

Funny Things Happened in Roman Comedy

Teacher's Manual and Text



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UGA Summer Institute, 2015

Table of Contents

Purpose and Development.....	i
Suggested Syllabus	i
Introduction to Roman Comedy	
Greek Origins	ii
Roman Theater and Comedy	ii
Stereotypical Characters	iii
Common Themes and Situations	v
Plautus' Works and Style	vi
Guidelines and Rubrics for Student Projects	ix
Sample Quiz for <i>Pseudolus</i>	xii
Selected Readings from Plautus	
<i>Pseudolus</i>	1
<i>Miles Gloriosus</i>	30
<i>Mostellaria</i>	38
Glossary of Selected Vocabulary	45
Translations of Selected Readings	50
Select Bibliography	58

Purpose and Development

This workbook has been created to introduce students to elements of Roman comedy, specifically as seen in three of Plautus' plays, while providing a brief history of the genre and of Greek and Roman theater as a whole. The introductory information and readings should provide a foundational understanding of ancient comedy, and the completion of the projects should give students the opportunity to demonstrate what they have learned. Finally, watching the 1966 film *A Funny Thing Happened on the Way to the Forum* should present a clear bridge between ancient comedic elements and their descendants in our own modern comedies.

The grammar present in this workbook's readings includes advanced constructions such as independent subjunctive clauses, passive periphrastics, and conditional clauses. For this reason, only advanced second-year students or intermediate third-year students of Latin should attempt the readings without further help. The readings can be paired with grammatical lessons or reviews of these constructions, but no grammatical lessons or reviews are included in this workbook. Some constructions are identified in the notes when the text is unclear, but otherwise little translation aid is given in such circumstances.

An intermediate third-year class, familiar with all of the grammar of these passages, helped to test this workbook in Spring of 2015. Their input has been included in a number of notes, and further notes were created when the text or existing notes were unclear. The class found a general review of indirect statements especially helpful, since that construction frequently appears in the passages in ways they had not seen much before. Much is owed to this class for their patience and help, and their names are listed here as thanks: Will Beasley, Peter Briggs, Reilly Dodd, Jacob Green, Andrew Hudson, Jarrett Knight, Ryan Kosson, Michael Lee, Wilson Norris, Jack Pickel, Zach Roberts, Joseph Scowden, Donovan Sohr, and Nolan Spear.

This entire project was developed during the pursuit of a Masters degree in Latin at the Summer Classics Institute at the University of Georgia. Great thanks are owed to the faculty at the Institute, especially to Dr. Christine Albright and to Dr. John Nicholson, both of whom provided expert aid and guidance for the completion of this project.

Suggested Syllabus

The following syllabus was used with the intermediate third-year class mentioned above. The course was originally planned for four weeks of class, and this syllabus reflects that plan. Naturally, it may be adjusted according to the needs of the classroom. The *Mostellaria* readings were treated as an extra credit opportunity, as well as sight passages on the test.

- Week 1: Read Greek and Roman origins sections, Plautus' style, and page 2; Read characters, themes, and situations sections and page 4; Read page 6; Read page 8; Read project options and page 10
- Week 2: Read page 12; Read page 14; Read page 16; Read page 18; Read page 20
- Week 3: Read page 22; Read page 24; Read page 26; Read page 28; Read page 30
- Week 4: Read page 32; Read page 34; Read page 36; Test over *Pseudolus* and *Miles Gloriosus*; Projects Due

Introduction to Roman Comedy

Greek Origins

Roman theater has its roots in Greece, in the Athenian religious festivals at which plays were performed as early as the 6th century B.C.¹ These festivals honored Dionysus, the god of theater, and ritualistic performances were held as part of the greater celebration. The *Dionysia* became the largest of these festivals in which playwrights presented their works as part of a competition.

Plays at this time were tragedies, mythological morality tales which featured a tragic flaw and atonement to the gods for the protagonist's offences. When playwrights competed in the *Dionysia*, they presented three tragedies to their audiences, often grouped together by a greater narrative. For example, Aeschylus wrote the *Oresteia*, a trilogy focusing on Orestes, who avenged the death of his father, Agamemnon, who had been killed by his own wife upon his return from the Trojan War. Each playwright would also present a fourth play featuring a chorus of satyrs, half-human and faun-like companions of Dionysus, which provided comedic relief from the more serious topics of the tragedies. These "satyr plays" became so popular that comedies gradually developed as their own genre of theater. The *Lenaea*, another festival of Dionysus, then began to feature competitions of comedies, just as the *Dionysia* had done with tragedies.²

The early period of Greek comedy is commonly called "Old Comedy," and Aristophanes is the best known playwright from this genre. Writing in the 4th-5th centuries B.C., Aristophanes' comedy featured sarcastic political satire, obscene sexual innuendo, and physical "body" humor (i.e. related to bodily functions). Over time, however, the exaggerated characters and humor of Aristophanes gave way to comedies about everyday life. Menander, writing in the 3rd-4th centuries B.C., is especially recognized for bringing sophisticated humor to lifelike characters. This "New Comedy" moved away from the farcical situations and characters previous generations had enjoyed, and instead it presented more relatable characters and problems. This style and the plays of Menander in particular had the greatest direct influence on Roman comedies.³

Roman Theater and Comedy

The earliest known theatrical performances in Italy came from an Oscan town, Atella, in the southern region of Italy known as Campania. How early these "Atellan farces" were performed is not known, but it is known that Romans adopted them as part of their own *ludi* in the 4th century B.C.⁴ The humor in these plays was similar to that of "Old Comedy" because of its often vulgar and crude content, and the plays also featured stereotypical characters, each exemplifying some flaw or archetype, which provided much of the situational humor.

¹Marianne McDonald and Michael Walton, *The Cambridge Companion to Greek and Roman Theatre*, (Cambridge, UK: Cambridge University Press, 2007), 43-44.

² McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 188.

³ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 124-125.

⁴ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 147.

Furthermore, each of these farces had improvisational elements which the actors would invent during the course of the performance. Actors with such skill were then able to bring new vigor and humor, even to a repeated performance. These stock characters and improvised humor were adopted by many comedians, and they eventually became defining characteristics of Roman comedy.

The Roman historian Livy reports that the earliest theatrical performances in Rome, called the *Ludi Scaenici*, were held in 364 B.C. as part of a religious festival to ask the gods to ward off a recent plague.⁵ However, the Romans did not consider plays an act of worship, as the Greeks did, even though they occurred during religious festivals.⁶ As Roman and Greek cultures interacted more frequently, however, the Romans began to adopt more elements of Greek theater. In 240 B.C. Livius Andronicus, a former Greek captive, successfully introduced theatrical performances and competitions at the *Ludi Romani*,⁷ a popular festival already featuring a number of other competitions such as chariot racing and dancing.

Titus Maccius Plautus was the first playwright to become popular at this time, followed soon by Publius Terentius Afer. Both playwrights combined elements of the Greek “New Comedy” with Atellan characters, and the resulting genre became known as *Fabulae Palliatae* in reference to the *pallium*, a type of cloak worn originally by Greek actors. The plays of Plautus in particular, cleverly combining the stereotypical characters with ridiculous situations, were well-loved. It is reported that *Miles Gloriosus* was repeated six times in the same festival when it was first produced.⁸ Only six of Terence’s plays survive, far fewer than those of Plautus, but he also enjoyed success with his emulation of Menander’s more sophisticated humor.⁹

Stereotypical Characters

Both Plautus and Terence used a combination of the following character archetypes. Since the attributes of these characters were easily recognizable, the audience was better able to follow the motivations and often complicated plotlines of the plays being performed. Many of these characters became part of the Renaissance Italian genre known as *Commedia dell’ Arte*, and some of these stereotypes are still used in our own comedy today. The most common archetypes are listed first, followed by those which were used less frequently by Plautus and Terence.

Adulescens – The “young man” is always in love, either with a character onstage or with an implied love interest. He is often the ostensible hero of the play, but his great love often prevents him from acting rationally or effectively. Therefore, he must rely upon a slave, another *adulescens*, or some other ally in order to accomplish his goal. A common source of conflict is his need to rebel from his father’s wishes. He still fears punishment, but he tends to fear his father more than respect him.

⁵ *Ab Urbe Condita*, 7.2.

⁶ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 60.

⁷ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 57.

⁸ *Ibid.*

⁹ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 135.

Senex – The “old man” is usually the father of the *adulescens*, and he is either very strict and overbearing, or liberal and carefree in his parenting. However, he may also be the neighbor or older friend of the *adulescens*, providing aid or advice when needed. In either instance, he creates a direct contrast to the actions and behavior of the *adulescens*. On occasion he is also in love with another character, and sometimes he is the rival of the *adulescens*. In these instances, however, he is usually prevented from this love by his wife or another character.

Servus – The “slave” is most often a clever trickster, called *servus callidus*, although there are also bumbling slaves who become a frequent target of ridicule and abuse. The clever slave is always talkative and eloquent, frequently making puns or jokes at the expense of other characters. He is also usually the primary ally of the *adulescens* who plans the greater action of the play. Sometimes he is owned by the *senex* or another character, but he still shows greater loyalty to the *adulescens* than to his current master.

Leno – The “pimp” or “brothel-keeper” usually owns the love interest of the *adulescens*, if she is a courtesan, or he is simply a neighbor or other source of conflict for the other characters. He is always most concerned with making and keeping his money, and he does not hesitate to break his word or to deceive others while he is in pursuit of money. When other characters accuse him of his bad nature, he unashamedly accepts their rebuke, but he on occasion he also makes dark threats which the other characters know to fear. Later, the “miser” becomes a stereotype separate from the “pimp.”

Meretrix – The “courtesan” is usually the love interest of the *adulescens*, but she may also be the lover of another character. She is either young and infatuated with her lover, or she is older and more calculating because of her experience. As the young lover, she is often the silly and romantic mirror of the *adulescens*, and as the older lover she often manipulates her lover(s) for her amusement without their realizing. Therefore, depending on which version is present in the play, she can be the object of desire, the ally, or the obstacle for one or more characters.

Miles Gloriosus – The “braggart soldier” is one of the more recognizable characters, thanks to Plautus’ play of the same name, but he does not appear as often as others. As his label implies, he is well-known for boasting of his accomplishments, both real and imagined. Despite his boasting, however, he rarely takes the opportunity to perform any feats while onstage, and in some instances he directly avoids conflict because of cowardice. He is often the target of a joke, because of his cowardice and gullibility, and usually these jokes occur while he seeks the attention of the *adulescens*’ lover or the lover of another character.

Parasitus – The “parasite” or “dependent” is another less common character who is figuratively attached to another character. He cares only for his own well-being, but he must rely on another character, often the *miles gloriosus*, for sustenance.

Because of his dependence, he does his master's bidding and shouts effusive praise in order to stay in his master's good graces. He does not have to be a *servus*, although his manner is often servile.

Ancilla – The “slavewoman” or “maidservant” is usually the personal attendant to one of the other female characters. She can also be a clever slave, often providing a counterpart for the *servus callidus*. She serves her mistress loyally, whoever it is, and she often provides integral help to the plan which the primary characters have made.

Mulier – The “woman” or “wife” is most often the wife of the *senex*. When she is his wife, she is either domineering and oppressive or she is devoted and supportive. In the first instance, she often has to keep her husband in check, preventing him from adultery with the *meretrix* or *virgo*. In the second instance, she takes a more passive role with her husband, providing aid if need be. She is always shrewd, and so she often has a better grasp of the situation than some of the other characters.

Virgo – The “maiden” is rarely seen onstage, but she is always a love interest for the *adulescens* if she is present. She is innocence and virtue incarnate, and so her presence onstage is brief so that the other characters may conspire how to make her their own.

Common Themes and Situations

The following themes and situations appear throughout Roman comedies, and each scene usually employs one or more of them. Just like with the stereotypical characters, Roman audiences would have been familiar with all of these occurrences, and so the action would become more understandable once the theme or situation had been recognized. Many of these themes and situations have also become a part of our own comedy, and so you should be able to recognize instances of them in our own popular media. This list and the descriptions are not comprehensive, but they are intended to give you an overview of the themes and situations which appear in the selected readings from Plautus' plays.

Generation Gap – For some reason, the *adulescens* and the *senex* are in conflict with each other. Usually, the young man is tired of his father's constant lectures about living properly, and so he rebels against his father's instructions.

Thwarted Lovers – The *adulescens* and the *virgo* are prevented from expressing their love to each other, perhaps because their parents have forbidden it or because the *leno* has already sold the *virgo* to someone for ready money. Alternatively, the *senex* may try to commit adultery with the *meretrix*, but his wife manages to keep them apart.

Role Reversal – One of the servile characters gives orders to his master, or a high status character such as the *miles gloriosus* is treated with the same attitude as a lowly

slave. Another common instance occurs when the *servus callidus* disguises himself as a higher status character in order to bully or deceive a non-slave character.

Mistaken Identity – One character is unintentionally believed to be a different character. Usually there is a great likeness between these two characters because they are twins, but there may be another source for the confusion. The mistaken character often gets into great trouble, and the real character must pay the penalty when he finally arrives.

Complex Plan – The *servus callidus* or *ancilla* and his/her allies come up with a ridiculously complicated plan to make sure that the *adulescens* succeeds in his goal. There is usually some unexpected change that must occur in the execution of the plan, forcing the characters to improvise.

Comic Irony – The audience knows key information that at least one character onstage does not have. Common examples include knowing details of the complex plan while it is being executed upon unsuspecting characters, or knowing the real identity of a character whose identity has been mistaken.

