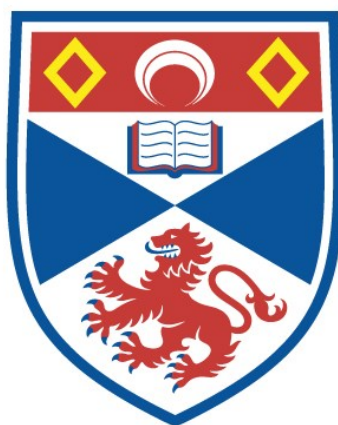


A COMMENTARY ON PLAUTUS' 'AULULARIA'

Joanne Walker

A Thesis Submitted for the Degree of PhD
at the
University of St Andrews



2005

Full metadata for this item is available in
St Andrews Research Repository
at:

<http://research-repository.st-andrews.ac.uk/>

Please use this identifier to cite or link to this item:

<http://hdl.handle.net/10023/14536>

This item is protected by original copyright

A COMMENTARY ON PLAUTUS' *AULULARIA*

JOANNE WALKER

UNIVERSITY OF ST ANDREWS

SUBMITTED FOR THE DEGREE OF Ph.D.

16/09/2004



ProQuest Number: 10171033

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

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



ProQuest 10171033

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code
Microform Edition © ProQuest LLC.

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

Th
E783

ABSTRACT

This thesis provides a commentary on Plautus' *Aulularia*.

In the introduction I examine the key themes and issues of *Aulularia*, in particular the two main textual problems of the names of the slaves and the lost ending, and the two main themes of communication and religion. The introduction also examines the characters of the play, some aspects relating to the Greek model, the main features of Plautine Latin, and the MSS tradition. However, there is not an attempt either to discover exactly what Plautus wrote, or to reconstruct the Greek model.

The commentary focuses on the explanation of lines which are difficult or unusual linguistically, metrically, or textually, but also discusses social and historical themes as they arise, which are not examined in the introduction. Thus I have aimed to investigate technical aspects in detail, while keeping in mind a broader perspective, which enables one to discover the themes of the play. These themes have been emphasised in order to create a form useful to both undergraduate and postgraduate students, since the ultimate aim is to publish the commentary.

At the end of the commentary there is a *conspectus metrorum*, which aims to provide a starting-point for an investigation of the metre of the play, rather than a definitive analysis.

It is the aim of this commentary and introduction to aid appreciation and understanding of the material that survives to us, while not forgetting that it does not exist in isolation from its Greek model, but recognising that there is value in a study of this play for itself, whether or not Plautus remained close to or deviated much from his Greek model.

DECLARATIONS

(i) I, Joanne Walker, hereby certify that this thesis, which is approximately 100,000 words in length, has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

date ..11/09/2004..... signature of candidate .

(ii) I was admitted as a research student in September 2001 and as a candidate for the degree of Ph.D. in September 2001; the higher study for which this is a record was carried out in the University of St Andrews between 2001 and 2004.

date ...11/09/2004..... signature of candidate .

(iii) I hereby certify that the candidate has fulfilled the conditions of the Resolution and Regulations appropriate for the degree of Ph.D. in the University of St Andrews and that the candidate is qualified to submit this thesis in application for that degree.

date ...15 Sept 2004..... signature of supervisor

COPYRIGHT

In submitting this thesis to the University of St Andrews I understand that I am giving permission for it to be made available for use in accordance with the regulations of the University Library for the time being in force, subject to any copyright vested in the work not being affected thereby. I also understand that the title and abstract will be published, and that a copy of the work may be made and supplied to any *bona fide* library or research worker.

date ..11/09/2004.

signature of candidate ...

ACKNOWLEDGEMENTS

I would like to thank the Arts and Humanities Research Board for their financial support throughout the three years of my doctoral research. I would also like to express my gratitude to the School of Classics at the University of St Andrews for providing me with work space, photocopy cards, interlibrary loan facilities and the opportunity to carry out this project.

Thank you to my supervisor, Adrian Gratwick, for your support and advice. It has been a pleasure working with you.

My thanks go especially to my husband, Alastair, my mum, Judith, and my twin sister, Alison, for all their love and support.

I would like to dedicate this thesis to the memory of my father, Philip Gathercole.

TABLE OF CONTENTS

| | |
|--|----|
| INTRODUCTION | 1 |
| The Plot | 1 |
| Staging | 4 |
| The Text | 4 |
| The Slaves | 5 |
| The Lost Ending | 9 |
| Metre and Music | 13 |
| Themes | 14 |
| Communication | 14 |
| Religion | 20 |
| The Greek Model | 43 |
| Afterlife of <i>Aulularia</i> | 52 |
| Characters | 52 |
| Lar familiaris | 52 |
| Euclio (<i>senex</i>) | 53 |
| Staphyla (<i>anus</i>) | 61 |
| Eunomia (<i>matrona</i>) | 62 |
| Megadorus (<i>senex</i>) | 63 |
| Strobilus, servus Lyconidis (<i>servi</i>) | 64 |
| Congrio, Anthrax (<i>coqui</i>) | 65 |
| Lyconides (<i>adulescens</i>) | 66 |
| Phaedria (?) (<i>virgo</i>) | 67 |
| Parallels | 68 |
| Plautine Language | 71 |
| The MSS | 75 |
| The Palatine Manuscripts | 76 |
| The Ambrosian Palimpsest | 79 |
| Literary and Other Sources | 80 |
| Stages in Transmission | 82 |

| | |
|--|------------|
| Format and Content of the Manuscripts | 85 |
| stemma | 92 |
| sigla | 93 |
| COMMENTARY | 95 |
| CONSPECTUS METRORUM | 501 |
| APPENDIX | 503 |
| BIBLIOGRAPHY | 505 |

INTRODUCTION

The Plot¹

1-39² *Lar familiaris*

The Lar speaks the prologue, in which he informs the audience of the history of the pot of gold, Euclio's family and nature, and his aim of enabling the marriage between Lyconides and Euclio's daughter, by the means of the pot of gold.

40-119 *Euclio, Staphyla*

There is characterisation of Euclio through this dialogue and action, as he repeatedly drives Staphyla out of the house and checks on his gold, before ordering her to lock the doors and return inside, while he leaves for the town to collect a financial handout.

120-177 *Eunomia, Megadorus*

Eunomia attempts to persuade her brother, seemingly a confirmed bachelor, to marry. He surprises her by rejecting her rich and mature suggestion, for the poor, but virtuous daughter of Euclio. Both these characters have a good opinion of Euclio.

178-267 *Euclio, Megadorus*

Euclio returns from town empty-handed, as there was no hand-out after all. He meets Megadorus, who greets him politely, thus arousing Euclio's suspicions. He suspects Staphyla of betraying his secret, even though she is unaware of the gold. During their conversation, Euclio mutters to himself and checks on his gold. Megadorus requests the hand of Euclio's daughter in marriage; Euclio agrees on the condition that there is no dowry; Megadorus is delighted with this arrangement, and they set

¹ For the movements of the characters and the pot, see the charts in the appendix, p. 503 f.

