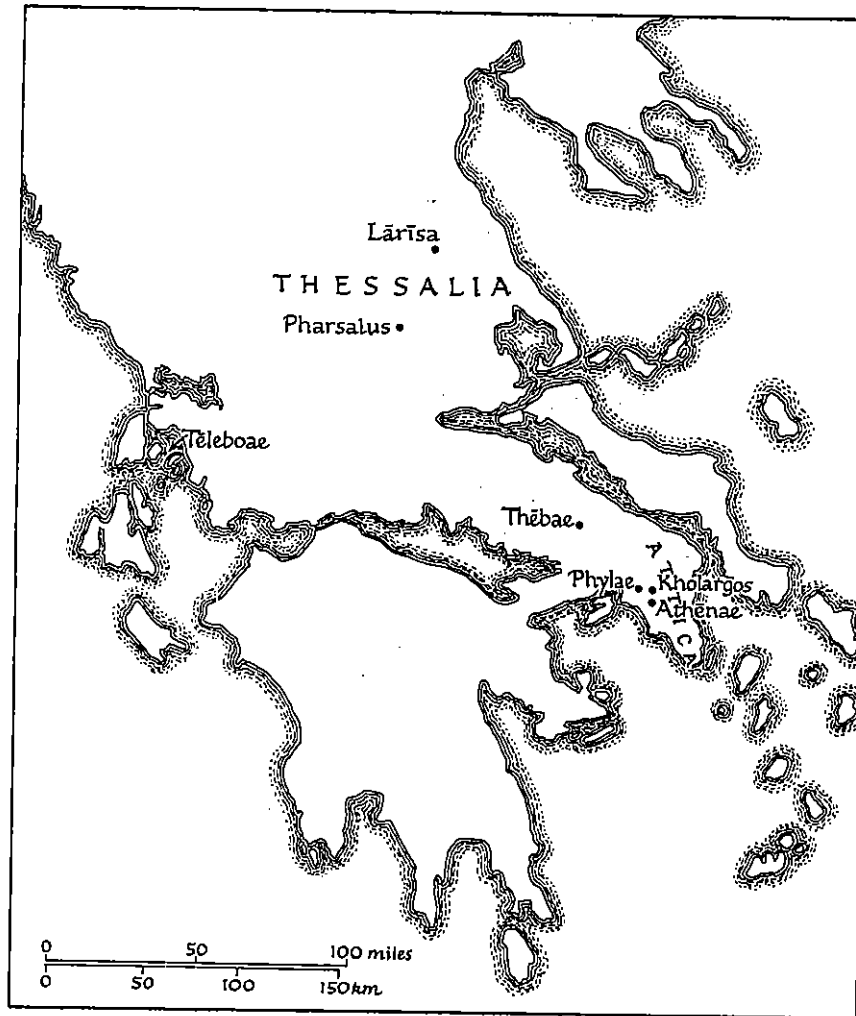


PETER V. JONES & KEITH C. SIDWELL

Reading Latin

TEXT

 **CAMBRIDGE**
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3. Greece.

Introduction



1. Romulus and Remus.

Greeks and Romans

According to tradition, Rome was founded by Romulus on 21 April 753. He was the first of seven kings. In 509, the last king (Tarquinius Superbus – 'Tarquin the Proud') was expelled and the Republic began. This was seen as the beginning of the age of freedom (*libertās*). During this period of aristocratic government, Rome extended her power first through Italy, then into the Western Mediterranean (Sicily, Spain, North Africa (Carthage)) and finally into the Eastern Mediterranean. From the beginning Rome had been in contact with Greek culture, for Greek colonies had been established as early as the seventh century in Italy and Sicily. North of Rome lay another developed culture, that of the Etruscans. Roman culture developed under these joint influences. When the Romans finally conquered Greece in 146, they found themselves in possession of the home of the most prestigious culture in the Mediterranean. Their reaction was very complex, but three main strands may be seen. They were proud of their military and administrative achievement and thus contemptuous of contemporary

Greeks whom they had defeated. At the same time, they shared the reverence of contemporary Greeks for the great cultural achievements of earlier Greeks – Homer, Herodotus, Thucydides, the tragedians, comic poets and orators. The result of this ambivalent attitude was a more or less conscious decision to create for themselves a culture worthy of their position as the new dominant power. This culture was modelled on and emulated that of Greece in its heyday. Yet the Romans' pride in themselves ensured that the culture was Latin and its literature was written in Latin, not Greek. Horace's famous words illustrate Rome's debt to Greek culture:

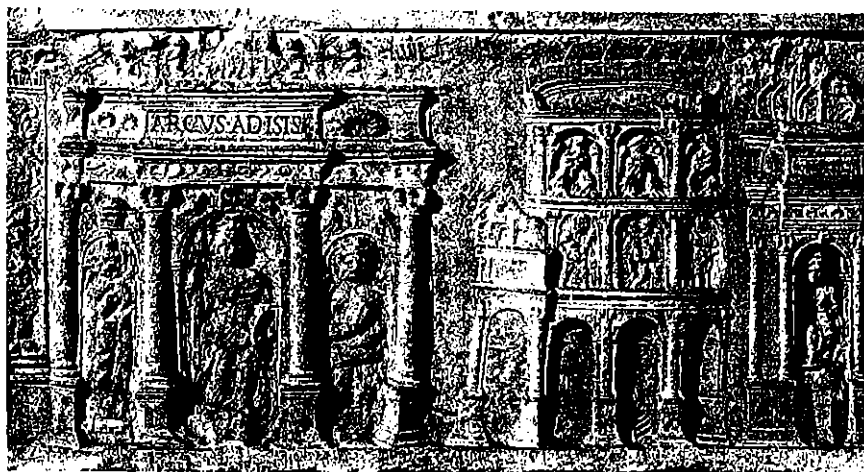
*Graecia capta ferum uictōrem cēpit, et artīs
intulit agrestī Latīō*

'Captured Greece took its savage conquerer
captive and brought Culture to rustic Italy'

On the other hand, the poet Propertius, a contemporary of Virgil, describes Virgil's *Aeneid* in the following terms:

