were, as the Greek, in the form
of amphitheatres, and, also as the Greek, had an
'orchestra' directly in front of the stage.  In
Greek theatres, this orchestra was a full circle, in
Roman theatres, only an extended semi-circle.  The
orchestra of the Theatre of Dionysos at Athens in
Roman days appears to have had a depth of approximately
forty feet, and the stage a width of approximately
fifty-five feet, and a height of about four feet.  The
orchestra was never used by actors in Roman drama but
was at times occupied by more important spectators.
There were steps leading down into the orchestra but
there is no evidence that these were ever used by
actors.  The columns supporting the stage were sometimes
decorative.

<u>Costume</u>  (see <u>N.R.C.</u>, p.88 ff.)

The evidence for types of theatrical costume is
very unsure.  There are scattered references
throughout the actual plays, and these are by far the
most reliable.  Otherwise, there are mentions of
costumes in Donatus and other later authors and some
illustrations, especially in the manuscripts of
Terence.  Men seem to have worn a <u>tunica</u>, over which
freemen wore a long mantle (<u>pallium</u>), and soldiers
(and sometimes young men) a short mantle.  Slaves
wore a tunic, often short, and either no <u>pallium</u> or
else the <u>pallium</u> was thrown over a shoulder to
facilitate quick movement as shown in the miniatures
in the manuscripts and as pointed to by <u>Capt.</u> 778f.
The women, whether courtesans or otherwise, all seem
to have worn <u>pallae</u>, which were long flowing garments
equivalent to the men's pallia.  Footwear consisted of

the flat soccus ('sandal'), as opposed to the
high boot of the tragic stage, the cothurnus.
(Mimes were played barefoot and also unmasked.)

Masks

It is the usual belief that in Italy masks were
not worn, except in the Atellan farces, until the end
of the second century B.C. There seems to have been
some confusion, even in ancient times, concerning the
introduction of masks on the stage.

Cicero (de Orat. iii, 221), commenting on the
benefits of facial expression in oratory, says: sed
in ore sunt omnia, in eo autem ipso dominatus est
omnis oculorum: quo melius nostri illi senes qui
personatum ne Roscium quidem magno opere laudabant.
Diomedes also gives Roscius as the first masked actor,
and adds a reason for his wearing a mask - to hide a
squint. Donatus mentions Cincius Faliscus and
Minucius Prothymus as the first masked actors
(personati - possibly just 'actors') in comedy and
tragedy respectively; and in another reference,
remarks, with some surprise, on a masked first
performance of Terence's Eunuchus, thus indicating
that, at least by Donatus's time, the introduction of
masks on the stage was considered to have taken place
quite late. Festus mentions a record of a masked
first performance of a play of Naevius.

As Beare has pointed out ('Masks on the Roman
Stage,' C.Q , 1939. xxxiii, 139-146), the inference
in the Ciceronian quotation is surely rather that the
older generation had seen Roscius acting sometimes
with, sometimes without a mask. Also, Diomedes may well
have based his statement on one he found in Cicero's
works, possibly the one quoted above. Donatus had
almost certainly confused two didascaliae for the

_Eunuchus_, and the masked performance referred to
was in fact not the first performance. Festus, in
an attempt to explain such an early masked performance,
in all likelihood invented the explanation he gives
that the play had been performed by Atellan actors.

There is every good reason to expect that
masks were worn on the Roman stage. The theatres
were very large indeed, and although they were often
accoustically perfect, it would have been difficult
from the farther seats to have identified by sight
the various characters. And in Plautus's plays
especially, where so often the whole action depended
on mistaken identity, it is difficult to imagine why
masks, the obvious answer, would not have been
employed. Also, the use of masks would have helped
economize on the number of actors required, as it
would have facilitated the 'doubling' of roles,
and there is reason to believe that there was a
scarcity of actors in the earlier times.[1]


1. See footnote 2, p. 7.

# BIBLIOGRAPHY

## 1. Editions Used.

Plautus, T.M., <u>Comedies</u>, trans. P.Nixon, ed. T.E.Page <u>et al.</u>, 5 vols., Loeb Classical Library, London: Heinemann, 1916-38.

Plautus, T.M., <u>Comoediae</u>, ed. F. Leo, 2 vols., 2nd ed., Berlin: Weidmann, 1958.

Plautus, T.M., <u>Comoediae</u>, ed. W.M.Lindsay, 2 vols.,<u>Scriptorum Classicorum Bibliotheca Oxoniensis</u>, Oxford: Clarendon Press, 1904.

