

SELECTIONS FROM PLAUTUS' *AULULARIA*

STUDENT TEXT

TEACHER'S MANUAL



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AULULARIA

by Plautus

There are three doorways on the stage, from the audience's left to right, the temple of Fides, the house of Euclio and the house of Megadorus. The Lar enters from Euclio's house.

DRAMATIS PERSONAE

Congrio - cook
Euclio – miser, owner of the Lar, father of Phaedria
Eunomia – sister of Megadorus
Lar familiaris – the household god of Euclio's home
Lyconides – son of Eunomia, nephew of Megadorus
Megadorus – brother of Eunomia, old bachelor
Staphyla – Euclio's old slavewoman
Strobilus – a slave belonging to Eunomia's son, Lyconides

- 1 ne quis miretur = ne (ali)quis miretur, neg. purpose clause
qui sim – indirect question
eloquor, eloqui, elocutus sum – to speak out
- 2 Lar, laris familiaris – a household's spirit thought to protect
the inhabitants; a shrine was located in the atrium
- 3 aspicio, -ere, -spexi, -spectus – to catch sight of, observe
- 4 multos annos est – “it's for many years”
possideo, -ēre, -sēdī, -sessum – to take possession of, obtain
colo, -ere, -uī, cultum – to live in, tend to
- 5 *avus, -ī, m. grandfather
- 6 concredo, -ere, -credidī, -creditum – to entrust (something) to
someone (dat.)
- 7 *thesaurus, -ī, m. treasure
*aurum, -ī, n. gold
*clam (+ acc.) – secret to
medius, -a, -um – middle (of)
*focus, -ī, m. hearth where the Lar was worshipped
- 8 defodo, -ere, -fōdī, -fossū – to dig down, bury
veneror, -ārī, -atus sum – to worship, beg respectfully
venerans...ut...servarem – indirect command

PROLOGUS

LAR FAMILIARIS

Ne quis miretur qui sim, paucis eloquar.
ego Lar sum familiaris ex hac familia
unde exeuntem me aspexistis. hanc domum
iam multos annos est cum possideo et colo
patri avoque iam huius qui nunc hic habet. 5
sed mi avus huius obsecrans concredidit
thesaurum auri clam omnes: in medio foco
defodit, venerans me ut id servarem sibi.

servo, -āre, āvī, -atus – to safeguard, save, preserve

9 *quoniam = postquam
avidus, -a, -um – jealous, greedy
ingenium, -ī, n. character, personality
11 inops, inopis - poor
*potius...quam – rather than
12 commonstro, -āre, -āvī, -atus – to point out something (acc.)
to someone (dat.)
13 *modus, -ī, m. measure, limit
14 *quo = ut - so that (introduces purpose clause)
15 *obeo, -ire, -ii – to meet, encounter
16 coepi, coepisse – to begin
ecqui – whether (introduces indirect question)
18 *vero – indeed, but
minus impendio – much less
19 curare, impertire – historical infinitives
(translate as perfect tense)
impertio, -ire, -ivi, -itus – to present X (acc.) with Y (abl.)
honor, honoris, m. honor, respect
20 *item – likewise
*contra – in return
obiit diem – “he met his day”, i.e. he died
22 pariter – likewise, equally
moratus, -a, -um – to behave, have a character
*avus, -ī, m. grandfather
23 cotidie - everyday
24 *aut...aut – either...or
tus, turis, n. incense
aliqui – “with something else”
supplico, -are, -avi, -atus – to pray to, worship
25 corona, -ae, f. crown, garland

is quoniam moritur—ita avido ingenio fuit—
numquam indicare id filio voluit suo, 10
inopemque optavit potius eum relinquere,
quam eum thesaurum commonstraret filio;
agri reliquit ei non magnum modum,
quo cum labore magno et misere viveret.
ubi is obiit mortem qui mihi id aurum credidit, 15
coepi observare, ecqui maiorem filius
mihi honorem haberet quam eius habuisset pater.
atque ille vero minus minusque impendio
curare minusque me impertire honoribus.
item a me contra factum est, nam item obiit diem. 20
is ex se hunc reliquit qui hīc nunc habitat filium
pariter moratum ut pater avusque huius fuit.
huic filia una est. ea mihi cotidie
aut ture aut vino aut aliqui semper supplicat,
dat mihi coronas.



Lararium shrine in framing aedicule (niche). 1st c. CE. The Genius (spirit of the *pater familias*) is in the center; the Lares are on both sides of him.

25 gratia, -ae, f. for the sake (of) + gen.
 26 *reperio, -ire, -ivi, -itus – to find, discover
 27 *quo = ut – so that (purpose clause)
 nubo, nubere, nupsi, nuptum – to marry (+ dat.)
 nuptum dare – to give (someone) in marriage
 28 comprimo, -ere, -pressi, -pressus – to have intercourse
 *summus, -a, -um – highest
 summo loco – highest place, status
 29 is...compresserit – “that young man knew who she was
 with whom he had intercourse”
 30 neque...autem – nor on the other hand
 31 faciam – future tense, not subjunctive
 *senex, senis, m. old man
 proximum, -ī, m. next-door neighbor
 32 posco, poscere, poposci – to demand, ask for
 uxor, uxoris, f. wife
 eam...uxorem – double accusative
 33 *duco, -ere, duxi, ductus – to take in matrimony, marry
 35 *avunculus, -ī, m. uncle
 36 stupro, -are, -avi, -atus – to defile, rape, take by force
 vigilia, -ae, f. watch, guard; here, festival
 Ceres, Cereris, f. goddess of grain, agriculture (Gr. Demeter)
 37 *intus - inside
 soleo, solēre, solitus sum – to be accustomed (+ infin.)
 38 *anus, -ūs, f. old woman, hag
 *foras – out of doors, outside
 *extrudo, -ere, extrusi, extrusum – to throw out, expel
 ne sit – negative purpose clause, “so that she won’t be”
 conscius, -a, -um – aware, knowledgeable
 39 surripio, -ere, surripui, surreptus – to snatch away secretly,
 steal

eius honoris gratia 25
 feci, thesaurum ut hic reperiret Euclio,
 quo illam facilius nuptum, si vellet, daret.
 nam eam compressit de summo adolescens loco.
 is scit adolescens quae sit quam compresserit,
 illa illum nescit, neque compressam autem pater. 30
 eam ego hodie faciam ut hic senex de proximo
 sibi uxorem poscat. id ea faciam gratia,
 quo ille eam facilius ducat qui compresserat.
 et hic qui poscet eam sibi uxorem senex,
 is adolescentis illius est avunculus, 35
 qui illam stupravit noctu, Cereris vigiliis.
 sed hic senex iam clamat intus ut solet.
 anum foras extrudit, ne sit conscia.
 credo aurum inspicere vult, ne surreptum sit.

The Lar exits into Euclio's house.



Lar carrying a drinking horn and a wine bucket. 1st c. CE.

- 40 inquam – I say
 *age/agite – come on
 exeundum...tibi...est – “you must leave, go out” (passive periphrastic)
 *hercle – By Hercules! (an oath)
 *hinc – from here
- 41 circumspectatrix, -trix, f. female spy
 *oculus, -ī, m. eye
 emissicius, -a, -um – prying, spying, snooping
- 42 verbero, -āre, -āvī, -atus – to beat, whip
 *ut...ut (l. 43) – so that (purpose clause)
- 43 *dignus, -a, -um – worthy (+ abl.)
 mala – wicked, modifying subj. of *exigas*
 malam – old, modifying *aetatem*
 aetas, aetatis, f. age
 exigo, -ere, -egi, -actus – to spend, pass time
 qua causa – for what reason?
- 44 *aedes, aedis, f. house (pl. for singular)
- 45 ratio, rationis, f. reason
 reddo, -ere, redidi, reditus – to reply, give back
 *stimulus, -ī, m. whip, spur
 seges, segestis, f. crop
- 46 *illuc – to that place, there
 ostium, -ī, n. door
 *sis = si vis (“if you wish, please”)
- 47 ut - how
 incedo, -ere, -cessi – to walk, step
 quomodo – how, in what manner
 se habere – to hold in regard
- 48 *fustis, fustis, m. club, stick
 *capio, capere, cepi, captus – to take, seize
- 49 testudineus, -a, -um – like a turtle, slow
 *iste, ista, istud – that ____ of yours (contemptible)
 grandeo, -ire – to increase
 gradus, -ūs, m. pace, step, gait

Euclio enters from his house, closely followed by his slavewoman, Staphyla.

ACTUS I

SCAENA I

EUCLIO: Exi, inquam. age exi. exeundum hercle tibi hinc est foras, 40

circumspectatrix cum oculis emissiciis.

STAPHYLA: Nam cur me miseram verberas? EUCL. Ut misera sis atque ut te dignam mala malam aetatem exigas.

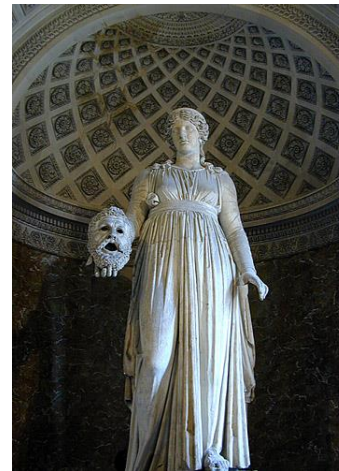
STAPH. Nam qua me nunc causa extrusisti ex aedibus?

EUCL. Tibi ego rationem reddam, stimulorum seges? 45

illuc regredere ab ostio. (*ASIDE*) illuc sis vide,

ut incedit. (*TO STAPH.*) at scisne quomodo tibi res se habet?

si hercle hodie fustem cepero aut stimulum in manum, testudineum istum tibi ego grandibo gradum.



Melpomene, muse of tragedy, with mask. date unknown.

- 50 *utinam – would that, if only (indicates potential subjunctive) STAPH. Utinam me divi adigant ad suspendium 50
 divus, -ī, m. god, deity potius quidem quam hoc pacto apud te serviam.
 adigo, -ere, -egi, -actus – to drive to a place, thing EUCL. At ut scelestas sola secum murmurat.
 suspendium, -ī, n. a hanging oculos hercule ego istos, improba, effodiam tibi,
 51 *potius quam – rather than ne me observare possis quid rerum geram.
 apud te – at your house abscede etiam nunc—etiam nunc—etiam—ohe, 55
 servio, -īre, -īvī, -ītus – to serve, be a slave to istic astato. si hercule tu ex istoc loco
 52 *secum – with/to oneself digitum transversum aut unguem latum excesseris
 murmuro, -āre, -āvī, -aturus – to murmur, whisper aut si respexeris, donicum ego te iussero,
 53 improbus, -a, -um – naughty, mischievous continuo hercule ego te dedam discipulam cruci.
 54 *effodio, -ere, -fodi, -fossus – to dig out
 ne...possis – negative purpose clause
 55 *res gero, -ere, gessi, gestus – to carry on business, to do
 abscedo, -ere, -scessi, -scessus – to go away, depart
 etiam – further
 ohe – whoa! (interjection)
 56 *istic – there, in that place
 astato – stand away (future imperative indicating an action to
 be done at a later time)
 *istic, istaec, istuc – that ____ of yours
 locus, -ī, m. place, location
 57 digitus, -ī, m. finger
 transversus, -a, -um – sideways
 unguis, -is, m. fingernail
 latus, -a, -um – wide, broad
 excedo, -ere, -cessi, -cessus – to go away
 58 donicum – until, before
 59 *continuo - immediately
 crux, crucis, f. cross on which criminals were hanged



A Roman theater at Arausio (formerly Orange), France. Note the orchestra, stage (*scaenae*), backdrop (*scaenae frons*). 1st c. CE.

60 certo - certainly
 61 me...vidisse numquam – supply *aliquem*
 *nimis – too, too much
 *metuo, -ere, metui, metutum – to fear, be afraid
 62 ne...det – fear clause, translate *ne* as “that...”
 insidiae, -arum, f. pl. plots, treachery
 imprudens, gen. - imprudentis, unwise, foolish
 63 neu persentiscat – see note above regarding *ne...det*
 persentisco, -ere – to become aware of, discover
 abscondo, -ere, -didi, -ditus – to hide, conceal
 64 occipitium, -i, n. in the back of one's head
 65 viso, -ere, visi, visus – to see
 -ne...ut – whether or not
 *condo, -ere, -didi, -ditus – to hide, bury, conceal
 66 sollicito, -are, -avi, -atus – to worry
 *modus, -i, m. method, way
 67 noenum = non (goes with *queo* (line 69))
 *mecastor – By Castor! (an oath)
 *erus, -i, m. master
 68 malae rei – partitive genitive w/ *quid* (line 68)
 evenio, -ire, -vēnī, -ventus – to happen
 -ve – or
 insania, -ae, f. madness, insanity
 69 *queo, quīre, quivī/quī – to be able
 *comminiscor, comminisci, commentus sum – to contrive,
 invent
 modus, -ī, m. boundary, limit
 70 deciens – ten times
 71 *pol – By Pollux! (an oath)
 *illic, illaec, illuc - that
 intemperiae, -arum, f. pl. – wildness, madness
 72 pervigilo, -āre, -āvi, -ātus – to stay awake
 73 *quasi – as if, just like
 claudus, -a, -um – lame, crippled
 sutor, -oris, m. cobbler, shoemaker

scelestiorem me hac anu certo scio 60
 vidisse numquam, nimisque ego hanc metuo male,
 ne mi ex insidiis verba imprudenti det
 neu persentiscat aurum ubi est absconditum,
 quae in occipitio quoque habet oculos pessima.
 nunc ibo ut visam estne ita aurum ut condidi, 65
 quod me sollicitat plurimis miserum modis.—
 STAPH. Noenum mecastor quid ego ero dicam meo
 malae rei evenisse quamve insaniam
 queo comminisci; ita me miseram ad hunc modum
 deciens die uno saepe extrudit aedibus. 70
 nescio pol quae illunc hominem intemperiae tenent:
 pervigilat noctes totas, tum autem interdus
 quasi claudus sutor domi sedet totos dies.



Statue of Augustus from theater at Arausio, France (see p. 5). 1st c. CE.

- 74 neque – goes with *queo* (line 76)
 *celo, -are, -āvī, -ātus – to hide
 *erilis, -is, -e – of the master
- 75 probrum, -ī, n. disgrace, shame
 propinquus, -a, -um – nearby, close
 *partitudo, -tudinis, f. act of giving birth
 appeto, -ere, -petīī/-petīvī, -petitus – to approach
- 76 quicquam - anything
 melius...ut – better than (+ subjunctive)
- 77 opinor, -ārī, -ātus sum – to think, believe
 unam...litteram longam – the letter I
- 78 laqueus, -ī, m. noose
 collum, -ī, n. neck
 obstringo, -ere, -strinxi, -strinctus – to bind
- 79 defaeco, -āre, -āvī, -atus – to strain, remove impurities
 demum - finally
- 80 perspicio, -ere, -spexī, -spectus – to examine, look at
 thoroughly
 *intus – inside, indoors
- 81 nunciam – right now, immediately
 *intro – (to) inside
 servo, -āre, -āvī, -ātus – to safeguard, preserve
 quippini – of course! naturally!
- 82 ne (ali)quis – introduces deliberative subjunctive
- 83 *quaestus, -ī, m. income, profit
 *fur, furis, m. thief, robber
- 84 inaniae, -arum, f. pl. – emptiness, nothingness
 opletus, -a, -um – filled with
 *aranea, -ae, f. cobweb

neque iam quo pacto celem erilis filiae
 probrum, propinqua partitudo cui appetit, 75
 queo comminisci; neque quicquam melius est mihi,
 ut opinor, quam ex me ut unam faciam litteram
 longam, meum laqueo collum quando obstrinxero.

SCAENA II

EUCL. Nunc defaecato demum animo egredior domo,
 postquam perspexi salva esse intus omnia. 80
 (to STAPH.) redi nunciam intro atque intus serva. STAPH. Quippini?
 ego intus servem? an ne quis aedes auferat?
 nam hīc apud nos nihil est aliud quaesti furibus,
 ita inaniis sunt opletae atque araneis.

85 mirus quin – “It’s a wonder that...”
tua causa – for your sake

86 Philippus, -ī, m. king of Macedon, father of Alexander
rex, regis, m. king
Dareus, -ī, m. king of Persia, defeated by Alexander
trivenifica, -ae, f. sorceress, witch

88 *fateor, fatēri, fassus sum – to confess, admit
*patior, patī, passus sum – to suffer, endure

89 *occludo, -ere, oclusi, oclusus – to shut, close
*iām - soon

90 cave...miseris – “Take care that you don’t...”
*quisquam, quaequam, quidquam – anybody, somebody

91 quod - if
quispīam, quaeppīam, quodppīam – somebody, anybody

92 causae (ali)quid – some(thing of a) reason
quaerito, -āre, -āvi, -ātus – to ask for

93 vivo, -ēre, vixi, victus – to live, be alive
exstinguere = *exstinguēris*
extemplo - immediately

94 *dicito – future imperative (see note on l. 56)
si (ali)quis

95 culter, -trī, m. knife
securis, securis, f. ax
pistillus, -ī, m. pestle
mortarium, -ī, n. mortar

96 *vasa, -orum, n. pl. dishes, utensils
utenda...rogant – supply *esse* (passive periphrastic), “they ask
...must be used”

98 *profecto – absolutely, without question

99 *praedico, -ere, -dixi, -dictus – to proclaim, declare

102 quaquam – in any way, by any means
prope - nearby

EUCL. Mirum quin tua me causa faciat Iuppiter 85
Philippum regem aut Dareum, trivenifica.
araneas mihi ego illas servari volo.
pauper sum; fateor, patior; quod di dant fero.
abi intro, occlude ianuam. iam ego hīc ero.
cave quemquam alienum in aedes intro miseris. 90
quod quispiam ignem quaerat, exstingui volo,
ne causae quid sit quod te quisquam quaeritet.
nam si ignis vivet, tu exstinguere extemplo.
tum aquam aufugisse dicito, si quis petet.
cultrum, securim, pistillum, mortarium, 95
quae utenda vasa semper vicini rogant,
fures venisse atque abstulisse dicito.
profecto in aedes meas me absente neminem
volo intro mitti. atque etiam hoc praedico tibi,
si Bona Fortuna veniat, ne intro miseris. 100
STAPH. Pol ea ipsa credo ne intro mittatur cavet,
nam ad aedes nostras numquam adiit quaquam prope.



Statue of Thalia, muse of comedy, with mask. date unknown.

104 *foris, foris, f. door (exterior doors were doubled)
ambobus - both
pessulus, -ī, m. bolt on a door
105 discrucio, -āre, -āvī, -ātus – to torment
abeundum est mihi – “there must be a going away by me”
(passive periphrastic)
107 magister, magistrī, m. magistrate, public official
curia, -ae, f. precinct, ward
108 argentum, -ī, n. silver
*nummus, -ī, m. coin
in virōs – man by man, among the men
109 ilico – immediately, right away
110 suspicor, -ārī, -picatus sum – to suspect, surmise
*aurum, -ī, n. gold
111 *verum, -ī, n. truth
similis, -is, -e – similar, like (+ dat.)
112 pauxillum, ī, n. – a little, a small amount
*quin – so as not to
113 celare – to keep (someone) ignorant
*sedulo - carefully
114 *benigne – kindly, friendly
115 *prius – before, earlier
116 consisto, -ere, -stiti, -stitus – to stop for conversation
copulor, -ārī, -latus sum – to join
dextera, -ae, f. – right hand
117 *rogito, -āre, -āvī, -ātus – to keep asking
ut - whether (interrogative w/ subjunctive)
valeō, -ēre – to be well
118 postidea - afterward
119 *me...recipiam – se recipere – to return
rursus - again
quantum...tantum – as quickly as

EUCL. Tace atque abi intro. STAPH. Taceo atque abeo.— EUCL.
Occlude sis
fores ambobus pessulis. iam ego hic ero.
(ASIDE) discrucior animi, quia ab domo abeundum est mihi. 105
nimis hercle invitus abeo. sed quid agam scio.
nam noster nostrae qui est magister curiae
dividere argenti dixit nummos in viros;
id si relinquo ac non peto, omnes ilico
me suspicentur, credo, habere aurum domi. 110
nam veri simile non est hominem pauperem
pauillum parvi facere quin nummum petat.
nam nunc cum celo sedulo omnes, ne sciant,
omnes videntur scire et me benignius
omnes salutant quam salutabant prius; 115
adeunt, consistunt, copulantur dexteras,
rogitant me ut valeam, quid agam, quid rerum geram.
nunc quo profectus sum ibo; postidea domum
me rursus quantum potero tantum recipiam.