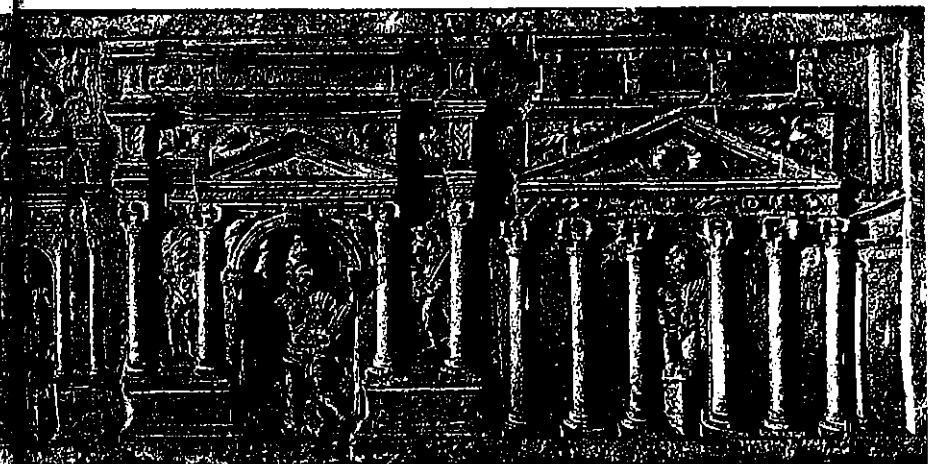
nescioquid maius nāscitur Iliade

'Something greater than the *Iliad* is being produced'



Romans now felt their culture could stand comparison with the very best of the Greeks'. This veneration of the Greeks contrasts strongly with, for example, the Roman satirist Juvenal's constant attacks on the contemporary *Graeculus ēsuriēns* ('starving little Greek'), which reflected aristocratic contempt for 'modern' Greeks as the decadent descendants of a once great people. Yet at all periods individual Greeks (e.g. Polybius, Posidonius, Parthenius, Philodemus) were held in high esteem at Rome. And by the end of the first century Rome had become the cultural centre of the world, in the eyes not only of Romans but also of Greeks whose poets, scholars and philosophers now flocked there. It is part of the greatness of Rome that, when confronted with Greek culture, she neither yielded completely nor trampled it under foot, but accepted the challenge, took it over, transformed and transmitted it to Europe. Without the mediation of Rome, our culture would be very different, and, arguably, much the poorer.

Here Cicero, one of Rome's most influential writers, reminds his brother Quintus (who was governor of Asia Minor, a Roman province heavily peopled by Greeks) just who he is in charge of and the debt Rome owes to them:



2. Rome in the first century A.D.

We are governing a civilised race, in fact the race from which civilisation is believed to have passed to others, and assuredly we ought to give civilisation's benefits above all to those from whom we have received it. Yes, I say it without shame, especially as my life and record leave no opening for any suspicion of indolence or frivolity: everything that I have attained I owe to those pursuits and disciplines which have been handed down to us in the literature and teachings of Greece. Therefore, we may well be thought to owe a special duty to this people, over and above our common obligation to mankind; schooled by their precepts, we must wish to exhibit what we have learned before the eyes of our instructors.

(Cicero, *Ad Quīntum* 1.1)

PART ONE

Sections 1–3: Plautus and the Roman comic tradition

Plautus

Titus Macc(i)us Plautus probably lived from c. 250 to c. 180. He is said to have written about 130 comedies of which 19 survive. Like almost all Roman writers, he drew the inspiration for his work from earlier Greek models, which he freely translated and adapted to fit the Roman audience for which he was writing. For example, it is almost certain that he based *Aululāria*, the first play you will read, on a play by the Athenian Menander (c. 340 to c. 290), and *Bacchidēs* on Menander's *Dis exapatōn* ('The two-time trickster'). Plautus wrote comedies for production at Roman festivals (*fēriae, lūdi*), times devoted to worship of the gods and abstention from work. The originals are written in verse.

Actors in the Greek originals wore masks which covered the whole head. Though it is not absolutely certain that Plautus followed this convention, we have illustrated the Plautine characters in the Introduction with Greek mask-types from around the time of Menander. Notes on these masks and on the other illustrations will be found on p. 154.

Plautus' *Aululāria*: a note

Aululāria begins with the entry of the family Lar (household god), who sketches the history of the family in brief outline and alerts us to Euclio's miserliness. For the purposes of adaptation, we have filled out that brief family history with a number of scenes taken from elsewhere in Roman comedy. We start to follow Plautus at Section 1C.

Section 1

Plautus' *Aululāria*

Introduction: familia Eucliōnis

quis es tū?



ego sum Eucliō. senex sum.

quis es tū?



ego sum Phaedra. filia
Eucliōnis sum.

quis es tū?



Staphyla sum, serua Eucliōnis.

quī estis?



familia Eucliōnis sumus.

Introduction *Plautus' Aululāria*

3

drāmatīs persōnae

Eucliō: Eucliō senex est, pater~Phaedrae.

Phaedra: Phaedra filia~Eucliōnis est.

Staphyla: serua~Eucliōnis est.

Eucliō senex est. Eucliō senex auārus est. Eucliō in~aedibus habitat
cum~filiā. filia~Eucliōnis Phaedra est. est et serua in~aedibus.

seruae~nōmen est Staphyla.

Eucliōnis~familia in~aedibus habitat. sunt in~familiā~Eucliōnis
paterfamiliās, et Phaedra filia~Eucliōnis, et Staphyla serua. omnēs
in~aedibus habitant.

5

Section 1 A

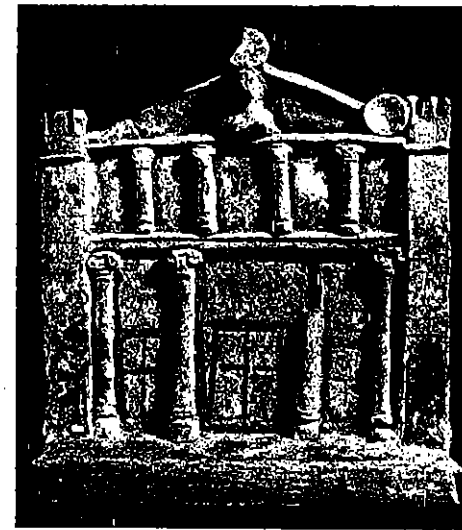
The scene moves back in time many years. Euclio's grandfather, Demaenetus, on the day of his daughter's wedding, fearful that his gold will be stolen amid the confusion of the preparations, entrusts it to the safe keeping of his household god (the Lar). He puts it in a pot and hides it in a hole near the altar.

drāmatīs persōnae

Dēmaenetus: Dēmaenetus senex est, Eucliōnis~auus.

seruus: seruī~nōmen est Dāuus.

10



3. aedēs (scaena).



4. ego Dāuus tē uocō.

serua: seruae nōmen est Pamphila.

coquus et tībīcina.

(seruus in scaenam intrat. ante iānuam Dēmaenetī stat et clāmat. cūr clāmat? clāmat quod seruam uocat)

SERVVS heus, Pamphila! ego Dāuus tē uocō!

SERVA quis mē uocat? quis clāmat?

SERVVS ego Dāuus tē uocō.

SERVA quid est? cūr mē uocās?

(seruus ad iānuam appropinquat, sed iānuā clausa est. seruus igitur iānuam pulsāt)

SERVVS heus tū, serua! ego iānuam pulsō, at tū nōn aperīs: iānuā clausa est.

