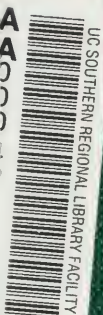


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MENAECMI

CAMBRIDGE UNIVERSITY PRESS

C. F. CLAY, MANAGER

LONDON : FETTER LANE, E.C. 4

NEW YORK : G. P. PUTNAM'S SONS

BOMBAY  
CALCUTTA } MACMILLAN AND CO., LTD.  
MADRAS }

TORONTO: J. M. DENT AND SONS, LTD.

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# MENAECHM.

EDITED

WITH INTRODUCTION AND NOTES

BY

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CAMBRIDGE

AT THE UNIVERSITY PRESS

1919





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## PREFACE

THE last edition of the *Menaechmi* with English notes by Wilhelm Wagner was published nearly forty years ago<sup>1</sup>. Since then great progress has been made in Plautine Studies not only in textual matter but also in the better understanding of the poet's language, diction, and metre.

The *Menaechmi* has a claim to be read early in the student's study of Plautus, not only on account of its literary merit and the imitations of it in modern literature, but also because the language is on the whole easier than in some other plays. With this in view I have treated the idiom, where it differs from Ciceronian Latin, more fully than would be necessary for students who have already read several plays of Plautus. Even more advanced students will generally find that a consideration of idioms historically and in connexion with different contexts is not a loss of time but, in fact, leads to their better appreciation. At this point I must acknowledge my indebtedness to Bennett's *Syntax of Early Latin*, a work indispensable to every student of Plautus, not only for its suggestiveness in the historical treatment of the language, but also for its wealth of illustration, in which it has often supplied omissions in my own notes on the poet. Philological explanations on the other hand, unlike some editors, I have introduced only where a form must otherwise be puzzling; brief notes from a science, which is little or not at all known to the student, can only prove confusing or useless. My object is to lead the reader to

<sup>1</sup> Mr P. Thoresby Jones' edition (Clarendon Press) was published after mine was completed at the Press.

a literary appreciation of the *Menaechmi* and to introduce him to Plautine style and idiom.

The inclusion of an account of the lyrical as well as the ordinary iambic and trochaic metres in an edition which is intended for the upper forms of Schools and undergraduates at the Universities, needs perhaps some apology. If a student is capable of dealing with Plautine prosody at all, there is no reason why his study should not include all the metres. Because he cannot yet understand every irregularity and all the points of controversy, we need not debar him from the pleasure, which the various rhythms must give him. My metrical introduction is intended for this practical purpose only. I have not given any summary of Plautine style and syntax in the Introduction, though I had once thought of doing so; but the subject is too vast to treat briefly with any success and it, therefore, seemed better to leave the points for discussion and illustration in the notes, as they occurred. Moreover, the student who wants a grammar less extensive than Bennett's work has Lindsay's handy little book on the *Syntax of Plautus*.

I am familiar with the annotated editions of the *Menaechmi* by Ussing, Brix, and Wagner; but unfortunately they are too far out of date in textual as well as other matters to be of much use now. Leo's *Plautinische Forschungen* has been valuable in some points. Of translations the Elizabethan still remains the most spirited, though it is often inaccurate; it was, of course, not meant to be a close translation. Among modern versions in English Rogers' verse translation is by far the best and closest to the spirit of the original; but it is a pity that it was not based on a later and better text.

For this edition the MSS. have not been collated; the recent editions by Leo (Berlin, 1895) and Lindsay (Oxford, 1903), as well as the full information on the readings of MSS. and on modern conjectures and emendations, given in the large Teubner edition, made that unnecessary. My text, apart from orthography, is perhaps rather closer to Leo's than to that of any other editor; but in several important points I have differed from him or admitted more recent conjectures. All variants and doubtful passages have been considered independently and the most important of them are noted in the Critical Appendix. The metrical accent has been marked only in difficult places; to mark the accent throughout the play is unsound in principle; for it is certain to give a young student the impression that the metrical ictus is something apart from the natural accent of the words or word-groups. By the advice of several teachers I have added stage-directions, which it is hoped may be useful to those who wish to produce this play on the stage.

I desire to express my warm thanks to Dr Giles, the Master of Emmanuel College, Cambridge, who kindly read through this work in manuscript, for many valuable corrections and suggestions; and to the Reader to the Press for his vigilance and care.

I trust that the notes, which have purposely been kept as brief as possible, may be of use to the class of students for whom they are intended.

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## INTRODUCTION

§ 1. The *Menaechmi*, like the rest of the Plautine plays, is founded on the work of some Greek poet. Not only has the original been lost, but it is impossible to conjecture even the poet with any degree of certainty, since we have neither internal nor external evidence to furnish a clue. Some have conjectured from the Prologue, *v.* 12, *non atticissat, uerum sicilicissitat*, and from *vv.* 407—412, where Erotium going through the tyrants of Sicily stops at Hiero (270—215 B.C.), that the writer was the Sicilian poet Epicharmus, who flourished in the first half of the fifth century before our era and enjoyed the patronage of Hiero I (478—468 B.C.). But that a play with so intricate a plot should have been written at such an early date seems impossible. Moreover, the words can hardly bear such an import: Erotium is not narrating serious history (see notes *ad loc.*) and *sicilicissitat* occurs in the prologue which is avowedly post-Plautine (see note to Prologue). There can be no doubt from general considerations that the *Menaechmi* is an imitation from an Attic writer of New Comedy. A comedy based on the likeness of twins is common. We hear of plays called *Δίδυμοι* ('the twins') by Antiphanes, Anaxandrides, Alexis, Xenarchus, Euphron, and Aristophon, and also of the *Δίδυμαι* ('the twin sisters') by Menander. Some editors have conjectured from Athenaeus, *Deipnos*, XIV. 658, οὐκ ἂν εὔροι τις δοῦλον μάγειρόν τινα ἐν κωμῳδίᾳ πλὴν παρὰ Ποσειδίππῳ μόνῳ. δοῦλοι δ' ὀψοποιοὶ παρήλθον ὑπὸ πρώτων Μακεδόνων τοῦτ' ἐπιτηδευσάντων ἢ δι' ἀτυχίαν τῶν αἰχμαλωτισθεισῶν πόλεωσιν that Posidippus was the writer of the original, since in our

play the slave-cook Cylindrus plays a not insignificant part ; but, as we have no means of testing the accuracy of Athenaeus' statement, we cannot put too much trust in the words. It is true that Gellius (II. 23) also mentions Posidippus along with Menander, Alexis, and Apollodorus, as a writer whose works were imitated by Roman writers of comedy ; but this is also inconclusive. Hence it seems that the problem of the origin of the *Menaechmi* must remain unsolved. It would have been interesting to trace the plot to its origin ; but we must feel that the play owes much to the genius of Plautus himself and is no mere translation. Though we miss in it the romantic setting and pathos of the *Rudens*, and the character-development of the *Captivi*, we have the poet at his best ; he simply revelled in the fun, as in the *Amphitryon*, to which it bears some resemblance in the comic situations arising from mistaken identity, and there is not a dull or unnecessary scene from beginning to end. Unlike many of the Plautine comedies, the action of the *Menaechmi* passes on unimpeded to the end and the scenes rise naturally one from another. Legrand (*New Greek Comedy* (English translation), p. 308) has pointed out that this is because there is no mischievous slave to change the natural course of events. The humour of comedy depends upon chance as much as upon the unexpected and the incongruous. In Latin plays the element of chance is generally present on the stage in the person of a slave, who with rascally purpose seizes every opportunity of perverting the course of the action. In the *Menaechmi* on the other hand the confusion is due to chance circumstances in the past ; from the beginning until the last scene the characters are the sport of fortune and the victims of circumstances, over which they have had no control. The subject of the *Menaechmi*, if we may judge from its popularity on the French and especially the modern Italian stage, seems to have appealed to the Latin sense of humour in all ages, and also to be one, which the Latin genius by its quickness of perception and its freedom from that sentimentalism,

which so often intrudes in the comedy of the northern peoples, was particularly fitted to treat with success.

The plot of the *Menaechmi* is as follows: A Syracusan merchant had twin sons, whose resemblance was so remarkable, that even their mother could not distinguish them. When they were seven years of age, the father took one of them to Tarentum, where the child was lost in the crowd. Thereupon the father died of grief. The other boy was adopted by the grandfather and was henceforth called Menaechmus in memory of his brother. The lost child had been found by a merchant from Epidamnus and adopted as his own son and heir. There he had lived to manhood ignorant of his brother's existence. The play opens at the time when he, Menaechmus I, having quarrelled with his wife, is setting out with her cloak as a present to his lover Erotium. At the door of his house he meets his parasite Peniculus, whom he invites to accompany him. Having arrived at Erotium's house, he presents the cloak and orders a banquet to be prepared for the three. While it is being got ready, they go away, Menaechmus I to attend to the legal business of his *clientes* (for the introduction of this Roman practice in the Greek story see note to *v.* 574) and Peniculus to the assembly. Meanwhile Menaechmus II, who has been traversing the world in search of his lost brother, arrives in the city with his slave Messenio. He is mistaken for Menaechmus I first by the cook Cylindrus and then by Erotium herself. At first he emphatically denies acquaintance with her, but finally yields and after dismissing Messenio shares the banquet with her. When the meal is ended, Peniculus returns and meets Menaechmus II, whom he mistakes for Menaechmus I, taking the cloak at Erotium's request to the embroiderer for alteration. The parasite in anger, because he has lost the dinner, threatens to reveal everything to Menaechmus' wife. He carries out his threat, and he and the Matrona meet the real Menaechmus I, who is on his way to Erotium. An altercation ensues, in which

the Matrona makes her husband understand that she will not allow him to enter the house unless he brings her cloak with him. In fear he decides to ask Erotium to return it ; but she having already given it, as she thinks, to him, accuses him of cheating her and also shuts him out. The Matrona next meets Menaechmus II carrying the cloak and like the rest mistakes him for her husband ; but he declares that he has never seen her before. Thereupon she sends for her father, who has the same experience. Together they decide that Menaechmus II, whom they still suppose to be Menaechmus I, is insane and send for the physician. While they are discussing his case, Menaechmus II escapes. Menaechmus I appears and, being taken for the patient, undergoes a medical examination for insanity. He is being carried off forcibly to the physician's house, when his cries for help attract the notice of Messenio, who, thinking him to be his master, rescues him. Messenio asks for his freedom as a reward ; Menaechmus I says he has no objection. Messenio then meets his real master Menaechmus II, and referring to his emancipation is assured by him that he has not freed him and has no intention of doing so. In the last scene the brothers meet face to face and are amazed at the mutual likeness of strangers, as they suppose they are. By addressing questions to each, Messenio proves that they must be the twin brothers.

Such is the story. There are of course many improbabilities, which some critics have busied themselves to point out and tabulate. They have shown the improbability of brothers, who have had a different upbringing and who have come from different towns, being dressed and speaking alike. In reply to this, others have pointed out that Epidamnus and Syracuse were indirectly or directly colonies of Corinth, which would ease the improbability ; but in Plautus we find generally no study of local colour, so that this observation, though it may be important for the Greek original, has little weight in reference to the Latin play. The truth is that the



whole play is founded on an improbability, since physical likeness would rarely be enough to cause such repeated confusions among intimate friends. The *Menaechmi*, in fact, is not properly a comedy; it is rather, what Coleridge in speaking of Shakespeare's *Comedy of Errors* calls 'a legitimate farce.' The object of this species of literature is merely to produce laughable situations regardless of probability; it is sufficient that the plot be possible. We remember also that Plautus wrote for the stage not the study. In a play like the *Menaechmi*, much depends on the rapidity with which it is acted. The division into five acts gives in this play more than in any other the wrong impression, since it suggests long breaks or intervals; the action is continuous from beginning to end. Though we have nothing comparable to Aegeon's pathetic story or the family reunion at the end, the *Menaechmi* is superior to Shakespeare's *Comedy of Errors* by its shortness and greater rapidity. The addition of a second pair of twins, while it makes little difference to the probability of the plot, certainly goes far to destroy its unity and retard the action of the play.

Legrand (*New Greek Comedy* (English translation), p. 321) has chosen as a special point of improbability the lack of sagacity displayed by Menaechmus II and Messenio, who, having set out with the express purpose of finding the brother, should have had some suspicion of the cause of the mistakes. But they have no special reason for believing him to be in Epidamnus; they have already travelled through many towns and so far their quest has been futile. Menaechmus II does, indeed, begin to reason about the strange accident, that people in Epidamnus should know his name and history; but his slave Messenio, who is convinced that the brother has perished long ago, offers him a rational explanation—that it is the custom of the cheats and robbers of a place like Epidamnus to gather information about strangers, who land there (τῶν. 337 ff.). Moreover, we have to remember that the whole occupies a space of time hardly longer than that

actually required for the acting, and such a series of mistakes and accidents would be enough to dull the keenest mind. A much more remarkable point is the inexperience of life, which the much-travelled Menaechmus II displays; but even this has the dramatic purpose of providing a contrast with the slave Messenio, in whom alone of the persons in this play the poet has shown some characterisation. In his devotion to his master, who is evidently somewhat younger than himself, he reminds us of Tyndarus in the *Captivi*, of the old Paedagogus in Sophocles' *Electra*, and of Adam in Shakespeare's *As you like it*. Messenio's service, indeed, as he himself tells us in a soliloquy (*vv.* 966 ff.), is not inspired by a very lofty ideal; yet even his desire for emancipation is not altogether an ignoble trait. In general, the picture of the relationship between masters and slaves, which the *Menaechmi* gives us, is very pleasing; but we must confess it is much more in accordance with the Greek than the Roman custom and temperament.

The most admirable feature of the *Menaechmi* as a work of literature is certainly its unity of construction. The poet's main theme is the fun caused by mistaken identity and this he keeps steadily in view; he makes no effort to paint character and wastes no time on side-issues. The characters exist only so far as they contribute to his object, and as soon as they are no longer required, they drop out and are hardly mentioned again. First Menaechmus II is the victim of mistakes by Cylindrus, by Erotium and by Peniculus. Then Menaechmus I returns and, confronted by his wife and Peniculus, suffers for the latter's having mistaken Menaechmus II for him. This experience is repeated when he goes to Erotium. Menaechmus II is mistaken for his brother by the wife of Menaechmus I and her father; the result of this is also visited upon Menaechmus I. The latter is next mistaken for his master by Messenio. The sequence of events thus leads up to the final recognition scene. Of all the characters Messenio and the two Menaechmi alone

remain for this last scene. Messenio acts as a link between the two brothers and the effect is certainly more impressive than in similar or derived plays, where the recognition takes place in the presence of all the other characters.

§ 2. *The Menaechmi in later literature.*

No play of Plautus has been more popular or more frequently imitated on the modern stage than the *Menaechmi*. We hear of an Italian translation being acted at Ferrara as early as 1486 (see Ruth, *Geschichte der ital. Poesie*, II. 115). Cardinal Bernard Dovitius used it as his model for *Calandria*. The most celebrated Italian play founded on the *Menaechmi* is Aretino's *L'Ipocrito*. In this play there are twin brothers Liseo and Brizio whose resemblance is remarkable. At the sack of Milan, Brizio is carried off as a prisoner; after many years he returns in search of his family. Not only do Liseo's servants and parasite (l'Ipocrito) mistake him for their master and patron, but even his wife invites him to entertainment as her husband and entrusts him with her daughter's jewels. The play is then very like the *Menaechmi*; the humour consists in comic situations produced by a person's denying a conversation held or an incident which happened a few minutes before. Aretino has, however, destroyed much of the simplicity of his model, especially by the somewhat clumsy introduction of the marriage of Liseo's five daughters. *Le Moglie* of Cecchi and *I Lucidi* of Agnolo Firenzuola (published at Florence, 1549) are both founded on our Latin play, but in customs as well as in their spirit they are Italian. *I Simillimi* of Trissino (Venice, 1547) is very like the *Menaechmi* with the addition of a chorus of sailors. More than a century later we have Goldoni's *I due Gemelli* with the same motive; but in this play the brothers, though they show a perfect physical resemblance, are different in character, as in Regnard's *Les Ménechmes ou les Jumeaux*.

In French we have a version by Rotrou, which was acted

in 1632. The incidents and language are closely imitated from Plautus but the spirit is different. Rotrou has given Erotie greater independence and made her a better character, but he has made Ménechme I a worse character. He is not merely passionate and addicted to pleasure, as in Plautus; nor does he leave his wife in a moment of anger; but thoroughly tired of his present life he sets out purposely to win Erotie, which he finds no easy task. Thus the incident which is of very slight importance in Plautus is prominent in this French play. The ending is also different from Plautus: in the last scene all the characters are assembled on the stage, reconciled, and rewarded according to their merits. Rotrou like many modern imitators has tried to change the pure farce into a comedy; the characters and motives are made more important than the incidents and chance comic situations. Perhaps the best modern play on the subject is Regnard's *Les Ménechmes ou les Jumeaux* acted in 1705 and founded on Rotrou rather than on Plautus. The story has been changed and the scenes adapted to French customs. One of the twin-brothers had lived in the country with a rich miserly uncle; the other had been a soldier (hence called Chevalier in the play) and had spent much of his life in Paris. Chevalier, accidentally opening a valise addressed to Ménechme and belonging to his brother, learns that the latter is in Paris with the object of receiving the inheritance bequeathed to him by his uncle as well as for his marriage. He immediately determines to impersonate him in both. Meanwhile the country Ménechme is harassed by his brother's lovers and arrested for his debts. With the Chevalier all goes well; he receives the estate and wins the bride. In the recognition scene, which resembles Rotrou rather than Plautus, he gives his brother half the inheritance, but Isabelle adheres to her choice and Ménechme has to take her aunt Araminte. Regnard has eliminated chance, which animates and arouses our interest in the Plautine play, since the Chevalier knows of his brother's presence in the

city and contrives to cheat him. Plautus and Shakespeare make no attempt to distinguish the character of the brothers; but Regnard by making one a polished gentleman of great ingenuity and the other boorish and slow-witted has increased the improbability of the confusions.

Another French play with the same kind of humour but a different story is Boursault's *Les menteurs qui ne mentent point*. A later French imitation is Cailhava's *Les Ménéchmes grecs*, which has been very popular on the modern stage. We learn from the Prologue that the play is derived directly from Plautus. Though it has none of the dramatic force and cleverness of Regnard's play, it is certainly the most pleasant of the French versions and nearer to the original in spirit as well as incident.

The first representation on the English stage of the 'farce of mistaken identity' was perhaps Jack Juggler in 1563. We hear also of a 'Historie of Error' performed by the children of St Paul's on 'New Yeres daie at night,' 1576-7, and of another performance at Windsor in 1583. Shakespeare's *Comedy of Errors* was produced probably 1589-91. In 1595 the first English translation of the *Menaechmi* was published by William Warner. Shakespeare may have read this version before it was published and before he wrote *The Comedy of Errors*, and may first have realized from this spirited translation the possibilities of the theme; for we gather from the Printer's preface that Warner was in the habit of circulating his translations privately among his friends.

## METRE

### § 3. PROSODY.

A detailed discussion of this subject is beyond the scope of this edition. I shall therefore aim merely at elucidating and illustrating the chief facts for the student who is unacquainted with early Latin prosody and versification<sup>1</sup>.

<sup>1</sup> For a fuller account the student is referred to the introduction to Lindsay's large edition of the *Captivi* (published by Heinemann).

No one who reads a few pages of Plautus in metrical rhythm can fail to notice that some vowels which are short in Classical Latin may be long, while others which are normally long may be shortened in certain positions. It is further observed that these phenomena are not found regularly; but they were possibilities which the poet could adopt arbitrarily. The reason for this is threefold: first, when Plautus wrote, the language was to some extent still undeveloped and mobile; many of the syllables which were later definitely shortened could still be pronounced long. Secondly, the natural stress-accent of the Latin language was still influential; hence we find in Plautus long vowels in certain positions may be scanned as short. Thirdly, in the Plautine period there was as yet no standard language for the drama. It will be convenient to consider the peculiarities of Plautine prosody in the following sections:

§ 4. (1) *Original long vowels.*

The ending of the 3rd pers. sing. of all tenses of all the conjugations except the pure third was originally long. In the *Menaechmi* we find *percipīt* (v. 921) and probably *licēt* (v. 367). We find also *dāt* (v. 101) and *dātum* (v. 249), which were lengthened on analogy with the regular *ā*-conjugation and were perhaps common in early Latin; the usual classical form with the short vowel (cf. *dās*, *dāmus*, *dābam*, etc.) is the original. We have also *uelit* (v. 52), and *sīt* (vv. 755, 1045). Often, of course, we cannot distinguish these naturally long final syllables owing to the following words beginning with a consonant and so producing length regardless of the nature of the vowel preceding the two consonants.

The final *-ar*, *-er*, *-or* of both verbal and nominal forms are found long, as *loquār* (*Amph.* 559), *imperatōr* (*Amph.* 223).

Due probably to their original ending in a double consonant in Latin we find *-ēs*, *-ōs* in Plautus, as *mīlēs* (*Aul.* 519), *diuēs* (*Asin.* 330). *Es* (the 2 sg. pres. indic. of *sum*) is

regularly long in Plautus, where there is also MSS. evidence for the spelling *-ess* (cf. Hom.  $\epsilon\sigma\sigma\acute{\iota}$ ).

Original long vowels followed by a vowel are in Latin generally shortened; but in Plautus we meet also examples of the quantity retained; e.g. *illius* (*vv.* 42, 904), *plūerat* (*v.* 63), *fidēi* (*Aul.* 575), but *rēi* (*vv.* 323, 494). The verb *aiō*, *ais*, *ait*, etc. originally had the first syllable long; hence we sometimes find the spondaic scansion, as *āit* (*Capt.* 365); but the trochaic value, as *āis* (*Men.* 602), *āit* (*Men.* 524, 908, and 1043), or the scansion as a diphthong, as *āis* (*Men.* 914), is much commoner.

§ 5. (2) *Shortening of long syllables by 'Breues Breuiantes'*<sup>1</sup>.

This law may be stated as follows: An unaccented syllable long by nature or by 'position' immediately preceded by a short syllable was often shortened, when the accent fell on the following or on the preceding (short) syllable. It is important to observe that this was not originally a metrical device, but a principle of the language<sup>2</sup>, and that the 'accent' was not properly the 'metrical ictus,' but the natural accent of the word or combination of words; the former, of course, could and generally did correspond with the natural accent<sup>3</sup>. The early dramatists by their adoption of 'breues breuiantes' doubtless represent a tendency in the pronunciation of their age, though it may have been carried further in the poetic than in the actual language. Whether the syllable was long or short in the poet and presumably in the popular pronunciation depended on the importance of the word in the phrase in which it occurred. Some words originally iambic (~ -), which have become permanently pyrrhic (~ ~) by classical times,

<sup>1</sup> This is the term generally adopted by English editors. 'Iambic-shortening' is really more accurate and descriptive of it.

<sup>2</sup> See Brugmann (*Kurze Vergleichende Grammatik*, p. 274).

<sup>3</sup> For an account of this see the Appendix to Lindsay's large edition of the *Captivi*.

owe their shortening, in the first instance, to their frequent unaccentual use: such are *bene* in *beně fáctum*, etc.; *male* in *malě gěstum*, etc.; *ego* in *egō díco*, etc.; *modo* in *modō uěni*, etc. In these words the quantity was fixed by usage in a very early period; but with other words the speaker and the poet could decide the quantity for himself. Many examples of 'breues breuiantes' occur in the *Menaechmi*. From iambic-words with the final syllable long by nature we find: *tacědúm* (348), *ěgō* (120), *iubě lé* (291), *táčě* (416), *diě séptimi* (1156), *iurō me malō mále* (602), and many more. Among the examples with the second syllable long by 'position' are: *fórěs sic* (351), *sed ěccúm* (275). In polysyllabic words we find: *uolŭptárii* (259), *deféránt* (952); and in polysyllabic word-groups: *quasi áduěníens* (229), *apŭd ménsam* (89), *ego ŭstúć* (265), *míhi ěst* (358).

§ 6. (3) *Prodelision of es and est.*

This is found after syllables ending in a single -s, as *sextus est* (scan *sextust*) (234), *commoratus es* (177), *occaecatus est* (scan *occaecatust*) (181), *pollicitus es* (311), *sanus es* (312, 325, 510), *opus est* (352, 434), *res est* (scan *rest*) (587), *Menaechmust* (651). This is to be explained by the loss of the unaccented vowel (in *es, est*) between similar consonants. It is a common phenomenon in language; cf. Lat. *semodius* for *semi-modius*, and *uoluntarius* from a conjectured prehistoric \**uoluntat-arius*, and English *idolatry* from the Greek εἰδωλολατρεία.

§ 7. (4) *Final -s before consonants.*

In early Latin final -s was a very weak sound, which seems hardly to have been pronounced. In the oldest Latin inscriptions it is omitted, and it could be neglected in scansion by all pre-Augustan poets. By Cicero's time, however, the sound seems to have been restored in educated speech, and to omit it was considered 'rustic' (see *Orator*, XI. 8. 161).

In the *Menaechmi* we find many examples of the neglect of



final *s*, i.e. of final *-s* failing to cause 'position' before a following consonant. Among them we may quote: *Sumus circumuecti* (238), *auos uocatus* (44), *magis maiores* (55), *nimis stulte* (81), *tribus nobis* (208), *domus tua* (363), *magis quam* (675).

§ 8. (5) *Hiatus in Plautus.*

The hiatuses in Plautus may be divided into two classes:

(a) *Metrical.*

i. *At the diaeresis after the fourth foot in iambic, trochaic, and anapaestic tetrameter catalectic.*

The diaeresis is generally observed by Plautus especially in trochaic verse (see § 20) and hiatus often accompanies it. Among the examples in the *Menaechmi* are *vv.* 201, 219, 399, 406, 859, 1091, 1112.

ii. *At the diaeresis after the second foot of the bacchiac tetrameter.*

Examples are *Men.* 763, 772, 968.

Formerly it was supposed that hiatus was common at the caesura of the iambic trimeter; but there is no evidence for it. When it occurs it is due to non-metrical reasons, e.g. *Men.* 26, 536, 544, 546, 898, where a break in the sense is natural, and 251, 567, 882 (see 5 (b), ii. and iii.); the hiatus at 67 is, of course, non-Plautine; so is that at *v.* 39 (see note *ad loc.*).

(b) *Non-metrical.*

i. *At the change of speakers.*

At the change of speakers a natural break occurs and is often accompanied by hiatus.

Examples are *Men.* 147, 216, 280, 299, 384, 401, 650, 651, 954, 1037.

ii. *After pronouns and monosyllabic words.*

Hiatus after pronouns and other emphatic monosyllabic words is quite natural, since by elision the syllable would be lost altogether.

Examples from the *Menaechmi* are: *tu* 325, 379, 514, 653, 744, 937, 1076, 1078; *me* 126, 713, 737; *te* 520, 546, 1075; *qui* 337, 786, 1120; *quo* 9, 618, 789; *quem, quom, and quam* 227, 393, 448, 565, 675, 695, 823, 903, 1054, 1133; *quae* 374, 619, 793; other monosyllables 82, 93, 152, 188, 193, 194, 214, 292, 413, 473, 502, 614, 789, 808, 908, 954, 1088; *ego* 719, 903; *tibi* 389, 827.

iii. *Before and after interjections, vocatives and imperatives.*

With interjections we find hiatus in the *Menaechmi* at *vv.* 316 (before and after *hercle*), 640 (after *o*), 731 (*eu hércle*), 1065 (after *o*); with vocatives we find it at *vv.* 844, 1003, 1132; with an imperative at *v.* 952; and before *obsecro* at *v.* 533.

iv. *With words in contrast.*

Hiatus with words in contrast is less common than the other cases we have illustrated; it is perhaps found at *vv.* 495 (*ignóto insciens*), 1088 (*homínem homínis*), and probably at *v.* 98 (*homo hómínes*). With clauses in antithesis it is found at *v.* 882.

v. *At a natural break in the sense.*

Hiatus is found at the end of a parenthesis at *v.* 188.

vi. *For dramatic effect.*

Besides the preceding instances, hiatus is found in Plautus to represent an interval, which is often filled up by a gesture on the part of the speaker, and where stage directions would perhaps be given by a modern dramatist, or where the utterance for some reason would be halting. Thus we find hiatuses in the *Asinaria* 786 ff., where a letter is read on the stage and some difficulty in deciphering it is assumed. We have also several examples of hiatus for dramatic effect in the *Menaechmi*. For instance, it represents the stop between the items in enumeration at *vv.* 476, 690, 1158, and perhaps at 563 (see note on this verse); at 720, 739-40 the hiatuses are probably filled in by sobs; at 963 the hiatus after *cupio* is perhaps to allow time for a sigh; at 449 the hiatus before

*hiato* is perhaps filled in by the actor's yawning; and at 489 the hiatus after *flagitium* is probably accompanied by some gesture of anger.

§ 9. (6) *The shortening of long vowels before hiatus.*

Long vowels followed by hiatus are often scanned as short. Sure examples of this are *Men.* 238 (*sí acum*); 751 (*sí auom*); 882 (*sedéndō óculi*); 1120 (*quí id potest*).

§ 10. (7) *Peculiar scansion of certain trochaic words.*

Some words in common use, such as *ille, illic, iste, istic, inde, unde, nempe, quippe*, instead of being scanned as trochees are sometimes equivalent to one long syllable even before consonants. This seems to be due to the syncope of the unaccented syllable—a principle which is common in early Latin. It is not found uniformly in Plautus; we must suppose that when it is found the word is pronounced quickly in the combination in which it occurs, that we have what the philologists would call the *allegro-form*; cf. the regular Plautine *cette* (pl. of *cēdo*) from *\*cē-date*.

Examples of these shortened words in the *Menacchmi* are *vv.* 337 (*ille*), 937 (*istic*), 1030 (*nempe*).

§ 11. (8) *Synizesis.*

Consecutive vowels or vowels separated by *h* are often slurred together in early Latin so as to form one syllable.

Examples in the *Men.* are *mēō* (200), *dēorum* (217), *dēos* (655, 812, 990); *ēum* (424, 897); *ēos* (459); *ēamus* (387); *ēodem* (749), *ēi* (735); *quōād* (769); *prāēūt* (376, 935); with the loss of intervocalic *-i* (=consonant *y*) *quōtūs* (221), *ēiūs* (773); *fūit* (370, 409); *uolūisse* (461); *sūō* (902). In the last three examples synizesis is helped probably by the pronunciation of *u* as *u* (i.e. a consonant as in *cuti*). In some of these instances it would be possible to scan ~ ~ as *meo* (200); but it often involves difficulty by producing an unnatural accent, as it would at *v.* 749, or it is impossible, as at *v.* 776. It is best, therefore,

when possible and in accordance with the rhythm to pronounce and scan with synizesis.

§ 12. (9) *The syllabic and non-syllabic value of i and u.*

The vowel *i* is sometimes shown by the metre to have the pronunciation of *-i* (i.e. the consonant pronounced as *y*), as at *Men.* 188 (*legio*). Similarly *u* may have the pronunciation *u* (i.e. a consonant pronounced almost like *w*); we have seen examples with synizesis at *vv.* 370, 409, 461, 902. On the other hand, the consonant *u* is sometimes shown by the metre to be syllabic, i.e. to be pronounced as the vowel *u*; examples occur at 212 (*mīlūinam*), 890 (*lārūa-*). Sometimes the *u* is lost between vowels, a principle which is familiar to everybody in *audi* instead of *audiui*, *portasti* for *portauisti*, etc. At *Men.* 593 we find *controrsiam* from *controuorsiam*; at 344 *nauis* is scanned as one syllable, though this peculiar scansion cannot be paralleled in this word.

§ 13. (10) *Lengthening of short syllables.*

Sometimes we find short syllables equivalent to long for no reason except, as it seems, metrical rhythm. Such lengthening is generally found in the syllable which bears the metrical ictus and is commonly known as 'lengthening in arsi.' It is, of course, common enough in dactylic poetry; but in Plautus examples are less frequent and doubtful. For lack of a better reason, we may attribute *sincipūt* (506) and *longiūs* (327) and perhaps *ampliūs* (846, see note there) to this. Similarly we find at *Asin.* 250 *fingerē*.

METRES<sup>1</sup>.

§ 14. (1) *Iambic.*

(a) *Iambic trimeter* (called also *Iambic Senarius*).

This metre, as its name implies, consists of three dipodies or six feet. In Greek the fundamental foot was the iamb; but a

<sup>1</sup> For a fuller account of Plautine metres and their origin see Lindsay's large edition of the *Captiui*, pp. 56 ff., and especially *Die*

spondee was admitted in the thesis of each dipody or 'metrum,' i.e. in the 1st, 3rd and 5th feet. The dactyl as the equivalent of the spondee is found in the same feet in Greek, but is rare in the fifth foot. In all feet, except the 6th, the tribrach ( ~ ~ ~ ) and anapaest ( ~ ~ - ) are found in the trimeter in Greek. The caesura or break in the sense corresponding with the division of the words and found in the middle of a foot occurs generally in the third, but often in the fourth foot. X The fundamental change introduced into this verse by the Roman dramatists was the admission of the spondee (and dactyl) to all feet except the last. Also by the occasional admission of the proceleusmatic ( ~ - - - ), especially in the first foot, Plautus shows that he did not understand the nature of the verse in Greek, which was originally 'three' time, i.e. like our 3/4 time in music, so that the spondees, dactyls and anapaests were recited in the same time as the iamb. The metrical ictus in iambic metre of course falls on the second part of the foot; thus we find ~ ♪ represented by ~ ♪ ~ , ~ ~ ♪ , - ♪ , - ♪ ~ or ~ ~ ♪ ~ . An example of iambic trimeter is

recreat|que, null|us || méli|us medic|inám | facit. (*Men.* 99.)

§ 15. (b) *Iambic tetrameter catalectic* (called also *Iambic Septenarius*).

This verse consists of four dipodies or eight feet, the last foot being catalectic, consisting of one syllable only. It is used to express great joy and excitement and is common in Aristophanes. The metre is widely used by Plautus to express the same effect. As in the trimeter Plautus admits the spondee in all feet except the fourth and the eighth. In Greek the 7th foot is always an iamb, but in Plautus it may be also a spondee, anapaest, dactyl, or even a proceleusmatic (for the latter cf. *Mil.* 927, and *Asin.* 430). On the other

*plautinischen Cantica und die hellenistische Lyrik* by F. Leo in *Abhandlungen der königlichen-Gesellschaft der Wissenschaften zu Göttingen, philologisch-historische Klasse* 1897.

hand, the fourth foot is always an iamb (or a pyrrhic ~ -) in Plautus, while the diaeresis, i.e. the important break in the rhythm corresponding with the division of the words at the end of the fourth foot, is more strictly observed by the Roman than by the Greek comic poets. We have seen that hiatus is frequent in this position (see § 8). The following is an example of the iamb. tetr. cat. :

meó | malo á | mala ábs|tuli hóc|, ad dám|num dé|feré|tur.  
(*Men.* 133.)

§ 16. (c) *Iambic tetrameter acatalectic* (called also *Iambic Octonarius*).

This is the same as the preceding except that the last foot is a complete iamb. In Greek it is generally written as two dimeters ; but the Roman poets preferred the longer verse and often even neglected the diaeresis at the end of the fourth foot and substituted a caesura in the fifth foot (e.g. *Men.* 128, 129).

§ 17. (d) *Iambic dimeter* (called also *Quaternarius*).

In the acatalectic form of the verse the last foot must be an iamb (or pyrrhic). The iambic dimeter occurs in single verses among longer iambic verses, anapaestic or bacchiac verses (e.g. *Men.* 352, 354, 355, 360, 365), or following trochaic catalectic verses (as *Men.* 120), or in short series of verses (e.g. *Men.* 596 ff.).

§ 18. (2) *Anapaestic*.

As in Greek comedy, we find in Plautus the spondee (- -), the dactyl (- - -) and more rarely the proceleusmatic (- - - -), as well as anapaest (- - -) in anapaestic verse. Probably owing to the difficulty of reconciling the natural accent of the language with the metrical ictus, anapaestic metre is not a very successful rhythm in Latin and is altogether avoided by Terence in his extant plays. Plautus adopts the measure a good deal, but mostly in scattered verses among other metres ; perhaps the longest passage continuously in anapaestic is

*Mil.* 1011-92. By the introduction of the proceleusmatic and other irregularities, especially the substitution of other forms (e.g. the occurrence of the dactyl in any foot) for the anapaest, the Plautine metre is perhaps influenced by the melic as much as by the recitative form of anapaestic verse in Greek (see J. W. White, *Verse of Greek Comedy*, pp. 108 ff.).