High relief of comic mask with a tragic mask in the background. 2nd c. CE

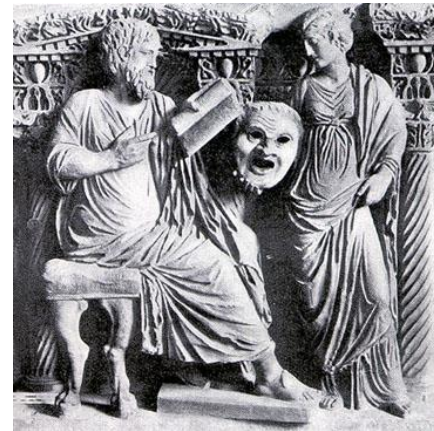
- 120 *arbitror, -ari, -atus sum – to observe, consider
 121 *fides, fidei, f. faith
 122 *causa, -ae, f. for the sake of (+ gen.)
 *aequum est (+ infin.) – it is right that...
 germanus, -a, -um – having the same father, mother
 123 *haud - not
 fallo, fallere, fefelli, falsus – to trick; passive – to be in
 error, under an illusion
 nos – *feminas* is understood
 *haberī – to be considered
 124 loquax, gen - loquacis – talkative, chatty
 multum - very
 merito - deservedly
 125 mutus, -a, -um – mute, silent
 *profecto – truly, indeed
 *reperio, -īre, repperi, repertus – to find, discover
 *ullus, -a, -um - any
 126 saeculum, -ī, n. century, age, era
 127 cogitato – future imperative
 128 proximus, -a, -um - closest
 129 in rem esse – to be in one’s best interest
 uterque, utraque, utrumque – both, each of two
 130 *moneo, monēre, monuī, monitus – to warn, advise
 131 *occulo, -ere, occului, occultus – to cover, keep hidden;
 goes with *haberi*
 per – because of
 *musso, -āre, -āvī, -atus – to mutter, keep silent
 132 *quin – but rather
 particeps, participis, m. participant
 pariter - equally

Euclio goes away to the forum (exit stage left) and Eunomia and Megadorus enter from their house.

ACTUS II

SCAENA I

EUNOMIA Velim te arbitrari me haec verba, frater, 120
 meae fidei tuaeque rei
 causa facere, ut aequum est germanam sororem.
 quamquam haud falsa sum nos odiosas haberi;
 nam multum loquaces merito omnes habemur,
 nec mutam profecto repertam ullam esse 125
 aut hodie dicunt mulierem aut ullo in saeculo.
 verum hoc, frater, unum tamen cogitato,
 tibi proximam me mihique esse item te;
 ita aequum est quod in rem esse utrique arbitremur
 et mihi te et tibi <me> consulere et monere; 130
 neque occultum id haberi neque per metum mussari,
 quin participem pariter ego te et tu me ut facias.



Playwright with muse holding a comic mask. date unknown.

- 133 *eo – for this reason
seduco, -ere, -dixi, -ductus – to draw a person aside
- 137 *ais – (you) say (*aio, ais, ait, aimus, aitīs, aiunt*)
*nego, -are, -avi, -atus – to deny
- 138 *deceat, decēre, decuit – it is fitting
*equidem - indeed
proloquor, -loqui, -locutus – to say openly
- 139 eligo, -ere, elegi, electus – to choose, select
- 141 adversor, adversari, adversatus sum – to oppose (+ dat.)
*certum est – “I’ve made up my mind”
*de (+ abl.) – concerning, about
- 142 *operam dare – to pay attention to (+ dat.)
- 142a amabo – a request, “please”
*utor, utī, usus sum – to use (+ abl.), pos. command
- 143 impero, -are, -avi, -atus – to command, order
- 144 *in – for
- 145 monitum – supine expressing purpose, “to warn, advise”
advento, -are, -avi, -atus – to approach, arrive at
- 146 more tuo – in your usual way
facta volo – “I want these things to be done.”
- 147 sempiternum - forever
- 148 salutaris, -is, -e – wholesome, beneficial
liberis procreandis – for the purpose of creating
children (picks up in l. 150)
- 149 *ita di faciant – “may the gods make it thus”
*uxorem domum ducere – to marry, take a wife
- 150 ei – Oh goodness!, expressing fear
*occido, -ere, occidi, occasum – to die, be ruined
Quid ita? How so?
- 151 cerebrum, -ī, n. brain
*excutio, -ere, -cussi, cussus – to knock out, shake out
- 152 lapis, lapidis, m. stone
- 153 *heia – come on
*libet, libēre, libuit/libitum est – it is pleasing

eo nunc ego secreto te huc foras seduxi,
ut tuam rem ego tecum hic loquerer familiarem.

MEGADORUS Da mi, optima femina, manum. 135

EUN. Ubi ea est? quis ea est nam optima?
MEG. Tu. EUN. Tune ais? MEG. Si negas, nego.
EUN. Decet te equidem vera proloqui;
nam optima nulla potest eligi:
alia aliā peior, frater, est. MEG. Idem ego arbitror, 140
nec tibi adversari certum est de istac re umquam, soror.
EUN. Da mihi 142
operam amabo. MEG. Tua est, utere atque 142a
impera, si quid vis.
EUN. Id quod in rem tuam optimum esse arbitror,
te id monitum advento. 145
MEG. Soror, more tuo facis. EUN. Facta volo.
MEG. Quid est id, soror? EUN. Quod tibi sempiternum
salutare sit: liberis procreandis—
MEG. ita di faciant—EUN. volo te uxorem
domum ducere. MEG. Ei occidi! EUN. Quid ita? 150
MEG. Quia mihi misero cerebrum excutiunt
tua dicta, soror: lapides loqueris.
EUN. Heia, hoc fac quod te iubet soror. MEG. Si libeat, faciam.



Arches from the Theater of Marcellus in Rome, Italy. 13-11 BCE. Note the modern building behind the remnant of the theater.

- 154 ut = utinam – if only
emior, emori, emortuus sum – to die
- 155 lex, legis, f. law, agreement, contract
- 156 perendie – on the day after tomorrow
feratur – “she may be carried out for burial”
- 157 *cedo – give it here! hand it over!
*nuptiae, -arum, f. pl. wedding
*adorno, -are, -avi, -atus – to prepare, get ready
- 158 possum tibi...dare – *feminam* is understood
*dos, dotis, f. dowry
- 159 *grandis, -is, -e – grown up, old
natus – from *nascor, nasci, natus sum*, with respect to age
*aetas, aetatis, f. age
- 160 iubes...me poscere – accusative-infinitive
- 161 Num non – you don’t..., do you?
*immo – rather, on the contrary
rogo, -are, -avi, -atus – to ask
- 162 mediā – *aetate* is understood
- 163 fortuito – by chance
- 164 dubitare quin – to doubt that
Postumus – a name indicating a son was born after his father’s death
- 165 demo, demere, dempsi, demptus – to take away
deminuo, -ere, minuī, deminutus – to lessen, decrease
- 166 virtus, virtutis, f. – goodness
maiores, maiorum, m. pl. ancestors
*dives, gen. - divitis – rich, wealthy
satis - enough
- 167 factio, factionis, f. political faction
*animus, -ī, m. pride, boastful feelings; mind, spirit
dapsilis, -is, -e – abundant, large
- 168 imperium, -ī, n. ruling power
eboratus, -a, -um – covered with ivory
purpura –ae, f. purple clothing
- 169 nil moror – “I don’t care for”
servitus, servitutis, f. slavery, servitude

EUN. In rem hoc tuam est. MEG. Ut quidem emoriar prius quam ducam.
sed his legibus si quam dare vis, ducam: 155
quae cras veniat, perendie foras feratur;
his legibus dare vis? cedo: nuptias adorna.
EUN. Cum maxima possum tibi, frater, dare dote;
sed est grandior natu: media est mulieris aetas.
eam si iubes, frater, tibi me poscere, poscam. 160
MEG. Num non vis me interrogare te? EUN. Immo, si quid vis, roga.
MEG. Post mediam aetatem qui media ducit uxorem domum,
si eam senex anum praegnatem fortuito fecerit,
quid dubitas quin sit paratum nomen puero Postumus?
nunc ego istum, soror, laborem demam et deminuum tibi. 165
ego virtute deorum et maiorum nostrum dives sum satis.
istas magnas factiones, animos, dotes dapsiles,
clamores, imperia, eborata vehicula, pallas, purpuram,
nil moror quae in servitutem sumptibus redigunt viros.

sumptus, -ūs, m. expense, cost

redigo, -ere, redegi, redactus – to reduce, send back



Stone dramatic masks, 1st-2nd c. CE.

170 *eloquor, eloqui, elocutus sum – to speak out
 171 nosco, noscere, novi, notus – to be acquainted with, know
 pauperculus, -a, -um – poor little
 172 cupio, -ere, cupivi, cupitus – to want, wish, desire
 173 verba ne facias – supply *rogo ut* (negative command)
 “don’t interrupt.”
 175 bene vertant – make things turn out well
 num (ali)quid vis? – Is there anything else you want?
 176 convenio, -īre, -venī, -ventus – to visit, meet with
 177 eccum = ecce eum – “Here he is!”
 nescio unde – “I don’t know from where”

178 praesagio, -īre, -ivi, -itus – to have a sense of doom
 frustra me ire – indirect statement w/ *praesagiebat*
 179 curialis, -is, m. member of the same precinct
 180 argentum, -ī, n. silver, silver coinage
 *oportet, -ēre, oportuit – it behooves, it benefits
 181 *propero, -āre, -āvī, -aturus – to hurry, rush
 *egomet – emphatic form of *ego*
 183 recte valēre – to be in good health
 184 temerarius, -a, -um – by chance, accidental
 blandus, -a, -um – coaxing, cordial
 appello, -are, -avi, -atus – to call (by name), greet
 186 perbene – very well
 a pecunia – “with respect to my finances”
 187 aequus, -a, -um – content, happy
 qui = quo – by which
 colo, colere, colui, cultus – to cultivate
 188 indicium facere – to give away a secret
 perspicue – obviously, clearly
 *palam – out in the open, public
 189 lingua, -ae, f. tongue

EUN. Dic mihi, si audes, quis ea est quam vis ducere uxorem? M.
 Eloquar. 170
 novistine hunc senem Euclionem ex proximo pauperculum?
 EUN. Novi, hominem haud malum mecastor. MEG. Eius cupio filiam
 virginem mihi desponderi. verba ne facias, soror.
 scio quid dictura es: hanc esse pauperem. haec pauper placet.
 E. Di bene vertant. M. Idem ego spero. E. Quid me? num quid vis?
 M. Vale. 175
 EUN. Et tu, frater.—MEG. Ego conveniam Euclionem, si domi est.
 sed eccum video. nescio unde sese homo recipit domum.

Eunomia returns to her home and Euclio enters from stage left, muttering to himself. He doesn't see Megadorus initially.

SCAENA II

EUCLIO Praesagiebat mi animus frustra me ire, cum exibam domo;
 itaque abibam invitus; nam neque quisquam curialium
 venit neque magister quem dividere argentum oportuit. 180
 nunc domum properare propero, nam egomet sum hīc, animus domi est.
 MEG. Salvus atque fortunatus, Euclio, semper sis.
 EUCL. Di te ament, Megadore. M. Quid tu? rectene atque ut vis vales?
 EUCL. Non temerarium est, ubi dives blande appellat pauperem.
 iam illic homo aurum scit me habere, eo me salutat blandius. 185
 MEG. Aisne tu te valere? EUCL. Pol ego haud perbene a pecunia.
 MEG. Pol si est animus aequus tibi, sat habes qui bene vitam colas.
 EUCL. Anus hercle huic indicium fecit de auro, perspicue palam est,
 cui ego iam linguam praecidam atque oculos effodiam domi.

praecido, -ere, -cidi, -cisis – to lop off, cut off

190 loquere = loqueris
 pauperies, -ei, f. poverty
 *conqueror, conqueri, conquestus sum – to complain about

191 cassus, -a, -um – lacking, without (+ abl.)
 inlocabilis, -is, -e – unable to be entered into a marriage
 contract

192 *loco, -are, -avi, -atus – to give a girl in marriage

193 *opus est – (it) is necessary

194 *inhio, -are, -avi, -atus – to desire, long for

195 panis, panis, f. bread
 ostento, -are, -avi, -atus – to show, exhibit, display

196 large – generously, liberally
 qui...dives – “who, as a rich man,...”

197 inicio, -ere, inieci, inectus – to throw on
 *benigne – kindly
 ubi...ibi – correlatives, where...there
 onero, -are, -avi, -atus – to load up
 zamia, -ae, f. damage, loss

198 polypus, -i, m. octopus
 quisquis, quidquid – whoever, whatever
 *tango, -ere, tetigi, tactus – to touch

199 *operam dare – to pay attention to (+ dat.)
 parumper – for a short time
 operae est – opera, -ae, f. trouble, effort; supply *aliquid tibi*,
 “there is effort to you (you can spare the effort)”

200 appellare – to appeal to someone (*te*) about something (*quod*)

201 harpago, -are, -avi, -atus – to steal, take away
 adire – subject infinitive

202 interviso, -ere, -visi, -visus – to go to see

203 revertor, reverti, revertus sum – to go back, return

204 *edepol – By Pollux! (emphatic)

205 sese = *se*, indirect statement
 derideo, -ēre, -risi, -risus – to make fun of
 reor, rēri, ratus sum – to think, consider

206 ex paupertate – from the ranks of the poor
 parcus, -a, -um – thrifty, stingy, miserly

MEG. Quid tu solus tecum loquere? EUC. Meam pauperiem
 conqueror. 190
 virginem habeo grandem, dote cassam atque inlocabilem,
 neque eam queo locare cuiquam. MEG. Tace, bonum habe animum,
 Euclio.
 dabitur, adiuuabere a me. dic, si quid opus est, impera.
 EUCL. Nunc petit, cum pollicetur; inhiat aurum ut devoret.
 altera manu fert lapidem, panem ostentat altera. 195
 nemini credo qui large blandus est dives pauperi:
 ubi manum inicit benigne, ibi onerat aliqua zamia.
 ego istos novi polypos, qui ubi quidquid tetigerunt tenent.
 MEG. Da mi operam parumper. si operae est, Euclio, id quod te volo
 de communi re appellare mea et tua. EUCL. Ei misero mihi, 200
 aurum mi intus harpagatum est. nunc hic eam rem vult, scio,
 mecum adire ad pactionem. verum intervisam domum.
 MEG. Quo abis? EUCL. Iam ad te revortar: nam est quod invisam
 domum.—
 MEG. Credo edepol, ubi mentionem ego fecero de filia,
 mi ut despondeat, sese a me derideri rebitur; 205
 neque illo quisquam est alter hodie ex paupertate parcius.



Mosaic featuring two women
 consulting a sorceress. 1st c. CE.

207 *pereo, perīre, perii/perivi, peritus – to perish, die, be lost
 208 *nimis – too much, excessively
 *priusquam - before
 exanimatus, -a, -um – lifeless, paralyzed with fear
 210 *quaeso, -ere – to beg, i.e. “please”
 percontor, -ari, -atus sum – to ask a question
 pigeat – “let it not displease”
 211 dum...ne – “provided you don’t...”
 212 arbitrare = *arbitraris*
 genus, generis, m. origin, clan
 prognatus, -a, -um – sprung from, born from
 213 *improbus, -a, -um – perverse, bold
 215 omni = *ulla*
 malitia, -ae, f. vice, fault
 216 oleo, olēre, olui – to give off a scent
 217 *quoniam – since, because
 tu me - *sim scis* is understood
 218 recte – correctly, well
 verto, -ere, vertī, versus – to turn, turn out
 219 *posco, -ere, poposci - to demand, ask for
 *fore = futurum esse – it will be
 220 decorus, -a, -um – honorable, in keeping with (+ abl.)
 facinus, facinoris, n. deed, act
 221 inops, gen. - inopis – poor, destitute
 innoxius, -a, -um – innocent, blameless
 ab – in connection with
 *irrideo, -ēre, irrīsī, irrīsus – to laugh at
 222 *mereo, merēre, merui, meritus – to deserve
 ut faceres quod facis – result-noun clause, “that you do what
 you are doing”
 223 derisum – to mock, laugh at; supine (*derideō, -ēre, -rīsī, -rīsus*)
 224 dignus, -a, -um - worthy
 225 propter – on account of (+ acc.)

EUCL. Di me servant, salva res est. salvum est si quid non perit.
 nimis male timui. priusquam intro redii, exanimatus fui.
 redeo ad te, Megadore, si quid me vis. MEG. Habeo gratiam.
 quaeso, quod te percontabor, ne id te pigeat proloqui. 210
 EUCL. Dum quidem ne quid perconteris quod non libeat proloqui.
 MEG. Dic mihi, quali me arbitrare genere prognatum? EUCL. Bono.
 M. Quid fide? E. Bona. M. Quid factis? E. Neque malis neque improbis.
 MEG. Aetatem meam scis? EUCL. Scio esse grandem, item ut pecuniam.
 MEG. Certe edepol equidem te civem sine mala omni malitia 215
 semper sum arbitratus et nunc arbitror. EUCL. Aurum huic olet.
 quid nunc me vis? MEG. Quoniam tu me et ego te qualis sis scio,
 quae res recte vertat mihi que tibi que tuae que filiae,
 filiam tuam mi uxorem posco. promitte hoc fore.
 EUCL. Heia, Megadore, haud decorum facinus tuis factis facis, 220
 ut inopem atque innoxium ab te atque ab tuis me irrideas.
 nam de te neque re neque verbis merui ut faceres quod facis.
 MEG. Neque edepol ego te derisum venio neque derideo,
 neque dignum arbitror. EUCL. Cur igitur poscis meam gnatam tibi?
 MEG. Ut propter me tibi sit melius mihi que propter te et tuos. 225



Theater at Taormina (formerly Tauromenium), Sicily. 2nd-3rd c. CE.
 Note Mt. Etna in the background.

226 mens, mentis, f. mind
 227 factiosus, -a, -um – having many connections
 pauperum – gen. pl.
 229 asellus, -ī, m. donkey
 230 *nequeo, nequīre, nequīvī/nequī – to not be able
 iaceō, iacēre, iacuī, iacitus – to lie down
 asinus, -ī, m. donkey
 lutum, -ī, n. mud, dirt
 231 magis haud – not more
 quasi = quam si – than if
 nascor, nasci, natus sum – to be born
 232 *utor, uti, usus sum – to use, find (+ abl.)
 iniquus, -a, -um – uneven, unequal, ill-matched
 te...iniquiore – in apposition
 ordo, ordinis, m. rank, social class
 233 neutrobi – in neither place
 stabulum, -ī, n. stable, manger
 234 divertium, -ī, n. divorce, parting of ways
 235 mordex, mordicis, m. incisor tooth (canines)
 scindo, -ere, scidi, scissus – to tear apart, split
 incurso, -āre, -avi, -atus – to attack
 cornu, cornus, n. horn
 236 quam proxime...tam optimum – the nearer...the better
 probus, -a, -um – virtuous, upstanding
 propinquitas, propinquitatis, f. kinship, family ties
 adiungo, -ere, adiunxi, adiunctus – to join to, connect
 237 ausculto, āre, -āvi, -ātus – to hear, listen to
 238 ne des – negative command
 239 dum modo – as long as, provided that
 moror, morari, moratus sum – to delay, abstain (from sex)
 dotatus, -a, -um – given with a dowry
 240 *censeo, censēre, censuī, census – to form an opinion
 241 doceo, -ēre, docui, doctus – to inform
 *pro Iuppiter – By Jupiter!

EUCL. Venit hoc mihi, Megadore, in mentem, te esse hominem divitem,
 factiosum, me autem esse hominem pauperum pauperrimum;
 nunc si filiam locaverim meam tibi, in mentem venit
 te bovem esse et me esse asellum: ubi tecum coniunctus sim,
 ubi onus nequeam ferre pariter, iaceam ego asinus in luto, 230
 tu me bos magis haud respicias, natus quasi numquam sim.
 et te utar iniquiore et meus me ordo irrideat,
 neutrobi habeam stabile stabulum, si quid diverti sit:
 asini me mordicibus scindant, boves incurserint cornibus.
 hoc magnum est periculum, ab asinis ad boves transcendere. 235
 MEG. Quam ad probos propinquitate proxime te adiunxeris,
 tam optimum est. tu condicionem hanc accipe, auscultam mihi,
 atque eam desponde mi. EUCL. At nihil est dotis quod dem. M. Ne des.
 dum modo morata recte veniat, dotata est satis.
 EUCL. Eo dico, ne me thesauros repperisse censeas. 240
 MEG. Novi, ne doceas. desponde. EUCL. Fiat. sed pro Iuppiter,
 num ego desperii? M. Quid tibi est? E. Quid crepuit quasi ferrum
 modo?—
 242 *num – used when the expected answer is ‘no’; translate
 “haven’t I?”
 dispereo, disperire, disperii – to destroy totally
 *crepo, crepare, crepuī – to make a loud noise
 ferrum, -ī, n. iron, metal; tool
 *modo – just now, recently

243 *confodio, -ere, -fodi, -fossus – to dig up
 apud me – at my house

244 *certiorem facere – to inform someone
 fastidio, -īre, -īvī, -ītus – to scorn, turn away from (+ gen.)