Public Beating – One of the characters becomes the target of verbal or physical abuse while onstage. Although slaves are usually beaten publicly, on occasion one of the higher status characters may be beaten as part of a role reversal.

Breaking the Fourth Wall – In modern theater terminology, the “fourth wall” is the invisible barrier which separates the action onstage from the audience. Any time when a character directly addresses the audience, he is said to have broken the illusion of the play. Similarly, referring to the play itself or otherwise drawing attention to the nature of the play while onstage is a good example. While many Roman plays ended with the line “*plaudite*,” there are often more addresses to the audience during the course of the play. These actions are also sometimes called “metatheatricality.”

Happy Ending – All of the conflict in the play has been neatly resolved at the end, often in a seemingly contrived or forced manner. For example, the *adulescens* and his *servus callidus* are in trouble right until the very end, when suddenly an unexpected ally resolves the conflict all at once. This contrived ending is related to the *deus ex machina* from Greek tragedy, and the two terms have become interchangeable in modern theater.

Plautus’ Works and Style

Titus Maccius Plautus was born c. 254 B.C. to a poor family at Sarsina in the province of Umbria, north of Rome. His *cognomen* comes from the Umbrian word *plotus*, meaning “flat-

footed.”¹⁰ He worked in the theatre while in Umbria, likely as a stagehand, but his name suggests that he also performed as one or more of the stereotypical characters during his work.¹¹ Eventually, he arrived in Rome and began to have success writing plays. As his success grew, other writers began to imitate his works and to produce them under his name, making it difficult for a time to determine which plays were actually written by Plautus and which were written by impersonators.

After Plautus died in 184 B.C., a total of 130 plays had been attributed to him. Marcus Terentius Varro, a Roman scholar of the 1st century B.C., finally pared the list down to twenty-one plays of confirmed authenticity.¹² Of these plays, the following twenty are still extant: *Asinaria*, *Poenulus*, *Mercator*, *Miles Gloriosus*, *Cistellaria*, *Stichus*, *Amphitruo*, *Aulularia*, *Rudens*, *Captivi*, *Epidicus*, *Mostellaria*, *Persa*, *Curculio*, *Menaechmi*, *Trinummus*, *Pseudolus*, *Truculentus*, *Bacchides*, and *Casina*. The selections presented in this workbook come from *Pseudolus*, *Miles Gloriosus*, and *Mostellaria*.

Because Plautus was writing so early, compared to authors such as Cicero and Caesar, some of the older Latin forms may cause confusion upon first glance. Similarly, the conversational nature of his dialogue, in contrast to the more rhetorical styles of the previously mentioned authors, can create difficulty. And finally, there is one major grammatical construction which most students likely have not seen before. All of these stylistic elements are explained in context when they appear in the readings, and the following explanations are intended to help the reader prepare for such elements ahead of time.

Elision – Readers of Latin poetry should already be familiar with this common element, but they may not be expecting it in a play. Specifically, elisions in Plautus’ works occur most often when “*es*” or “*est*” follows a word ending in “*-us*,” or when those forms of *esse* follow a word ending in a vowel. One such example is “*ausu’s*” in line 12 of *Pseudolus A*. All elisions in the readings are noted the first time they occur, but repetitions of the same form are not noted.

Omission – Forms of *esse* are often omitted by many Latin authors, and Plautus is no different. On occasion he omits it as part of an indirect statement or as part of an idiom, such as “*opus est*.” While this omission is almost expected, he also occasionally omits governing verbs for indirect statements, especially when the indirect statements are a reply in dialogue. Fortunately, such an omission is already common in conversational English.

e.g. “What did he say?”

“That he would meet us later.”

All omissions are noted and completed each time they occur in the text.

Vowel Shift – Certain adjective and noun declension endings shifted between Plautus’ time and the time of later authors like Cicero and Caesar. Some second declension nominative forms were “*-os*” instead of “*-us*,” superlative adjectives ended with “*-umus*” instead of “*-imus*,” and other similar differences are present. All instances of these vowel shifts are noted in context.

¹⁰ Frank R. Merrill, introduction to *Plautus: Mostellaria*, (London: Bristol Classical Press, 2002), xi.

¹¹ McDonald and Walton, *The Cambridge Companion to Greek and Roman Theatre*, 147.

¹² Merrill, introduction, xi-xii.

Future Imperative – In Latin the future imperative is formed by taking the present stem and adding “-to” for singular or “-tote” for plural. It is used to stress that the person addressed must complete the command in the future. In English, however, it must be translated in the present with the understanding that it will occur in the future. Several characters in the readings employ future imperatives such as “*excludito*” in line 8 on page 8. The early future imperatives are noted and explained, but gradually the notes become fewer. Eventually the reader is expected to recognize and handle the future imperative without aid.

Guidelines and Rubrics for Student Projects

Project I -- Performance

For this project students work together in a group up to four to write and perform their own short scene in the style of Plautus. The group should first write a script, incorporating at least two stock characters from ancient comedy as well as one of the common themes. After the script has been written, the group will perform it for the class. The group will be given at least one planning session in class.

While the script must contain at least two stock characters (see the overview presented earlier in this packet), the group may choose to include additional characters at their own discretion. Similarly, while at least one common theme must be apparent, the group may choose to include more. The script need not be in Latin, but the dialogue should reflect stylistic elements prevalent in comedy (again, see the overview presented earlier in this packet).

The ideal script should follow the instructions given above and should represent an original and well-conceived scene. The scene should be written as part of the greater context of an ancient imagined play, or as an additional scene to an existing ancient play.

The performance itself may be a live performance or it may be recorded. In either case, appropriate costumes and props should be employed according to the needs of the script. The script does not have to be memorized, but the performance will be more effective if the actors do not rely too heavily upon it. The length of the performance should be a minimum of two minutes and a maximum of five minutes.

The ideal performance should communicate the script to the best of the group's ability, and it should show attention to staging as well as costuming and props. Although acting talent will not be evaluated, the group should put thought into the characters' movements and actions, in addition to how they are dressed and what they are holding.

This project will be evaluated according to the following scale:

Use of Planning Time	10%
Script:	
Appropriateness	5%
Inclusion and Accuracy of Stock Characters	10%
Inclusion and Accuracy of Theme(s)	10%
Style of Dialogue	10%
Fitting the Scene into a Play	10%
Performance:	
Appropriateness and Length	10%
Use of Costuming and Props	10%
Clarity of Action and Dialogue	10%
Overall Project Effectiveness	15%

Project II -- Adaptation

For this project students may work alone or in pairs to write an adaptation of a scene from a more modern source as if it were from an ancient source instead. The student(s) should first choose a scene from a play, movie, or other media (subject to the instructor's approval) which will be adapted as if it were a scene from one of Plautus' comedies. Once the adaptation has been made, a dramatic reading should be performed or recorded for the class. The reading/performance will not be evaluated. The student(s) will be given at least one planning session in class.

The scene to be adapted does not have to come from a comedic source. The student(s) should feel free to experiment with transforming a serious scene into a comedy using ancient comedic elements. The primary stipulation, however, is that the source material must be no more than 500 years old. Therefore, the plays of William Shakespeare and his contemporaries are valid sources, but nothing older may be used.

Consider as an example William Shakespeare's adaptation of the myth of "Pyramus and Thisbe" in his play *A Midsummer Night's Dream*. Although the myth itself is tragic, the playwright adapted certain characters and elements to make his telling of it a comedic vignette in his play.

The adaptation should feature at least two stock characters and one common theme from ancient comedy, but the student(s) may choose to include more at their own discretion. While the content of the adaptation should be faithful to the original source, the setting, dialogue, and action may be altered to enhance comedic effect (again, see William Shakespeare's version of "Pyramus and Thisbe" as an example). The written adaptation must be at least two pages long, double-spaced, 12-point font, with 1" margins.

The ideal adaptation should follow the instructions given above, and it should convert a recognizable scene into a faithful representation of how it might have been written as part of an ancient comedy. Although characters and theme(s) are important, the student(s) should also pay attention to how setting, dialogue, and action enhance the adaptation. Simply changing the scene to be set in ancient Greece will not suffice. Rather, the student(s) should use a number of creative alterations to make the adaptation more authentic without losing the integrity of the scene in its original source (e.g. William Shakespeare's "Pyramus and Thisbe" is still tragic, although it is presented comically).

This project will be evaluated according to the following scale:

Use of Planning Time	10%
Adaptation:	
Length and Appropriateness	10%
Inclusion and Accuracy of Stock Characters	10%
Inclusion and Accuracy of Theme(s)	10%
Alterations for Ancient Comedic Context	25%
Fitting Adaptation into Ancient Context	25%
Integrity Relating to the Original Source	10%

Project III – Essay

For this project a student works alone to write an essay noting comedic elements in a modern source and comparing them to ancient comedic elements. The student should first choose a modern comedic source (subject to the instructor’s approval) such as a movie, television show, or song. Once the student has written the essay, he or she will present an overview of the essay’s contents to the class. The presentation will be evaluated to a lesser extent. The student will be given at least one planning session in class.

The student should make certain that the modern source to be analyzed is appropriate not only in content, but also in length. There are a number of long, comedic songs available, and a short “Pop” single probably will not yield much content. On the other hand, analysis of a television show should be limited to one exceptional episode or to several exemplary episodes. If the student wishes to analyze a movie, then only a full-length feature (i.e. ninety minutes, at minimum) should be considered. Furthermore, “modern” in this context refers to any work from the 20th century onward.

The essay must make the following observations and connections: at least two stock characters, and at least one theme from ancient comedy. Analysis of the characters and theme(s) should include multiple examples of evidence supporting each of the student’s claims, as well as noting any inconsistencies with the student’s claims. If inconsistencies are present, then the student should explore how the inconsistencies change or enhance the analysis as a whole. The essay must be at least two pages long, double-spaced, 12-point font, with 1” margins.

The ideal essay should follow the instructions given above, and it should discuss the possible relationship(s), direct or indirect, between ancient comedy and the modern source. Although characters and theme(s) are more obvious elements, the student should also investigate how the setting, action, and other elements such as costuming and props add to the comedic effects within the source. Furthermore, the student should attempt to determine whether such additional elements have been adopted from ancient comedy, or have developed from another source.

The presentation of the essay should be a Powerpoint, Prezi, or similar means of presentation, highlighting the salient points of the student’s analysis. The presentation should seek to inform the class of the student’s findings in an engaging way, and it should not resort to reading directly from the essay.

This project will be evaluated according to the following scale:

Use of Planning Session	10%
Essay:	
Appropriateness and Length	10%
Grammar, Syntax, and Spelling	10%
Analysis of Stock Characters and Theme(s)	20%
Analysis of Broad Comedic Elements	20%
Analysis of Connection to Ancient Comedy	20%
Presentation:	
Effectiveness of Communicating Analysis	10%

Quiz: *Pseudolus*

Answer the questions concerning the following passage.

Simia: Erus meus tibi me salutem multam voluit dicere. Hanc epistulam accipe a me; hanc me tibi iussit dare.

Ballio: Quis is homost qui iussit?

Pseudolus: Perii, nunc homo in medio lutost. Nomen nescit; haeret haec res.

5 **Ballio:** Quem hanc misisse ad me autumas?

Simia: Nosce imaginem; tute eius nomen memorato mihi, ut sciam te Ballionem esse ipsum.

Ballio: Cedo mi epistulam.

Simia: Accipe et cognosce signum.

1. Translate lines 1-2.

2. Who is “*Erus meus*” in line 1? Give the name and occupation.

3. What is Simia trying to accomplish by in this scene? (Not just what occurs in the passage above.)

4. Explain why Pseudolus is concerned in line 4.

5. What stereotypical character is Simia? How does he show it here?

6. Translate “*ut sciam te Ballionem esse ipsum*” (line 6).

7. Name one comic theme or situation present in this passage and explain it.

Selected Readings from the Plays of Plautus

Notes and Vocabulary

- 1 **venalis, is, e** – *for sale*
amicam – “Girlfriend” is a perfectly acceptable translation in this context.
 - 2 **edepol** – (interj.) *by Pollux!* Castor and Pollux were famous twins in Greek and Roman mythology. The father of Pollux was Jupiter, but the father of Castor was a mortal.
Swearing by a god’s name creates an emphasis in Latin, just as it does in English.
profecto – (adv.) *surely, certainly*
pridem – (adv.) *some time ago, previously*
 - 4 **“Sine ornamentis, cum intestinis omnibus”** – Phoenicium was not altered in any way prior to sale. “*Cum intestinis omnibus*” can mean that she was still a virgin, or simply that she was healthy.
ornamentum, -ī, (n.) – *decoration; jewel*
 - 6 **valde** – (adv.) *greatly; very; (as an affirmative reply) yes, certainly*
mina, -ae, (f) – *mina*; a Greek coin worth 100 Roman denarii. The value of a denarius changed greatly over time, so the value is difficult to determine.
 - 8 **Utrum . . . vel . . .** – (corr. conj.) *Whether . . . or . . .*
quater – (adv.) *four times*
quini, -ae, -a – *five each, five at a time*; The construction with “*quater*” can be construed as four installments of five minae each time.
“militi Macedonio” – Dative of separation
 - 11 **“esse factam”** – The indirect statement is introduced by “*audio*” in the previous line.
fi, fieri, factus sum – *to be made, to become*
argenteus, -a, -um – *of silver, silvery*
 - 12 **“ausu’s” = ausus es**
audeo, audere, ausus sum – *to dare*
 - 13 **libet, libere, libuit** – *it pleases, it is agreeable*
 - 14 **eho** – (interj.) *see here!*
 - 15 **“opus gladio” = opus est gladio**
opus, operis, (n.) – *need* (often seen with a Dative of purpose)
 - 16 **Qui = Quo** (an old ablative form, often used for means/instrument)
-

Questions for Discussion

1. What has Ballio done to upset Callidorus?
2. What does Callidorus threaten to do?

Pseudolus

A. The Young Lover Makes A Deal

(Early in the play, Callidorus (the young lover) and his slave Pseudolus have approached Ballio (a pimp) to purchase Phoenicium, whom Callidorus loves.)