² For the policy followed with regard to line numbers in this commentary, see p. 91.

the date as this very day. Megadorus leaves for market with his slave, but Euclio suspects the marriage request is a ploy to obtain the pot of gold.

268-279 *Euclio, Staphyla*

Euclio informs Staphyla of the marriage plans. She is distraught, since Euclio's daughter is pregnant and will soon give birth. Euclio leaves for market.

280-370 *Strobilus, Anthrax, Congrio, Phrygia, Eleusium, Staphyla*

Megadorus' slave returns from market with two cooks, two musicians, other helpers, and provisions for the wedding. There is an exaggerated portrait of the miserly nature of Euclio by the slave for the benefit of the cooks, before he sends Anthrax and Eleusium into Megadorus' house, and Congrio and Phrygia into Euclio's house.

371-474 *Euclio, Congrio, Anthrax*

Euclio returns from market, with incense and garlands for the Lar, having found everything else too expensive. Congrio calls out for a larger cooking pot, and Euclio assumes that his treasure has been discovered. He drives the cook and his helpers out of his house, before fetching the gold out, concealing it. He sends the cook and the others back inside, before standing aside to eavesdrop on Megadorus, whom he sees returning from market.

475-586 *Megadorus, Euclio*

Megadorus utters his discourse on dowries, interrupted occasionally by Euclio, who remains concealed. Megadorus is against the expense and loss of control which result when a man marries a woman with a large dowry. Euclio approves of the speech, and finally converses with Megadorus. Euclio continues to mutter asides; Megadorus departs to prepare for the wedding, and Euclio decides to conceal the pot in the Temple of Fides.

587-607 *Lyconidis servus*

The slave of Lyconides utters a short speech on a typical theme of slaves, that is the duty of a good slave. He has been sent to keep

an eye on events by Lyconides, who has learned of the impending marriage.

608-681 *Lyconidis servus, Euclio*

Euclio returns from the Temple of Fides, speaking aloud to himself, and he is overheard by the slave of Lyconides. The slave enters the Temple to try to steal the gold, but a raven alerts Euclio, who catches the slave before he has the opportunity to find the gold. After searching the slave for the gold, Euclio enters the Temple, and removes the gold, deciding to conceal it in the grove of Silvanus. He is overheard by the slave, who runs off to try to overtake the old man.

682-700 *Lyconides, Eunomia, Euclionis filia*

Lyconides pleads with his mother to speak to her brother; he has confessed all to Eunomia. While they are discussing, Euclio's daughter cries out in pain, as she gives birth. Eunomia enters Megadorus' house; Lyconides looks for his slave before following his mother.

701-726 *Lyconidis servus, Euclio*

The slave of Lyconides returns from the grove of Silvanus carrying the pot of gold; he utters a short speech of triumph, before rushing off to hide the pot at home, as Euclio returns from the grove. Euclio laments, as he has discovered the theft.

727-807 *Lyconides, Euclio*

Lyconides comes out of his uncle's house, and sees Euclio. Observing Euclio's distress, the youth assumes that Euclio has discovered the pregnancy of his daughter. There is a dialogue at cross-purposes between the two, as each refuses to name the object of his concern. Eventually, Lyconides realises the error, and confesses his crime, while agreeing to help Euclio find the thief. Euclio enters his house to confirm what Lyconides has told him concerning his daughter.

808-831 *Lyconides, Lyconidis servus*

The slave returns, without the pot of gold; his jubilant manner betrays his theft to his master. He demands manumission;

Lyconides demands that his slave hand over the pot of gold, so that he can return it to Euclio. At this point, the MSS break off.

Staging

There are three doors onstage, all of which are used in the play: one leads to Euclio's house, one to Megadorus' house, and one to the temple or shrine of Fides.³ It is generally agreed that for practicality of staging, and to emphasise his importance, the middle door is Euclio's home.⁴ The positioning of the shrine and Megadorus' house depends on the treatment of the side-entrances. Johnston argued convincingly for the right hand exit (as the spectators view the stage) to lead to the city and the forum, and the left hand exit to lead to the countryside. She therefore places the shrine to the right of Euclio's home, and Megadorus' home to the left.⁵ Lyconides and his mother live offstage, in the direction of the city, and the grove of Silvanus is offstage, in the direction of the country. There is also an altar in the middle of the stage, where the slave of Lyconides sits.⁶

The Text

Aulularia does not suffer noticeably from deliberate alterations to the text, with the action proceeding in a logical manner.⁷ Nevertheless, there are a

³ Johnston, M. (1933) 15, 28, Rosivach, V.J. (1970) 449, Klotz, A. (1940) 317.

⁴ Johnston, M. (1933) 28, Rosivach, V.J. (1970) 451.

⁵ Johnston, M. (1933) 28, 53, 82 f. Rosivach switches the positioning of the shrine and Megadorus' home, due to perceived staging difficulties, cf. Rosivach, V.J. (1970) 450 f. However, while it may be surprising that Euclio does not notice the slave at lines 615 and 676, Euclio is extremely self-absorbed. Johnston's stage-setting produces the simplest solution.

⁶ *Aul.* 606, cf. Rosivach, V.J. (1970) 454.

⁷ *Poenulus* contains an alternative ending; *Stichus* and *Curculio* have been cut, compromising their clarity and continuity; the *Stichus* contains the variant lines 48-57.

few difficult lines in the play, whether these are textual problems or metrical complications.⁸ These are dealt with in the commentary; for the most part they consist of *lacunae*, misplaced lines, or illegible words. There are also two significant textual issues: the names of the male slaves, and the lost ending.

The Slaves

It is generally agreed that there are two male slave characters in *Aulularia*. This is clear from the evidence provided by the plot and the characterisation.⁹ As for their masters, it is clear which belongs to Megadorus and which to Lyconides.¹⁰ The first slave to appear is that of Megadorus, called by his master in line 264, *Strobile*, and named in the heading before line 280.¹¹ Although Megadorus' slave only appears (as a speaking character) between 280 and 370, the name that is used for him at 264, 334, 351, and 354, *Strobilus*, continues to appear in the text and scene-headings in the rest of the play, to indicate Lyconides' slave. The problem is further confused by the fact that one of the scene-headings introducing a scene containing *Strobilus*, Megadorus' slave, contains the enigmatic word *FITODICUS*.¹² Interestingly, one could argue that this is not a new scene,

⁸ E.g. *Aul.* 69 / 76; 78; 131-160; 298-299; 326-327; 393; 406-446; 413-414; 592-598; 713-730; 819-833.

⁹ Lange, D. (1973) 62-63. See p. 64.

¹⁰ Lyconides' slave does not know *Euclio*, cf. 619, 628 ff. He also designates Lyconides as his master, but Megadorus as *huic Megadoro*, cf. 604. Megadorus' slave describes *Euclio* to the cooks, and knows his name, cf. 280-320. He also knows *Staphyla* by name, and she knows him, cf. 350-362.