246 amicitia, -ae, f. friendship
 mos, moris, m. custom, moral

247 opulentus, -a, -um – wealthy, rich
 petitum – supine, “to seek”

248 congregior, congregi, congressus sum – to approach
 metus, -ūs, m. fear
 rem gerere – to carry on (something)

249 occasio, occasionis, f. occasion, opportunity, chance
 illaec = *illa* (modifies *res* (understood))
 post = *postquam* - afterward

250 elinguandam – supply *esse* (pass. periphrastic), “to have
 (your) tongue torn out”
 *usque – through, all the way
 radix, radicis, f. root

251 auctor, -oris, m. one with authority
 cuivis – to whomever you please
 castrandum – supply *esse* (pass. periphrastic), “to be
 castrated”
 loco, -are, -avi, -atus – to farm out, lease

252 idoneus, -a, -um - suitable
 senectus, -a, -um - old
 ludos facere – to make a fool of someone

254 copia, -ae, f. possibility, chance

257 istuc = *istud* – that
 di bene – *vertant* is understood
 facito – future imperative
 memini, meminisse – to remember

258 convenire – to agree
 ne (ali)quid – not any, no

259 quo - how
 perplexor, -ari, -atus sum – to confuse, make muddy
 paciscor, pacisci, pactus sum – to agree to a bargain

MEG. Hic apud me hortum confodere iussi. sed ubi hic est homo?
 abiit neque me certiorem fecit. fastidit mei, 244-245
 quia videt me suam amicitiam velle: more hominum facit; 246
 nam si opulentus it petitum pauperioris gratiam,
 pauper metuit congregiri, per metum male rem gerit.
 idem, quando occasio illaec periit, post sero cupit.
 EUCL. Si hercle ego te non elinguandam dederō usque ab
 radicibus, 250
 impero auctorque sum, ut tu me cuivis castrandum loces.
 MEG. Video hercle ego te me arbitrari, Euclio, hominem idoneum,
 quem senecta aetate ludos facias, haud merito meo.
 EUCL. Neque edepol, Megadore, facio, neque, si cupiam, copia est.
 MEG. Quid nunc? etiam mihi despondes filiam? EUCL. Illis
 legibus, 255
 cum illa dote quam tibi dixi. MEG. Spondesne ergo? EUCL. Spondeo.
 MEG. Istuc di bene. EUCL. Ita di faciant. illud facito ut memineris,
 convenisse ut ne quid dotis mea ad te afferret filia.
 MEG. Memini. EUCL. At scio quo vos soleatis pacto perplexari:
 pactum non pactum est, non pactum pactum est, quod vobis libet. 260
 MEG. Nulla controversia mihi tecum erit. sed nuptias
 num quae causa est quin faciamus hodie? EUCL. Immo edepol optima.
 MEG. Ibo igitur, parabo. numquid me vis? EUCL. Istuc. I et vale.

263 numquid – used when a negative answer is expected
 istuc – just that (thing)

- 264 macellum, -ī, n. market
strenue - rapidly
- 265 illic – that guy
quid - how
- 266 inaudio, -īre, -īvī, -ītus – to hear
- 267 obstino, -are, -avi, -atus – to set one’s mind (on something)
affinitas, affinitatis, f. relationship by marriage

- 268 deblatero, -āre, -āvī, -atus – to babble
- 270 ecquid – surely?
vasculum, -ī, n. utensil, vessel
pure – in a clean fashion
*propero, -are, -avi, -atus – to prepare quickly
- eluo, -ere, elui, elutus – to wash clean
- 272 subitus, -a, -um – sudden, unexpected
- 275 exitium, -ī, n. destruction, ruin
- 276 *probum, -ī, n. disgrace, shameful act
*partitudo, -tudinis, f. childbirth
- 277 *celō, -are, -avi, -atus – to hide
occulto, -are, -avi, -atus – to conceal
- 278 *malum, -ī, n. evil, trouble
maeror, maeroris, n. grief

MEG. Heus, Strobile, sequere propere me ad macellum strenue.—
EUCL. Illic hinc abiit. di immortales, obsecro, aurum quid valet! 265
credo ego illum iam inaudivisse mi esse thesaurum domi.
id inhiat, ea affinitatem hanc obstinavit gratia.

Megadorus exits stage left with Strobilus. Euclio approaches his own home.

SCAENA III

EUCL. ubi tu es, quae deblateravisti iam vicinis omnibus,
meae me filiae daturum dotem? heus, Staphyla, te voco.
ecquid audis? vascula intus pure propera atque elue: 270
filiam despondi ego: hodie huic nuptum Megadoro dabo.
STAPHYLA Di bene vertant. verum ecastor non potest, subitum est
nimis.
EUCL. Tace atque abi. curata fac sint cum a foro redeam domum;
atque aedis occlude; iam ego hic adero. STAPH. Quid ego nunc agam?
nunc nobis prope adest exitium, mi atque erili filiae, 275
nunc probrum atque partitudo prope adest ut fiat palam;
quod celatum atque occultatum est usque adhuc, nunc non potest.
ibo intro, ut erus quae imperavit facta, cum veniat, sint.
nam ecastor malum maerore metuo ne mixtum bibam.—

READ ENGLISH EXCERPT A (SCENES 4-7).

371 confirmo, -āre, -avi, -atus – to encourage, strengthen
 372 bene me haberem – “I would enjoy myself”
 373 pisces, piscis, m. fish
 374 carus, -a, -um – sweet, tender; expensive
 agnina, -ae, f. meat of a lamb
 bubula, -ae, f. beef
 375 vitulina, -ae, f. veal
 cetus, -ī, m. whale/dolphin meat
 porcina, -ae, f. pork
 376 *aes, aeris, n. bronze, money
 378 impurus, -a, -um – foul, disgusting
 manum adīre – to cheat, deceive (+ dat.)
 379 cogito, -are, -avi, -atus – to think about
 intervias – along the road (on his way home)
 380 occipio, -ere, occepi, oceptus – to begin, start
 festus dies – day of feasting, holiday
 prodigo, -ere, prodegi – to waste, squander
 381 profestus, -a, -um – regular day, work day
 egeo, egēre, egui – to be in need, be lacking
 parco, -ere, peperci, parsus – to spare, economize
 382 venter, ventris, m. stomach
 cor, cordis, n. heart
 edo, edere, edidi, editus – to declare
 383 accessit – (he/she/it) sided with, “cast its vote for”
 *sententia, -ae, f. opinion, ruling
 385 tusculum, -ī, n. small amount of frankincense
 386 focus, -ī, m. hearth, fireplace
 388 conspicor, -ari, -atus sum – to catch sight of
 389 numnam – used for emphasis
 compilo, -are, -avi, -atus – to rob
 390 *aula, -ae, f. pot, cooking vessel
 potis, -is, -e - possible
 392 *rapio, -ere, -ui, raptus – to snatch, steal
 393 nimirum - obviously

The cooks hired by Megadorus have divided themselves and their provisions between the two houses. Euclio re-enters from the forum.

ACTUS II

SCAENA VIII

EUCL. Volui animum tandem confirmare hodie meum,
 ut bene me haberem filiae nuptiis.
 venio ad macellum, rogito pisces: indicant
 caros; agninam caram, caram bubulam,
 vitulinam, cetum, porcinam: cara omnia. 375
 atque eo fuerunt cariora, aes non erat.
 abeo iratus illinc, quoniam nihil est qui emam.
 ita illis impuris omnibus adii manum.
 deinde egomet mecum cogitare intervias
 occepi: festo die si quid prodegeris, 380
 profesto egere liceat, nisi peperceris.
 postquam hanc rationem ventri cordique edidi,
 accessit animus ad meam sententiam,
 quam minimo sumptu filiam ut nuptum darem.
 nunc tusculum emi hasce et coronas floreas: 385
 haec imponentur in foco nostro Lari,
 ut fortunatas faciat gnatae nuptias.
 sed quid ego apertas aedes nostras conspicor?
 et strepitus est intus. numnam ego compilor miser?
 CONGRIO: Aulam maiorem, si pote, ex vicinia 390
 pete: haec est parva, capere non quit. EUCL. Ei mihi,
 perii hercle. aurum rapitur, aula quaeritur.
 nimirum occidor, nisi ego intro huc propere propero currere.

394 subvenio, -īre, -vēnī, ventus – to come to one’s aid (+ dat.)
 395 configo, -ere, confixi, confixus – to pierce together
 397 cesso, -are, -avi, -atus – to hesitate (+ infin.)
 prorsus – totally, altogether

415 stolidus, -a, -um – slow, stupid
 416 tresviri, -ōrum, m. pl. govt. officials who made arrests
 nomen deferre – to report someone to the authorities
 Quam ob rem? For what reason?
 417 culter, cultri, m. knife
 comminor, -ari, -atus sum – to threaten (+ dat.)
 418 fodio, -ere, fodi, fossus – to stab, pierce
 latus, lateris, n. side, flank
 419 qui vivat – relative clause of characteristic
 420 neque...ego...faciam – relative clause of characteristic
 de industria – on purpose, deliberately
 amplius – more, modifies *male*
 male...faciam – “I would treat poorly” (+ dat.)
 libens, libentis – willingly, gladly
 421 testis, testis, m./f. witness
 422 fustis, fustis, m. club, stick
 cinaedus, -i, m. effeminate man
 423 sed...tactio est – “Why have you touched me (us)?”
 mendicus, -a, -um - beggar
 424 aequus, -a, -um – fair, favorable
 425 sino, sinere, siī/sivi, situs – to stop, leave alone
 si hoc caput sentit – supply *tuum*, “if you have any sense”
 427 *negotium, -ī, n. business, task
 429 coctum – supine, “to cook”
 malum – the devil!
 430 utrum – whether...or...
 crudus, -a, -um – raw, uncooked
 tutor, -oris, m. guardian, protector

Apollo, quaeso, subveni mi atque adiuva,
 confige sagittis fures thesaurarios,
 qui in re tali iam subvenisti antehac.
 sed cesso prius quam prorsus perii currere?

395

READ ENGLISH EXCERPT B (SCENE 9).

Euclio has forced the cooks out of his house by beating them.

ACTUS III

SCAENA II

EUCLIO Redi. quo fugis nunc? tene, tene. CONG. Quid, stolide,
 clamas? 415
 EUCL. Quia ad tresviros iam ego deferam nomen tuum. C. Quam ob
 rem?
 EUCL. Quia cultrum habes. CONG. Coquum decet. EUCL. Quid
 comminatus es
 mihi? CONG. Istud male factum arbitror, quia non latus fodi.
 EUCL. Homo nullus est te scelestior qui vivat hodie,
 neque cui ego de industria amplius male plus libens faciam. 420
 CONG. Pol etsi taceas, palam id quidem est: res ipsa testis est;
 ita fustibus sum mollior magis quam ullus cinaedus.
 sed quid tibi nos tactio est, mendice homo? EUCL. Quae res?
 etiam rogitas? an quia minus quam aequum erat feci?
 CONG. Sine, at hercle cum magno malo tuo, si hoc caput sentit. 425
 EUCL. Pol ego haud scio quid post sit: tuum nunc caput sentit.
 sed in aedibus quid tibi meis nam erat negoti
 me absente, nisi ego iusseram? volo scire. CONG. Tace ergo.
 quia venimus coctum ad nuptias. EUCL. Quid tu, malum, curas,
 utrum crudum an coctum ego edam, nisi tu mi es tutor? 430

432 mea – modifies *res* (understood)
 433 *utinam – would that, if only
 434 me paenitet – it causes me regret, I’m sorry
 ne = nedum – “still less is it true that” (+ subjunctive)
 expeto, -ere, -ivi, expetitus – to seek, ask for
 435 qua...gratia – for what reason, on account of which
 436 secus – differently, otherwise
 437 angulus, -ī, m. corner, angle
 438 conclave, conclavis, n. room
 pervium, -ī, n. passageway, path
 439 ad focum si adesses – translate first, then *ibi...negotium*
 440 fissilis, -is, -e – split
 442 accedo, -ere, accessi, accessus – to approach, come near
 444 rursus – again, a second time
 445 Laverna, -ae, f. goddess of thieves, darkness
 446 pipulus, -ī, m. shrill, high-pitched sound
 differre – to spread bad reports
 447 ne – truly, indeed
 auspiciū, -ī, n. sign, omen
 448 *conduco, -ere, -duxi, -ductus – to hire
 nummus, -ī, m. coin, sesterce

CONG. Volo scire, sinas an non sinas nos coquere hic cenam?
 EUCL. Volo scire ego item, meae domi meane salva futura?
 CONG. Utinam mea mihi modo auferam, quae ad te tuli, salva:
 me haud paenitet, tua ne expetam. EUCL. Scio, ne doce, novi.
 CONG. Quid est qua prohibes nunc gratia nos coquere hic cenam? 435
 quid fecimus, quid diximus tibi secus quam velles?
 EUCL. Etiam rogitas, sceleste homo, qui angulos in omnis
 mearum aedium et conclavium mihi pervium facitis?
 ibi ubi tibi erat negotium, ad focum si adesses,
 non fissile auferres caput: merito id tibi factum est. 440
 adeo ut tu meam sententiam iam noscere possis:
 si ad ianuam huc accesseris, nisi iussero, propius,
 ego te faciam miserrimus mortalis ut sis.
 scis iam meam sententiam.— CONG. Quo abis? redi rursus.
 ita me bene amet Laverna, te iam iam, nisi reddi 445
 mihi vasa iubes, pipulo hic differam ante aedis.
 quid ego nunc agam? ne ego edepol veni huc auspicio malo.
 nummo sum conductus: plus iam medico mercede est opus.



Marble comic slave mask, 1st c. BCE/1st c. CE.

449 quoquo - wherever
 450 isti = *istic* – to that place, take with *in tantis periculis*
 ut sit – purpose clause
 451 sane – sensibly, rationally
 452 grex, gregis, m. flock, herd
 venalis, -is, m. young slave
 454 temperi – it’s right on time
 impleo, -ēre, -plevi, -pletus – to fill something with some-
 thing (gen.)
 fusti – abl. of means
 fissus, -ī, m. fissure, crack
 455 opera, -ae, f. help, service
 oratio, orationis, f. speech
 456 pro – in exchange for (prep. + abl.)
 vapulare – to be beaten
 457 dudum – just now
 458 lege agere – to initiate court proceedings
 mecum – against me
 459 abi in malum cruciatum – “Go to hell!”

SCAENA III

EUCLIO Hoc quidem hercle, quoquo ibo, mecum erit, mecum feram,
 neque isti id in tantis periculis umquam committam ut sit. 450
 ite sane nunc omnes, et coqui et tибicinae,
 etiam intro duc, si vis, vel gregem venalium,
 coquite, facite, festinate nunc quantum libet.
 CONG. Temperi, postquam implevisti fusti fissorum caput.
 EUCL. Intro abite, opera huc conducta est vestra, non oratio. 455
 CONG. Heus, senex, pro vapulando hercle ego ab te mercedem petam.
 coctum ego, non vapulatum, dudum conductus sum.
 EUCL. Lege agito mecum. molestus ne sis. I, cenam coque,
 aut abi in malum cruciatum ab aedibus. CONG. Abi tu modo.—



Mosaic of a backstage scene. 1st c. CE. Note the actors wearing animal loincloths, the three masks and the actor getting dressed.

- 460 illic – that one (Congrio)
 facinus, facinoris, n. crime, wicked deed
 audax, gen. - audacis - bold
- 461 opulentus, -a, -um – rich, wealthy
 *negotium, -ī, n. task
- 462 veluti – just as
- 464 qui surriperent – “those who would steal”
- 465 condigne – fittingly, just as badly
 gallus gallinacius – domestic cock
- 466 peculiaris, -is, -e – one’s own, belonging to
 paenissime – very nearly
- 467 occipio, -ere, -cepi, -ceptus – to begin
 scalpurrio, -ire, -ivi, -itus – to scratch around
 ungula, -ae, f. claw, talon
- 468 circumcirca – around and around
 pectus, pectoris, n. heart, chest
 peracuo, -ere, -acui, -acutus – to become totally excited
- 469 obtrunco, -are, -avi, -atus – to cut down, kill
 manifestarius, -a, -um – caught in the act
- 470 polliceor, pollicēri, pollicitus sum – to promise
- 471 eximo, -ere, exemi, exemptus – to take away
 manubrium, -ī, n. opportunity, chance
- 472 in = *cum* - with
- 473 affinis, affinis, m./f. neighbor
- 474 praetereo, -ire, -ii/-ivi, -itus – to go past
 *quin – without....

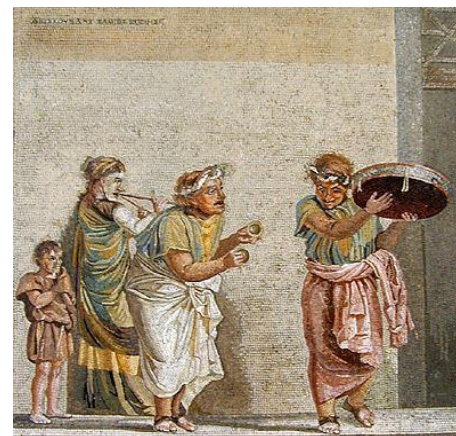
Mosaic depicting street musicians in a play. The instruments they have are a flute, castanets and a tambourine. 1st c. CE.

SCAENA IV

EUCL. Illic hinc abiit. di immortales, facinus audax incipit 460
 qui cum opulento pauper homine rem habere aut negotium,
 veluti Megadorus temptat me omnibus miserum modis,
 qui simulavit mei honoris mittere huc causa coquos:
 is ea causa misit, hoc qui surriperent misero mihi.
 condigne etiam meus me intus gallus gallinacius, 465
 qui erat anui peculiaris, perdidit paenissime.
 ubi erat haec defossa, ocepit ibi scalpurrire unguis
 circumcirca. quid opus est verbis? ita mihi pectus peracuit:
 capio fustem, obtrunco gallum, furem manifestarium.
 credo edepol ego illi mercedem gallo pollicitos coquos, 470
 si id palam fecisset. exemi ex manu manubrium.
 quid opus est verbis? facta est pugna in gallo gallinacio.
 sed Megadorus meus affinis eccum incedit a foro.
 iam hunc non audeam praeterire, quin consistam et colloquar.

.....

READ ENGLISH EXCERPT C (ACT III, SCENES 5-6, ACT IV, SCENE 1).



Euclio has snuck away to hide the pot of gold in the temple of Faith (stage right). Strobilus enters from the forum and approaches the shrine of Faith.

- 604 renuntio, -are, -avi, -atus – to announce, report
 605 speculator, -ari, -atus sum – to keep watch, spy
 606 ara, -ae, f. altar
 assido, -ere, assedi – to sit down
 607 arbitrator, -ari, -atus sum – to observe, watch
- 608 cave...indicaveris – “take care not to point out”
 *Fides, Fidei, f. Faith, Trust
 609 latebra, -ae, f. hiding place
 *sino, -ere, sivi, situs – to place, set down
 610 ne = nae - truly
 ago, agere, egi, actus – to steal, rob
 praeda, -ae, f. booty, loot, treasure
 611 *onustus, -a, -um – weighted down
 612 res divina – religious rite, task
 613 extemplo – as soon as, the moment
 *Vide – “take care”
 614 etiam atque etiam – more and more, add *oro*
 615 *lucus, -ī, m. sacred grove
 *fanum, -i, n. holy place, shrine
 617 *abstrudo, -ere, -strusi, -strusus – to hide
 620 uspīam – anywhere, in any place
 622 congialis, -is, -e – holding a *congius* (liquid measure)
 fidelia, -ae, f. bucket, packet

ACTUS IV

SCAENA I

STROBILUS: nunc erus meus amat filiam huius Euclionis pauperis;
 eam ero nunc renuntiatum est nuptum huic Megadoro dari.
 is speculatum huc misit me, ut quae fierent fieret particeps. 605
 nunc sine omni suspicione in ara hīc assidam sacra;
 hinc ego et huc et illuc potero quid agant arbitrari.

SCAENA II

EUCL. Tu modo cave cuiquam indicaveris aurum meum esse istic, Fides:
 non metuo ne quisquam inveniāt, ita probe in latebris situm est.
 edepol ne illic pulchram praedam agat, si quis illam invenerit 610
 aulam onustam auri; verum id te quaeso ut prohibeas, Fides.
 nunc lavabo, ut rem divinam faciam, ne affinem morer
 quin ubi accessat meam extemplo filiam ducat domum.
 vide, Fides, etiam atque etiam nunc, salvam ut aulam ab te auferam:
 tuae fidei concredidi aurum, in tuo luco et fano est situm. 615
 STROB. Di immortales, quod ego hunc hominem facinus audivi loqui:
 se aulam onustam auri abstrusisse hic intus in fano Fide.
 cave tu illi fidelis, quaeso, potius fueris quam mihi.
 atque hic pater est, ut ego opinor, huius, erus quam amat meus.
 ibo hinc intro, perscrutabor fanum, si inveniam uspīam 620
 aurum, dum hic est occupatus. sed si repperero, o Fides,
 mulsi congialem plenam faciam tibi fideliam.
 id adeo tibi faciam; verum ego mihi bibam, ubi id fecero.

624 temere – accidental, by chance
 *corvus, -ī, m. crow
 canto, -are, -avi, -atus – to sing
 ab laeva manu – from the left side

625 rado, radere, rasi, rarus – to scratch, claw at
 croccio, -īre, -ivi, -itus – to croak

627 *continuo - immediately
 ars, artis, f. artistic performance

628 emico, -āre, -avi, -atus – to jump outward
 *cesso, -are, -avi, -atus – to stop, be idle

628 lumbricus, -ī, m. earthworm

629 nusquam - nowhere
 compareo, -ēre, comparui – to be visible, apparent
 peris = *peribis* (fut. tense)

630 praestrigiator, -oris, m. trickster
 crux, crucis, f. trouble, turmoil

631 commercium, -i, n. relationship, business

632 afflicto, -are, -avi, -atus – to strike, hit

633 verberabilis, -is, -e – worthy of a beating

635 tibi – from you
 tibi – for yourself
 *cedo – give it! hand it over!

636 ecquid agis – “Are you going to do it?”

637 dato, -are – to give a sexual favor
 consuetus, -a, -um – accustomed, in the habit (of)

638 cavilla, -ae, f. jokes
 nugae, -arum, f. pl. trifles, nonsense

639 quin – used for emphasis

640 *sumo, sumere, sumpsi, sumptus – to take up
 *tango, -ere, tetigi, tactus – to touch
 *ostendo, -ere, -i, -tentus – to show, display

641 *em – look at that!
 eccas – *ecce eas* – look at them!