SERVA (iānuam aperit) cūr clāmās? ego hūc et illūc cursitō, tū autem clāmās. ego occupāta sum, tū autem ōtiōsus es. seruus nōn es, sed furcifer.

SERVVS ego ōtiōsus nōn sum, Pamphila. nam hodiē Dēmaenetus, dominus meus, filiam in mātirimōnium dat: nūptiae filiae sunt!

(Dēmaenetus, dominus serui et seruae, in scaenam intrat)

DĒMAENETVS cūr clāmātis, Dāue et Pamphila? cūr stātis? cūr ōtiōsi

estis? nam hodiē nūptiae filiae meae sunt. cūr nōn in aedīs intrātis et nūptiās parātis?

(in aedīs intrant seruus et serua, et nūptiās parant. in scaenam intrant coquus et tībīcina. Dēmaenetus coquum et tībīcinam uidet)

DĒM. heus uōs, quī estis? ego enim uōs nōn cognōuī.

COQVVS ET TĪBĪCINA coquus et tībīcina sumus.

ad nūptiās filiae tuae uenimus.

DĒM. cūr nōn in aedīs meās intrātis et nūptiās parātis?

(coquus et tībīcina in aedīs Dēmaenetī intrant)

(Dēmaenetus corōnam et unguentum portat. aulam quoque portat. aula auri plēna est)

DĒM. heu! hodiē nūptiās filiae meae parō. cūcta familia festinat.

hūc et illūc cursitant puerī et puellae, ego coquōs et tībīcinās

uocō. nunc aedēs plēnae sunt coquōrum et tībīcinārum, et

cūctī coquī et tībīcinae fūrēs sunt, heu! homo perditus sum,

immō, perditissimus hominum. nam aulam habeo

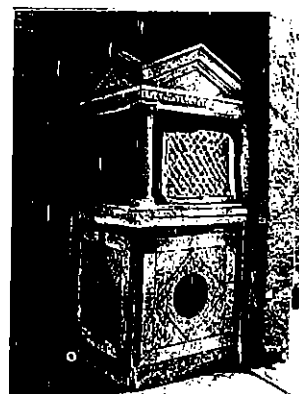
auri plēnam. ecce! aulam portō. (senex aulam mōnstrat.) nunc

aulam sub ueste cēlō. nam ualdē timeō. (Sniffs air) aurum

enim olet; et fūrēs aurum olfactant. aurum autem nōn olet, sī

sub terrā latet. sī aurum sub terrā latet, nullum coquum

nullam tībīcinam nullum fūrem timeō. aulam igitur clam



5. larārium.

sub terrā cēlō. ecquis mē spectat?

(Dēmaenetus circumspicit. nēmo adest. Dēmaenetus igitur nēmīnem uidet)

bene. sōlus sum. sed prius ad Larem appropinquō et unguentum corōnamque dō, et supplicō.

(ad Larem appropinquat. unguentum dat et coronam. deinde Larī supplicat)
 ō Lar, tūtēlā meae familiae, tē ōrō et obsecrō. ego tē semper
 coronō, semper tibi unguentum dō, semper sacrificium et
 honōrem. tū contrā bonam Fortūnam dās. nunc ad tē aulam
 aurī plēnam portō. sub ueste autem aulam cēlō. familia
 dē aulā ignōrat. sed hodiē sunt nūptiae filiae. plēnae sunt
 aedēs coquōrum et tībīcinārum. immō, fūrum plēnae sunt.
 aurum olet. ego igitur fūrēs timeō. ō Lar, tē ōrō et obsecrō.
 aulam seruā!

(senex ad focum appropinquat. prope focum fouea est. in foueā aulam cēlat)
 ecce. saluum aurum est, saluus quoque ego. nunc enim tū
 aulam habēs, Lar.

Section 1B

A very long time has passed. The old man Demaenetus has died without digging up the gold or revealing the secret to his son. Now, however, his grandson Euclio, an old man, is going to strike lucky. The Lar explains.

(Euclio in scaenā dormit. dum dormit, Lar in scaenam intrat et fabulam explicat)



6. spectātōrēs, ego sum Lar familiāris.

LAR spectātōrēs, ego sum Lar familiāris. deus sum familiae Eucliōnis.
 ecce Eucliōnis aedēs. est in aedibus Eucliōnis thēsaurus
 magnus. thēsaurus est Dēmaenetī, aū Eucliōnis. sed thēsaurus
 in aulā est et sub terrā latet. ego enim aulam clam in aedibus
 seruō. Eucliō dē thēsaurō ignōrat. cūr thēsaurum clam adhūc
 seruō? fābulam explicō. Eucliō nōn bonus est senex, sed auārus
 et malus. Eucliōnem igitur nōn amō. praetereā Eucliō mē nōn
 cūrat. mihi numquam supplicat. unguentum numquam dat,
 nullās coronās, nullum honōrem. sed Eucliō fīliam habet
 bonam. nam cūrat mē Phaedra, Eucliōnis fīlia, et multum
 honōrem, multum unguentum, multās coronās dat. Phaedram
 igitur, bonam fīliam Eucliōnis, ualdē amō. sed Eucliō pauper
 est. nullam igitur dōtem habet fīlia. nam senex dē aulā aū
 ignōrat. nunc autem, quia Phaedra bona est, aulam aurī
 plēnam Eucliōnī dō. nam Eucliōnem in somniō uīsō et aulam
 mōnstrō. uidēte, spectātōrēs.

(Eucliō dormit. Lar imāginem aū in scaenam dūcit. Eucliō stupet)

EVCLIO dormiō an uigilō? dī magnī! imāginem uideō aū mēi,
 Dēmaenetī. saluē, Dēmaenete! heu! quantum mutātus
 ab illō... ab inferīs scīlicet in aedīs intrat. ecce! aulam
 Dēmaenetus portat. cūr aulam portās, Dēmaenete? ecce!
 circumspectat Dēmaenetus et sēcum murmurat. nunc ad āram
 Laris festīnat. quid facis, Dēmaenete? foueam facit et in foueā
 aulam collocat. mīrum hercle est. quid autem in aulā est? dī
 magnī! aula aurī plēna est.

DĒMAENETĪ IMĀGŌ bene. nunc aurum meum saluum
 est.

EVC. nōn crēdō, Dēmaenete. nullum in aedibus aurum est.
 somnium falsum est. pauper ego sum et pauper maneō.

(Euclio wakes up, and is angry that the gods torment him with what he feels
 are false dreams of wealth)

EVC. heu mē miserum. ego sum perditissimus hominum. pauper
 sum, sed dī falsa somnia mōnstrant. aum meum in somniō
 uideō. auus aulam aurī plēnam portat. aulam sub terrā clam
 collocat iuxtā Larem. nōn tamen crēdō. somnium falsum est.
 quārē Lar mē nōn cūrat? quārē mē dēcipit?