¹¹ The name *Strobilus* appears in the text of the play at the following places: 264, 334, 351, 354, 697 (?), 804 (?), 812 (?). It appears in the following scene-headings in one or more of the MSS: 280, 327, 350, 587 (?), 608, 628, 661, 667, 701, 808. The name *Fitodicus* appears as follows: scene-heading 363.

¹² *Aul.* 363: before Megadorus' slave's final scene.

as it is really an exit monologue by the slave, once Staphyla and the remaining cooks have entered Euclio's house. The heading appears in MSS BVJ,¹³ but in D the turn of the page occurs between lines 362 and 363, and it is therefore impossible to know whether a space was left for a heading or not.¹⁴ The insertion of scene-headings before exit monologues in Plautus is by no means uniform, and this can be demonstrated by the practice in this one play alone. Exit monologues commence at the following lines in *Aulularia*: 105, 274, 363, 580, 677, 696; only at 363 is a new scene indicated. So there is a question raised as to whether a scene-heading should exist here, and therefore perhaps whether we are correct in viewing FITODICUS as being a scene-heading.

Various solutions have been suggested to this problem.¹⁵ Dziatzko¹⁶ suggested that Plautus unified two households and two slaves from his model into one, but the difference in the character and the words of the slaves in the play speak against this view. Francken on the other hand suggested the reverse alteration, from a unified household in the Greek model to two separate ones, leaving one slave unnamed in Plautus' play. Another suggestion is that the slaves had similar names, resulting in confusion later on, and the loss of one of the names through corruption and scribal error.¹⁷

Except for the problem of the heading at 363, Megadorus' slave can be fairly certainly attested to have had the name Strobilus. It is Lyconides'

¹³ Merula emended this to Pythodicus in the *editio princeps* (Z). It has been suggested that it is a graphic error for STROBILUS, cf. Handley, E.W. (1963) 316-317.

¹⁴ Bader, B. (1970) 125 ff. Bader believes that a space was left for a heading at this point.

¹⁵ See Stockert, W. (1983) 16-18 for an overview of the main suggestions.

¹⁶ Dziatzko, K. (1882) 261-273.

¹⁷ There would be no purpose in having two characters with the same name in this play; similar names have been suggested for the two slaves, cf. Amatucci, A.G. (1906).

slave which creates the problems: in his scenes the transmission of the name Strobilus is corrupt both in the body of the play and the scene-headings.¹⁸ In our consideration of the question of the name of Lyconides' slave the scene-headings, as later additions, are not as important.¹⁹ Whenever Lyconides' slave is named within the text, the line is corrupt,²⁰ and this points to later amendments or confusion. There is no evidence to support the view that either of the slaves was called FITODICUS or Pythodicus.²¹ This name is attested only in the one scene-heading, and is nowhere else attested as a slave-name. None of the evidence in the second half of the play concerning Lyconides' slave points to such a name, and the evidence for naming Megadorus' slave Strobilus is strong, so that brings us back to the evidence of the scene-heading at 363.

It has been shown by Bader²² that in fact FITODICUS may be part of the text of the play, in fact the original completion of line 362, rather than evidence for a name of a slave. He suggests that it is a corruption of EITE OCIUS, which was later glossed and then replaced by the word *sequimini*, which normally completes line 362 in our editions of the play. *sequimini*

¹⁸ 697: strobilum BDV, strolidum E; 804: strobilum DV², strobolum B², strolum B¹V¹E; 812: clear interpolation.

¹⁹ It must be noted that it is evident that the names used in the headings are derived from the text.

²⁰ *Aul.* 697, 804, 812.

²¹ It may be that the slave of Lyconides was named later in the play, and had a name similar enough to Strobilus to result in textual confusion. It is also possible that he was unnamed, cf. Duckworth, G.E. (1938) 271 ff.

²² Bader, B. (1970) 156 ff., cf. Gaiser, K. (1977) 307, where the suggestion is a stage direction: PYTHAULICIS (TIBIIS). However, if this is a direction to the musician, it is surprising to say the least that the metre remains iambic senarii throughout this passage, a metre which does not require a musical accompaniment. For further ideas about the corruption of a line in the text, cf. Prescott, H.W. (1904) xcvi, Enk, P.J. (1919) 89 f.

was commonly used as a command by Plautus in such situations,²³ and is therefore explicable as a gloss for the less familiar phrase. The spelling *eite* is archaic for *ite*, and there is comparable evidence at *Mer.* 747, which interestingly also shows corruption in C to *fite*. The phrase *ire ocius* is found elsewhere in Plautus,²⁴ and *ocius* was often used by Plautus in connection with verbs of movement and commands.²⁵ Since Staphyla is also entering the house with Congrio and his attendants, the simple form of *ire* is correct, rather than a compound such as *abire* or *introire*.²⁶ Stockert questioned this suggestion on the grounds that there is no reason for the adverb *ocius* to be used.²⁷ However, the use of *eite ocius* rather than *sequimini* would be reasonable in the context, given that Congrio has been complaining about having to work in the miser Euclio's house rather than the rich Megadorus' home,²⁸ and the fact that Staphyla would not wish the door to be open for too long, for fear of Euclio, as evidenced by her impatience at Congrio's jokes.²⁹ Given the lack of other evidence for a supposed FITODICUS slave character, this seems a more reasonable suggestion, especially given the fact that there need not be a new scene here. This may explain the appearance of FITODICUS, but we are still left without a name for Lyconides' slave: unfortunately, that problem appears to be without a solution.

²³ *Aul.* 329, *Bac.* 525, *Cur.* 461, *Men.* 445, *Mer.* 782, *Mil.* 78, *Rud.* 157, 658, 1418.

²⁴ *Mer.* 671, *Pse.* 758.

²⁵ *Cur.* 154, 276, *Mer.* 671, 930, *Per.* 85, *Pse.* 758, *Sti.* 643, 746, *Tru.* 624, 803.

²⁶ *Sti.* 453.

²⁷ Stockert, W. (1983) 18.

²⁸ *Aul.* 330 ff.

²⁹ *Aul.* 357 ff.

The Lost Ending

The most obvious problem with the text of *Aulularia* is that the ending has been lost.³⁰ There is much to be gained from an examination of the evidence for the lost ending, and the consideration of how the play might have been brought to a conclusion. Such an investigation can help us to focus on the key themes of the play, and its overall tone. The themes of communication³¹ and religion³² need to be considered: they emphasise the isolation of Euclio from society. One element that might be important in the ending therefore is the reintegration into society of Euclio. The characterisation of Euclio as a miser during the play also needs to be taken into account.³³ Various reconstructions have been suggested, but they are of doubtful value, and should be treated with caution.³⁴ This does not constitute a major difficulty on either of the two planes on which one

³⁰ We have a complete text from 1-830, and fragmentary lines 831 and 832. It is unknown how much of the play is lost in terms of lines, but according to the act and scene divisions in the MSS we are in the first scene of the fifth act when the text breaks off. In addition, the theft has been discovered by Lyconides, and Euclio has discovered the rape of his daughter. Therefore these events simply require resolution through the marriage, which could be dealt with fairly swiftly.