SCAENA III

EUCL. Non temere est quod corvos cantat mihi nunc ab laeva manu;
 simul radebat pedibus terram et voce crocciebat sua: 625
 continuo meum cor coepit artem facere ludicram
 atque in pectus emicare. sed ego cesso currere?

SCAENA IV

EUCL. I foras, lumbrice, qui sub terra erepsisti modo,
 qui modo nusquam comparebas, nunc cum compares peris.
 edepol te, praestrigiator, miseris iam accipiam modis. 630
 STROB. Quae te mala crux agitat? quid tibi mecum est commercii, senex?
 quid me afflicta? quid me raptas? qua me causa verberas?
 EUCL. Verberabilissime, etiam rogitas, non fur, sed trifur?
 STROB. Quid tibi surrupui? EUCL. Redde huc sis. STROB. Quid tibi vis
 reddam? EUCL. Rogas?
 STROB. Nil equidem tibi abstuli. EUCL. At illud quod tibi abstuleras
 cedo. 635
 ecquid agis? STROB. Quid agam? E. Auferre non potes. ST. Quid vis
 tibi?
 EUCL. Pone. STROB. Id quidem pol te datare credo consuetum, senex.
 EUCL. Pone hoc sis, aufer cavillam, non ego nunc nugas ago.
 STROB. Quid ergo ponam? quin tu eloquere quidquid est suo nomine.
 non hercle equidem quicquam sumpsi nec tetigi. EUCL. Ostende huc
 manus. 640
 STROB. Em tibi, ostendi, eccas. EUCL. Video. age ostende etiam
 tertiam.

642 larva, -ae, f. demon
 intemperia, -ae, f. anger
 insania, -ae, f. craziness, madness
 643 *iniuria, -ae, f. insult, injury
 pendo, -ere, pependi – to hang
 644 fatere = *fateris*
 646 nive – or if...not
 excutiendum – you must shake out
 pallium, -ī, n. cloak, cape
 647 *arbitratus, -us, m. judgment
 ne – supply *metuo*
 648 intellego, -ere, -lexi, -lectus – to understand, think
 sycophantia, -ae, f. cunning, trickery
 650 *quin - why
 ambo, ambae, ambo - both
 651 scrutor, -ari, -atus sum – to search for something
 mitto – “I’m stopping”
 653 insanio, -ire, -ivi, -iturus – to be crazy
 654 penes – in the possession of (+ acc.)
 656 turbo, -are, -avi, -atus – to confuse, stir up trouble
 657 postremo - finally
 659 sociennus, -i, m. ally, partner
 interstringo, -ere, -strinxi, -strinctus – to strangle
 gula, -ae, f. throat

661 letum, -ī, n. death, destruction
 662 insidias dare – to trick (someone)
 666 tantisper - meanwhile
 concedo, -ere, -cessi, -cessus – to withdraw, go away

STROB. Larvae hunc atque intemperiae insaniaeque agitant senem.
 facisne iniuriam mihi? EUCL. Fateor, quia non pendes, maximam.
 atque id quoque iam fiet, nisi fatere. STROB. Quid fatear tibi?
 EUCL. Quid abstulisti hinc? S. Di me perdant, si ego tui quicquam
 abstuli 645
 nive adeo abstulisse vellem. EUCL. Agedum, excutiendum pallium.
 STROB. Tuo arbitrato. E. Ne inter tunicas habeas. S. Tempta qua lubet.
 EUCL. Vah, scelestus quam benigne: ut ne abstulisse intellegam.
 novi sycophantias. age rursus ostende huc manum
 dexteram. S. Em. E. Nunc laevam ostende. S. Quin equidem ambas
 profero. 650
 E. Iam scrutari mitto. redde huc. S. Quid reddam? E. A, nugas agis,
 certe habes. S. Habeo ego? quid habeo? E. Non dico, audire expetis.
 id meum, quidquid habes, redde. STROB. Insanis: perscrutatus es
 tuo arbitrato, neque tui me quicquam invenisti penes.
 EUCL. Mane, mane. quis illic est? quis hic intus alter erat tecum
 simul? 655
 perii hercle: ille nunc intus turbat, hunc si amitto hic abierit.
 postremo hunc iam perscrutavi, hic nihil habet. abi quo lubet.
 STROB. Iuppiter te dique perdant. EUCL. Haud male egit gratias.
 ibo intro atque illi socienno tuo iam interstringam gulam.
 fugisne hinc ab oculis? abisne an non? S. Abeo. E. Cave sis te
 videam. 660

SCAENA V

STROB. Emortuum ego me malim leto malo
 quam non ego illi dem hodie insidias seni.
 nam hic iam non audebit aurum abstrudere:
 credo efferet iam secum et mutabit locum.
 attat, foris crepuit. senex eccum aurum effert foras. 665
 tantisper huc ego ad ianuam concessero.

- 667 Fidei – dat. of possession
 *censeo, -ēre, censui, census – to have an opinion
 668 os sublino, -ere, sublevi, sublitus – to fool, make a fool of
 669 subvenio, -ire – to come to the aid, rescue
 672 dicam – one would expect *donem*
 tam...quam – as well...as
 674 Silvanus, -ī, m. a god associated with trees, forests
 avius, -a, -um – not well-traveled, isolated
 675 creber, -bra, -brum – thick
 salictum, -ī, n. group of willow trees
 oppleo, -ēre, -evi, -etus – to fill up totally
 680 se manere – to wait for (someone)
 681 lucrum, -ī, n. profit



SCAENA VI

EUCLIO Fidei censebam maximam multo fidem
 esse, ea sublevit os mihi paenissime:
 ni subvenisset corvus, periissem miser.
 nimis hercle ego illum corvum ad me veniat velim, 670
 qui indicium fecit, ut ego illic aliquid boni
 dicam; nam quod edat tam dem quam perdam.
 nunc hoc ubi abstrudam cogito solum locum.
 Silvani lucus extra murum est avius,
 crebro salicto oppletus. ibi sumam locum. 675
 certum est, Silvano potius credam quam Fidei.—
 STROB. Eugae, eugae, di me salvum et servatum volunt.
 iam ego illuc praecurram atque incendam aliquam in arborem
 indeque observabo, aurum ubi abstrudat senex.
 quamquam hic manere me erus sese iusserat; 680
 certum est, malam rem potius quaeram cum lucro.—

READ ENGLISH EXCERPT D (SCENE 7).

Theater in Cordoba, Spain. 15 BCE. Note the two-story *scaenae frons*.

- 701 pix, picis, f. (here, m.) griffin
 divitiae, -arum, f. pl. riches, wealth
 colo, colere, colui, cultus – to inhabit, live in
- 702 supero (1) – to conquer, prevail
- 703 memoro, -are, -avi, -atus – to call to mind
 hominum mendicabula - begging men
- 704 o lepidum diem – Oh happy day!
- 706 colloco (1) – to put in a place
- 711 declino (1) – to divert, turn away
 paululum – a little

Lyconides enters Megadorus' house and Strobilus appears from the temple of Faith with the pot of gold.

SCAENA VIII

STROBILUS Picis divitiis, qui aureos montes colunt,
 ego solus supero. nam istos reges ceteros
 memorare nolo, hominum mendicabula:
 ego sum ille rex Philippus. o lepidum diem.
 nam ut dudum hinc abii, multo illo adveni prior 705
 multoque prius me collocavi in arborem
 indeque exspectabam aurum ubi abstrudebat senex.
 ubi ille abiit, ego me deorsum duco de arbore,
 effodio aulam auri plenam. inde ex eo loco
 video recipere se senem; ille me non videt, 710
 nam ego declinavi paululum me extra viam.
 attat, eccum ipsum. ibo ut hoc condam domum.—

Theater at Amman, Jordan. mid-2nd c. CE. Note the modern buildings built all around the theater's ruins.



714	caecus, -a, -um - blind
715	investigo (1) – to search out, track down mi auxilio – double dative, “as a help to me”
716	obtestor, obtestari, obtestatus sum – to call upon a witness
717	vultus, -us, m. face, expression
718	complures, -es, ia – very many
719	vestitus, -us, m. clothing, dress, attire creta, -ae, f. chalk frugi – honest, upstanding
720	hem – What’s that?
721a	ornatus – furnished, equipped
722	tantus, -a, -um – so much, such gemitus, -ī, m. groaning, lamentation maestitia, -ae, f. sadness, grief
722a	offerro, offerre, obtuli, oblatum – to put in the path (of) fames, -is, f. hunger, famine
724a	*sedulo – carefully, diligently
725	genius, -ī, m. the divine spirit which existed in the head of household
726	laetifico (1) – to be pleased, rejoice (pass.)
727	quinam, quaenam, quodnam – what...tell me? *eiulo (1) – to shriek, wail maereo, -ēre, -ui, -iturus – to mourn, grieve
728	*oppido – totally, thoroughly
729	*pario, -ere, peperit, partus – to give birth

SCAENA IX

EUCLIO Perii, interii, occidi. quo curram? quo non curram? tene, tene. quem? quis?
nescio, nil video, caecus eo atque equidem quo eam aut ubi sim aut qui sim
nequeo cum animo certum investigare. obsecro vos ego, mi auxilio, 715
oro, obtestor, sitis et hominem demonstretis, quis eam abstulerit.
quid ais tu? tibi credere certum est, nam esse bonum ex vultu cognosco.
quid est? quid ridetis? novi omnes, scio fures esse hic complures, qui vestitu et creta occultant sese atque sedent quasi sint frugi.
hem, nemo habet horum? occidisti. dic igitur, quis habet? nescis? 720
heu me miserum, misere perii,
male perditus, pessime ornatus eo: 721a
tantum gemitu et mali maestitiaeque
hic dies mi obtulit, famem et pauperiem. 722a
perditissimus ego sum omnium in terra;
nam quid mi opus est vita, qui tantum auri 723a
perdidi, quod concustodivi
sedulo? egomet me defraudavi 724a
animumque meum geniumque meum; 725
nunc eo alii laetificantur
meo malo et damno. pati nequeo.
LYCONIDES Quinam homo hic ante aedis nostras eiulans conqueritur
maerens?
atque hic quidem Euclio est, ut opinor. oppido ego interii: palam est res,
scit peperisse iam, ut ego opinor, filiam suam. nunc mi incertum est
abeam an maneam, an adeam an fugiam. quid agam edepol
nescio. 730

732 maestitudo, -tudinis, f. sadness, grief
 obtingo, -ere, obtigi – to happen to
 Animo bono es! – Cheer up!
 735 demereo, -ēre, -merui, meritus – to deserve, earn
 736 perditum ires = *perderes*
 737 impulsor, -oris, m. an instigator
 illicio, -ere, illexi, illectus – to incite, entice
 738 pecco (1) – to do wrong, make a mistake
 commereor, commereri, commeritus sum – to deserve, earn
 741 infectus, -a, -um - undone
 743 nervus, -ī, m. snare, trap
 eneco (1) – to kill
 744 tactio est – “What business do you have touching...?”
 745 vitium, -ī, n. fault, vice
 746 impudens, -dentis – naughty, bold, shameless
 747 ius est – it is right (by law), it is legal
 748 deripio, -ere, -ripui, -reptus – to tear off, pull of
 clarus, -a, -um – bright
 749 prehendō, -ere, prehendi, prehensus – to seize, catch
 750 vilis, -is, -e – cheap, worthless
 751 impunis, -is, -e – without punishment
 752 supplicatum – supine, “to beg humbly”
 753 *purigo (1) – to apologize
 754 attingo, -ere, attingi, attactus – to touch
 755 causificor, -ari, -atus sum – to offer a reason
 756 potissimum – above all, especially
 757 postulo (1) – to think

SCAENA X

EUCL. Quis homo hic loquitur? LYC. Ego sum miser. EUCL. Immo ego sum, et misere perditus,
 cui tanta mala maestitudoque optigit. LYC. Animo bono es.
 EUCL. Quo, obsecro, pacto esse possum? L. Quia istuc facinus, quod tuum
 sollicitat animum, id ego feci et fateor. EUCL. Quid ego ex te audio?
 LYC. Id quod verum est. E. Quid ego de te demerui, adulescens, 735
 mali,
 quam ob rem ita faceres meque meosque perditum ires liberos?
 LYC. Deus impulsor mihi fuit, is me ad illam illexit. EUCL. Quo modo?
 LYC. Fateor peccavisse et me culpam commeritum scio;
 id adeo te oratum advenio ut animo aequo ignoscas mihi.
 EUCL. Cur id ausus facere, ut id quod non tuum esset tangeres? 740
 LYC. Quid vis fieri? factum est illud: fieri infectum non potest.
 deos credo voluisse; nam nisi vellent, non fieret, scio.
 EUCL. At ego deos credo voluisse ut apud me te in nervo enecem.
 LYC. Ne istuc dixeris. EUCL. Quid tibi ergo meam me invito tactio est?
 LYC. Quia vini vitio atque amoris feci. EUCL. Homo
 audacissime, 745
 cum istacine te oratione huc ad me adire ausum, impudens!
 nam si istuc ius est ut tu istuc excusare possis,
 luci claro deripiamus aurum matronis palam,
 post id si prehensi simis, excusemus ebrios
 nos fecisse amoris causa. nimis vile est vinum atque amor, 750
 si ebrio atque amanti impune facere quod lubeat licet.
 LYC. Quin tibi ultro supplicatum venio ob stultitiam meam.
 EUCL. Non mi homines placent qui quando male fecerunt purigant.
 tu illam sciebas non tuam esse: non attactam oportuit.
 LYC. Ergo quia sum tangere ausus, haud causificor quin eam 755
 ego habeam potissimum. EUCL. Tunc habeas me invito meam?
 LYC. Haud te invito postulo; sed meam esse oportere arbitror.
 quin tu iam invenies, inquam, meam illam esse oportere, Euclio.

- 759 praetor, -oris, m. judge
dicam scribere – to bring a lawsuit against someone
- 761 Ita...Iuppiter – God bless you!
- 762 reposco, -ere – to demand back
- 767 dimidius, -a, -um - half
potius – more gladly
- 768 tametsi - although
- 770 rescisco, -ere, rescivi/rescii, rescitus – to try to find out
about
attineo, -ēre, attinui, attentus – to concern, involve (+ ad)
- 771 otiosus, -a, -um – when there's a chance, at one's leisure
otium, -ī, n. leisure, spare time
- 775 indipisco, -ere – to receive
excipio, -ere – to shelter
- 778 *avunculus, -ī, m. uncle
- 783 *repudium, -ī, dissolution of a marriage proposal
- 784 exorno (1) – to equip, prepare
- 785 quantum est – as many as there are
- 786 quem propter – anastrophe, *propter quam*



Bas relief of theater masks, late 2nd c. CE.

EUCL. Iam quidem hercle te ad praetorem rapiam et tibi scribam dicam, nisi refers. LYC. Quid tibi ego referam? EUCL. Quod surripuisti meum. 760

LYC. Surripui ego tuum? unde? aut quid id est? E. Ita te amabit Iuppiter, ut tu nescis. LYC. Nisi quidem tu mihi quid quaeras dixeris.

EUCL. Aulam auri, inquam, te reposco, quam tu confessus mihi te abstulisse. LYC. Neque edepol ego dixi neque feci. EUCL. Negas? LYC. Pernego immo. nam neque ego aurum neque istaec aula quae sit 765

scio nec novi. EUCL. Illam, ex Silvani luco quam abstuleras, cedo. i, refer. dimidiam tecum potius partem dividam.

tametsi fur mihi es, molestus non ero. i vero, refer.

LYC. Sanus tu non es qui furem me voces. ego te, Euclio, de alia re rescivisse censui, quod ad me attinet; 770

magna est res quam ego tecum otiose, si otium est, cupio loqui.

EUCL. Dic bona fide: tu id aurum non surripuisti? LYC. Bona. E. Neque eum scis qui abstulerit? L. Istuc quoque bona. E. Atque id si scies

qui abstulerit, mihi indicabis? LYC. Faciam. EUCL. Neque partem tibi ab eo qui habet indipisces neque furem excipies? LYC. Ita. 775

EUCL. Quid si fallis? LYC. Tum me faciat quod vult magnus Iuppiter.

EUCL. Satis habeo. age nunc loquere quid vis. LYC. Si me novisti minus, genere quo sim natus: hic mihi est Megadorus avunculus, meus pater fuit Antimachus, ego vocor Lyconides, mater est Eunomia. EUCL. Novi genus. nunc quid vis? id volo 780

noscere. LYC. Filiam ex te tu habes. EUCL. Immo eccillam domi.

LYC. Eam tu despondisti, opinor, meo avunculo. EUCL. Omnem rem tenes.

LYC. Is me nunc renuntiare repudium iussit tibi.

EUCL. Repudium rebus paratis, exornatis nuptiis? ut illum di immortales omnes deaeque quantum est perdant, 785

quem propter hodie auri tantum perdididi infelix, miser.

788 feliciter – luckily, fortunately
 790 nullus = *non*
 793 erga – toward (prep. + acc.)
 802 agglutino (1) – to stick, attach
 803 propemodum – just about, virtually
 vadum, -ī, n. shallow waters
 salus, salutis, f. safety
 805 opperiri, opperiri, oppertus sum – to wait for
 806 interim - meanwhile
 807 pedisequa, -ae, f. female attendant
 nutrix, nutricis, f. nurse

LYC. Bono animo es, bene dic. nunc quae res tibi et natae tuae bene feliciterque vertat—ita di faciant, inquito.
 EUCL. Ita di faciant. LYC. Et mihi ita di faciant. audi nunciam. qui homo culpam admisit in se, nullus est tam parvi preti, 790
 quin pudeat, quin purget sese. nunc te obtestor, Euclio, ut si quid ego erga te imprudens peccavi aut natam tuam, ut mi ignoscas eamque uxorem mihi des, ut leges iubent. ego me iniuriam fecisse filiae fateor tuae, Cereris vigiliis, per vinum atque impulsu adulescentiae. 795
 EUCL. Ei mihi, quod ego facinus ex te audio? LYC. Cur eiulas, quem ego avum feci iam ut esses filiae nuptiis? nam tua nata peperit, decimo mense post: numerum cape; ea re repudium remisit avunculus causa mea. i intro, exquaere, sitne ita ut ego praedico. EUCL. Perii oppido, 800
 ita mihi ad malum malae res plurimae se agglutinant. ibo intro, ut quid huius verum sit sciam.— LYC. Iam te sequor. haec propemodum iam esse in vado salutis res videtur. nunc servum esse ubi dicam meum Strobilum non reperio; nisi etiam hic opperiar tamen paulisper; postea intro 805
 hunc subsequar. nunc interim spatium ei dabo exquirendi meum factum ex natae pedisequa nutrice anu: ea rem novit.

.....
READ ENGLISH EXCERPT E (ACT V).

SELECTIONS FROM PLAUTUS' *AULULARIA*

TEACHER'S MANUAL

Table of Contents

I.	Purpose and Introduction.....	1
II.	Notes on the text/textual conventions.....	1
III.	Discussion of ancient theater.....	2
IV.	Ideas for production.....	3
V.	Suggested pacing guide.....	4
VI.	English translations of the excerpts in the student text.....	5
VII.	English translations of omitted sections.....	20
VIII.	Sample Quizzes.....	31
IX.	Sample Tests.....	39
X.	Image Credits.....	53
XI.	Bibliography.....	55

PURPOSE AND INTRODUCTION

When choosing a work that I felt would capture my students' interest and also supply me with new material, I opted to explore the ancient Roman theater. Most everyone can grasp simple dialogue, and many of the sentiments and situations present in this play remain part of modern culture. I have explored poetry with my students, and although some were able to appreciate the beauty of the language and see similarities between ancient and modern personal relationships, many were left in the dark. The subject of Plautus' *Aulularia* is easy to understand and the comedic exchanges between Euclio and the other characters, particularly his slave woman, Staphyla, sound like a prime-time sitcom. The fact that the ending of the play is not extant also gives students a chance to exhibit their creativity. It is my goal to have students read and translate the entire work and stage it at our annual Foreign Language Week program, complete with an ending that they have designed. The language in the play is more literal than poetry, and the grammar is not too difficult. This resource pack is suitable for students who have a thorough understanding of basic and intermediate grammar, including familiarity with the subjunctive (result and purpose clauses, indirect commands, basic conditions) and indirect statement (accusative-infinitive). More advanced topics such as gerunds and gerundives and supines have been glossed.

NOTES ON THE TEXT/TEXTUAL CONVENTIONS

The Latin text used was obtained from the online source The Latin Library (www.thelatinlibrary.com); however, some modifications have been made to coincide with my preferences.

- The alternate spelling *-īs* of 3rd declension acc. pl. adjectives has been changed to the standard ending *-ēs*. For example, **omnīs** will be **omnēs**.
- Elisions with *est* have been reversed. Thus, **blandust** will appear as **blandus est**.
- Use of 'v' to represent 'u' has been changed to avoid confusion. Accordingly, **Vt** is printed as **Ut**.
- Archaic spellings have been modernized: **avonculum** is **avunculum** and **vult** is **vult**.

Stage directions are not given because I thought it would be effective as a class exercise for the students to suggest these after they have translated the text and mastered it. A brief summary is given at the beginning of non-consecutive excerpts to orient the students.

DISCUSSION OF ANCIENT THEATER

Theater was not an original art form for the Romans. They adopted the Greek practice of bringing a story to life with actors and scenes. After the death of the comic playwright Menander in 292 BCE, the Athenian theatrical profession became panhellenic and traveling companies were formed. New theaters were built, the profession gained prestige, professional organizations or guilds were formed, the most noteworthy known as the Artists of Dionysus. Successful companies toured throughout the Mediterranean and brought their craft to foreign countries like Italy. Both new and classical plays were produced; in the field of comedy, Menander, Philemon and Diphilus were performed, and in tragedy, the works of Sophocles and Euripides were revived and exhibited to a Roman audience. The pioneers in Roman theater were Livius Andronicus and Naevius in comedy, and Ennius in tragedy. Plautus was influenced by both the Greek originals which he used and his Roman predecessors.