Plautus, T.M., <u>Comoediae</u>, ed. F. Ritschl, 4 vols., Leipzig: Teubner, 1871-94.

Plautus, T.M., <u>Comoediae</u>, ed. I.L.Ussing, 5 vols., Havnia: Joergensen & Co., 1875-86.

Plautus, T.M., <u>Fabularum Reliquiae Ambrosianae</u>, ed. W. Studemund, Berlin: Weidmann, 1888.

Plautus, T.M., <u>Stichus</u>, ed. C.A.M.Fennell, Cambridge: Cambridge University Press, 1893.

Plautus, T.M., <u>Stichus</u>, ed. C.O.Zuretti, Torino: Paravia, 1916.

Plautus, T.M., <u>Comédies</u>, ed. A. Ernout, 7 vols., 2nd ed., Paris; 1957.

## 2. General.

<u>Dictionary of Classical Antiquities</u>, Seyffert.
<u>Dictionnaire étymologique de la Langue latine</u>, A. Ernout & P.J.A.Meillet, 3rd ed., 1951.
<u>Greek - English Lexicon</u>, Liddell & Scott.
<u>A Latin Dictionary</u>, Lewis & Short.
<u>Latin Grammar</u>, Gildersleeve & Lodge, 3rd. ed., 1963.
<u>Lexicon Plautinum</u>, Lodge.
<u>Stoltz-Levmann</u>: Vol. I, F. Stoltz, <u>Lateinische Laut- und Formenlehre</u>, rev. by M.Leumann; Vol II, J.Hofmann, <u>Lateinische Syntax und Stilistik</u>, rev. by A.Szantyr, two parts, Handbuch der Alterumswissenschaft, Munich: C.H.Beck'sche,1963.
<u>Thesaurus Totius Linguae Latinae</u>.

Abraham, G., <u>Studia Plautina</u>,Jahrbücher für classische Philologie, Vol. 1, 179-244, Leipzig: Teubner, 1885.

Allen, F.D., 'On <u>os columnatum</u> (Plaut. M.G.211) and Ancient Instruments of Confinement, ' <u>HSCPh</u>, 1896, VII, 37-64.

Aristophanes, <u>Acharnenses</u>, ed. J. Van Leeuwen, Lugduni Batavorum: Sijthoff, 1901.

Beare, W.,           The Roman Stage, 2nd ed., London: Methuen,
                     1955.
Beare, W.,           'Slave Costume in New Comedy,' CQ, 1949,
                     XLIII, 30-31.
Beare, W.,           'Titus Maccus Plautus,' CR, 1939, LIII,
                     115-6.
Bennett, C.E.,       Syntax of Early Latin, 2 vols., Boston:
                     Allyn and Bacon, 1910-14.
Blomquist, A.W.,     De Genetivi apud Plautum Usu, Helsingfors:
                     1892.
Boutémy, A.E.,       'Quelques Allusions historiques dans le
                     Stichus de Plaute,' REA, 1936, XXXVIII,
                     29-34.
Braune, T.,          Observationes grammaticae et criticae ad usum
                     ita sic tam (tamen) adeo particularum
                     Plautinum ac Terentianum spectantes, Berlin:
                     S. Calvary & Co., 1882.
Bréal, M.,           'L'Exclamation Malum!,' RPh., 1912, XXXVI, 35.
Buck, C.D.,          Comparative Grammar of Greek and Latin,
                     Illinois: University of Chicago Press, 1933.
Buck, C.H.,          A Chronology of the Plays of Plautus,
                     Baltimore: 1940.
Calpurnius Siculus,
                     Eclogues, ed. C.H.Keene, London: G.Bell &
                     Sons, 1887.
Cambridge, A.W. Pickard-,
                     Dithyramb, Tragedy and Comedy, 2nd ed. by
                     T.B.L. Webster, Oxford: Clarendon Press, 1962.
Carcopino, J.,       Daily Life in Ancient Rome, London: Routledge,
                     1941.
Delcourt, Marie,     'Le Prix des Esclaves dans les Comedies
                     Latines,' Ant. Class., 1948, XVII, 123-32.
Duckworth, G.E.,     'The Dramatic Function of the Servus Currens
                     in Roman Comedy, 'Classical Studies presented
                     to Ed. Capps on his 70th Birthday, New Jersey:
                     Princeton University Press, 1936.
Duckworth, G.E ,     The Nature of Roman Comedy, New Jersey:
                     Princeton University Press, 1952.
Edmonds, J.M.,       The Fragments of Attic Comedy, 3 vols.,
                     Leiden: E.J. Brill, 1957.
Ernout, A.,          Les Eléments dialectaux du  Vocabulaire latin,
                     Paris: Société de Linguistique de Paris, 1909.
Ernout, A. and Meillet, P.J.A.,
                     Dictionnaire étymologique de la Langue latine,
                     3rd ed., Paris: Klincksieck, 1951.
Flickinger, R.C.,    'The Accusative of Exclamation in Plautus and
                     Terence,' AJPh., 1908, XIX, 303ff.