Plautus often uses anapaestic tetrameter acatalectic (e.g. *Men.* 588, 983) or catalectic (e.g. *Men.* 357, 602, 603) in the Cantica. The diaeresis after the first dipody is very often neglected by the Roman poet owing, as Lindsay suggests, to the inconsistency, which would thereby be introduced, between the natural accent and the metrical ictus. The anapaestic dimeter, both acatalectic (e.g. *Men.* 358, 361-64) and catalectic, is also common in Plautus. An example of the anapaestic tetrameter catalectic is

$\sim \quad \sim \quad \text{—} \quad - \quad \text{—} \quad \sim \quad \sim \quad \text{—} \quad - \quad \text{—} \quad - \quad \text{—}$   
 sed ubi ille est quem | coquos ante aedis | esse ait ? |  
 $- \quad \text{—} \quad - \quad \sim \quad \sim \quad -$   
 atque ec|cum uide|o. (*Men.* 357.)

### § 19. (3) *Bacchiac.*

Pure Bacchiac verse (i.e. bacchiuses, i.e.  $\sim \text{—} \text{—}$  and its equivalents) unmixed with cretic measures (i.e.  $\text{—} \sim \text{—}$  and its equivalents, see § 25) is very little found in Greek poetry and hardly at all in Greek comedy. In Aristophanes it occurs only in a few scattered lines (e.g. *Ran.* 316, 325, *Nubes* 708, *Thes.* 1144). Plautus, however, at once perceived its suitability to the genius of the Latin language and adopted it for long passages (e.g. *Men.* 753-72, *Amph.* 551-73). In this metre for the bacchius ( $\sim \text{—} \text{—}$ ) may be substituted the fourth paeon ( $\sim \sim \sim \text{—}$ ), the second paeon ( $\sim \text{—} \sim \sim$ ), the molossus ( $\text{—} \text{—} \text{—}$ ), the choriambic ( $\sim \sim \sim \text{—}$ ), the ionic a minore ( $\sim \sim - \text{—}$ ), or the ionic a maiore ( $\text{—} \text{—} \sim \sim$ ). In the original Greek verse the last four were, of course, fitted into the time of five short as equivalent to the bacchius in a 'five' time metre. Plautus

generally maintained the bacchiac character of the measure well by the introduction of, at least, one bacchius (or its equivalent the 2nd (— ˘ ˘ —) or 4th paeon (— ˘ — ˘)) in each verse. His favourite form of the verse is the tetrameter (consisting of four feet, since in this verse a 'metrum' is *one* foot) both catalectic and acatalectic. In the *Menaechmi* we find it at 571, 574-5, 578-9, 587, where the first foot is ionic a maiore and the second and third each a molossus, thus :

— ˘ ˘ — — ˘ ˘ — — ˘ ˘ — ˘ ˘ ˘  
aut ad popul|um aut in iur|e aut ad iud|icem rest |;

753-61, in which *v.* 754 has an ionic a minore in the last foot :

˘ ˘ — ˘ ˘ — ˘ — ˘ ˘ — ˘ ˘ — ˘  
gradum pro|feram, pro|gredi|ri | properabo||,

and *v.* 755 has a second paeon in the second foot :

˘ ˘ — ˘ — ˘ ˘ ˘ — ˘ ˘ — — ˘ ˘ —  
sed id quam | mihi faci|le sit haud | sum falsus ||.

762 is bacchiac tetrameter catalectic, thus :

— ˘ ˘ — ˘ ˘ — — ˘ ˘ — ˘ ˘  
quidnam hoc sit | negoti | quod sic fil|ia||.

765 is bacchiac tetrameter which consists of a molossus, a bacchiac, an ionic a minore, and a choriambus, thus :

— ˘ ˘ — ˘ ˘ — ˘ — ˘ ˘ — — ˘ — ˘  
credo cum | uiro lit|igium na|tum esse aliquod||.

These will be sufficient examples of the scansion of this verse in its common forms. The diaeresis at the end of the second foot is often observed by Plautus and sometimes causes hiatus (see § 8 (a)). A curious form of bacchiac tetrameter with a protracted or halting ending caused by the third foot being 'incomplete' and consisting merely of — — or — — seems to occur in Plautus. Examples of this in the *Menaechmi* are :

˘ ˘ — ˘ ˘ — ˘ ˘ — ˘ — □ — ˘ ˘  
repente ex|petit me | ut ad | sese irem||<sup>1</sup> (763)

— ˘ ˘ — ˘ ˘ — ˘ ˘ — ˘ — □ — ˘ ˘ —  
nec quid id sit | mihi cer|tius | facit quid|| (763 a).

<sup>1</sup> The metrical sign □ indicates that a long syllable is protracted so as to be equal to — — — —.



Bacchiac dimeter both acatalectic and catalectic is also found as a separate verse in Plautus (e.g. *Men.* 583, 764, 974). We seem to have also a bacchiac trimeter at *Men.* 581:

- ˘ ˘ ˘      ˘ ˘ ˘      ˘ ˘  
sollicitos | patronos | habent ||.

§ 20. (4) *Trochaic.*

As in iambic and anapaestic metre, the 'metrum' in trochaic verse consists of two feet. The Greeks admitted the spondee or anapaest into the thesis of the 'metrum,' i.e. into the even feet. Plautus extended this also to the 'arsis' of the 'metrum,' so that in the tetrameter catalectic (often called *Trochaic Septenarius*) we find the spondee and anapaest in any of the first six feet. The tribrach as equivalent to the trochee is admitted into all feet except the eighth and the dactyl into the first six. The proceleusmatic is very occasionally found in the first foot of the line or hemistich. The diaeresis after the fourth is usual in the tetrameter catalectic and regular in the tetrameter acatalectic. It is often accompanied by hiatus. Cf. § 8. Examples of trochaic tetrameter are:

˘ -   ˘ -      ˘ ˘ ˘ -      ˘ ˘ -      ˘ -      ˘ ˘ ˘ -  
deixei | causam ; | condici|ones | tetuli | tortas | confra|gosas.  
(*Men.* 591.) Acat.

˘      ˘ ˘      - -      ˘ ˘      ˘ ˘      ˘ ˘      ˘ ˘ ˘ ˘  
quam hodi|e uxo|ri abstu|li atque | detu|li huic Er|oti|o.  
(*Men.* 601.) Cat.

§ 21. (5) *Glyconic.*

Glyconic was also originally a verse in 'three time' and of trochaic rhythm. In Greek it consists of four feet with a dactyl in one of them, generally in the second or third, whence it is named second or third glyconic; it is catalectic and the second glyconic often has a protracted ending, thus: - = | ~ ~ | ˘ | = ||<sup>1</sup>. Plautus adopted this verse, but treated it

<sup>1</sup> The sign ˘ is used in metre to denote a long syllable which has been protracted so as to be equal to ~ ~ in time.

very freely. Not only does he substitute the tribrach for the trochee in the first foot, but often includes dactyls in more than one foot. In fact it is often impossible to draw any fine distinction between glyconic and dactylic verse in Plautus. Thus *Men.* 114 may be two glyconic verses or two dactylic tetrameters catalectic. The rhythmical character of a ‘three time’ *quantitative* verse, which is so graceful in the Greek, is hardly perceptible in Plautine glyconics. For the most part, glyconic verses in Plautus are followed by some other verse, especially dochmiac (e.g. *Men.* 586 a third glyconic followed by a dochmiac, 593 a second glyconic followed by a dochmiac (for the scansion, see § 27)). At *v.* 111 a kind of glyconic with dactyls in the second and third feet is followed by Ithyphallic (see § 24). At *Men.* 985 we seem to have two glyconics in which the poet has substituted the spondee for the dactyl in both and an anapaest for the first foot, thus :

$\sim \quad \sim \quad - \quad - \quad - \quad \sim \quad \underline{L} \quad - \quad \sim \quad - \quad - \quad - \quad \sim \quad \underline{L}$   
 eo ego ex|emplo | serui|o, || tergo ut | in rem es|se arbit|ror ||.

If our scansion be correct, it shows how little Plautus understood or appreciated this rhythm. This verse, it is true, is emended ; but the emendation is beyond doubt.

### § 22. (6) *Versus Reizianus.*

The *Colon Reizianum* is the name given to an acephalous catalectic glyconic, i.e. a glyconic verse which has lost one or two initial syllables, and therefore has such a form as  $\sim \sim \sim \sim \sim \sim$ . It is found in Aristophanes ; for instance, we have a series of these cola in the *Equites*, 1111-20. Doubtless originally it was given the time of a glyconic verse with protraction or pause for the omitted syllable in the first foot ; for that is certainly the rhythm in Aristophanes ; but Plautus by free substitution, as in ordinary glyconic verse, produced a colon of great variety, but less definite rhythm. Many forms are found in Plautus :

$\underline{\sim \sim} - \sim - \sim \sim$ ,  $\underline{\sim \sim} - \sim \sim - \sim \sim$ ,  $\sim \sim \sim \sim - - -$ ,  
 $- \sim \sim \sim - -$ ,  $\underline{\sim \sim} - \sim \sim \sim \sim \sim$ .

How Plautus scanned these combinations, if indeed he consciously regarded them as divisible into feet, is not readily decided. Editors generally assume that he regarded them as iambic tripodies; but whether the poet is guilty of so barbarous a misunderstanding of the verse is, at least, doubtful. Examples in the *Menaechmi* are the following:

v. 359.  $\overset{\sim}{\text{item}}$   $\overset{-}{\text{hinc}}$  |  $\overset{-}{\text{ultro}}$  |  $\overset{-}{\text{fit}}$   $\overset{-}{\text{ut}}$  |  $\overset{\sim}{\text{meret}}$  |  $\overset{\sim}{\text{potiss}}$   $\overset{\sim}{\text{umus}}$  ||  
 $\overset{-}{\text{nostrae}}$   $\overset{-}{\text{domi}}$   $\overset{\sim}{\text{ut}}$   $\overset{-}{\text{sit}}$  || (following iambic trim.).

v. 366.  $\overset{-}{\text{ulla}}$   $\overset{\sim}{\text{morast}}$   $\overset{-}{\text{intus}}$ .

v. 577.  $\overset{-}{\text{quoius}}$   $\overset{\sim}{\text{modi}}$   $\overset{\sim}{\text{clueat}}$ .

v. 582.  $\overset{-}{\text{pleni}}$   $\overset{\sim}{\text{rapaces}}$  (following bacchiac tetrameter catalectic).

v. 584.  $\overset{-}{\text{qui}}$   $\overset{-}{\text{aut}}$   $\overset{\sim}{\text{fae}}$   $\overset{-}{\text{nore}}$   $\overset{-}{\text{aut}}$  |  $\overset{-}{\text{periu}}$   $\overset{\sim}{\text{riis}}$  ||  $\overset{\sim}{\text{habent}}$   $\overset{-}{\text{rem}}$   
 $\overset{\sim}{\text{paratam}}$  ||.

This last combination of iambic dimeter with the Colon Reizianum is often called Versus Reizianus.

\* § 23. (7) *Versus Eupolideus*.

The Versus Eupolideus is a metre of which the first colon is a kind of third glyconic and the second a kind of catalectic trochaic dimeter (e.g. Arist. *Nubes*, 518). We seem to have an example of this at *Men.* 973, of which the scansion is perhaps:

$\overset{-}{\text{detur}}$  |  $\overset{\sim}{\text{ab}}$   $\overset{\sim}{\text{su}}$   $\overset{\sim}{\text{is}}$   $\overset{\sim}{\text{eris}}$  |  $\overset{-}{\text{ig}}$   $\overset{-}{\text{nauis}}$  |  $\overset{\sim}{\text{impro}}$   $\overset{\sim}{\text{bis}}$   $\overset{\sim}{\text{uir}}$   $\overset{\sim}{\text{is}}$  ||.

§ 24. (8) *Ithyphallic*.

Ithyphallic is a kind of trochaic verse; in Greek the fundamental colon is  $\overset{-}{\text{---}}\overset{\sim}{\text{---}}$ , which was probably scanned

as a kind of protracted trochaic dimeter:  $\sim\sim | \sim\sim | \sim | \sim$ . In Greek the substitution of the tribrach or of one long syllable was possible in the second foot and of one long in the first; the last two feet never changed except in the occasional use of a short syllable for a long in the final. How Plautus scanned his Ithyphallic it is impossible to say; as in other metres he appears not to have appreciated aright the quantitative rhythm, and therefore substituted  $\sim\sim\sim$  for the trochee anywhere; in fact he seems to have considered  $\sim$  everywhere in this verse as  $\sim\sim$ . A good illustration of this is the latter part of *Men.* 111:

$\sim\sim\sim\sim\sim\sim$   
tute tibi odio habeas.

The Ithyphallic in Plautus is generally found as the concluding colon of glyconic or other trochaic measures or of cretics.

§ 25. (9) *Cretic*.

As equivalent to the cretic ( $\sim\sim\sim$ ) we find first paeon ( $\sim\sim\sim\sim$ ) and the fourth paeon ( $\sim\sim\sim\sim$ ). In the tetrameter in Plautus we find the molossus ( $\sim\sim\sim$ ) or its equivalents, the ionic a maiore ( $\sim\sim\sim\sim$ ), ionic a minore ( $\sim\sim\sim\sim$ ) and choriambus ( $\sim\sim\sim\sim$ ) in the first and third feet. Notice that the accents in these feet are different from those in the equivalents of the bacchius. After the second foot of the tetrameter diaeresis is usual in Plautus and hiatus and the *syllaba anceps* are allowed. Examples of cretic tetrameter in the *Menaechmi* are *vv.* 112-13, 115-18 (the first foot in 115 is choriambic), 580, where the first foot is a molossus.

Examples of the scansion are:

$\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim$   
1 quo ego eam | quam rem agam | quid nego | ti geram.  
(*Men.* 115.)

$\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim\sim$   
qui nec leg | es neque ae | quom bonum us | quam colunt.  
(*Men.* 580.)

<sup>1</sup> See § 8 (b) ii.

§ 26. (10) *Choriambic*.

Choriambics (— ∪ ∪ —) occur in Plautus, especially in the form of tetrameter in association with glyconic and cretic verses. One example occurs in the *Menaechmi* at verse 110, where the choriambic introduces a canticum which is mainly in glyconic and cretic rhythm.

§ 27. (11) *Dochmiac*.

The fundamental colon (for it is quite uncertain how or whether the form can be subdivided into smaller feet) of the Dochmiac in Greek is ∪ — ∪ —. By the substitution of ∪ ∪, — ∪, or — — for ∪ — and of ∪ ∪ ∪, — —, or ∪ ∪ — for — ∪, and of ∪ ∪ for the final —, and by combinations of these it was capable of producing many varieties. Plautus adopted this verse and used it, especially with glyconics, after which it generally occurs as the concluding colon of the verse (e.g. *Men.* 586, 593).

Examples are:

— ∪ — — — ∪ ∪ L — ∪ ∪ — ∪ —  
 quippe | qui pro il|lis loquan|tur || quae male fecerunt ||.  
(*Men.* 586.)

— ∪ — ∪ — — ∪ L — — — ∪ —  
 sponsi|o fie|ret: quid | ill' || qui praedem dedit ?||  
(*Men.* 593.)

\* § 28. SUMMARY OF THE METRES OF THE *MENAECHMI*.

- 1—109 Iambic trimeter.
- 110 Choriambic tetrameter.
- 111 Glyconic + Ithyphallic.
- 112—113 Cretic tetrameter.
- 114 Dactylic (or Glyconic).
- 115—118 Cretic tetrameter.
- 119 Trochaic tetrameter acatalectic.
- 120—22 Iambic dimeters acatalectic.
- 123—27 Trochaic tetrameter catalectic.
- 128—29 Iambic tetrameter acatalectic.
- 130 Trochaic tetrameter catalectic.

- 131—2 Iambic tetrameter catalectic.  
 133—4 Iambic tetrameter catalectic.  
 135—225 Trochaic tetrameter catalectic.  
 226—350 Iambic trimeter.  
     351 Anapaestic dimeter acatalectic.  
     352 Iambic dimeter acatalectic + anapaestic mono-  
         meter.  
     353 Anapaestic trimeter acatalectic.  
 354—5 Iambic dimeter acatalectic.  
     356 Iambic trimeter.  
     357 Anapaestic tetrameter catalectic.  
     358 Anapaestic dimeter acatalectic.  
     359 Iambic trimeter + colon reizianum.  
     360 Iambic dimeter acatalectic.  
 361—4 Anapaestic dimeter acatalectic.  
     365 Iambic dimeter acatalectic.  
     366 Colon reizianum.  
 367—8 Anapaestic dimeters acatalectic.  
 369—465 Trochaic tetrameter catalectic.  
 466—570 Iambic trimeter.  
     571 Bacchiac tetrameter acatalectic.  
     572 Bacchiac tetrameter catalectic.  
     573 Cretic tetrameter catalectic.  
     574 Bacchiac tetrameter acatalectic.  
     575 Bacchiac tetrameter catalectic.  
     576 Cretic tetrameter acatalectic.  
     577 Colon reizianum.  
 578—9 Bacchiac tetrameter acatalectic.  
     580 Cretic tetrameter.  
     581 Bacchiac trimeter catalectic.  
     ? 582 Bacchiac tetrameter catalectic + colon reizianum.  
     583 Bacchiac dimeter acatalectic.  
     584 Versus reizianus.  
     585 Trochaic tetrameter catalectic.  
     586 Third glyconic + dochmiac.  
     587 Bacchiac tetrameter acatalectic.

- 588 Anapaestic tetrameter acatalectic.  
 589 Anapaestic tetrameter catalectic.  
 590—91 Trochaic tetrameter acatalectic.  
 592 Trochaic tetrameter catalectic.  
 593 Second glyconic and dochmiac.  
 594 Trochaic tetrameter acatalectic.  
 595 Trochaic tetrameter catalectic.  
 596—600 a Iambic dimeters.  
 601 Trochaic tetrameter catalectic.  
 602—3 Anapaestic tetrameter catalectic.  
 604—700 Trochaic tetrameter catalectic.  
 701—52 Iambic trimeter.  
 753—61 Bacchiac tetrameter acatalectic.  
 762 Bacchiac tetrameter catalectic.  
 763 'Contracted' bacchiac tetrameter.  
 763 a 'Contracted' bacchiac tetrameter.  
 764 Bacchiac dimeter.  
 764 a Bacchiac tetrameter.  
 765—71 Bacchiac tetrameter acatalectic.  
 772 Bacchiac tetrameter catalectic.  
 773—4 Trochaic tetrameter acatalectic.  
 775—871 Trochaic tetrameter catalectic.  
 872—98 Iambic trimeter.  
 899—965 Trochaic tetrameter catalectic.  
 \* 966—68 Bacchiac tetrameter acatalectic  
 969 Bacchiac tetrameter catalectic.  
 970 Bacchiac tetrameter acatalectic.  
 971 Bacchiac tetrameter catalectic.  
 972 Iambic trimeter.  
 973 Versus Eupolideus.  
 974 Bacchiac dimeter catalectic.  
 975 Bacchiac tetrameter acatalectic.  
 976 Iambic dimeter acatalectic.  
 ? 977 Iambic tetrameter catalectic + dochmiac.  
 978 Iambic tetrameter catalectic.  
 979 Iambic tetrameter acatalectic.

- 980 Iambic tetrameter catalectic.  
981 Colon reizianum.  
982 Trochaic tetrameter acatalectic.  
983—83 a Anapaestic tetrameter acatalectic.  
984 Anapaestic tetrameter catalectic.  
?985 Two glyconic verses.  
986—7 Iambic tetrameter acatalectic.  
988—94 Trochaic tetrameter catalectic.  
995—1005 Iambic tetrameter acatalectic.  
1006 Iambic dimeter acatalectic.  
1007 Trochaic tetrameter acatalectic.  
1008—59 Trochaic tetrameter catalectic.  
1060—2 Iambic tetrameter acatalectic.  
1063—1162 Trochaic tetrameter catalectic.



## PERSONAE

PENICVLVS PARASITVS  
MENAECHEMVS I  
MENAECHEMVS II (SOSICLES) } ADVLESCENTES  
EROTIVM MERETRIX  
CYLINDRVS COQVOS  
MESSENIQ SERVOS  
ANCILLA  
MATRONA  
SENE  
MEDICVS

SCAENA      EPIDAMNI

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## ARGVMENTVM

Mercator Siculus, quod erant gemini filii,  
Ei (surrup<sup>to</sup> áltero) mors optigit.  
Nomen surrepticii illi indit qui domist  
Auos paternus: facit Menaechmum e Sosicle.  
Et is germanum, postquam adoleuit, quaeritat      5  
Circum omnis oras. post Epidamnum deuenit:  
Hic fuerat alitus ille surrepticius.  
Menaechmum omnes ciuëm credunt aduenam  
Eumque appellant (meretrix, uxor et socer.)  
I se cognoscunt fratres postremo inuicem.      10

## PROLOGVS

*(Spoken by the Stage Manager)*

Salutem primum iam a principio propitiam  
mihi atque uobis, spectatores, nuntio.  
apporto uobis Plautum—lingua, non manu:  
quaeso ut benignis accipiatis auribus.  
nunc argumentum accipite atque animum aduortite; 5  
quam potero in uerba conferam paucissima.

atque hoc poetae faciunt in comoediis:  
omnis res gestas esse Athenis autumant,  
quo illud uobis graecum uideatur magis.  
ego nusquam dicam, nisi ubi factum dicitur. 10  
atque adeo hoc argumentum graecissat, tamen  
non atticissat, uerum sicilicissitat.  
[huic argumento antelogium hoc fuit;]  
nunc argumentum uobis demensum dabo,  
non modio neque trimodio, uerum ipso horreo: 15  
tantum ad narrandum argumentum adest benignitas. -

mercator quidam fuit Syracusis senex.  
ei sunt natei filii geminei duo,  
ita forma simili puerei, uti mater sua  
non internosse posset quae mammam dabat, 20  
neque adeo mater ipsa quae illos pepererat  
(ut quidem ille dixit mihi qui pueros uiderat:  
ego illós non uidi, ne quis uostrum censeat).  
postquam iam pueri septuennes sunt, pater  
onerauit nauim magnam multis mercibus. 25

inponit geminum álterum in nauim pater,  
 Tarentum auexit secum ad mercatum simul:  
 illum reliquit alterum apud matrem domi.  
 Tarenti ludei forte erant, quom illuc uenit.  
 mortales multi, ut ad ludos, conuenerant: 30  
 puer aberrauit inter homines a patre.  
 Epidamniensis quidam ibi mercator fuit;  
 is puerum tollit auehitque Epidamnum eum.  
 pater eius autem postquam puerum perdidit,  
 animum despondit eaque is aegritudine 35  
 paucis diebus post Tarenti emortuost.  
 postquam Syracúsas de ea re rediit nuntius  
 ad auom puerorum, puerum surruptum alterum  
 patremque pueri Tarenti esse emortuom,  
 immutat nomen áuos huic gemino alteri. 40  
 ita illúm dilexit qui surruptust alterum:  
 illius nomen indit illi qui domist,  
 Menaechmo, idem quod alteri nomen fuit.  
 et ipsus eodemst auo' uocatus nomine.  
 (propterea illius nomen memini facilius, 45  
 quia illúm clamore uidi flagitarier).  
 ne mox erretis, iam nunc praedico prius:  
 idemst ambobus nomen geminis fratribus.  
 nunc in Epidamnum pedibus redeundumst mihi,  
 ut hanc rem uobis examussim disputem. 50  
 si quis quid uostrum Epidamnum curari sibi  
 uelit, audacter imperato et dicitō:  
 sed ita ut det, unde curari id possit sibi.  
 nam nisi qui argentum dederit, nugas egerit;  
 qui dederit, magi' maiores nugas egerit. 55  
 uerum illuc redeo unde abii atque uno adsto in loco.  
 Epidamniensis ill', quem dúdum dixeram,

geminum illum puerum qui surrupuit alterum,  
 ei liberorum, nisi diuitiae, nil erat.  
 adoptat illum puerum surrupticium 60  
 sibi filium (eique uxorem dotatam dedit  
 eumque heredem fecit, quom ipse obiit diem.  
 nam rus ut ibat forte, ut multum pluerat,  
 ingressus fluuium rapidum ab urbe haud longule,  
 rapidus raptori pueri subduxit pedes, 65  
 apstraxitque hominem in maxumam malam crucem.  
 illi diuitiae euenerunt maxumae.  
 is illic (*pointing to the house of Men. I*) habitat geminus  
 surrupticius.  
 nunc ille geminus qui Syracusis habet  
 hodie in Epidamnum uenit cum seruo suo 70  
 hunc quaeritatum geminum germanum suom.  
 haec urbs Epidamnum est, dum haec agitur fabula:  
 quando alia agetur, aliud fiet oppidum.  
 sicut familiae quoque solent mutarier:  
 modo hic habitat leno, modo adulescens, modo senex, 75  
 pauper, mendicus, rex, parasitus, hariolus. 76  
 \* \* \* \* \*

I I

PENICVLVS

(*Enter Peniculus the parasite, from the town (left)*)

Iuuentus nomen fecit Peniculo mihi,  
 (ideo quia) mensam, quando edo, detergeo.  
 homines captiuos qui catenis uinciunt  
 et qui fugitiuis seruis indunt compedes, 80  
 nimiſt ſtulte faciunt mea quidem ſententia.  
 nam hóm̄ini misero ſi ad malum accedit malum,  
 maior lubidoſt fugere et facere nequiter.  
 nam ſe ex catenis eximunt aliquo modo;  
 tum (compēditi ei) anum lima praeterunt 85  
 aut lapide excutiunt clauom. nugae ſunt eae.  
 quem tu adſeruare recte ne aufugiat uoles,  
 eſca atque potione uinciri decet;  
 (apud ménsam plenam) hóm̄ini roſtrum deliges.  
 dum tu illi quod edit et quod potet praebeas 90  
 ſuo arbitrato <uſque> ad fatini cottidie,  
 numquam edepol fugiet, tam etſi capital fecerit.  
 facile adſeruabis, dúm (eo uinclo) uincies.  
 ita iſtaéc nimi' lenta uincla ſunt eſcaria:  
 quam magis extendas, tanto adſtringunt artius. 95  
 nam ego ad Menaechmum hunc eo, quo iam diu  
 ſum iudicatus; ultro eo, ut me uinciat.  
 nam illic homo hóm̄ines non alit, uerum educat  
 recreatque: nullus melius medicinam facit.  
 itaſt aduleſcens; ipſuſ eſcae maxumae, 100  
 Cerialis cenat: ita menſas exſtruit,

tantas struices concinnat patinarias :  
 standumst in lecto, si quid de summo petas.  
 sed mi interuallum iam hos dies multos fuit :  
 domi domitus sum usque cum careis meis : 105  
 nam neque edo neque emo nisi quod est carissimum.  
 id quoque iam, cari qui instruontur deserunt.  
 nunc ad eum inuiso. sed aperitur ostium.  
 Menaechmum eccum ipsum uideo ; progreditur foras.

## I 2

## MENAECHMVS I

*(Enter Menaechmus I from his house, talking back to  
 his wife within)*

MEN. ni mala, ni stulta sies, ni indomita impósque  
 animi, 110  
 quod uiro esse odio uideas, tute tibi odio habeas.  
 praeterhac sí mihi tale post hunc diem  
 faxis, faxo foris uídua uisás patrem.  
 nám quotiéns foras íre uoló, mé retinés, reuocás, rogitás :  
 quó ego eam, quám rem agam, quíd negotí geram, 115  
 quíd petam, quíd feram, quíd foris égerim.  
 pórtitorém domum dúxi : ita omném mihi  
 rém necesse éloquíst, quícquid egi átque ago.  
 nimium ego te hábui delicatam ; núnc adeo, ut facturus,  
 dicam.  
 quando égo tibi ancillás penum, 120  
 lanam, aúrum, uestem, púrpuram  
 bene praébeo nec quícquam eges, 121  
 maló cauebis, sí sapis :  
 uirum óbseruare désines. 122

atque adeo, ne me nequiquam serues, ob eam industriam  
hodie ducam scortum ad cenam atque aliquo condicam  
foras.

PEN. (*aside*) illic homo se uxori simulat male loqui,  
loquitur mihi; 125

nam si foris cenat, profecto me, haud uxorem, ulciscitur.

MEN. (*to himself*) euax! iurgio hercle tandem uxorem  
abegi ab ianua.

ubi sunt amatores mariti? dona quid cessant mihi  
conferre omnes congratulantes, quia pugnavi fortiter?

hanc (modo uxori) intus pallam surrupui (*opening his own  
outer robe and shewing his wife's cloak beneath*):  
ad scortum fero. 130

sic hoc decet, dari facete uerba custodi catae.

hoc facinus pulcrumst, hoc probumst, hoc lepidumst, hoc  
factumst fabre:

meo malo a mala abstuli hoc, ad damnum deferetur.

auorti praedam ab hostibus nostrum salute socium.

PEN. (*approaching Menaechmus*) heus adulescens! ecqua  
in istac pars inest praeda mihi? 135

MEN. perii, in insidias deueni. PEN. immo in praesidium;  
ne time.

MEN. quis homost? PEN. ego sum. MEN. o mea Com-  
moditas, o mea Opportunitas,

salue. PEN. salue. MEN. quid agis? PEN. teneo dextera  
genium meum.

MEN. non potuisti mágis per témpus mi aduenire quam  
aduenis.

PEN. ita ego soleo: commoditatis (omnis articulos) scio.

MEN. uin tu facinus luculentum inspicere? PEN. quis  
id coxit coquos? 141

iam sciam, si quid titubatumst, ubi reliquias uidero.

MEN. dic mi, enūquam tu uidisti tabulam pictam in  
pariete,

ubi aquila Catameitum raperet, aut ubi Venus Adoneum?

PEN. saepe. sēd quid istaē picturae ad me adtinent?

MEN. age me aspice. 145

ecquid adsimulo similiter? PEN. (*pointing to the woman's  
cloak which Menaechmus wears*) qui istic est  
ornatus tuos?

MEN. dic hominem lepidissimum esse mé. PEN. ubi  
essuri sumus?

MEN. dic modo hoc quod ego te iubeo. PEN. dico:  
homo lepidissime.

MEN. ecquid audes de tuo istuc addere? PEN. atque  
hilarissime.

MEN. perge, <perge> PEN. non pergo hercle, nisi scio  
qua gratia. 150

litigium tibist cum uxore; eo mi ábs te caueo cautius.

MEN. clám uxorem úbi sepulcrum habeamus atque hunc  
comburamus diem.

PEN. age sane igitur, quando aequom oras, quam mox  
incendo rogam?

dies quidem iam ad umbilicum est dimidiatus mor-  
tuos. 154-5

MEN. te morare, mihi quom obloquere. PEN. óculum  
ecfodito per solum

3, mihi, Menaechme, si ullum uerbum faxo, nisi quod  
iusseris.

MEN. concede huc a foribus. PEN. fiat. MEN. etiam  
concede huc. PEN. licet.

MEN. etiam nunc concede audacter ab leonino cauo.

PEN. eú edepol! ne tu, ut ego opinor, esses agitator  
probus. 160



MEN. quidum? PEN. <sup>leat</sup>ne te uxor sequatur, respectas  
identidem.

MEN. sed quid ais? PEN. egone? id enim quod tu uis,  
id aio atque id nego.

MEN. ecquid tu de odore possis, si quid forte olfeceris,  
facere coniecturam \*? \* \* \* \*

PEN. \* \* \* captum sit collegium. 165

MEN. agedum, (*holding out the cloak to him*) odorare hanc  
quam ego habeo pallam. quid olet? apstines?

PEN. summum olefactare oportet uestimentum muliebre;  
nam ex istoc loco spurcatur nasum (odore inutili.)

MEN. olfacta igitur hinc, Penicule. lepide ut fastidis!  
PEN. decet.

MEN. quid igitur? quid olet? responde. PEN. furtum,  
scortum, prandium. 170

MEN. tibi sua \* \* \* \* \*  
elocutu's: nam \* \* \* \* \*

nunc ad amicam deferetur hanc meretricem Erotium.  
mihi, tibi atque illi iubebo iam adparari prandium.

PEN. eu!

MEN. inde usque ad diurnam stellam crastinam pota-  
bimus. PEN. eu! 175

expedite fabulatu's. iam foris ferio? MEN. feri.

uel mane etiam. PEN. (mille passum) commoratu's can-  
tharum.

MEN. placide pulta. PEN. (*knocking at the door*) metuis  
credo, ne fores Samiae sient

MEN. mane mane, obsecro hercle: eapse eccam exit: oh,  
solem uides, 179—180

satin ut occaecatust prae huius corporis candoribus?)

## I 3

## EROTIVM

(*Enter Erotium from her house*)

ER. anime mi, Menaechme, salue. PEN. quid ego?

ER. extra numerum es mihi.

PEN. idem istuc aliis adscriptiuus fieri ad legionem solet.

MEN. ego istic mihi hodie adparari iussi apud te proelium. 184-5

ER. hodie id fiet. MEN. in eo uterque proelio potabimus.

uter ibi melior bellator erit inuentus cantharo,  
tua est legio: adiudicato cum utro—hanc noctem sies.

ut ego uxorem, mea uoluptas, ubi te aspicio, odi male!

× ER. interim nequis quin eius aliquid indutus sies. 190  
quid hoc est? MEN. induuiae tuae atque uxoris exuuiae,  
rosa.

ER. superas facile, ut superior sis mihi quam quisquam  
qui impetrant.

PEN. (*aside*) meretrix tantisper blanditur, dum illud quod  
rapiat uidet: 193

(*aloud*) nam si amabas, iam oportebat nasum abreptum  
mordicus. 195

MEN. sustine hoc, Penicule (*gives Pen. his own cloak*):  
exuuias facere quas uoui uolo.

PEN. cedo. sed obsecro hercle, salta sic cum palla postea.

MEN. ego saltabo? sanus hercle non es. PEN. egone  
an tu magis?

exue igitur, si non saltas. MEN. nimio ego hanc periculo  
surrupui hodie. (meo quidem animo) ab Hippolyta sub-  
cingulum haud 200

Hercules aequae magno umquam abstulit periculo.

cape tibi hanc (*takes off the wife's cloak and gives it to Erotium*), quando una uiuis meis morigera moribus.

ER. hoc animo decet animatos esse amatores probos.

PEN. (*aside*) qui quidem ad mendicitatem properent se detrudere.

MEN. (<sup>for</sup> quattuor minis) ego emi istanc anno uxori meae.

PEN. (*aside*) quattuor minae perierunt plane, ut ratio redditur. 206

MEN. scin quid uolo ego te accurare? ER. scio: curabo quae uoles.

MEN. iube igitur tribu' (nobis apud te) prandium accurarier,

atque aliquid scitamentorum de foro opsonarier :

glandionidam, suillam, laridum, pernonidam 210

aut sincipitamenta porcina aut aliquid ad eum modum, madida quae mi adposita in mensam miluinam suggerant. atque actutum. ER. licet ecastor. MEN. nos prodimus ad forum : 215

iam hic nos erimus. dum coquetur, interim potabimus.

ER. quando uis, ueni: parata res erit. MEN. propera modo. 215

sequere tu (*to Pen.*). PEN. ego hercle uero te et seruabo et te sequar,

neque hodie, ut te perdam, meream deorum diuitias mihi.

(*exeunt Menaechmus and Peniculus*)

ER. (*addressing her slaves*) euocate intus Cylindrum mihi coquom actutum foras.

## I 4

## CYLINDRVS

*(Enter the cook Cylindrus from Erotium's house)*

ER. *(giving him some money)* sportulam cape atque argentum. éccos treis nummos habes.

CY. habeo. ER. abi atque obsonium adfer. tribus uide quod sit satis: 220  
neque defiat neque supersit. CY. quousmodi hic homines erunt?

ER. ego et Menaechmus et parasitus eius. CY. iam isti sunt decem:

nam parasitus octo hóminum munus facile fungitur.

ER. *(elocuta sum conuiuas; ceterum cura.* CY. licet. cocta sunt; iube ire accubitum. ER. redi cito. CY. iam ego hic ero. 225

*(Exeunt Erotium into her house and Cylindrus to the market-place (left))*

## II 1

## MENAECHMVS II

*(Enter Menaechmus II, Messenio and some sailors from the harbour (right) carrying baggage)*

MEN. uoluptas nullast nauitis, Messenio, maior meo animo, quam quom éx alto procul terram conspiciunt. MESSENIO. maior, non dicam dolo,

quasi aduéniens terram uideas, quae fuerit tua.  
 sed quaesso, quámobrem nunc Epidamnum uenimus? 230  
 an quasi mare omnis circumimus insulas?