Theatrical art was adopted by the Romans in the mid-3rd century BCE. The conditions were right for it to prosper since the Romans were not xenophobic and had come into contact with the Greeks through their expansion into southern Italy. The Greeks were translating other works into their own language and the Romans saw the value in this. At Rome, certain features of the art were modified. In Athens, tragedy and comedy were separate professions and actors did not switch between the genres. In Rome, actors were not bound by this dichotomy; however, the playwrights tended to specialize in one genre or the other. Plays were performed at festivals during the festival season, which lasted from spring through autumn. Temporary structures were built on the site of the actual festival and were dismantled afterward; the first permanent theater in Rome was that built by Pompey the Great in 55 BCE. The number of actors was greater in Roman theater and actresses were employed as well. Although all roles were traditionally filled by men, Roman women did act as mimes, but this profession was regarded along with other undesirable ones: prostitutes, madams, and criminals.¹ Actors' guilds were formed but their patron deity was Minerva, not Dionysus.

The people's entertainment was the responsibility of the *aediles* (officials in charge of public works such as roads, aqueducts, construction and entertainment). *Aediles* sought to increase their popularity and, to assure election to the higher offices, they put on lavish gladiatorial contests, chariot races and plays. Producers, called *impresari*, employed successful playwrights who could help them win lucrative contracts from the *aediles*. Contests were held and prizes were awarded; however, none of the parameters are known to us². All could attend the theater, although seating was assigned based on status: senators sat at the front, women sat in the rear and slaves stood behind them³.

¹ Ruth Webb, "Female Entertainers in Late Antiquity," in *Greek and Roman Actors: Aspects of an Ancient Profession*, ed. Pat Easterling and Edith Hall (Cambridge: Cambridge University Press, 2002), 284-285.

² E. J. Kenney, and W. V. Clausen, eds. *The Cambridge History of Classical Literature*. 1st ed. Vol. 2. (Cambridge: Cambridge University Press, 1982), 81.

³ Rush Rehm, "Festivals and Audiences in Athens and Rome," in *The Cambridge Companion to Greek and Roman Theater*, ed. Marianne McDonald and J. Michael Walton (Cambridge: Cambridge University Press, 2007), 197.

Titus Maccius Plautus (c. 254 -184 BCE) was the pre-eminent playwright during his day. He came to Rome and worked in the theater industry. Twenty-one plays have been attributed to him, the largest amount surviving from a single playwright. Plautus adapted Greek plays to suit his Roman audience, sometimes using elements from more than one work. In Greek plays, there were clear divisions between the acts; in Latin plays, these were removed and the plays were presented as a continuous work that moved smoothly from one scenario to the next⁴. Plautus' plays appealed to a wide audience, with nonstop jokes and references to recent wars which people from every class could recognize⁵.

Just like Roman poetry, plays were composed in meter, the conceptual arrangement of words to form a consistent pattern of long and short syllables. There were three modes of speech used in plays: dialogue, recitative and song. Each had a typical meter associated with it which underscored the mood of that portion of the play. Dialogue portions were typically composed in iambic senarii (six feet of u -). There was no musical accompaniment for this meter. Recitative portions of the play were composed in trochaic septenarii (seven and one-half feet of – u) and featured musical accompaniment. The beginning of Eunomia's and Megadorus' dialogue (l. 120-160) is a song portion and features a variety of meters.

Plautus' play *Aulularia* (The Pot of Gold) is probably based on a Greek original, which is lost to us. It is a *fabula palliata*, a comedy starring Greek characters in native dress but speaking Latin. Negative personality traits are attributed to the Greeks and the setting is intentionally vague. It features the stock characters of Roman comedy: the *senex* (old man) who is miserly, the *servus* (both Staphyla and Strobilus) who plots things behind the scenes, the *adulescens* (Lyconides) who is in love with an unattainable woman. The play's focus is the extremely stingy Euclio and his attempts to keep a pot of gold to himself, despite his desire to marry off his daughter. Unfortunately the end of the play has been lost to us, but descriptions of the ending can be found in manuscripts and they indicate that the wedding does take place and Euclio relinquishes his gold for a dowry.

IDEAS FOR PRODUCTION

The primary goal of this teaching project is to have the students work together to independently produce the play for an audience of Latin students or foreign language students in general. They would be involved in all aspects of production: writing the script, designing costumes, composing an ending. Ideally, it would be similar to Gilbert Lawall's version⁶, featuring a mix of basic Latin and English. To this end, I have omitted stage directions with the exception of basic entrances and exits so that students know who is present and participating in each scene. If the students are working toward a finished

⁴ James Halporn, "Roman Comedy and Greek Models" in *Theater and Society in the Classical World*, ed. Ruth Scodel (Ann Arbor: University of Michigan Press, 1993), 195.

⁵ Don Nardo, *World History Series: Greek and Roman Theater* (San Diego: Lucent Books, 1995), 77.

⁶ Gilbert Lawall, *Plautus' Aulularia: The Pot of Gold. An Adaptation for Production by High School Latin Students*. (Oxford, OH: American Classical League, no date).

script, inserting stage directions will help them visualize the play. After students have thoroughly mastered a section, they could choose a role and act it out in English and figure out the movement and gestures of the characters and the most appropriate delivery for the lines. Although this can be a relaxed activity, care should be taken to encourage the students to stay true to Plautus' meaning and to remember that they are telling a story, and although it should be comical, it needs to be believable, too. If students and teacher(s) desire a truly authentic production, an essential resource is *Plautus for Reading and Production* by Gillingham and Baade. Although the *Aulularia* is not included in the book, the introduction of the book is invaluable. It details every step necessary for staging the play: the construction of backdrops/flats, props, costumes, masks, and acting.

SUGGESTED PACING GUIDE

The selections presented here are designed to cover a nine week period (4 x 4 block schedule) or one semester (of a year-long course). I would assign the students sections to translate at home, and we would go over them in class. Students would answer different types of comprehension questions, from basic recall to advanced, discussion questions. We would discuss the grammar in the current selections and, if the concept is new or students need to review it more thoroughly, I would have the students complete supplemental activities. Then we would translate the section again and add stage directions. After students complete the quiz, we would act out the sections with props. Tests would be given after every act. Assessments would be given at the following intervals (*samples included):

Prologue QUIZ*	Act III, Scenes 1-4 QUIZ
Act I, Scene 1 QUIZ	Act. III, Scenes 5-6 ENGLISH ONLY QUIZ
Act I, Scene 2 QUIZ	TEST – ACT III*
TEST – PROLOGUE, ACT I	
Act II, Scene 1 QUIZ	Act IV, Scene 1 ENGLISH ONLY
Act II, Scene 2 QUIZ	Act IV, Scenes 1 (l. 603-7)-4 QUIZ*
Act II, Scene 3 QUIZ	Act IV, Scenes 5-6 (LAT.), 7 ENG. ONLY QUIZ
Act II, Scenes 4-7 ENGLISH ONLY QUIZ	Act IV, Scenes 8-10 QUIZ
Act II, Scene 8	TEST – ACT IV
Act II, Scene 9 ENGLISH ONLY QUIZ: Scenes 8, 9	Act V, Scene 1 ENGLISH ONLY
TEST – ACT II*	FINAL TEST

ENGLISH TRANSLATION OF STUDENT TEXT

PROLOGUE

LAR: So that no one may wonder who I am, I will speak out in a few words. I am the Lar familiaris from this house from which you have caught sight of me coming out. It's many years now since I have taken possession of this house, and I tend to it for the father and grandfather of this (man) who right now lives here. But the grandfather of this one, begging, entrusted to me a treasure of gold, secret to everyone. He buried it in the middle of the fireplace, begging me respectfully that I safeguard it for him. Since he died—in this way he had a greedy character—he never wanted to point it out to his own son, and he hoped to leave him behind penniless rather than to point out that treasure to his son; he left behind not a great measure of field(s) to him, so that he might live by great labor and miserably. When the one who entrusted that gold to me died, I began to observe whether the son had greater respect for me than his father had had. And that one indeed cared much, much less and presented me with fewer honors. Likewise in return it was done by me, for just the same, he died. He left behind this son from himself who now lives here, behaving equally as his father and grandfather. This man has one daughter. Every day she worships me with incense or wine or something, she gives me crowns. I did this for the sake of her honor, so that Euclio could find the treasure here, by which he can give her as a bride more easily, if he wants. For a young man from the highest social status raped her. That young man knows who she is whom he raped, she doesn't know him, nor, however, does her father know that she has been raped. And this old man who will ask for her as his wife is the uncle of that young man who defiled her at night, during the festival of Ceres. But this old man is now shouting inside as he is accustomed (to do). He throws his old slave woman outside, so that she won't be aware. I believe he wants to inspect the gold, so that it won't be stolen.

ACT I, SCENE 1

E: Get out, I say, come on, get out! You must get outside, by Hercules, from here, you female spy with your snooping eyes.

S: For why do you beat miserable me?

E: So that you may be miserable and so that, wicked one, you may spend old age worthy of yourself.

S: For what reason have you thrown me out of the house now?

E: Must I give a reason to you, you crop of whips? Return to there by the door.

(ASIDE) Look over there, if you please, as she walks. (TO S.) Do you know what situation you're in? If, by Hercules, I seize a club or a whip into my hand, I will increase that turtle-like pace of yours.

S: If only the gods would drive me to a hanging rather than I be a slave by this agreement at your house.

E: Thus that wicked woman mumbles alone to herself. By Hercules, I will dig out those eyes of yours, naughty one, so that you can't watch business I am conducting. Now, go

away further, further now, further—whoa!, stand away in that place of yours. If, by Hercules, you move a finger sideways or a wide fingernail or if you look back, until I order you, immediately, by Hercules, I will teach you a lesson. I know that I certainly have never seen someone more wicked than this old hag, I fear this one too badly, that she may say words to an unwise person from these plots and that she may discover where the gold has been hidden, that very bad woman who has eyes in the back of her head, too. Now I will go so that I may see whether or not the gold has been found, because she worries miserable me in very many ways.

S: By Castor, I am unable to invent what (of) a bad thing or what insanity I might say has happened to my master; in this way, ten times in a single day he throws me out from the house often to this boundary. I don't know, by Pollux, what madness holds that man: he stays awake through all the nights, then, however, during the day, just as a crippled shoemaker, he sits at home for the whole day. And I am unable to invent by what pact I may now hide the disgrace of my master's daughter, for whom close childbirth is approaching; and there is nothing better for me, as I think, than that I make one long letter (the letter I) from myself, when I hang my neck from a noose.

ACT I, SCENE 2

E: Now, finally, since my mind has been cleansed, I am going out from the house, after I have examined that everything is safe inside. (To S) Go back inside, right now, and safeguard the inside.

S: Of course? I should safeguard the inside? Someone might carry off the house? For here at our house there is nothing of value to robbers, in this way it is filled with worthless things and cobwebs.

E: It's a wonder, for your sake, that Jupiter doesn't make me King Philip or Darius, you witch. I want those cobwebs to be safeguarded for me. I am poor; I confess it, I am suffering; I bear that which the gods give. Go away inside, shut the door. Now I will be here. Take care that you don't send any stranger inside into the house. If someone seeks fire, I want it to be put out, so that there is nothing which someone might seek from you. For if the fire lives, you put it out immediately. Then say that the water has run out, if someone asks for it. A knife, an ax, a pestle, a mortar, whatever utensils the neighbors always ask that must be used, say that thieves have come and stolen them. I absolutely want no one to be sent inside my house with me absent. And I even say this to you, if Good Fortune comes, don't send her inside.

S: By Pollux, I myself believe that even she would take care to be sent inside, for she has never approached our house in any way.

E: Be quiet and go away inside!

S: I'm quiet and I'm going away.

E: Shut both doors with the bolts, if you please. I will be here now. (ASIDE) I am tortured in my mind because I must go away from home. By Hercules, I go away too unwilling(ly). But I know what I must do. For the man who is our magistrate of our district said that he would divide coins of silver among the men folk; if I stay behind and don't ask for it, everyone will suspect right away, I believe, that I have gold at home. For it is not like the truth that a poor man would make a small deal of a little money such that he wouldn't seek it. For since I now am keeping everyone ignorant carefully, so that they

won't know, everyone seems to know and everyone greets me more kindly than they were greeting me before; they are present, they stop for conversation, they shake hands, they ask me whether I am well, what I am doing, what I am accomplishing. Now I will go to where I have set out; afterward, I will be able to take myself back home again as quickly as possible.

ACT II, SCENE 1

EUN: Brother, I want you to think that I am saying these words for the sake of my faith and your situation, since it is right that I am your full-blooded sister. Although I was not under the illusion that we women are considered hateful; for all of us are rightly considered too chatty, for they say that not any silent woman has been found indeed either today or in any age. But, bother, think this one thing, that you are closest to me and I likewise am closest to you; in this way it is right that we consider what is in the best interest of both of us, that you consult and warn me and that I consult and warn you. And it is not right that this thing be kept hidden nor that it be muttered through fear, but rather that I equally make you a participant and that you likewise. Now, for this reason, I have pulled you away in secret to this place outside, so that I may speak about your family business here with you.

M: Give me your hand, very good woman.

EUN: Where is she? For who is that very good woman?

M: You.

EUN: You say this?

M: If you deny it, I deny it.

EUN: It is fitting indeed that you openly say the truth; for no one can be chosen the best woman. One is worse than the other, brother.

M: I think the same thing, I've made up my mind that I won't oppose you regarding that situation ever, sister.

EUN: Please pay attention to me.

M: It is yours, use and command if you want anything.

EUN: I think of that which is best for your situation, I am approaching to warn you about it.

M: Do it in your usual manner.

EUN: I want these things to be done.

M: What is it, sister?

EUN: A thing which would be beneficial to you forever: For the purpose of creating children—

M: May the gods make it so—

EUN: I want you to marry.

M: Oh goodness! I have been ruined!

EUN: How so?

M: Because your words are shaking out the brain from miserable me, sis. You are speaking stones (talking nonsense).

EUN: Come on, do this which your sister orders.

M: If it is pleasing, I will do it.

EUN: This is in your best interest.

M: If only I could die rather than marry. But if you want to give her with these conditions, I will marry: she who comes tomorrow, on the day after tomorrow let her be carried out for burial. Do you want to grant her on these conditions? Give it here!

Prepare the wedding!

EUN: I can give (a girl to you) with the largest dowry brother; but she is rather old, she is a woman of middle age. If you order me to ask for her for you, I will do it.

M: You don't want me to interrogate you, do you?

EUN: Rather, if you want to, ask it.

M: After his middle age, he who marries a woman in her middle age, if the old man by chance, will have made that old woman pregnant, is there a doubt that the name that will be prepared for the boy is Postumus? Now, sis, I will take away from you and lessen that task of yours. I, thanks to the gods and our ancestors, am rich enough. I don't care for those great factions of yours, those boastful feelings, large dowries, shouts, military commands, ivory-laden vehicles, shawls, purple clothing which reduce men into slavery by their costs.

EUN: Tell me, if you dare, who is it whom you want to marry?

M: I will tell you. Do you know this old guy Euclio, the little poor guy from next door?

EUN: I know him, by Castor, not a bad man.

M: I want his daughter to be betrothed to me. Don't say anything, sister. I know what you are about to say: this girl is poor. This poor girl pleases me.

EUN: May the gods turn things out well.

M: I hope the same thing.

EUN: Is there anything else you want with me?

M: Goodbye!

EUN: And you too, brother.

M: I will visit Euclio, if he is at home. But here he is, I see. That man is returning home from some place or other.

ACT II, SCENE 2

EUC: My spirit had a sense of doom that I was going in vain, when I was leaving the house; and so I was going unwilling(ly); for neither did any member of the precinct come nor did the magistrate whom it benefited to divvy up the silver (money). I hasten to rush homeward, for (although) I am here, my spirit is at home.

M: May you always be safe and fortunate, Euclio.

EUC: May the gods bless you, Megadorus.

M: What are you doing? And are you in health as good as you want?

EUC: It isn't by chance, when a rich man greets a poor man cordially. Now this man knows that I have gold, for that reason, he greets me more cordially.

M: Do you say that you are well?

EUC: By Pollux! not very well with respect to my finances.

M: If your mind is content, by Pollux! you have enough by which you may nurture life well.

EUC: That old hag gave away the secret to this one, by Hercules! about the gold, obviously it's out in the open; that one whose tongue I will now lop off and whose eyes I will dig out at home.

M: What are you saying to yourself?

EUC: I'm complaining about my poverty. I have an old virgin daughter, lacking a dowry and unable to be contracted for marriage, and I am not able to give her in marriage to anyone.

M: Be quiet, have a good spirit, Euclio. She will be given (away in marriage), you will be assisted by me. Tell me, if anything is necessary, order it.

EUC: Now he's searching (for something), when he promises something. He's gaping after the gold so that he can devour it. He bears a stone in one hand; he shows bread in the other. I believe no one who, as a rich man, is generously cordial to a poor one: when he throws on (shakes) his hand kindly, there he weighs down some loss (for me). I'm familiar with those octopi, who hold fast, when they have touched something.

M: Pay attention to me for a short time. If you can spare the effort, Euclio, I want to appeal to you about a shared matter, mine and yours.

EUC: Oh, poor me! The gold inside has been stolen. Now this one wants this thing, I know it, to reach an agreement with me. But I will go see my house.

M: Where are you going?

EUC: I will return to you soon: for there is a thing which I must go home to see.

M: I believe that, by Pollux! when I will have made mention about his daughter, that he should betroth her to me, he will think that he is being made fun of by me; in this day and age, there is not another from the ranks of the poor more stingy than that man.

EUC: The gods save me, the matter is safe. It is safe if it has not been lost. I was very afraid. Before I returned inside, I was paralyzed with fear. I am coming back to you, Megadorus, if you want me to.

M: I thank you. Please, I will ask you something; let it not displease you to speak out.

EUC: Provided that you don't ask something which it isn't pleasing (for me) to speak about.

M: Tell me, from what sort of clan do you think I have been born?

EUC: (From a) good one.

M: What about my faith/trustworthiness?

EUC: It's good.

M: What about my deeds?

EUC: (They are) neither bad nor naughty.

M: Do you know my age?

EUC: I know that you are old, the same as your money.

M: Certainly indeed, by Pollux! I have always thought and think now that you are a citizen without any bad fault.

EUC: The gold smells good to this one! What does he want (with) me now?

M: Because you know that kind of guy I am and I know what kind you are—may that situation turn out well for me and for you and for your daughter—I ask for your daughter as my wife. Promise me that this will be.

EUC: Alas, Megadorus, you are doing an act not in keeping with your (previous) deeds, so that you may laugh at me, poor and blameless in relation to you and your (type of people). For I have earned neither in fact nor in words from you that you did what you are doing.

M: I am coming, by Pollux! neither to laugh at you nor do I laugh at you; I don't think you are worthy.

EUC: Therefore, why do you demand my daughter for yourself?

M: So that it may be better for you on my account and for me on account of you and yours.

EUC: This came into my mind, Megadorus, that you are a rich man, having many connections; however I am the poorest man of the poor. Now, if I will have married my daughter to you, it came into my mind that you are an ox and that I am an ass: when I have been joined with you, when I am unable to carry the load equally, I, the ass, would lie down in the mud, and you, the ox, would not look back at me any more than if I had never been born. I would find you more ill-matched and my order would laugh at me, I would have a stable station in neither place, if there were some divorce. The asses would tear me apart with bites, the oxen would gore me with their horns. It is a great danger, to climb up from asses to oxen.

M: The nearer that you are joined by family ties to upstanding people, the better it is. You, receive this proposal, listen to me, and betroth her to me.

EUC: But there is no dowry which I might give.

M: Don't give it. As long as she comes having abstained properly, a sufficient dowry has been given.

EUC: For this reason, I am speaking, so that you won't form the opinion that I have found a treasure.

M: I know this, don't inform me, betroth her!

EUC: Let it be. But, by Jupiter, I've totally destroyed myself, haven't I?

M: What's the matter with you?

EUC: What just clanged like metal?

M: I ordered (them) to dig up a garden here at my house. But where is this man? He went away and didn't inform me. He turned away from me, because he sees that I want his friendship: he does this in the custom of people; for if a wealthy man goes to seek the favor of a poorer one, the poor one is afraid to approach him, and he carries on the situation poorly through fear. Likewise, when that opportunity has been lost, afterward he desires it too late.

EUC: If, by Hercules! I will not have given you over to have your tongue torn out all the way from the roots, I order and I am the instigator, that you farm me out to whomever you please to be castrated.

M: I see, Euclio, by Hercules, that you think that I am a suitable man, whom you would make fun of in his old age, not with me deserving it.

EUC: By Pollux! Megadorus, I neither do this nor is there a chance, if I wanted to.

M: What (are you saying) now? You are betrothing your daughter to me now?

EUC: With these conditions, with that dowry which I told you.

M: Therefore do you promise her?

EUC: I do.

M: May the gods turn that out well.

EUC: In this way let them do it. Make it so that you remember that you agreed that my daughter is coming to you with no dowry.

M: I remember.

EUC: But I know how **you all** are accustomed to muddy the agreement: that which was agreed upon was not agreed and that which was not agreed upon has been agreed, however it is pleasing to you all.