(Eucliō ad Larem appropinquat. subitō autem foueam uidet. Eucliō celeriter
 multam terram ē foueā mouet. tandem aula appāret)

EVC. quid habēs, ō Lar? quid sub pedibus tenēs? hem. aulam uideō.
 nempe somnium uērū est.

(Eucliō aulam ē foueā mouet. intrō spectat et aurum uidet. stupet)

euge! eugepae! aurum possideō! nōn sum pāuper, sed dīues!
(suddenly crestfallen) sed tamen hercle homo dīues cūrās semper
habet multās. fūrēs in aedīs clam intrant. ō mē miserum! nunc
fūrēs timeō, quod multam pecūniam possideō. eheu! ut Lar
mē uexat! hodiē enim mihi multam pecūniam, multās simul
cūrās dat; hodiē igitur perditissimus hominum sum.

quid tum? ā! bonum cōsiliū habeo. ecquis mē spectat?

(Eucliō aurum sub ueste cēlat et circumspectat. nēminem uidet. tandem
ad Larem appropinquat)

ad tē, Lar, aulam aurī plēnam portō. tū aulam seruā et cēlā!

(Eucliō aulam in foueā iterum collocat; deinde multam terram super aulam
aggerat)

bene. aurum saluum est. sed anxius sum. quārē autem anxius
sum? anxius sum quod thēsaurus magnus multās cūrās dat, et
mē ualdē uexat. nam in dīuitum hominum aedīs fūrēs multī
inrant; plēnae igitur fūrū multōrum sunt dīuitum hominum
aedēs. ō mē miserum!

Section 1C

(Eucliō ex aedibus in scaenam intrat clāmatque)

EVC. exī ex aedibus! exī statim! cūr nōn exīs, serua mea?



7. quid est, mī domine: quid facis?
quārē mē ex aedibus expellis?

STAPHYLA (ex aedibus exit et in scaenam intrat) quid est, mī domine?
quid facis? quārē mē ex aedibus expellis? serua tua sum. quārē
mē uerberās, domine?

EVC. tacē! tē uerberō quod mala es, Staphyla.

STAPH. egone mala? cūr mala sum? misera sum, sed nōn mala,
domine. (sēcūm cōgitat) sed tū īnsānus es!

EVC. tacē! exī statim! abī etiam nunc... etiam nunc... ohē! stā!
manē! (Eucliō sēcūm cōgitat) perī! occidī! ut mala mea serua
est! nam oculōs in occipitiō habet. ut thēsaurus meus mē
miserum semper uexat! ut thēsaurus multās cūrās dat! (clāmat
iterum) manē istīc! tē moneō, Staphyla!

STAPH. hīc maneō ego, mī domine. tū tamen quō īs?

EVC. ego in aedīs meās redeō (sēcūm cōgitat) et thēsaurum meum
clam uideō. nam fūrēs semper in aedīs hominum dīuitum
ineunt...

(Eucliō ē scaenā abī et in aedīs redit)

STAPH. ō mē miseram! dominus meus īnsānus est. per noctem
numquam dormit, sed peruigilat; per diem mē ex aedibus
semper expellit. quid in animō habet? quārē senex tam īnsānus
est?

(Eucliō tandem ex aedibus exit et in scaenam redit.)

EVC. (sēcūm cōgitat) dī mē seruant! thēsaurus meus saluus est! (clāmat)
nunc, Staphyla, audī et operam dā! ego tē moneō. abī intrō et
iānuam occlūde. nam ego nunc ad praetōrem abeo — pauper
enim sum. sī uidēs arāneam, arāneam seruā. mea enim arānea
est. sī uīcīnus adit et ignem rogat, ignem statim exstingue. sī
uīcīnī adeunt et aquam rogant, respondē 'aquam numquam in
aedibus habeo.' sī uīcīnus adit et cultrum rogat, statim
respondē 'cultrum fūrēs habent.' sī Bona Fortūna ad aedīs it,
prohibē!

STAPH. Bona Fortūna numquam ad tuās aedīs adit, domine.

EVC. tacē, serua, et abī statim intrō.

STAPH. taceō et statim abeo. (Staphyla abī et sēcūm murmurat) ō mē
miseram! ut Phaedra, fīlia Eucliōnis, mē sollicitat! nam grauida
est Phaedra ē Lycōnidē, uīcīnō Eucliōnis. senex tamen
ignōrat, et ego taceō, neque cōsiliū habeo.

(exit ē scaenā Staphyla)

(Eucliō now describes how, albeit reluctantly, he is going to the forum to
collect his praetor's free hand-out — to allay suspicions that he is wealthy)

EVC. nunc ad praetōrem abeo, nimis hercle inuītus. nam praetor
hodiē pecūniam in uirōs dīuidit. sī ad forum nōn eō, uīcīnī
meī 'hem!' inquit, 'nōs ad forum īmus, Eucliō ad forum
nōn it, sed domī manet. aurum igitur domī senex habet!' nam
nunc cēlō thēsaurum sēdulō, sed uīcīnī meī semper adeunt,

cōsistunt, 'ut ualēs, Eucliō?' inquiunt, 'quid agis?' mē miserum! ut cūrās thēsaurus meus dat multās!

Section 1D

The scene changes. Enter a neighbour of Euclio's, Megadorus, with his sister, Eunomia. (It is Eunomia's son, Lyconides, who has made Phaedra pregnant – but no one knows this except Staphyla.) Eunomia is eager for Megadorus to marry, and his thoughts turn to his neighbour's pretty daughter.

drāmaticis persōnae

Megadōrus, uīcīnus Eucliōnis et frāter Eunomia: uir dīues.

Eunomia, soror Megadōrī.

(Lycōnidēs filius Eunomia est)

est uīcīnus Eucliōnis. nōmen uīcīnī Megadōrus est. Megadōrus sorōrem habet. nōmen sorōris Eunomia est. Megadōrus igitur frāter Eunomia est, Eunomia soror Megadōrī. Eunomia filium habet. nōmen fili Lycōnidēs est. amat Lycōnidēs Phaedram, Eucliōnis filiam. Lycōnidēs Phaedram amat, Phaedra Lycōnidem.

(Eunomia Megadōrum ex aedibus in scaenam dūcit)

MEGADŌRVS optima fēmina, dā mihi manum tuam.

EVNOMIA quid dīcis, mī frāter? quis est optima? fēminam erūm optimam nōn uideō. dīc mihi.

MEG. tū optima es, soror mea: tē optimam habeo.

EVN. egone optima? tūne mē ita optimam habēs?

MEG. ita dīcō.

EVN. ut tū mē optimam habēs fēminam, ita ego tē frātrem habeo optimum. dā igitur mihi operam.

MEG. opera mea tua est. iubē, soror optima, et monē: ego audiō. quid uīs? cūr mē ab aedibus dūcis? dīc mihi.

EVN. mī frāter, nunc tibi dīco. uxōrem nōn habēs.