MEN. fratrem quaesitum geminum germanum meum.

MES. nam quid <sup>o f</sup>modi futurumst illum quaerere?  
 hic annus sextust, postquam <sup>t</sup>ei rei operam damus.

Histros, Hispanos, Massiliensis, Hilurios, 235

mare superum omne Graeciamque exoticam  
 orasque Italicas omnis, qua adgreditur mare,  
 sumu' circumuecti. si acum, credo, quaereres,  
 acum inuenisses, sei appareret, iam diu.

hominem inter uiuos quaeritamus mortuom: 240

nam inuenissemus iam diu, sei uiueret.

MEN. ergo istuc quaero certum qui faciat mihi,  
 quei sese deicat scire eum esse emortuom:

operam praeterea numquam sumam quaerere.  
 uerum aliter uiuos numquam desistam exsequi: 245  
 ego illúm scio quam carus sit cordi meo.

MES. in scirpo nodum quaeris. quin nos hinc domum  
 redimus, nisi si historiam scripturi sumus?

MEN. dictum facessas, dátum edís caueas malo:

x\* molestus ne sis: non tuo hoc fiet modo. MES. (*aside*) em,  
 illoc enim uérbo ésse me seruom scio: 251

non potuit paucis <sup>o e</sup>plura plane proloquei.  
 uerum tamen néqueo contineri quin loquar.

(*aloud*) audin, Menaechme? quom inspicio marsuppium,  
 uiaticati hercle admodum aestiue sumus. 255

ne tu hércle, opinor, nisi domum reuorteris,  
 ubi nil habebis, geminum dum quaeris, gemes.  
 nam itast haec hominum natio: in Epidamnieis  
 uoluptárii atque potatoes maxumei;  
 tum sycophantae et palpatores plurumei 260

in urbe hac habitant; tum meretrices mulieres  
nusquam perhibentur blandiores gentium.

propterea huic urbei nomen Epidamno inditumst,  
quia nemo ferme sine damno huc deuortitur.

MEN. ego istuc cauebo. cedodum huc mihi marsup-  
pium. 265

MES. quid eo ueis? MEN. iam aps te metuo de uerbis  
tuis.

MES. quid metuis? MEN. ne mihi damnum in Epi-  
damno duis.

tu magis amator mulierum es, Messenio,  
ego autem homo iracundus, animi perditus;  
id utrumque, argentum quando habebō, cauero, 270  
ne tu delinquas neue ego irascar tibi.

MES. (*giving him the purse*) cape atque serua: me lubente  
feceris.

## II 2

### CYLINDRVS

(*Enter Cylindrus from the town (left)*)

Cy. (*to audience*) bene opsonaui atque ex mea sententia:  
bonum anteponam prandium pransoribus.

sed eccum Menaechmum uideo. uae tergo meo! 275  
prius iam conuiuiae ambulat ante ostium,

quam ego opsonatu redeo. adibo atque adloquar.

Menaechme, salue. MEN. di te amabunt, quisquis <es.>

Cy. quisquis \* \* \* \* \* ego sim?

MEN. non hercle uero. Cy. ubi conuiuiae ceteri? 280

MEN. quos tu conuiuas quaeris? Cy. parasitum tuom.

MEN. meum parasitum? Cy. certe hic insanust homo.

MES. (*addressing Menacchmus*) dixin tibi esse hic sycophantas plurimos? 283

\* \* \* \* \*

MEN. quem tu parasitum quaeris, adulescens, meum?

CY. Peniculum. MES. éccum in uidulo saluom fero.

CY. Menaechme, numero huc aduenis ad prandium:

nunc opsonatu redeo. MEN. responde mihi,

adulescens: quibus hic pretieis porci ueneunt

(sacres sinceri?) CY. nummeis. MEN. (*offering him a coin*) nummum a me accipe: 290

iube té piari de mea pecunia.

nam équidem ísanum esse te certo scio,

qui mihi molestus homini ignoto, quisquis es.

CY. Cylindrus ego sum: non nosti nomen meum?

MEN. sei tu Cylindrus seu Coriendrus, perieris. 295

ego te non noui neque nouisse adeo uolo.

CY. est tibi Menaechmo nomen. MEN. tantum, quod sciam,

pro sano loqueris, quom me appellas nomine.

sed ubi nouisti me? CY. ubi ego te nouerim, p?

qui amicam habes eram meam hanc Erotium? 300

MEN. neque hercle ego habeo neque te (qui homo sis) scio.

CY. non scis quis ego sim, qui tibi saepissime

cyathisso apud nos, quando potas? MES. ei mihi,

quom nil est qui illic homini dimminuam caput.

MEN. tun cyathissare mihi soles, qui ante hunc diem 305

Epidamnum numquam uidi neque ueni? CY. negas?

MEN. nego hercle uero. CY. non tu in illisce aedibus

habitas? MEN. di illos homines qui illi habitant perduint!

CY. (*aside*) insanit hicquidem, qui ipse male dicit sibi.  
 audin, Menaechme? MEN. quid uis? CY. si me con-  
 sulas, 310

nummum illum, quem mihi dudum pollicitu's dare  
 (nam tu quidem hercle certo non sanu's satis,  
 Menaechme, qui nunc ipse male dicas tibi),  
 iubeas, si sapias, porculum adferri tibi. 314

MES. eu hercle hóminem multum et odiosum mihi. 316

CY. (*aside*) solet iocari saepe mecum illoc modo.

(quam uis) ridiculus est, ubi uxor non adest.

quid ais tu? MEN. quid uis, inquam. CY. (*pointing to  
 his basket*) satin hoc quod uides

tribu' uóbis opsonatumst an opsono amplius, 320

tibi et parasito et mulieri? MEN. quas [tu] mulieres,  
 quos tu parasitos loquere? MES. quod te urget scelus,  
 qui huic sis molestus? CY. (*to Messenio*) quid tibi  
 mecumst rei?

ego te non noui: cum hoc quem noui fabulor.

MES. non edepol tú homo sanus es, certo scio. 325

CY. iam ergo haec madebunt faxo; nil morabitur.

proin tú ne quo abeas longiús ab aedibus.

numquid uis? MEN. ut eas maxumam malam crucem.

CY. ire hercle meliust te—interim atque accumbere,  
 dum ego haec appono ad Volcani uiolentiam. 330

ibo intro et dicam te hic adstare Erotio,

ut te hinc abducat potius quam hic adstes foris. (*Exit  
 Cylindrus into the house*)

MEN. iamne abiit? <abiit.> edepol haud mendacia

tua uerba experior esse. MES. obseruato modo:

nam istic meretricem credo habitare mulierem, 335

ut quidem ille insanus dixit qui hinc abiit modo.

MEN. sed miror, qui ille nouerit nomen meum.



MES. minime hercle mirum. morem hunc meretrices  
habent:

ad portum mittunt seruos, ancillulas;  
sei qua peregrina nauis in portum aduenit, 340  
rogitant quouatis sit, quid ei nomen siet:  
postilla extemplo se adplicant, adglutinant:  
si pellexerunt, perditum amittunt domum.  
nunc in istoc portu stát nauis praédatoria,  
aps qua cauendum nobis sane censeo. 345

MEN. mones quidem hercle recte. MES. tum demum  
sciam

recte monuisse, si tu recte caueris.

MEN. tacedum parumper: nam concrepuit ostium.  
uideamus qui hinc egreditur. MES. hoc ponam interim.  
(*giving the baggage to the sailors*) adseruatote haec sultis,  
nauales pedes. 350

## II 3

### EROTIVM

(*Enter Erotium from her house, addressing a slave within*)

ER. sine fóres sic, abi: nolo óperiri.

intús para, curá, uide, quod opúst fiat:

sterníte lectos, incéndite odores; múnditia

inlécebra animost amántium. 355

(*to herself*) amánti amoenitás malost, nobís lucrost.

sed ubi illest, quem coquos ánte aedis esse áit? atque  
eccum uideo,

qui míhist usui et plurumúm prodest.

item hinc ultro fit, út meret, potíssumus'nostraé domi  
út sit.

nunc éum adibo: ultro ádloquar. 360

(addressing Menaechnus II)

animúle mi, mihi mirá uidentur  
te hic stáre foris, fores quóí pateant  
magis quám domu' tua, domu' quom haéc tua sit.  
omné paratumst, ut iússisti  
atque út uoluisti, néque tibi 365  
ulla morast intus.

prandíum, ut iussisti, hic cúratumst:  
ubi líbet, ire licet áccubitum.

MEN. quicum haec mulier loquitur? ER. equidem  
tecum. MEN. quid mecum tibi  
fuit umquam aut nunc est negoti? ER. quia pol te  
unum ex omnibus 370

Venus me uóluit magnificare, neque id haud inmerito tuo.  
nam ecastor solus <sup>u</sup>bénéfactis tuis (me florentem) facis.

MEN. certo haec mulier aut insana aut ebriast, Mes-  
senio,

quae hominem ignotum compellet me tam familiariter.

MES. dixin ego istaéc heic solere fieri? folia nunc  
cadunt, 375

praeut si triduom hoc hic erimus: tum árbores in te  
cadent.

nam ita sunt hic meretrices: omnes elecebrae argentariae.  
sed sine me dum hanc compellare. heus mulier, tibi  
dico. ER. quid est?

MES. ubi tu hunc hominem nouisti? ER. ibidem, ubi  
hic me iam diu,

in Epidamno. MES. in Epidamno? qui huc in hanc  
urbem pedem 380

nisi hodie numquam intro tetulit? ER. heia! delicias  
facis.

mi Menaechme, quin(amabo)is intro? hic tibi erit rectius.

MEN. haec quidem edepol recte appellat meo me mulier nomine.

nimi' miror, quid hoc sit negoti. MES. oboluit marsuppium

huic istuc quod habes.) MEN. atque edepol tu me monuisti probe. 385

(giving his purse to Messenio)

accipedum hoc. iam scibo, <sup>de la tner</sup> utrum haec me mage amet an marsuppium.

ER. eamus intro, ut prandeamus. MEN. bene uocas: tam gratiast.

ER. cur igitur me tibi iussisti coquere dudum prandium?

MEN. egon te iussi coquere? ER. certo, tibi et parasito tuo.

MEN. quoi, malum, parasito? certo haec mulier non sanast satis. 390

ER. Peniculo. MEN. quis iste est Peniculus? qui extergentur baxae?

ER. scilicet qui dudum tecum uenit, quom pallam mihi detulisti, quam ab uxore tua surrupuisti. MEN. quid est?

tibi pallam dedi, quam uxori meae surrupui? sanan es? certe haec mulier(cantherino ritu)astans somniat. 395

ER. qui lubet ludibrio habere me atque(ire infitias) mihi <sup>onid</sup> facta quae sunt? MEN. dic quid est id quod negem, quod fecerim? <sup>p. 395</sup>

ER. pallam te hodie mihi dedisse uxoris. MEN. etiam nunc nego.

ego quidem neque umquam uxorem habui neque habeo, neque huc

umquam, postquam natus sum, intra portam penetraui pedem. 400

prandi in nauis; inde huc sum egressus; te conueni.

ER. éccere,

perii misera. quam tu mihi nunc nauem narras? MEN.

ligneam,

saepe tritam, saepe fixam, saepe excussam malleo.

quasi supellex pellionis, palus palo proxumust.

ER. iam, amabo, desiste ludos facere atque i hac mecum  
semul. 405

MEN. nescio quem, mulier, alium hóminem, non me  
quaeritas.

ER. non ego te noui Menaechmum, Moscho prognatum  
patre,

qui Syracusis perhibere natus esse in Sicilia,

ubi rex Agathocles regnator fuit, et iterum Phintia, 409-410

tertium Liparo, qui in morte regnum Hieroni tradidit,

nunc Hierost? MEN. haud falsa, mulier, praedicas.

MES. pro Iuppiter!

núm istaec mulier illinc uenit, quae te nouit tam cate? 413

MEN. (to *Messenio*) hercle opinor pernegari non potest.

MES. (to *Menaechmus*) ne feceris. 415

periiisti, si intrassis intra limen. MEN. (to *Messenio*)

quin tu tace modo. —

bene res geritur. adsentabor, quicquid dicet, mulieri,  
si possum hospitium nancisci. (aloud to *Erotium*) iam

dudum, mulier, tibi

non inprudens aduorsabar: hunc metuebam, ni meae

419-420

uxori renuntiaret de palla et de prandio.

nunc, quando uis, eamus intro. ER. étiam parasitum  
manes?

MEN. neque ego illum maneo neque flocci facio neque,  
si uenerit,

eum uolo intromitti. ER. ecastor haud inuita fecero.  
sed scin quid te amabo ut facias? MEN. impera quiduis  
modo. 425

ER. pallam illam quam dudum dederas, ad phrygionem  
ut deferas,

ut reconcinnetur atque ut opera addantur quae uolo.

MEN. hercle qui tu recte dicis: eadem ignorabitur,  
ne uxor cognoscat te habere, si in uia conspexerit.

ER. ergo mox auferto tecum, quando abibis. MEN.  
maxume. 430

ER. eamus intro. (*Exit Erotium into her house*) MEN.  
iam sequar te: hunc uolo etiam conloqui.

eho, Messenió, accéde huc. MES. quid negotist?  
†sussciri. 432-433

MEN. quid eo opust? MES. opust—MEN. scio ut me  
dices—MES. tanto nequior.

MEN. habeo praedam: tantum incepi óperis. i quan-  
tum potes, 435

abduc istos in tabernam actutum deuorsoriam.

tum facito ante solem occasum ut uenias aduorsum mihi.

MES. non tu istas meretrices nouisti, ere. MEN. tace,  
inquam \*

mihi dolebit, non tibi, siquid ego stulte fecero.

mulier haec stulta atque inscitast; quantum perspexi  
modo, 440

est hic praeda nobis. (*Exit Menaechmus II into Erotium's  
house*) MES. perii. iamne abis? periiit probe:

ducit lembum dírectum, nauis praedatoria.

sed ego inscitus, qui domino me postulem moderarier:

dicto me emit audientem, haud imperatorem sibi.

sequimini, ut, quod imperatumst, ueniam aduorsum  
temperi. 445

(*Exeunt Messenio and sailors towards harbour (right)*)

## III 1

## PENICVLVS

(*Enter Peniculus from the town (left)*)

plus triginta ánnis natus sum, quom ínterea loci  
numquam quicquam facinus feci peius neque scelestius  
quám hodie, quom in contionem mediam me immersi  
miser.

ubi ego dúm hieto, Menaechmus se subterduxit mihi  
atque abit ad amicam, credo, neque me uoluit ducere.  
qui illum dei omnes perduint, quei primus <hoc> com-  
mentus est

451

contionem habere, qui homines occupatos occupat!  
non ad eam rem ótiosos homines decuit delegi,  
qui nisi adsint quom citentur, census capiat ilico?

\* \* \* \* \*  
\* \* \* \* \*

455

ad fatimst hominum, in dies qui singulas escas edint,  
quibu' negoti nil est, qui essum neque uocantur neque  
uocant :

eos oportet contioni dare operam atque comitieis. 459  
seí id ita esset, non ego hodie perdissem prandium.  
quoi tam credo datum uoluísse, quam me uideo uiuere.  
ibo: etiamnum reliquiarum spes animum oblectat meum.  
sed quid ego uideo? Menaechmus cum corona exit foras.  
sublatumst conuiuium; edepol uenio aduersum temperi.  
obseruabo quid agat hominem. post adibo atque ad-  
loquar. (*he steps aside*)

465

## III 2

## MENAECHEMVS II

(*Enter Menaechmus II from Erotium's house, speaking back to her*)

MEN. potine ut quiescas? ego tibi hanc hodie probe  
lepideque concinnatam referam temperi.  
non faxo eam esse dices: ita ignorabitur.

PEN. (*aside*) pallam ad phrygionem fert confecto prandio  
uinoque expoto, parasito excluso foras. 470

non hercle is sum qui sum, ni hanc iniuriam  
meque ultus pulcre fuero. obserua quid dabo.

MEN. (*to himself*) pro di immortales! quod homini  
umquam uno die 473-474

boni dedistis plus, qui minu' sperauerit? 475

prandi, potaui, scortum accubui, apstuli  
hanc quouius heres numquam erit post hunc diem.

PEN. (*to the audience*) nequeo quae loquitur exaudire  
clanculum.

satur nunc loquitur de me et de parti mea.

\* MEN. (*to himself*) ait hanc dedisse me sibi atque eam  
meae 480

uxori surrupuisse. quoniam sentio  
errare, extemplo, quasi res cum ea esset mihi,  
coepi adsentari: mulier quicquid dixerat,  
idem ego dicebam. quid multis uerbis <opust>?  
minore nusquam bene fui dispendio. 485

PEN. (*coming forward*) adibo ad hominem; nam tur-  
bare gestio.

MEN. quis hic est qui aduersus it mihi? PEN. quid  
ais, homo

leuior quam pluma, pessime et nequissime,  
 flagitium hóminis, subdole ac minumi preti?  
 quid de te merui, qua me causa perderes? 490

ut surrupuisti te mihi dudum de foro!

fecisti funus med absentí prandio.

cur ausu's facere, quooi ego aeque heres eram?

MEN. adulescens, quaeso, quid tibi mecumst rei,  
 qui mihi male dicas homini ignoto ínsciens? 495

an tibi malam rem uis pro male dictis dari?

PEN. pol eam quidem modo te dedisse intellego.

MEN. responde, adulescens, quaeso, quid nomen tibist?

PEN. etiam derides, quasi nomen non gnoueris?

MEN. non edepol ego te, quod sciam, umquam ante  
 hunc diem 500

uidi neque gnoui; uerum certo, quisquis es,  
 si aéquom facias, mihi odiosus ne sies.

PEN. Menaechme, uigila. MEN. uigilo hercle equidem,  
 quod sciam.

PEN. non me nouisti? MEN. nón negem, si nouerim.

PEN. tuom parasitum non nouisti? MEN. non tibi 505  
 sanumst, adulescens, sinciput, intellego.

PEN. responde: surrupuistin uxori tuae  
 pallam istanc hodie ac dedisti Erotio?

MEN. neque hercle ego uxorem habeo, neque ego Erotio  
 dedi nec pallam surrupui. PEN. satin sanus es? 510

occisast haec res. non ego te indutum foras 512

exeire uidi pallam? MEN. uae capiti tuo!

omnis cinaedos esse censes, quia tu és?

tun med indutum fuisse pallam praedicas? 515

PEN. ego hercle uero. MEN. non tu abis quo dignus es?  
 aut te piari iúbe, homo ísanissime.

PEN. numquam edepol quisquam me exorabit, quin tuae



uxori rem omnem iam, uti sit gesta, eloquar.

omnes in te istaec recident contumeliae. 520

faxo haud inultus prandium comederis. (*Exit into house  
of Menaechmus I*)

MEN. quid hoc est negoti? sátime, ut quemque conspikor,  
ita me ludificant? sed concrepuit ostium.

### III 3

#### ANCILLA

(*Enter slave-girl from Erotium's house*)

ANC. Menaechme, amare ait te multum Erotium,  
†ut hoc una opera ad aurificem deferas,† 525

atque huc ut addas auri pondo únciam  
iubeasque spinter nouom reconcinnarier.

MEN. et istuc et aliud si quid curari uolet  
me curaturum dicito, quicquid uolet.

ANC. scin, quid hoc sit spinter? (*gives him a bracelet*)

MEN. nescio, nisi aureum. 530

ANC. hoc est, quod olim clanculum ex armario  
te surrupuisse aiebas uxori tuae.

MEN. numquam hercle factumst. ANC. non meministi,  
óbsecro?

redde igitur spinter, si non meministi. MEN. mane.

immo equidem memini; nempe hoc est quod illi dedei.  
istuc: ubi illae ármillae sunt, quas una dedi? 536

ANC. numquam dedisti. MEN. nam pol hoc unum dedi.

ANC. dicam curare? MEN. dicito: curabitur. 538—539  
et palla et spinter faxo referantur simul.

ANC. amabo, mi Menaechme, inauris da mihi,  
faciendas pondo duóm nummum, stalagmia,

ut te lubenter uideam, quom ad nos ueneris.

MEN. fiat. cedo aurum: ego manupretium dabo.

ANC. da sodes aps te: <ego> post reddidero tibi. 545

MEN. immo cedo aps te: ego post tibi reddam duplex.

ANC. non habeo. MEN. át tu, quando habebis, tum dato.

ANC. numquid [me] uis? MEN. haec me curaturum  
dicito— (*exit slave-girl into Erotium's house*)

ut, quantum possint, quique liceant, ueneant.

iamne abiit intro? ábiit, operuit fores. 550

\* \* \* \* \*

di me quidem omnes adiuuant, augent, amant. 551

sed quid ego cesso, dum datur mihi occasio

tempusque abire ab his locis lenonieis?

propera, Menaechme: fer pedem, confer gradum.

demam hanc coronam atque abiciam ad laeuam manum

(*throwing his garland to left of stage*):

ut, si quis sequatur me, hac abiisse censeant. 556

ibo et conueniam seruom, si potero, meum,

ut haec, quae bona dant di mihí, ex me sciat.

(*Exit Menaechmus II to harbour (right)*)

## IV 1

### MATRONA

(*Enter Peniculus and wife of Menaechmus I from latter's house*)

MAT. egone hic me patiar frustra in matrimonio,

ubi uir compilet clanculum quicquid domist 560

atque ea ad amicam deferat? PEN. quin tu taces?

manifesto faxo iam opprimes: sequere hac modo.

pallam ad phrygionem cum coróna ébrius

ferebat, hodie tibi quam surrupuit domo.

sed ecclám coronam quám habuit. num mentior? 565

em hac ábiit, si uis persequi uestigiis.

atque edepol eccum óptume reuertitur,

sed pallam non fert. MAT. quíd ego nunc cum illoc agam?

PEN. idem quod semper: male habeas. sic censeo.

huc concedamus (*they withdraw behind the porch of her door*): ex insidiis aucupa. 570

## IV 2

### MENAECHEMVS I

(*Enter Menaechmus I from the town (left)*)

MEN. ut hoc utimur maxume more moro 571

molesto atquè multo atque uti, quique sunt

optumi, maxume morem habent hunc!

cliéntis sibi ómnes uolúnt esse múltos:

boníne an malí sint, id haúd quaeritánt: 575

res magís quaeritúr quam cliéntum fidés

quoius modi clueat:

si ést pauper átque haud malús nequam habétur,

sin díues malúst, is cliéns frugi habétur.

quí nec legés neque aequóm bonum usquám colunt, 580

sollicitos patrónos habént:

datúm denegánt, quod datúmst, litiúm pleni,

rapaces

uirí fraudulénti

qui aut faenore aut periuriis habent rem paratam:

† mens est in quo \* 584a

eís ubi dicitúr dies, simúl patronis dicitur, 585

quippe qui pro illis loquantur, quae male fecerint:

aut ád populum aut ín iure aut ád iudicém rest.  
 sicút me hodie ninis sóllicitum cliens quídam habuit  
 neque quód uolui  
 agere aút quicum licítumst: ita med attínuit, ita detí-  
 nuit.

ápuđ aedilis pro éius factis plúrumisque péssumisque 590  
 deíxei causam; cóndiciones tétuli tortas, cónfragasas.  
 aút plus aut minu' quam ópus erat dicto díxeram con-  
 trouórsiam, ut

sponsio fieret: quid ill' qui praedem dedit?  
 néc magis manuféstum ego hominem úmquam ullum  
 tenéri uídi:

ómnibus male fáctis testes trés aderant acérrumi.

di illum ómnes perdant, ita mihi 596

hunc hódie corrumpít diem:

meque ádeo, qui hodié forum 597

umquam óculis inspexí meis.

diém corrupe óptumum: 598

iussi ádparari prándium:

amíca expectat mé, scio.

ubi prínumst licítum, ílico 599

properáui abire dé foro.

irátast credo núnc mihi; 600

placábit palla quám dedi,

quám hodie uxori abstuli atque detuli huic Erotio. 601

PEN. (*to Matrona*) quid ais? MAT. (*to Peniculus*) uiro

me malo male nuptam. PEN. (*to Matrona*)

satin audis quae illic loquitur?

MAT. (*to Peniculus*) sati'. MEN. (*approaching Erotium's*

*house*) sí sapiam, hinc intro abeam, ubi mihi bene

sit. PEN. (*following and addressing Men.*)

mane: male erit potius.

MAT. né illam ecastor faenerato abstulisti. (*she strikes Men.*) PEN. sic datur.

MAT. clanculum te istaec flagitia facere censebas potis?

MEN. quid illuc est, uxor, negoti? MAT. men rogas?

MEN. uin hunc rogem? 606

MAT. aufer hinc palpationes. PEN. perge tu. MEN. quid tú mihi

tristis es? MAT. te scire oportet. PEN. scit, sed dissimulat malus.

MEN. quid negotist? MAT. pallam— MEN. pallam?

MAT. quidam pallam— PEN. quid paues?

MEN. nil equidem pauco— PEN. nisi unum: palla pallorem incutit. 610

at tu ne clam mé comesses prandium,—perge in uirum.

MEN. non taces? PEN. non hercle uero taceo. nutat ne loquar.

MEN. non hercle ego quidem usquam quicquam nuto neque nicto tibi.

MAT. né ego ecastor mulier misera. MEN. qui tu misera's? mi expedi.

PEN. nil hoc confidentius: quin quae uides ea pernegat.

MEN. per Iouem deosque omnis adiuro, uxor,—satin hoc est tibi?— 616

me isti non nutasse. PEN. credit iam tibi de 'isti': illuc redi.

MEN. quó ego redeam? PEN. equidem ad phrygionem censeo: et pallam refer.

MEN. quae istaec pallast? PEN. taceo iam, quando haec rem non meminit suam. 619

MEN. numquis seruorum deliquit? num ancillae aut seruei tibi

responsant? eloquere: inpune non erit. MAT. nugas agis.

MEN. tristis admodumst. non mihi istuc satis placet—

MAT. nugas agis.

MEN. certe familiarium aliquoi irata's. MAT. nugas agis.

MEN. num mihi's irata saltem? MAT. nunc tu non nugas agis.

MEN. non edepol deliqui quicquam. MAT. em, rusum nunc nugas agis. 625

MEN. dic, mea uxor, quid tibi aegrest? PEN. bellus blanditur tibi.

MEN. potin ut mihi molestus ne sis? num te appello? MAT. aufer manum.

PEN. sic datur. properato apsentem me comesse prandium:

post ante aedis cum corona me derideto ebrius.

MEN. neque edepol ego prandi neque hodie huc intro tetuli pedem. 630

PEN. tun negas? MEN. nego hercle uero. PEN. nil hoc homine audacius.

non ego te modo hic ante aedis cum corona florea uidi astare? quom negabas mihi esse sanum sinciput et negabas me nouisse, peregrinum aibas esse te?

MEN. quin ut dudum diuorti abs te, redeo nunc demum domum. 635

PEN. noui ego te. non mihi censebas esse qui te ulcisceret:

omnia hercle uxori dixi. MEN. quid dixisti? PEN. nescio. eam ipsus [i] roga. MEN. quid hoc est, uxor? quidnam hic narrauit tibi?

quid id est? quid taces? quin dicis quid sit? MAT. quasi tu nescias.

palla mihist domo surrupta. MEN. palla surruptast tibi?

MAT. me rogas? MEN. pol haud rogem te, si sciam.

PEN. o hominem malum, 640

ut dissimulat! non potes celare: rem nouit probe:

omnia hercle ego edictaui. MEN. quid id est? MAT.

quando nil pudet

neque uis tua uoluntate ipse profiteri, audi atque ades:

et quid tristis <sim> et quid hic mihi dixerit, faxo scias.

palla mihist domo surrupta. MEN. palla surruptast mihi?

PEN. (*to the Mat.*) uiden ut <te> scelestus captat? huic

surrupast, non tibi; 646

nam profecto tibi surrupta si esset,—salua non foret.

MEN. nil mihi tecumst. sed tu quid ais? MAT. palla,

inquam, periit domo.

MEN. quis eam surrupuit? MAT. pol istuc ille scit qui

illam apstulit.

MEN. quis is homost? MAT. Menaechmus quidam.

MEN. édepol factum nequiter. 650

quis is Menaechmust? MAT. tú istic, inquam. MEN.

égone? MAT. tu. MEN. quis arguit?

MAT. egomet. PEN. et ego; atque huic amicae detulisti

Erotio.

MEN. egon dedi? MAT. tu, tú istic, inquam. PEN. uin

. adferri noctuam,

quae 'tu tu' usque dicat tibi? nam nos iam defessi

sumus.

MEN. per Iouem deosque omnis adiuro, uxor,—satin hoc

est tibi?— 655

non dedisse—PEN. immo hercle uero, nos non falsum

dicere.

MEN. sed ego illam non condonauit, sed sic utendam dedi.

MAT. equidem ecastor tuam nec chlamydem do foras nec

pallium

quoiquam utendum. mulierem aequomst uestimentum  
muliebre

dare foras, uirum uirile. quin refers pallam domum? 660

MEN. ego faxo referetur. MAT. ex re tua, ut opinor,  
feceris:

nam domum numquam introibis, nisi feres pallam simul.  
eo domum. PEN. quid mihi futurumst, qui tibi hanc  
operam dedi?

MAT. opera reddetur, quando quid tibi erit surruptum  
domo. (*exit Matrona into her house*)

PEN. id quidem edepol numquam erit; nam nil est quod  
perdam domi. 665

cum uiro cum uxore di uos perdant! properabo ad forum:  
nam ex hac familia me plane excidisse intellego. (*exit to  
town (left)*)

MEN. male mihi uxor sese fecisse censet, quom exclusit  
foras;

quasi non habeam quo intromittar alium meliorem locum.  
si tibi displiceo, patiundum: at placuero huic Erotio, 670  
quae me non excludet ab se, sed apud se occludet domi.  
nunc ibo: orabo ut mihi pallam reddat quam dudum  
dedi.

aliam illi redimam meliorem. (*approaching Erotium's  
house and knocking*) heus! ecquis hic est ianitor?  
aperite atque Erotium aliquis euocate ante ostium.

## IV 3

### EROTIVM

(*Enter Erotium from her house*)

ER. quis hic me quaerit? MEN. sibi inimicus magis quam  
aetati tuae. 675



ER. mi Menaechme, cur ante aedis astas? sequere intro.

MEN. mane.

scin quid est, quod ego ad te uenio? ER. scio : ut tibi  
éx me sit uolup.

MEN. immo edepol pallam illam, amabo te, quam tibi  
dudum dedi,

mihi eam redde. uxor rescuiuit rem omnem, ut factumst,  
ordine.

ego tibi redimam bis tanta pluris pallam, quam uoles. 680

ER. tibi dedi equidem illam, ád phrygionem út ferres,  
paulo prius,

et illud spinter, ut ad aurificem ferres, ut fieret nouom.

MEN. mihi tu ut dederis pallam et spinter? numquam  
factum reperies.

nam ego quidem postquam illam dudum tibi dedi, atque  
abii ad forum:

nunc redeo, nunc te postillac uideo—ER. uideo quam  
rem agis. 685

quia commisi, ut me defrudes, ad eam rem adfectas uiani.

MEN. neque edepol te defrudandi causa posco. quin tibi  
dico uxorem rescuiuisse.—ER. nec te ultro oraui ut dares:

tute ultro ad me detulisti. dedisti eam dono mihi:

eandem nunc reposcis. patiar: tibi habe, aúfer, utere 690  
uel tu uel tua uxor, uel etiam in loculos conpingite.

tu huc post hunc diem pedem intro non feres, ne frustra  
sis:

quando tu me bene merentem tibi habes despiciatui,  
nisi feres argentum, frustra mé ductare non potes.

aliam posthac inuenito, quám habeas frustratui. 695

(*exit Erotium into her house, shutting the door angrily*)

MEN. nimis iracunde hercle tandem. heús tu, tibi dico,  
mane.

redi. etiamne astas? etiam audes mea reuerti gratia?  
 abiit intro, occlusit aedis. nunc ego sum exclusissimus:  
 neque domi neque apud amicam mihi iam quicquam  
 creditur.

ibo et consulam hanc rem amicos, quid faciendum cen-  
 seant. 700

*(exit Men. to town (left))*

## V 1

### MENAECHMVS II

*(Enter Menaechmus II from the harbour (right) carrying  
 the cloak)*

MEN. nimis stulte dudum feci, quom marsuppium  
 Messenioni cum argento concredidi.  
 immersit aliquo sese credo in ganeum.

MATRONA *(coming to the door of her house)*

prouisam, quam mox uir meus redeat domum.

sed eccum uideo: salua sum, pallam refert. 705

MEN. demiror ubi nunc ambulet Messenio.

MAT. adibo atque hominem accipiam quibus dictis meret.  
*(approaching Men. II)*

non te pudet prodire in conspectum meum,

flagitium hómínis, cum istoc ornatu? MEN. quid est?

quae te res agitat, mulier? MAT. etiamne, inpu-  
 dens, 710  
 muttire uerbum unum audes aut mecum loqui?

MEN. quid tandem admisi in me, ut loqui non audeam?

MAT. rogas me? hómínis inpu-  
 dentem audaciam!

MEN. non tu scis, mulier, Hecubam quapropter canem

Graii esse praedicabant? MAT. non equidem scio. 715

MEN. quia idem faciebat Hecuba, quod tu nunc facis:

omnia mala ingerebat, quemquem aspexerat.  
itaque adeo iure coepta appellari est Canes.

MAT. non ego istaec <tua> flagitia possum perpeti:  
nam med aetatem uiduam esse mauelim 720  
quam istaec flagitia tua pati, quae tu facis.

MEN. quid id ad me, tu te nuptam possis perpeti,  
an sis abitura a tuo uiro? an mos hic itast,  
peregrino ut aduenienti narrent fabulas?

MAT. quas fabulas? non, inquam, patiar praeterhac, 725  
quin uidua uiuam, quam tuos móres perferam.

MEN. mea quidem hercle causa uidua uiuito  
uel usque dum regnum optinebit Iuppiter.

MAT. at mihi negabas dudum surrupuisse te,  
nunc eandem ante oculos attines: non te pudet? 730

MEN. eu hercle! mulier, multum et audax et mala's.  
tun tibi hanc surruptam dicere audes, quam mihi  
dedit alia mulier, ut concinnandam darem?

MAT. ne istuc mecastor—iam patrem accersam meum  
atque ei narrabo tua flagitia quae facis. 735  
i, (*addressing a slave*) Decio, quaere meum patrem, tecum  
simul

\* ut ueniat ad me: ita rem esse dícito. \*

iam ego aperiam istaec tua flagitia. MEN. sanan es?  
quae mea flagitia? MAT. (*sobbing*) pallam átque aurum  
meum

domo suppilas tuae uxóri ét tuae 740  
degeris amicae. satin haec recte fabulor?

MEN. quaeso hercle, mulier, si scis, monstra quod bibam,  
tuam qui possim perpeti petulantiam.

quem tú hominem <med> arbitrere, nescio:  
ego te simitu noui cum Porthaone. 745

MAT. si me derides, at pol illum non potes,

patrem meum, qui huc aduenit. quin respicis?  
nouistin tu illum? MEN. noui cum Calcha simul:  
eodem die illum uidi quo te ante hunc diem.

MAT. negas nouisse me? negas patrem meum? 750

MEN. idem hercle dicam, sí auom uis adducere.

MAT. ecastor pariter hoc atque alias res soles.