³¹ See p. 14.

³² See p. 20.

³³ See p. 53 ff.

³⁴ Watling, E.F. (1965); Watling suggests that Megadorus reappears, which is inappropriate, given that he is humiliated by not being able to marry Euclio's daughter. This demonstrates the importance of a close reading of the text in postulating a possible ending. Minar, Jr., E.L. (1947) 271-274 examines the reconstruction of Cortesi Urceo, A. (1482) *Aulularia* (Deventer). Antonio Cortesi Urceo (Codrus Urceus) (1446-1500) adopted the name 'Codrus' from an obscure Flavian poet. He was a humanist, professor of Greek, grammar, rhetoric and poetics at Bologna. He taught Beroaldus and Copernicus. Although a Christian, he was often accused of impiety. His ending for *Aulularia* (122 verses long) was viewed as his major literary achievement. He used Plautine Latin as a model for his poetry and prose.

might believe it would, that is as regards the plot, and as concerns the quality of the text.

Firstly, thanks to the prologue, the two *argumenta*, the fragments, and a scene-heading, we are well-informed as to how the play is resolved. The *argumenta* were not written by Plautus, but they were clearly written before the damage occurred which resulted in the loss of the ending. They accurately represent the outline of the resolution of the play. The consensus is that these date from the archaising period of the second century AD, although there is nothing to confirm this other than the evidence furnished by their style.³⁵ One of them is an acrostic and the other is non-acrostic; both are written in iambic senarii. The important lines in the first *argumentum* are lines 13-15. In these it is suggested that Euclio finds the gold again unexpectedly, and therefore is happy to give his daughter in marriage to Lyconides. The action regarding the theft is compressed into the last five lines of this summary, and there is no mention either of the gold being used as a dowry, or of the fact that Megadorus wished to marry Euclio's daughter without a dowry. Instead, the focus is on the character of Euclio, as *avarus*.³⁶ The second *argumentum* is more helpful regarding the lost ending. The last two lines of the plot summary provide us with the detail that Lyconides reports the matter of the theft, as well as the rape, to Euclio.³⁷ Then Euclio gives from the gold as a gift to Lyconides and his daughter. In addition, it is made clear that

³⁵ Both types of *argumenta* affect an archaic style, with hiatus playing a prominent role: this is because it seemed to the scholars of the second century AD that Plautus favoured frequent hiatus. In fact, much of what appeared to be hiatus to these scholars, and indeed to us, was not hiatus in Plautus' day, cf. Leo, F. (1912 2nd ed.) 2 ff. Compare the non-acrostic, twelve line *argumenta* to Terence's plays, written by Sulpicius Apollinaris in the second century AD.

³⁶ *Aul. Arg.* 1.1, 1.7, 1.8.

³⁷ *Aul. Arg.* 2.8 f.

the grandchild born to Euclio is a boy,³⁸ an important fact for the continuation of the household of Euclio. The use of the verb *dono* is suggestive of a dowry.³⁹ In this *argumentum* the fact that Megadorus wanted a marriage without a dowry is mentioned, and Euclio is not specifically designated a miser.

Another piece of evidence showing that Euclio at least returns to the stage soon is the scene-heading at line 808 in the MSS: in all the MSS (BEVJ) Euclio is included as appearing in this scene, along with Lyconides and his slave. Thus it is likely that the difficulties in the play are resolved soon.

There are five fragments attributed to the play with certainty, (see commentary, p. 498 ff.). It is difficult to see how any of these could fit into the rest of the play, and it is therefore better to view them as coming from the ending. The first appears to be a reference to the luxury of females, which may have been spoken by Euclio, to his future son-in-law, perhaps regarding a dowry.⁴⁰ The second may be Euclio speaking when perhaps eavesdropping on a conversation between Lyconides and his slave. The third and fourth are probably spoken by Euclio, and suggest a change in heart. The fifth suggests that the slave may have been freed at the end of the play, as the reference to a sauce for his vegetables may be a request for a gift of money in addition to his freedom.

The prologue would also lead us to expect an ending featuring a wedding between Lyconides and Euclio's daughter, a change of heart in Euclio demonstrated by a gift of some or all of the gold, and perhaps the liberation of Lyconides' slave. The important lines are 25-36, in which the

³⁸ *Aul. Arg.* 2.9: *filio*.

³⁹ *Aul. Arg.* 2.9.

⁴⁰ This picks up the theme of luxury expounded by Megadorus, cf. *Aul.* 475-535.

Lar explains the two actions he has taken, and what he hopes to achieve. He has allowed Euclio to find the gold, and he has caused Megadorus to propose marriage to Euclio's daughter. He hopes these will enable Euclio's daughter to be married, and encourage Lyconides to act, so that he is the groom. However, while the Lar has set the events in motion, he does not control Euclio or the other characters, and he should not be viewed as guiding the events of the play.⁴¹

Thus we have an ending marked by the appearances of Lyconides, his slave, and Euclio. The main events are the return of the gold to Euclio by Lyconides, Euclio's change of heart allowing him to be reintegrated into society, the arrangement of a marriage between Lyconides and Euclio's daughter, and the manumission of Lyconides' slave. The pot of gold is used in all these events: Euclio's use of it will prove his change of heart; he will use it to provide a dowry for his daughter, and a gift for the freed slave. It appears that Euclio's daughter's child is a boy. The prologue raises the question of whether the Lar should return at the end of the play, and whether it is necessary to show such a return to complete the play's resolution. If we consider the evidence of the prologue in conjunction with that provided by the *argumenta*, then the fact that Euclio's grandchild is a boy, and able to continue the household means that the protection of the Lar will be required for the future generations. It is hoped therefore that the ending will be marked by the return of the Lar to Euclio's household, as this would not only help to demonstrate his reintegration into society, but it would ensure the protection of the Lar for Euclio's grandson.⁴²

⁴¹ *Aul.* 25 ff., 31 ff., cf. *Aul.* 27 *si vellet*.

⁴² Note that in the reconstruction of the lost ending by Urceus, Minar, Jr., and Watling, there is no mention of the Lar, cf. Minar, Jr., E.L. (1947) 271 f., 273 f.; Watling, E.F. (1965) 42 ff. See also p. 26 f.

Metre and Music

For an analysis of the metres used in *Aulularia*, see the *conspectus metrorum* (p. 501 f.). Difficult lines have been noted, discussed, and scanned in the commentary. The main source of metrical interest in *Aulularia* is the long section of so-called *versus Reiziani* (415-446).⁴³ The aim of the *conspectus metrorum* is not to provide an ultimate scheme for the metres of the play, as the metre of some lines is uncertain, and in the case of anapaests and the *versus Reiziani*, we understand too little about Plautus' usage to draw firm conclusions.