Callidorus: Non habes venalem amicam tu meam Phoenicium?

Ballio: Non edepol habeo profecto, nam iam pridem vendidi.

Callidorus: Quo modo?

Ballio: Sine ornamentis, cum intestinis omnibus.

5 **Callidorus:** Meam tu amicam vendidisti?

Ballio: Valde, viginti minis.

Callidorus: Viginti minis?

Ballio: Utrum vis, vel quater quinis minis, militi Macedonio, et iam quindecim habeo minas.

10 **Callidorus:** Quid ego ex te audio?

Ballio: Amicam tuam esse factam argenteam.

Callidorus: Cur id ausu's facere?

Ballio: Libuit; mea fuit.

Callidorus: Eho, Pseudole, i, gladium adfer.

15 **Pseudolus:** Quid opus gladio?

Callidorus: Qui hunc occidam atque me.

Notes and Vocabulary

- 1 **Quin** – (interr.) *why not?*
“**ted**” = **te**; Pseudolus still addresses Callidorus, but he makes a pointed remark at Ballio.
fames, famis, (f) – *hunger; famine*; The implication is that Ballio has mistreated a client, and so his business will fail, causing him to starve.
 - 2 “**Quid ais . . .**” – Callidorus addresses Ballio again.
aio – (defective) *to say*
quantum – (adv.) *as many as*
tego, tegere, tetigi, tectus – *to cover*
“**periurissime**” = **periurissime**
periurus, -a, -um – *false, lying*
 - 3 **iuro, iurare, iuravi, iuratus** – *to swear*
“**venditurum**” = **venditurum esse**
 - 4 **fateor, fateri, fassus sum** – *to admit, confess*
 - 5 **nempe** – (conj.) *of course, truly*
“**conceptis verbis**” – Ablative absolute
concipio, concipere, concepi, conceptus – *to grasp; understand; utter* (an oath)
 - 6 “**consutis**” – Supply “*verbis*” again.
consuo, consuere, consui, consutus – *to sew up, stitch; join*
 - 7 **periuro, periurare, periuravi, periuratus** – *to swear falsely*
 - 8 **argentum, -i, (n.)** – *silver; money*
intro – (adv.) *within, inside*
promo, promere, prompsi, promptus – *to bring forth; display*
 - 9 **pius, -a, -um** – *faithful*
istic, istaec, istoc – *that . . . of yours*
gnascor, gnasci, gnatus sum – *to be born*
nummus, -i, (m.) – *coin; money*
 - 10 **verum** – (adv.) *truly; however*
 - 11 **sicut** – (conj.) *just as*
“**haec . . . summa . . . dies**” – “*This final day . . .*” The postponement of the subject emphasizes the finality of the established agreement.
praestituo, praestituere, praestitui, praestitutus – *to determine in advance*
 - 12 **opinor, opinari, opinatus sum** – *to suppose, imagine*
officium, -i, (n.) – *duty, service; (here) offer*
-

Questions for Discussion

1. What had Ballio previously sworn to Callidorus?
2. Why is Ballio unconcerned about his previous oath?
3. Why does Ballio consider breaking his oath with the soldier?

Pseudolus

Pseudolus: Quin tu ted occidis potius? Nam hunc fames iam occiderit.

Callidorus: Quid ais, quantum terram tetigit hominum periurissime?

Iuravistin te illam nulli venditurum nisi mihi?

Ballio: Fateor.

5 **Callidorus:** Nempe conceptis verbis?

Ballio: Etiam consutis quoque.

Callidorus: Periuravisti, sceleste.

Ballio: At argentum intro condidi. Ego scelestus nunc argentum promere
possum domo: tu, qui pius es, istoc genere gnatus, nummum non habes.

*(Callidorus and Pseudolus hurl insults at Ballio for breaking his word.
Ballio finally relents and makes Callidorus an offer.)*

10 **Ballio:** Verum quamquam multa malaque dicta dixistis mihi, nisi mihi hodie
attulerit miles quinque quas debet minas, sicut haec est praestituta summa
ei argento dies, si id non adfert, posse opinor facere me officium meum

Callidorus: Quid id est?

Notes and Vocabulary

- 1 “**perdidero fidem**” – To “break faith” is an appropriate English idiom, in this context.
 - 2 “**operae si sit**” – “*If it should be worth the trouble*”
“**frustra es**” – “*you do so in vain*” (lit. “*you are in vain*”)
 - 3 **misereor, misereri, miseritus sum** – *to pity* (+ genitive)
postulo, postulare, postulavi, postulatus – *to demand; ask for*
“**meast**” = **mea est**
sententia, -ae, (f) – *opinion; thought*
“**ut . . . consulas**” – A substantive subjunctive “ut” clause, referring to *sententia*.
porro – (adv.) *far off, further on*
 - 5 **operam dare** – *to pay attention (to)*
 - 6 **ecquid** – (interr.) *anything at all*
 - 7 **admoenio, admoenire, admoenivi, admoenitus** – *to besiege*
 - 8 “**usust**” = **usus est** – *There is a need for* (+ ablative)
astutus, -a, -um – *clever, sly*
doctus, -a, -um – *learned; skilled, experienced*
cautus, -a, -um – *wary; prudent*
callidus, -a, -um – *crafty, cunning*
“**Qui . . . reddat, non qui . . . dormiat**” – Relative clauses of characteristic.
“**ecfecta**” = **effecta**
efficio, efficere, effeci, effectus – *to accomplish; execute* (an order)
 - 9 **vigilans, vigilantis** – “*while on watch*”
 - 10 “**Cedo mihi**” – “*Tell me*” (An old imperative, not to be confused with *cedere*, “to yield.”)
 - 11 **temperi** – (adv.) *at the right time*
“**ego faxo**” = **quid ego feci**
bis – (adv.) *twice, a second time*
itero, iterare, iteravi, iteratus – *to repeat*
“**sat**” = **satis**
 - 12 **fabula, -ae, (f)** – *story; drama, play*
 - 13 “**Optimum . . . aequissimum**” = **optime . . . aequissime**
oro, orare, oravi, oratus – *to ask, entreat*
 - 14 **propero, properare, properavi, properatus** – *to hasten, hurry*
cito – (adv.) *swiftly*
-

Questions for Discussion

1. What new offer does Ballio make with Callidorus?
2. What is unusual about the dialogue between Pseudolus and Callidorus?
3. Explain Pseudolus’ joke about not wanting to repeat himself.

Pseudolus

Ballio: Si tu argentum attuleris, cum illo perdidero fidem. Hoc meum est officium. Ego, operae si sit, plus tecum loquar; sed sine argento frustra es qui me tui misereri postulas. Haec meast sententia, ut tu hinc porro quid agas consulas.

(Callidorus agrees to Ballio's offer and Pseudolus begins plotting how to obtain the money.)

5 **Pseudolus:** Nunc, Callidore, te mihi operam dare volo.

Callidorus: Ecquid imperas?

Pseudolus: Hoc ego oppidum admoenire ut hodie capiatur volo. Ad eam rem usust homine astuto, docto, cauto et callido. Qui imperata efecta reddat, non qui vigilans dormiat.

10 **Callidorus:** Cedo mihi, quid es facturus?

Pseudolus: Temperi ego faxo scies. Nolo bis iterari; sat sic longae fiunt fabulae.

Callidorus: Optimum atque aequissimum oras.

Pseudolus: Propera, adduc hominem cito.

Notes and Vocabulary

- 1 **praesertim** – (adv.) *especially*
 - 2 **“Ne quisquam” = Ne aliquisquam**
“credat nummum” = credat illi nummum
edico, edicere, edixi, edictus – *to declare, proclaim*
 - 4 **“quoiquam” = cuiquam** (Dative of separation)
supplico, supplicare, supplicavi, supplicatus – *to beg*
 - 5 **hercle** – (interj.) *by Hercules*
“abs” = ab
equidem – (adv.) *indeed, truly*
 - 8 **“Excludito”** – This future active imperative can be translated simply as *“shut,”* with the understanding that the action will happen in the future.
“mi” = mihi
 - 10 **“apstuleris” = abstuleris**
facinus, facinoris, (n.) – *deed*
 - 13 **“caedito”** – As above, translate this imperative as *“strike,”* while understanding that the action will happen in the future.
“Sed quid” = Sed quid accidet
 - 14 **“testem”** – *“as my witness”* (cf. “with God as my witness . . .”)
“aetatem” – *“the rest of your life”*
“habituum” = habituum esse (The indirect statement is introduced by *“Do”*)
 - 15 **“Facito”** – Another future imperative, often used followed by an indirect command as seen here. Translate it as, *“See to it . . .”* (lit. *“Make it . . .”*)
memini, meminisse – *to remember* (The tense is perfect, but the sense is present.)
-

Questions for Discussion

1. Why is Simo sure that Pseudolus will not acquire the money?
2. What consequence does Pseudolus agree to if he should fail to acquire the money?

Pseudolus

B. The Slave Makes A Deal

(While Callidorus is gone, Pseudolus encounters Simo (Callidorus' father) along with his neighbor Callipho. Simo has already been warned that Pseudolus will try to get money from him on Callidorus' behalf. Pseudolus claims that he will still manage to hoodwink him out of his money.)

Simo: Quid nunc agetis? Nam hinc quidem a me non potest argentum auferri, qui praesertim senserim. Ne quisquam credat nummum, iam edicam omnibus.

Pseudolus: Numquam edepol quoiquam supplicabo, dum quidem tu vives.

5 **Tu mihi hercle argentum dabis; abs te equidem sumam.**

Simo: Tu a me sumes?

Pseudolus: Strenue.

Simo: Excludito mi hercle oculum, si dedero.

Pseudolus: Dabis. Iam dico ut a me caveas.

10 **Simo:** Certe edepol scio: si apstuleris, mirum et magnum facinus feceris.

Pseudolus: Faciam.

Simo: Si non apstuleris?

Pseudolus: Virgis caedito. Sed quid, si apstulero?

Simo: Do Iovem testem tibi te aetatem impune habiturum.

15 **Pseudolus:** Facito ut memineris.

Notes and Vocabulary

- 1 **“Vin” = Visne**
“dicam quod” – *“that I should say something which”*
miror, mirari, miratus sum – *to marvel at, be amazed at*
 - 2 **studeo, studere, studui** – *to be eager (for)*
“ted” = te
ausculto, auscultare, auscultavi, auscultatus – *to listen to*
lubens, lubentis – *glad, cheerful*
 - 3 **“Agedum”** – Adding *“dum”* makes the imperative more urgent.
“te ausculto loqui” – *“I listen to you speaking”*
 - 4 **“pugnam”** – This is the second time Pseudolus has referred to his scheming with warlike vocabulary (cf. *oppidum admoenire . . . volo*).
 - 7 **em** – (interj.) *see here* (often used to introduce a reply)
leno, lenonis, (m.) – *brothel keeper; pimp*
sycophantia, -ae, (f.) – *cunning; deceit*
 - 8 **tibicina, -ae, (f.)** – *female flutist* (Phoenicium is previously described as playing the *tibia*.)
gnatus, -us, (m.) – *son*
depereo, deperire, deperivi, deperitus – *to perish; be in love with*
circumduco, circumducere, circumduxi, circumductus – *to cheat (acc.) out of (abl.)*
lepidus, -a, -um – *charming; witty, amusing*
 - 11 **“utrumque”** – *“both”* referring to getting the money and the girl.
“ad vesperum” – *“by nightfall”*
 - 12 **“Agathocli”** – Agathocles was the tyrant of Syracuse from 317 to 289 B.C.
 - 13 **antecedo, antecedere, antecessi, antecessus** – *to surpass (+ dative)*
“faxi” = feceris
“numquid causet . . . quin” = numquid causa est . . . quin – *“is there no reason why not”*
ilico – (adv.) *on the spot, immediately*
pistrinum, -i, (n.) – *flour mill*
 - 14 **condo, condere, condidi, conditus** – *to plunge; put*
 - 15 **“unum in diem”** – *“for one day”*
“omnis” = omnes
“quantumst” = quantum est – *“as many as there are”*
 - 16 **“dabin” = dabisne**
“dem” – Present subjunctive of *dare* inside a relative clause of purpose.
 - 17 **ius, iuris, (n.)** – *oath, binding agreement*
-

Questions for Discussion

1. What does Pseudolus plan to do before he acquires the money?
2. What additional consequence does Pseudolus agree to if he should fail?
3. How does Pseudolus plan to get the money from Simo?

Pseudolus

(Having made their agreement, Pseudolus further warns Simo to be wary of him, and he begins to reveal a glimmer of his plan.)

Pseudolus: Vin etiam dicam quod vos magis miremini?

Callipho: Studeo hercle audire, nam ted ausculto lubens.

Simo: Agedum! Nam satis lubenter te ausculto loqui.

Pseudolus: Prius quam istam pugnam pugnabo, ego etiam prius dabo aliam
5 pugnam claram et commemorabilem.