## V 2

## SENEX

*(Enter Senex from town (left))*

SEN. ut aétas meást atque ut hóc usus fáctost,  
gradúm proferám, progredíri properábo.

sed íd quam mihi facile sí, haud sum fálsus. 755

nam pérnícítas deserít: consítús sum

senéctute: onústum geró corpus: uíres

relíquere. ut aétas malást! mers mala érgost.

nam rés plurumás pessumás, quom aduenít, ad-

fert. quas si autumem ómnis, nimis longus sérmost. 760

sed haéc res mihi ín pectore ét corde cúraest:

quidnam hóc sit negóti quod sic filia 762

repénte expetít me, ut ad sese írem 763

nec quíd id sit mihi certiús facít, quid 763a

uelít. quid me accérsit?

uerúm propemodúm iam sció, quid siét rei. 764a

credó cum uiró litigiúm natum esse áliquod.

ita ístaec solént, quae uirós subseruíre

sibí postulánt, dote frétae, feróces.

et ílli quoque haúd abstinént saepe cúlpa.

uerúmst modus tamén, quoad pati úxorem opórtet.

nec pól filia úmquam patrem áccersit ad se, 770

nisi aut quid commissi aut iurgist <iusta> causa.

sed id quicquid est iam sciam. atque eccam eampse  
ante aedis et eius tristem uirum uideo. id est, quod sus-  
picabar. 773-774

appellabo hanc. MAT. ibo aduersum. salue multum, mi  
pater. 775

SEN. salua sis. saluen aduenio? saluen accersi iubes?  
quid tu tristis es? quid ille autem abs te iratus destitit?  
nescioquid uos uelitati estis inter uos duos.

loquere, uter meruistis culpam, paucis, non longos logos.

MAT. nusquam equidem quicquam deliqui: hoc primum  
te absoluo, pater. 780

uerum uiuere hic non possum neque durare ullo modo:  
proin tu me hinc abducas. SEN. quid istuc autemst?

MAT. ludibrio, pater,

habeor. SEN. unde? MAT. ab illo quoi me mandauisti,  
meo uiro.

SEN. ecce autem litigium. quotiens tandem edixi tibi,  
ut caueres, neuter ad me iretis cum querimonia? 785

MAT. quí ego istuc, mi pater, cauere possum? SEN. men  
interrogas?

• MAT. nisi non uis. SEN. quotiens monstraui tibi, uiro  
ut morem geras? 787-788

quid ille faciat né id obserues, quó eat, quid rerum gerat.

MAT. at enim ille hinc amat meretricem ex proximo. SEN.  
sane sapit, 790

atque ob istanc industriam etiam faxo amabit amplius.

MAT. atque ibi potat. SEN. tua quidem ille causa potabit  
minus,

sí illic, siue alibi lubebit? quae haec, malum, inpudentiast?  
una opera prohibere ad cenam ne promittat postules  
neu quemquam accipiat alienum apud se. seruirin tibi

postulas uirós? dare una ópera pensum postules, 796  
 ínter ancillas sedere iubeas, lanam carere.

MAT. non equidem mihi te aduocatum, pater, adduxi, sed  
 uiro:

hinc stás, illum causam dicis. SEN. sí ille quid deliquerit,  
 multo tanta illum accusabo quam te accusaui amplius. 800  
 quando te auratam et uestitam bene habet, ancillas, penum  
 recte praehibet, melius sanam est, mulier, mentem sumere.

MAT. at ille suppilat mihi aurum et pallas ex arcis domo:  
 me despoliat, mea órnamenta clam ad meretrices degerit.

SEN. male facit, si istuc facit: si non facit, tu male facis,  
 quae insontem insimules. MAT. quin etiam nunc habet  
 pallam, pater, 806

<et> spinter, quod ad hanc detulerat: nunc, quia rescui,  
 refert.

SEN. íám ego ex hoc, ut factumst, scibo: <íbo> ad  
 hominem atque <ad>loquar.

dic mihi istúc, Menaechme, quod uos dissertatis, ut sciam.  
 quid tu tristis es? quid illa autem irata abs te destitit? 810

MEN. quisquis es, quicquid tibi nomen est, senex,  
 summum Iouem

deosque do testis— SEN. qua de re aut quoius rei rerum  
 omnium?

MEN. me neque isti male fecisse mulieri, quae me arguit  
 hanc (*pointing to the cloak*) domo ab se surrupuisse atque  
 abstulisse— MAT. (*to Senex*) deierat? 814

MEN. sí ego intra aedis huius umquam, ubi habitat,  
 penetraui <pedem,> 815-816

omnium hominum exopto ut fiam miserorum miserrumus.

SEN. sanun es, qui istuc exoptes aut neges te umquam  
 pedem

in eas aedis intulisse ubi habitas, insanissime?

MEN. tun, senex, ais habitare med in illisce aedibus? 820

SEN. tu negas? MEN. nego hercle uero. SEN. immo hercle inuere negas:

nisi quo nocte hac exmigrasti. <tu> concede huc, filia quid tu ais? num hinc exmigrastis? MAT. quém in locum aút <quam> ob rem, obsecro?

SEN. non edepol scio. MAT. profecto ludit te hic. non tu[te] tenes?

SEN. iam uero, Menaechme, satis iocatu's: nunc hanc rem gere. 825

MEN. quaeso, quid mihi tecumst? unde aut quis tu homo's? \*

tibi aut ádeo isti, quae míhi molestiaest quoquo modo?

MAT. uiden tu illic oculos uirere? ut uiridis exoritur colos ex temporibus atque fronte: ut oculi scintillant, uide. 829-830

MEN. (*aside*) quid mihi meliust quam, quando illi me insanire praedicant,

ego med adsimulem insanire, ut illos a me apsterream?

MAT. ut pandiculans oscitatur! quid nunc faciam, mi pater?

SEN. concede huc, mea nata, ab istoc quam potest longissime.

MEN. Euhoe, Bacche, Bromie, quo me in siluam uenatum uocas? 835

audio, sed non abire possum ab his regionibus:

ita illa me ab laeua rabiosa femina adseruat canes:

poste autem illic hircus f̄alus, qui saepe aetate in sua perdidit ciuem innocentem f̄also testimonio.

SEN. uae capiti tuo! MEN. écce, Apollo mihi ex oraclo imperat, 840

ut ego illic oculos exuram lampadibus ardentibus. (*pretending to attack Matrona*)

MAT. perii, mi pater: minatur mihi oculos exurere.

MEN. (*aside*) ei mihi! insanire me aiunt, ultro quom ipsi insaniunt.

SEN. filia, heus. MAT. quid est? quid agimus? SEN.  
quid, si ego huc seruos cito? 844

ibo, adducam qui hunc hinc tollant et domi deuinciant,  
priu' quam turbarum quid faciat amplius. MEN. (*aside*)  
enim haereo. 846

ni occupo aliquid mihi consilium, hí domum me ad se  
auferent. (*aloud*)

pugnis me uotas in huius ore quicquam parcere,  
nei a meis oculis abscedat in malam magnam crucem.

faciam quod iubes, Apollo. SEN. fuge domum quantum  
potest, 850

ne hic te obtundat. MAT. fugio. amabo, adserua istunc,  
mi pater,

ne quo hinc abeat. sumne ego mülíer misera, quae illaec  
audio? (*hastening into her house*)

MEN. (*aside*) haud male illanc amoui; (*aloud*) <amoueo>  
núnc hunc inpurissimum,

barbatum, tremulum Titanum, qui cluet Cygno patre.

ita mihi imperas, ut ego huius membra atque ossa atque  
artua 855

comminuam illo scipione quem ipse habet. (*threatening  
to strike Senex*) SEN. dabitur malum,

me quidem si attigeris aut si propius ad me accesseris.

MEN. (*addressing Apollo*) faciam quod iubes: securim  
capiam ancipitem atque hunc senem—:

osse fini dedolabo (*pretending to hew and approaching the  
old man*) ássulatim uiscera.

SEN. (*retiring as far as he can*) enim uero illud prae-  
cauendumst atque adcurandumst mihi. 860



sane ego illúm metuo, ut minatur, nequíd male faxit mihi.

MEN. (*feigning madness*) multa mihi imperas, Apollo.  
nunc equos iunctos iubes

capere me indomitos, ferocis, atque in currum in-  
scendere,

ut ego hunc proteram leonem uetulum, olentem, eden-  
tulum.

iam adstiti in currum: iam lora teneo, iam stimulum:  
in manust. 865

agite equi, facitote sonitus unghularum appareat:  
cursu celeri facite inflexa sit pedum pernicitas.

SEN. mihin equis iunctis minare? MEN. ecce, Apollo,  
denuo

me iubes facere inpetum in eum qui stat atque occidere.  
sed quis hic est qui me capillo hinc de curru de-  
ripit? 870

imperium tuom demutat atque edictum Apollinis. (*falls  
back as if in a paroxysm of madness*)

SEN. eu hércle, morbum acrem ac durum \* \* \* \*  
\* \* \* di, uostram fidem: 872b

• uel hic qui insanit quam ualuit paulo prius!  
ei derepente tantus morbus incidit.

eibo atque accersam medicum iam quantum potest. 875  
(*exit Senex to town (left)*)

### V 3

MEN. iamne isti abierunt, quaeso, ex conspectu meo,  
qui me ui cogunt, út ualidus insaniam?  
quid cesso abire ad nauem, dum saluo licet?

uosque omnis (*to the spectators*) quaeso, si senex re-  
uenerit, 879-880

ni me indicetis, qua platea hinc aufugerim.  
(*exit Men. to harbour (right)*)

### SENECX

(*Enter Senex from town (left)*)

lumbi sedendo, óculi spectando dolent,  
manendo medicum, dum se ex opere recipiat.  
odiosus tandem uix ab aegrotis uenit.  
ait se obligasse crus fractum Aesculapio, 885  
Apollini autem bracchium. nunc cogito,  
utrum me dicam ducere medicum an fabrum.  
atque eccum incedit. moue formicinum gradum.

### V 4

### MEDICVS

(*Enter Medicus from town walking slowly*)

MED. quid esse illi morbi dixeras? narra, senex.  
num laruatust aut cerritus? fac sciam. 890

num eum ueternus aut aqua intercus tenet?

SEN. quin ea te causa duco, ut id dicas mihi  
atque illum ut sanum facias. MED. perfacile id qui-  
demst.

sanum futurum, mea ego id promitto fide.

SEN. magna cum cura ego illum curari uolo. 895

MED. quin suspirabo plús sescenta ín die :

ita ego éum cum cura magna curabo tibi.

SEN. atque eccum ipsum hominem : ópseruemus quam  
rem agat.

## V 5

## MENAECHEMVS I

(Enter Men. I from town (left))

MEN. (to himself) edepol ne hic dies peruorsus atque  
aduorsus mi optigit.

quae me clam ratus sum facere, ómnia ea fecit pa-  
lam 900

parasitus, qui me conpleuit flagiti et formidinis,

meus Vlixes, suo qui regi tantum conciuit mali.

quém ego hóminem, si quidem uiuo, uita euoluam sua.

sed ego stultus sum, qui illius esse dico quae meast.

meo cibo et sumptu educatust: anima priuabo ui-  
rum. 905

condigne autem haec meretrix fecit, ut mos est mere-  
tricius:

quia rogo, palla ut referatur rusum ad uxorem meam,

mihi se ait dedísse. eu edepol! né ego homo uiuo miser.

SEN. (to Med.) audin quae loquitur? MED. (to Sen.) se  
miserum praedicat. SEN. (to Med.) adeas uelim.

• MED. (approaching Men.) saluos sis, Menaechme.  
quaeso, cur apertas bracchium? (trying to cover  
it) 910

non tu scis, quantum isti morbo nunc tuo facias mali?

MEN. quin tu te suspendis? (pushes Med. away) SEN.  
(to Med.) ecquid sentis? MED. quidni sentiam?

non potest haec res ellebori ñiungere optinerier.

sed quid ais, Menaechme? MEN. quid uis? MED.  
dic mihi hoc quod te rogo:

album an atrum uinum potas? MEN. quin tu is in  
malam crucem? 915

MED. iam hércle oceptat insanire primulum. MEN.  
 quin [tu] me interrogas,  
 purpureum panem an puniceum soleam ego esse an  
 luteum?

soleamne esse auis squamossas, piscis pennatos? SEN.  
 (to Med.) papae!

audin tu, ut deliramenta loquitur? quid cessas dare  
 919-920

potionis aliquid, priusquam percipit insania?

MED. (to Sen.) mane modo: etiam percontabor alia.

SEN. (to Med.) occidis fabulans.

MED. (to Men.) dic mihi hoc: solent tibi umquam  
 óculi duri fieri?

MEN. quid? tu me lucustam censes esse, homo igna-  
 uissime?

MED. dic mihi, enumquam intestina tibi crepant, quod  
 sentias? 925

MEN. ubi satur sum, nulla crepitant: quando esurio,  
 tum crepant.

MED. hoc quidem edepol hau pro insano uerbum  
 respondit mihi.

perdormiscin usque ad lucem? facilin tu dormis  
 cubans? 928

MEN. perdormisco, sí resolui árgentum quoi debeo.  
 929-930

qui te Iuppiter dique omnes, percontator, perduint.

931-933

MED. (to Sen.) nunc homo insanire oceptat: de illis  
 uerbis caue tibi.

SEN. immo Nestor nunc quidemst de uerbis, praeut  
 dudum fuit: 935

nam dudum uxorem suam esse aiebat rabiosam canem.

MEN. quid ego? SEN. dixi insánus, inquam,—MEN.  
 égone? SEN. tú istic, qui mihi  
 etiam me iunctis quadrigis minitatu's prostertere.  
 egomet haec te uidi facere; égomet haec ted arguo.

939-940

MEN. at ego te sacram coronam surrupuisse Ióui' s <cio> :  
 et ob eam rem in carcerem ted esse concompactum scio,  
 et postquam es emissus, caesum uirgis sub furca scio ;  
 tum patrem occidisse et matrem uendidisse etiam scio.  
 satin haec pro sano male dicta male dictis respondeo?

SEN. obsecro hercle, medice, propere quidquid facturu's  
 face. 946

non uides hominem insanire? MED. scín quid facias  
 optumumst?

ad me face uti deferatur. SEN. itane censes? MED.  
 quippini?

ibi meo arbitratu potero curare hominem. SEN. age, ut  
 lubet.

MED. elleborum potabis faxo áliquos uiginti dies. 950

MEN. at ego te pendentem fodiam stimulis triginta dies.

MED. (to Sen.) í, arcesse homines, qui illunc ad me  
 deferant. SEN. quot sunt satis?

MED. proinde ut insanire uideo, quattuor, nihilo minus.

SEN. íám hic erunt. adserua tu istunc, medice. MED.  
 immo ibo domum,

ut parentur quibu' paratis opus est. tu seruos iube 955  
 hunc ad me ferant. SEN. iam ego illic faxo erit. MED.

abeo. SEN. uale. (*exeunt Med. and Sen. to town*)

MEN. abiit socerus, abiit medicus: [nunc] solus sum  
 pro Iuppiter!

quid illuc est, quod med hisce homines ísanire praedi-  
 cant?

nam equidem, postquam gnatus sum, numquam aegrotavi  
unum diem

neque ego insanio neque pugno neque ego litis  
coepio. 960

saluos saluos álios uideo: hómines noui, ádloquor.

an illi perperam insanire me aiunt, ipsi insaniunt?

quid ego nunc faciam? domum ire cupio, úxor non sinit:

huc autem nemo intromittit: ními' prouentumst ne-  
quiter.

hic ero usque; ad noctem saltem, credo, intromittar  
domum. 965

*(retires to back of stage and waits outside his house)*

## V 6

### MESSENIUS

*(Enter Messenius from the harbour (right))*

MES. *(to himself)* spectámen bonó seruo id ést, qui  
rem erilem

procúrat, uidét, collocát cogitátque,

ut ábsente eró rem erí diligénter

tutétur, quam si ípse adsit, aút rectiús.

tergúm quam gulám, crura quám uentrem opórtet

potióra esse quóí cor modéste sitúmst. 971

recordétur id, qui níhili sunt quid eís preti

détur ab suís eris—ignáuis improbís uiris. 973

uerbéra, compedés,

moláe, [magna] lassitúdo, famés, frigus

dúrum. 975

haec prétia sunt ignáuiæ:

id égo male malum métuo. proptereá bonum esse cér-  
tumst potius quam malum.

nam mágis multo patiór facilius uérba, uerbera ego ódi,  
 nimíoque edo lubéntius molitúm quam molitum praéhíbeo.  
 proptérea eri imperium éxsequor, bene ét sedate séruo

id : 980

atque id mihi prodest.

álii sei ita ut in rem ésse ducunt sínt : ego ita ero ut me  
 ésse oportet.

metum id míhi adhibeam, culpam ábstineam, ero ut  
 ómnibus in locis sím praesto. 983

seruí qui quom culpá carent metuont, í solent esse  
 eris útibiles : 983a

nam illí qui nil metuónt, postquam malum prómeritum  
 est, tunc eí metuont. 983b

metuam haúd multum : propest quándo hoc erus, quae  
 fáciam, pretium exsóluet. 984

éo ego exemplo séruio, térgo ut in rem esse árbitor. 985  
 postquam in tabernam uása et seruos cónlocaui ut  
 iússerat,

ita uénio aduorsum. (*going to door of Erotium's house*)  
 núnc foris pultábo, adesse ut mé sciat.

†néque utrum† ex hoc sáltu danni sáluom ut educám  
 foras.

séd metuo ne séro ueniam dépugnato proélio.

## V 7

### SENEX

(*Senex enters with four lorarii from the town (left)*)

SEN. per ego uobis deos atque homines dico, ut im-  
 perium meum 990

sapienter habeatis curae, quae imperaui atque impero.

facite illic homo iam in medicinam ablatu8 sublimen siet,  
nisi quidem uos uo8tra crura aut latera nili penditis.  
caue quisquam quod illic minitetur uo8trum flocci  
fecerit.

quid statis? quid dubitatis? iam sublimen raptum  
oportuit. 995

ego ibo ad medicum: praesto ero illi, quom uenietis.

(*exit Senex to town. The lorarii begin to bind Men.*) MEN. occidi!

quid hoc est negoti? quid illisce homines ad me currunt,  
opsecro?

quid uoltis uos? quid quaeritatis? quid me circum-  
sistitis?

quo rapitis me? quo fertis me? perii. opsecro uo8tram  
fidem,

Epidamnienses subuenite ciues! quin me mittitis? 1000

MES. pro di immortales, obsecro, quid ego oculis aspicio  
mcis?

erum meum indignissime nescioqui sublimen ferunt.

MEN. ecquis suppetias mihi audet ferre? MES. ego,  
ere, audacissime. (*going across stage to Men.*)

o facinus indignum et malum, Epidamni ciues,  
erum 1005

meum hic in pacato oppido luci deripier in uia, 1006

qui liber ad uos uenerit!

mittite istunc (*addressing the lorarii*). MEN. opsecro te,

quisquis es, operam mihi ut des 1007

neu sinas in me insignite fieri tantam iniuriam.

MES. immo et operam dabo et defendam et subuenibo  
sedulo.

numquam te patiar perire: me perire8t aequius. 1010

eripe oculum istic, ab umero qui tenet, ere, te obsecro.



hisce ego iam sementem in ore faciam pugnosque  
obseram.

maxumo hercle hodie malo uostro istunc fertis: mittite.

MEN. teneo ego huic oculum. MES. face ut oculi locus  
in capite appareat.

uos scelesti (*strikes*), uos rapaces (*strikes*), uos praedones  
(*strikes*). LOR. periimus. 1015

obsecro hercle! MES. mittite ergo. MEN. quid me  
uobis tactiost?

pecte pugnis. MES. agite abite: fugite hinc in malam  
crucem. (*lorarii run out*)

ém tibi etiam (*striking the last one*)! quia postremus  
cedis, hoc praemi ferēs.

nimi' bene ora cómmetaui atque ex mea sententia.

edepol, ere, ne tibi suppetias temperi adueni modo. 1020

MEN. at tibi di semper, adulescens, quisquis es, faciant  
bene.

nam absque ted ésset, hodie numquam ad solem occasum  
uiuerem.

MES. ergo edepol, si recte facias, ere, med emittas manu.

MEN. liberem ego te? MES. uerum, quandoquidem, ere,  
te seruauī. MEN. quid est?

adulescens, erras. MES. quid, erro? MEN. per Iouem  
adiuro patrem, 1025

med erum tuom non esse. MES. non taces? MEN.  
non mentior;

nec meu' seruos numquam tale fecit quale tu mihi.

MES. sic sine igitur, si tuom négas me esse, abire liberum.

MEN. mea quidem hercle causa liber esto atque ito quo  
uoles.

MES. nemp' iubes? MEN. iubeo hércle, si quid imperi est  
in te mihi. 1030

MES. salue, mi patrone. (*bowing*) 'quom tu liber es,  
Messenio,

gaudeo.'—credo hercle uobis.—sed, patrone, te obsecro,  
ne minus imperes mihi, quam quom tuos seruos fui.  
apud ted habitabo et quando ibis, una tecum ibo domum.

MEN. minume. MES. nunc ibo in tabernam, uasa atque  
argentum tibi 1035

referam. rectest obsignatum in uidulo marsuppium  
cum uiatico: id tibi iam huc adferam. MEN. adfer  
strenue.

MES. saluom tibi ita, ut mihi dedisti, reddibó. hic me  
mane. (*exit Mes. to harbour*)

MEN. nimia mira mihi quidem hodie exorta sunt miris  
modis.

alii me negant eum esse qui sum atque excludunt foras.  
etiam hic seruom se meum esse aiebat, quem ego emisi  
manu. 1041

[uel ille qui se petere argentum modo, qui seruom se meum  
esse aiebat \* \*, quem ego modo emisi manu]

1042a

is ait se mihi allaturum cum argento marsuppium:  
id si attulerit, dicam ut a me ábeat liber quo uolet,  
ne tum, quando sanus factus sit, a me argentum petat.  
socer et medicus me insanire aiebant. quid sit, mira  
sunt: 1046

haec nilo esse mihi uidentur setius quam somnia.  
nunc ibo intro ad hanc meretricem, quamquam suscenset  
mihi,  
si possum exorare, ut pallam reddat, quam referam  
domum.

(*exit Men. into Erotium's house*)

## V 8

## MENAECHEMVS II

(*Enter Men. II from the harbour (right)*)

MEN. men hodie usquam conuenisse te, audax, audes  
dicere, 1050

postquam aduorsum mihi imperaui ut huc uenires?

MESSENIO. (*enter Mes. following behind Men. II*)

quin modo

erupui, homines qui ferebant te sublimen quattuor,  
apud hasce aedis. tu clamabas deum fidem atque  
hominum omnium,

quom ego accurro teque eripio ui, pugnando, ingratiis,  
ob eam rem, quia te seruauit, me amisisti liberum. 1055

quom argentum dixi me petere et uasa, tu quantum potest  
praecucurristi obuiam, ut quae fecisti infitias eas.

MEN. liberum ego te iussi abire? MES. certo. MEN.

quin certissimumst

mepte potius fieri seruom quam te unquam emittam  
manu.

## V 9

## MENAECHEMVS I

(*Enter Men. I from Erotium's house talking back to her*)

MEN. I. si uóltis per oculós iurare, níhilo hercle ea causá  
magis 1060

faciétis ut ego hódie abstulerim pállam et spinter, péssumae.

MES. pro di ímmortales, quíd ego uideo? MEN. II. quíd

uides? MES. speculúm tuom.

MEN. II. quid negotist? MES. tuast imago: tam con-  
similest quam potest.

MEN. II. pol profecto haud est dissimilis, meam quom  
formam noscito. (*looking at Men. I*)

MEN. I. (*to Mes.*) ó adulescens, salue, qui me seruauisti,  
quisquis es. 1065

MES. adulescens, quaeso hercle, eloquere tuom mihi  
nomen, nisi piget.

MEN. I. non edepol ita promeruisti de me, ut pigeat quae  
uelis

<obsequi>. mihist Menaechmo nomen. MEN. II. immo  
edepol mihi.

MEN. I. Siculus sum Syracusanus. MEN. II. ea domus  
et patriast mihi.

MEN. I. quid ego ex te audio? MEN. II. hoc quod res  
est. MES. noui equidem hunc (*pointing to*  
*Men. I*): erus est meus. 1070

ego quidem huius seruos sum, sed med esse huius credidi.  
(*pointing to Men. II*)

ego hunc censebam ted esse; huic etiam exhibui negotium.  
quaeso ignoscas, si quid stulte dixi atque imprudens tibi.

MEN. II. delirare mihi uidere. non commeministi semul  
té hodie mecum exire ex naui? MES. énim uero aequom  
postulas. 1075

tú (*to Men. II*) erus es: tu (*to Men. I*) seruom quaere.  
tu (*to Men. II*) salueto: tu (*to Men. I*) uale.

hunc ego esse aio Menaechmum. MEN. I. át ego me.  
MEN. II. quae haec fabulast?

tú es Menaechmus? MEN. I. mé esse dico, Moscho pro-  
gnatum patre.

MEN. II. tún meo patre es prognatus? MEN. I. immo  
equidem, adulescens, meo;

tuom tibi neque occupare neque praeripere postulo. 1080  
 MES. di immortales, spem insperatam date mihi, quam  
 suspicor!

nam nisi me animus fallit, hi sunt geminei germani duo:  
 nam et patriam et patrem commemorant pariter qui  
 fuerint sibi.

seuocabo erum. Menaechme. MEN. I et MEN. II. quid  
 uis? MES. non ambos uolo.

sed uter uostrorumst aduectus mecum nauis? MEN. I.  
 non ego. 1085

MEN. II. at ego. MES. te uolo igitur. huc concede.  
 (*taking him aside*) MEN. II. concessi quid est?

MES. illic homo aut sycophanta aut geminus est frater tuos.  
 nam ego hominem hominis similiorem numquam uidi  
 alterum,

neque aqua aquae nec lactest lactis, crede mihi, usquam  
 similius,

quam hic tuist tuque huius autem: post eandem patriam  
 ac patrem 1090

memorat. meliust nos adire atque hunc percontarier.

MEN. II. hercle qui tu me admonuisti recte et habeo  
 gratiam.

perge operam dare, opsecro hercle. liber esto, si inuenis  
 hunc meum fratrem esse. MES. spero. MEN. II. et ego  
 idem spero fore.

MES. (*addressing Men. I*) quid ais tu? Menaechmum  
 opinor te uocari dixeras. 1095

MEN. I. ita uero. MES. (*pointing to Men. II*) huic item  
 Menaechmo nomen est. in Sicilia

te Syracusis natum esse dixisti: hic natust ibi.

Moschum tibi patrem fuisse dixisti: huic itidem fuit.  
 nunc operam potestis ambo mihi dare et uobis simul.

- MEN. I. promeruisti ut ne quid ores quod uelis quin impetres. 1100  
 tam quasi me emeris argento, liber seruibo tibi.
- MES. spes mihi est uos inuenturum fratres germanos duos geminos, una matre natos et patre uno uno die.
- MEN. I. mira memoras. utinam efficere quod pollicitu's possies.
- MES. possum. sed nunc agite uterque id quod rogabo dicite. 1105
- MEN. I. ubi lubet, roga: respondebo. nil reticebo quod sciam.
- MES. est tibi nomen Menaechmo? MEN. I. fateor.  
 MES. est itidem tibi?
- MEN. II. est. MES. patrem fuisse Moschum tibi ais?  
 MEN. I. ita uero. MEN. II. et mihi.
- MES. esne tu Syracusanus? MEN. I. certo. MES. quid tu? MEN. II. quippini?
- MES. optume usque adhuc conueniunt signa. porro operam date. 1110  
 quid longissime meministi, dic mihi, in patria tua?
- MEN. I. cum patre ut abii Tarentum ad mercatum, postea inter homines me deerrare a patre atque inde auehi.
- MEN. II. Iuppiter supreme, serua me! MES. quid clamas? quin taces?
- quot eras annos gnatus, quom te pater a patria auehit?
- MEN. I. septuennis: nam tunc dentes mihi cadebant primulum. 1116  
 neque patrem umquam postilla uidi. MES. quid? uos tum patri  
 filii quot eratis? MEN. I. ut nunc maxume memini, duo.  
 MES. uter eratis, tun an ille, maior? MEN. I. aequae ambo pares.

MES. quí id potest? MEN. I. geminei ambo eramus.

MEN. II. di me seruatum uolunt.

MES. si interpellas, ego tacebo. MEN. II. potius taceo.

MES. dic mihi: 1121

uno nomine ambo eratis? MEN. I. minume: nam mihi  
hoc erat,

quod nunc est, Menaéchmo: illum tum uocabant Sosiclem.

MEN. II. signa adgnoui. contineri quin complectar non  
queo.

mí germane gemine frater, salue. ego sum Sosicles.

MEN. I. quomodo igitur post Menaechmo nomen est  
factum tibi? 1126

MEN. II. postquam ad nos renuntiatumst te \* \*

\* \* \* \* et patrem esse mortuom,

áuo' nostér mutauit: quod tibi nomen est, fecit mihi.

MEN. I. credo ita esse factum ut dicis. sed mihi hoc  
responde. MEN. II. roga. 1130

MEN. I. quid erat nomen nostrae matri? MEN. II.  
Teuximarchae. MEN. I. conuenit.

o salue, insperate, ánnis multis post quem conspico.

MEN. II. frater, et tu, quém ego multis miserieis labori-  
bus

usque adhuc quaesiui quemque ego esse inuentum  
gaudeo.

MES. hoc erat, quod haec te meretrix huius uocabat  
nomine: 1135

hunc censebat te esse, credo, quom uocat te ad pran-  
dium.

MEN. I. namque edepol iussi hic mihi hodie prandium  
adpararier

clam meam uxorem, quoi pallam surrupui dudum domo;

eam dedi huic. MEN. II. hanc dicis, frater, pallam quam  
ego habeo? (*holding up the cloak*) MEN. I.  
<haec east>

quomodo haec ad te peruenit? MEN. II. meretrix huc  
ad prandium 1140

me abduxit, me sibi dedisse aiebat. prandi perbene,  
potauit atque accubui scortum: pallam et aurum hoc  
<abstuli>.

MEN. I. gaudeo edepol, si quid propter me tibi euenit  
boni: 1144

nám illa quom te ad se uocabat, memet esse cre-  
didit.

MES. numquid me morare, quin ego liber, ut iusti,  
siem? 1146

MEN. I. optimum atque aequissimum orat, frater: fac  
causa mea.

MEN. II. liber esto. MEN. I. quom tu es liber, gaudeo,  
Messenio.

MES. sed melioreset opus auspicio, ut liber perpetuo siem.  
1149-1150

MEN. II. quoniam haec euenere, frater, nostra éx sen-  
tentia,

in patriam redeamus ambo. MEN. I. frater, faciam ut tu  
uoles.

auctionem hic faciam et uendam quicquid est. nunc  
interim

eamus intro, frater. MEN. II. fiat. MES. scitin quid  
ego uos rogo?

MEN. I. quid? MES. praeconium mihi ut detis. MEN. I.  
dabitur. MES. ergo nunciam 1155

uis conclamari auctionem? MEN. I. fore quidem die  
septimi.



MES. (*crying aloud like an auctioneer*) auctio fiet. Men-  
aechmi mane sane septimi.

uenibunt serui, supellex, fundi, aedes, omnia;

uenibunt quiqui licebunt, praesenti pecunia.

uenibit—uxor quoque etiam, si quis emptor uenerit.

uix credo tota auctione capiet † quinquagesies. 1161

nunc, spectatores, ualete et nobis clare plaudite.

(*exeunt omnes*)



## NOTES

**Argumentum.** All the acrostic arguments prefixed to the plays are post-Plautine ; they are generally assigned to the second century A.D.

1. **quoi.** For the hiatus after this word see Introduction § 8.

7. **alitus**, a rare by-form of *altus* (the perfect participle of *alere*).

8. 'all think that the stranger is the citizen Menaechmus.'

9. **eum**, sc. *Menaechmum*.

10. **se.....inuicem.** This expression does not become common until the time of Tacitus (cf. *Agricola* 6) and the younger Pliny (cf. *Epistles* 7, 20, 7 ; 3, 7, 15).

**cognoscunt** is occasionally found in the sense of 'agnoscunt' even in the prose of the best period, especially in the sense of 'identify.' Cf. Cic. *Verr.* 2, 1, 5 *negotiatorem ex Africa cum Syracusis amplius centum ciues Romani cognoscerent...pro testimonio dixit securi esse percussum*, and 2, 5, 28 *alii ciues Romani, ne cognoscerentur, capitibus obuolutis* etc.

**THE PROLOGUE.** This, like most of the prologues, is post-Plautine. There are indications in it that Plautus was already dead : cf. *v.* 3 *apporto uobis Plantum—lingua, non manu*, and *vv.* 45-6, in which we have a hint that the *Menaechmi* was not being presented for the first time, when the prologue was written. Its patch-work character leads us to conclude that it is derived from more than one earlier prologue. For instance, *vv.* 7 ff. are joined very clumsily to *vv.* 1-6. There are several inaccuracies : *v.* 8 is certainly not true for Plautus ; we have seen (Introduction § 1) that *sicilicissitat* (*v.* 12) can hardly be taken as evidence that the play is derived from an original in the Sicilian dialect, though the word certainly should mean 'to speak the Sicilian language,' or (possibly) 'to imitate the Sicilians' (cf. Ἀττικίζω, which is similar in form) ; general internal evidence we saw was in favour of some New Attic Comedy as the origin ; some

editors have suggested that the word means that the main incidents of the story take place in Sicily—a strange and, it seems, impossible use of the word. Perhaps the writer of the prologue thought that the play was derived from a Sicilian drama, especially as the wit of the Sicilians was almost proverbial among the Romans; cf. Plaut. *Pers.* 395; Cic. *Verr.* 4, 95 *nunquam tam male est Siculis quin aliquid facere et commode dicant*; and also Cic. *de Oratore*, 2, 217. The frequentative form of the verb *sicilicissimo* (from *σικελικίζω*) is probably meant to be a jest after *gracissat* and *atticissat* and is in accordance with this late prologue-writer's sense of humour; it is certainly very improbable that he took the word from the original prologue.

In regard to matter there is nothing in the prologue which could not have been taken from the play itself and woven into the diffuse story which begins at *v.* 17. Similarly the Plautine grammatical constructions and metre, which we find in the prologue (e.g. *vv.* 16, 51-2, 62 etc.), were easily imitated from the play or relics of an original prologue.

1. **salutem...propitiam mihi atque uobis.** The datives are apparently to be taken closely with *propitiam*, so that it means almost 'greetings and good wishes to you and to myself.' The adjective *propitius* is generally used in reference to gods and persons; but we find *propitia lux* in *Trin.* 837. If the datives are construed with *salutem*, *mihi* becomes rather senseless.

3. **lingua non manu.** A senseless jest, which is in harmony with most of this prologue. Cf. *vv.* 22-23, 49, 59.

6. **in uerba conferam paucissima,** 'I will condense it into a very few words.' This promise is followed by a diffuse account in 70 verses.

8. See above on Prologue. The scene of this play is at Epidamnus, the *Amphitryo* at Thebes, the *Rudens* at Cyrene, the *Captiui* in Aetolia, the *Cistellaria* at Sicyon, the *Curculio* at Epidaurus, the *Miles Gloriosus* at Ephesus, and the *Poenulus* at Calydon.

10. **ego.** Clearly not the poet, since it is in contrast to *v.* 7. Probably it is the stage-manager, as editors suggest.

11. **tamen,** 'yet.' The preceding sentence, though it is not subordinate, has a concessive tone.

14. **demensum**, notice the passive force of the participle. Used as a substantive, it is the technical expression for a slave's ration.

19. **mater**, 'foster-mother,' 'nurse.'

21. **neque adeo**, 'nor...even.'

24. **postquam.....sunt**. For the historic present cf. *Curc.* 637 *prius quam moritur, mihi dedit* etc.; *Capt.* 24 *postquam belligerant Aetoli, capitur filius*; *Curc.* 683 *postquam nil fit, clamore hominem posco*; *Ter. Hec.* 126 *postquam uidet, ibi demum ita aegre tulit*.

25. **naum**. *I*-stems originally had the acc. ending in *-im*. It is still seen in the adverbs *partim* and *statim* and in the Classical *febrim*, *puppim*, *sitim*, *turrim*, *tussim*. The usual Classical ending *-em* in these stems is due to confusion with consonant stems, like *consul* etc. *Nauis*, of course, is properly a root-noun from \**nāus* (cf. Grk *ναὺς*); but from the identity of its acc. *nāuem* (cf. Ionic Grk *νῆα*) from \**nāyūm* with *hostem* etc. after the confusion of *i*- and consonant stems, it passed over to the *i*-declension and formed a nominative *nāuis*. Hence the acc. *naum* on the pattern of old *i*-stems.

35. **animum despondit**, 'lost heart,' a common expression in Plautus and found also in Livy.