It is generally accepted that there was a three-fold division of Roman Comedy, into spoken, sung and recited parts, which was based on the divisions in Greek tragedy and Old Comedy. In terms of musical accompaniment there appears to have been a two-fold division, between on the one hand unaccompanied iambic senarii, and on the other hand longer measures and polymetric *cantica*, which were accompanied. As is usual in Roman comedy, *Aulularia* commences in iambic senarii; it probably ended in trochaic septenarii or a polymetric *canticum*.⁴⁴ The unaccompanied sections of the plays are also known as *diverbia*.

didascaliae provide evidence regarding the production of Terence and Plautus' plays, including the types of instrument used. All six survive for Terence's plays, but only one, in a fragmentary state, has survived for Plautus, that for *Stichus*. The words which occur in these production

⁴³ There are only about 70 *versus Reiziani* in the whole of Plautus, and 39 of them occur in *Aulularia*. This is not unusual in Plautus, and illustrates his inventiveness with regard to music, cf. the heavy concentration of anapaestic tetrameter catalectic in *Miles gloriosus*.

⁴⁴ See Gathercole, J. (2001) for a discussion of polymetric *cantica*, musical accompaniment, and further bibliography.

notices are *modos fecit*, which show that the music was written specifically for each play. The musical accompaniment is always played on *tibiae*, but of varying kinds, such as *pares*, *in pares*, or *sarranae*. There are also references to left-hand and right-hand *tibiae*. The *tibiae* were probably the Roman equivalent of the Greek *auloi*, which were reed-blown wind instruments.⁴⁵

Themes

Aulularia has been dismissed as a character-sketch,⁴⁶ but it is more than this, although it is clear that the love story has taken a backseat to the story of Euclio and his pot of gold.

Communication

According to the prologue there are two main threads to the plot. There is the story of the miser and his pot of gold, and there is the story of the young man and the girl he has wronged and wishes to marry. These threads of the plot are linked by Euclio, who is the possessor of the gold and of his daughter. Yet they are also separated, because of a lack of communication; this is perhaps the most important theme of the play. The gold is stolen by Lyconides' slave, and Euclio's daughter is violated by Lyconides.⁴⁷ In the end, Lyconides makes right both of these crimes, by returning the gold, and asking to marry Euclio's daughter. The use of the gold as a dowry finally makes these two threads of the plot fully intertwine. But, this is only possible once communication has been restored. Thus communication is the catalyst for the successful resolution

⁴⁵ These are often erroneously compared to the flute; in fact they bear more resemblance to the modern oboe.

⁴⁶ Norwood, G. (1963) 98.

⁴⁷ For the theft, see *Aul.* 677 ff., 701 ff.; for the rape, see *Aul.* 28 ff., 689, 794 f.

of both plots, and by enabling marriage with a dowry to occur, it combines the love story and the story of the miser. The conversation at cross-purposes between Euclio and Lyconides, which highlights the theme of communication, elevates the pot to the status of a human, or relegates Euclio's daughter to the status of an inanimate possession. Therefore the pot holds the key to the play, binding the two threads of the plot together, being the catalyst for the achievement of the Lar's aims, and as a symbol of communication.

The title of the play, not necessarily chosen by Plautus, is significant.⁴⁸ It does not refer to Euclio; it refers to the pot of gold. *Aulularia* means 'of the little pot'; with *fabula* understood, we have '(The Play of) the Little Pot'.⁴⁹ As Anderson⁵⁰ has shown, while Plautus often mentioned the title of his model and / or its author in his prologue when the author was Diphilus or Philemon, whenever Menander can be proved to be the author of Plautus' model, there is no mention of either the author or the title of Plautus' model. In the prologue of the *Aulularia* there is mention of neither Greek author nor Greek title. Unfortunately, while this may helpfully suggest a Menandrian model, it also prevents us from knowing the title of Plautus' model. There are strong similarities between *Aulularia*

⁴⁸ Not all the titles which we use for Plautus' plays are those he originally gave them. For example, it appears that *Casina* was the title given to the revival production of the play originally known as *Sortientes*, cf. *Cas.* 31 f.

⁴⁹ This form of name was used by other playwrights, and its archaic nature is supportive of a Plautine origin, cf. *Asinaria*, *Cistellaria*, *Mostellaria*, *Vidularia*. If the audience had seen a play like *Cistellaria*, they may have expected another recognition play, on account of the name, with the *aula* being the source of the recognition. Thus Plautus would have played with and defeated their expectations. The title is therefore designed to puzzle and intrigue the audience, whetting their appetite for the play to follow.

⁵⁰ W.S. Anderson (1993) 30 ff. Compare the probably Menandrian *Aulularia*, *Bacchides*, *Cistellaria*, and *Stichus*, with the non-Menandrian *Asinaria*, *Casina*, *Mercator*, *Miles gloriosus*, *Poenulus*, *Rudens*, *Trinummus*.

and Menander's *Dyskolos*,⁵¹ so much so that it seems likely that the Greek title may have pointed to the character-type of the miser rather than to the little pot referred to by Plautus' title. Often Plautus did not simply retain the title of the Greek model and translate it into Latin; rather he preferred to give his play a new title, pointing to the most significant comic scene in his play.⁵² It may be that Plautus changed the title of the Greek model when he adapted it, and even if he did not do so, since the title was clearly of significance to Plautus, it is reasonable to assume in either case that the naming of the play as *Aulularia*, rather than after Euclio, is significant, and tells us what Plautus thought was really funny and significant in this play. So, the play is named after the object which links the two main threads of the plot: the love-story and the miser-story, by becoming the dowry, that is the pot of gold.

Anderson⁵³ has correctly pointed out that Euclio and the action surrounding him upstage Lyconides and the events surrounding him, but I would be inclined to push this further. Both Euclio and Lyconides are upstaged by the little pot of gold. The gold has a role to play in each of the strands of the plot, and ultimately it is what ties the miser strand to the love strand, for the reason that the Lar has allowed Euclio to discover the pot of gold is in the hope that it will enable Euclio to provide a dowry for his daughter and therefore enable her to marry Lyconides, the father of

⁵¹ Arnott, W.G. (1964) 232-237.

⁵² W.S. Anderson (1993) 27, 44. Note Plautus' change of Menander's *Dis Exapaton* to *Bacchides*, showing that it is not the slave and his two deceptions which are most interesting in the Roman play, but rather the two courtesans who upstage both the young lovers and their fathers, and the slave, with their intelligent control of the situation, cf. the change in title from Philemon's *Thensaurus* to *Trinummus*, and Menander's *Synaristosae* to the *Cistellaria*. The fact that Plautus felt no obligation to retain the Greek name suggests that he wished to imply that his play was new and not simply a reproduction of a Greek performance.