M: I will have no quarrel with you. But what reason is there that we can't do the wedding today?

EUC: On the contrary, by Pollux! it's the best thing.

M: Therefore, I will go and I will prepare it. You don't want (anything else) from me, do you?

EUC: Just that. Go and be well.

M: Hey, Strobilus, follow me quickly to the market, rapidly now!—

EUC: That guy is leaving here. Immortal gods, I beg, how strong gold is! I believe that that one already heard that there is a treasure at my house. He gapes at it, he set his mind on this relationship by marriage for the sake of it.

ACT II, SCENE 3

EUC: Where are you, you who babbled already to all the neighbors, that I will give my daughter with a dowry? Hey, Staphyla, I'm calling you! Surely you hear me? Quickly prepare the utensils in a clean fashion and wash them clean. I have betrothed my daughter: today I will give her as a bride to Megadorus.

S: May the gods turn things out well. But by Castor, it can't, it is too unexpected.

EUC: Be quiet and go away. Make it so that things have been taken care of when I return home from the forum; and shut the house up; now I will be here.

S: What should I do now? Now ruin for us is close at hand, for both me and the daughter of my master, now the disgrace and childbirth is close at hand, so that it may become public; that which has been hidden and concealed all the way still, now is unable to be. I will go inside, so that the things which my master will be done when he comes. For By Castor! I am afraid that I am drinking evil mixed with grief.

ACT II, SCENE 8

EUC: Finally I wanted to encourage my spirit today, so that I would enjoy myself at the wedding of my daughter. I am coming to the market. I ask for fish, they point out the expensive ones; tender lamb, tender beef, veal, whale meat, pork: everything expensive. And there were more expensive things there, but I had no money (there was no money). I am going away from that place angry, since there is nothing which I may buy. In this way, I cheated all those disgusting ones. Then I began to think about this to myself on the way home: if you waste something on a festival day (holiday), one can be in need on a workday, unless you economize. After I declared this reasoning to my stomach and my heart, my spirit sided with my opinion, that with the least amount of expense, I should give away my daughter. These things will be placed upon our hearth for the Lar, so that he may make fortunate nuptials for my daughter. But why am I catching sight of the doors of our house open? And there is noise inside. Am I, miserable man, being robbed?

C: Look for a larger pot from the neighbor, if it is possible. this one is small, it is not able to hold (everything).

EUC: Poor me! By Hercules, I have been ruined! The gold is being stolen, the pot is being sought! I am being ruined obviously, unless I hasten to quickly run inside there. Apollo, please, come to my aid and help me, pierce those treasure thieves with arrows,

you who before came to (my) aid in such a situation already. But am I hesitating to run before I am totally destroyed?

ACT III, SCENE 2

EUC: Come back! Where are you fleeing now? Hold him! Hold him!

C: Why are you shouting, stupid?

EUC: Because I will report you to the board of three.

C: For what reason?

EUC: Because you have a knife.

C: It is proper for a cook.

EUC: Why are you threatening me?

C: I think it was done poorly, because I didn't stab your side!

EUC: There is not a man who lives today more wicked than you, or one whom I on purpose would not treat more poorly more gladly (than you).

C: By Pollux, even if you are quiet, it indeed is out in the open: that situation is a witness itself. In this way, with clubs, I will (make you) softer than any effeminate man. But why did you touch me, begging man?

EUC: What's the matter? Are you even asking (me)? Or is it because I did less than what was fair?

C: Stop it! By Hercules! with your great evil, if I have any sense.

EUC: By Pollux! I don't know what there may be later (for your head): now you have sense. But what business did you have in my house while I was away, except what I had ordered? I want to know.

C: Therefore, be quiet, because we have come to cook for the wedding.

EUC: Why, evil one, do you care whether I eat something raw or cooked, unless you are my protector?

C: I want to know, whether you allow or don't allow us to cook the dinner here?

EUC: I likewise want to know, will my house and my things be safe?

C: Would that I only carry away my things safe with me, which I brought to you; still less is it true that I would seek your things.

EUC: I know, don't tell me; I've learned this.

C: On account of what do you prevent us to cook the dinner here? What did we do, what did we say differently to you than you wished?

EUC: You even ask, wicked man, you all who make a pathway into all the corners of my house and rooms? If you had been at the hearth, there where your task was, you wouldn't be going away with a split head! It happened to you who deserved it. Indeed, so that you can know my opinion now, if you will have approached closer here to the door, unless I will have ordered it, I will make it so that you are the most miserable man alive. Now you know my opinion.

C: Where are you going? Come back again. In this way, so help me, Laverna, unless you order the utensils to be returned to me right now, I will spread bad reports about you in a shrill voice in front of the house. What should I do now? By Pollux, I came to this place under a bad sign. I have been hired for a coin (sesterce): I need more than that now as a wage for the doctor.

ACT III, SCENE 3

EUC: By Hercules! Wherever I will go, this indeed will be with me, I will carry it with me and I will never entrust to that place so that it may be in such great dangers.

Rationally, now, everyone go, both cooks and horn players or a flock of slaves, even lead them inside, if you want, cook, do something, hurry now however much it pleases (you).

C: It's right on time, after you filled my head with cracks with a club.

EUC: Go away inside, your help, not your speech, has been hired here.

C: Hey, old man, by Hercules! I would seek a wage from you in exchange for being beaten. I was hired to cook just now, not to be beaten.

EUC: Initiate court proceedings against me! Don't be troublesome. Go, cook the dinner, or go to hell!

ACT III, SCENE 4

EUC: That one has gone away from here, immortal gods! The poor man undertakes a bold crime who has a situation or task with a rich man, just as Megadorus tempts miserable me in all ways, he who pretended to send the cooks here for the sake of my dignity. He sent them for the sake of this, those who would steal this from miserable me. Just as badly my domestic cock inside who belonged to my slave woman, very nearly destroyed me. Where this had been buried, in that place he began to scratch around and around with his claws. Why is there a need for words? In this way my heart became totally excited: I caught a thief, I killed a cock, the thief caught in the act. I believe, by Pollux! that the cooks promised that cock a wage, if he had done it publicly. I have taken the opportunity out of his hands. But, behold there, my neighbor Megadorus is entering from the forum. Now I shouldn't dare to go past this one, without stopping and speaking with him.

ACT IV, SCENE 1

STR: Now my master loves the daughter of this poor guy, Euclio; now it has been announced that she will be given as a bride to this one, my master Megadorus. He sent me here to spy, so that I may be a participant in the things which are happening. Now I will sit down without any suspicion on the holy altar; from here I will be able to witness what is going on both here and there.

ACT IV, SCENE 2

EUC: Faith, only take care that you don't point out to anyone that my gold is here; I am not afraid that someone may find it, so properly it has been placed in the hiding places. By Pollux! truly he would steal beautiful loot from there, if anyone will have found that pot weighted down with gold. But, Faith, I ask you to prevent that! Now I will wash up, so that I may do a religious task, so that I won't delay my neighbor from marrying my daughter as soon as he sends for her. Take care, Faith, more and more I now beg that I carry away that pot safe(ly) from you: I have thoroughly entrusted the gold to your faith, and it has been placed in your sacred grove and holy place.

STR: Good heavens! What a crime I heard this man speak of: that he has hidden a pot weighted down with gold here inside the holy place of Faith. Please take care that you aren't more faithful to that one, rather than to me. And this one is the father of the one whom my master loves, I think. I will go inside, I will search around the shrine, if I can find gold anywhere, while he is busy. But if I will have found it, o Faith, I will make a bucket full of a measure of mulsum (honey-wine) for you. Indeed I will do this for you; but I will drink for myself, when I will have done this.

ACT IV, SCENE 3

EUC: It isn't by accident that the crows are singing now on my left side; at the same time, he was clawing at the ground with his feet and croaking with his own voice: immediately my heart began to do a crazy dance and to jump outward into my chest. But why do I stop running?

ACT IV, SCENE 4

EUC: Go outside, you earthworm, who just now crept up from under the earth, you who were visible nowhere just now, but now when you are visible, you will die. By Pollux! you trickster, I will receive you in miserable ways.

STR: What evil turmoil agitates you? What is your business with me, old man? Why are you hitting me? Why are you snatching me? For what reason are you beating me?

EUC: You even ask, you scoundrel very worthy of a beating, not a thief, but a three-time thief?

STR: What have I stolen from you?

EUC: Give it back here, please.

STR: What do you want me to give back to you?

EUC: You are asking?

STR: Indeed, I stole nothing from you.

EUC: That thing which you stole from me, hand it over! Are you going to do it?

STR: What should I do?

EUC: You can not take it away.

STR: What do you want for yourself?

EUC: Put it back!

STR: I believe, by Pollux! that you are accustomed to give that sexual favor, old man.

EUC: Give it here, please, stop (carry away) the jokes, I don't care for your jokes now.

STR: Therefore, what should I give back? You, call whatever it is by its name. By Hercules, I indeed have neither stolen anything nor touched it.

EUC: Show me your hand here.

STR: Look at that! I have shown them! Look at them!

EUC: I see it. Come on, show me your third hand!

STR: Demons, anger and madness are urging on this man. Are you injuring me?

EUC: I confess the greatest insult, because you are not hanging. And that thing will happen now, if you don't confess.

STR: What should be confessed to you?

SUC: What have you stolen from here?

STR: May the gods destroy me, if I have stolen anything of yours or I hadn't wanted to steal something.

EUC: Come on! You must shake out your cloak.

STR: If you think it's best. (By your judgment).

EUC: I'm afraid that you have it among your tunics.

STR: Try wherever you like.

EUC: Ahh, you wicked one, how kind of you: so that I think you haven't stolen it. I know the tricks. Come on, show your right hand here again.

STR: Here.

EUC: Now show me the left one.

STR: Indeed, why I am putting forth both (hands).

EUC: Now I am stopping searching for it. Give it back here!

STR: What should I give back?

EUC: Ahh, you are making jokes, certainly you have it.

STR: I have it? What do I have?

EUC: I won't say it, you want to hear it. Whatever you have that is mine, give it back.

STR: You are crazy. You have thoroughly searched me by your own judgment, and you didn't find anything of yours in my possession.

EUC: Wait, wait! Who is there? What other person was here inside with you at the same time? By Hercules! I am destroyed. That one is now inside causing trouble; if I send this one away, he'll get away. Finally now, I have thoroughly searched this one; this one has nothing. Go away wherever you please.

STR: May Jupiter and the gods destroy you!

EUC: He didn't give thanks poorly. I will go inside and strangle the throat of your partner. Are you fleeing from my sight here? Are you going away or not?

STR: I'm going.

EUC: Take care that I don't see you, please.

ACT IV, SCENE 5

STR: I would prefer to die by a horrible death than to trick that old man today. For he will not dare to hide the gold here now. I believe now he will carry it away with him and change its place. Aha! the door creaked. Behold, the old man is carrying the gold outside. Meanwhile I will withdraw here to the door.

ACT IV, SCENE 6

EUC: I believed that there was the greatest faith in the goddess Faith by far, she very nearly made a fool of me: if the crow hadn't come to my aid, I, miserable, would have perished. By Hercules, I wanted that crow who gave the signal, to come to me too much, so that I could say (not give!) something good to him. For what he would eat, I might as well give it as destroy it. Now I'm thinking about one place where I can hide this. The grove of Silvanus outside the wall is isolated, full completely with a thick grove of willow trees. I will take it to that place there. This is for sure, I would trust Silvanus rather than Faith.

STR: Hurray, hurray! The gods want me to be safe and saved. Now I will run ahead to that place and I will climb into some tree and from there I will watch where the old man hides the gold. Although my master had ordered me to stay here, this is for sure, I would rather seek a bad situation with profit.

ACT IV, SCENE 8

STR: I alone prevail to the rich griffins, who inhabit the golden mountains. For I don't want to mention those other kings, begging men. I am that king Philip. O charming day. For just now as I left this place, I arrived much earlier than that one and I placed myself much earlier into a tree and from there I was looking out for where the old man was hiding the gold. When he left, I took myself back down from the tree, I dug out a pot full of gold. From there I see from which place that old man is returning. He didn't see me, for I turned myself a little away from the road. Aha! There he is himself. I will go home so that I can conceal this.

ACT IV, SCENE 9

EUC: I'm destroyed! I've died! I'm finished! To where should I run? Or not run? Hold him! Hold him! Whom? Who (is it)? I don't know. I can't see, I am going blind and indeed I'm not able to figure out for sure in my heart to where I should go or where I am or who I am. I beg you all, I beseech you, I call upon you as a witness, be (for) a help for me and point out that man to me, whom stole it. What are you saying? I'm sure to believe you, for I recognize that you are good from your expression. What is it? Why are you laughing? I know all of you, I know that several thieves are here, who hide themselves with clothing and chalk and sit just as if they were honest. What's that, no one of these people has it? You have destroyed it. Therefore, tell me, who has it? You don't know? Alas, poor me, I miserably have been ruined, destroyed pitifully, equipped the worst by far. This day has brought such an amount of groaning and evil grief upon me, and famine and poverty, too. I am the most destroyed of all in the land. For why do I need life, I who lost such an amount of gold, which I thoroughly guarded carefully? I cheated myself, my heart and my genius; now some are pleased by this, my bad (situation) and my damnation. I am not able to endure it.

LYC: What is this man, grieving and wailing, complaining about here in front of our house? And this one indeed is Euclio, I think. I have been totally destroyed: the situation is out in the open, now he knows that his daughter has given birth, as I think. Now I don't know whether I should go away or stay, whether I should approach or flee. By Pollux, I don't know what I should do.

ACT IV, SCENE 10

EUC: Which man is speaking here?

LYC: I am, a miserable one.

EUC: On the contrary, I am, and I've been pitifully destroyed, to whom such great evil and sadness has happened.

LYC: Cheer up!

EUC: By what agreement, I beg you, am I able to do this?
LYC: Because that crime, which worries your mind, I did it and I confess.
EUC: What am I hearing from you?
LYC: That which is the truth.
EUC: What of a bad thing did I deserve from you, young man, for what reason would you act in this manner and destroy me and my children?
LYC: The god was my instigator, he who incited me to her.
EUC: In what manner?
LYC: I confess that I have sinned and I know that I have earned the blame; I am approaching in such a way to beg you to forgive me with a fair mind.
EUC: Why did you dare to do this, so that you might touch that thing which isn't yours?
LYC: What do you want to happen? That thing has happened: it is not able to become undone. I believe that the gods wanted it; for if they hadn't wanted it, I believe, it wouldn't have happened.
EUC: But I believe that the gods wished that I kill you at my house in a trap.
LYC: Don't say that!
EUC: But what business do you have touching my thing?
LYC: Because I did it by the fault of wine and love.
EUC: Very bold man, you dared to approach me here with this speech, shameless one! For if that reasoning is right that you can make that excuse, we should publicly, in broad daylight, snatch a matron's gold and afterward, if we are seized, we, drunk, should make the excuse that we did it for the sake of love. Wine and love are too vile, if it allows a drunk guy or a lover to do whatever he pleases without penalty.
LYC: Why I am coming to you to ask for forgiveness further on account of my stupidity.
EUC: Men who apologize when they have done something wrong are not pleasing to me. You knew that thing wasn't yours: it wasn't fitting to be touched.
LYC: Therefore, because I touched her, I don't offer a reason why I shouldn't have her above all.
EUC: Would you have my thing with me unwilling?
LYC: I don't think you would be unwilling. But I think it is fitting that she be mine. Why, Euclio, you are realizing now, I say, that it is fitting that she be mine.
EUC: Now indeed, by Hercules, I should snatch you up to the praetor and bring a lawsuit against you, unless you give it back.
LYC: What should I give back?
EUC: That which you stole from me.
LYC: I stole something of yours? From where? Or what is it?
EUC: May Jupiter bless you, since you don't know.
LYC: (I don't know) unless indeed you tell me what you are looking for.
EUC: I demand back the pot of gold, I say, which you have confessed you stole from me.
LYC: By Pollux! I have neither said that nor did I do it.
EUC: You deny it?
LYC: On the contrary, I thoroughly deny it. For I don't know nor did I know that that thing was gold or a pot.

EUC: Give it, that thing which you stole from the grove of Silvanus. Go on, give it back! I will divide it in half with you. Even if you are a thief (to me), I will not be a pest (to you). But go on, give it back!

LYC: You are not sane, you who would call me a thief. I thought that you were trying to find out about some other thing, a thing which pertains to me; it's a great matter which, at your leisure, if there is leisure, I want to speak with you (about).

EUC: Swear it (Say it in good faith): you didn't steal the gold?

LYC: I swear (I say it in good faith).

EUC: And you don't know who stole it?

LYC: I swear to that, too.

EUC: And if you find out who stole it, you will tell me?

LYC: I will do that.

EUC: And you will neither receive a part for yourself from that one who has it nor will you welcome (harbor) the thief?

LYC: I won't.

EUC: What if you are lying?

LYC: At that time, let great Jupiter do with me as he wishes.

EUC: I believe you (I have enough assurance). Come on now, say what you want.

LYC: If you don't know who I am, I was born from this class: my uncle is this Megadorus, my father was Antimachus, I am called Lyconides and my mother is Eunomia.

EUC: I know your family. Now what do you want? I want to know it.

LYC: You have a daughter.

EUC: Rather, see her there at home!

LYC: I think, you betrothed her to my uncle.

EUC: You've got the whole situation.

LYC: He ordered me to announce the breaking of the proposal to you.

EUC: A break-up after things have been prepared, after the wedding has been readied?

May all the immortal gods and goddesses, however many there are, destroy that one, on account of whom today I, unlucky and miserable, have lost such an amount of gold.

LYC: Cheer up! Speak well. Now let that situation turn out well and luckily for you and your daughter—may the gods make it so, say it.

EUC: May the gods make it so.

LYC: And may the gods make it (turn out well) for me, too. Now listen. The man who admitted blame against you, he is not of such small worth, but he is ashamed and he apologizes. Now I call myself as a witness, Euclio, that if I, unwise, have committed some crime toward you or your daughter, that you forgive me and give your daughter to me, as the laws order. I confess that I made an injury on your daughter, during the festival of Ceres, driven by wine and impulse of youth.

EUC: Poor me! what crime am I hearing from you?

LYC: Why are you wailing, you whom I made a grandfather at your daughter's wedding? For your daughter gave birth, after the tenth month: count the number; my uncle sent back the break-up for the sake of my situation. Go inside, seek out whether it is as I proclaim.

EUC: I have totally been destroyed, in this way very many bad situations attach themselves to my trouble. Go inside, so that I may know what of this is true.

LYC: Now I will follow you. This situation seems to be just about in the waters of safety. Now I don't know where I should say my slave Strobilus is; unless I wait here, but only for a short time; but afterward, I will follow this one inside. Now meanwhile I will grant it to that one who is seeking out my deed from his daughter's attendant and old nurse; she knows the situation.

ENGLISH TRANSLATION OF OMITTED SECTIONS

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ENGLISH EXCERPT A: Act 2, Scene 4

(An hour has elapsed)

Enter Pythodicus bringing cooks, Anthrax and Congrio, music girls, Phrygia and Eleusium, and attendants, with provisions from the market and two lambs.

Pyth. *(importantly)* After master did the marketing and hired the cooks and these music girls at the forum, he told me to take and divide all he'd got into two parts.

Anth.. By Jupiter, you won't make two parts of me, let me tell you that plainly! If you'd like to have the whole of me anywhere, why, I'll accommodate you.

Cong. *(to Anthrax)* You pretty boy, yes, you nice little everyone's darling, you! Why, if anyone wanted to make two parts of a real man out of you, you shouldn't be cut out about it.

Pyth. Now, now, Anthrax, I mean that otherwise from what you make out. Look here, my master's marrying today.

Anth. Who's the lady?

Pyth. Daughter of old Euclio who lives next door here. Yes sir, and what's more, he's to have half this stuff here, and one cook and one music girl, too, so master said.

Anth. You mean to say half goes to him and half to you folks?

Pyth. Just what I do mean.

Anth. I say, couldn't the old boy pay for the catering for his daughter's wedding his own self?

Pyth. *(scornfully)* Pooh!

Anth. What's the matter?

Pyth. The matter, eh? You couldn't squeeze as much out of that old chap as you could out of a pumice stone.

Anth. *(incredulously)* Oh really now!

Pyth. That's a fact. Judge for yourself. Why, he thinks that his fortune has perished and that he has been utterly destroyed. Why he continually calls on the faith of gods and men the moment a puff of smoke from his beggarly fire manages to get out of his house. Why, when he goes to bed he strings a bag over his jaws!

Anth. What for?

Pyth. So as not to chance losing any breath when he's asleep.

Anth. Oh yes! And he puts a stopper on his lower windpipe, doesn't he, so as not to chance losing any breath while he's asleep?

Pyth. (*ingenuously*) You should believe me, I believe, just as I should believe you.

Anth. (*hurriedly*) Oh, no, no! I do believe, of course!

Pyth. But listen to this, will you? Upon my word, after he takes a bath it just breaks him all up to throw away the water.

Anth. Do you think the old buck could be induced to make us a present of a couple of hundred pounds to buy ourselves off with?

Pyth. Lord! He wouldn't make you a loan of his hunger, no sir, not if you begged him for it. Why, the other day when a barber cut his nails for him he collected all the clippings and took them home!

Anth. By Pollux, you're talking about a mortal who is a very miserly miser.

Pyth. But do you think that's as stingy and wretched as he is? Once a kite snatched an appetizer from him. That man went complaining to the magistrate bitterly. There he began to demand, complaining that he wanted the kite to be arraigned! There are six hundred more examples that I could mention if I had time. But which of you all is quicker? Tell me!