36. After *v.* 36 Schoell inserted a line. See Critical Appendix.

39. **Tarenti**. The scansion *Tárēnti* as well as the unusual hiatus makes this verse more than suspicious. It cannot be justified by comparing it with the Greek *Tápas*, especially since it has at *vv.* 27, 29, and 36 its normal Latin accent *Tarēnti*. Doubtless the verse is corrupt; but there are no data on which any emendation may be based with certainty. The prologue-writer can hardly in this one place have adopted the Greek pronunciation, to which presumably the modern *Táranto* is due.

43. **Menaechmo**. See note to *v.* 77.

44. **ipsus**, a by-form of *ipse* in Plautus and Old Latin. The original form seems to have been \**ispse* (cf. *eampse* etc. (*v.* 772 *et passim*)) which came to be declined *ipse*, *ipsum* etc. on the pattern of *iste* and *ille*. Then it formed a new nom. *ipsus* on the analogy of the nominative of the adjec. *magnus* etc. Forms like *éapsa*, etc. are a compromise between the two.

46. This line has been interpreted variously; but surely those are right who take it in reference to the popularity of the play: the

audience was anxious to hear the name Menaechmus; *illum* sc. Menaechmum.

**flagitarier.** This form of the present infin. passive is common in Plautus and occurs as an archaism also in the later poets. Its origin is still obscure; none of the theories hitherto suggested is convincing.

47. **mox** means 'subsequently' or 'later' as often as 'soon,' as the dictionaries seem invariably to translate it.

**iam nunc**, 'now already.'

49. **pedibus** used in a double sense—literal and with the meaning of metrical feet. Poor jokes of this kind are common in the post-Plautine prologues and compare very unfavourably with the wit and language of Plautus himself.

50. **disputem**, 'make clear.' Cf. *putus*, 'cleansed, pure, bright.'

51. There seems to be no reason to doubt the correctness of the MSS. here. *Curo* is used in the general sense of 'pay attention to,' 'transact business,' and the sentence means 'if any of you wishes any business to be transacted for him at Epidamnus....' The accusative *Epidamnium* is due to the general idea of motion—'if any of you wishes to entrust me with a commission for him to Epidamnus.'

52. **uelit**. See note to *v.* 111.

54-55. 'But on this condition that he provides the means whereby that business may be transacted for him; for if anyone does not give the money he will certainly be a fool.'

**egerit**. See note to *v.* 270.

**magi' maiores nugas egerit**, 'will be a greater fool.' *Magis* merely adds emphasis to the comparative. Cf. *Stich.* 704 *hic magis est dulcius*.

57. For the scansion of *ille* see Introd. § 10. Cf. *v.* 22 *et passim*.

59. The construction is broken; *ei* takes up the nominative *Epidamniensis ille* in *v.* 57. Such an anacoluthon arising from the use of the nominative for the logical subject is not an uncommon colloquialism in most languages.

**liberorum...diuitiae**. This is meant for a joke, as though they were in the same category.

62. **quom ipse obiit diem**. The indic. is used for the purely temporal meaning. See also note to *v.* 304. Editors have tried to

read too much into this sentence: that Menaechmus became the heir accidentally etc. ; but it merely means 'at his death.'

63. Notice *plūerat*. From a pres. *plūit* the original perfect was *plū(u)it*, just as the perf. of *plēo* is *plēui* etc. Unlike *ē* which before vowels was shortened from the earliest times, e.g. *dēus*, *flēo* etc., *ū* and *ī* are often found long before vowels in early Latin, e.g. *fūit* (*Capt.* 555) and *fūimus* (Ennius, *Ann.* 377), though *fūi* is the normal quantity in Plautus etc., *adnūit* (Ennius, *Ann.* 133), *institūi* (*Most.* 85) etc. Perhaps the retention of the long *ū* and *ī*, where they are found, is due to the pronunciation with glides *u* (like English *w*) and *i* (like English *y*) after the *u* and *i*. Thus for a time there may have been a long pronunciation *fūui* and a short *fūi* existing side by side.

The double *ut* in this verse is very clumsy.

66. in **maxumam malam crucem** means 'to a most shameful death.' *maxumam* qualifies the whole expression *malam crucem*.

69. **habet**, 'dwells'; cf. *quis istic habet?* (*Bacch.* 114); *uter nunc adulescens habet?* (*Trin.* 193) etc. *Habitare* is commoner in this sense at all periods.

72-73. More elaborate stage decorations were first introduced in the Roman theatre by C. Claudius Pulcher, 99 B.C. Previously it was very simple; for comedy it was generally a representation of a private house or several private houses in a street, sometimes with the opening of a lane (*Angiportus* or *Angiportum*) in the centre, where actors could bide. In the *Rudens*, however, the scene is near the sea-shore with a temple of Venus and a cottage opposite to it; there must also have been some representation of rocks and crannies. There was no permanent theatre in Rome until the middle of the first century B.C.; previously temporary wooden buildings were erected for the occasion.

74. **familiae**, the troupes of actors, who were generally slaves or freedmen; hence the use of the term *familia*. Each troupe was under a manager, generally called *dominus gregis*, who was also a freedman. The profession was naturally looked down on, and, if we may interpret such references as *Cistellaria* 785 (*qui deliquit, uapulabit*) literally, actors in the time of Plautus were subject to flogging. Though public opinion in reference to the theatrical profession changed later and clever actors like Roscius and Aesopus, both of

the time of Cicero, could gain honour and wealth, the flogging of actors seems to have been usual until the time of the Empire; cf. Tac. *Ann.* 1, 77 *dicebantur sententiae, ut praetoribus ius virgarum in histriones esset, and quia diuus Augustus immunes uerberum histriones quondam responderat.*

11. The scene is a public street in Epidamnus. Two private houses, the one belonging to Menaechmus I and the other to Erotium, are represented; they are separated by a space with perhaps the opening of a lane (the *angiportus*) in the middle, though there is no special reference to the latter. There is no change of scenery through the play. Menaechmus I (1, ii) merely walks across the stage from his own house to that of Erotium. There is, of course, some improbability in Menaechmus' being able to pursue a love-intrigue a few steps from his own house and almost before the eyes of his wife. But it is in accordance with the convention of the stage in ancient times; cf. Stratippocles in the *Epidicus*, who takes refuge from his father a few steps from the latter's house, and Lysidamus in the *Casina*, who borrows a neighbouring house for his money making.

By a further convention of the Roman stage characters coming from or going to the town entered or left by the door to the right of the spectators (the actors' left), and those coming from abroad or going to the harbour or sea-shore by that to the left (the actors' right). This helped to make the play intelligible to the audience and served to some extent the purpose of the 'programme' in a modern theatre.

77-78. **Peniculo.** The word *peniculus* means a 'horse-tail whisk.' Cf. *vv.* 286 and 391. The Romans seem not to have used table-cloths in early times. Cf. Lucilius, *Sat.* xx, 1 (Müller) *purpureo tersit tunc latas gausape mensas* and Horace, *Sat.* II, viii, 11 *gausape purpureo mensam pertersit.* The first reference to table-cloths appears to be at Martial xiv, 138, 1. *Peniculus* is, of course, Latin and, as the name of the parasite, was introduced by Plautus himself and not derived from the Greek original. Cf. *Curculio* and in the *Persa* Saturio as names of parasites.

The parasite is a stock character of New Comedy and is not unlike the character to which we are accustomed in Modern Comic Operas and in Old Indian (Sanskrit) plays under the name of the *vidūṣakāḥ*



or jester, the confidant and dependant of the hero, who is of the same social status as the hero himself. His part was to provide fun, which he did generally unconsciously by his fondness for food.

The dative *Peniculo* is in agreement with *mihi* and need not be regarded as 'attraction.' It is the normal and natural construction; cf. *vv.* 262, 1126; *Trin.* 843 *Huic ego die nomen Trinummo facio*; *Rudens*, prol. 5; *et passim*.

81. **nimis**, 'very.' A common meaning of the adverb in Plautus, which is comparable to the colloquial English use of *too* for *very*.

82. **ad malum**. Plautus uses also *accedo* with the dative (e.g. *Amph.* 709 *num tibi...stultitia accessit?*) in the figurative sense and with the accusative (e.g. *Epid.* 149 *ego istuc accedam periculum*) in the figurative or literal sense; but *ad* with the accusative is the commonest construction in both senses in early Latin.

The additional misfortune or trouble is, of course, the chains following on the captivity.

For the hiatus *nam homini* cf. *Introd.* § 8.

85-86. 'Moreover those who are fettered rub away the ring with a file or shake the clamp free from the stone.'

**anum**. The iron ring round the ankle. *Anus* is not found on good authority elsewhere in Latin. The diminutive *anulus* has taken its place in all senses (cf. *Mart.* 14, 169 *anulus cruribus aptus*).

86. **nugae**, 'child's play,' 'folly.'

87. **recte**, 'properly'; hence 'carefully' or 'closely.'

**ne aufugiat**. Construction due to sense of 'preventing' in *adseruare*.

89. **rostrum**, properly 'the beak of a bird' or 'muzzle of an animal,' is a slang expression when applied to a man. Cf. German *Schnabel*.

90. **edit...potet**. Subjunc. indicates purpose. *Edit* like *sit* was originally an optative form. *Sim* comes from *sîēm*; cf. Grk *εἴην* from \**esiēm*.

91. **suo arbitrato**, 'of his own free-will.' A kind of causal abl.

**ad fatim**, 'until he has had enough.' This is correctly written as two words; otherwise we should have \**affitim* (cf. *accipio* from \**accapio*). For *ad* with the acc. in this phrase cf. *ad saturitatem* (*Rud.* 758) ('until I've had enough'), *ad rauim* (*Aul.* 336) ('until

I'm hoarse'), *ad fastidium* (Hor. *Epode*, 4, 12). Cf. also the similar expression *à foison* in French.

For the reading see Appendix.

92. **edepol**, 'Oh Pollux!' The first syllable is a kind of interjection, which is seen in *ecastor*, 'Oh Castor,' *ciuno*, 'Oh Juno.' The origin of *de-*, the second syllable, is quite uncertain; some consider it to be an old vocative of *deus*.

93. For the hiatus see Introd. § 8 (b), ii.

94. 'So very elastic are those bonds of food.' *Lentus* properly means 'sticky, adhesive' from which the meaning 'elastic' is easily derived. That the latter is the sense here is shown by the next verse.

95. **quam...tanto**. For *quam* in the sense of *quanto* or *quo* cf. *Bacch.* 1091 *magis quam id reputo, tam magis uror*; *ib.* 1078; *Asin.* 158; *Poen.* 34; and Vergil, *Georg.* III. 309.

**extendas**. The subjunc. for the indefinite 2nd person. See note on *v.* 103.

96. The hiatus after *Menaechmum* seems to be due to the strong deictic force of *hunc*. *Peniculus* turns and points to the house. See Appendix also.

97. **sum iudicatus**, 'I have been condemned' like an insolvent debtor, who in accordance with early Roman law became the bondsman of his creditor, unless he could declare on oath his solvency and was also a citizen, when by the Poetelian Law (passed 326 or 313 B.C.) he could save his personal freedom by the cession of his property.

**ultra eo ut me uinciat**, sc. *uinculis escariis*.

**ultra**, originally 'to a point (or place) beyond'; hence 'further,' 'even,' 'actually,' indicating that the action is more than is expected. From this arose the secondary meaning of 'voluntarily,' 'of one's own accord,' which is the meaning in this verse; so at *v.* 689; but at *v.* 688 it means 'even,' cf. also *v.* 843. Distinguish *sua* (*mea* etc.) *sponte*, which meant originally 'by his own pledge' and so 'voluntarily' and is used in energetic expressions of 'acting' and 'doing.'

98. **illic**. The demonstrative; in classical Latin *ille*.

**non** closely with *alut*. It almost has the sense of *non modo*.

For the hiatus see Introd. § 8 (b), iv, and for the scansion of *illic* see Introd. § 10.

99. **recreat**, 'reinvigorates,' 'gives them new life.'

**nullus melius**, etc. 'There is no better physician.'

*Nullus* is common in the sense of *nemo* in Plautus.

**medicinam facit** = *medetur*.

100. **ipsus escae maxumae**, 'he himself being one who lives excellently.' A kind of 'genitive of description.'

101. **Cerialis cenas**, 'dinners fit for Ceres.' The reference is probably to the offering of cakes, honey, and incense to Ceres at the Cerealia, which was celebrated in Rome from April 12th to 19th and especially to the offering of firstfruits by the women to the same goddess in August. The phrase, of course, has no religious significance here; the parasite is thinking merely of the number of dishes piled with food.

The *cena* in early Roman times was the middle-day meal; in later times it was generally taken at the ninth hour (about 4 o'clock). At the time of the Empire it was a very lengthy meal, lasting often more than three hours. The *cena* proper was preceded by the *gustus* (or *gustatio*), consisting of foods to excite the appetite (like our *hors d'œuvres*), and after an offering to the *Lares* was followed by the *mensae secundae* or dessert. The *cena* itself in early times consisted of two or three courses (*fercula*), which were increased to as many as 22 in later luxurious times. It is not the number of courses which excites the parasite here but the amount served at each. His language of course is greatly exaggerated in comic fashion.

103. **petas**, the 2nd singular of the subjunctive for the indefinite subject (where we find in French *on*, in German *man*, and in English *one* or *you*). The subjunctive originally has a prospective or potential force (*would* or *could*), which was often lost when it became the idiom for the expression of indefinite or general reference.

104. **mi**, dative of possession.

**iam** reinforces *hos dies multos*. The same expression occurs at *Rudens*, 137 *Nunc interuallum iam hos dies multos fuit*.

105. **domitus**. This word does not occur elsewhere; but there is no need to suspect the reading. A comic writer would form a participle from a nominal form *domi* by the addition of *-tus* just as in English we should affix *-ed*, though, of course, Latin is generally not so elastic as English in the formation of verbs from substantives. The repetition of the word shows the parasite's weariness of *domi*. Some critics have suggested emendation; Madvig proposed *inuitus*

and Lindsay doubtfully has suggested *domatus* (see *Classical Review*, 12, 232) and compared *ruri rurant homines*; but there can be little doubt that the text is sound here.

Rogers' translation 'housed in my house' expresses it very well.

**cum careis meis.** Translate the pun 'with all that is dear to me.'

107. 'Now moreover those dear ones in their long array are forsaking me.'

**instrui.** From being used of battle-array, this verb is used also of an array of dishes and the like.

109. **eccum** originally meant 'see him' (from \**ecce-hum*, an old acc. without the particle *-c(e)*). Cf. *ecc-illum*, etc.

I 2. As Peniculus is crossing the stage to the house of Menaechmus I, he sees the latter coming out and hears him talking back loudly and angrily to his wife, who is inside. Concealed under his own outer garment, Menaechmus wears a cloak of his wife's. This was easily contrived; the dress of the characters of the Plautine plays is Greek; in Greece the outer garment of both men and women was from the sixth century B.C. onwards usually the Doric Himation (see Ethel Abraham's book on *Greek Dress*), which was simply an oblong piece of cloth, which could be worn in various ways.

At first Menaechmus does not see his parasite. Then noticing him and realising that he must have heard all that he has said to his wife and in soliloquy (*zv.* 127-133), he shares his secret with him and promises to arrange a dinner at the house of Erotium, to whom he is going.

111. **uideas.** When the principal verb is in the subjunctive or imperative mood or the infinitive representing either of these, the subordinate verb is often in Plautus and the early language put into the subjunctive also, where the classical Latin idiom would *generally* require the indicative. This 'attracted subjunctive,' as it is often called, has been variously explained; but it is simply due to the fact that the modal colour of the principal verb has penetrated into the subordinate clause and replaced the unmodal indic. there; we may compare the so-called 'attraction' of the optative in Greek. In the sentence under discussion, the verb *uideas* clearly partakes of the 'potential' force of *habeas*. Some instances, which are less clear, may be due to analogy.

Other examples of the 'attracted subjunctive' in this play are *v.* 51, 229, 397, 556, 586, 603, 1067, and 1100.

For the tenses of *sies* and *habeas* see note on *v.* 310.

For the scansion of this verse see *Introd.* §§ 21 and 24.

113. **faxis, faxo.** With this *s*-formation we may compare the Greek *δείξω, ἔδειξα* etc. as well as the Latin *dixi* etc. The formation in all cases was aoristic and the 'futures' were subjunctive in origin. Hence *faxo, faxis* etc. have the force of future perfects in early Latin. See note on *v.* 270.

**faxo...uisas.** The use of the semi-dependent subjunctive is very common in Plautus and is found also in later Latin. There is no omission of *ut*; *uisas* originally had the full jussive subjunctive force 'you are to visit'; but gradually by a loss of emphasis it came to be semi-dependent on *faxo*: 'I'll see to it that you visit.'

**uidua** does not mean a 'widow' but 'forsaken by, separated from the husband.'

**uisas patrem.** This verb is also used intransitively in early Latin; as *it uisere ad eam* (*Ter. Hec.* 180).

115. For the hiatus see *Introd.* § 8.

117. **portitorem.** Menaechmus calls his wife a custom-house officer, because the latter had the right of asking questions and making an examination. For the metaphor cf. *Asin.* 159, 241.

119. 'I have petted (or indulged) you too much.' The noun *deliciae* means 'a pet.' Cf. Catullus, 11. 1 *passer, deliciae meae puellae*, 'Sparrow, my lady's pet.'

Notice that *delicatam* agrees with *te* and that the result of the action rather than the action itself is emphasized.

Note the proceleusmatic in the first foot of this trochaic tetrameter acatalectic verse. See *Introd.* § 20.

**ut facturus, sc. sum.** The omission of the verb is a colloquialism and is especially common with participles and in compound tenses. For the indic. see note to *v.* 181. Trans. 'Now, as-a-result (*adeo*), I'll tell you, how I intend to act.' Cf. note to *v.* 123.

122. **si sapis.** The pres. is in accordance with the meaning; but Plautus also uses the future in such sentences.

**malo cauebis,** 'you will beware of trouble, or evil consequences.'

123. **atque adeo,** 'and, what is more.' *Adeo* from meaning 'to that' often has the sense of 'in addition to that,' 'moreover.' As

usual in early Latin *atque* (*ad-que*) is used with its real cumulative force.

124. **aliquo condicam foras**, sc. *ad cenam*, 'I shall make an appointment with her to dine somewhere out of doors.' *Aliquo* is an adverb.

125. 'he pretends to be taunting his wife, but he is (really) taunting me.'

126. Notice the hiatus after the emphatic *me*. See *Intro.* § 8.

129. Menaechmus, of course, refers to his conquest over his wife.

130. This trochaic line occurring among iambs is strange. It is found, however, elsewhere, as *Captivi*, 770-776, where the trochaic tetrameter catalectic is twice found among iambic tetrameters. The rhythmic change is not so violent as would seem; for the ending of a trochaic catalectic verse is iambic and easily runs on with the following iambic verse. Cf. also *Men. v.* 127 trochaic tetrameter catalectic followed by iambic verses, and *v.* 134 iambic tetrameter catalectic followed by trochaic. We are familiar with the same change in English verse, e.g. Shelley's *Skylark*:

Like a high-born maiden

In a palace tower,

Soothing her love-laden

Soul in secret hour,

With music sweet as love, which overflows her bower,

where four trochaic lines ending with a catalectic are followed by an iambic line.

130. Menaechmus throws back his own outer garment, displaying his wife's cloak which he wears beneath.

131. 'So it is right cleverly to cheat my shrewd guardian.' *Sic* means 'as I have done.'

132. **pulcrum**, 'fine'; *lepidum*, 'neat'; *fabre*, 'ingeniously.'

133. **ad damnum**. Menaechmus says he is taking the cloak to 'utter destruction' or 'sheer waste' in reference to Erotium.

134. 'I've taken booty from my foes without risk to my allies.' By 'allies' he must mean Erotium alone; he has not yet noticed Peniculus and, when he sees him (*v.* 137), he fears that Peniculus will betray him. The plural (*hostibus, socium*) is often used to give a more general meaning, like the English editorial *we*.

**socium**, gen. pl. It is an older form than *-orum*.

For the absence of *cum* with *salute* we may compare the adverbial uses of the sociative ablative *iure*, *iniuria* etc. The preposition *cum* is omitted or added in expressions of manner in early Latin in an almost arbitrary fashion; the presence or absence of an accompanying adjective makes no difference.

135. **heus**, 'ho!' calling a person's attention.

136. **deueni**. *De* in composition often gives the idea of completeness, cf. *debello*, *detergeo*, *deuince* etc. So *deuenio* means 'to arrive at,' 'come right into.'

**in insidias, praesidium**. Military metaphors are very common in Plautus (cf. *vv.* 129, 184-7, 554, 778, 989).

Plautus lived at the time of the Punic Wars; he must have been about 36 at the outbreak of the Second Punic War. Such great national events always colour the language and especially that of the popular drama.

**ne time**. The original and regular colloquial idiom for the simple prohibition in Plautus and apparently in all ages (cf. its adoption by the Augustan poets). It seems, however, to have been limited from early times to simple and perhaps stereotyped expressions. A less limited expression in Plautus is *ne* with the present subjunctive.

138. **genium**. Properly the 'genius' of a person (cf. Tibull. II. 2 and Hor. *Ep.* I. 7, 94); but used often by parasites for their patrons (cf. *Capt.* 879, *Curc.* 301 and 628); almost equivalent to our 'good genius,' 'guardian angel.'

139. **per tempus**, *opportunately*.

**mi**. Take with *aduenire* as a 'dative of the goal' and meaning *ad me*. For this use of the dative see Bennett, *Syntax of Early Latin*, vol. II. p. 101 ff. Cf. *Epid.* 628 *prius uenisset quam tu aduenisti mihi* and Ennius, *Ann.* 401 (Vahlen's edition) *undique conueniunt uelut imber tela tribuno*.

141. 'Now would you look at a glorious treat' (Rogers).

By *facinus luculentum* Menaechmus means 'his splendid deed' in taking the cloak; the parasite, in accordance with his character, interprets it as a reference to the culinary art. For this use of *inspicere* the editors compare Ter. *Adel.* 428 *in patinas...inspicere iubeo*.

Perhaps *luculentus* from its proper sense of 'bright, shining' could mean 'oily,' 'rich,' when applied to food. In the Greek epithet

λιπαρός we have exactly the opposite development. Cf. Aristophanes' well-known jest on λιπαραὶ Ἀθῆναι, which so pleased the Athenians, but which he says only refers to the olive-oil produced there and bestows 'the honour due to sardines' (ἀφύων τιμὴν περιάψας) (*Acharn.* 639-40).

143. **enumquam.** The particle *en* in questions denotes excitement and sometimes anger; it is used also, as in this passage, to call the special attention of the person addressed to the question, like English *now* or *well*.

**in pariete,** 'hanging on a wall.'

144. **Catameitus** = Ganymede. *Adoneus* = Adonis.

At these verses Menaechmus spreads out his outer cloak like the eagle's wings or flowing robe of Adonis and displays the womanly garment beneath.

**raperet.** The subjunctive is not seldom used in early Latin in descriptive clauses of actual fact, where classical Latin would have the indicative. It probably began with words like *uelim*, *malim*, *possim* etc. with a slight potential force ('I would wish,' or 'I could wish' etc.) and was thence used with greater freedom. Other examples of this use of the subjunctive in Plautus are: *pauci sunt qui certi sient*, *Pseud.* 390; *ecquis alius Sosia intust qui mei similis siet?* *Amph.* 856; *quisnam istic fluuiust quem non recipiat mare?* *Cure.* 86. See Bennett, *Syntax of Early Latin*, vol. 1. p. 289 ff.

**ecquid** is little more than an interrogative particle.

**adsimulo similiter.** Such assonances please the comic poet. Cf. *v.* 151 *caueo cautius*, *v.* 602 *uiro me malo male nuptam*.

**ornatus**, the wife's cloak, which he is wearing.

147. For the hiatus see *Introd.* § 8 (b), ii.

149. **audes**, 'have you a mind to?' The root of this verb is the same as that of *avidus* and *aveo*.

152. This line follows on *perge, perge* (*v.* 150). The meaning is 'ad eum locum, ubi clam uxorem, etc.'

**clam uxorem.** *Clam* is a preposition here. It is also used as an adverb by Plautus; *clanculum* is only used as an adverb by Plautus. Terence uses **clanculum** also as a preposition. The word *clam* is emphatic; hence the non-elision. See *Introd.* § 8.

**sepulcrum habeamus atque hunc comburamus diem.** The metaphor is taken from burning the dead. It contains the idea of



not only utter but also quick destruction, which Menaechmus would effect here by the merriment and feasting. The subjunctives (*habemus, comburamus*) are final.

153. **sane**, 'soberly, earnestly'; so almost 'pray.' It is very common with imperatives in this sense in Plautus.

**incendo**. The indic. is often used by Plautus in a question which has a deliberative force. It conveys, however, a meaning somewhat different from the subjunc., since it generally asks sincerely for advice and never expresses despair. Hence we find that Plautus does not use the indic. in such questions in soliloquies. (See Bennett, *Syntax of Early Latin*, 1. p. 22.)

Other examples in this play are *vv.* 176, 320, 844.

It was formerly suggested by Prof. Postgate (*Class. Rev.* 1901, p. 451 f.) that this form in *-o* may be really an old subjunc., just as *ero* from \**esō* was a subjunc. (cf. Greek  $\omega$  from \**esō*) which became future in sense.

154. 'quite half the day is already dead.' It was towards mid-day.

156. **solum**, from the sense of the foundation, means here 'the socket' of the eye. Some editors interpret it as 'through the sole of my foot' and compare *Poen.* 571.

157. **mihi**. This use of the dative (sometimes called the 'sympathetic dative') instead of the possessive adjective is very common in Plautus and in early language generally. Cf. the types  $\mu\eta\tau\eta\rho\ \mu\omicron\iota$  'my mother,'  $\omicron\iota\ \theta\upsilon\mu\omicron\varsigma$  'his courage' etc. in Homeric Greek. Other examples of this dative in this play are: *vv.* 304, 444, 453, 798, 842, 1039, 1108, 1116.

158. **etiam**, 'still more.'

160. **ne** is, of course, the adverb meaning 'assuredly,' 'certainly.' **agitator probus**, 'an excellent charioteer.' Apparently Menaechmus looks back to see if his wife is following him just as a charioteer in a race looks back to see how far his opponents are behind him. Perhaps *probus* is ironical; the best charioteer would keep his eyes fixed on the goal.

161. **quidum**, 'how now?' 'how so?' Cf. *agedum, primumdum, uixdum* etc. *Dum* was originally an adverb with a temporal force, perhaps 'now,' as in *Rudens*, 778 *abi modo*; *ego dum hoc curabo recte* and *Merc.* 348 *dum serui mei perplacet mi consilium, dum rursum*

*haud placet*, where *dum...dum* has the force of *modo...modo*. Like the English *now* with imperatives or as the preface of a narrative, it lost its temporal for an inferential force in *quidum*.

162. **enim** has a corroborative force 'to be sure,' 'certainly,' as it often has in Plautus, though usually it stands first when it has this sense; cf. *v.* 846. Classical Latin usually has *enimvero* in this sense.

165. For the text here see Critical Appendix.

167. **olēfactare**. This is not due to metrical lengthening. It is the oldest form of the word. *Olēfactare* was derived from it by the law of *breves breviantes*. Another by-form of the word formed from *olēfactare* by syncope is *olfactare*. This has been worked out in detail by Skutsch. (See *Philologus*, 59, p. 503 f.)

169. **lepide ut fastidis**, 'how prettily you shew your disgust.'

173. **hanc**. Deictic: 'Erotium here.'

176. **expedite**, 'clearly,' 'to the point.'

177. **uel mane etiam**, 'or wait a while!'

177. 'You've set back the cup a mile.'

**passum**, gen. pl. (cf. *Truc.* 334) found also in later poetry e.g. Verg. *Aen.* VI. 653 *quae gratia currum | armorumque fuit* and Martial, 2, 5, 3 *duo milia passum*.

It can hardly be a contraction of *uu* but rather due to analogy with the 3rd declension, thus *regibus : regum :: passibus : passum*.

178. **Samiae**. The Romans obtained earthenware vessels from Samos; they were considered useful rather than beautiful or luxurious; cf. *Stich.* 693-4 *quibus diuitiae domi sunt, scaphio et cantharis | batiocis bibunt, at nos nostro Samiolo poterio*. See also Pliny *Nat. Hist.* 35, 12, 46. The brittleness of Samian ware was proverbial; cf. also *Bacch.* 200-202. A good collection of Samian ware can be seen in the Museum at Colchester.

179. **mane mane**. The first foot is a tribrach. See *Introd.* § 5.

181. **satin**. *Satis* is often used in this weakened sense; from meaning 'sufficiently' in reference to a definite standard of comparison (e.g. *v.* 616 *Satin hoc est tibi?*), it is used to mean 'well enough'; cf. *v.* 522 *satine, uti quemque conspicio, ita me ludificant?* which means 'isn't it enough that etc.' and *v.* 741 *satine haec recte fabulor?* and also *Mil.* 481 *satine abiit ille?* which originally had the force of *satine est eum abiisse?* Next by a further weakening the

idea of comparison is lost entirely and the word indicates merely 'actually' or 'really'; cf. *Mil.* 393 *Satin eadem uigilanti expetunt, quae in somnis uisa memoras?* 'Do not the same things *actually* come true etc.'

*Satin* is often used, as in our passage, with the exclamatory *ut*; cf. *Mil.* 1134 *Satin ut commoditas usquequaque me adiuvat!* *Bacch.* 491 *Satin ut quem tu habeas fidelem nescias?* *Merc.* 481 *satine ut oblitus fui | tibi me narrauisse?* *Pers.* 658 *Satin ut meminit libertatis?* Then in familiar language with this omission of *est*, *satin ut* together came to mean 'actually how.'

Notice that all these idioms are interrogative.

The order of words *solem uides satin ut* etc. with the subject of the subordinate clause taken out in the accusative with the principal verb is one much affected by Plautus. It is perhaps due to the influence of his Greek originals, as in our authorised version of the Bible. Cf. *zv.* 246, 301, 576.

**est.** The indic. in oblique questions is common in Plautus; the subjunc. is also used but had not yet become the regular construction. Cf. *zv.* 207, 349, 472, 498, 829, 909, 947.

I 3. Erotium comes forth from her house attended by some slave-girls (*κωφὰ πρόσωπα*), who remain near the door. She goes forward to meet Menaechmus pretending to be pleased to see him. The latter gives her the cloak and they arrange for the dinner. Peniculus, whose presence is unwelcome to Erotium, produces the humour of the scene by remarks made aside at her expense, as well as by his disappointment at the postponement of the banquet.

182. **anime.** A common form of address between lovers.

**quid ego?** sc. *faciam*. Erotium has not greeted him.

**extra numerum es mihi,** 'you are not in the number of my friends.'

183. 'That very remark of yours is usually applied to others, viz. the supernumeraries to the legion'.

**adscriptiui** (also called *accensi uelati*, and in later times *super-numerarii*) were a body of reserve troops attached to the legion and used to fill up vacancies which occurred. They seem also to have been used as orderlies. According to the census of Servius Tullius they were taken from the fifth class of Roman citizens. Peniculus

says he may not be wanted, yet, like the supernumeraries, he is there and even ready to take Men.'s place.

184. **istic**, adverb, amplified by *apud te*.

**proelium**, 'contest.' See on *v.* 136.

187. **bellator...cantharo**, 'warrior at the cup.' *Cantharus* is a wide-mouthed drinking vessel, a kind of *tankard*.

188. Notice the scansion *legiō* (see *Introd.* § 12), and for hiatuses see *Introd.* § 8.

189. **male**, 'intensely,' 'very,' a colloquial use. Cf. *non dubito quin me male oderit*, *Cic. Ad Att.* 14, 1, 2.

190. **nequis** = *non potes*. Though Menaechmus speaks thus, Erotium protests that he shows his affection for his wife by wearing a garment of hers.

191. The antithesis *induuiaē, exuuiaē* is difficult to render in English. Perhaps 'spoils taken off my wife for you to put on,' would do.

192. Literally, 'you easily prevail so as to be superior in my eyes to any who win my favour,' that is 'you are easily the first, I declare, among all who win my favour.'

193-4. These lines are of course spoken aside by Peniculus.

194. **oportebat nasum abreptum mordicus**. Notice the perfect infinitive which gives a different meaning from the present. See note on *v.* 995.

196. **facere**, 'to make an offering of,' as if to a deity. So the replies of Peniculus suggest various acts of consecration and worship.

197. **cedo**, 'give here' from *ce*, the deictic particle which is seen also in *hi-c*, *ce-ce* and *dō* the old imperative of the verb 'to give' (the non-thematic form, cf. Greek *δίδωμι*). The classical Latin imperative *dā* is due to confusion with the *ā*-conjugation.

**sic**, 'as you are' (i.e. after he has taken off his own outer garment and his wife's cloak, which he wears, is fully displayed).

200. **meo animo** = *mea sententia*. A common Plautine phrase.

202. **meis morigera moribus**, 'indulgent to, indulging me in every whim.'

204. 'Such at least as would go headlong into beggary.'

**properent** is a generic subjunctive.

205. **quattuor minis** = about £14 of our currency.

**anno**, 'a year ago.' A common expression in early Latin.

206. **ut ratio redditor**, 'according as the account is rendered' that is 'as the account now stands.' A commercial expression.

207. **uolo**. For the indicative see note to *v.* 18.

209. **scitamentum**, 'a dainty.'

210. **glandionidam, pernonidam**. Comic patronymics for *glau-dium* and *perna*.

212. **adposita**. The technical word at all periods for 'putting' dishes on the table.

**miluinam** (sc. *famem*), 'a kite's appetite.' This is the only place where this expression is found. The Greek *βουλιμίλα* (cf. Paul, *Fest.* p. 32, 'Bulimam Graeci magnam famem dicunt') led Ritschl to conjecture *bulinam* here; but there is no authority for this expression in Classical Latin or in Plautus and we cannot think that the poet would have expected his audience to understand such an uncommon Greek term. In spite of the solecism there seems no reason to suspect the soundness of the text. The English expression 'hungry as a wolf' is comparable.

Notice that *miluinam* scans as four syllables; the *u* of *miluos* and its derivatives is always a sonant in early Latin. (See *Introd.* § 12.)

**suggerant**, 'promote.' The subjunctive is final.

213. **licet** means little more than 'willingly.'

214. For hiatus see *Introd.* § 8.

**iam**, 'in a moment.'

217. **hodie** is often used in Plautus with no strict reference to time, like colloquial English 'this day,' 'this blessed day.' But in this verse it may have some temporal force: 'to-day of all days.'

218. **intus**, 'from within.'

I 4. The cook *Cylindrus* comes out of *Erotium's* house carrying a basket. *Erotium* gives him the money and he goes off to the town (left) to buy provisions.

219. **nummos**. Not the Roman *nummus* or *sestertius*, but, as usual in Plautus, the *nummus aureus*, i.e. the Greek *Didrachmon*. Cf. *Pseud.* 808-9. Its value in Attica was just over 1s.6d. of our money.

221. **defiat**. Passive of *deficio*; not at all an uncommon form in ante-classical writers, which is revived in the Augustan poets and in post-classical times. It is equivalent to *desit* here.

Notice the scansion of *quoinis* as one syllable. See *Intro.* § 11.

222. **isti**, 'those mentioned by you.'

223. It is difficult to find a satisfactory reason for the hiatus after *octo*, unless it be to represent some gesture on the part of *Cylindrus* followed by the laughter and applause of the audience.

**fungitur**. Notice that this verb is regularly transitive in early Latin. (Cf. the gerundive *fungendus*, which was formed in early times and remained all through Latin.) Other examples of *fungor* with the accusative are: *Asin.* 812 *apud amicam munus adolescentuli fungare*; *Most.* 48 *sine me aliato fungi fortunas meas*; *Cas.* 950 *qui munus fungier pro me uelit*. Also *Pacuvius*, 129 *nonne officium fungar uolgi?* and *Afranius*, 390 *ut possimus nostra fungi munera*.

224. 'I have named the guests; you mind the rest.'

II 1. *Menaechmus* II accompanied by his slave *Messenio* and sailors (*κωφὰ πρῶσωπα*) laden with baggage comes in from abroad (right). He has been travelling through every part of the known world for five years in search of his lost twin brother. Now he has come to look for him at *Epidamnus*. He is still hopeful; but the slave, weary of travelling, thinks he has perished long ago. *Messenio* warns his master of the dangers of a town like *Epidamnus*.