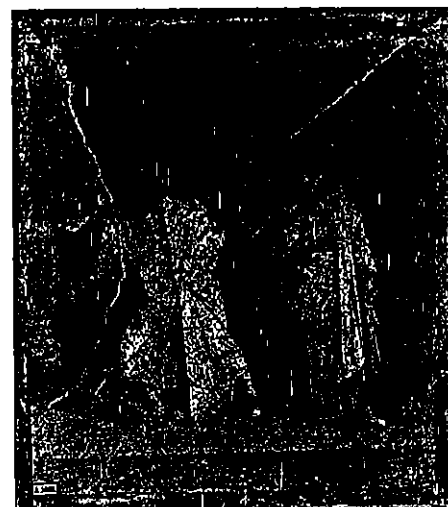
MEG. ita est. sed quid dīcis?

EVN. sī uxōrem nōn habēs, nōn habēs liberōs. sed uxōrēs uirōs semper cūrānt seruāntque et pulchrī liberī monumenta pulchra uirōrum sunt. cūr uxōrem domum nōn statim dūcis?

MEG. perī, occidī! tacē, soror. quid dīcis? quid uīs? ego dīues sum; uxōrēs uirum dīuitem pauperem statim faciunt.

EVN. ut tū frāter es optimus, ita ego fēmina sum optima, sororque optima tua. tē ita iubeō moneōque: dūc domum uxōrem!

MEG. sed quam in animō habēs?



8. cūr uxōrem domum nōn statim dūcis?

EVN. uxōrem dīuitem.

MEG. sed dīues sum satis, et satis pecūniae aurīque habeo. praetereā uxōrēs dīuitēs domī nimis pecūniae aurīque rogant. nōn amō uxōrum dīuitum clāmōrēs, imperia, eburāta uehīcula, pallās, purpuram. sed...

EVN. dīc mihi, quaeō, quam uīs uxōrem?

MEG. (sēcūm cōgitat, tum...) puella uīcīna, Phaedra nōmine, filia Eucliōnis, satis pulchra est...

EVN. quam dīcis? puellamne Eucliōnis? ut tamen pulchra est, ita est pauper. nam pater Phaedrae pecūniam habet nūllam. Eucliō tamen, quamquam senex est nec satis pecūniae aurīque habet, nōn malus est.

MEG. sī dīuitēs uxōrēs sunt dōtemque magnam habent, post nūptiās magnus est uxōrum sūmptus: stant fullō, phrygiō, aurifex, lānārius, caupōnēs flammārī; stant manuleārī, stant propōlae linteōnēs, calceolārī; strophīārī adstant, adstant simul sōnārī. pecūniam dās, abeunt. tum adstant thylacistae in aedibus, textōrēs limbulārī, arcularī. pecūniam dās, abeunt. intolerābilis est sūmptus uxōrum, sī dōtem magnam habent. sed sī uxor dōtem nōn habet, in potestāte uirī est.

EVN. rēctē dīcis, frāter. cūr nōn domum Eucliōnis adīs?



9. strophīārī adstant, adstant simul sōnārī.

MEG. adeō, ecce, Eucliōnem nunc uideō. ā forō redit.

EVN. ualē, mī frāter.

(exit ē scaenā soror Megadōrī)

MEG. et tū ualē, soror mea.

Section I E

Euclio, back from the forum, meets Megadorus, is highly suspicious of his motives, but finally agrees to a dowry-less marriage for Phaedra. Staphyla is horrified when she hears.

(abit ā forō in scaenam Eucliō)

EVCLIŌ (*sēcūm cōgitat*) nunc domum redeō. nam ego sum hīc, animus meus dōmī est.

MEGADŌRVVS saluē Eucliō, uīcīne optime.

EVC. (*Megadōrum uidet*) et tū, Megadōre. (*sēcūm cōgitat*) quid uult Megadōrus? quid cōsiliū habet? cūr homo dīues pauperem blandē salūtat? quārē mē uīcīnum optimum dīcit? perīū! aurum meum uult!

MEG. tū bene ualēs?

EVC. pol' ualeō, sed nōn ualeō ā pecūniā. nōn satis pecūniae habēō, et paupertātem meam aegrē ferō.

MEG. sed cūr tū paupertātem tuam aegrē fers? sī animus aequus est, satis habēs.

EVC. perīū! occidī! facinus Megadōrī perspicuum est: thēsaurum meum certē uult!

MEG. quid tū dīcis?

EVC. (*startled*) nihil. paupertās mē uexat et cūrās dat multās. paupertātem igitur aegrē ferō. nam filiā habēō pulchram, sed pauper sum et dōtem nōn habēō.

MEG. tacē. bonum habē animum, Eucliō, et dā mihi operam. cōsiliū enim habēō.

EVC. quid cōsiliū habēs? quid uīs? (*sēcūm cōgitat*) facinus nefārium! ō scelus! nōn dubium est! pecūniā uult meam! domum statim redeō. ō pecūniā meam!

(exit ē scaenā in aedīs Eucliō)

MEG. quō abīs? quid uīs? dīc mihi.

EVC. domum abeō...

(Eucliō exit. mox in scaenam redit)

dī mē seruant, salua est pecūnia. redeō ad tē, Megadōre. dīc mihi, quid nunc uīs?

MEG. ut tū mē, ita ego tē cognōuī. audī igitur. filiā tuā uxōrem poscō. prōmitte!

EVC. quid dīcis? cuius filiā uxōrem uīs?

MEG. tuā.

EVC. cūr filiā poscis meam? irrīdēsne mē, homo dīues hominem pauperem et miserum?

MEG. nōn tē irrīdeō. cōsiliū optimum est.

EVC. tū es homo dīues, ego autem pauper; meus ōrdō tuus nōn est. tū es quasi bōs, ego quasi asinus. sī bōs sīc imperat 'asine, fer onus', et asinus onus nōn fert, sed in lutō iacet, quid bōs facit? asinum nōn respicit, sed irrīdet. asinī ad bouēs nōn facile trāscendunt. praetereā, dōtem nōn habēō. cōsiliū igitur tuum nōn bonum est.

MEG. sī uxōrem puellā pulchram habēō bonamque, satis dōtis habēō, et animus meus aequus est satis. satis dīues sum. quid opus pecūniae est? prōmitte!

EVC. prōmittō tibi filiā meā, sed nūllā dōtem. nūllā enim habēō pecūniā.

MEG. ita est ut uīs. cūr nōn nūptiās statim facimus, ut uolumus? cūr

nōn coquōs uocāmus? quid dīcis?
 EVC. hercle, optimum est. ī, Megadōre, fac nūptiās, et filiā meā
 domum dūc, ut uīs — sed sine dōte — et coquōs uocā. ego enim
 pecūniā nōn habēō. ualē.

MEG. eō. ualē et tū.