Simo: Quam pugnam?

Pseudolus: Em, ab hoc lenone vicino tuo per sycophantiam atque per doctos
dolos tibicinam illam tuos quam gnatus deperit, ea circumducam lepide
lenonem.

10 **Simo:** Quid est?

Pseudolus: Effectum hoc hodie reddam utrumque ad vesperum.

Simo: Siquidem istaec opera, ut praedicas, perfeceris, virtute regi Agathocli
antecesseris. Sed si non faxi, numquid causaest ilico quin te in pistrinum
condam?

15 **Pseudolus:** Non unum in diem, verum hercle in omnis, quantumst. Sed, si
effecero, dabin mi argentum quod dem lenoni, ilico, tua voluntate?

Callipho: Ius bonum orat Pseudolus.

(Simo is cautious, but he eventually agrees to Pseudolus' stipulation.)

Notes and Vocabulary

- 1 **erus, -i, (m.)** – *master, owner*
“tuos” = tuus
provoco, provocare, provocavi, provocatus – *to call forth*
“quod missus huc sum” – Supply “*ad agendum*” or a similar purpose clause.
 - 2 **quidquid** – (interr.) *whatever*
 - 3 **intus** – (adv.) *within, inside*
“si dare vis mihi” – Supply “*argentum.*”
 - 4 “solutum” – “*resolved*”
“quasi” = **quam si**
 - 5 “scin” = **scisne**
“Reddere . . . perdere . . .” – Infinitives expressing purpose.
 - 6 “dato” – Another future imperative.
“symbolust” = **symbolus est**
symbolus, -i, (m.) – *token; proof of identify*
 - 8 “ut . . . nos” – A substantive clause introduced by “*Scio.*”
 - 9 **imago, imaginis, (f.)** – *likeness, image*
“aiebat velle mitti mulierem” – Ballio is the understood subject of the indirect statement.
 - 10 “**exemplum**” – Pseudolus means that Ballio has left him a copy of the soldier’s emblem so that he can determine its authenticity before selling Phoenicium. Otherwise, it would be quite simple to impersonate someone sent on the soldier’s behalf.
 - 11 “**tenes**” – Here, “*you understand*” (cf. “You grasp the situation” in English.)
 - 12 “**Quid**” = **Cur**
ni – (adv.) *not*
-

Questions for Discussion

1. How does Harpax prove that he is the soldier’s envoy?
2. Based on this interaction with Harpax, what is Pseudolus planning?

Pseudolus

C. The Soldier's Envoy

(At the beginning of the second act, Pseudolus spies Harpax, a lackey of the soldier coming to buy Phoenicium, heading toward Ballio's house.

Pseudolus, pretending to be one of Ballio's slaves, named Syrus, accosts Harpax outside Ballio's home.)

Harpax: Erus si tuos domi est, quin provocas, ut id agam quod missus huc sum, quidquid est nomen tibi?

Pseudolus: Si intus esset, evocarem; verum si dare vis mihi, magis erit solutum quasi ipsi dederis.

5 **Harpax:** At enim scin quid est? Reddere hoc, non perdere, erus me misit.

(Because of the stalemate, Harpax finds a temporary solution.)

Harpax: Tu epistulam hanc a me accipe atque illi dato. Nam istic symbolust inter erum meum et tuom de muliere.

Pseudolus: Scio quidem: ut qui argentum adferret atque expressam imaginem suam huc ad nos, cum eo aiebat velle mitti mulierem; nam hic
10 quoque exemplum reliquit eius.

Harpax: Omnem rem tenes.

Pseudolus: Quid ego ni teneam?

Harpax: Dato istunc symbolum ergo illi.

Pseudolus: Licet. Sed quid est tibi nomen?

15 **Harpax:** Harpax.

Notes and Vocabulary

- 1 **iste, ista, istud** – *that of yours*
 - 3 **advorsus, -a, -um** – *unfavorable; hostile, adverse*
vorsor, vorsari, vorsatus sum – *to behave; be involved in*
 - 4 **turbo, turbinis, (m.)** – *spinning top; whirlwind*
“**citust**” = **citus est**
 - 5 “**Ecquid**” – Here and below, the sense is “*Is he . . . at all?*”
argutus, -a, -um – *talkative; witty*
arguo, arguere, argui, argutus – *to convict, charge*
 - 6 “**Malorum facinorum**” – Genitive of accusation, a pun dependent on the double meaning of “*argutus.*”
 - 7 “**Quid**” = **Quo modo**
manifesto – (adv.) *undeniably, red-handed, in the act*; Pseudolus is asking how a man can be clever if he has been caught, as Charinus implies.
 - 8 **anguilla, -ae, (f.)** – *slippery fellow (lit. eel)*
 - 9 **scitus, -a, -um** – *clever, ingenious*
 - 10 **plebiscitum, -i, (n.)** – *formal resolution (passed by the plebs in the comitia tributa)*
 - 11 **probus, -a, -um** – *honest, virtuous, decent*
“**ut praedicare te audio**” – “*as I hear you tell it*”
 - 12 **immo** – (adv.) *on the contrary*
“**sese**” – Ablative of respect
 - 14 **exorno, exornare, exornavi, exornatus** – *to equip, embellish*
“**subditivom . . . servom**” = **subditivum . . . servum**
subditivus, -a, -um – *substituted, counterfeit*
 - 15 “**quinque argenti minis**” – Supplied temporarily by Charinus.
 - 16 “**omnem fabulam**” – Direct object of “*Em tibi.*”
“**quo . . . pacto**” – Ablative absolute, “*with the matter settled*”
“**quidque**” – “*and how*”
-

Questions for Discussion

1. What stereotypical character might Simia be, based on Charinus’ description?
2. Identify and explain one of the comic themes/situations present in this scene.

Pseudolus

(Harpax tells Pseudolus that he will go rest and instructs him to summon him once Ballio has returned. After Harpax leaves, Callidorus and his friend Charinus enter. Charinus has agreed to loan them money, which will be repaid with the money gotten from Simo, and he says that he knows another clever slave perfect for the next task.)

Pseudolus: Sed quid nomen esse dicam ego isti servo?

Charinus: Simia.

Pseudolus: Scitne in re advorsa vorsari?

Charinus: Turbo non aequè citust.

5 **Pseudolus:** Ecquid argutust?

Charinus: Malorum facinorum saepissime.

Pseudolus: Quid cum manifesto tenetur?

Charinus: Anguillast: elabitur.

Pseudolus: Ecquid is homo scitust?

10 **Charinus:** Plebiscitum non est scitius.

Pseudolus: Probus homo est, ut praedicare te audio.

Charinus: Immo si scias! Ubi te aspexerit, narrabit ultro quid sese velis. Sed quid es acturus?

15 **Pseudolus:** Dicam. Ubi hominem exornavero, subditivom fieri ego illum militis servom volo; symbolum hunc ferat lenoni cum quinque argenti minis, mulierem ab lenone abducat. Em tibi omnem fabulam. Ceterum quo quidque pacto faciat, ipsi dixerò.

Notes and Vocabulary

- 1 **legirupa, -ae, (m.)** – *lawbreaker*
“**peiurum**” = **peiolem**
 - 2 **impius, -a, -um** – *wicked, irreverent*
 - 3 **cognomentum, -i, (n.)** – *family name; name*
memoro, memorare, memoravi, memoratus – *to remember; mention*
 - 6 “**Scivin**” = **Scivine**
 - 8 **enimvero** – (conj.) *to be sure, certainly*
 - 9 “**vestitu’s**” = **vestitus es**
vestio, vestire, vestivi, vestitus – *to clothe*
“**perfossor parietum**” – “*burglar*” (lit. “*one who digs through walls*”)
 - 10 **tenebra, -ae, (f.)** – *darkness; shadow*
conspicor, conspicari, conspicatus sum – *to catch sight of, spot*
“**apstineas**” = **abstineas** – Simia has taken hold of Ballio’s clothing as he looks him over.
Ballio has already taken ownership of the descriptions intended to be insults, and this subtle threat reinforces the type of person he is.
 - 13 “**homost**” = **homo est**
 - 14 “**Perii**” – “*I’m done for*” is a fair, less literal translation. Alternatively, an appropriate curse may be substituted.
“**lutost**” = **luto est**
lutum, -i, (n.) – *mud, dirt*
 - 15 **autumo, autumare, autumavi, autumatus** – *to say, assert*
-

Questions for Discussion

1. How does Ballio initially respond to Simia’s description of him?
2. What is the implied threat that Ballio makes?
3. What unforeseen problem does Simia encounter?

Pseudolus

D. The Exchange

(All exit to find Simia and to get him ready for his role. Meanwhile, Ballio returns home, and the audience learns that Simo has warned him to beware Pseudolus' tricks. Simia appears, disguised as Harpax, while Pseudolus watches from a hiding place.)

Simia: Hominem ego hic quaero malum, legirupam, impurum, peiurum
atque impium.

Ballio: Me quaeritat. Nam illa mea sunt cognomenta; nomen si memoret
modo. Quid est ei homini nomen?

5 **Simia:** Leno Ballio.

Ballio: Scivin ego? Ipse ego is sum, adulescens, quem tu quaeris.

Simia: Tune es Ballio?

Ballio: Ego enimvero is sum.

Simia: Ut vestitu's, es perfossor parietum.

10 **Ballio:** Credo, in tenebris conspicatus si sis me, apstineas manum.

Simia: Erus meus tibi me salutem multam voluit dicere. Hanc epistulam
accipe a me; hanc me tibi iussit dare.

Ballio: Quis is homost qui iussit?

Pseudolus: Perii, nunc homo in medio lutost. Nomen nescit; haeret haec res.

15 **Ballio:** Quem hanc misisse ad me autumas?

Notes and Vocabulary

- 1 **nosco, noscere, novi, notus** – *to recognize; inspect*
“**tute**” – The “-te” suffix emphasizes the pronoun form.
“**memorato**” – Yet another future imperative.
 - 3 “**cedo**” – “*Hand over*” (The same old imperative form seen previously).
 - 5 “**Polymachaeroplagides**” – A combination of Greek and Latin words that gives the meaning “son of many sword strikes” (cf. “Pyrgoplynices” in *Miles Gloriosus*).
“**purus putus**” – “*pure and simple*” is an equivalent English idiom.
“**ipsus**” = **ipse**
heus – (interj.) *hey*
 - 10 **obsigno, obsignare, obsignavi, obsignatus** – *to seal*
“**quae . . . convenit olim**” – “*which was previously agreed upon*”
-

Questions for Discussion

1. How does Simia fix the unforeseen problem?
2. What does Ballio note as missing from the letter?

Pseudolus

Simia: Nosce imaginem; tute eius nomen memorato mihi, ut sciam te
Ballionem esse ipsum.

Ballio: Cedo mi epistulam.

Simia: Accipe et cognosce signum.

5 **Ballio:** Oh, Polymachaeroplages purus putus est ipse; novi. Heus,
Polymachaeroplages nomen est.

Simia: Scio iam me recte tibi dedisse epistulam, postquam
Polymachaeroplages elocutus nomen es.

(Ballio opens the letter and begins to read it aloud.)

Ballio: "Miles lenoni Ballioni epistulam conscriptam mittit
10 Polymachaeroplages, imagine obsignatam quae inter nos duo convenit
olim."

Simia: Symbolust in epistula.

Ballio: Video et cognosco signum. Sed in epistula nullam salutem mittere
scriptam solet?

Notes and Vocabulary

- 2 **occipio, occipere, occepi, oceptus** – *to begin*
pergo, pergere, perrexi, perrectus – *to go on, proceed*
“**opera**” – “*with attention*”
“**experirier**” = **experiri** – An old infinitive form, here indicating purpose.
- 3 **calator, calatoris, (m.)** – *personal attendant, footman*
“**Tun**” = **Tune**
- 5 “**atque ipse ‘harpax’ quidem**” – The real Harpax in an earlier scene explained how he earned his name from the Greek word “to snatch.”
- 6 **simitu** – (adv.) *together*
- 8 **arbitror, arbitrari, arbitratus sum** – *to judge; consider*
- 11 “**Uter**” – “*Which of us*”
remoror, remorari, remoratus sum – *to delay*
-

Questions for Discussion

1. What does the letter itself report about the omission which Ballio noticed?
2. Identify and explain one of the comic themes/situations present in this scene.

Pseudolus

Simia: Ita militaris disciplinast, Ballio: manu salutem mittunt bene volentibus. Sed ut occepisti, perge opera experirier quid epistula ista narret.

Ballio: Ausculta modo. “Harpax calator meus est, ad te qui venit –” Tun es is Harpax?

5 **Simia:** Ego sum, atque ipse “harpax” quidem.

Ballio: “Qui epistulam istam fert; ab eo argentum accipe. Cum eo simitu mulierem mitti volo. Salutem scriptam dignum est dignis mittere: te si arbitrarem dignum, misissem tibi.”

Simia: Quid nunc?

10 **Ballio:** Argentum des, abducas mulierem.

Simia: Uter remoratur?

Ballio: Quin sequere ergo intro.

Simia: Sequor.

(Simia retrieves Phoenicium from Ballio’s house, joins Pseudolus again, and together all three head off to find Callidorus and to celebrate.)