226-8. One of the many references in Latin literature to the Roman dislike and fear of travelling by sea and the unnecessary danger to which they thought it exposed men. Cf. *Horace's* fine ode on *Vergil's* journey to Greece (*Carm.* 1. 3 and especially *vv.* 9 ff.). Cf. also *Carm.* 1. 5 and 14 and 11. 13, 14. We find many metaphorical references to the destructive nature of the sea, e.g. *Plautus Trin.* 832 ff., *Truc.* 568-9.

226. **nautis**. Not, of course, professional sailors, but landsmen like *Horace's* *nauta panidus* (*Carm.* 1. 1, 14).

227. For the hiatus after *quom* in the fourth foot see *Intro.* § 8.

228. **non dicam dolo**, 'to speak the truth.'

229. **quasi**. The reading of P is *quamsi*, that of A is lost here. This passage has been curiously misunderstood by some of the editors, including *Ritschl* (and the revisers of the large *Teubner* edition), *Brix* and *Leo*. Failing to see the meaning they have with one accord altered *quamsi* to *si*. Now *quamsi* is impossible metrically, *Lindsay* (*Oxford*, 1903) has therefore substituted *quāsi*, which

has the same meaning in early Latin. Messenio, in fact, says that he is so tired of travelling that he is more glad to see land than one who returns to his own country after a sojourn abroad. It is strange that this simple correction did not occur to the earlier editors. The Elizabethan translator W. Warner, who was not troubled by readings or metre, understood the passage, as his version shows: 'I should not be gladder to see a whole country of mine own, than I have been at such a sight.'

For the sentiment we may compare Catullus' beautiful poem describing his return to his home in Sirmio (XXXI.).

**uideas.** The indefinite 2nd person singular 'one sees.' See note on *v.* 103.

**fuerit.** Perfect subjunctive. The meaning is different from *sit*: 'has been (enjoyed as) one's own (in former years).' For the subjunctive see note on *v.* 111.

For the prosody of this verse cf. *Introd.* § 5.

233. **nam quid** = *quidnam*.

**quaerere.** Take closely with *modi*: 'what limit is there likely to be to our search for him?' This limiting or defining infinitive is very common in Plautus and early Latin. So in *v.* 244 *operam praeterea nunquam sumam quaerere*; *Capt.* 423 *Ergo quom optume fecisti, nunc adest occasio | benefacta cumulare*.

This very natural use of the infinitive was lost in Latin prose of the Ciceronian period but revived by the Augustan poets and transmitted by them to the later or Silver age of Latin literature.

235. These names are used merely to indicate distance.

**Histros** and **Hilurios** (the Illyrians) would be little more than mere names of distant tribes. *Hispanos*, the Roman lack of knowledge of and difficulty of communication with Spain alone can explain the indifference of the Senate, until it was too late, to the growth of the Carthaginian power under Hamilcar Barca in that country between the First and Second Punic Wars. *Massilia*, an important port, would be better known to the Roman audience; a formal alliance between Massilia and Rome dated from before the First Punic War.

236. **Graeciam exoticam.** *Magna Graecia*. Plautus here adopts the standpoint of his Greek original. The proper Roman name for the district is *Magna Graecia*.

238-9. Notice the force of the tenses *quaereres*, *inuenisses* and

the emphatic *iam diu* at the end of the verse. *Si quaereres* means 'if you were looking for' (continuous) and *inuenisses* 'you certainly could have found.'

242-3. 'Accordingly I am looking for one to convince me of your opinion (*istuc*), who can say that he knows that my brother is dead.' *istuc*, object of *faciat*.

244. **praeterea**, 'beyond that,' 'further.'

**quaerere**. See note to v. 233.

245. **uiuos**, 'while I live.' See note to v. 357.

247. **in scirpo nodum**. The expression, perhaps proverbial, indicates a waste of time in looking for what does not exist. The Elizabethan translator expresses it by the paraphrase: 'This is washing of a blackamoor.'

248. A history of their travels, as was often done.

**nisi si**, a common redundant expression, 'except if,' 'unless.'

249. 'You are to do as I have bidden you (lit. what has been told you), eat your portion, and (so) escape trouble.'

For the scansion of *datum* see *Intro.* § 4.

250. **tuo modo**, 'as you wish,' 'at your bidding.'

251. Scan *enim* with hiatus after *uerbo*; hiatus not due to caesura but dramatic and filled in by a sigh. (See *Intro.* § 8 (b), vi.)

252. **paucis**, sc. *uerbis*.

253. Notice that the second foot is a tribrach by *breues breuiantes* and scan *nequeo* with synizesis (see *Intro.* § 11).

255. **aestiuē**, 'in a summerly way,' i.e. 'with less baggage' like soldiers or travellers in summer and so applied to money 'slenderly.'

257. **gemes** is a play on *geminum*.

260. **tum** is used for sequence of thought or argument. 'Again,' 'furthermore,' a meaning common at all periods and easily derived from the temporal sense.

**sycophantae**, 'cheats.' from the original meaning of 'informers.'

262. **gentium** with *nusquam*, 'vaguely local' genitive; 'among the nations,' 'in the world.'

263. As if Epidamnus were derived from *damnum* 'loss.' We have a similar use of false etymology in Aeschylus, *Agamemnon*, 681 ff., where the name Helen is fancifully connected with *ἐλεῖν*, 'to seize.' The jesting with proper names is familiar to us in Modern Comedy, e.g. Shakespeare, *Merry Wives of Windsor*, Act II. Sc. ii.



264. **deuortitur**, 'lodges,' 'sojourns.' Cf. *deuersorium*, 'an inn.' The force of *de-* is probably 'down from' and so 'aside from (the high road).'

265. **cedodum**, 'now give,' i.e. 'just give.' See note to *v.* 161.

266. **eo**. Instrumental ablative, like our 'what do you want with it?' *Facere* is perhaps understood though indistinctly in this construction, which is not uncommon in Plautus. Cf. *Pseud.* 88 *quid ea drachuma facere nis?* and *Truc.* 799 *quid co fecisti puero?*

267. **in Epidamno**. The ablative is used with or without a preposition to express *at* or *in* with town-names in Plautus. The idiom was not fixed. Similarly the preposition is used: *in Epheso* (*M.G.* 441); *in Epidauro* (*Epid.* 540, 541); *in Piraeo* (*Ter. Eun.* 539); *in Sparta* (*Poen.* 663).

**duis**. *Duim* is the old word for *dem*. It is an optative and derived from \**dōyicm*, the ending of which is seen to be the exact equivalent of Greek *δο-ίην*.

269. **iracundus**, 'passionate.'

**animi perdit**, 'reckless,' *perditus* having the active meaning of 'causing loss, ruin.'

270. **id utrumque**, referring to the two defects, which he has just ascribed to himself and Messenio.

**cauero**, 'I shall certainly guard against.' The future perfect in early Latin often differs very little from the simple future. In origin it is an aor. subjunc. (*-ero* from \**-eso*. Cf. the Greek aor. subjunc. ending), which has come to have a future meaning. It differed therefore from the simple future only in *the kind of action*, not in the time of action. Thus *fecero* in early Latin means 'I shall do (it) at once' (a momentary act) and *faciam* 'I shall begin doing (it)' or 'I shall repeatedly do (it)' (an imperfect or repeated act). From its use in subordinate clauses (e.g. *Men.* 54 *nisi qui argentum dederit, nugas egerit*) it came to express a future act as prior to another future act, i.e. it acquired the sense of a 'future perfect' in non-dependent sentences also (as, *Cum tu haec leges, ego illum fortasse conuenero* (*Cic. Att.* 9, 15)). This is also Brugmann's view of this form (see *Kurze Vergleichende Grammatik*, p. 270). The use of the future perf. with the force of a simple future seems to have remained in the colloquial language. Cf. the words of the standard-bearer of Caesar's 10th legion: *meum officium praestitero*, 'I shall certainly do my duty'

(Caes. *B.G.* iv, 25, 3). By using this old form for a momentary act (i.e. an act not regarded as in progress), the speaker expresses his sureness that nothing can stand in his way to prevent the fulfilment of his duty. Cf. the English colloquial exaggeration, 'I shall be back' for 'I shall come back.'

II 2. Cylindrus, carrying the provisions, returns from the market (left), and seeing Menaechmus II standing before Erotium's house mistakes him for Menaechmus I and the Comedy of Errors begins.

275. Cylindrus has been loitering while purchasing the provisions and now fears punishment.

278. **di te amabunt**, 'the gods bless you.'

280. **conuiuiae ceteri**. Cylindrus considered the parasite equivalent to eight persons (*v.* 223).

283. **dixin**. This has the force of a question containing a negative, which Classical and later Latin would usually introduce by *nonne*. The latter is very rare in Plautus and Terence and some critics would deny its use altogether. For such questions the early dramatists use *non* (as at *vv.* 302, 632, 708, 714) or *-ne*; the latter by the intonation would indicate that the question is equivalent to a positive statement.

287. **numero**. Originally an instrumental ablative from *numerus*, 'musical rhythm' and so meaning 'in accordance with, in (musical) rhythm.' Hence 'precisely at the right moment.' Then it may be used ironically as in this passage for 'too soon.'

289. Pigs were a favourite offering for a sound mind.

290. **sacres** is from the *i*-stem *sācri-*, while *sacer* for *sacros* (which is the form found on the old forum-inscription: *sakros es[ed]*, i.e. *sacer erit*) is from the stem *sācro-*. Cf. *infirmiss* by the side of *firmus*, Latin *hilaris* by the side of Greek *ἡλαρός*. *Sacres*, *sacrem* are always found in connexion with *porcus* (*sacres porci*, 'pigs for sacrifice') with a religious significance in Plautus. Cf. *Rudens*, 1208. Notice that in the latter *sacres* comes from the long form of the root, since a combination of mute and liquid does not cause length in Plautus. In our passage the metre does not help us to decide whether the first syllable of *sacres* is long or short.

291. **de** shows origin 'from,' then 'in consequence of' and so 'with.' Cf. Luc. IV. 805 *has uestro de sanguine poenas datis*.

292. The hiatus after *equidem* is perhaps due to the emphasis on it; but it would seem hardly necessary with such a word.

292. **certo**, colloquial for classical *pro certo*.

295. **perieris**. Perf. subj. 'may you meet your death,' i.e. 'found you!' Cf. *Asin.* 654 *di te seruassint*, 'may the gods have you in their keeping!' and *Pacuv.* 112 *di te mouerint meliora*, 'may the gods prove better advisers to you!'

297. **tantum quod sciam**, 'so far as I know.' See note to *v.* 500.

299. **nouerim**. This use of the subjunc. in an indignant repudiation of a question is common. It is merely an oblique question; utter contempt is expressed by the quotation of the previous speaker's words. Cf. *v.* 682-3.

303. **cyathisso** = Greek *κυαθίζω*. This is the regular transliteration; cf. *comissor* from *κωμάζω*; *badisso* from *βαδίζω*; *patrisso* from *πατριζω*; *atticisso* from *ἀττικίζω*.

304. **quom...est**. Causal clauses in Plautus generally have the indic. (cf. *vv.* 304, 398, 633, 1031, 1149), though the subjunc. is also found (cf. *vv.* 361, 363). See note to *v.* 62.

**illic**, dative (i.e. \**illī-ce*).

308. **illi** is the form of the adverb required in this verse for metrical reasons. The MSS. have the classical *illic*, which was either a deliberate and wrong alteration on the part of some scribe or perhaps a marginal gloss on *illi*, which was afterwards substituted in the text.

310-314. **iubeas** is the apodosis to both conditionals *consulas* and *sapias*; but it goes especially with the former, which refers also to a vague future time. *Sapias* seems rather to denote something unfulfilled for the present, for which the pres. subjunc. is the common construction in Plautus and Terence, and to mean little more than 'suppose you are a man of sense.'

311. **nummum illum** is 'attracted' into the case of *quem*. Cf. *quid fecisti scipione aut quod habuisti pallium* (= *pallio*), *Cas.* 975; *ne uspiam insidiae sient concilium* (= *concilio*) *quod habere uolumus*, *Mil.* 598; *populo, ut placerent, quas fecisset fabulas*, *Ter. Andr.* Prol. 3; *pignus da, ni lignae haec sunt, quas habes uictorias*, *Truc.* 275; and the well-known example: *urbem quam statuo uestra est*, *Verg. Aen.* I. 573.

**dudum**, 'just now.'

316. **multum**, 'persistent' and here perhaps 'tedious'; *odiosum*,

'wearisome.' Translate: 'oh, how tiresome and what a bore the fellow is to me.'

317. Cylindrus treats it all as a joke. It does not occur to him that there is a mistake. A good deal depends on this; for he not only begins the Comedy of Errors but by going within and telling Erotium that her guest has arrived he prepares the way for the confusions and adventures which follow.

318. **quam uis**, 'as much as you like.' It is never quite a conjunction in Plautus. Translate: 'ever so amusing.'

322. **scelus**, 'mischief,' 'rascally bent.'

Translate: 'What mischief can possess you to make you so troublesome to him?' *qui* is, of course, the old ablative 'by which.'

326. **iam**, 'in a moment,' *madebunt faxo*, 'it will be cooked, I'll warrant,' cf. *v.* 468.

327. **ne quo abeas**. *quo* is indef. 'anywhere.' *Ne abeas*, 'you must not go away'; *ne* with the jussive subjunc. with the force of a peremptory prohibition. See note on *v.* 136.

**longiŭs**. If the text is sound, the length of the final syllable must be due to metrical lengthening. See Metrical Introd. § 13.

For the scansion *prōm* see Introd. § 11.

328. **numquid uis?** A polite way of saying that he wishes to be going.

**eas...malam crucem**. *Ire* is used with an acc. of the 'goal' in many old expressions. We may compare the classical idiom with town-names, *Romam ire* etc. and with the supine in *-um*, *milites misit frumentatum*. Cf. also *infiltas ire* and *pessum ire*.

**maxumam malam crucem**. The adjectives merely intensify *crucem*; *malam crucem* is generally treated as one word. The phrase is an imprecation, like our 'go and be hanged!'

329. He was going to say *malam crucem* but changes to something more polite with comic effect.

330. **ad Volcani uiolentiam**. An imitation of tragic diction and purposely ridiculous here. Boasting and conceit are common characteristics of cooks in comedy.

337. Notice the scansion: *quŭ|ill'nŏ|uerit*. See Introd. §§ 8 and 10.

339. The diminutives seem to give the meaning 'their fawning slaves and maids.'

343. **amittunt**, with the force of *dimitunt* is usual in early Latin.

344. **nauis**. Notice that this word is scanned as a monosyllable, just as we get *portastis* from *portauistis* etc. *Nauis*, however, is not scanned in this way elsewhere in Plautus. Emendation of the verse has been suggested; but it has good MS. authority (see Critical Appendix).

346. **sciam recte monuisse**. The inf. can be used as the direct object of verbs in early Latin; hence the apparent omission of the pronoun *me*. Cf. *v.* 538 *dicam curare*. The present infinitive is the most natural in this construction; the use of the other tenses is probably due to the analogy of the accusative and infinitive construction. See also note to *v.* 1102.

349. **qui** is used as well as *quis* in Plautus for the interrogative. There is also evidence for the use of *quis* as a relative in Cato, *De Agri Cultura* (Keil), 145 *homines eos dato, qui placebunt < domino > aut custodi, aut quis eam oleam emerit*.

**hoc ponam interim**, 'meanwhile I'll put down this (wallet).' For the indic. see note to *v.* 181.

350. **nauales pedes**, the sailors who came with Menaechmus and Messenio. The term *nauales pedes* seems to have been applied strictly to rowers only. **sultis** = *si uoltis* ('if you please'); cf. *sīs* = *si uis*.

II 3. Menaechmus II and Messenio are still standing and conversing outside Erotium's house, when she herself comes out to look for Menaechmus I. Immediately she mistakes Menaechmus II for her expected guest. At first Menaechmus II refuses to converse with her; but at last he pretends that he is really her guest and goes into her house and shares the feast with her.

351. **sic**, 'as they are,' i.e. *open*.

Notice the proceleusmatic in the first foot, with *breues breuiantes*, and also that no true anapaest occurs in this line, scan:

sīnē fōrēs | sīc ābī | nōlo ōpē rīrī||

354. **odores**. Generally used in the plural for 'frankincense.'

356. 'Pleasant surroundings bring loss to my lover but profit to me.'

357. **coquōs**. The Romans seem to have objected to *uu*; hence after *u-* they kept the old ending of the nom. *-os* in the *o*-declension.

**atque** (= *ad-que*) has the force of Greek *καὶ μὴν* and introduces a new person: 'Yes, there he is, I see him.' Cf. *Rudens*, 492 *atque eccum incedit*. See note to *v.* 123.

359. **potissimus**. Erotium says that among her many lovers Menaechmus is the favourite.

**nostrae domi** must be loc. 'in my house' rather than gen. with *potissimus*. For the scansion of this verse see *Introd.* § 22.

361. **mira uidentur**. This neuter pl. is common in Plautus. Cf. *v.* 1046 *quid sit, mira sunt*; *Amph.* 283 *mira sunt nisi inuitauit sese in cena plusculum*; *Pseud.* 1216 *mira sunt ni Pseudolust*; *Trin.* 861 *mira sunt ni illic homost aut dormitator aut sector zonaricus*. With this we may compare the Greek use of the plural for the 'impersonal' with the *-τέος* forms, as *ποιητέον* or *ποιητέα ἔστιν*, 'it must be done' and also *ἀδυνατά ἔστι*, 'it is impossible.'

363. 'More than your own home; for this is your (real) home.' This seems to be the meaning and correct punctuation of the passage.

366. For the scansion see *Introd.* § 22.

368. This line seems to be anapaestic dimeter acatalectic, though it contains only one anapaest (see *Introd.* § 18). Notice the proceleusmatic in the 1st foot and the archaic long final syllable of *licet*.

371. **neque id haud inmerito tuo**. The negatives *neque...haud* do not produce a positive, but the repetition merely serves to reinforce the negative meaning. Cf. *Epid.* 664-5 *Non fugio, domi adesse certumst*; **neque ille haud obiciet mihi | pedibus sese prouocatum**; *Persa*, 535 **neque mi haud inperito eueniet tali ut in luto haeream**.

374. **compellet**, subjunc. giving a reason. It is really the generic subjunc.; the expression of 'a person of the kind who' or 'such a person as' takes the force of the 'ground' of the speaker's assertion. In Plautus *qui* with the indic. also sometimes seems to give a reason (cf. *vv.* 292, 300, 309, 852); but it is different from the subjunctive and the idea of reason comes from the sequence of thought and is not expressed actually in the language.

375. **dixin**. See note on *v.* 283.

376. **praeut si**, 'in comparison with what it will be if.' Expressions of comparison are often elliptical in all languages.

376. **triduum hoc**, acc. of duration of time meaning 'for three days from now' (lit. 'for this space-of-three-days').

378. **sine...dum**. See note on *v.* 161.

380. **in Epidamno.** See note on 267.

**in hanc urbem...intro.** Very explicit for *intra hanc urbem*.

381. **tetulit.** The reduplication was lost except as an archaism by the Ciceronian period; but a trace is retained in *rettuli* for *\*retetuli*.  
**heia, 'ha!'**

**delicias facis, 'you are jesting.'** A stronger expression is *ludos facere*.

382. **amabo, 'prithee, 'please,'** an expression used by women and less often by men in addressing women. The verb has lost much of its meaning and became little more than an interjection. We may compare *em* which was originally the imperative of the verb *emo* and meant 'take!' (e.g. *em ergo hoc tibi! Take this (blow) for yourself, Asin. 431*); hence its use with the accusative. When used without the acc. it is rather like the French 'voilà!' as *Rud. 463 em sic uolo!*

This use of *amabo* seems to have remained in the colloquial language; for it is found in Cicero's letters, as *cura, amabo te, Ciceronem nostrum (Att. 2, 2)*.

**hic = apud me, 'in my house.'**

384. **nimis, 'very much.'** See note on *v. 81*.

**quid hoc sit negoti, 'what's the matter,' 'what is the meaning of this.'**

385. **atque** is used, as often, to confirm the previous statement: 'Yes, indeed.'

386. **scibo.** Cf. *subuenibo (1009), seruibo (1101)*. This form of the future in the fourth conjugation is common by the side of the other *sciam* etc. in early Latin.

387. **bene uocas: tam gratiast.** 'Your invitation is very kind; and I thank you so much.'

The tone would indicate the refusal just as often in modern French, so that there was no need to add a negative.

The old explanation was that *tam* was equivalent to *tamen*. Brix here quotes Festus 'at antiqui *tam* etiam pro *tamen* usi sunt.' But in none of the passages cited is the explanation necessary or convincing.

An ellipsis is very natural in the Latin (as in the English), but that it is as definite as Ribbeck, who supplies 'quam: si accepissem quod offero,' would suppose, seems improbable.

389. **egon**. Notice the use of *-ne* in questions and exclamations of surprise or repudiation.

Notice the hiatus after *tibi*, which is emphatic. Erotium no longer says *mihi*; but in her anger puts stress on *tibi*.

390. **malum**, 'curse you!' cf. *v.* 793.

391. **baxea**, a light kind of shoe.

395. **cantherino ritu**, 'like a horse.' A horse sleeps (and dreams) while it stands.

There seems to be no reason for the hiatus after *ritu*, unless it is to be filled by a gesture of the actor and laughter of the audience. The text is perhaps not sound.

397. **negem...fecerim**, 'what is it that I could deny, if I have done it' (lit. '...that I have done'). The first subjunc. *negem* is clearly potential; the second *fecerim* seems to be due to *negem*. See note to *v.* 111.

402. **narras**, 'speak of,' 'mention.'

403-404. Menaechmus describes his vessel, as though Erotium had asked what kind of ship it was.

**saepe excussam malleo**, 'often hammered' in repairing.

**quasi supellex pellionis**, 'like a skinner's board.'

**palus palo proxumust**. The skin was 'pegged out' on the board. Notice the alliteration of *p*.

405. **semul** with *mecum*. *Semul* is the older and original form of *simul*; the latter is due to the analogy of *similis*, which is itself regularly derived from \**semilis* by the assimilation of *e* to *i*.

409-12. **Agathocles** was tyrant of Syracuse 317-289 B.C.

**Phintia** is not known as a ruler of Syracuse; but about 280 B.C. there was a tyrant of this name at Agrigentum. Plautus has either confused the towns or purposely made Erotium confuse them.

**Liparo**. No ruler of this name occurs in Sicilian history.

**Hiero**. This is the tyrant of Syracuse during the First Punic War. He did not succeed to the throne in quiet succession as Erotium suggests here; he was the general during the struggle between Rome and Pyrrhus and as a result of his ability in that capacity was raised to the tyranny in 265 B.C.

415. **ne feceris**. A form of prohibition used only colloquially. It is a little difficult to appreciate any real distinction between the pres. and perf. subjunc. in prohibitions in Plautus. Perhaps the



perfect is more peremptory in tone, denoting the action is to stop 'at once.' Cf. the use of the aorist subj. in Greek with μή for prohibitions.

416. **periisti**, 'you are certainly lost.' Notice that the force of the perf. is quite different from a future or future perfect. Cf. *v.* 428 *uictus sum, si dixeris*; *Amph.* 320 *perii, si me aspexerit*; *Merc.* 909 *seruata res est demum, si illam uidero*.

**intrassis** has the force of a future perfect. See note to *v.* 113.

419. **ni**. For the readings here see Critical Appendix. *Ni* is doubtless the correct reading here, which has been changed by the scribes in most MSS. to the more familiar *ne*. *Ni* is used in old Latin with the same sense as *ne* both with the non-dependent subjunc. as *rem diuinam ni faciat*, Cato, *Agr. Cult.* (Keil) 143; *ni quid tibi in spem referas*, *Epid.* 339; and in subordinate clauses as *quaeso...ni me indicetis qua platea hinc aufugerim*, *Men.* 880-1; *ausim non cauere ni quid committam tibi?* *Most.* 924; *pignus da, ni lignae haec sunt quas habes uictorias (=uictoriae)*, *Truc.* 275; *exceptum cautumque est nei diuideretur*, C.I.L. 200-6; and with the modal verb *oportet*; *habe iudicem...si tuas esse oportet niue (=and not) eas esse oportet liberas, niue in carcerem compingi test equom*, *Rudens*, 712 ff.

The connexion of the negatives *nī*, *nē*, and *ne* is interesting. *Nī* is derived from I. E. \**nei* (cf. Oscan *nei*, 'not') and was used in early Latin as an emphatic *not*, as *Nostin? Quidni nouerim? Curc.* 423, *Quidni sentiam?* *Men.* 912. *Nē* (from I. E. *nē*), which we find in *nē...quidem*, in Latin replaced an old negative \**mē* (Greek μή, and Sanskrit *mā*) in the use with the subjunctive. Hence in early Latin we find both *nī* and *nē* used without distinction with the subjunctive. Later *nē* became the usual idiom with the subjunc. and *nī* was used almost only in conditional sentences in *nisi* or alone. The third original negative is *nē* (Sanskrit *nā*), which we find in *nescio*, etc. The negative *non*, as all know, arose in Latin itself probably from *noenum*, i.e. \**ne-oinom*, 'not one' with elision of the final *-um*.

424. **haud inuita fecero**, 'I shall certainly not be loathe to do it.' Cf. note to *v.* 270. So the presence of *Peniculus* had been unwelcome to *Erotium* before.

Scan *ēum* one syllable, *Introd.* § 11.

427. The cloak was not to be altered in fashion or form, since the shape was uniform (cf. note of *introd.* to I 2); but the embroidered

border was to be altered. Hence it is to be taken to an embroiderer (*phrygio*). For such ornamental borders cf. the traces of colour on the statues of the 'Maidens' from the Acropolis; see E. A. Gardner, *Handbook of Greek Sculpture*, pp. 164 ff.

**opera**, 'trimmings,' 'ornaments,' a meaning derived from its use for 'works of art.'

428. **qui**, originally the 'ablative' of the indefinite pron., 'somehow,' 'just,' 'only,' is commonly used in Plautus merely as an asseverative particle and in wishes. Cf. *vv.* 451, 931.

We cannot account for the hiatus after *eadem*. It is perhaps for some dramatic effect.

432. See Critical Appendix.

434. **scio ut me dices**, 'I know how you will say that I...?' (See Appendix.) The sentence is purposely incomplete.

436. **actutum**, 'immediately,' an adverb, of which the derivation is uncertain.

436. **istos**, the sailors, the *nauales pedes* of *v.* 350.

442. 'The privateer is taking the skiff to utter destruction.'

**dierectum**. Often used as a term of abuse in comedy. Its derivation is uncertain; if it meant originally 'raised on high-apart' in application to the crucified (cf. *ire in malam crucem*), the *di* is an alternative form of *dis-*; but the quantity *dī-* is a further difficulty. *Dierectum* is a proleptic adjective in this passage.

**lembus** is a small boat, a 'yacht' or 'cutter.'

443. **postulem**, 'claim' or 'expect'; hence the acc. and inf.

III 1, 2. Erotium and Menaechmus II have gone into the house and Messenio and the sailors have gone off to the shore. At this point Peniculus, who has lost his patron Menaechmus I in the crowd in the town returns to await him at the house. A short time after he sees Menaechmus II come out of Erotium's house garlanded and carrying the robe over his arm. He at once mistakes him for Menaechmus I, and angry, because the feast is finished, resolves to inform the wife of Menaechmus I of her husband's conduct.

446. **interea loci**. The genitive in this expression, which occurs several times in Plautus is similar to *ubi terrarum*, *id temporis* etc.

**Quom** almost has the force of *dum*. 'I am more than 30 years

of age, during which period I have never etc.' Cf. Ter. *Hec.* 421 *Dies xxx in navi fui, quom interea semper mortem expectabant.*

The hiatus in this verse is quite irregular; the text is perhaps corrupt.

447. **scelestius** seems to mean little more than 'more unfortunate.' Cf. *Rudens*, 801 *scelestus galcam in navi reliqui.*

452. **contionem.** *Contio* is the general term for a meeting of any kind; it might be an assembly of the people convened by a magistrate merely to impart information or to make arrangements preliminary to the formal *comitia*, whether the latter was to be legislative or judicial.

**occupatos**, 'engaged.' Pen. says that in view of his profession he ought to be exempt from these duties!

Some take *occupatos* as predicative and *occupat* as equivalent to *reddit*. But it is less natural and suitable to the sense.

454. This is a difficult verse. If the reading be correct (it has good MS. authority: see Appendix) *census* may be acc. pl. and mean 'registered property' and the subject of *capiat* is *magistratus*, which may have been indicated in the next verse, since the latter is defective in the MSS. It would mean 'should assess them (for the purpose of a fine)'. For the actual seizure of property *pignora capere* is the usual phrase.

457. **Ad fatim** is used with the genitive on the analogy of *satis*. **in dies...singulas escas**, 'one meal a day.'

**edint.** Generic subjunctive. The form was originally optative (cf. *sim* (see note on v. 90), *desim*); but it came to be used interchangeably with the subjunctive form *edam* etc.

458. **essum.** The supine is used more freely in early Latin than in the classical period. We find also at v. 835 *me in siluam uenatum uocas*. Cf. *dare nuptum*, 'to grant the marriage' (i.e. 'to give in marriage'), which is very common in Plautus; e.g. *Aul.* 27, 271, 384, 604; *Cas.* 254, 770 *et passim*. From these expressions the origin of the supine from the acc. singular of a verbal noun is clearly seen.

461. 'To whom I believe he intended it to be given as surely as I see myself alive.'

This verse has greatly perplexed editors and critics and has led to many unnecessary emendations. The sentiment is quite suitable;

Peniculus has not yet lost faith in Menaechmus and hopes to share the end of the feast.

Notice that *datum* is the perf. participle with *uoluisse* and is used as part of the predicate; cf. *Cas.* 439 *factum et curatum dabo*; *Cist.* 595 *perfectum ego hoc dabo*. See also note on *v.* 995.

463. The garlands were put on at the end of the meal; hence Peniculus knows that it is finished.

464. **temperi.** Of course, ironical here. 'I've come just in time to take him home.' *aduorsum* is the adverb.

466. **potine ut quiescas?** This has quite a different tone from *posse* and the infin. It was perhaps originally 'can't you? Just be quiet!' i.e. 'Can't you be quiet!' Hence the expression of irritability. For a fuller account see Bennett, *Syntax of Early Latin*, vol. I. p. 237.

With *potine* (i.e. *potis-ne*) sc. *est*.

**hanc**, sc. *pallam*.

468. 'I will make you say it is not the same (*lit. it*).' *Non* is put with *favo* as with *nego*, *non puto* etc. for emphasis.

For the short first syllable of *ignorabitur* see note to *v.* 290.

471. The hiatus is difficult. The text may be corrupt. (See Appendix.)

472. **pulcre**, 'gloriously,' 'richly.'

**ultus fuero.** The fut. perfect denotes determination. Cf. note on *v.* 270.

476. **accubui, apstuli.** For the hiatus see Introd. § 8 (*b*), vi.

479. **parti**, the older and correct form of the abl. of *i*-stem nouns. The later form *parte* is due to confusion with consonant stems. Cf. also note on *v.* 25.

480. **ait**, sc. *Erotium*.

481 f. This is well known from what has preceded; but repetitions were necessary for the restless Roman audience.

485. **minore...dispendio**, 'at less expense'; the ablative shews 'attendant circumstance.'

**bene fui**, 'was I well off,' 'did I enjoy myself.' The adverb with *esse* is common in colloquial Latin.

488. **leuior quam pluma.** An expression which occurs elsewhere in Plautus (cf. *leuior pluma est gratia*, *Poen.* 812; *pluma haud interest, patronus, an cliens probior siet*, *Most.* 407), also in Cic. *Att.* 8, 15, 2 *ipsi pluma aut folio facilius mouentur*.

489. **flagitium hominis**, 'the villain.' *Hominis* is a 'genitive of definition' as in *monstrum hominis* (Ter. *Eun.* 696); *scelus uiri* (Curc. 614); *deliciae pueri* (Pers. 204).

Notice the scansion of this verse with hiatus after *flagitium*. See Introd. § 8 (b), iii.

490. 'How have I deserved it of you that you should have ruined me?'

**qua causa**, properly 'wherefore.'

492. **absenti**. For the  $\bar{i}$ -form of the abl. see note on *v.* 479. The classical use varied with the participles, though they usually had  $-i$  when used as adjectives.

493. **heres**, i.e. an adopted son.

495. The reason for the hiatus is uncertain; but it is perhaps due to contrast and expresses indignation. See Introd. § 8.

496. 'Do you want ill-usage in return for your ill-spoken words.' The Elizabethan translator turns it 'rail not on me, unless thou intend'st to receive a railer's hire.'

500. **quod sciam**, 'so far as I know.' This subjunc. is developed from the use in generic, descriptive or limiting clauses. Cf. *v.* 1106 *nihil reticebo quod sciam*, 'I will in no way withhold such knowledge as I have,' i.e. 'nothing so far as I know'; *Pseud.* 1076 *Nullumst periculum quod sciam*, 'There is no danger such as I know of,' i.e. 'so far as I know'; *Men.* 297 *tantum quod sciam*. See Bennett, *Syntax of Early Latin*, I. p. 295.

502. 'If you *want* to do what is right, don't annoy me.'

506. **sinciput**. If the text is sound here, the long vowel must be due to metrical lengthening, though it is rare in Plautine verse.

508. The reason for the hiatus is not very sure, though a break before a climax is not unnatural. Cf. note to *v.* 251.

512. **occisast haec res**, 'it is all over with this,' 'the game is up.' Cf. *Capt.* 539, *Pseud.* 423, where the same expression occurs, also *Capt.* 284 *salua res est*. In such sentences *res* is of quite an indefinite application and is almost equivalent to the neuter demonstrative, just as we find *nulla res* used emphatically for *nihil* at all periods.

**indutum**. Notice the  $-tus$  participle used with the accusative *pallam*. It originally had a middle or reflexive force, 'having put on yourself the cloak.'

516. **quo dignus es**, 'to the place you're fit for.'

519. For the order of words cf. note to *v.* 181.

520. **istaec**, Plautine for classical *istae*.

522. **satine**. See note on *v.* 181.

III 3. Peniculus has gone in great anger into the house of Menaechmus I to tell the latter's wife of her husband's conduct. Menaechmus II is making his way to the town (left) but just before he leaves the stage one of Erotium's slave-girls runs after him bringing him some jewelry, former presents to her mistress from Menaechmus I, and asking him to get them refashioned. This scene gives Peniculus time to accomplish his object and leads Menaechmus II still further into complications.

524. For *amare* without *se* see note to *v.* 346.

526. There is no reason for the hiatus here. There is perhaps some corruption in the text.

527. **nouom** used predicatively: 'fashioned anew,' 'remodelled.'

536. Menaechmus almost overdoes his part with comic effect.

538. **dicam curare**. See note on *v.* 346.

540. By *simul*, 'at one and the same time,' Menaechmus II really means 'never.' A good instance of 'dramatic irony.'

541. **inauris**, 'ear-rings.'

544. **manupretium**, 'the workman's pay.'

545. **sodes** is probably for *si audes*, which Plautus also used. Pronounced quickly the *i* became a *y*-sound and was lost; *au* was popularly pronounced as *ō*. Cf. *Clōdius*, the plebeian form of *Claudius*.

**aps te**, 'from your own resources, means.'

**reddidero**. See note on *v.* 270.

549. 'That they should be sold, so far as possible, at any price they will fetch (*lit.* at whatsoever price people bid (at the auction)).'

**quique** is 'abl.' and indefinite like *quicumque*. It is often found in Plautus and less frequently in later Latin, for example Livy I. 24, 3 and Sallust, *Catilina*, 39, 6. *Ut...ueneant*, construction with *me curaturum*, explaining (to the audience) what he really meant by *haec*, after the Ancilla has gone into the house and can no longer hear him.

The subjunctives are, of course, due to the *oratio obliqua*.

558. It seems unlikely that the hiatus after *mihī* is correct; the effect would be to emphasize the word, which appears hardly

necessary to the sense here. But could it perhaps be left for the actor to fill in with a loud laugh or some exclamation? Emendations have been suggested. See Appendix.

IV 1. Menaechmus II has gone away to the harbour (right). When the stage is thus cleared, Peniculus and the wife of Menaechmus I appear at the door of the latter's house. The matrona is excited with anger and wants to hasten in search of her husband, but Peniculus restrains her and they look about for him or for traces of his path. Seeing the garland which Menaechmus II threw away they begin to go forth in that direction.