Flickinger.R.C.,'The Factual Basis for Representing Indoor  
Scenes al fresco in Roman Comedy,' CJ,  
1939, XXIV, 538-40.

Flickinger,R.C.,The Greek Theater and Its Drama, 4th ed.,  
Chicago: University Press, 1936.

Flickinger,R.C.,'Studies in the Songs of Plautine Comedy,'  
CW,. 1925-6, XIX, 94-6, a review of H.H.Law's  
dissertation.

Fraenkel, E.,  Plautinisches im Plautus, Berlin: Weidmann,  
1922.

Frank, T.,  Life and Literature in the Roman Republic,  
Sather Classical Lectures, Vol. 7, Berkeley:  
University of California Press, 1930.

Frazer, J.G.,  The Golden Bough, 12  vols., 3rd ed.,  
London: Macmillan, 1913.

Gildersleeve, B.L. and Lodge, G.,  
Latin Grammar, 3rd ed., London: Macmillan,  
1963.

Handford, S.A.,  The Latin Subjunctive, London: Methuen, 1947.

Havet, L.,  'Mis, tis honoris gratia (causa),' RPh., 1897,  
XXI, 67-8.

Johnston, Mary,  Exits and Entrances in Roman Comedy, New York:  
W.F. Humphrey Press, 1933.

Kane, T.F.,  Case Forms with and without Prepositions used  
by Plautus and Terence to Express Time,  
Baltimore: F. Green, 1895.

Keseberg, H.A.,  Quaestiones Plautinae et Terentianae ad  
religionem spectantes, Leipzig: Gressner &  
Schramm, 1884.

Kirk, W.H.,  "Etiam in Plautus and Terence," AJPh., 1897,  
XVIII, 26-42.

Kock, T.,  Comicorum Atticorum Fragmenta, 3 vols.,  
Leipzig: Teubner, 1888.

Leo, F.,  'Lectiones Plautinae,' Hermes, 1883, XVIII,  
558-587.

Leo, F.,  Plautinische Forschungen zur Kritik und  
Geschichte der Komödie, 2nd ed., Berlin:  
Weidmann, 1912.

Leo, F.,  'Über den Stichus des Plautus,' NGG, 1902,  
375-391.

Lindsay, W.M.,  Ancient Editions of Plautus, St.Andrew's  
University Publications No.3, Oxford:  
James Parker & Co., 1904.

Lindsay, W.M.,  Early Latin Verse, Oxford: Clarendon Press,  
1922.

Lindsay, W.M.,  Introduction to Latin Textual Emendation  
Based on the Text of Plautus, London:  
Macmillan, 1896.