(exit ē scaenā Megadōrus)

EVC. dī immortalēs! pecūniā uērō ualet. nōn dubium est: pecūniā
 meā uult Megadōrus. heus tū, Staphyla! tē uolō! ubi es,
 scelus? exīsne ex aedibus? audīsne mē? cūr in aedibus manēs?

(ex aedibus in scaenā intrat Staphyla)

hodiē Megadōrus coquōs uocat et nūptiās facit. nam hodiē
 uxōrem domum dūcit filiā meā.

STAPH. quid dīcis? quid uultis et tū et Megadōrus? ō puellā
 miserā! subitum est nimis. stultum est facinus!

EVC. tacē et abī: fac omnia, scelus, fer omnia! ego ad forum abeō.

(exit Eucliō)

STAPH. nunc facinora sceleraque Lycōnidis patent! nunc exitium
 filiae Eucliōnis adest. nam hodiē grauidā domum dūcit
 uxōrem Megadōrus, neque cōsiliū habēō ego. periī!

Section 1 F

Pythodicus the head cook allots cooks to Euclio's and Megadorus' houses. The cook who goes to Euclio's house gets short shrift from the suspicious Euclio.

(omnēs coquī inrant. nōmina coquōrum Pūthodicus, Anthrax, Congriō sunt.
 Pūthodicus dux coquōrum est)

PŪTHODICVS īte, coquī! intrāte in scaenā, scelera! audīte! dominus
 meus nūptiās hodiē facere uult. uestrum igitur opus est cēnā
 ingentē coquere.



10. omnēs coquī inrant.

CONGRIō cuius filiā dūcere uult?

PŪTH. filiā uicīnī Eucliōnis, Phaedram.

ANTHRAX dī immortalēs, cognōuistisne hominē? lapis nōn ita est
 āridus ut Eucliō.

PŪTH. quid dīcis?

ANTH. dē ignī sī fūmus forās exit, clāmat 'mea pecūniā periit! dūc mē
 ad praetōrem!' ubi dormīre uult, follem ingentē in ōs
 impōnit, dum dormit.

PŪTH. quārē?

ANTH. animā āmittere nōn uult. sī lauat, aquā profundere nōn
 uult. et apud tōnsōrem praesegmina āmittere nōn uult, sed
 omnia colligit et domum portat.

PŪTH. nunc tacēte et audīte, coquī omnēs. quid uōs facere uultis?
 cuius domum īre uultis, scelera? quid tū uīs, Congriō?

CON. uolō ego domum uirī dīuitis inīre...

OMNĒS COQVī nōs omnēs domum Megadōrī, uirī dīuitis, inīre
 uolumus, nōn domum Eucliōnis, uirī pauperis et trīstis.

PŪTH. ut Eucliō uōs uexat! nunc tacēte uōs omnēs. (to Anthrax) tū abī
 domum Megadōrī; (to Congriō) tū, domum Eucliōnis.

CON. ut uexat mē Eucliōnis paupertās! nam Eucliō, scīmus, auārus
 et trīstis est. in aedibus nīl nisi ināniae et arāneae ingentēs sunt.
 nihil habet Eucliō, nihil dat. difficile est igitur apud Eucliōnem
 cēnā coquere.



11. coquī auferunt omnia bona!
 fūrēs sunt coquī omnēs!

PŪTH. stultusne es, Congriō? facile enim est apud Eucliōnem cēnā
 coquere. nam nullā turba est. sī quid uīs, ex aedibus tuīs tēcū
 portā: nam nihil habet Eucliō! sed Megadōrus dīues est. apud

Megadōrum est ingēns turba, ingentia uāsa argentea, multae uestēs, multum aurum. sī quid seruī āmittunt, clāmant statim 'coquī auferunt omnia bona! fūrēs sunt coquī omnēs! comprehendite coquōs audācīs! uerberāte scelera!' sed apud Eucliōnem facile est nihil auferre: nihil enim habet! ī mēcum, 330 scelerum caput!

CON. eō.



12. attatae! ciuēs omnēs date uiam!
periī, occidī ego miser!

(Congrio drags himself off grudgingly to Euclio's house, with his cooks. In seconds he comes rushing out again)

CON. attatae! ciuēs omnēs, date uiam! periī, occidī ego miser!

EVC. (calling to him from the house) ō scelus malum! redī, coque! quō fugis tū, scelerum caput? quārē?

CON. fugiō ego quod mē uerberāre uīs. cūr clāmās?

EVC. quod cultrum ingentem habēs, scelus!

CON. sed ego coquus sum. nōs omnēs coquī sumus. omnēs igitur cultrōs ingentis habēmus.

EVC. uōs omnēs scelera estis. quid negōtī est in aedibus meis? uolō scīre omnia. 340

CON. tacē ergō. ingentem coquimus cēnam. nūptiae enim hodiē filiae tuae sunt.

EVC. (sēcum cōgitat) ō facinus audāx! mendāx homo est: omne

meum aurum inuenīre uult. (out loud) manēte, coquī omnēs. 345
stāte istīc.

(Eucliō domum intrat. tandem domō exit et in scaenam intrat. aulam in manibus fert)

EVC. (sēcum cōgitat) nunc omnem thēsaurum in hāc aulā ferō. omne hercle aurum nunc mēcum semper portābō. (out loud) ite 350 omnēs intrō. coquite, aut abīte ab aedibus, scelera!

(abeunt coquī. Eucliō sēcum cōgitat)

facinus audāx est, ubi homo pauper cum dīuite negotium habēre uult. Megadōrus aurum meum inuenīre et auferre uult. mittit igitur coquōs in meās aedīs. 'coquōs' 355 dīcō, sed fūrēs sunt omnēs. nunc quid cōsiliī optimum est? mē miserum!



13. ecce! fānum uideō. quis deus fānī est?

Section 1G

Euclio now looks around for a place to hide his gold safely outside the house. He settles on the shrine of Fidēs ('Trust', 'Credit')—but unknown to him, he is overheard by a neighbouring slave, Strobilus.

EVC. ecce! fānum uideō. quis deus fānī est? ā. Fidēs est. dīc mihi, Fidēs, tūne uīs mihi custōs bona esse? nam nunc tibi ferō omne aurum meum; aulam aurī plēnam bene custōdī, Fidēs! 360 prohibē fūrēs omnēs. nunc fānō tuō aurum meum crēdō. aurum in fānō tuō situm est.

(Eucliō in aedīs redit. in scaenam intrat Strobilus seruus. omnia Eucliōnis uerba audit)

STROBILUS dī immortalēs! quid audiō? quid dīcit homo? quid facit? 365 aurumne fānō crēdit? aurumne in fānō situm est? cūr in fānum nō inēō et aurum hominī miserō auferō?

(Strobilus in fānum init. Eucliō autem audit et domō exit. Strobilum in fānō inuenit)

EVC. ī forās, lumbrīce! quārē in fānum clam inrēpis? quid mihi ā fānō aufers, scelus? quid facis?