559. **frustra**. Some editors have doubted the correctness of this word in the text; but it rests on good MS. authority (see Appen.). Supply *esse* 'to be cheated.' Cf. *Amph.* 974 *seruos et era frustra sunt duo*.

561 f. Peniculus does not wish Menaechmus to hear them, lest, if he be near, he should depart in haste.

562. **manifesto**, put first for emphasis but really connected with *opprimes*. It has the meaning of the Greek ἐπ' αὐτοφώρῳ, 'in the act,' 'red-handed.' Cf. *manifestum hominem* (v. 595).

563. **cum corona ebrius**. The metrical hiatus here is perhaps due to the fact that *cum corona* is virtually descriptive and parallel to *ebrius* and the speaker stops after the first. The use of hiatus in lists is common in Plautus; see *Introd.* § 8 (b), vi.

565. **num mentior?** 'you wont say *now* that I am lying?'

568. **cum illoc**. See note on v. 785.

• 569. **male habere**, 'to abuse.'

570. **aucupa**. This verb in later Latin is always deponent. In Plautus there is a number of verbs with active forms which later were used only with the middle (identical with the passive) forms. On the other hand, some verbs are treated as deponent (or middle), though in classical Latin they are found as ordinary actives, as *Aul.* 116 *copulantur*; 295 *obsonari*; *Capt.* 80 *caletur*.

*Aucupa* is a bird-catcher's term; it is used here in its literal sense of 'catch'; but it is often used metaphorically with the meaning 'ensnare.'

IV 2. Menaechmus I returns from the Forum and delivers a long soliloquy on the troubles of a *patronus* with many *clientes*. This is

his first appearance, since the arrival of Menaechmus II in the town, and up to this point the latter has been the victim of the mistakes. At first he does not see his wife and Peniculus who have stepped back into the shadow of the porch of her house. At last they come out and address him, the wife complaining of his theft of her cloak, and Peniculus of his broken promise of a dinner. Menaechmus I tells his wife that he will at once have the cloak returned to her. The wife dismisses Peniculus with no more tangible reward than the promise of help when he is in similar trouble. The parasite departs, cursing the ingratitude of the family, and is not seen on the stage again during the play.

571 ff. 'What a foolish custom and how troublesome and wearisome is this which we follow, and yet all the richest adopt it most!'

**uti**, 'how.' **quique**, i.e. *quicumque*.

**maxume** intensifies *moro*.

574. The custom of a rich man's having a number of dependents or *clientes* is Roman not Greek. The *Clientela* was an Italian institution, of which the origin is uncertain; it is found among other Italian peoples besides the Romans, e.g. the Sabines (cf. Livy II. 16). The relationship between the *cliens* and his *patronus* varied at different periods of history. In the early Republic apparently it was chiefly in legal matters that the *patronus* helped and protected his *cliens*, as we see also from the references in these verses.

576. **res**, 'wealth.'

576-7. 'Rather than the kind of honour for which they have a reputation.'

579. **frugi** perhaps has something of its original sense of 'profitable' as well as 'worthy.'

582. For the scansion of this verse see *Intro.* § 22.

585-6. 'When the day of trial is appointed for them, it is appointed at the same time for their patrons, inasmuch as they plead for them in whatever wrong they have done.'

So the *patronus* performed the duty of the counsel of modern times. (Cf. the use of the word *patronus* as equivalent to our 'counsel' in Cicero's works (e.g. *Pro Roscio Amerino* 5 *et passim*.)

587. **ad populum**. Probably the *Comitia Centuriata*, which tried all cases involving a citizen's 'caput,' and was also the highest court of appeal for Roman citizens.



**In iure.** The technical expression for a case which was still before the Praetor. When it passed from him to a special court for trial it was said to be *in iudicio*. *Ad iudicem* has the meaning of the latter in this passage.

**res**, 'the suit.' *rest = res est*.

588 f. 'Just as a certain client to-day has very much harassed me and has permitted me to do neither what I wished nor with whom I wished.'

**attinuit**, 'has he held on to.' See *Intro.* § 4 (1) and *Appen.*

590. **apud aedilis.** The aediles' courts dealt with minor offences of a non-political character, such as breaches of the laws of interest, or of the sumptuary laws, cases of violence or trespassing.

591. 'I offered complicated and hard terms.'

593. **sponsio fieret.** The *sponsio*, so-called from the old formula, beginning with *spondesne...?*, which both parties repeated, is a suit conducted with a legal wager or stake. Both sides staked a sum of money, the defendant on the justice of his refusal and the plaintiff on the justice of his claim. Both provided a surety (*praes*), and the loser forfeited the fixed sum to the state. Cf. *Bacch.* 881 f. and *Capt.* 898.

594. **magis manifestum**, 'more obviously guilty' from the sense of 'detected.'

597 f. 'And me too for having ever this day set eyes on the forum.'

**hodie.** See note on *v.* 217.

599. **est licitum = licuit.**

602. **satin.** See note to *v.* 181.

603. **si sapiam.** Notice that the point of view is different from *si sapio*. Cf. note to *v.* 310. For the latter cf. *Aul.* 401 *tu istum gallum, si sapiis, glabriorem reddes mihi*.

**mihi bene sit.** See note to *v.* 485, where, however, the verb is personal.

604. **faenerato**, 'with interest,' i.e. 'to your cost.'

**sic datur**, 'he's got it!' 'it serves him right!' The *Matrona* has just struck *Menaechmus*. It is a slang expression. Cf. *v.* 628; *Pseud.* 155 and *Stich.* 766. Cf. also *hoc habet* (*Rud.* 1143, *Most.* 715; *Verg. Aen.* XII. 296), which has a similar meaning and seems to have been slang from the gladiatorial shows and used when a gladiator fell.

606. **illuc**, nom. neut. sg. ; i.e. classical *illud*.

607. **mihi**. Ethic Dative, 'I pray.' Menaechmus pretends to feel concern for his wife.

608. **tristis**, 'ill-humoured,' 'sullen.'

610. **palla pallorem incutit**. The play on the words is difficult to render in English. Following the Elizabethan translator with modification for the sake of accuracy, we might translate 'at the mention of the cloak he cannot cloak his fear.'

611. **at**, 'well,' in answer to Men. look of surprise at the hostile attitude of Pen.

**ne.. comesses**, 'you ought not to have eaten.' The form is imperf. subjunc. and the meaning is a past jussive. The pres. jussive 'you are not to eat' or 'you must not eat' becomes, when the time for the action is past (and the obligation has been left unfulfilled or the command has not been executed), 'you were not to eat' or 'you ought not to have eaten.' That the imperf. subjunc. should be used in such sentences to denote that the command was given in the past is natural.

615. 'Nothing is more audacious than this fellow.' The neuter is used for contempt.

616. **dēōs**. See Introd. § 11.

617. **isti**, 'that friend of yours.'

619. 'What cloak do you mean (*istaec*)?'

For the scansion of *istaec* see Introd. § 10.

621. **responsant**, like the English 'answer you back' and so 'defy,' 'disobey.'

**inpune non erit**, sc. *illis*. Men. pretends to be a sympathetic husband.

**nugas agis**, 'you are talking nonsense!'

625. **em**, 'hem!' Distinguish from *em* meaning 'take that,' 'lo!'

**rusum** = *rursum*. The latter became \**russum* by assimilation of *r* to *s* and then *rūsūm*.

626. **bellus**, ironical, 'your fine husband.'

627. **potin ut...sis**. See note on *v.* 406.

**aufer manum**. Menaechmus had approached his wife and laid his hand on her shoulder.

633. **astare**, 'to stand up,' 'stand still,' and sometimes 'to stand idle.'

636. 'You didn't think I had the means of taking vengeance on you.'

**qui**, the adverb (old 'ablative'), 'whereby.'

639*a*. Some editors exclude this as a marginal gloss from *v.* 645, which has been inserted in the text; but this seems unnecessary; its repetition at 645 has dramatic force.

640. **pol haud rogem te, si sciam**. This is the early Latin use of the present subjunc. for unfulfilled conditions in present time, for which later writers regularly use the imperf. Plautus uses the present or imperf. subjunc. in these sentences.

641. **nouit**, *sc. tua uxor*.

642. **nil pudet**, *sc. te*.

643. **ades**, 'attend.' Perhaps *animo* is to be supplied in this idiom.

645. Menaechmus quotes the words, putting *mihi* in the emphatic position, as if he shared his wife's loss.

646. **captat**, 'is trying to catch (cheat) you.' For the indic. see note on *v.* 181.

647. **salua non foret**—which actually had happened.

648. **nil mihi tecumst**, 'I have no business with you,' i.e. 'I'm not speaking to you.'

650. **Menaechmus quidam**. Notice the 'dramatic irony,' by which the words convey to the audience a meaning different from that meant by the speaker.

653. **noctua**, 'night-owl.'

Scan this verse with hiatus *tu istic* and with *istic* as one syllable\* (see Introd. § 10): thus

ěgŏn dě|dí tū | tú īst(ic) | ĩnquām | uín ād|fěrrī | nóctŭ|ám. ||

This is made certain by the sense and by 'eniculus' retort about the *noctua*.

656. **nos non falsum dicere**, *sc. adiuro*.

657. **condonauī**, 'made a present of.'

658. **do foras**, 'lend out of the house.'

661. **faxo**. See note to *v.* 113.

**ex re tua**, 'to your advantage.'

**feceris**. See note to *v.* 270.

664. 'You will be paid for your trouble, when etc.'

667. **excidisse**, 'disappointed' of something regarded as sure.

670. **tibi**, *sc. uxori*.

**patiundum**, 'I must just bear it!'

**placuro**, 'I shall certainly please.' See note to *v.* 270.

674. **aliquis euocate**, 'some one of you, call....' *Aliquis* is used in apposition to the plural subject of the verb. See note to *v.* 785.

IV 3. Menaechmus I left alone walks across the stage to Erotium's house. At his summons she appears and he begs back the cloak. Erotium, who has already given it to Menaechmus II to get it altered, under the impression that he was Menaechmus I, still fails to distinguish them and accuses Menaechmus I of trying to cheat her, because he already has the cloak.

675. **aetati tuae** = *tibi*, though it really means much more. Cf. *Rudens*, 375 *Vae capiti atque aetati tuae* and 486 *Neptuno credat sese atque aetatem suam* ('himself, body and soul').

677. **uenio**. The indic. is used in accordance with the interchange of the indic. and subjunc. in generic sentences in Plautus (cf. notes to *vv.* 374 and 958); also the sentence is equivalent in meaning to *cur...uenio?*

678-9. **eam** pleonastically takes up *pallam illam*. The order of words in these verses is expressive of Menaechmus' excitement and fear.

679. **factum est** instead of *facta est* by the natural interchange of *res* and the neuter.

**ordine**, 'in order (as it happened)' i.e. 'from beginning to end.'

680. 'I'll buy for you any cloak you wish even at twice the price.' *Bis* seems to mean 'by twice' and to go with *pluris* as *multo* would.

**quam uoles** means that Erotium shall choose it for herself.

**tanta** (see Critical Appendix). This use of the word occurs elsewhere in Plautus, as at *Rudens*, 521 *multo tanta miserior*; *Stich.* 339 *multo tanta plus*; *Men.* 800 *multo tanta illum accusabo quam te accusaui amplius*. Several attempts at the explanation of *tanta* have been made: *tanta* has been taken as fem. abl. (sc. *pecuniā*) (see Havet, *Archiv für lat. Lexicographie*, II. 579); it has also been explained as changed from *tanto* for the sake of differentiation from *multo* (see Leo, *Archiv für lat. Lexicographie*, XII. 100). Neither of these explanations is convincing. Now it seems more probable that *tanta* is neuter pl. like the adverb *cetera* and to be construed closely with *multo* (not with the comparative); and so it meant literally 'by

much in so many ways (as you please),’ i.e. ‘ever so much.’ It is an old accusative of extent and remained perhaps as a colloquialism in the language. The idiom when established was extended to expressions with *bis* etc. instead of *multo*.

683. **ut dederis.** *ut*, ‘how,’ denotes surprise. For the subj. see note on *v.* 299. There can be little doubt that *ut* is interrogative; the verb alone is really the quoted word; there is no ellipsis of *fierine potest* or anything else. Trs. ‘What! you gave me...’

684. **atque**, ‘forthwith.’ Cf. *Most.* 1050 *quoniam conuocauit, atque illi me ex senatu segregant.*

685. **nunc...postillac**, ‘now (for the first time) after that.’

686. Take *quia commisi* ‘because I trusted (you)’ and *ut me defrudes* as explanatory of *ad eam rem*.

For the hiatus see *Intro.* § 8, vi.

692. **ne frustra sis** is a common colloquial expression. The subjunctive is jussive and the sentence means ‘so make no mistake about it!’

693. **habes despiciatui**, ‘hold in contempt.’

694. *Erotium* implies that *Menaechmus* is trying to cheat her of the payment for the feast; next time he shall have it only for ready-money.

**frustra**, ‘for nothing,’ i.e. ‘without profit’ (to *Er.* herself).

**ductare**, sc. *meretricem*.

695. **quam habeas frustratui.** *Frustratui habere* means ‘to deceive.’ *Frustratui* is a ‘predicative dative.’

696. **nimis iracunde**, sc. *est*.

697. **etiamne astas?** ‘won’t you stay here (lit. standstill) a moment?’

**audes**, for meaning see note to *v.* 149.

698. **exclusissimus**, ‘shuttest out’ (Rogers). A comic superlative. Cf. *Trin.* 988 *ipsissimus*.

700. Notice the two accusatives with *consulo*. *Hanc rem*, however, is simply the inner object, being almost equivalent to *hoc*, and *amicos* the real object. A development of the idiom, which perhaps was colloquial, we find in *Petronius*, 88 *consulere prudentiorem coepi aetates tabularum*.

*Menaechmus* in great perplexity decides to go away and ask the advice of his friends. By this contrivance the stage is cleared for the appearance of *Menaechmus II*.

V 1. Erotium has gone into the house and Menaechmus I has gone away to the town to consult his friends. Menaechmus II enters from the harbour carrying the cloak. Just at that moment the wife of Menaechmus I comes to the door of her house to look for her husband. Seeing Menaechmus II she mistakes him for Menaechmus I.

701. **dudum**, 'just now.'

703. **aliquo...in ganeum**. See note on v. 124.

704. **prouisam**, 'I will go out to see.'

705. **salua sum**, 'all is well with me!'

706. **demiror**. The preposition *de-* has the force of completeness so that the verb means not merely 'I wonder' but 'I am at a loss to imagine.' Cf. *debellare*, 'to end a war,' *decertare*, 'to fight it out (i.e. to a decision).'

707. Notice that in her anger the Matrona says *hominem* not *uirum* (husband).

**meret**. Notice that the indic. gives the meaning of 'with exactly the words he deserves,' that is, the clause is not generic.

714-15. The same tradition is mentioned by Cicero, *Tusc. Disput.* III. 26, 63 *Hecubam autem putant propter animi acerbitatem quamdam et rabiem fingi in canem esse conuersam*.

717. **omnia mala ingerebat**, 'she was heaping (or kept heaping) every kind of abuse on.'

718. **Canes**. In old Latin some nominatives ending in *-ēs* exist by the side of forms in *-is*, as *canēs* by *canis*, *felēs* by *felis*, *uolpēs* by *uolpis*, *apēs* by *apis*. On the other hand we find *uatis* for *uatēs* and *cautis* for *cautēs*.

720. **aetatem**, 'all my life.' Cf. *Amph.* 1023 *eo modo, ut profecto uiuas aetatem miser*; *Asin.* 21 *ut tibi superstes uxor aetatem siet*. Notice the omission of the possessive adjective, which makes it probable that *aetatem* is an old adverbial expression.

The hiatuses in this verse represent the sobs of the Matrona. Cf. also 739 and 740.

722. **quid id ad me**, sc. *attinet*.

722-3. Notice the emphatic *tu* and *tuo*.

724. **fabulas**, 'idle tales,' meaning 'complaints.' It is from the root *fā-*, 'tell,' which we see in Greek *φημί*.

726. **quam**, from the general comparative sense of these verses, as though we had *mauelim uidia uiuere*, etc.

**tuos mores perferam**, 'put up with your behaviour.'

727. **mea causa**, 'so far as I am concerned.' So at *v.* 1029.

728. **uel usque dum**, 'even as long as.' *Usque* emphasizes the idea of continuation.

**optinebit**, 'hold,' 'possess'—the usual meaning of the word.

729. **at** means 'but (I object).' The Mat. goes forward to snatch the cloak; hence omission of object of *surrupuisse*.

731. **multum**. An adverb, 'very.'

734. **istuc**, anticipating and in apposition to foll. sentence. Trs. 'look here!'

735. 'And I'll tell him of your disgraceful conduct.'

737. **ita rem esse**, 'matters are so,' 'such is my plight.'

739-40. For hiatuses see note on *v.* 720.

741. **satin**. See note to *v.* 181.

743. **qui possim**, 'to enable me.' *qui* is 'abl.'

**petulantiam**, 'insolence.'

745. 'I know you as much as Porthaon.'

**Sīmītu** is an adverb, which is common in early Latin and is found also in inscriptions of the Empire. The origin of the word is quite uncertain; the first syllable is probably from the same root as Greek *ὀμοίως*. In meaning and use it is identical with *simul*.

**Porthaon**, the mythical figure; the king of Pleuron and Calydon in Aetolia and father of Ceneus and grandfather of Meleager. He is mentioned here as one who was mythical and little known. Cf. also Calchas at *v.* 748.

746. **at**, 'at least,' is often found after a *si*-clause. Cf. also *v.* 670 *si tibi displiceo, patiundum; at placuero huic Erotio*.

747. **aduēnit**, present.

748. **Calchas**, the soothsayer among the Greeks at Troy, who foretold the length of the war and advised the Greeks to build the wooden horse.

**Calcha**, ablative (usually *Calchante*) by transference to the *ā*-declension on the analogy of *Epaminondas*, etc.

751. For the scansion *sī ōuom* see Introd. § 9.

752. **ecastor...hoc**, sc. *facis*.

V 2. The wife of Menaechmus I has summoned her father, who now enters from the town (left). He is represented as a very old

man, who walks on a stick with pain and difficulty; as he comes on he soliloquises on the disadvantages of old age and the probable trivial reason for his daughter's summons. Seeing Menaechmus II standing there, he mistakes him for his son-in-law. When he denies acquaintance with both the old man and his daughter, they decide that he must be mad. Thereupon Menaechmus II feigns madness.

753. 'As my age permits and as this case needs haste' (literally 'there is need of action').

**usus factost.** *Usus* is the substantive and the construction is on the analogy of *opus est*.

755. **quam facile**, ironical for *difficile*.

**haud sum falsus**, 'I am not deceived,' i.e. 'I'm quite aware.'

756. **consitus sum senectute**, 'I'm overgrown with old age.'

758. **mers**, 'merchandise.' Translate: 'It is, in fact, a bad bargain.'

**ergo** is often used thus in summing up an opinion, like English 'I tell you.'

760. **longus sermost.** Indic. is used (in spite of *autumem*), as regularly in *longum est, melius est*, etc. at all periods of Latin.

761. **in pectore et corde.** The same expression occurs in *Merc.*

570. Both *pectus* and *cor* are used for the seat of the feelings and the intellect, so that the expression is somewhat tautologous like the English 'heart and soul.'

762. **quod** is an acc. of extent 'in regard to which,' referring to *hoc negotii*. From such a *quod*, when used in reference to a whole sentence, arose the conjunctive use with the sense of 'because,' 'since.' In the same way *id*, originally an accusative of extent, was used with a general reference for 'for that reason,' e.g. *Mil.* 1158, *Trin.* 35.

763 a. Notice the scansion of *id sit* by *breves breviautes*.

766. **istaec**, fem. pl. = *istae*.

**ita** goes closely with *solent*, 'such is their custom.'

767. **feroces**, 'high-spirited.'

767. **postulant.** For the meaning see note to *v.* 443.

769. 'But a wife must be forbearing to a certain point.'

776. **saluen aduenio?** 'do I come to you in prosperous circumstance?' i.e. 'do I find all well with you?' The adverb *salue* is often used with this general meaning.

777. **destitit**, 'stand apart from'—a rare meaning of the word. For the perfect cf. note on *v.* 865.



779. **logos**, 'discourses' or 'arguments.' The word in Latin often means 'foolish talk' or 'quibble,' as Nonius says '*logi sunt sermones uel dicta ridicula et contemnenda.*'

By construction *logos* is the accusative with *loquere*. *Non* must be taken very closely with *longos*.

780. **nusquam**, 'in no case.'

**hoc primum te absoluo**, 'in this I can set your mind at ease from the beginning.'

*Hoc* is probably the ablative with *absoluo*. Bennett (*Syntax of Early Latin*, vol. II. p. 247), however, thinks that it is perhaps an accusative, since *absoluo* is the opposite idea of *accuso* and the latter sometimes has two accusatives, when one is a demonstrative pronoun. Opposite ideas often cause the same construction, as *operum uacuas* (Hor.) etc. from *operum plenus* etc., and English 'disagree with' from 'agree with,' etc.

782. **abducas** is jussive subjunc., 'You must take me away.'

784. **litigium**. Accusative with *ecce*. It is in origin the same as the accusative of exclamation. Translate: 'Well, here is a pretty quarrel!' It is difficult to account for the hiatus after *tandem*. The text may be corrupt. (See Appendix.)

785. **neuter**. The use of a negative expression with *cauere*, 'to guard against,' is due to a very natural confusion with verbs like *curare*.

**neuter iretis**, lit. 'that you should go—neither of you,' i.e. 'that neither of you should go.' The plural verb with the distributive subject is common in Latin. Cf. *aperite aliquis...ostium*, Ter. *Ad.* 634.

**cum querimonia**. This use of the preposition showing attendant circumstance is exactly like the English 'with your quarrels.' Cf. *v.* 568 *quid ego nunc cum illoc agam?* The expression is perhaps colloquial in origin. Cf. also *v.* 266 and note *ad loc.*

787. **ut**, 'how,' just as with verbs of 'exhorting,' 'bidding,' etc.

**uiro morem geras**, 'you should humour your husband.'

790. **at enim**. See note on *v.* 729.

791. 'For this fussiness of yours I'll warrant he will love her all the more.'

793. **malum**, 'a plague on you!' like an interjection.

For hiatus after *quæ* see *Introd.* § 8.

794-5. 'You might as well claim to prevent him from making

an appointment for dinner or receiving any stranger in his own house.'

**postules.** The subjunctive has a potential force.

797. **lanam carere,** 'to card wool.'

799. **illim** the adverb, in classical Latin with the deictic *-c(e)* appended, *illinc*. Translate 'on his side' and *hinc* means 'on my side.'

800. **multo tanta.** See note on *v.* 680.

802. **recte,** 'rightly, duly,' 'as he ought.'

808. **ut factumst,** apparently 'how it happened,' an oblique question with the indicative.

812. **dēōs.** *Intro.* § 11.

813. This verse carries on the construction from *deosque do testis*.

821. **inuere** is used in comic fashion as the negative of *uero* and takes up Menaechmus' words *nego hercle uero*. The word is due to conjecture (see Appendix); but it is highly probable.

822. **nocte hac** probably means 'in your dreams.'

**quo,** the adverb, 'to some place.'

824. **non tu tenes?** 'can't you check him?'

825. **nunc hanc rem gere,** 'now attend to this business!'

827. The first foot of this verse is an anapaest with hiatus after *tibi*, which is thus emphasized.

828. **illic,** dative; also at *v.* 841. See note on *v.* 156.

**colos.** The original form of the nominative. The later *color* is due to the oblique cases *coloris*, etc.

828-9. For the indicatives see note on *v.* 181. This is a clear example of parataxis, where in later and less colloquial speech we should have had *hypotaxis* or the subordination of the *ut*-sentence to *uide*.

835. **Bromie.** Dionysus or Bacchus invoked with the cry *εὐοῖ, εὐοῖ*.

**quo...in siluam.** Cf. *vv.* 124, 703. The woods and mountains were the scenes of the wild orgies connected with Bacchic worship.

837. **canes.** See note on *v.* 718.

842. **perii.** The perfect has the meaning of a state: 'I am lost.'

**minatur...exurere.** See note to *v.* 346.

843. **ultro quom,** 'even when,' 'although.' We may compare *etsi, etiamsi*, 'even if,' 'though.' The indic. is often used with the concessive *quom* in Plautus. Other examples are *Bacch.* 1004 *sat sic*

*suspectus sum, quom careo noxia*; *Most.* 858 *serui qui quom culpa carent tamen malum metuont.*

846. **enim**, 'certainly.' See note on *v.* 162. The hiatus after *enim* is unusual, unless we are to scan *ampliūs en(im)*. (See *Intro.* § 13.)

847. **occupo...consilium**. *Capio consilium* is a commoner expression; but *occupo*, 'seize upon,' is purposely used here to denote the need for a *rapid* decision.

848. 'Do you bid me restrain my fists not a whit on her face.'

**uotas** = *uetas*. Cf. *noster* for *uester*; *uorto* for *uerto* in early Latin. *Uo* before *r, s, t* was changed to *ue* in the second century B.C. The MSS. of Plautus mostly show the older form.

852. **sumne**. See note to *v.* 283.

853. **haud male** = *optume*.

854. **Titanum**. Menaechmus says that he, inspired by the gods, is going to attack one of their old enemies.

**Cygn**. Perhaps in reference to the hoary head and beard of the old man. There seems to be no mythological allusion.

855. **artua**. Cf. *loca* the plural of *locus* and Gk *μῆρα* as well as *μηροί* the plural of *μηρός*. The usual form of the plural is, of course, *artūs*.

858. Menaechmus pretends to address Apollo.

858-9. **huuc senem...uiscera**. The common poetical accusatives of the part and the whole.

859. **osse fini**. *Fini* seems to have been originally an ablative absolute with the other member omitted, just as we have *excepto, praesente, absente* used absolutely in Latin in such phrases as *praesente nobis* (Plautus), *absente nobis* (Terence). *Fini* then had the meaning of 'there being the end,' and came to be used adverbially with the meaning of 'as far as.' In our passage *osse* is probably locative in sense: 'the end being at the bone,' i.e. 'as far as the bone.' We find the abl. with *fini* also in Cato, *Agr. Cult.* 28. 2 (Keil) *postea operito terra radicibus fini*. There is also an example of *fini* with the genitive in Cato, *Agr. Cult.* 113. 2 (Keil) *amphoras nolito implere nimium ansarum infimarum fini*, which seems to be reminiscent of *fini* with its true nominal force.

**assulatim**, 'in splinters,' i.e. 'in pieces.' *Assula* means 'a splinter.' The adverbial ending *-tim* has, as usual, a kind of distributive force, 'splinter by splinter.'

The hiatus before this word is for dramatic effect.

865. **adstiti**, 'I am standing.' Notice the perfect here has the sense of a present in English like Greek *ἔστηκα*—a use not uncommon with this verb, especially in early Latin.

**in currum**. Construction due to the idea of motion.

867. 'See that you beat quick time with your feet.' *Infecto* means literally 'to bend,' and was perhaps originally a term applied to dancing; here it indicates the high-stepping of prancing horses.

871. *Apollinis* in apposition to *tuom*, which is equivalent to a genitive.

V 3. Menaechmus II, who is left alone on the stage, while the old man goes to summon a physician for his supposed mad son-in-law (but really Menaechmus II) goes off to his ship and sailors (right). Then the old man returns and stands impatiently looking towards the town (left) for the physician.

878. **saluo**, sc. *mihī*.

880. **ni** is commonly used with the same sense as *nē* in early Latin. See note to v. 419.

882 ff. The old man reappears after summoning the *medicus*. Verses 882–888 are spoken in soliloquy.

**spectando**, 'with looking out.' He has been straining his eyes. For the hiatus see Introd. § 8, vi.

883. **dum se ex opere recipiat**, 'until he comes from his patients' or 'finishes his round.'

884. **odiosus**, 'bored,' 'harassed.' Contrast v. 316, where it has a more active sense of 'causing trouble or weariness.'

885–6. These verses refer to the boasting of the *medicus*, who pretended that his skill was so great that even the gods sought his healing. But binding up the leg of Aesculapius and the arm of Apollo might mean mending their statues. Lest his audience should miss this double interpretation of the words, the poet adds 'utrum me dicam ducere medicum an fabrum.' Such an addition seems to us, as it would also have seemed to the Greeks, quite unnecessary; but the character of the Roman audience required the clearest details and most obvious form of humour. This picture of the boastful quack-physician is a satire on some of the medical practitioners of the time.

888. **incedit**. This verb is used to indicate a slow, stately walk.

**formicinum gradum**. This must correspond to our 'snail's pace';

but why an 'ant's pace' should refer to a slow step it is not very easy to see. Muretus says 'formicae multum quidem mouent, sed parum promouent.' But that can hardly be applied to the old physician (cf. *incedit*), unless Plautus is using a common colloquial expression, though it seems not to occur elsewhere in literature, and intends its unsuitability for a joke. It seems, however, that 'formicinum gradum' may be used ironically for 'slow pace.' Such a form of jest is common enough in Plautus and indeed in most comedy. Dr Giles has suggested to me that *formicinum gradum* may be proleptic with *moue* so that the phrase means 'get into an ant's pace,' i.e. 'make haste!'

V 4. The physician enters from the town (left), walking at a slow pace, and holds a preliminary consultation with the father-in-law.

890. **num** means 'now'; the same form occurs in *nunc* from *nun-c(e)* and the Greek *νῦν*, *νῦ*. The word has this meaning also in *vv.* 413, 620, 627. It is easy to see how a question introduced by this *num* and spoken with a suitable inflexion of the voice developed into a negative statement put in an interrogative form in class. Latin.

**lārūātus**, 'possessed' or 'bewitched' (*larua*, 'a spectre, ghost'). *Cerritus*, 'mad.' The derivative is quite uncertain.

891. **ueternus**, 'drowsiness.' *Intercus*, 'under the skin,' an adjec. from *cutis*, 'skin.' For the shortened form in composition cf. *compos*, *impos* from *potis*. The shortening (i.e. the loss of the final syllable) is due to the accent being originally on the first syllable of the word in Latin and the other Italic languages. *Aqua intercus*, 'dropsy.'

894. **mea...fide**, 'on my word.'

896. For the reading see Appendix. The hiatus after *sescenta* is due to a sigh; for 'six hundred (sighs)' the neuter plural is naturally used; the word *suspiria* may be understood, but is probably not distinctly conceived.

**in die**, 'in the course of a day.'

V 5. Menaechmus I, having consulted his friends (*v.* 700), returns and is taken by the old man to be the patient and, accordingly, cross-questioned by the physician. Finally the physician decides that it would be best to take him away to his own house to cure him and goes off to summon his slaves to carry him off.

899. 'Assuredly this day has proved evil and contrary for me.'

**peruorsus atque aduorsus.** The words are chosen for their assonance.

901. **conplere** with the 'genitive of the material.' It more often has the abl.

902. Ulysses by his cleverness and resourcefulness gave Agamemnon help and advice in time of trouble; so Menaechmus I speaks ironically of the parasite Peniculus as *meus Vlixes. Regi.* Parasites often called their patrons *rex.*

903. 'As surely as I live, I shall,' etc.

**uita** is used in a double sense: (1) livelihood, (2) actual life.

904. **illius esse** refers to the emphatic *sua* of the previous verse. Men. says 'I am foolish to speak of "his life" when it is mine alone.'

906. **ut mos est meretricius** amplifies *condigne*, which is used absolutely with the meaning of 'in a way worthy of her class.'

910. Menaechmus had buried his head in his hands, causing his robe to fall back and uncover his arms.

912. Menaechmus is naturally in a bad temper as a result of his unhappy adventures in the afternoon.

**quidni.** See note to *v.* 419.

913. **Elleborus**, of which the true Latin name is *ueratrum*, is a poisonous plant. The two species, the white and the black, are described by Pliny (*Nat. Hist.* 25, 5, 21), who tells also the story of the discovery of its remedial qualities: certain shepherds noticed that goats, who ate it were cured of illness and that those who drank their milk were cured of insanity. Celsus, 11. 13, speaks of the white variety as a cure for epilepsy and insanity. The method of its application, though described by Pliny, is not very clear to the lay reader; apparently different parts of the plant were used for different purposes. Hellebore grew at Anticyra on the Malian Gulf, and at a place of the same name in Phocis. The inhabitants of the former town are said to have cured Heracles of his madness by means of it.

916. 'Now indeed he is showing the first signs of madness.'

915-17. Menaechmus, not knowing the reason, is indignant at the inquisitive questions.

919-20. **deliramenta**, 'nonsense.'

921. **priusquam percipit insania.** *Priusquam* is followed by the indic. in Plautus and early Latin, unless the sentence preceding it contains a subjunc. or its equivalent (cf. note to *v.* 1059) or an imperative. Originally it did not introduce a subordinate clause; hence it is naturally followed by the same mood as precedes it. It is like the English 'sooner than.'

For the scansion of *percipit* see Introd. § 4.

922. **occidis**, sc. *eum*, the Senex is anxious for Men.

923. **duri**, 'hard,' perhaps 'fixed,' 'staring,' apparently a sign of madness.

925. **quod sentias**, 'as far as you can feel.' See note to *v.* 500.

926. **nulla.** The adjective *nullus* is very commonly used in Plautus, where classical Latin would have *non*.

928. **cubans**, 'when you are in bed.'

929. **resolui.** Notice that *re-* has the force of 'duly,' 'as I ought.' Cf. Verg. *Aen.* II. 139 *quos illi fors et poenas ob nostra reposcent effugia*, 'from whom perchance too they will duly claim (or claim as due) punishment for my flight.' *Re-* has this force in *referre*, 'to report' (i.e. bring as you ought (to the proper authority)); *reddere*, 'to give duly,' so 'restore' or 'pay'; *recipere*, 'take what is due,' i.e. 'recover.'

933. **percontator**, 'you inquisitive fellow.'

934. **de illis uerbis caue tibi**, 'in respect of (i.e. on account of) those words, take care.' The physician tells the old man to take care, when he is warned by such words that Menaechmus will have another paroxysm of madness.

\* 935. **Nestor.** The senex means that he is a model of sanity and wisdom compared with what he was. The other Menaechmus (*zv.* 831 ff.) had pretended to be mad. *Praeut*, a particle of comparison, seems less logical than *praequam*, which is also used in Plautus and colloquial Latin. *Praeut* perhaps owes its *ut* to the analogy of *sicut*. We find *praeut* at *Mil.* 19 *nihil hoc quidemst praeut alia dicam*, and *Bacch.* 929 *non pedibus termento fuit praeut ego erum expug-nato meum*.

For the scansion of *praeut* as one syllable see Introd. § 11.

936. The reference is to the remark of the other Menaechmus at *v.* 857.

937. For the scansion see Introd. §§ 8 and 10.

941 ff. The senex has repeated the threat of Menaechmus II, and Menaechmus I in this verse is showing how ridiculous and improbable are the words as applied to him.

943. **sub furca.** The *furca* was a wooden instrument of the form  $\Lambda$ , which was placed on the shoulders of the offender, whose hands were also fastened to it. Slaves were frequently flogged under it. This is, of course, a Roman not a Greek practice.

**ēs.** See Introd. § 4.

945. 'Don't I utter this abuse in answer to abuse like a man of sound mind?' i.e. 'Is it like a madman to meet abuse by abuse?' See notes to *vv.* 181 and 283.

947. **scin quid facias optumumst?** 'don't you know what you had better do?' *Facias* is semi-dependent on *optumum est*, just as we find the subjunc. (without *ut*) used with *licet*, *impero*, etc., at all periods. Ciceronian Latin would have *facere*. For the indic. *est* see note on *v.* 181.

948. **quippini**, 'why not?'

949. **meo arbitrato**, 'just as I please.'

950. **aliquos uiginti dies.** *Aliquos* makes the expression vague and indefinite like English 'some twenty days' or 'twenty days or so.' In the same way Greek uses  $\tau\upsilon\varsigma$ , as  $\acute{\epsilon}\pi\tau\acute{\alpha}\ \tau\upsilon\upsilon\epsilon\varsigma$ , 'seven or so' (Thuc.). Cf. also *Pseud.* 283 *aliquos hos dies manta modo*; *Truc.* 872 *amabo ut hos dies aliquos sinas eum esse apud me.*

951. **pendentem.** Slaves were often flogged hung up with weights on their feet.

953. **prōinde.** See Introd. § 11.

954. The physician, like the rest, is frightened and unwilling to stay alone with, as he supposes, the excited madman.

955. **paratis** is a predicative or proleptic adjective here.