Notes and Vocabulary

- 2 **“homo”** – i.e. Pseudolus
- 5 **“aps”** = ab
- 6 **instipulor, instipulari, instipulatus sum** – *to bargain*
- 7 **“Velim”** = **Velim sic sit**
- 8 **potior, potiri, potitus sum** – *to acquire* (+ gen. or abl.)
sive – (conj.) *or if*
- 9 **“opsecro”** = **obsecro**
obsecro, obsecrare, obsecravi, obsecratus – *to beg, beseech; ask*
gestio, gestire, gestivi, gestitus – *to be eager*
- 11 **“dono tibi”** – A Double Dative (purpose and reference).
- 12 **“Quid”** = **Cur**
expeto, expetere, expetivi, expetitus – *to ask for; desire; demand*
- 13 **“Meministin”** = **Meministine** – Remember that the sense is present. The first indirect statement dependent on this verb is *“tibi . . . dicere,”* which then produces another indirect statement with *“eam . . . Macedonio?”*
- 14 **dudum** – (adv.) *a little while ago*
-

Questions for Discussion

1. Why is Ballio confident about his and Simo’s success in thwarting Pseudolus?
2. What additional bet does Ballio make with Simo?

Pseudolus

E. Final Reckonings

(Ballio leaves his house again, thinking that he has successfully avoided Pseudolus' tricks. Simo enters and asks Ballio what has happened.)

Ballio: Nihil est quod metuas.

Simo: Quid est? Venitne homo ad te?

Ballio: Non.

Simo: Quid est igitur boni?

5 **Ballio:** Minae viginti sanae et salvae sunt tibi, hodie quas apud te est
instipulatus Pseudolus.

Simo: Velim quidem hercle.

Ballio: Roga me viginti minas, si ille hodie illa sit potitus muliere. Sive eam
tuo gnato hodie, ut promisit, dabit. Roga, opsecro hercle. Gestio promittere,
10 omnibus modis tibi esse rem ut salvam scias; atque etiam habeto mulierem
dono tibi.

(Simo continues to worry that Pseudolus may get the better of them, but Ballio remains positive.)

Simo: Quid non metuam ab eo? Id audire expeto.

Ballio: Quia numquam abducat mulierem iam, nec potest, a me. Meministin
tibi me dudum dicere eam venisse militi Macedonio?

Notes and Vocabulary

- 2 “servos” = servus
6 “hau” = haud
7 “bonan” = bonane
 bona fide – “*in good faith*”
8 “Unde” – Another admission of his bad nature.
9 “Vide . . . ne” – “*See to it . . . that . . . not*”
 contechnor, contechnari, contechnatus sum – *to plot, devise a trick*
 quippiam – (pron.) *something, anything*
10 “Quin” – “*In fact*”
13 **praeceptor, praeceptoris**, (m.) – *teacher, instructor*
 “tuos” = tuus
 fallacia, -ae, (f.) – *trick, deception*
-

Questions for Discussion

1. What comic theme/situation is present at the beginning of this scene?
2. What comic theme/situation is present once Harpax enters?

Pseudolus

Simo: Memini.

Ballio: Em illius servos huc ad me argentum attulit et obsignatum
symbolum –

Simo: Quid postea?

5 **Ballio:** Qui inter me atque illum militem convenerat. Is secum abduxit
mulierem hau multo prius.

Simo: Bonan fide istuc dicis?

Ballio: Unde ea sit mihi?

Simo: Vide modo ne illic sit contechnatus quippiam.

10 **Ballio:** Epistula atque imago me certum facit. Quin illam in Sicyonem ex
urbe abduxit modo.

(Harpax enters, annoyed that Pseudolus did not summon him to Ballio's house. He finds Ballio and tries to complete the transaction for Phoenicium. Ballio assumes that Harpax has been sent by Pseudolus and accuses him directly.)

Harpax: Quis istic Pseudolus?

Ballio: Praeceptor tuos, qui te hanc fallaciam docuit, ut fallaciis hinc
mulierem a me abduceres.

Notes and Vocabulary

- 1 **“Quem ego . . . coloris novi”** – *“I know not even the color of this man.”* Catullus (93) says something similar of Julius Caesar, meaning that he does not know his moral character.
 - 3 **istinc** – (adv.) *from there*
sycophanta, -ae, (f.) – *trickster, deceiver*
quaestus, -us, (m.) – *gain, profit*
proin – (adv.) *hence, so then*
 - 4 **praeda, -ae, (f.)** – *prize, loot*
 - 7 **extemplo** – (adv.) *immediately*
 - 8 **ostium, -i, (n.)** – *doorway; front door*
 - 9 **“Quoi” = Cui**
 - 11 **facies, -ei, (f.)** – *face, shape; appearance*
 - 12 **rufus, -a, -um** – *red; red-haired*
ventriosus, -a, -um – *pot-bellied*
crassus, -a, -um – *thick, fat*
sura, -ae, (f.) – *calf (of the leg)*
subniger, subnigra, subnigrum – *blackish; having a somewhat dark complexion*
 - 13 **acutus, -a, -um** – *sharp*
os, oris, (n.) – *mouth*
rubicundus, -a, -um – *reddish; flushed (complexion)*
admodum – (adv.) *very, exceedingly*
 - 14 **“ipsus” = ipse**
“Actumst de me” = Actum est de me – *“It’s all over for me.”* (lit. *“It has been done concerning me.”*)
-

Questions for Discussion

1. What feature is apparently the one which firmly identifies Pseudolus?

Pseudolus

Harpax: Quem tu Pseudolum, quas tu mihi praedicas fallacias? Quem ego hominem nullius coloris novi.

Ballio: Non tu istinc abis? Nihil est hodie sycophantis quaestus. Proin tu Pseudolo nunties abduxisse alium praedam, qui occurrit prior, Harpax.

5 **Harpax:** Is quidem edepol Harpax ego sum.

Ballio: Immo edepol esse vis. Purus putus hic sycophanta est.

Harpax: Ego tibi argentum dedi, et dudum adveniens extemplo symbolum servo tuo, eri imagine obsignatam epistulam, hic ante ostium.

Ballio: Meo tu epistulam dedisti servo? Quoi servo?

10 **Harpax:** Syro.

(Ballio begins to worry that Pseudolus was pretending to be Syrus.)

Ballio: Eho tu, qua facie fuit, dudum quoi dedisti symbolum?

Harpax: Rufus quidam, ventriosus, crassis suris, subniger, magno capite, acutis oculis, ore rubicundo admodum, magnis pedibus.

Ballio: Perdidisti, postquam dixisti pedes. Pseudolus fuit ipse. Actumst de
15 me. Iam morior, Simo.

Notes and Vocabulary

- 1 **“hau” = haud**
sino, sinere, sivi, situs – *to allow*
emior, emori, emortuus sum – *to perish, die off*
 - 4 **“Auferen” = Auferesne**
praemium, -i, (n.) – *prize, reward*
 - 5 **improbus, -a, -um** – *wicked; shameless*
 - 6 **saltem** – (adv.) *at least*
dedo, dedere, dedidi, deditus – *to hand over; give up*
 - 7 **delinquo, delinquere, deliqui, delictus** – *to do wrong, offend*
“Dixin” = Dixine
 - 8 **centiens** – (adv.) *100 times*
 - 10 **modicus, -a, -um** – *small, modest (amount)*
multo, multare, multavi, multatus – *to fine; to extract as forfeit*
 - 12 **suspendo, suspendere, suspendi, suspensus** – *to hang*
 - 13 **“sis” = si vis**
solvo, solvere, solvi, solutus – *to pay off (a debt)*
-

Questions for Discussion

1. How does Simo react to Ballio's misfortune?
2. What is unusual or unexpected about the ending of this play?

Pseudolus

Harpax: Hercle te hau sinam emoriri nisi mi argentum redditur, viginti minae.

Simo: Atque etiam mihi aliae viginti minae.

Ballio: Auferen tu id praemium a me quod promisi per iocum?

5 **Simo:** De improbis viris auferri praemium et praedam decet.

Ballio: Saltem Pseudolum mihi dedas.

Simo: Pseudolum ego dedam tibi? Quid deliquit? Dixin ab eo tibi ut caveres, centiens?

Ballio: Perdidit me.

10 **Simo:** At me viginti modicis multavit minis.

Ballio: Quid nunc faciam?

Harpax: Si mi argentum dederis, te suspendito.

Ballio: Di te perdant. Sequere sis me ergo ad forum, ut solvam.

Harpax: Sequor.

(Ballio and Harpax leave to settle accounts. Pseudolus returns, proves his success to Simo, and gets the money. Both of them exit to find a tavern, and the play ends.)

Notes and Vocabulary

- 1 **periurus, -a, -um** – *false, lying*
“**hoc**” – Ablative of comparison, referring to Pyrgopolynices. This whole statement is an aside to the audience.
 - 2 **illic** – (adv.) *over there*
mancupio dare – *to turn over possession of*
“**nisi unum**” – Artotrogus is about to explain the one reason he would not leave his master.
 - 3 **epityrum, -i, (n.)** – *olive salad*
“**estur**” – From *edo, esse, “to eat.”*
insanum – (adv.) *exceedingly, enormously*
 - 5 “**Eccum**” = **Ecce**
elephantus, -i, (m.) – *elephant*; Ablative of Respect, changing the subject.
“**quo pacto**” – “*in what manner*”
pugnus, -i, (m.) – *fist*
 - 6 **praefringo, praefringere, praefregi, praefractus** – *to break off at the end*
bracchium, -i, (n.) – *foreleg*
 - 8 **femur, femoris, (n.)** – *thigh*
 - 9 **icio, icere, ici, ictus** – *to strike, stab*
 - 10 “**Pol**” = **Edepol**
conitor, coniti, conisus sum – *to strive, strain; struggle*
corium, -i, (n.) – *hide, skin*
 - 11 **transmineo, tansminere** – *to stick out on the other side*
 - 12 “**Nolo istaec hic nunc**” – The soldier grows weary of his boasts, for now.
 - 13 **operae pretium esse** – *to be worth the trouble*
“**quidemst**” = **quidem est**
-

Questions for Discussion

1. Why does Artotrogus continue to serve Pyrgopolynices?
2. Based on his actions and dialogue, what stereotypical character is Artotrogus?

Miles Gloriosus

A. The Braggart Soldier

(At the start of the play, Artotrogus, the minion of Pyrgopolynices, enters with his master while singing his praises.)

Artotrogus: Periuriorem hoc hominem si quis viderit aut gloriarum pleniorum quam illic est, me sibi habeto, ego me mancipio dabo; nisi unum, epityrum estur insanum bene.

Pyrgopolynices: Ubi tu es?

5 **Artotrogus:** Eccum. Edepol vel elephanto in India, quo pacto ei pugno praefregisti bracchium.

Pyrgopolynices: Quid, bracchium?

Artotrogus: Illud dicere volui, femur.

Pyrgopolynices: At indiligenter iceram.

10 **Artotrogus:** Pol si quidem conisus esses, per corium, per viscera perque os elephanti transmineret bracchium.

Pyrgopolynices: Nolo istaec hic nunc.

Artotrogus: Ne hercle operae pretium quidemst mihi te narrare tuas qui virtutes sciam.

Notes and Vocabulary

- 1 **nempe** – (adv.) *truly, of course*
ludifcor, ludificari, ludificatus sum – *to make fun of*
“tuom” = tuum
erum – Although Palaestrio was originally the servant of Pleusicles, adverse circumstances put him in service to Pyrgopolynices. He feels no love for his current master, and wishes only to help his former master.
 - 2 **exloquor, exloqui, exlocutus sum** – *to speak out; divulge*
 - 3 **lepidus, -a, -um** – *charming, witty*
commodus, -a, -um – *favorable, suitable*
facetus, -a, -um – *clever, adept*
“paratast” = parata est
 - 4 “huius” – i.e. Periplectomenus.
“volo adsimulare” – Supply *te* as the accusative subject. The role is not meant for him.
adsimulo, adsimulare, adsimulavi, adsimulatus – *to pretend, act the part of*
 - 6 **animus, -i, (m.)** – *soul; heart*
“simulare” – Dependent on “volo” above.
 - 8 **anulus, -i, (m.)** – *ring*
ancillula, -ae, (f.) – *slavegirl*; She will be introduced later.
 - 11 **memoro, memorare, memoravi, memoratus** – *to be mindful of (+abl.)*
“opust” = opus est
“commeminerere” = commemorerunt
commemini, commemorisse – *to mention, recall*
 - 12 “Meliust” = **Melius est** – The joke is that everything must be explained ahead of time in a play for the audience’s benefit.
-

Questions for Discussion

1. Identify and explain one of the comic themes/situations present in this scene.
2. How do the three plan to deceive Pyrgopolynices?

Miles Gloriosus

B. The Trap Is Set

(Much later in the play, the slave Palaestrio plots with a courtesan, Acroteleutium, and the soldier's neighbor, Periplectomenus, to deceive the soldier and to rescue the girl Philocomasium, whom Pleusicles, a young man, loves.)

Acroteleutium: Nempe ludificari militem tuom erum vis?

Palaestrio: Exlocuta es.

Acroteleutium: Lepide et sapienter, commode et facete res paratast.

Palaestrio: Atque huius uxorem volo adsimulare.

5 **Acroteleutium:** Fiet.

Palaestrio: Quasi militi animum adieceris, simulare.

Acroteleutium: Fiet.

Palaestrio: Quasique anulum hunc ancillula tua abs te detulerit ad me, quem ego militi darem tuis verbis.

10 **Acroteleutium:** Vera dicis.

Periplectomenus: Quid istis nunc memoratis opust quae commeminere?

Acroteleutium: Meliust.

(They settle the final details and exit to enact their plan.)