(Eucliō statim hominī plāgās dat.)

STRO. quid tibi negōtī mēcum est? cūr mē uerberās?

EVC. uerberābilissime, etiam mē rogās, fūr, trifūr? quid mihi ā fānō aufers?

STRO. nīl tibi auferō.

EVC. age, redde statim mihi.

STRO. quid uīs mē tibi reddere?

EVC. rogās?

STRO. nīl tibi auferō.

EVC. age, dā mihi.

STRO. nīl habeō. quid uīs tibi?

EVC. ostende mihi manum tuam.

STRO. tibi ostendō.

EVC. age, manum mihi ostende alteram.

STRO. em tibi.

EVC. uideō. age, tertiam quoque ostende.

STRO. homo īnsānus est!

EVC. dīc mihi, quid ā fānō aufers?

STRO. dī mē perdunt! nīl habeō, nīl ā fānō auferō!

EVC. age rūrsum mihi ostende manum dextram.

STRO. em.

EVC. nunc laeuam quoque ostende.

STRO. ecce ambās prōferō.

EVC. redde mihi quod meum est!

STRO. dīc mihi, quid mē uīs tibi reddere?

EVC. certē habēs.

STRO. habeō ego? quid habeō?

EVC. nōn tibi dīcō. age, redde mihi.

STRO. īnsānus es!

(Eucliō gives up)

EVC. perīl. nīl habet homo. abī statim, scelus! cūr nōn abīs?

STRO. abeō.

(Eucliō in fānum init. aurum inuenit, et ē fānō portat. in alterō locō clam cēlat)

(But Strobilus, determined to get revenge on Eucliō, has kept an eye on Eucliō, and this time steals the gold without giving himself away.)

Eucliō enters in a paroxysm of grief and anger. After vainly appealing to the spectators for help, he is met by Lyconides, the young man responsible for Phaedra's pregnancy (though Eucliō does not know it). Phaedra has, in fact, given birth, so the marriage with Megadorus is off, and Lyconides has decided it is time to confess all to Eucliō and ask for Phaedra's hand in marriage. A delightful misunderstanding arises as to who has 'laid his hands' on what...

EVC. occidī, perīl! quō currō? quō nōn currō? (spectātōribus) tenēte, tenēte fūrem! sed quī fūr est? quem fūrem dīcō? nesciō, nīl uideō, caecus eō. quis aulam meam aurī plēnam aufert mihi? (spectātōribus) dīcite mihi, spectātōrēs, quis aulam habet? nescītis? ō mē miserum!

(in scaenam intrat Lycōnidēs, iuuenis summā pulchritūdine, nullā continentīā)
LYCōNIDēs quī homo ante aedīs nostrās plōrat? edepol, Eucliō est, Phaedrae pater. certē ego perīl. nam Eucliō uir summā uirtūte est; certō omnia dē filiā scit. quid mihi melius est facere? melius est mihi abīre an manēre? edepol, nesciō.

EVC. heus tū, quis es?

LYC. ego sum miser.

EVC. immō ego sum.

LYC. es bonō animō.

EVC. quid mihi dīcis? cūr mē animō bonō esse uīs?

LYC. facinus meum est, fateor, et culpa mea.

EVC. quid ego ex tē audiō?

LYC. nīl nisi uērū. facinus meum est, culpa mea.

EVC. ō scelus, cūr tū tangis quod meum est?

LYC. nesciō. sed animō aequō es! mihi ignōsce!

EVC. uae tibi! iuuenis summā audaciā, nullā continentīā es! cūr tū quod meum est tangis, impudēs?

LYC. propter uīnum et amōrem. animō aequō es! mihi ignōsce!

EVC. scelus, impudēs! nimis uīle uīnum et amor est, sī ēbriō licet quiduīs facere.

LYC. sed ego iuuenis summā uirtūte sum, et habēre uolō quod tuum est.

EVC. quid dīcis mihi? impudēs, statim mihi refer quod meum est.

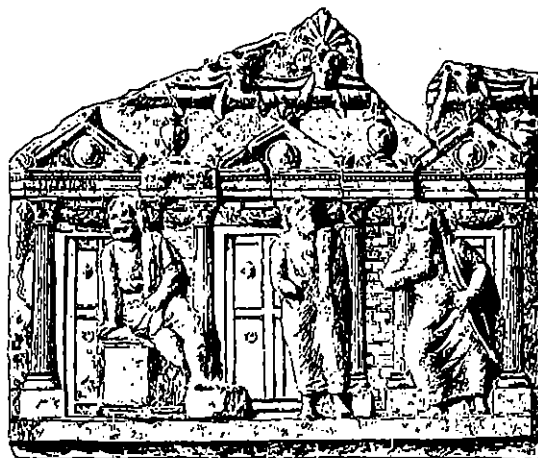
LYC. sed quid uīs mē tibi referre?

EVC. id quod mihi aufers.

LYC. sed quid est? nīl tibi auferō! dīc mihi, quid habeō quod tuum est?

EVC. aulam aurī plēnam dīcō! redde mihi!

So the truth on both sides slowly creeps out. Lyconides gets his girl, and then recovers the gold from Strobilus (who is his servant). Here the manuscript breaks off, but from the few remaining fragments it looks as if the marriage with Lyconides is ratified, and Euclio has a change of heart and gives the happy couple the gold as a wedding gift.



14. Comic scene.

Euclio is, in many ways, one of Plautus' finest characters. While we do not know on which play of Menander Plautus based his *Aululāria*, we do possess a play of Menander's which has a number of similarities. This play is *Dyskolos* (in Greek, Δύσκολος, 'The Bad-tempered Man'). Here is part of the introduction spoken by Pan, the local god of the neighbourhood in which the play is set. You may wish to identify common elements in Plautus and Menander and then look for contrasts.

(Enter Pan from the shrine)

PAN Our scene is set in Attica at Phylae; I've just come out of the shrine of the Nymphs, a famous holy place belonging to the Phylasians and those who manage to cultivate the rocks here. In the farm here on the right lives an old man called Knemon,

something of a recluse, always grumpy, hates crowds.

'Crowds' indeed – he's getting on in years and has never in his life spoken a kind word to a soul. He never has a greeting for anyone, except for me, his neighbour, Pan; and he is bound to greet me as he passes, though I know he always wishes he didn't have to. The old man lives alone here with his daughter and an old servant. He's always at work fetching logs and digging away. He hates everyone from his neighbours here and his wife down to the villagers of Kholargos over there, the whole lot of them. The girl is as sweetly simple as her upbringing, with never a thought of wrong. She serves the Nymphs, my companions, with devoted reverence, which makes us want to look after her.

Now there's a young man whose father farms some very valuable land around here. The young man lives in town, but came down with a sporting friend to hunt and happened to come to this very spot. So I made him fall madly in love with the girl.