955-6. Notice *iube* constructed with the subjunc. instead of the accusative and infinitive. This construction is found not only elsewhere in Plautus but also in both prose writers and poets of the classical period.

957. **socerus**, the older form of *socer*. Plautus uses the latter also.

958. **illuc**, neut. nom. sing. explained by *quod med...praedicant*, 'what is the reason why these men, etc.' Cf. *v.* 677.

**praedicant.** The indic. is probably the original and correct construction in such sentences. Plautus uses both the subjunctive and



indicative; later writers regularly used the subjunc. Perhaps the latter mood was finally used because these sentences were felt to have a kind of oblique and interrogative force. For a further discussion of the construction see Bennett, *Syntax of Early Latin*, vol. I. p. 241.

**hisce**, nom. pl.

960. **coepio**. The present infinitive also occurs at *Pers.* 121 (*coepere*). In classical Latin the present of this verb has been lost in the current language.

961. The second *saluōs* is acc. pl.

963. The hiatus after *cupio* was filled in probably by the actor's sighing.

964. **nimi' prouentumst nequiter**, 'things have fallen out very badly,' i.e. 'I've had dreadful bad luck.' Colloquial use of *prouenire*.

965. 'I shall be here for-a-long-time-yet (*usque*); but by night-fall, at least, I suppose I shall be let into the house.'

V 6. The father-in-law and the physician have gone off to get slaves (*lorarii*) to carry off Menaechmus I (the supposed insane patient). Menaechmus I left alone on the stage has retired to the background outside his own house. Messenio enters at the right end of the stage and not seeing Menaechmus I he soliloquizes on the hardships of a slave's life and the conduct advantageous to him. This scene is not only the prelude to the connexion between Messenio and Menaechmus I and the final recognition scene, but also prepares us for Messenio's request for emancipation.

\* 966. **spectamen**, 'mark,' 'proof of worth.'

968. **absente**. See note on *v.* 492.

969. **quam si**, 'as if'; *tam* is omitted.

971. **quoi cor modeste situmst**, 'who is a man of sense.' *Cor* is often used for 'understanding' or 'judgment.' *Modeste* means 'with discretion, discernment.'

972. **qui nihili sunt** belongs grammatically to *eis*. Notice *id* anticipating the *quid*-clause.

**nihili**, 'of no account,' 'worthless.' It is like the 'genitive of price,' which we find with *magni*, *tanti*, etc. For the metaphorical sense cf. *magni facere*, 'to esteem highly or make much of a person.'

978. For *magis* emphasizing a comparative cf. *v.* 55 and *Aul.* 422

*ita fustibus sum mollior magis quam ullus cinaedus.* Cf. also the 'double comparatives' in Shakespeare.

The rhythm of this verse would be much improved by the deletion of *ego*; the seventh foot of the iambic tetrameter catalectic would then be a pure iamb. Also *ego* loses much of its emphasis, which would be the sole object of its presence, owing to elision.

979. 'I much prefer to eat the meal, which others have ground, than to supply them with what I have ground myself.' Notice *molitum* repeated emphasizes the hard work of grinding.

982. 'Though others be as they consider it in their interest (to behave), I shall certainly be, etc.' Notice the force of *sint...ero*.

**in rem**, 'for the matter,' i.e. 'useful.' Cf. the English colloquial expression, 'to the point.'

983. **culpam abstinenceam**. *Abstinere* is frequently used with the accusative in Plautus; but it is found also with the ablative. The use of the acc. is probably on the analogy of verbs of 'taking away.'

983 *b*. For the reading see Appendix. For the sentiment of this soliloquy compare *Mostellaria*, 858 ff.

984. **quae faciam**, 'for what I am going to do,' goes with 'hoc pretium'; the reference is to the following verses (986-989). For reading see Appen. For the loose construction cf. *Capt.* 941.

988. **ex hoc saltu damni**. Erotium's house is like a mountain pass, where the unwary traveller may be entrapped and robbed.

V 7. The old father-in-law returns with the *lorarii*. The latter set about carrying off Menaechmus I. Messenio's attention is aroused by the noise in the back-ground and thinking Menaechmus I to be his master (Menaechmus II) who is being attacked by ruffians and robbers, he rescues him. In return, he asks his supposed master to grant his freedom. When Menaechmus says he has not the power to do so, he pronounces the formula himself and goes off to the harbour (right) to get the money and the baggage, which he had been guarding.

991. **habeatis curae**, 'pay heed to.' *Curae* is predicative dative. **imperavi atque impero**, perhaps a colloquial redundancy.

992. **medicina** is the physician's booth, where he was consulted, treated his patients and instructed his apprentices. The medical profession was not held in very high esteem in Rome in the early

republic, because it was practised chiefly by freedmen and foreigners, especially Greeks.

994. **minitetur**. For the subjunc. see note to *v.* 229.

**fecerit**. Notice that the perfect subjunc. here designates a completed act, 'be found to have valued.' Cf. *Mil.* 1125 *istuc caue faxis*; 1245 *nisi perdere istam gloriam uis, quam habes, caue sis faxis*; *Asin.* 256 *caue tu idem faxis alii quod serui solent*. The use of the perfect was common after *caue* and such verbs and was probably often merely a colloquialism.

995. **raptum oportuit**. The perf. inf. here has a different force from the present: 'it was right for him already to have been carried, etc.,' i.e. 'you ought to have had him off shoulder high by now.' Cf. *v.* 194 and *Amph.* 944 *primum cauisse oportuit ne diceres*; *Aul.* 754 *non attactam oportuit*; *Mil.* 1336 *aurem admotam oportuit*; *Cato, Agr. Cult.* 5 (Keil) *nequid emisse uelit, neu quid dominum celauisse uelit, haruspicem ne consuluisse uelit*. Sometimes, however, there seems to be little real difference between the present and perfect infinitives, the latter appears to be just a colloquial exaggeration, like the English 'I meant to have written' for 'I meant to write.'

996. **illi**, the adverb. Classical Latin *illuc*.

997. **illisce**. The old Latin nom. pl. Classical *illi*.

999. **opsecro uostram fidem**, 'I implore your protection.' *Fides* means 'promise of help,' etc., but comes to be used also for the concrete 'help,' 'protection.' Cf. *seruitium* for 'slaves,' *armatura* for 'armed soldiers,' etc., in classical Latin.

1002. *Messenio*, whose attention is attracted by the noise, at once mistakes *Men. I* for his master.

1006. **luci**, 'in broad daylight.' Adv. (loc. of stem *luci*-).

1007. **operam mihi ut des**, 'give me your help.' *Operam dare* also has the less energetic force 'to do one's best for,' 'to pay attention to' (cf. *v.* 1099).

1009. **sedulo**, 'energetically,' i.e. 'to the best of my ability.'

1011. **istic**, dative. See on *v.* 156.

1012. Metaphor from sowing. Translate: 'now I'll furrow their faces and plant my fists on them.'

1014. **oculi locus**, 'eye-socket.'

1016. **quid me uobis tactio?** 'why are you touching me?' The verbal force of the substantive *tactio* causes the accusative construc-

tion *me*. Cf. *v.* 1102 *spes mihi est uos inuenturum fratres*. Nouns of verbal origin are often found with the acc. in Plautus and early Latin. Cf. *Aul.* 423, 744; *Asin.* 920; *Amph.* 519; *Most.* 34; *Truc.* 622; *Stich.* 282.

1018. **em tibi etiam**, 'take that for yourself!' i.e. the blow. See note to *v.* 382.

1019. 'I have measured their faces over well and to my entire satisfaction.'

1020. **suppetias adueni**. This is an example of the acc. as the direct object or goal of a verb of motion. In classical Latin we have *infittias uenire*, *passum ire*, *uenum ire*. See also note to *v.* 328.

1022. 'For had it not been for you, I should not be alive, etc.' The expression *absque...esset* occurs several times in Plautus: *Capt.* 754 *quod absque hoc esset...usque offrenatum suis me ductarent dolis*; *Pers.* 836 *nam hercle absque me foret et meo praesidio...faccret*; *Trin.* 832 *nam absque foret te...distraxissent*, and 1127 *exaedificauisset me, absque te foret*; *Ter. Phor.* 188 *nam absque eo esset. uidissem*; *Hec.* 601 *quam fortunatus ceteris sum rebus, absque una hac foret*.

It is noteworthy that in all these examples, the protasis has neither *si* nor the relative pronoun. It is an old idiom and represents an early form of the language before the conditional sentence was stereotyped.

1023. **manu emittere** and also *manu mittere*, 'to free a slave.' But cf. *v.* 1150 *sed meliorest opus auspicio, ut liber perpetuo siem*. In order that a slave should be free *de iure* and not merely *de facto* it was necessary that the ceremony should be performed before a judge. The slave as a *libertus* then became a client of his former master. Hence (*v.* 1031) Messenio addresses Menaechmus I, whom he supposes to be his former master, as *patronus*.

1024. **uerum**, 'yes.'

1026. **non taces?** 'won't you be quiet at once?' i.e. 'Hush!'

The use of the present for the immediate future is not uncommon in Plautus. In statements the 1st person sing. and in questions the 2nd person are alone common. For further examples of the latter cf. *Pers.* 533, *Rud.* 1399, *Truc.* 755 and 825. The present is really timeless, like the present in modern English ('can't you be quiet?'). In such expressions it is the present volition which conveys the idea of futurity. For further illustrations see Bennett, *Syntax of Early Latin*, I. p. 22.

Messenio thinks that his supposed master is jesting in order to avoid freeing him.

1029. **mea...causa.** Cf. *v.* 727.

1030. **nempe** is commonly used to make questions more precise, almost like English 'really.' Cf. *Rud.* 1057 *Nempe hic tuos est?* It is of course easily derived from its use for 'certainly,' 'no doubt,' in statements.

**in te**, 'over you.' *Te* is probably acc. Cf. *Hor. Odes* IV. 4. 2.

1031-2. **quom tu liber es...gaudeo.** See note on *v.* 304. A formula of congratulation. Cf. *v.* 1148.

1035. **minume.** Men. I had had enough of *clientes* that day!

1045. **quando...factus sit.** The subjunc. is used because the clause is part of the *oratio obliqua*.

1046. **mira sunt.** See note to *v.* 361.

1049. **si possum**, 'on the chance that I can.' Classical Latin would have the subjunctive in such a sentence. Plautus also uses the subjunctive sometimes, as *Trin.* 98 *exspecto, si quid dicas*; *Cas.* 542 *si se arcessas, manet*.

V 8. Menaechmus I has gone into Erotium's house. Messenio and Menaechmus II, whom the former had met at the harbour, enter together. Messenio had referred to his emancipation, which Menaechmus II, of course, denies, since it was Menaechmus I who, as the slave pretended, had freed him.

1050. **audes**, 'have you the impudence to...?'

1052. **homines**, 'attracted' and meaning *ab hominibus*. Cf. *v.* 311.

1056. **dixi me petere.** The use of the present infinitive with reference to the future is not an uncommon feature of colloquial Latin. When the accusative of the subject is added as in the above example, it represents the present indicative of the *oratio recta*.

1057. **quae fecisti**, i.e. in granting his freedom.

1058. **certissimumst**, 'I am quite sure.'

1059. **potius...quam...emittam.** For the subjunctive after *quam* parallel to the infinitive cf. *vv.* 831-2, *quid mihi meliust quam, quando illi me insanire praedicant, ego med adsimulem insanire?* *Asin.* 121 *moriri sese misere mauolet quam non perfectum reddat quod promiserit*; *Aul.* 12 *inopemque optauit potius eum relinquere quam eum thensaurum commostraret filio*; *Aul.* 661 *emortuom ego me*

*mauelim leto malo quam non ego illi dem hodie insidias seni.* This irregular but common Plautine construction seems to be sometimes on the analogy of instances where *quam* was preceded by the subjunc.; but generally it is due to the sentence preceding *quam* being equivalent in feeling to an optative or potential subjunc. Thus in this example the meaning is 'I would certainly rather become a slave, etc.,' that is, it is *fiam*, etc. expressed with greater emphasis. Bennett's view is narrower; he assumes that all instances are on the analogy of expressions like *taceas malo quam tacere dicas* (*Pseud.* 209), whence *malo* with the infinitive was also followed by *quam* and the subjunctive. (See *Syntax of Early Latin*, I. p. 323.)

V 9. The Recognition Scene. Menaechmus I comes out of Erotium's house and is confronted by Menaechmus II, whom he sees to be the exact image of himself. The slave Messenio by asking relevant questions proves that they are the twin brothers.

1061. **pessumae** is probably voc. pl. and addressed to Erotium and her maid (cf. *uoltis*, v. 1061) and not dative sg. with *tibi* to be supplied with *abstulerim*.

1062. Messenio first sees the likeness of the two Menaechmi and calls his master Menaechmus II's attention to it.

1066. **nisi piget**, 'unless you would rather not.'

1070. **hoc quod res est**, 'this which is the fact,' i.e. 'nothing but the simple truth.'

1071 ff. Messenio thinks that Menaechmus I must be his master, because Menaechmus II had denied that he freed him, and that is the one important fact at present.

1076-7. Messenio is now inclined from the reference to the ship to think that Menaechmus II is his master; but he is still not sure until he puts the question at v. 1085.

1076. **tu seruom quaere** means 'I'm not your slave; if you want a slave, find him!'

1077. **quae haec fabulast?** 'what's the meaning of this?' cf. note to v. 724.

1084-5. Messenio cannot distinguish the brothers even when they are together.

1084. **non ambos**, 'not both together.'

1085. **uostrorum** = *uestrum* (see note to v. 848). *Vostrorum* and

*uostrum* were both used in early Latin for the gen. pl. of the pronoun. Later the former was specialised for the possessive adjec. and the latter for the pronominal form.

1088. Notice the omission of *alterius*. For hiatus see Introd. § 8 (b).

1089. **lacte**. The original nominative form. Through the loss of the final *-e* by syncope the form *lact* was produced, which should probably be read at *Truc.* 903 and *Bacc.* 1134. The classical form *lac* is due to the loss of the second of two mutes at the end of a word; cf. *cor* from \**cord*, and *mel* from \**meld*, etc. The form *lacte* occurs also at *Mil.* 240.

1092. **hercle qui**. See note on *v.* 428.

1100-1. 'You have deserved that no request of yours should be unfulfilled. Free as I am, I will be at your service, just as if you had bought me.'

**uelis**. See note to *v.* 111.

**emeris**. Perfect subjunc. The use of the primary tense in quasi-conditionals referring to the present remained the idiom all through the classical period. See Introd. § 4.

1102. Notice that *me* is not added to the future infin. *inuenturum* here. The infinitive seems to be regarded as the object of the verb (see note on *v.* 346). It would, however, be more logical to have the timeless present infin. in such an instance, as at *v.* 311 *quem mihi dudum pollicitus es dare* and *Capt.* 194 *ad fratrem, quo ire dixeram, iuero*. The general effect of the 'impersonal' construction is to emphasize the verbal action.

1111. **longissime**, 'as far back as possible.'

1112. **ut abii**, 'when I had gone away,' taken up by *postea*.

1116. **septuennis**, sc. *eram*.

**nam nunc**, etc., 'for I was then losing my first teeth.'

For *mihi* see note on *v.* 156.

1117. **quid?** A mere connective found at all periods of Latin. Translate 'Further.'

1119. **uter eratis**. See note to *v.* 785. Notice that *maior* agrees with *uter*.

1123. The hiatus between *Menaechmus* and *illum* represents the pause to mark the contrast.

1132. For the reading see Critical Appendix. The hiatus has dramatic effect: the brothers embrace.

1135. **hoc erat...uocabat.** See note to *v.* 958.

1140. **quomodo haec ad te peruenit?** Like the English 'how has this come into your possession?'

1146. **iusti.** Cf. *dixi* (*v.* 937). This is probably a more correct and older form of the Latin perfect when the *-s* is added immediately to the root. The ending of the second person is properly merely *-ti*. The classical *iussisti, dixisti* are due to the analogy of *uidisti*, etc., where *-is-* is the tense formative.

1150. Slaves seem often to have been freed informally in Rome; but they did not thereby properly acquire the full status of freedmen, though the praetor generally protected their liberty. Messenio here asks apparently for some more formal and valid manumission. The latter could be done in several different ways; for instance, by a formal ceremony in the presence of a magistrate (see note to *v.* 1023) or by will on the death of the master. See Smith's *Dictionary of Greek and Roman Antiquities* (revised edition, II. p. 122) under 'manumissio.'

1151. The hiatus here seems not only unnecessary but very clumsy, since *nostra* needs no special emphasis. Several emendations have been proposed. See Critical Appendix.

1155. **nunciam,** 'at once.'

1156. **die septimi.** Locative case. Cf. *v.* 1157 *mane...septimi*; *Most.* 881 *die crastini*; *Pers.* 260 *ibi mercatum dixit esse die septimi*. It is seen also in the adverb *postridie* from \**posteri die*.

1158. For the hiatus see *Introd.* § 8, vi.

1159. **quiqui licebunt,** 'for whatever price they will fetch'—*quiqui* is 'abl.' (cf. *v.* 549).

1160. **uenibit.** Notice the long final syllable before the pause, which precedes the climax.

1161. Some editors retain *quinquagesies* in the sense of *quinquages* (sc. *centena milia sestertium*). But Leo's suggestion *quinquagesimas* (sc. *partes*) seems better; it means 'the 2 per cent.' i.e. the tax of 2 per cent. on public sales. There is certainly no reason why Messenio should mention any fixed sum. With Leo's reading we must, of course, supply *uxor* as the subject of *capiet*. Even if a purchaser comes along, she will scarcely fetch 2 per cent. of the whole proceeds.



# CRITICAL APPENDIX

## THE MSS. OF PLAUTUS<sup>1</sup>

The MSS. of Plautus are representative of two families derived from recensions of the 2nd or 3rd century :

1. *The Ambrosian Palimpsest* (denoted by *A*), which is now in the Ambrosian Library, Milan, and probably came from the Irish Monastery at Bobbio in North Italy. It is written in capitals probably of the 4th century and originally contained all the twenty-one plays of Varro's list ; but many leaves are missing which include the whole of the *Amphitruo*, *Asinaria*, *Aulularia*, and *Curculio* and a good part of the *Captiui*, and *Vidularia*. Many of the remaining leaves are very indistinct. This MS. was first published by Studemund (*Codicis rescripti Ambrosiani Apographum*, Berlin, 1889).

2. *The 'Palatine' group of MSS.* These MSS. are all derived from a single lost archetype written in minuscule script of the 8th or 9th century, which is generally designated by the symbol *P*. The plays were at some time, to facilitate copying, divided into two volumes consisting of eight plays (*Amph.*, *Asin.*, *Aul.*, *Capt.*, *Curc.*, *Cas.*, *Cist.*, *Epid.*) and twelve. For some reason, perhaps a defective or lost title-page, as has been suggested, the second volume fell into neglect, so that at the Renaissance only the first eight plays were known and the subsequent discovery of the last twelve was at first received as a new classic. Hence the MSS. of the first eight are more numerous than those of the last twelve plays.

<sup>1</sup> For a fuller account of the MSS. the student is referred to Leo's introduction to his edition (Berlin, 1895), and Lindsay's preface to the plays in the *Scriptorum Classicorum Bibliotheca Oxoniensis* (Oxford, 1903).

The MSS. containing the last twelve plays are:

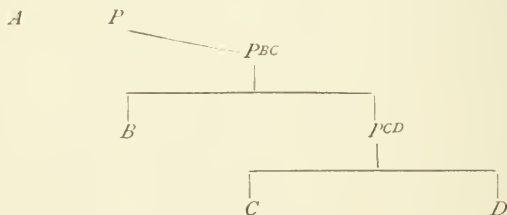
(a) *Codex uetus* (designated by *B*), which contains the last twelve as well as the first eight, is the most faithful representative of the lost archetype, which is called after it the Palatine. *B* is a minuscule MS. of the end of the 10th century; it was originally in the library of the Elector Palatine and is now in the Vatican.

(b) *Codex Decurtatus* (designated *C*), a minuscule MS. of German origin written in the late 10th or early 11th century, which is now in the Palatine Collection at Heidelberg. It contains the last twelve plays only.

(c) *Codex Ursinianus* (designated *D*) contains the first three and *Captivi* (1-503) and all the last twelve plays. This MS. was also written in Germany and is dated 11th century. It is now in the Vatican.

The archetype of the last two is generally referred to as *P<sup>CD</sup>* and itself is derived from the same archetype as *B*. The latter archetype is designated *P<sup>BC</sup>*.

The MSS. from which our text of the *Menaechmi* is derived may be summarised in the following 'stemma codicum.'



13. I have cut out this verse, which is defective in the MSS. It is probable that it is an interpolation, which has found its way into the text from a marginal note in a MS. In addition to the extreme clumsiness of *huic...hoc*, its presence in no way bridges the gap between *v.* 12 and *v.* 14 (see Introductory remarks on the Prologue). Editors have suggested emendations of the verse: Bergk wrote < igitur > argumento, and Schoell fuit < interim >.

33. Epidamnum eum *Seyffert*; Epidamnium *MSS. Leo, Lindsay*. Epidamnus is the form elsewhere in the play. Possibly the MS. abbreviation of our reading *epidamnū eū* produced *epidamneum*, which was wrongly emended to *epidamnium* by some scribe.

36-37. After *v.* 36 Schoell adds a verse, which Fulgentius, p. 589, refers to Plautus' *Menaechmi*:

sicut pollinctor dixit, qui eum pollinxerat.

This verse would be quite pointless here. Moreover, it occurs with *quia mi* instead of *sicut* at *Poen.* prol. 63. It seems that Fulgentius was quoting from memory and attributed the verse to the wrong play.

67. This verse may be corrupt, since the caesura in the 3rd foot is unusual except for dramatic reasons, which are not applicable here. (See *Introd.* § 8.) Schoell suggested *illi <autem>*.

75. hic habitat *Schoell*; nicaditat *P* (*A* is illegible); hic agitat *Gruter*.

*hic habitat* was easily corrupted to *nicaditat* by the loss of initial *h* so common in *MSS.* and the confusion of *H* and *N* in capitals and of *b* and *d* in minuscules (small letters). The reference is, of course, to the scenery (see note to *v.* 72).

76. The end of the prologue has been lost. In *A*, at least, there are traces of another verse.

91. <usque> ad fatim *Ritschl* (cf. *Poen.* 534 *usque ad fatim* and *Most.* 793 *tuo usque arbitrato*). The reading of the *MSS.* (*A* fails here) must be corrupt. There is no reason for hiatus. Cf. *Introd.* § 8.

92. edepol fugiet *Pylades*; edepol te fugiet *P* (*A* fails here). Some editors read *hercle effugiet* from Nonius, 88; but it is doubtless a careless quotation.

96. hunc *MSS.*; hunc <nunc> *Müller* (which seems unnecessary).

150. perge <perge> *Schwabe*; perge <porro> *Pylades*.

165. facere coniecturam captum sit collegium *P* (*sic*); *A* indicates two lines.

167. olfactare *Lindsay* (from Skutsch. See note to this verse); olfactare *P*. *Olfactare* is put after *oportet* by some editors. The corruption in the *MSS.* was due to *olfacta* in *v.* 169.

168. inutili *Ritschl*; in lucido *MSS.* (*A* fails here).

183. fieri ad legionem *A*; ad legionem fieri *P*.

188. This is the reading of the *MSS.* with minor corruptions, such

as *tuest* for *tua est*, and *scies* for *sies*, and is doubtless correct. The hiatuses have dramatic value. See *Introd.* § 8.

199. *exue igitur si non saltas A*; *si non saltas exue igitur P*.

204. *properent se A*; *se properent P*.

278-9. These verses are defective in the MSS. *P* omits all between *quisquis* (*v.* 278) and *ego* (*v.* 279). In *v.* 279 *A* has *quisquis q̄ (sic)*.

284. *A* has traces of a line here; *P* omits.

319. *quid ais tu?* MEN. *quid uis, inquam.* CY. *Bothe* (cf. *v.* 310); *quid ais tu qui uis inquam MSS.*

321. *quas [tu] Pylades.*

327. *longius ab aedibus MSS.*; *longius ab <hisce> aedibus Brix.*

333. *<abiit> Gruter*; omitted in the MSS.

344. *porta stat nauis AP.* *portust nauis Bentley.*

405. *desiste Fleckeisen*; *desine MSS.* (*A* is wanting here).

*Desine* is impossible for metrical reasons.

419. *ni MSS.*; *ne B<sup>2</sup>* (see note to this verse).

432. *susciri or sussciri MSS.* (*A* is wanting here); *suscitari B<sup>2</sup>*; *sussili Bothe*; *sciscito Leo* (tentatively).

This passage seems irremediable. *Leo's sciscito* in the sense of 'you should make inquiry' is the best suggestion which has been made; the verb is rare except in ante-classical Latin (cf. *Plaut. Bacch.* 302 and *Amph.* 1069). *Bothe's* conjecture *sussili* would mean 'jump up (and be off)!'

434. *me dices B<sup>2</sup>*; *me dicas MSS.* (*A* fails here); *ne dicas Lindsay.*

443. *qui domino me Bothe*; *quid (quod B) romę MSS.*

446. *annis natus MSS.*; *natus annis Gruter* (cf. *Rud.* 1382 *annos natus* from *Priscian* for *natus annos* in *MSS.*); *annis natus <ego> Ritschl.*

448. *in contionem P*; [*in*] *contionem Lindsay* (following the indication in *A*).

451. *<hoc> commentus est Vahlen*; *commentust <male> Ritschl.* *A* is illegible here.

454. *...at A*; *capiat B<sup>2</sup>*; *capiant P.*

455-6. omitted by *P*; faint traces of words and letters in *A*.

471. *is sum MSS.*; *<ego> is sum Ritschl.*

484. *<opust> Pylades.*

495. ignoto *or* hic noto *MSS.*; hic ignoto *B*<sup>2</sup>; *A* fails here.

497. pol eam quidem modo *Schoell*; pol eam qu... *A*; post eam quidem edepol *P* (with slight literal variations); post eam quam edepol *Goldbacher*.

*Schoell*'s suggestion, based on the reading of *A*, so far as it is legible, gives the tone of surprise which the sense requires here; but it is difficult to be sure about the reading and the reasons for the corruptions in the *MSS.* Perhaps *pol* copied as *post* was the beginning of the confusion; *edepol* was then added and replaced *modo*, the contraction for which is often misunderstood by scribes.

525. ad aurificem *MSS.* (*A* fails here); <sibi> ad aurificem *Ussing*; <iam> ad aurificem *Ritschl*.

545. <ego> post *Pylades*; post *MSS.*

(This correction seems to be supported by τ. 546 where *ego post* is quoted from it.)

550. abiit intro *B*<sup>2</sup>; the other *MSS.* have intro abiit (*A* fails here).

Traces of another verse after 550 in *A*.

556. si quis sequatur *Leo*; si qui sequatur *P* (with some literal variation); si sequentur *Nonius*; si sequantur *Lindsay*.

558. bona dant di mihi, ex me sciat *MSS.*

bona dant di mihi, ex me <iam> sciat *Bentley*.

bona <boni> dant di mihi, ex me sciat *Fleckeisen*.

bona dant di mihi, ex med <is> sciat *Lindsay* (doubtfully).

559. frustrat *A*; *om. P*.

589. attinuit ita detinuit *P* (*A* illegible); attinuit ita detinuit *Lindsay* (making verse troch. tetram. cat.)—i.e. old perfects (from *\*tetini*), quoted by *Nonius* 178 from *Pacuvius* and *Accius*.

601. detuli huic *Ritschl*; huic detuli *MSS.*

644. tristis <sim> *Pylades*.

650. is *Brix*; hic *MSS.*

680. tanta *B*<sup>1</sup>; tanto *B*<sup>2</sup>*CD*. (See note on this verse and cf. v. 800.)

719. <tua> flagitia *Ritschl*.

744. hominem <med> *Lindsay*; hominem <esse me> *Leo*; <hominum> hominem <me> *Onions*.

771. <iusta> causa *Leo*.

This change, which makes the verse a complete bacchiac tetrameter, greatly improves the rhythmical accent.

784. tandem edixi *MSS.*; tandem <ego> edixi *Ritschl*.

800. tanta *BCD*. Cf. v. 680.

814. MAT. *deierat Lindsay* (following Schoell, who, however, conjectured *peierat*). Leo and other editors give the whole verse to MEN. but have to suppose it to be corrupt or defective. *Lindsay* is certainly best here. The MSS. have: *delurat B<sup>1</sup>CD*; *deuirat B<sup>2</sup>*. Both, without doubt, stand for *deiurat* since *i* when written 'tall' is often corrupted to *l* in MSS. For early Latin *deiero* is the correct orthography.

816. *penetraui <pedem> Pylades*.

821. *hercle (Vahlen) inuere Lindsay*; *hec eludere MSS.* (with some literal variations); *hercle id haud uere Schoell*.

822. *<tu> concede huc, filia Schoell*; *concede huc, <mea> filia Fleckeisen*.

835. *Euhoe, Bacche Richter*; *eubi (eum B<sup>1</sup>) atque heu MSS.*; *euhoe atque euhoe Lindsay*.

838. This verse seems irremediable. The MSS. have with slight variations *illi circo salus*; for the first part of the corruption *illinc hircus* is an old emendation which has been accepted by most editors. For the correction of the remaining *alus* many conjectures have been offered: Schoell suggested *squalus*, Müller *caluus* and Leo tentatively *malignus*. *Lindsay* thinks that *alus* in the sense of 'strong-smelling' may be all right; he compares *alium*, 'garlic,' for the stem. It is all very uncertain.

853. *<amoueo>* added by *Lindsay* in the lacuna here.

854. *Titanum MSS.* (*Lindsay*); *Tithonum* other editors (following Priscian, I. 216). A very unnecessary emendation. Priscian misquotes probably from memory. The adjec. *tremulum* is intentionally comic.

877. *ut ualidus* must be corrupt since *ualidūs* is intolerable. The emendation *ut ualens* which Brix made is the best.

896. *sescenta in die Leo*; *sescenta in dies MSS.* (with slight literal variation); *sescenta <oe> in die Schoell*.

897. *eum Kaempff*; *illum MSS.*

900. *omnia ea Bothe*; *ea omnia MSS.*; *omnia ea <hic> Müller*.

913. *†iungere MSS.* (*unguine B<sup>2</sup>*); *iugero Sonnenschein*.

*Lindsay* reads *iungere* which he supposes to be the abl. of some noun *iungus* (Grk ζεύγος). Leo doubtfully suggests *uno onere* (cf. Plato's *Euthyd.* 299 b ἐλλεβόρου ἄμαξα), i.e. 'a whole wagon-load.'

916. quin [tu] *Bothe*. (The error in the MSS. is probably due to *quin tu* in *v.* 915.)

937. dixti *Leo*; dixi *MSS.*

941. iouis <scio> *Pylades*; iouis *MSS.* (except lo iouis *CD*).

957. [nunc] solus *Bentley*.

958. hisce *Lindsay*; hic *MSS.*

961. I have written *homines noui, adloquor* (for the hiatus see *Introductio*, § 8, vi) for *noui homines, adloquor* of the MSS., in which the hiatus is very awkward. Other emendations suggested are: *noui* <ego> by *Ritschl*; <hos> *homines Müller*; and *noscito* for *noui* by *Schoell*. Of these *ego* seems to give quite the wrong emphasis and *hos* is unnecessarily deictic; if *noscito* is correct, it is difficult to account for the corruption in the MSS.

975. [magna] lassitudo *Ritschl*.

982. alii si *Leo* (alii sei *Lindsay*); aliis (alii *B<sup>2</sup>*) esse *MSS.*

983 *b.* I have written *promeritum est tunc ei metuunt* for the *promeritumque ei metuunt* which is the version of most of the MSS. (*A* fails here); for the active verb cf. *Trin.* 641. *Vahlen* suggested *promeriti tunc i*, *Pylades* *promeriti sunt tunc*, and *Schoell* *promeritum aequae*.

Some editors cut out 983 *a* and 983 *b*. These lines are found again at *Most.* 859-60.

984. *hoc erus quae faciam*, which *Lindsay* has tentatively suggested (*Oxford*, 1903), seems certainly correct for the corrupt *ceruso faciam* of the MSS. Palaeographically it has everything to recommend it: *ho* was easily lost after *quan-do* and the final *o* of *ceruso* represents *Q*, i.e. *que* for *quae*.

985. *eo* added by *Spengel*.

988. This verse seems irremediable. The MSS. have *neque utrum* (or *meum*). *Gronovius* would change *neque* to *atque* and *Bothe* *utrum* to *uirum*; *Ritschl* conjectured *meumque uirum* for these two words. Other editors indicate that a preceding line has been lost; hence the connexion is unknown.

1042 and 1042 *a*. These verses are cut out by *Lindsay* following indications of their omissions in *A*. The MSS. derived from *P* have either 1041 or 1042 and 1042 *a*; but none have both. 1042 and 1042 *a* seem to be a gloss which has got into the text.

1066. eloquere *Fleckeisen*; loquere *MSS.*

1068. <obsequi> mihi *Vahlen*.

1117. patrem unquam *MSS.* (for hiatus see Introd. § 8); patrem nunquam *Brix*.

1127. Ritschl pointed out the lacuna here.

1132. annis multis *A*; multis annis *PCD*.

1137. iussi hic mihi hodie *Schoell*; hic mihi hodie iussi *P* (*A* fails here).

1139. <haec east> *Vahlen*.

1142. <abstuli> has been supplied by Onions.

1151. frater nostra *MSS.*; nostra frater *Gruter*.

1161. quinquagesisaes *A*; quinquagesies (with some literal variations) *P*; quinquagies *B*<sup>2</sup>. Leo suggested *quinquagesimas* (which might have been written in the *MSS.* quinquagesias; hence the corruption).



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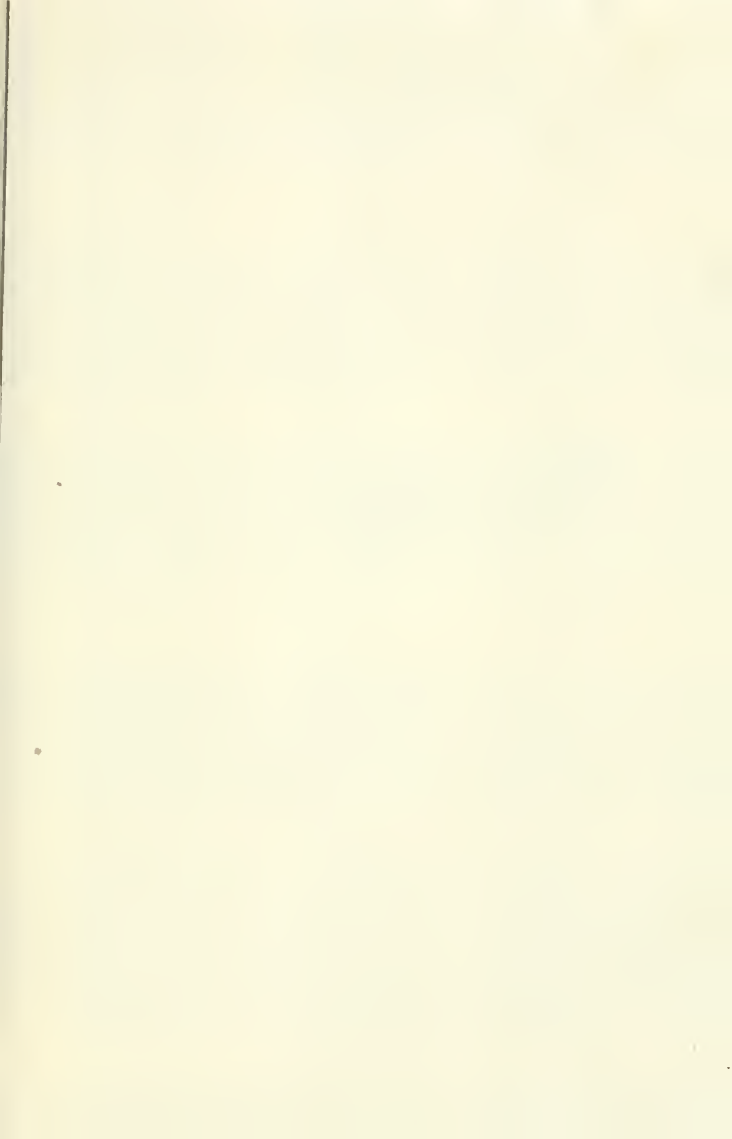
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