Anth. I am, and a whole lot better, too.

Pyth. At cooking I mean, not thieving.

Anth. Well, I mean cooking.

Pyth. (*to Congrio*) And how about you?

Cong. (*with a meaning glance at Anthrax*) I'm what I look.

Anth. He's nothing but a market-day cook, that chap: he only gets a job once a week.
Cong. You running me down, you? You five letter man, you! You T-H-I-E-F!

Anth. Five letter man yourself! Yes, and five times--penned!

Scene 5

Pyth. *(to Anthrax)* Come, come, shut up, you: and this fattest lamb here, *(pointing)* take it and go over to our house.

Anth. *(grinning triumphantly at Congrio)* Aye, aye, sir.

(Exit Anthrax into house of Megadorus leading lamb)

Pyth. Congrio, you take this one he's left *(pointing)* and go into that house there, *(pointing to Euclio's)* and as for you, *(indicating some of the attendants)* you follow him. The rest of you come over to our house.

Cong. By Hercules! you have divided it unjustly: they've got the fattest lamb.

Pyth. Oh well, I'll give you the fattest music girl. *(turning to girls)* That means you, Phrygia: you go with him. As for you, Eleusium, you step over to our place. *(exeunt Eleusium and others into house of Megadorus)*

Cong. Oh, you're a wily one, Pythodicus! Shoving me off on this old screw, eh? If I ask for anything there, I can ask myself hoarse before I get a thing.

Pyth. An ungrateful blockhead is what you are. The idea of doing you a favour, when it's only thrown away!

Cong. Eh? How so?

Pyth. How so? Well, in the first place there won't be an uproarious gang in that house to get in your way: if you need anything, just you fetch it from home so as not to waste time asking for it. Here at our establishment, though, we do have a great big uproarious gang of servants, and knick-knackery and jewelry and clothes and silver plate lying about. Now if anything was missing--of course it's easy for you to keep your hands off, provided there's nothing in reach--they'd say, "the cooks got away with it! Collar 'em! Tie 'em up! Thrash 'em! Throw 'em in the dungeon!" Now over there *(pointing to Euclio's)* nothing like this will happen to you-- as there's nothing at all about for you to filch. *(going toward Euclio's house)* Come, along.

Cong. *(sulkily)* Coming. *(he and the rest follow)*

Scene 6

Pyth. *(knocking at door)* Hey! Staphyla! Come here and open the door.

Stap.*(within)* Who is it?

Pyth. Pythodicus.

Stap. (*sticking her head out*) What do you want?

Pyth. Take these cooks and the music girl and the supplies for the wedding festival. Megadorus told us to take 'em over to Euclio's.

Stap. (*examining the provisions disappointedly*) Whose festival are they going to celebrate, Pythodicus? Ceres'?

Pyth. Why hers?

Stap. Well, no wine has been brought, as I notice.

Pyth. But there'll be some all right when the old gentleman gets back from the forum.

Stap. We haven't got any firewood in the house.

Cong. Any rafters in it?

Stap. Mercy, yes.

Cong. There's firewood in it, then: never mind going for any.

Stap. Hey? You godless thing! even though you are a devotee of Vulcan, do you want us to burn our house down, all for your dinner or your pay? (*advances on him*).

Cong. (*shrinking back*) I don't, I don't.

Pyth. Take 'em inside.

Stap. (*brusquely*) This way with you. (*exeunt Congrio and others into Euclio's house.*)

Scene 7

Pyth. (*as they leave*) Look out for things. (*starting for Megadorus's house*) I'll go see what the cooks are doing. By Pollux, it's my very great concern that I look after those ones today. The only way is to make them cook dinner in the dungeon and then haul it up in baskets when it's done. Even so, though, if they're down there gobbling up all they cook, it's a case of starve in heaven and stuff in hell. But here I am babbling away just as if there weren't anything to do, and the house all full of those young robbers. (*Exit Pythodicus*)

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ENGLISH EXCERPT B: Act II, Scene 9

Enter Anthrax from house of Megadorus.

Anth. *(to servants inside)* Dromo, scale the fish. As for you, Machaerio, you bone the conger and lamprey as fast as you know how. I'm going over next door to ask Congrio for the loan of the bread-pan. And you there! if you know what's good for you, you won't hand me back that rooster till it's plucked cleaner than a ballet dancer. *(sound of scuffle in Euclio's house)* But what's the shouting in the house next door? By Hercules! the cooks settling down to business, I believe! I'll hustle back, so that there won't be *(shouting)* in the same here.

(exit)

Act III

Scene 1

Enter Congrio and his associates tumbling out of Euclio's house, slamming the door behind them.

Cong. *(in burlesque panic)* Hi-i-i! Citizens, natives, inhabitants, neighbours, foreigners, everyone-- give me room to run! Open up! Clear the street! *(stopping at some distance from the house)* This is the first time I ever came to cook for Bacchantes at a Bacchante den. Oh dear, what an awful clubbing did I and my disciples get! I'm one big ache! I'm dead and gone! The way the old man took me for a gymnasium! *(Euclio's door opens and he appears, cudgel in hand)* Oh- ow-ow! By Hercules, be merciful! I'm done for! He's opening the den: he's at the door: he's after me! I know what I'll do: *(retires)* he's taught me my lesson, my master has. I never in all my life saw wood furnished so prettily. *(rubbing his shoulders)* Why, when he drove the lot of us out, he let us have big sticks of it, all we could stagger under.

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ENGLISH EXCERPT C: Act III, Scene 5

Enter Megadorus.

Mega. *(not seeing Euclio)* Well, I've told a number of friends of my intentions regarding this match. They were full of praise for Euclio's daughter. They say it's the sensible thing to do, a fine idea. Yes, for my part I'm convinced that if the rest of our well-to-do citizens would follow my example and marry poor men's daughters and let the dowries go, there would be a great deal more unity in our city, and people would be less bitter against us men of means than they are, and our wives would stand in greater awe of marital authority than they do, and the cost of living would be lower for us than it is. It's just the thing for the vast majority of the people; the fight comes with the handful of greedy fellows so stingy and grasping that neither law nor cobbler can take their measure. And

now supposing someone should ask, "Who are the rich girls with dowries going to marry, if you make this rule for the poor ones?" Why, anyone they please, let them marry, provided their dowry doesn't go along with them. In that case, instead of bringing their husbands money, they'd bring them better behaved wives than they do at present. Those mules of theirs that cost more than horses do now--they'd be cheaper than Gallic geldings by the time I got through.

Eucl. (*aside*) God bless my soul, how I do love to hear him talk! Those thoughts of his about economizing--beautiful, beautiful!

Mega. Then you wouldn't hear them saying, "Well, sir, you never had anything like the money I brought you, and you know it. Of course purple clothes and gold should be given to me, and maids and mules and coachmen and footmen and pages and private carriages!"

Eucl. (*aside*) Ah, he knows them, knows them through and through, these society dames! Oh, if he could only be appointed supervisor of public morals--the women's!

Mega. Wherever you go nowadays you see more wagons in front of a city mansion than you can find around a farmyard. That's a perfectly glorious sight, though, compared with the time the tradesmen come for their money. The cleaner, the ladies' tailor, the jeweler, the wool worker--they're all hanging around. And there are the dealers in tunic borders and underclothes and bridal veils, in violet dyes and yellow dyes, and browns, or balsam scented foot-gear; and then the lingerie people drop in on you, along with shoemakers and squatting cobblers and slipper and sandal merchants and dealers in mallow dyes; and the belt makers flock around, and the girdle makers along with them. And now you may think you've paid all of them off. Then up come weavers and lace men and cabinet-makers--hundreds of them--who plant themselves like jailers in your halls and want you to settle up. You bring them in and square away the accounts. "All paid off now, anyway," you may be thinking, when in march the fellows who do the saffron dyeing--some damned pest or other, anyhow, eternally after something.

Eucl. (*aside*) I'd hail him, only I'm afraid he'd stop talking about how the women go on. No, no, I'll let him be.

Mega. When you've got all these fellows of fluff and ruffles satisfied, along comes a military man, bringing up the rear, and wants to collect the army tax. You go and have a reckoning with your banker, your military gentleman standing by and missing his lunch in the expectation of getting some cash. After you and the banker have done figuring, you find out you owe him money, too, and the military man has his hopes postponed until another day. These are some of the nuisances and intolerable expenses that big dowries let you in for, and there are plenty more. Now a wife who doesn't bring you a penny-- a husband has some control over her: it's the dowered ones who pester the life out of their husbands with the way they cut up and squander. (*seeing Euclio*) But there's my new relative in front of the house! How are you, Euclio?

Scene 6

Eucl. Gratified, highly gratified with your discourse-I devoured it.

Mega. Eh? you heard?

Eucl. Every word of it.

Mega. (*looking him over*) But I say, I do think it would be a little more in keeping, if you were to spruce up a bit for your daughter's wedding.

Eucl. (*whining*) Folks with the elegance in proportion to their assets and pomp in accordance with their wealth remember who they are. My goodness, Megadorus! I haven't got a fortune piling up at home (*peers slyly under cloak*) any more than people think, and no other poor man has, either.

Mega. (*genially*) Ah well, you've got enough, and heaven make it more and more, and bless you in what you have now.

Eucl. (*turning away with a start*) "What you have now!" I don't like that phrase! He knows I have this money just as well as I do! The old hag's been blabbing!

Mega. (*pleasantly*) Why that secret session over there?

Eucl. (*taken aback*) I was—By Pollux!--I was framing the complaint against you that you deserve.

Mega. What for?

Eucl. What for, eh? When you've filled every corner of my house with thieves, poor me! When you've sent five hundred cooks into my house and every one of them a Geryon with six hands apiece! Why, Argus, who had eyes all over him and was set to guarding Io once by Juno, couldn't ever keep watch on those fellows, not if he tried. And that music girl besides! She could take the mountain of Pirene at Corinth and drink it dry, all by herself, she could,--if it gushed with wine. Then as for the food--

Mega. By Pollux! Why, there's enough for a regiment! I sent you a lamb, too.

Eucl. Yes, and a more shearable beast than that same lamb doesn't exist, I know that.

Mega. I wish you would tell me how the lamb is shearable.

Eucl. Because it's mere skin and bones, wasted away until it's perfectly-- (*tittering*) sheer. Why, why, you put that lamb in the sun and you can watch its inwards work: it's as transparent as a Punic lamp.

Mega. (*protestingly*) I bought that lamb myself to be slaughtered.

Eucl. (*dryly*) Then you'd best put it out yourself to be buried, for I do believe it's dead already.

Mega. (*laughing and clapping him on the shoulder*) Euclio, we I want to have a little drink today with you.

Eucl. (*frightened*) None for me, sir, none for me! Drink! By Hercules!

Mega. But see here, I'll just have a cask of good old wine brought over from my cellars.

Eucl. No, no! By Hercules! I don't care for any! The fact is, I am resolved to drink nothing but water.

Mega. (*digging him in the ribs*) I'll get you properly smashed today, on my life I will, you with your, "resolved to drink nothing but water."

Eucl. (*aside*) I see his game! Trying to fuddle me with his wine, that's it, and then give this (*looking under cloak*) a new domicile! (*pauses*) I'll take measures against that: yes, I'll secrete it somewhere outside the house. I'll make him throw away his time and wine together.

Mega. (*turning to go*) Well, unless I can do something for you, I'll go take a bath and get ready to offer sacrifice. (*exit into house*)

Eucl. (*paternally to object under cloak*) By Pollux, pot, you do have many enemies, you and the gold entrusted to you! As matters stand, pot, the best thing I can do for you is to carry you off to the shrine of Faith: I'll hide you away there, just as cozy! You know me, Faith, and I know you: take care that you don't change your name, if I entrust this to you. Yes, I'll go to you, Faith, relying on your faithfulness. (*exit Euclio*)

Act IV

Scene 1

Enter Strobilus

Strob. (*smugly*) This is the way for a good servant to act, the way I do: no thinking master's orders are a bother and nuisance. I tell you what, if a servant wants to give satisfaction, he'd just better make it a case of master first and man second. Even if he should fall asleep, he ought to do it with an eye on the fact that he's a servant. He's got to know his master's inclinations like a book, so that he can read his wishes in his face. And as for orders he must push them through faster than a four horse chariot. If a guy minds all this, he won't pay the penalty with a whipping, or ever spend his time polishing

a ball and chain with his ankles.

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ENGLISH EXCERPT D: Act IV, Scene 7

Enter Lyconides and his mother, Eunomia from their house.

Lyc. That's the whole story, mother: you see how it is with me and Euclio's daughter as well as I do. And now, mother, I beg you, beg you again and again, as I did before: do tell my uncle about it, mother dear.

Eun. Your wishes are mine, dear; you know that yourself: and I feel sure that your uncle will not refuse me. It's a perfectly reasonable request, too, if it's all as you say and you actually did get intoxicated and treat the poor girl so.

Lyc. Is it like me to look you in the face and lie, my dear mother?

Phae. *(within Euclio's house)* Oh-oh! Nurse! Nurse dear! Oh, God help me! The pain!

Lyc. There, mother! There's better proof than words give. Her cries! The child!

Eun. *(agitated)* Come, darling, come in to your uncle with me, so that I may persuade him to let it be as you urge.

Lyc. You go, mother: I'll follow you in a moment. *(exit Eunomia into Megadorus's house)* I wonder *(looking around)* where that fellow Strobilus of mine is whom I told to wait for me here. *(pauses)* Well, on thinking it over, if he's doing something for me, it's all wrong for me to be angry with him. *(turning toward Megadorus's house)* Now for the session that decides my fate. *(exit)*

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ENGLISH EXCERPT E, Act V

Enter Strobilus.

Strob. Ye immortal Gods, what joy, what bliss, you bless me with! I have a four pound pot of gold, chock full of gold! Show me a man who's richer! Who's the chap in all Athens now to who the gods are more favorable than me?

Lyc. Why, it surely seemed as if I heard someone's voice just then. *(catches a glimpse of Strobilus's face, the latter wheeling around as he sees Lyconides)*

Strob.*(aside)* Hm! Is that master there?

Lyc. *(aside)* Is that my servant?

Strob.*(aside, after a quick glance)* It's the master, alright.

Lyc. (*aside*) It is no other.

Strob. (*aside*) I'll approach him. (*Moves toward Lyconides*)

Lyc. (*aside*) I'll go meet him. No doubt he's followed instructions and been to see that old woman I mentioned, my girl's nurse.

Strob. (*aside*) Why not tell him I've found this prize? Then I'll beg him to set me free. I'll let him have the whole story. (*To Lyconides, as they meet*) I've found--

Lyc. (*scoffingly*) Found what?

Strob. No such trifle as youngsters shout over finding in a bean.

Lyc. At your old tricks? You're joking. (*pretends to be about to leave*)

Strob. Hold on, sir; I'll tell you all about it this minute. Listen.

Lyc. Well, well, then, tell away.

Strob. Sir, today, I've found--boundless riches.

Lyc. (*interested*) You have? Where?

Strob. A four pound pot, sir, I tell you a four pound pot just full of gold.

Lyc. What's all this you've done?

Strob. I robbed the old man, Euclio.

Lyc. Where is this gold?

Strob. In a box at home. Now I want you to set me free.

Lyc. (*angrily*) I set you free, you, you great lump of crime?

Strob. (*crushed, then laughing heartily*) Go along, sir! I know what you're after. By Hercules! that was clever of me, testing you in that way! And you were just getting ready to drop on it! Now, what would you be doing, if I really had found it?

Lyc. No, no, that won't pass. Off with you: hand over the gold.

Strob. Hand over the gold? I?

Lyc. Yes, hand it over, so that it may be handed over to Euclio.

Strob. Gold? Where from?

Lyc. The gold you just admitted was in the box.

Strob. Bless your heart, sir, my tongue's all the time speaking nonsense.

Lyc. What you just now confessed was in that trunk.

Strob. By Hercules! I usually speak nonsense. That's the way I talk.

Lyc. (*seizing him*) See here, do you know what you'll get?

Strob. By Hercules, sir, you can even kill me, but you won't have it from me, never--

The rest of the play is lost, except for a few fragments. Lyconides, after returning the pot of gold, was given permission to marry Euclio's daughter. Euclio, having a change of heart or influenced by his Household God, gave it to the young couple as a wedding present.

SAMPLE QUIZ 1

PROLOGUE

I. Vocabulary

Mandata: Complete the dictionary entry for each of these terms.

1. eloquor, _____, _____ - _____
2. vero - _____
3. coepi, _____ - _____
4. thesaurus, _____, _____ - _____
5. intus - _____
6. avus, _____, _____ - _____
7. quoniam - _____
8. aut...aut - _____
9. reperio, _____, _____, _____ -

10. anus, _____, _____ - _____

II. Grammar Constructions

Mandata: Identify the bold, underlined grammar construction used in each of these instances.

1. ...**paucis** eloquar - _____
2. iam **multos annos** est cum possideo et colo patri avoque iam huius qui nunc hic habet. - _____
3. coepi **observare** - _____
4. **huic** filia una est. - _____

5. et hic qui poscet eam sibi uxorem senex - _____

III. Translations

Mandata: Choose ONE of the two passages to translate into English

ego Lar sum familiaris ex hac familia
unde exeuntem me aspexistis. hanc domum
iam multos annos est cum possideo et colo
patri avoque iam huius qui nunc hic habet. 5

huic filia una est. ea mihi cotidie
aut ture aut vino aut aliqui semper supplicat,
dat mihi coronas. eius honoris gratia 25
feci, thesaurum ut hic reperiret Euclio,
quo illam facilius nuptum, si vellet, daret.

KEY: SAMPLE QUIZ 1

PROLOGUE

I. Vocabulary

Mandata: Complete the dictionary entry for each of these terms.

1. eloquor, eloquor, elocutus sum - to speak out, address
2. vero - but, indeed
3. coepi, coepisse - to begin, start
4. thesaurus, -ī, m. - treasure
5. intus - inside
6. avus, -ī, m. - grandfather
7. quoniam - since, because
8. aut...aut - either...or
9. reperio, -ire, -ivī, -itus - to find, discover
10. anus, -ūs, f. - old woman, hag

II. Grammar Constructions

Mandata: Translate and identify the bold, underlined grammar construction used in each of these instances.

1. ...**paucis** eloquar - in/with a few words; abl. of means
2. iam **multos annos** est cum possideo et colo patri avoque iam huius qui nunc hic habet. - for many years; acc. of extent/duration of time
3. coepi **observare** - to watch; complementary infinitive
4. **huic** filia una est. - There was one daughter to this one./He has one daughter., dative of possession

5. et hic qui poscet **eam** sibi **uxorem** senex - **and this old man who will demand/ask for her as a wife for him; apposition**

III. Translations

Mandata: Choose ONE of the two passages to translate into English

ego Lar sum familiaris ex hac familia
unde exeuntem me aspexistis. hanc domum
iam multos annos est cum possideo et colo
patri avoque iam huius qui nunc hic habet. 5

I am the Lar familiaris from this house from which you have caught sight of me coming out. It's for many years now since I have taken possession of this house and I tend to it for the father and grandfather of this (guy) who right now lives here.

huic filia una est. ea mihi cotidie
aut ture aut vino aut aliqui semper supplicat,
dat mihi coronas. eius honoris gratia 25
feci, thesaurum ut hic reperiret Euclio,
quo illam facilius nuptum, si vellet, daret.

This guy has one daughter. Everyday she worships with me with incense or wine or something, she gives me crowns. I did this for the sake of her honor, so that Euclio could find the treasure here, by which he can give her as a bride more easily, if he wants.

SAMPLE QUIZ 2

Act IV, Scenes 1 - 4

I. Vocabulary

Mandata: Complete the dictionary entry for each of these terms.

1. ara, _____, _____, - _____
2. continuo - _____
3. lucus, _____, _____ - _____
4. nusquam - _____
5. pallium, _____, _____ - _____
6. cedo - _____
7. abstrudo, _____, _____, _____ - _____
8. corvus, _____, _____ - _____
9. tango, _____, _____, _____ - _____
10. intemperia, _____, _____ - _____

II. Grammar Constructions

Mandata: Identify the bold, underlined grammar construction used in each of these instances.

1. **eam** ero nunc renuntiatum est nuptum huic Megadoro **dari** -

2. **quod** ego hunc hominem **facinus** audivi loqui -

3. **Quae** te mala crux agitat? - _____
4. **abi** quo lubet - _____

5. Iuppiter te dique **perdant**. - _____

III. Translations

Mandata: Choose ONE of the two passages to translate into English

STR: Di immortales, quod ego hunc hominem facinus audivi loqui: 616
se aulam onustam auri abstrusisse hic intus in fano Fide.
cave tu illi fidelis, quaeso, potius fueris quam mihi.
atque hic pater est, ut ego opinor, huius, erus quam amat meus.

EUCL. Non temere est quod corvos cantat mihi nunc ab laeva manu;
simul radebat pedibus terram et voce crocciebat sua: 625
continuo meum cor coepit artem facere ludicram
atque in pectus emicare. sed ego cesso currere?

KEY: SAMPLE QUIZ 2

Act IV, Scenes 1 - 4

I. Vocabulary

Mandata: Complete the dictionary entry for each of these terms.