Well, that's the plot in outline. You can see the details if you stay to watch, as I beg you to.

But I think I see our young lover and his sporting friend, coming along and talking together about the affair.

(Later on, a sacrifice is being prepared at Pan's shrine, and Getas, a cook, finds all his helpers drunk, and himself minus a saucepan. He knocks on Knemon's door – with predictable results)

GETAS You say you've forgotten the saucepan? You've all got hangovers and are only half awake. Well, what are we to do now? It looks as if we must disturb the god's neighbours.

(He knocks at Knemon's door)

Hi there! They are the worst set of maids I know. Hullo there! They don't know about anything except sex – come on girls, be good – and of course a bit of blackmail if they're caught at it. What's wrong? Are none of the servants in? Ah! I think I hear someone hurrying to the door.

(Knemon opens the door)

KNE. What are you banging on the door for, damn you?

GET. Don't bite my head off.

- KNE. By God I will, and eat you alive too.
 GET. No, for God's sake don't.
 KNE. Do I owe you anything, you scum?
 GET. Nothing at all. I haven't come to collect a debt or serve a subpoena. I want to borrow a saucepan.
 KNE. A saucepan?
 GET. Yes, a saucepan.
 KNE. You scoundrel, do you suppose that I sacrifice cattle and all the rest of it, like you?
 GET. I don't suppose you'd sacrifice so much as a snail. Goodbye, my dear chap. The women told me to knock at the door and ask. That's what I did. No result. I'll go back and tell them. God almighty, the man's a viper with grey hair.

(Exit Getas to shrine)

- KNE. They're man-eaters, the lot of them; knocking on the door as if I was a friend of theirs. Let me catch anyone coming to our door again and if I don't make an example of him to the neighbours, you can call me a nobody. How that fellow got away with it just now, I don't know.

(Exit Knemon into his house: enter Getas from the shrine followed by Sikon)

- SIK. Be damned to you. He was rude to you was he? I bet you talked like a stinker. Some people simply don't know how to manage these things. I've learned how to do it. I cook for thousands of people in town. I pester their neighbours and borrow cooking utensils from all of them. If you want to borrow from someone you must butter him up a bit. Suppose an old man opens the door; I call him 'Dad' or 'Grandad'. If it's a middle-aged woman I call her 'Madam'. If it's one of the younger servants I call him 'Sir'. To hell with you and all this stupid shouting 'boy!'. I'd chat him up, like this. *(He knocks)* Here Daddy; I want you.

(Knemon comes out)

- KNE. What, you again!
 SIK. What's this?
 KNE. You are annoying me on purpose. Didn't I tell you to keep away? Pass me the strap, woman! *(Knemon beats Sikon)*
 SIK. Stop it: let me go.
 KNE. Not likely.
 SIK. Oh please, for God's sake.
 KNE. Just you try coming here again.

- SIK. Go and drown yourself.
 KNE. Still blathering?
 SIK. Listen – I came to ask you for a large saucepan.
 KNE. I haven't got one. And I haven't got a chopper either, or salt or vinegar or anything else. I've told all the neighbours quite simply to keep away from me.
 SIK. You didn't tell me.
 KNE. But I'm telling you now.
 SIK. Yes, curse you. But couldn't you tell me where I can borrow one?
 KNE. Don't you hear me? Must you go on blathering?
 SIK. Well, cheers for now.
 KNE. I won't be cheered by anyone.
 SIK. Get lost, then.
 KNE. What unbearable rogues. *(Exit)*
 SIK. Well, *he* cut me up nicely.

There is much that is reminiscent of *Aululāria* throughout *Dyskolos*. The figure of the miser became a popular one in comedies of manners. Molière, writing for the royal court in seventeenth-century Paris, took up the theme in his *L'Avare*, on which Plautus' *Aululāria* had an obvious influence. In the following incident the miser, Harpagon, chases out of the house his valet, La Flèche. Compare the scene with Euclio and Staphyla in *Aululāria* 1C, and look for further points of contact between the three playwrights.

- HARPAGON Get out at once, and don't answer back. Be off, you professional swindler.
 LA FLÈCHE *(aside)* I've never seen anything worse than this damned crook. He's a real old devil and no mistake.
 HARP. What are you muttering to yourself?
 LA FL. Why are you after me?
 HARP. It's not for you to ask why; get out quickly or I'll bash you.
 LA FL. But what have I done to you?
 HARP. Enough to make me want to be rid of you.
 LA FL. Your son's my master and he told me to wait for him.
 HARP. Go and wait in the street then. And don't stick around in my house as if rooted to the spot, watching what goes on and taking advantage of everything. I don't want a perpetual spy watching my affairs, keeping a treacherous eye on all I do,

eating up all I have, and poking about everywhere to see what he can steal.

LA FL. And how the devil do you think anyone is going to steal from you? You don't give a thief much chance, locking everything up and standing guard day and night.

HARP. I'll lock up what I please and stand guard when I like. Can't you see I'm surrounded by spies watching everything I do? *(aside)* I'm terrified that he may have some suspicions about my money. *(aloud)* You're just the sort of person to spread rumours that I've money hidden.

LA FL. Well, have you money hidden?

HARP. No, you impertinent rogue, I said nothing of the sort. *(aside)* How he infuriates me. *(aloud)* I insist that you don't spread malicious rumours that I have.

LA FL. Bah! It's all the same to us whether you have or not.

HARP. *(lifting a hand to hit him)* Don't you dare argue or I'll box your ears. I tell you again, get out.

LA FL. Oh, all right: I'll go.

HARP. Wait a minute. Are you taking anything of mine with you?

LA FL. What could I be taking?

HARP. Come here so that I can see. Show me your hands.

LA FL. Here they are.

HARP. Now turn them over.

LA FL. Turn them over?

HARP. Yes.

LA FL. There you are.

HARP. *(pointing to La Flèche's breeches)* Anything in there?

LA FL. Look for yourself.

HARP. *(feeling the bottom of his breeches)* These fashionable breeches are just the thing for hiding stolen property. I should like to see someone hanged for inventing them.

(After more in this vein La Flèche leaves and Harpagon continues)

This good-for-nothing valet is a great nuisance and I hate the sight of him limping about. It's a great worry having a large sum of money in the house and one is lucky if one has one's money well invested and keeps only what one needs for current expenses. It's difficult to find a safe hiding-place anywhere in the house. As far as I'm concerned I don't trust strong-boxes and have no faith in them. They are simply an invitation to thieves, the thing they go for first. However, I'm

not sure whether I was wise to bury in the garden the ten thousand crowns I was paid yesterday. Ten thousand crowns in gold is the sort of sum — *(Enter Elise and Cleante talking in low voices)* Oh God! I must have given myself away! My anger must have got the better of me. I do believe I have been talking aloud to myself!