⁵³ W.S. Anderson (1993) 67.

her child. One reason why this is perhaps difficult to see and grasp is that in general we associate the miserliness of Euclio closely with the pot of gold. However, the prologue makes it clear that Euclio has inherited his miserly nature: it is unconnected with the possession of the pot of gold.⁵⁴ It is the discovery of this treasure and his behaviour concerning this gold that helps demonstrate his miserliness to us, the audience, but Euclio's miserliness is in no way dependent on this gold. It should therefore be possible to recognise the two strands of the plot: miserliness, and love, and separate them both from the main interest of the comedy, that is the pot of gold. In this way, I think it is possible to show that the focus of the comic genius of Plautus in *Aulularia* is the portrayal of the effects that the pot of gold has on the two threads of the plot, and on the various characters in the play, in particular Euclio, the miser, but also Lyconides and his slave, rather than the portrayal of the character of a miser *per se*. These are the characters that are affected directly by the pot, through knowledge of its existence. The other characters are also affected by it, but indirectly, since they do not know of its presence. A play of the Greek New Comedy would often reach its climax in the fourth act, leaving the fifth act to clean up and resolve minor issues. Plautus' plays were acted continuously: there were no acts. However, in terms of line numbers, one can expect a Plautine play to reach its comic peak between lines 700 and 800 roughly, if the play is approximately 1000 lines long. In *Aulularia* the key scene is perhaps that between Lyconides and Euclio, the two main figures, Euclio heading the miser strand, and Lyconides the love strand. This falls between lines 713 and 807, and features a conversation at cross-purposes, and lack of communication. In this scene, an inability to communicate is exploited to its full comic potential. Neither man can look beyond his own concerns to try to understand what is behind the other man's words. The imagery and vocabulary used by Lyconides points clearly to rape, at least

⁵⁴ For more detail on the character of Euclio, see p. 53 ff.

to the audience, not theft.⁵⁵ Euclio's words on the other hand are ambiguous, so that Lyconides does not realise that Euclio is not also talking about the girl. It is natural for Lyconides to assume that Euclio's most precious treasure is his daughter: therefore his inability to realise the communication-gap is more understandable and excusable. Both are at fault in that neither of them is willing to directly name the object of their speech. The pot of gold makes a fool of Euclio, as he is shown to have ignored his daughter to such an extent that he has not noticed that she is pregnant, or that she has indeed given birth. Yet, the situation also makes a fool of the young lover, who has waited so long to make himself known that the girl he raped has given birth to a child before he has attempted to speak to her father. Thus the name of the play derives in part from the fact that this scene is the climax of the comedy, a scene in which the pot, although absent from the stage, is the driving force.⁵⁶

The pot is a source of comedy throughout the play, and the word for pot, *aula*, as well as the pot itself, plays a major role in the plot of the comedy and the determination of the direction in which it will flow. There is both visual and linguistic humour surrounding the pot of gold. It drives Euclio's movements on and off stage, creating the effect of a cuckoo clock, both when he checks on the pot⁵⁷ and moves it from location to location. In line 390 f., Congrio's call for a larger pot is what pushes Euclio to move the pot from his house to the shrine of *Fides*. This moves the plot

⁵⁵ Examples include: *deus impulsor mi fuit* (*Aul.* 737), *vini vitio atque amoris feci* (*Aul.* 745), *eam / ego habeam* (755 f.). These can be compared with phrases in other comedies in which rape occurred: *Asi.* 822, 883; *Aul.* 688 f., 749 ff., 794 f.; *Bac.* 87 f.; *Cis.* 157 ff.; *Per.* 49; *Tru.* 826 ff.; *Ter. Ad.* 470; *Eu.* 877 f.; *Hec.* 822 f.; *Ph.* 1017 f.

⁵⁶ Note that at line 760, Euclio refers to a theft directly, commencing the process of resolution.

⁵⁷ Euclio checks on the pot when it is in his home (*Aul.* 66, 203, 243-4, 397, 444), and when it is in the shrine of *Fides* (*Aul.* 627, 661). See the charts in the appendix, p. 503 f.

forwards, but is also the source of more visual humour: Euclio checking on his pot twice more in his home, rushing in and out of his house, and driving others in and out too.⁵⁸ It is also the source of another type of visual humour, rather more ironic than the purely physical and slapstick humour of Euclio's to-ing and fro-ing. In line 449 Euclio returns to the stage from his house. He has checked that his gold is secure, but he has also decided to carry the gold around with him from now on, to ensure that it is always under his watchful care. It is clear that the pot is out of sight as far as Congrio is concerned, therefore Euclio must have concealed the pot under his cloak. This may well have the ironic effect of making him appear to be either very fat, or perhaps 'pregnant'. The irony for the audience would be clear: the gold which Euclio is concealing from everyone, including his own family is making him appear to be pregnant. It is maybe trying to tell him that in his unwillingness to communicate properly with his family he is preventing them from communicating with him. Thus he is unaware of his daughter's pregnancy, even though she is on the verge of giving birth. This hint as to what is happening in his own household is lost on Euclio, but clear to the audience. Not only does the pot remain on stage for the few remaining lines of discussion with Congrio, it remains there with Euclio during a short monologue, and then Megadorus' long monologue, followed by their long dialogue. The pot is on stage, hidden under Euclio's cloak from 449 until 586, during a discussion of marriage, and a monologue on the problems of women with dowries. The further irony is that Megadorus, the old suitor of Euclio's daughter, is also completely unaware of her pregnancy due to the rape by his nephew, Lyconides. Thus, the 'pregnant' image of Euclio is lost on him, too.⁵⁹

⁵⁸ Staphyla: *Aul.* 40, (89), 103 f., 268 ff., 273 f.; Congrio *et al.*: *Aul.* 406-415, 455 ff.;
Lyconides' slave: *Aul.* 628 f., 656 ff.

⁵⁹ The pot makes two more brief appearances in the play as it survives. Firstly (*Aul.* 667-676), Euclio changes the hiding place from the temple of Fides to the grove of Silvanus,

The pot also embodies the family: it has been there in the household for generations, and if it disappears, the family starts to fall apart. It drives the comedy in the play, both visual and linguistic, and affects all the characters in the play in some way, whether directly or indirectly. While the pot of gold and the lack of communication within Euclio's household that the pot symbolises are undoubtedly the driving force behind much of the humour in the play, they show that there is a more serious side to *Aulularia*, as the communication problems are worrying, and require solution before there can be a happy ending. Euclio is isolated from his daughter and events concerning her, by the lack of communication evident between him and Staphyla.

Religion

The fact that the expository prologue is spoken by the Lar is significant for the play. It suggests, because of the very special relationship of a Lar to a Roman household, that Roman religion and morality will be a major theme of the play. Before we enter upon the discussion of religion in *Aulularia*, it is necessary to acknowledge the difficulties raised by such a topic. Inevitably, as a 'modern' audience, we bring very different perspectives on religion to those of Plautus' original Roman audience. In addition, I use certain terms, such as 'superstitious', which will have connotations for the modern reader that would not have existed for Plautus. While these implicit evaluations are unavoidable, we can at least be alert to their presence.

after the failed attempt at theft. Secondly, after he has successfully stolen the pot from the grove of Silvanus, Lyconides' slave shows off his booty before heading home to hide it away (*Aul.* 701-712).