Lindsay, W.M.,     The Latin Language, Oxford: Clarendon Press, 1894.
Lindsay, W.M.,     'Notes on Plautus,' CQ, 1913, VII, 1ff.
Lindsay, W.M.,     'On the Sentence Question in Plautus and Terence,'
                   AJPh., 1890, XL.
Lindsay, W.M.,     The Palatine Text of Plautus, Oxford: Parker &
                   Co., 1896.
Lindsay, W.M.,     'Shortening of Long Syllables in Plautus,'
                   Jour. Phil., 1893, XXI, 198-210.
Lindsay, W.M.,     Syntax of Plautus, St.Andrew's University
                   Publications No. 4, Oxford: James Parker &
                   Co., 1907.
Lindsay, W.M.,     'The Two Recensions of Plautus,' AJPh., 1900,
                   XXI, 23-37.
Lindsay, W.M.,     'Two School Editions of Plautus,' CR, 1894,
                   VIII, 159.
Lodge, G.,         Lexicon Plautinum, 2 vols., Leipzig: Teubner,
                   1924-30.
Loewe, G.,         Prodromus Corporis Glossariorum Latinorum,
                   Leipzig: Teubner, 1876.
Mattingly, H.,     'The Plautine Didascaliae,' Athen., 1957,
                   XXXV, 78-88.
Meillet, P.J.A. and Vendryes, J.,
                   Traité de Grammaire comparée des Langues
                   classiques, Paris: Ed. Champion, 1924.
Mommsen, T.,       The History of Rome, trans. by W.P.Dickson,
                   5 vols., London: Macmillan, 1913.
Palmer, L.R.,      The Latin Language, London: Faber & Faber, 1954.
Plautus, T.M.,     Captivi, ed.A.Hallidie, London: Macmillan, 1950.
Plautus, T.M.,     Captivi, ed. W.M.Lindsay, London: Methuen, 1900.
Plautus, T.M.,     Miles Gloriosus, ed. M.Hammond et al., Cambridge,
                   Mass.: Harvard University Press, 1963.
Postgate, J.P.,    'Notes on Plautus,' Em., 1913, XVII, 116-7.
Prescott, H.W.,    'Criteria of Originality in Plautus,'TAPhA,1932,
                   LXIII, 103-25.
Richter, P.,       'De Usu Particularum Exclamativarum apud Priscos
                   Scriptores Latinos,' Studia in Priscos Scriptores
                   Latinos, ed. W. Studemund, Berlin: Weidmann,
                   1873, Vol. I, 389-642.
Rolfe, J.C.,       'Prorsus,' TAPhA, 1920, LI, 30-9.
Rose, H.J.,        Ancient Roman Religion, London: Hutchinson's
                   University Library, 1948.
Schmidt, K.,       'Griechische Personennamen bei Plautus,'
                   Hermes, 1902, XXXVII.
Scullard, H.H.,    A History of the Roman World from 753 to
                   146 B.C., 2nd ed., London: Methuen, 1951.
Sedgwick, W.B.,    'Origin and Development of the Roman Comic
                   Metres,' Class. et Med., 1949, X, 171-181.
Skutsch, F.,       Plautinisches und Romanisches, Leipzig:
                   Teubner, 1892.

Studemund, W.,     'De Actae Stichi Plautinae Tempore,'
                   Commentationes Philologae in Honorem Theodori
                   Mommseni, Berlin: Weidmann, 1877.

Taylor, L.R.,      'The Opportunities for Dramatic Performances
                   in the Time of Plautus and Terence,' TAPhA,
                   1937, LXVIII, 284-304.

Terentius Afer, P.,
                   Andria, ed. G.P.Shipp, Melbourne: Oxford
                   University Press, 1960.

Terentius Afer, P.,
                   Eunuchus, ed. P. Fabia, Paris: Colin & Co.,1895.

Terentius Afer, P.,
                   Comédies, ed. with a French translation by
                   A.Ernout, Budé Library.

Thomson, J.O.,     'The Gold Mountains,' CR, 1956, LIX, 2-3.

Toliver, H.M.,     'Plautus and the State Gods of Rome,' CJ,
                   1952, XLVIII, 49-57.

Ullman, B.L.,      'By Castor and Pollux,' CW, 1943, XXXVII,
                   87-9.

Webster, T.B.L.,   Studies in Menander, Manchester: University
                   Press, 1950.

# ABBREVIATIONS

| | |
|---|---|
| AJPh. | American Journal of Philology. |
| Ant. Class. | L'Antiquité Classique. |
| Athen. | Athenaeum. |
| CJ | Classical Journal. |
| Class. et Med. | Classica et Medievalia. |
| CQ | Classical Quarterly. |
| CR | Classical Review. |
| CW | Classical Weekly. |
| Em. | Emerita. |
| HSCPh. | Harvard Studies in Classical Philology. |
| NGG | Nachrichten von der Gesellschaft der Wissenschaften zu Göttingen. |
| REA | Revue des Etudes Anciennes. |
| RPh. | Revue de Philologie. |
| TAPhA | Transactions and Proceedings of the American Philological Association. |

| | |
|---|---|
| A.E.P. | Ancient Editions of Plautus (W.M.Lindsay). |
| E.L.V. | Early Latin Verse (W.M.Lindsay). |
| N.R.C. | Nature of Roman Comedy (G.E.Duckworth). |
| O.C.T. | Oxford Classical Text. |
| S.E.L. | Syntax of Early Latin (C.E.Bennett). |

| | |
|---|---|
| R. | spectators' Right. |
| L. | spectators' Left. |