Notes and Vocabulary

- 1 **“Levandum” = Levandum esse**
levo, levare, levavi, levatus – *to lighten, lessen; comfort*
 - 2 **“ut” – “how”**
extimesco, extimescere, extimui – *to be alarmed, dread*
 - 3 **istuc** – (adv.) *that way*
“mirere” = mireris; Jussive subjunctive
 - 4 **“volt” = vult**
 - 5 **“ut eas”** – A substantive clause, dependent on “volt” above.
exigo, exigere, exegi, exactus – *to drive out finish*
 - 6 **“Egon” = Egone**
nubo, nubere, nupsi, nuptus – *to marry*
 - 8 **“Quin” – “In fact”**
 - 9 **“Qui” = Quo – “How”**
 - 10 **aedis, -is, (f.)** – *shrine; room; (pl.) home, dwelling*
dotalis, -is, -e – *part of a dowry*
“huius” – i.e. Acroteleutium; she has control over who lives in her house, since it belongs to her (supposedly).
 - 13 **“illi” = illic**
-

Questions for Discussion

1. What stereotypical character does Milphidippa seem to be?
2. Where does Pyrgopolynices intend to comfort Acroteleutium?

Miles Gloriosus

C. The Trap Is Sprung

(Pyrgopolynices enters, attended by Palaestrio, and overhears Acroteleutium telling her maidservant, Milphidippa, how she suffers because of her love for the soldier.)

Pyrgopolynices: Levandum morbum mulieri video.

Milphidippa: Ut tremuit atque extimuit, postquam te aspexit.

Pyrgopolynices: Viri quoque armati idem istuc faciunt, ne tu mirere eius mulierem. Sed quid volt me facere?

5 **Milphidippa:** Ad se ut eas: tecum vivere volt atque aetatem exigere.

Pyrgopolynices: Egon ad illam eam, quae nupta sit? Vir eius me deprehendat.

Milphidippa: Quin tua causa exegit virum ab se.

Pyrgopolynices: Qui id facere potuit?

10 **Milphidippa:** Quia aedis dotalis huius sunt.

Pyrgopolynices: Itane?

Milphidippa: Ita pol.

Pyrgopolynices: Iube domum ire. Iam ego illi ero.

Notes and Vocabulary

- 1 **vae** – (interj.) *alas, woe*
verba dare – *to deceive* (+ dat.)
scelus, sceleris, (n.) – *wickedness*
 - 2 **inlicio, inlicere, inlexi, inlectus** – *to entice, allure*
fraus, fraudis, (f.) – *trickery, deceit*
iure – (adv.) *rightly, with justice; deservedly*
“factum” = factum esse
 - 3 **moechus, -i**, (m.) – *adulterer*
“siet” = sit
“siet . . . metuant . . . studeant” – All are the results of the future-less-vivid condition.
 - 4 **“ad me” = domum meam**
“Plaudite” – Roman plays often ended with this word or a similar command. Its inclusion should not be surprising, since the characters often make references to the show itself.
plaudo, plaudere, plausi, plausus – *to clap; applaud*
-

Questions for Discussion

1. Identify one of the comic themes/situations present in this scene.
2. What is the moral of the play, according to Pyrgopolynices' speech?

Miles Gloriosus

D. The Soldier's Lesson

(Pleusicles arrives in disguise and Pyrgopolynices eagerly sends Philocomasium with him, so that he may entertain Acroteleutium. The lovers exit, and Pyrgopolynices goes to his rendezvous, only to be met by Periplectomenus, who viciously strips and beats him. The soldier's slave, Sceledrus enters and informs him that Pleusicles has duped him.)

Pyrgopolynices: Vae misero mihi, verba mihi data esse video. Scelus viri Palaestrio, is me in hanc inlexit fraudem. Iure factum iudico; si sic aliis moechis fiat, minus hic moechorum siet, magis metuant, minus has res studeant. Eamus ad me. Plaudite.

Notes and Vocabulary

- 1 **“salvom” = salvum**
“usquin” = usquene
usque – (adv.) *continuously; still*
 - 5 **“vos . . . estis”** – Theopropides must be referring to all the slaves of his house, even though Tranio is the only one currently present.
“Insanin” = Insanine
 - 6 **“Quidum”** – *“How so”*
 - 7 **foris** – (adv.) *outdoors, outside*
servo, servare, servavi, servatus – *to keep safe; (intr.) to keep watch*
 - 8 **recludo, recludere, reclusi, reclusus** – *to open up*
pulto, pultare, pultavi, pultatus – *to knock; strike*
“hasce” – The enclitic “-ce” often means “here,” so “hicce” would mean “this here.”
ambi, -ae, -a – *both*
 - 9 **foris, -is, (f.)** – *door, gate*
 - 10 **an** – (conj.) *can it be that*; Introduces a question that expects a negative response.
tango, tangere, tetigi, tactus – *to touch*
“aedis” = aedes
 - 11 **“Quor” = Cur**
-

Questions for Discussion

1. Based on the introductory notes, what kind of *senex* and *adulescens* are Theopropides and Philolaches?
2. What has Theopropides done which worries Tranio?

Mostellaria

(While his father Theopropides is away on business, Philolaches holds a raucous party with his friends. His slave, Tranio, discovers at the beginning of the play that Theopropides is returning home unexpectedly early, and warns Philolaches. They have no time to clean up or hide, and so Tranio must distract Theopropides and keep him from entering the house.)

Tranio: O Theopropides, ere, salve: salvom te advenisse gaudeo. Usquin valuisti?

Theopropides: Usque ut vides.

Tranio: Factum optime.

5 **Theopropides:** Quid vos? Insanin estis?

Tranio: Quidum?

Theopropides: Sic, quia foris ambulatis, natus nemo in aedibus servat, neque qui recludat neque respondeat. Pultando paene confregi hasce ambas fores.

10 **Tranio:** Eho, an tu tetigisti has aedis?

Theopropides: Quor non tangerem? Quin pultando, inquam, paene confregi fores.

Tranio: Tetigistin?

Theopropides: Tetigi, inquam, et pultavi.

Notes and Vocabulary

- 1 **vah** – (interj.) *oh no!*
 - 4 **negotium, -i**, (n.) – *trouble, distress*
 - 5 **facinus, facinoris**, (n.) – *deed*
 - 7 “**opsecro**” = **obsecro**
“**apscede**” = **abscede**
abscedo, abscedere, abscessi, abscessus – *to depart, withdraw*
“**ad me**” – Tranio is already standing away from the door, hence Theopropides’ question earlier about no one being present to answer.
 - 8 **propius** – (adv.) *closer*
 - 12 “**Omnis tuos**” = **Omnes tuos**
 - 13 “**faxint**” = **fecerint** – There is an implied substantive result clause of some curse.
Theopropides means that Tranio might make it so simply by mentioning it. The superstition is similar to “jinxing” someone or something.
omen, ominis, (n.) – *sign, omen*
 - 14 **expio, expiare, expiavi, expiatus** – *to atone for; avert by solemn rites*
“**possies**” = **possis**
 - 15 “**quam . . . rem . . . novam**” – The separation emphasizes Theopropides’ confusion.
-

Questions for Discussion

1. What does Tranio ask his master to do?
2. What comic theme/situation is in development in this scene?

Mostellaria

Tranio: Vah!

Theopropides: Quid est?

Tranio: Male hercle factum.

Theopropides: Quid est negoti?

5 **Tranio:** Non potest dici quam indignum facinus fecisti et malum.

Theopropides: Quid iam?

Tranio: Fuge, opsecro, atque apscede ab aedibus. Fuge huc, fuge ad me propius. Tetigistin fores?

Theopropides: Quo modo pultare potui, si non tangerem?

10 **Tranio:** Occidisti hercle –

Theopropides: Quem mortalem?

Tranio: Omnis tuos.

Theopropides: Di te deaque omnes faxint cum istoc omine –

Tranio: Metuo, te atque istos expiare ut possies.

15 **Theopropides:** Quam ob rem? Aut quam subito rem mihi adportas novam?

Notes and Vocabulary

- 1 “illos” – The attendants carrying Theopropides’ luggage, who have been present for the whole conversation.
 - 3 “attigatis” = attingatis
“Tangite . . . terram” – A similar superstition in our culture would be knocking on wood to prevent ill fortune.
 - 4 “quin” – i.e. Why no one should touch the house.
 - 5 “Septem menses sunt . . . ut . . .” – “It is seven months since”
“quom” = cum
intro – (adv.) *inside, within*
 - 6 “tetulit” = tulit
semel – (adv.) *once, once and for all*
emigro, emigrare, emigravi, emigratus – *to move out*
 - 7 “quid” = cur
 - 8 opinor, opinari, opinatus sum – *to imagine, suppose*
 - 11 defodio, defodere, defodi, defosus – *to bury*
ibidem – (adv.) *in that very place*
-

Questions for Discussion

1. What does Tranio claim has not been done in seven months?
2. What does Tranio claim to be the source of their misfortune?

Mostellaria

Tranio: Et, heus, iube illos illinc ambo apscedere.

Theopropides: Apscedite.

Tranio: Aedis ne attigatis. Tangite vos quoque terram.

Theopropides: Opsecro, hercle, quin eloquere.

5 **Tranio:** Quia septem menses sunt, quom in hasce aedis pedem nemo intro tetulit, semel ut emigravimus.

Theopropides: Eloquere, quid ita?

(Tranio looks around to make sure that no one will overhear them. He then explains that a foul crime was committed in the house long ago.)

Tranio: Hospes necavit hospitem captum manu: iste, ut ego opinor, qui has tibi aedis vendidit.

10 **Theopropides:** Necavit?

Tranio: Aurumque ei ademit hospiti eumque hic defodit hospitem ibidem in aedibus.

(Tranio tells how a ghost appeared to Philolaches while he was sleeping, explaining how the house was cursed.)

Tranio: Quae hic monstra fiunt, anno vix possum eloqui.

Notes and Vocabulary

- 1 **st** – (interj.) *hush!* Those listening on the other side of the door are having trouble staying quiet.
 - 3 **concrepo, concrepare, concrepui, concrepitus** – *to creak*
“**Hicin**” – i.e. the supposed ghost. The form is based on *hic* and is nominative.
“**percussit**” – (here) “*knocked*”
 - 4 **gutta, -ae** – *drop, speck*
“**vivom**” = **vivum**
accerso, accersere, accersivi, accersitus – *to summon, send for*
 - 5 “**Acheruntem**” – “*to Acheron,*” one of the five rivers of the Underworld. Specifically, Acheron is the river of woe, across which Charon ferried newly dead souls as they enter the Underworld.
 - 6 “**Illisce**” – i.e. the people inside. The form is based on *ille* and is nominative.
conturbo, conturbare, conturbavi, conturbatus – *to upset, confuse; throw into disarray*
nimis quam – (adv.) *very much*
 - 7 **formido, formidare, formidavi, formidatus** – *to dread, be afraid*
manifesto – (adv.) *in the act, red-handed*
 - 8 “**loquere**” = **loqueris**
 - 13 **sapio, sapere, sapivi** – *to have sense, be wise*
commereo, commerere, commerui, commeritus – *to deserve, earn; be guilty of*
-

Questions for Discussion

1. Identify and explain one of the comic themes/situations in this scene.
2. Why does Tranio claim that he is safe?

Mostellaria

Intus: St! St!

Theopropides: Quid, opsecro hercle, factum est?

Tranio: Concrepuit foris. Hicin percussit!

Theopropides: Guttam haud habeo sanguinis: vivom me accersunt

5 Acheruntem mortui.

Tranio: Perii! Illisce hodie hanc conturbabunt fabulam. Nimis quam formido ne manifesto hic me opprimat.

Theopropides: Quid tute tecum loquere?

Tranio: Apscede ab ianua. Fuge opsecro hercle.

10 **Theopropides:** Quo fugiam? Etiam tu fuge.

Tranio: Nihil ego formido: pax mihi est cum mortuis.

Intus: Heus, Tranio!

Tranio: Non me appellabis, si sapis. Nihil ego commerui, neque istas percussi fores.

(Tranio finally convinces Theopropides to flee, giving him and Philolaches time to come up with a plan to escape from their predicament.)