1. ara, -ae, f., - altar
2. continuo - immediately
3. lucus, -ī, m. - sacred grove
4. nusquam - nowhere
5. pallium, -ī, m. - cloak, cape
6. cedo - Give it up! Hand it over!
7. abstrudo, -ere, abstrusi, abstrusi - to hide
8. corvus, -ī, m. - crow
9. tango, -ere, tetigi, tactus - to touch
10. intemperia, -ae, f. - anger

II. Grammar Constructions

Mandata: Identify the bold, underlined grammar construction used in each of these instances.

6. **eam** ero nunc renuntiatum est nuptum huic Megadoro **dari** - **now it has been announced that this girl will be given as a bride to this one, my master Megadorus; indirect statement**
7. **quod** ego hunc hominem **facinus** audivi loqui - **what crime have I heard this man speak of; anastrophe (relative pronoun before antecedent)**
8. **Quae** te mala crux agitat? - **What evil trouble stirs you up?; interrogative adjective**

9. **abi** quo lubet - go away to where it pleases (you); positive command
10. Iuppiter te dique **perdant.** - May Jupiter and the gods destroy you!

III. Translations

Mandata: Choose ONE of the two passages to translate into English.

STR: Di immortales, quod ego hunc hominem facinus audivi loqui: 616
se aulam onustam auri abstrusisse hic intus in fano Fide.
cave tu illi fidelis, quaeso, potius fueris quam mihi.
atque hic pater est, ut ego opinor, huius, erus quam amat meus.

Good heavens! What a crime I heard this man speak of: that he has hidden a pot weighted down with gold here inside the holy place of Faith. Please take care that you aren't more faithful to that one, rather than to me. And this one is the father of the one whom my master loves, I think.

EUCL. Non temere est quod corvos cantat mihi nunc ab laeva manu;
simul radebat pedibus terram et voce crocciebat sua: 625
continuo meum cor coepit artem facere ludicram
atque in pectus emicare. sed ego cesso currere?

It isn't by accident that the crows are singing now on my left side; at the same time, he was clawing at the ground with his feet and croaking with his own voice: immediately my heart began to do a crazy dance and to jump outward into my chest. But why do I stop running?

SAMPLE TEST 1

Act II

I. Translations

Mandata: Choose ONE of the following passages to translate into English.

Passage A

MEG. Post mediam aetatem qui media ducit uxorem domum,
si eam senex anum praegnatem fortuito fecerit,
quid dubitas quin sit paratum nomen puero Postumus?
nunc ego istum, soror, laborem demam et deminuat tibi. 165
ego virtute deorum et maiorum nostrum dives sum satis.
istas magnas factiones, animos, dotes dapsiles,
clamores, imperia, eborata vehicula, pallas, purpuram,
nil moror quae in servitute sumptibus redigunt viros.
EUN. Dic mihi, si audes, quis ea est quam vis ducere uxorem? M. Eloquar. 170
novistine hunc senem Euclionem ex proximo pauperculum?
EUN. Novi, hominem haud malum mecastor. MEG. Eius cupio filiam
virginem mihi desponderi. verba ne facias, soror.
scio quid dictura es: hanc esse pauperem. haec pauper placet.
E. Di bene vertant. M. Idem ego spero. E. Quid me? num quid vis?
M. Vale. 175
EUN. Et tu, frater.—

Passage B

EUCL. Volui animum tandem confirmare hodie meum,
ut bene me haberem filiae nuptiis.
venio ad macellum, rogito pisces: indicant
caros; agninam caram, caram bubulam,
vitulinam, cetum, porcinam: cara omnia. 375
atque eo fuerunt cariora, aes non erat.
abeo iratus illinc, quoniam nihil est qui emam.
ita illis impuris omnibus adii manum.
deinde egomet mecum cogitare intervias
occepi: festo die si quid prodegeris, 380
profesto egere liceat, nisi peperceris.
postquam hanc rationem ventri cordique edidi,
accessit animus ad meam sententiam,
quam minimo sumptu filiam ut nuptum darem.
nunc tusculum emi hasce et coronas floreas: 385
haec imponentur in foco nostro Lari,
ut fortunatas faciat gnatae nuptias.
sed quid ego apertas aedes nostras conspicio?
et strepitus est intus. numnam ego compilor miser?

Mandata: Translate this passage into English.

Passage C

EUCL. Venit hoc mihi, Megadore, in mentem, te esse hominem divitem,
factiosum, me autem esse hominem pauperum pauperrimum;
nunc si filiam locaverim meam tibi, in mentem venit
te bovem esse et me esse asellum: ubi tecum coniunctus sim,
ubi onus nequeam ferre pariter, iaceam ego asinus in luto, 230
tu me bos magis haud respicias, natus quasi numquam sim.
et te utar iniquiore et meus me ordo irrideat,
neutrubi habeam stabile stabulum, si quid diverti sit:
asini me mordicibus scindant, boves incursent cornibus.
hoc magnum est periculum, ab asinis ad boves transcendere. 235
MEG. Quam ad probos propinquitate proxime te adiunxeris,
tam optimum est. tu condicionem hanc accipe, ausculta mihi,
atque eam desponde mi. EUCL. At nihil est dotis quod dem. M. Ne des.

II. Essays

Essay 1, English section (Scenes 4-7)

These scenes detail what happens in Megadorus' kitchen. The cooks Anthrax and Congrio and the slave Pythodicus/Strobilus have quite a conversation. What have they been ordered to do and by whom? How will they accomplish this task? The group mentions several of Euclio's odd habits. What are they and what explanation is presented? How do these habits improve or worsen their opinion of Euclio?

Essay 2, Latin section

In Passage C above, Euclio describes the relationship he anticipates with Megadorus if he allows him to marry his daughter. Explain the metaphor. Does it accurately describe the situation or is it a figment of Euclio's imagination? Why or why not? Remember to consider class distinctions in ancient Rome.

KEY - SAMPLE TEST 1

Act II

I. Translations

Mandata: Choose ONE of the following passages to translate into English.

Passage A

MEG. Post mediam aetatem qui media ducit uxorem domum,
si eam senex anum praegnatem fortuito fecerit,
quid dubitas quin sit paratum nomen puero Postumus?
nunc ego istum, soror, laborem demam et deminam tibi. 165
ego virtute deorum et maiorum nostrum dives sum satis.
istas magnas factiones, animos, dotes dapsiles,
clamores, imperia, eborata vehicula, pallas, purpuram,
nil moror quae in servitute sumptibus redigunt viros.
EUN. Dic mihi, si audes, quis ea est quam vis ducere uxorem? M. Eloquar. 170
novistine hunc senem Euclionem ex proximo pauperulum?
EUN. Novi, hominem haud malum mecastor. MEG. Eius cupio filiam
virginem mihi desponderi. verba ne facias, soror.
scio quid dictura es: hanc esse pauperem. haec pauper placet.
E. Di bene vertant. M. Idem ego spero. E. Quid me? num quid vis?
M. Vale. 175
EUN. Et tu, frater.—

M: After his middle age, he who marries a woman in her middle age, if the old man by chance, will have made that old woman pregnant, is there a doubt that the name that will be prepared for the boy is Postumus? Now, sis, I will take away from you and lessen that task of yours. I, thanks to the gods and our ancestors, am rich enough. I don't care for those great factions of yours, those boastful feelings, large dowries, shouts, military commands, ivory-laden vehicles, shawls, purple clothing which reduce men into slavery by their costs.

EUN: Tell me, if you dare, who is it whom you want to marry?

M: I will tell you. Do you know this old guy Euclio, the little poor guy from next door?

EUN: I know him, by Castor, not a bad man.

M: I want his daughter to be betrothed to me. Don't say anything, sister. I know what you are about to say: this girl is poor. This poor girl pleases me.

EUN: May the gods turn things out well.

M: I hope the same thing.

EUN: Is there anything else you want with me?

M: Goodbye!

EUN: And you too, brother.

Passage B

EUCL. Volui animum tandem confirmare hodie meum,
ut bene me haberem filiae nuptiis.
venio ad macellum, rogito pisces: indicant
caros; agninam caram, caram bubulam,
vitulinam, cetum, porcinam: cara omnia. 375
atque eo fuerunt cariora, aes non erat.
abeo iratus illinc, quoniam nihil est qui emam.
ita illis impuris omnibus adii manum.
deinde egomet mecum cogitare intervias
occepi: festo die si quid prodegeris, 380
profesto egere liceat, nisi peperceris.
postquam hanc rationem ventri cordique edidi,
accessit animus ad meam sententiam,
quam minimo sumptu filiam ut nuptum darem.
nunc tusculum emi hasce et coronas floreas: 385
haec imponentur in foco nostro Lari,
ut fortunatas faciat gnatae nuptias.
sed quid ego apertas aedes nostras conspicio?
et strepitus est intus. numnam ego compilor miser?

EUC: Finally I wanted to encourage my spirit today, so that I would enjoy myself at the wedding of my daughter. I am coming to the market. I ask for fish, they point out the expensive ones; tender lamb, tender beef, veal, whale meat, pork: everything expensive. And there were more expensive things there, but I had no money (there was no money). I am going away from that place angry, since there is nothing which I may buy. In this way, I cheated all those disgusting ones. Then I began to think about this to myself on the way home: if you waste something on a festival day (holiday), one can be in need on a workday, unless you economize. After I declared this reasoning to my stomach and my heart, my spirit sided with my opinion, that with the least amount of expense, I should give away my daughter. These things will be placed upon our hearth for the Lar, so that he may make fortunate nuptials for my daughter. But why am I catching sight of the doors of our house open? And there is noise inside. Am I, miserable man, being robbed?

Mandata: Translate this passage into English.

Passage C

EUCL. Venit hoc mihi, Megadore, in mentem, te esse hominem divitem,
factiosum, me autem esse hominem pauperum pauperrimum;
nunc si filiam locaverim meam tibi, in mentem venit
te bovem esse et me esse asellum: ubi tecum coniunctus sim,

ubi onus nequeam ferre pariter, iaceam ego asinus in luto, 230
tu me bos magis haud respicias, natus quasi numquam sim.
et te utar iniquiore et meus me ordo irrideat,
neutrubi habeam stabile stabulum, si quid diverti sit:
asini me mordicibus scindant, boves incurserint cornibus.
hoc magnum est periculum, ab asinis ad boves transcendere. 235
MEG. Quam ad probos propinquitatem proxime te adiunxeris,
tam optimum est. tu condicionem hanc accipe, ausculta mihi,
atque eam desponde mi. EUCL. At nihil est dotis quod dem. M. Ne des.

EUC: This came into my mind, Megadorus, that you are a rich man, having many connections; however I am the poorest man of the poor. Now, if I will have married my daughter to you, it came into my mind that you are an ox and that I am an ass: when I have been joined with you, when I am unable to carry the load equally, I, the ass, would lie down in the mud, and you, the ox, would not look back at me any more than if I had never been born. I would find you more ill-matched and my order would laugh at me, I would have a stable station in neither place, if there were some divorce. The asses would tear me apart with bites, the oxen would gore me with their horns. It is a great danger, to climb up from asses to oxen.

M: The nearer that you are joined by family ties to upstanding people, the better it is. You, receive this proposal, listen to me, and betroth her to me.

EUC: But there is no dowry which I might give.

M: Don't give it. As long as she comes having abstained properly, a sufficient dowry has been given.

II. Essays

Essay 1, English section (Scenes 4-7)

These scenes detail what happens in Megadorus' kitchen. The cooks Anthrax and Congrio and the slave Pythodicus/Strobilus have quite a conversation. What have they been ordered to do and by whom? How will they accomplish this task? The group mentions several of Euclio's odd habits. What are they and what explanation is presented? How do these habits improve or worsen their opinion of Euclio?

Megadorus ordered the cooks to prepare food for the wedding. He ordered Pythodicus to divide the cooks, music girls and provisions evenly between his house and Euclio's. The cooks say that Euclio is drier than a pumice stone, sleeps with a bag over his head to keep his breath from escaping, and stops up his rear end to prevent the release of air. These habits make Congrio reluctant to go to Euclio's house when Pythodicus divides the group. He believes that if he asks for supplies, he won't be able to obtain them.

Essay 2, Latin section

In Passage C above, Euclio describes the relationship he anticipates with Megadorus if he allows him to marry his daughter. Explain the metaphor. Does it accurately describe the situation or is it a figment of Euclio's imagination? Why or why not? Remember to consider class distinctions in ancient Rome.

Euclio believes that he and Megadorus will be “unequally yoked” and compares himself to an ass and Megadorus to an ox. He believes that when the load becomes too heavy for him, Megadorus will just leave him behind and not look back. If there is a divorce, he will be ridiculed by his class and regarded with disdain by the upper class. To Euclio, trying to climb up the social ladder is a dangerous endeavor. The metaphor, although somewhat hyperbolic, does highlight the class distinctions. The wealthy were forbidden to marry the lower class and priority was given to families whose wealth and status extended back for multiple generations.

SAMPLE TEST 2

Act III

I. Translations

Mandata: Translate the following passages into English.

Passage A

CONG. Quid est qua prohibes nunc gratia nos coquere hic cenam? 435
quid fecimus, quid diximus tibi secus quam velles?

EUCL. Etiam rogitas, sceleste homo, qui angulos in omnis
mearum aedium et conclavium mihi pervium facitis?

ibi ubi tibi erat negotium, ad focum si adesses,
non fissile auferres caput: merito id tibi factum est. 440

adeo ut tu meam sententiam iam noscere possis:

si ad ianuam huc accesseris, nisi iussero, propius,
ego te faciam miserrimus mortalis ut sis.

scis iam meam sententiam.— CONG. Quo abis? redi rursum.

ita me bene amet Laverna, te iam iam, nisi reddi
mihi vasa iubes, pipulo hic differam ante aedis. 445

quid ego nunc agam? ne ego edepol veni huc auspicio malo.

nummo sum conductus: plus iam medico mercede est opus.

Passage B

EUCL. Illic hinc abiit. di immortales, facinus audax incipit 460
qui cum opulento pauper homine rem habere aut negotium,
veluti Megadorus temptat me omnibus miserum modis,
qui simulavit mei honoris mittere huc causa coquos:
is ea causa misit, hoc qui surriperent misero mihi.
condigne etiam meus me intus gallus gallinacius, 465
qui erat anui peculiaris, perdidit paenissime.
ubi erat haec defossa, ocepit ibi scalpurrire unguis
circumcirca. quid opus est verbis? ita mihi pectus peracuit:
capio fustem, obtrunco gallum, furem manifestarium.

II. Essays

Essay 1, English section (Scenes 5-6)

Euclio overhears Megadorus talking about the ideal marriage arrangement. What changes would he make to existing laws and why would he do this? What does he think would be the result? Do his views strengthen or weaken Euclio's desire to betroth his daughter? How does this fit with Euclio's plans?

Essay 2, Latin section

In Passage B, Euclio has run Congrio out of his kitchen. For what reason did he do this and does it make sense? What maxim does Euclio believe is the reason for his current situation? Does this outburst improve or worsen Euclio's image in the eyes of the audience? Why or why not?

KEY - SAMPLE TEST 2

Act III

I. Translations

Mandata: Translate the following passages into English.

Passage A

CONG. Quid est qua prohibes nunc gratia nos coquere hic cenam? 435

quid fecimus, quid diximus tibi secus quam velles?

EUCL. Etiam rogitas, sceleste homo, qui angulos in omnis
mearum aedium et conclavium mihi pervium facitis?

ibi ubi tibi erat negotium, ad focum si adesses,

non fissile auferres caput: merito id tibi factum est. 440

adeo ut tu meam sententiam iam noscere possis:

si ad ianuam huc accesseris, nisi iussero, propius,

ego te faciam miserrimus mortalis ut sis.

scis iam meam sententiam.— CONG. Quo abis? redi rursum.

ita me bene amet Laverna, te iam iam, nisi reddi 445

mihi vasa iubes, pipulo hic differam ante aedis.

quid ego nunc agam? ne ego edepol veni huc auspicio malo.

nummo sum conductus: plus iam medico mercede est opus.

C: On account of what do you prevent us to cook the dinner here? What did we do, what did we say differently to you than you wished?

EUC: You even ask, wicked man, you all who make a pathway into all the corners of my house and rooms? If you had been at the hearth, there where your task was, you wouldn't be going away with a split head! It happened to you who deserved it. Indeed, so that you can know my opinion now, if you will have approached closer here to the door, unless I will have ordered it, I will make it so that you are the most miserable man alive. Now you know my opinion.

C: Where are you going? Come back again. In this way, so help me, Laverna, unless you order the utensils to be returned to me right now, I will spread bad reports about you in a shrill voice in front of the house. What should I do now? By Pollux, I came to this place under a bad sign. I have been hired for a coin (sesterce): I need more than that now as a wage for the doctor.

Passage B

EUCL. Illic hinc abiit. di immortales, facinus audax incipit 460

qui cum opulento pauper homine rem habere aut negotium,

veluti Megadorus temptat me omnibus miserum modis,
 qui simulavit mei honoris mittere huc causa coquos:
 is ea causa misit, hoc qui surriperent misero mihi.
 condigne etiam meus me intus gallus gallinacius, 465
 qui erat anui peculiaris, perdidit paenissime.
 ubi erat haec defossa, ocepit ibi scalpurrere unguis
 circumcirca. quid opus est verbis? ita mihi pectus peracuit:
 capio fustem, obtrunco gallum, furem manifestarium.
 credo edepol ego illi mercedem gallo pollicitos coquos, 470
 si id palam fecisset. exemi ex manu manubrium.
 quid opus est verbis? facta est pugna in gallo gallinacio.
 sed Megadorus meus affinis eccum incedit a foro.
 iam hunc non audeam praeterire, quin consistam et colloquar.

EUC: That one has gone away from here, immortal gods! The poor man undertakes a bold crime who has a situation or task with a rich man, just as Megadorus tempts miserable me in all ways, he who pretended to send the cooks here for the sake of my dignity. He sent them for the sake of this, those who would steal this from miserable me. Just as badly my domestic cock inside who belonged to my slave woman, very nearly destroyed me. Where this had been buried, in that place he began to scratch around and around with his claws. Why is there a need for words? In this way my heart became totally excited: I caught a thief, I killed a cock, the thief caught in the act. I believe, by Pollux! that the cooks promised that cock a wage, if he had done it publicly. I have taken the opportunity out of his hands. But, behold there, my neighbor Megadorus is entering from the forum. Now I shouldn't dare to go past this one, without stopping and speaking with him.

II. Essays

Essay 1, English section (Scenes 5-6)

Euclio overhears Megadorus talking about the ideal marriage arrangement. What changes would he make to existing laws and why would he do this? What does he think would be the result? Do his views strengthen or weaken Euclio's desire to betroth his daughter? How does this fit with Euclio's plans?

He would allow rich men to marry poor girls who are not so concerned with money. The wealthy girls could marry whomever they want, but their dowry would not transfer to their husband. In his opinion, this would make them better behaved. He feels that wealthy girls spend money unnecessarily and constantly remind their husbands that they brought money into the relationship. Euclio is even more eager to proceed with the marriage Megadorus wouldn't want him to hand over the pot of gold.

Essay 2, Latin section

In Passage B, Euclio has run Congrio out of his kitchen. For what reason did he do this and does it make sense? What maxim does Euclio believe is the reason for his current situation? Does this outburst improve or worsen Euclio's image in the eyes of the audience? Why or why not?

He threw Congrio out of the kitchen because he thought that he was stealing from him. Euclio believes this is what happens when a poor man tries to conduct business with a wealthy one. He believes that everyone (Staphyla and Megadorus, too) is part of the conspiracy. However, his reaction is unjustified: Congrio was in the kitchen and had the tools of a cook. This outburst makes Euclio look like an irrational, gold-obsessed old man.

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Page 14: mosaic of New Comedy scene: two women consult a sorceress; from the so-called “villa of Cicero” in Pompeii; signed by Dioskurides of Samos; Roman, 1st c. CE, Naples, National Archaeological Museum. Credits: Barbara McManus, 2003. Retrieved from VRoma Image Archive (www.vroma.org), July 7, 2013.

Page 15: Theater at Taormina, 2nd-3rd c. CE, Taormina (Tauromenium), Sicily, credit: Dorothy McManus. 2013. Retrieved from VRoma Image Archive (www.vroma.org), July 7, 2013.

Page 21: Comic slave mask, marble, 1st c. BCE/1st c. CE. Vienna: Kunsthistorisches Museum. Credits: Ann Raia, 2006. Retrieved from VRoma Image Archive (www.vroma.org), July 7, 2013.

Page 22: mosaic of backstage scene, House of the Tragic Poet, Pompeii, 1st c. CE, Naples, National Archaeological Museum, Marie-Lan Nguyen, 2011. Retrieved from Wikimedia Commons (www.commons.wikimedia.org), July 7, 2013.

Page 23: mosaic depicting street musicians (flute, castanets, tambourine), from the so-called “villa of Cicero” in Pompeii; signed by Dioskurides of Samos; Roman, 1st c. CE, Naples, National Archaeological Museum. Credits: Barbara McManus, 2003. Retrieved from VRoma Image Archive (www.vroma.org), July 7, 2013.

Page 27: Theater in Cordoba, 15 BCE, April 2010, Mimi-Chan. Retrieved from Wikimedia commons (www.commons.wikimedia.org), July 7, 2013.

Page 28: Theater in Amman, Jordan, mid-2nd c. CE, credit: [Diego Delso](#), Wikimedia Commons, License [CC-BY-SA 3.0](#). Retrieved from Wikimedia commons (www.commons.wikimedia.org), July 7, 2013.

Page 31: Bas relief Theater Masks, late 2nd c. CE, Museo Montemartini, credit: Ann Raia, 1999. Retrieved from VRoma Image Archive (www.vroma.org), July 7, 2013.

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