As a deity the Lar has far more knowledge than the other characters: he is the only type of being that could provide the audience with information regarding both strands of the plot. He is the only character who knows both that Euclio has a pot of gold, and that Euclio's daughter is pregnant by Lyconides. It is therefore necessary that he speaks the prologue, in order to make the audience fully aware of the situation. This allows Plautus to make use of irony, especially making play of the theme of poor communication.⁶⁰ It is important to note here though, that he is neither omniscient nor omnipotent, and that he does not control the action of the characters of the play.⁶¹ This is demonstrated by his prologue, in which he indicates clearly his superior knowledge and power, but also his limitations.⁶² The decisions Euclio makes are his own, and driven by his attitudes and feelings. Euclio's original decision was to keep the gold secret from other people, which would have prevented the Lar's plans and hopes from bearing fruit. Euclio's fears and actions allow the theft to happen, which in the end is necessary, because otherwise Euclio will not, of his own volition, use the gold as a dowry for his daughter.

Although the Lar exits at the end of line 39, possibly not returning during the action of the play, the location of the pot when it is off-stage is always in relation to a divinity or sacred place: the hearth of the Lar, the temple of Fides, or the grove of Silvanus. In this section I aim to show that there is a progression in the location of the pot of gold, both internal and external, or both physical and conceptual, and that the gods used by Plautus have

⁶⁰ Plautus uses divine prologue speakers in a few other plays too, and has precedents in Greek New Comedy, cf. *Amphitruo* (Mercury), *Cistellaria* (Auxilium), *Rudens* (Arcturus), *Triumphus* (Luxuria and Inopia); Menander *Dyskolos* (Pan), *Perikeiromene* (Agnosia). Terence, however, never uses divine prologue speakers; his prologues focus on defending himself against attacks by his opponents.

⁶¹ Stockert, W. (1983) 37.

⁶² *Aul.* 20, 25-27, 31-33.

been chosen specifically because of their significations and importance. During the play there is also an increase in Euclio's separation from society: his obsession with the pot drives him to be so suspicious that he removes it from within his house.⁶³ Plautus uses religion to symbolise the isolation and reintegration of Euclio.

Plautus has chosen three gods of great importance for Roman society and popularity to use in this play, rather than Greek deities: the Lar Familiaris, Fides, and Silvanus. Not only does this mean it was easier for his audience to relate to the gods in the play, it also means their associations and connotations would be better known, making Plautus' use of them more effective. All three of the gods were indigenous (*di indigetes*) as opposed to foreign (*di novensides / novensiles*).⁶⁴

In order to make his prologue speech, the Lar has left Euclio's house; at line 39 the Lar exits, while announcing the entrance of Euclio and his slave Staphyla. They enter from Euclio's house. It is clear that these groups of characters must not meet, which means the Lar cannot easily re-enter Euclio's house. This raises an interesting question.⁶⁵ The Lar could simply stay in the background onstage throughout the play, but that would be a poor use of an actor, and also physically tiring. It could also have the problematic connotation that he is controlling the events of the play.⁶⁶ Alternatively, he could join the front row of the spectators. This would provide the suggestion that he is watching to see what Euclio will do before determining whether to stay in Euclio's household or not. The metre of the last few lines of the prologue are in favour of the Lar

⁶³ See p. 23.

⁶⁴ Wissowa, G. (1912) 18 ff. It was impossible to cross from one group to the other; the group of *di indigetes* became closed after a certain point in time.

⁶⁵ See p. 43 ff. for a discussion of the Greek model.

⁶⁶ The words *si vellet* in line 27 make it clear that Euclio has free will.

withdrawing into the wings or background, and given the impracticality of having one actor simply standing silently in the background for approximately one thousand lines, it would appear that the Lar withdraws from the stage by means of one of the side-entrances. This raises the question of whether the prologue gives any reason to believe that the Lar has given up on the household of Euclio. He still cares for Euclio's daughter at least, and for this reason leaving the stage is problematic. If he leaves the stage for the town or the country this is suggestive of bad news for Euclio: he has been abandoned by his household god, and can no longer expect the protection which he has enjoyed.

Not only is religion used as a means of showing the difference between the miserly Euclio and his generous daughter, it is used to heighten the irony present in this comedy. Euclio's obsession with the pot drives him to be so suspicious that he removes the pot from within his house to a temple near to his home⁶⁷ and then to a grove outside the city wall⁶⁸, and a long way from his home. Not only does he increase the physical distance between himself and his pot of gold in his anxiety to keep it safe from theft, but he also reduces the physical barriers surrounding and protecting the gold: hearth within a private house⁶⁹, to public temple⁷⁰, to grove outside city walls⁷¹ with no buildings.⁷² He also endangers the pot of gold by moving it to less secure deities.

⁶⁷ *Aul.* 580-586.

⁶⁸ *Aul.* 667-676.

⁶⁹ *Aul.* 7 f.

⁷⁰ *Aul.* 583.

⁷¹ *Aul.* 674 f.

⁷² Note the irony in this, considering that he intended at first to keep the gold about his person at all times.

As far as the action of the play is concerned, the starting point of the gold is the Lar's shrine, inside Euclio's house. In later times, this came to be known as the *lararium*. It would probably have been situated in the *atrium*, or main room of the house, and would have been a focal point for household religion, as it probably housed not only the Lar familiaris, but the Penates too.⁷³ There are a couple of reasons why we should consider this a safe place for the gold, and why we should regard Euclio's decision to remove the gold from this hiding-place as foolish. Firstly, there is the nature of the Lar in Roman religion, which would mean that on seeing the Lar as prologue speaker, the audience would have certain expectations of him. Secondly, there is evidence from the Lar's own prologue.

The Lar is a significant deity in Roman religion, and here it is particularly powerful, because it cares for Euclio and his household, and therefore has a special concern for the pot of gold: indeed he has kept this gold safe in the hearth for a couple of generations.⁷⁴ The Lar is a god of a specific household in a specific location.⁷⁵ He would offer his protection to all the members of a household, both slave and free, as well as their possessions, including livestock. Thus, while the household, in terms of people, and possessions are within a certain house, the Lar is able to protect them. If the members of a household depart that location for any reason, they leave the protection of the Lar, until they return.⁷⁶ Thus, by removing the pot of

⁷³ The Di Penates were guardian deities of the home, worshipped in conjunction with the Lar Familiaris and Vesta. In early Rome, this cult was the chief private one of the Roman household. They were more difficult to anthropomorphise than the Lar.

⁷⁴ *Aul.* 3 ff.

⁷⁵ This means that there was not just one Lar, but many Lars. This is acceptable in that all Roman gods were amenable to duplication countless times. Each different estate could have its own Lar, cf. Wissowa, G. (1912) 24, 167.

⁷⁶ This can be seen in the greetings and farewells offered to *Lares* when people arrive at or depart from home, cf. *Mer.* 836 f., 864 f.; *Mil.* 1339; *Rud.* 1206 f.; *Tri.* 39 ff.; *Cato Agr.* 2.1.

gold from within his house, Euclio also removes it from the protection of his household Lar.