Glossary of Selected Vocabulary

abscedo, abscedere, abscessi, abscessus – to depart, withdraw
accerso, accersere, accersivi, accersitus – to summon, send for
acutus, -a, -um – sharp
admodum – (adv.) very, exceedingly
admoenio, admoenire, admoenivi, admoenitus – to besiege
adsimulo, adsimulare, adsimulavi, adsimulatus – to pretend, act the part of
advorsus, -a, -um – unfavorable; hostile, adverse
aedis, -is, (f.) – shrine; room; (pl.) home, dwelling
aio – (defective) to say
ambi, -ae, -a – both
an – (conj.) can it be that
ancillula, -ae, (f.) – slavegirl
anguilla, -ae, (f.) – slippery fellow (lit. eel)
animus, -i, (m.) – soul; heart
antecedo, antecedere, antecessi, antecessus – to surpass (+ dative)
anulus, -i, (m.) – ring
arbitror, arbitrari, arbitratus sum – to judge; consider
argenteus, -a, -um – of silver, silvery
argentum, -i, (n.) – silver; money
arguo, arguere, argui, argutus – to convict, charge
argutus, -a, -um – talkative; witty
astutus, -a, -um – clever, sly
audeo, audere, ausus sum – to dare
ausculto, auscultare, auscultavi, auscultatus – to listen to
autumo, autumare, autumavi, autumatus – to say, assert
bis – (adv.) twice, a second time
bracchium, -i, (n.) – foreleg
calator, calatoris, (m.) – personal attendant, footman
callidus, -a, -um – crafty, cunning
cautus, -a, -um – wary; prudent
cedo – (imp.) tell; give
centiens – (adv.) 100 times
circumduco, circumducere, circumduxi, circumductus – to cheat (acc.) out of (abl.)
cito – (adv.) swiftly
cognomentum, -i, (n.) – family name; name
commemini, commemorisse – to mention, recall
commereo, commerere, commerui, commeritus – to deserve, earn; be guilty of
commodus, -a, -um – favorable, suitable
concipio, concipere, concepi, conceptus – to grasp; understand; utter (an oath)
concrepo, concrepare, concrepui, concrepitus – to creak
condo, condere, condidi, conditus – to plunge; put
conitor, coniti, conisus sum – to strive, strain; struggle
conspicor, conspicari, conspicatus sum – to catch sight of, spot

consuo, consuere, consui, consutus – to sew up, stitch; join
contechnor, contechnari, contechnatus sum – to plot, devise a trick
conturbo, conturbare, conturbavi, conturbatus – to upset, confuse; throw into disarray
corium, -i, (n.) – hide, skin
crassus, -a, -um – thick, fat
dedo, dedere, dedidi, deditus – to hand over; give up
defodio, defodere, defodi, defosus – to bury
delinquo, delinquere, deliqui, delictus – to do wrong, offend
deperio, deperire, deperivi, deperitus – to perish; be in love with
doctus, -a, -um – learned; skilled, experienced
dotalis, -is, -e – part of a dowry
dudum – (adv.) a little while ago
ecquid – (interr.) anything at all
edepol – (interj.) by Pollux!
edico, edicere, edixi, edictus – to declare, proclaim
efficio, efficere, effeci, effectus – to accomplish; execute (an order)
eho – (interj.) see here!
elephantus, -i, (m.) – elephant
em – (interj.) see here (often used to introduce a reply)
emigro, emigrare, emigravi, emigratus – to move out
emorior, emori, emortuus sum – to perish, die off
enimvero – (conj.) to be sure, certainly
epityrum, -i, (n.) – olive salad
equidem – (adv.) indeed, truly
erus, -i, (m.) – master, owner
exigo, exigere, exegi, exactus – to drive out finish
exloquor, exloqui, exlocutus sum – to speak out; divulge
exorno, exornare, exornavi, exornatus – to equip, embellish
expeto, expetere, expetivi, expetitus – to ask for; desire; demand
expio, expiare, expiavi, expiatus – to atone for; avert by solemn rites
extemplo – (adv.) immediately
extimesco, extimescere, extimui – to be alarmed, dread
fabula, -ae, (f.) – story; drama, play
facetus, -a, -um – clever, adept
facies, -ei, (f.) – face, shape; appearance
facinus, facinoris, (n.) – deed
fallacia, -ae, (f.) – trick, deception
fames, famis, (f.) – hunger; famine
fateor, fateri, fassus sum – to admit, confess
femur, femoris, (n.) – thigh
fio, fieri, factus sum – to be made, to become
foris – (adv.) outdoors, outside
foris, -is, (f.) – door, gate
formido, formidare, formidavi, formidatus – to dread, be afraid
fraus, fraudis, (f.) – trickery, deceit
gestio, gestire, gestivi, gestitus – to be eager

gnascor, gnasci, gnatus sum – *to be born*
gnatus, -us, (m.) – *son*
gutta, -ae – *drop, speck*
hercle – (interj.) *by Hercules*
heus – (interj.) *hey*
ibidem – (adv.) *in that very place*
icio, icere, ici, ictus – *to strike, stab*
ilico – (adv.) *on the spot, immediately*
illic – (adv.) *over there*
imago, imaginis, (f.) – *likeness, image*
immo – (adv.) *on the contrary*
impius, -a, -um – *wicked, irreverent*
improbus, -a, -um – *wicked; shameless*
inlicio, inlicere, inlexi, inlectus – *to entice, allure*
insanum – (adv.) *exceedingly, enormously*
instipulor, instipulari, instipulatus sum – *to bargain*
intro – (adv.) *within, inside*
intus – (adv.) *within, inside*
iste, ista, istud – *that . . . of yours*
istic, istaec, istoc – *that . . . of yours*
istinc – (adv.) *from there*
istuc – (adv.) *that way*
itero, iterare, iteravi, iteratus – *to repeat*
iure – (adv.) *rightly, with justice; deservedly*
iuro, iurare, iuravi, iuratus – *to swear*
ius, iuris, (n.) – *oath, binding agreement*
legirupa, -ae, (m.) – *lawbreaker*
leno, lenonis, (m.) – *brothel keeper; pimp*
lepidus, -a, -um – *charming; witty, amusing*
levo, levare, levavi, levatus – *to lighten, lessen; comfort*
libet, libere, libuit – *it pleases, it is agreeable*
lubens, lubentis – *glad, cheerful*
ludificor, ludificari, ludificatus sum – *to make fun of*
lutum, -i, (n.) – *mud, dirt*
mancupio dare – *to turn over possession of*
manifesto – (adv.) *undeniably, red-handed, in the act;*
memini, meminisse – *to remember*
memoro, memorare, memoravi, memoratus – *to remember; mention; be mindful of (+abl.)*
mina, -ae, (f.) – *mina (Greek coin worth 100 denarii)*
miror, mirari, miratus sum – *to marvel at, be amazed at*
miserereor, misereri, miseritus sum – *to pity (+ genitive)*
modicus, -a, -um – *small, modest (amount)*
moechus, -i, (m.) – *adulterer*
multo, multare, multavi, multatus – *to fine; to extract as forfeit*
negotium, -i, (n.) – *trouble, distress*
nempe – (adv.) *truly, of course*

nempe – (conj.) *of course, truly*
ni – (adv.) *not*
nimis quam – (adv.) *very much*
nosco, noscere, novi, notus – *to recognize; inspect*
nubo, nubere, nupsi, nuptus – *to marry*
nummus, -i, (m.) – *coin; money*
obsecro, obsecrare, obsecravi, obsecratus – *to beg, beseech; ask*
obsigno, obsignare, obsignavi, obsignatus – *to seal*
occipio, occipere, occepi, oceptus – *to begin*
officium, -i, (n.) – *duty, service*
omen, ominis, (n.) – *sign, omen*
operam dare – *to pay attention (to)*
opinor, opinari, opinatus sum – *to suppose, imagine*
opus, operis, (n.) – *need*
ornamentum, -ī, (n.) – *decoration; jewel*
oro, orare, oravi, oratus – *to ask, entreat*
os, oris, (n.) – *mouth*
ostium, -i, (n.) – *doorway; front door*
pergo, pergere, perrexi, perrectus – *to go on, proceed*
periuro, periurare, periuravi, periuratus – *to swear falsely*
periurus, -a, -um – *false, lying*
pistrinum, -i, (n.) – *flour mill*
pius, -a, -um – *faithful*
plaudo, plaudere, plausi, plausus – *to clap; applaud*
plebiscitum, -i, (n.) – *formal resolution (passed by the plebs in the comitia tributa)*
porro – (adv.) *far off, further on*
postulo, postulare, postulavi, postulatus – *to demand; ask for*
potior, potiri, potitus sum – *to acquire (+ gen. or abl.)*
praeceptor, praeceptoris, (m.) – *teacher, instructor*
praeda, -ae, (f.) – *prize, loot*
praefringo, praefringere, praefregi, praefractus – *to break off at the end*
praemium, -i, (n.) – *prize, reward*
praesertim – (adv.) *especially*
praestituo, praestituere, praestitui, praestitutus – *to determine in advance*
pridem – (adv.) *some time ago, previously*
probus, -a, -um – *honest, virtuous, decent*
profecto – (adv.) *surely, certainly*
proin – (adv.) *hence, so then*
promo, promere, prompsi, promptus – *to bring forth; display*
propero, properare, properavi, properatus – *to hasten, hurry*
propius – (adv.) *closer*
provoco, provocare, provocavi, provocatus – *to call forth*
pugnus, -i, (m.) – *fist*
pulto, pultare, pultavi, pultatus – *to knock; strike*
quaestus, -us, (m.) – *gain, profit*
quantum – (adv.) *as many as*

quater – (adv.) *four times*
quidquid – (interr.) *whatever*
quippiam – (pron.) *something, anything*
recludo, recludere, reclusi, reclusus – *to open up*
remoror, remorari, remoratus sum – *to delay*
rubicundus, -a, um – *reddish; flushed (complexion)*
saltem – (adv.) *at least*
sapio, sapere, sapivi – *to have sense, be wise*
scelus, sceleris, (n.) – *wickedness*
scitus, -a, -um – *clever, ingenious*
semel – (adv.) *once, once and for all*
sententia, -ae, (f.) – *opinion; thought*
servo, servare, servavi, servatus – *to keep safe; (intr.) to keep watch*
sicut – (conj.) *just as*
simitu – (adv.) *together*
sino, sinere, sivi, situs – *to allow*
sive – (conj.) *or if*
solvo, solvere, solvi, solutus – *to pay off (a debt)*
st – (interj.) *hush!*
studeo, studere, studui – *to be eager (for)*
subditivus, -a, -um – *substituted, counterfeit*
subniger, subnigra, subnigrum – *blackish; having a somewhat dark complexion*
supplico, supplicare, supplicavi, supplicatus – *to beg*
sura, -ae, (f.) – *calf (of the leg)*
suspendo, suspendere, suspendi, suspensus – *to hang*
sycophanta, -ae, (f.) – *trickster, deceiver*
sycophantia, -ae, (f.) – *cunning; deceit*
symbolus, -i, (m.) – *token; proof of identify*
tango, tangere, tetigi, tactus – *to touch*
tego, tegere, tetigi, tectus – *to cover*
temperi – (adv.) *at the right time*
tenebra, -ae, (f.) – *darkness; shadow*
tibicina, -ae, (f.) – *female flutist*
transmineo, tansminere – *to stick out on the other side*
turbo, turbinis, (m.) – *spinning top; whirlwind*
usque – (adv.) *continuously; still*
Utrum . . . vel . . . – (corr. conj.) *Whether . . . or . . .*
vae – (interj.) *alas, woe*
vah – (interj.) *oh no!*
valde – (adv.) *greatly; very; (as an affirmative reply) yes, certainly*
venalis, is, e – *for sale*
ventriosus, -a, -um – *pot-bellied*
verba dare – *to deceive (+ dat.)*
verum – (adv.) *truly; however*
vestio, vestire, vestivi, vestitus – *to clothe*
vorsor, vorsari, vorsatus sum – *to behave; be involved in*

Translations of Selected Readings

Pseudolus

A. The Young Lover Makes A Deal

Callidorus: Don't you have my girlfriend Phoenicium for sale?

Ballio: Certainly, by Pollux, I don't have [her], for I have already sold her some time ago.

Callidorus: How?

Ballio: Without decorations, with all her intestines.

Callidorus: You sold my girlfriend?

Ballio: Certainly, for twenty minae.

Callidorus: For twenty minae?

Ballio: Whether you wish [for that accounting], or for four times five minae at a time, and already I have fifteen minae from the Macedonian soldier.

Callidorus: What am I hearing from you?

Ballio: That your girlfriend has become silver.

Callidorus: Why have you dared to do this?

Ballio: It pleased me, she was mine.

Callidorus: See here, Pseudolus, go, bring my sword.

Pseudolus: What need [is there] for a sword?

Callidorus: With it I will kill this man and myself.

Pseudolus: Why don't you, rather, [just] kill yourself? For hunger will have already killed this man.

Callidorus: What are you saying, oh most false of as many men as have covered the earth? Did you swear that you would not sell her except to me?

Ballio: I confess [it].

Callidorus: Truly with words uttered?

Ballio: Even with them also stitched up.

Callidorus: You have sworn falsely, wicked one.

Ballio: But I have built up silver inside. I, [though] wicked, now can bring forth silver from my home: you, who are faithful, born from that family of yours, have no money.

...

Ballio: Truly, although you have said many bad things to me, if the soldier will not have brought to me today the five minae which he owes, just as this final day has been determined in advance for that silver, if he does not bring it, I suppose that I can make my offer.

Callidorus: What is it?

Ballio: If you will have brought the silver, I will have destroyed faith with that one (i.e. the soldier). This is my offer. I will speak more with you, if it should be worth the trouble; but you who demands that I have pity on you, you do so in vain without silver. This is my opinion, that you should consult what you should do far off from here.

...

Pseudolus: Now, Callidorus, I want you to pay attention to me.

Callidorus: What do you command?

Pseudolus: I want to lay siege to this town so that I may capture [it] today. To this matter there is a need for a clever man, learned, wary and cunning. The sort who would return orders [already] accomplished, not the sort who would sleep while on watch.

Callidorus: Tell me, what are you about to do?

Pseudolus: At the right time you will know what I will have done. I don't want to repeat [it] twice; plays are made long enough in this way.

Callidorus: You ask excellently and most equally.

Pseudolus: Hurry, bring [such a] man swiftly.

B. The Slave Makes A Deal

Simo: What will you do now? For indeed silver cannot be procured hence from me, I especially who have sensed [your motive]. Let no one entrust money to that one, I will now declare it to all.

Pseudolus: By Pollux, never will I beg from anyone, indeed while you are living. You, by Hercules, will give me the silver; truly, I will take [it] from you.

Simo: You will take [it] from me?

Pseudolus: Energetically.

Simo: By Hercules, shut my eye, if I will have given [it].

Pseudolus: You will give [it]. Now I say that you should beware of me.

Simo: Certainly, by Pollux, I know: if you will have taken [it], you will have done a great and marvelous deed.

Pseudolus: I will do [it].

Simo: [But] if you will not have taken [it]?

Pseudolus: Strike [me] with whips. But what [will happen], if I will have taken [it]?

Simo: I give Jupiter as my witness to you that you will have the rest of your life free from punishment.

Pseudolus: See to it that you remember [it].

...

Pseudolus: Do you want also [that] I should say something which you will marvel at more?

Callipho: By Hercules, I am eager to hear, for I am glad listening to you.

Simo: Come on! For gladly enough am I listening to you speaking.

Pseudolus: Before I will fight that fight, I also will give another fight earlier, well-known and memorable.

Simo: What fight?

Pseudolus: See here, from this pimp, your neighbor, through cunning and skilled tricks [I will take] that female flutist whom your son is in love with, I will wittily cheat the pimp out of her.

Simo: What is [this]?

Pseudolus: I will return each [of] these [things] accomplished today by nightfall.

Simo: If indeed you will have accomplished these works, as you predict, you will have surpassed the virtue of King Agathocles. But if you will not have done [them], is there no reason why I should not plunge you into the flour mill on the spot?

Pseudolus: Not for one day, truly by Hercules for all [days], as many as there are. But if I will have accomplished [them], will you of your own volition on the spot give me the silver which I would give to the pimp?

Callipho: Pseudolus asks for a good oath.

C. The Soldier's Envoy

Harpax: If your master is at home, why don't you call [him] forth, so that I may do that which I have been sent here [to do], whatever your name is?

Pseudolus: If he were inside, I would call him out; truly, if you wish to give [the money] to me, it will be more resolved than if you will have given it to that very man.

Harpax: Indeed on the contrary do you know what it is? My master sent me to return this, not to lose it.

...

Harpax: You, take this letter from me and give it to him. For that is the token between my master and yours concerning the woman.

Pseudolus: I know [it] indeed: that he who would bring the silver and the displayed image of his own to us hither, he kept saying that he wished the woman to be sent with that man; for he also left proof of this.

Harpax: You grasp the whole situation.

Pseudolus: Why should I not grasp [it]?

Harpax: Therefore give that token to him.

Pseudolus: It is allowed. But what is your name?

Harpax: Harpax.

...

Pseudolus: But what shall I say is the name of that slave?

Charinus: Simia.

Pseudolus: Does he know how to behave in an adverse situation?

Charinus: A spinning top is not equally swift.

Pseudolus: Is he "charged up" at all?

Charinus: Most often of bad deeds.

Pseudolus: How, when he is caught in the act?

Charinus: He is a slippery fellow: he slips away.

Pseudolus: Is he clever at all?

Charinus: A formal resolution is no more clever.

Pseudolus: He is a virtuous man, as I hear you predict.

Charinus: On the contrary, if you would know! When he will have looked upon you, he will tell you unaided what you wish with respect to himself. But what are you about to do?

Pseudolus: I will tell [you]. When I will have equipped the man, I want that slave to become the substituted man of the soldier; he will take this token to the pimp with fifteen minae of silver, [and] he will take the woman away from the pimp. See here the whole play for you. The rest he will do and how, with the matter settled, I will tell the man himself.

D. The Exchange

Simia: I seek an evil man here, a lawbreaker, wicked, quite bad and unfaithful.

Ballio: He's looking for me. For these are my family names. If he should remember only my name. What is this man's name?

Sima: Ballio the Pimp.

Ballio: Have I known [him]? I myself am he, young man, whom you seek.

Simia: You are Ballio?

Ballio: To be sure, I am he.

Simia: Dressed as you are, you are a burglar.

Ballio: I believe that if you should have caught sight of me in the shadows, you would remove your hand.

Simia: My master wanted me to send his greetings to you. Take this letter from me; he ordered me to give it to you.

Ballio: Who is the man who gave the order?

Pseudolus: I'm done for, now the man is in the midst of mud. He doesn't know the name; this is a sticky situation.

Ballio: Whom do you say has sent this to me?

Simia: Inspect the image; call to mind yourself his name, so that I may know that you are Ballio himself.

Ballio: Hand over the letter to me.

Simia: Take [it] and recognize the emblem.

Ballio: Oh, it's Polymachaeroplages himself, pure and simple; I know [it]. Hey, the name is Polymachaeroplages.

Simia: I know now that I rightly have given the letter to you, after you spoke the name Polymachaeroplages.

Ballio: "The soldier Polymachaeroplages sends a written letter to the pimp Ballio, sealed with an image which was previously agreed upon.

Simia: The token is in the letter.

Ballio: I see and recognize the emblem. But does he usually send no written greeting in a letter?

Simia: Such is military discipline, Ballio: they send greetings by hand to those wishing well. But as you have begun, proceed with attention to test what that letter tells.

Ballio: Listen only. "Harpax is my personal attendant, who has come to you –" You are this Harpax?

Simia: I, indeed, am that very "Snatcher."

Ballio: "Who brings this letter; take the silver from him. Together with him I wish the woman to be sent. It is appropriate to send written greetings to the worthy: if I were deeming you worthy, I would have sent them to you."

Simia: What now?

Ballio: May you give the silver, [then] take away the woman.

Simia: Which [of us] is delaying?

Ballio: Therefore why don't you follow [me] inside.

Simia: I follow.

E. Final Reckonings

Ballio: There is nothing which you should fear.

Simo: What is [it]? Did the man come to you?

Ballio: No.

Simo: Therefore what good is there?

Ballio: The twenty minae for you are safe and sound, which today Pseudolus bargained from you.

Simo: Indeed I wish [it so], by Hercules.

Ballio: Ask me for twenty minae, if that man today should have obtained that woman. Or if he will give her to your son today, as he promised. Ask, I beg [you], by Hercules. I am eager to promise, so that you know that the matter is safe for you in all ways; and even have the woman for yourself as a gift.

...

Simo: Why should I not fear from him? I demand to hear it.

Ballio: Because he will never take away the woman from me now, nor can he. Do you remember that I told you a little while ago that she had come to the Macedonian soldier?

Simo: I remember.

Ballio: See here, his servant brought the silver and the sealed token to me –

Simo: What afterwards?

Ballio: He had come between me and that soldier. He took away the woman with him not much earlier [from now].

Simo: You say this in good faith?

Ballio: From where would I have it?

Simo: See to it only that he has not devised anything.

Ballio: The letter and image make me certain. In fact, he just took her from the city into Sicyon.

...

Harpax: Who [is] this Pseudolus?

Ballio: Your instructor, who taught you this lie, so that you might take the woman away from me hence with lies.

Harpax: This Pseudolus [you say], what lies do you declare to me? I know not even the color of this man.

Ballio: Are you not going away from there? There is no gain for tricksters today. So then, may you announce to Pseudolus that another has led away the prize: Harpax, who met [me] first.

Harpax: By Pollux, indeed I am he, Harpax.

Ballio: On the contrary, by Pollux, you wish to be. Pure and simple this man is a trickster.

Harpax: I gave you the silver, and arriving a little while ago immediately [I gave] the token to your slave, sealed with the image of my master, here before the doorway.

Ballio: You gave the letter to my slave? To which slave?

Harpax: To Syrus.

...

Ballio: See here, you, with what appearance was he, to whom you gave the token a little while ago?

Harpax: A certain red-haired man, pot-bellied, with thick calves, dark complexion, big head, sharp eyes, very reddish mouth, large feet.

Ballio: You've destroyed [me], after you said the feet. It was Pseudolus himself. It's all over for me. I'm dying, Simo.

Harpax: By Hercules, I will not allow you to die unless the silver is returned to me, twenty minae.

Simo: And also another twenty minae for me.

Ballio: Will you take away that prize from me which I promised as a joke?

Simo: It is fitting to take prize and spoils from shameless men.

Ballio: At least you should hand over Pseudolus to me.

Simo: I should hand Pseudolus over to you? What has he done wrong? Didn't I tell you a hundred times that you should beware of him?

Ballio: He has ruined me.

Simo: And he has extracted twenty minae from me.

Ballio: What am I to do now?

Harpax: If you will have given me the silver, hang yourself [for all I care].

Ballio: May the gods destroy you. Follow me, if you wish therefore, to the forum, so that I may pay off [the debt].

Harpax: I follow.

Miles Gloriosus

A. The Braggart Soldier

Artotrogus: If anyone will have seen a man more false or more full of boasts than this one over there, let him have me for himself, [and] I will turn over possession of myself; except for one thing, olive salad is eaten exceedingly well.

Pyrgopolynices: Where are you?

Artotrogus: Look here. Or [what about], by Pollux, with respect to the elephant in India, in what manner you broke off the foreleg from that one with your fist.

Pyrgopolynices: What, its foreleg?

Artotrogus: I meant to say that, its thigh.

Pyrgopolynices: But I had struck carelessly.

Artotrogus: By Pollux, if indeed you had strained yourself, your arm would stick out on the other side through the elephant's hide, its guts, and through its mouth.

Pyrgopolynices: I don't want these things here now.

Artotrogus: By Hercules, it is not even worth the trouble for me, who knows your virtues, to tell you.

B. The Trap Is Set

Acroteleutium: Of course, you want to make fun of your master, the soldier?

Palaestrio: You have divulged [it].

Acroteleutium: Wittily and wisely, suitably and cleverly the matter has been prepared.

Palaestrio: And I want you to act the part of wife of this man.

Acroteleutium: It will be done.

Palaestrio: [And I want you] to pretend as if you have hurled your heart at the soldier.

Acroteleutium: It will be done.

Palaestrio: And as if your slavegirl has brought this ring from you to me, which I might give to the soldier with your words.

Acroteleutium: You speak true things.

Periplectomenus: What is the need for being mindful of these things now which they [already] recall?

Acroteleutium: It's better [this way].

C. The Trap Is Sprung

Pyrgopolynices: I see that an illness must be lessened from the woman.

Milphidippa: How she has trembled and been alarmed, after she has gazed upon you.

Pyrgopolynices: Armed men likewise also do this, don't you marvel at the woman for this. But what do you want me to do?

Milphidippa: That you should go to her: she wants to live and spend her life with you.

Pyrgopolynices: I should go to her, who has been married? Her husband would take hold of me.

Milphidippa: In fact she has driven her husband away from her because of your case.

Pyrgopolynices: How could she do that?

Milphidippa: Because the house is a part of her dowry.

Pyrgopolynices: Is that so?

Milphidippa: It is so, by Pollux.

Pyrgopolynices: Order her to go home. I will now be there.

D. The Soldier's Lesson

Pyrgopolynices: Alas for poor me, I see that I have been deceived. The wickedness of a man Palaestrio, he has enticed me into this trickery. I judge it to have been done with justice; if thus it should happen to other adulterers, there would be less of adulterers here, they would fear more, [and] they would be less eager for these matters. Let's go to my home. Applaud.

Mostellaria

Tranio: Oh Theopropides, master, greetings: I am happy that you have arrived safe. Have you been well continuously?

Theopropides: Continuously, as you see.

Tranio: Excellently done.

Theopropides: What [about] you all? Are you all crazy?

Tranio: How so?

Theopropides: Thus, because you are walking outside, not a born one [of you] is keeping watch in the house, neither anyone who would open up nor answer. I almost broke both these doors with my knocking.

Tranio: See here, can it be that you touched this house?

Theopropides: Why shouldn't I touch [it]? In fact, I say, I almost broke the doors with my knocking.

Tranio: You touched [it]?

Theopropides: I touched [it], I say, and I knocked.

Tranio: Oh no!

Theopropides: What is [it]?

Tranio: Badly done, by Hercules.

Theopropides: What's the trouble?

Tranio: It cannot be said what an unworthy and bad deed you have done.

Theopropides: What now?

Tranio: Flee, I beg [you], and withdraw from the house. Flee hither, flee closer to me. You touched the doors?

Theopropides: How could I knock, if I were not touching [them]?

Tranio: By Hercules you have killed –

Theopropides: What mortal?

Tranio: All your household.

Theopropides: All the gods and goddesses have made [it so] with this omen –

Tranio: I fear that you may not be able to atone yourself and them.

Theopropides: For what reason? Or what new matter do you immediately bring to me?

Tranio: And, hey, order them both to withdraw from there.

Theopropides: Depart.

Tranio: You all should not touch the house. You, also touch the ground.

Theopropides: I beg [you], by Hercules, explain why not.

Tranio: Because it is seven months since, when no one has set foot inside this house, we moved out once and for all.

Theopropides: Explain, why so?

...

Tranio: A host killed a captured guest with his own hand: that one, as I suppose, who sold you this house.

Theopropides: He killed [him]?

Tranio: And he took the gold from this guest and he buried this guest in that very house.

...

Intus: Hush! Hush!

Theopropides: What, by Hercules, I ask, has been done?

Tranio: The doors creaked. It knocked!

Theopropides: I have not a drop of blood: the dead have summoned me, alive, to Acheron.

Tranio: I'm ruined. Those people will upset this story. I am very much afraid that he may catch me red-handed.

Theopropides: What are you saying to yourself?

Tranio: Get away from the door. Flee, I beg [you], by Hercules.

Theopropides: Whither should I flee? Flee yourself, too.

Tranio: I am not at all afraid: there is peace for me with the dead.

Intus: Hey, Tranio!

Tranio: You will not address me, if you are wise. I have deserved nothing [from you], and I did not strike those doors.

Select Bibliography

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