The Lar was part of both public and private religion. The origins and etymology of the name are obscure. A probable argument is that they were originally rural gods of location, perhaps of Etruscan origin.⁷⁷ The main festival was the Compitalia. These were celebrated at crossroads, or where the land of different farming estates met. It seems that they would have protected the area of land owned by a household. This fits in with the way in which slave and free are all incorporated in the worship, although distinctions of status are nevertheless made. In addition, although they were eventually personified for image making, they never had any mythology connected with them, or characteristics and personality. Eventually, the rural cult moved from the fields into the house.^{78, 79} In iconography they appear as young, male, with tunics, little boots, libation plates and drinking horns.⁸⁰

The attachment of a god to a specific location is somewhat difficult to appreciate from a modern perspective.

⁷⁷ Wissowa, G. (1912) 167.

⁷⁸ Tib. 1.1.20, Wissowa, G. (1912) 168.

⁷⁹ An opposing argument is that the Lar is an ancestor of the household, cf. Samter, E. (1901) 105 ff. For a discussion of the problems with this idea, including the fact that the cult could be taken care of by the slave steward or his wife on behalf of the free farmer, cf. Cato Agr. 5.3, 57, 143.2, Wissowa (1912) 174, Latte, K. (1960) 91, 93 f. One of the problems facing historians is the lack of clear parallels in Greece.

⁸⁰ According to Wissowa (1912) 172, this kind of portrayal occurred in the Augustan era, when the Lars were represented in pairs. However, this depiction may go back earlier, as Naevius already describes the Lares compitales as leaders of the dance, cf. Naev. com. 99 ff. R.

It was customary to make daily offerings to the household Lar, as Euclio's daughter does in the *Aulularia*, as well as on special occasions.⁸¹ It was also usual to entrust precious items to the care of the Lar in the *lararium*, as Euclio's ancestor did.

The history provided by the Lar demonstrates that he has kept the household and gold safe for generations.⁸² It also shows his good intentions for the gold, in that he wishes it to be used for Euclio's daughter's dowry.⁸³ Euclio may not view this as a good way in which to use the gold at first, but rationally, most Greek and Roman fathers would have recognised the necessity of providing their daughter with a dowry, and so we should not view the Lar's intentions as harmful to Euclio and his household.⁸⁴ Euclio's own concerns help to illustrate this point: he describes his daughter as not being able to be married, because of her lack of a dowry.⁸⁵

In the *Aulularia* Euclio's family line is threatened with extinction. During the play, Euclio's daughter gives birth to a child. In Rome, one could continue the family line through a daughter, rather than a son, if necessary. This is what will happen in the household of Euclio. However, each household requires a protecting deity, and therefore, Euclio's daughter will need the Lar's protection for her baby. In Athens however, one needed a son to continue the line of a family, and the same solution is

⁸¹ *Aul.* 23-25, *Cato Agr.* 143.2, *Pers.* 5.30 ff.; *Tib.* 1.3.33 f., 1.10.15 ff., 2.1.59 f.; *Ov. Fast.* 2.631 ff.

⁸² *Aul.* 1-8.

⁸³ *Aul.* 21-27.

⁸⁴ In fact, they will help to uphold his honour far more than if he actually did give his daughter away in marriage without a dowry, which could make her seem like a concubine.

⁸⁵ *Aul.* 191-192, 238.

not quite possible. It is clear though, that the Lar should return at the end of the play, to continue to watch over the household, and in particular Euclio's daughter and grandchild, especially since she has always been pious in her dealings with the Lar.⁸⁶ If a household loses the protection of its deity, it is in a dangerous situation, and probably viewed as doomed to ruin and destruction, and for this reason alone, it is necessary to postulate a return to the stage, and to Euclio's house, for the Lar, at the end of the play. If Euclio's line was not being continued through his daughter, his household would indeed be dying out, and the desertion of the Lar would be symbolic and appropriate. The birth of the child offers a new hope for his household, while Euclio is given the chance to change his behaviour, and in this context, it is appropriate for the Lar to return, and give this household another chance to receive the benefit of his protection.

This would help to end the play neatly, as the Lar's wish for the gold and Euclio's daughter would be fulfilled, and this would allow him to return to the house. Another event would ease his return still further, that is the reintegration of Euclio into society, through a change in his attitude and behaviour.⁸⁷

From the protection of this deity, Euclio moves the pot of gold from within his house to Fides' protection after overhearing a cook shouting for a larger pot.⁸⁸ Fides was an important deity for the Romans, being one of the most ancient Roman cults, said to have been founded by Numa.⁸⁹ She

⁸⁶ *Aul.* 23-25

⁸⁷ See p. 53 ff.

⁸⁸ *Aul.* 390-392, 580-586. For the location of the shrine, see p. 4. The fact that the prologue does not mention the movement of the pot, or the shrine of Fides, has erroneously been used to justify the argument that the Fides episodes are Plautine additions, cf. Hunter, R.L. (1981) 39. The function of a prologue is not to provide a table of contents.

⁸⁹ D.H. 2.75.1 ff.; *Plut. Num.* 16; *Liv.* 1.21.4.

was one of their earliest personifications of an abstract concept, that of good faith,⁹⁰ with a much less important parallel in Greek religion.⁹¹ She embodies the concept on which relationships at Rome were built, not only between men, but between gods and men.⁹² As such, Fides did not have any mythology attached to her; this was also a function of being a true Roman god, as opposed to a Greek god. The ancient Roman gods were nuministic, inspiring veneration and fear in the Romans.⁹³ They viewed the gods as being powers that resided in certain things; thus there was no element of anthropomorphism in their religion. The powers were all around them, but they were undefined, and recognised mainly through their effects.⁹⁴ The Romans probably felt the need to develop a grand history for this goddess because of the importance of the concept of *fides* in their republic. Nevertheless, the cult was undoubtedly ancient, since the rituals involved the three *flamines*, whose rites seem to have been so ancient that they had become fossilised, and were never altered.⁹⁵ Fides,

⁹⁰ These cults were introduced in the third century, and the variety of such cults is significant, as it highlights values important to the Romans at that time, cf. Latte, K. (1960) 26 f., 241.

⁹¹ Cancik, H., Schneider, H. (1998-2000) 4, 9. The Greek goddess Πίστις is attested only in late and very few sources, apart from one mention in the sixth century B.C., cf. Thgn. 1137. There was apparently a shrine and cult at Athens, cf. Diogenian. 2.80.

⁹² For further ideas on the similarity or difference between the Greek and Roman concepts, cf. Heinze, R. (1929) 140-166; Gruen, E.S. (1982) 50-68. While the concepts may have been similar, and universally familiar to both Greeks and Romans, it appears that the personification of the concept as a deity was far more a Roman than a Greek idea. In particular, Heinze noted that the goddess Fides was far more popular in Plautus (and to a lesser extent Terence) than Πίστις in Menander.

⁹³ The hierarchy of the nuministic gods is uncertain, although it is probable that a goddess like Fides was high up, whereas the household Lares and Silvanus were low down. The lack of firm iconography for Roman gods is a difficult concept for a modern audience to appreciate.

⁹⁴ Latte, K. (1960) 19.

⁹⁵ Liv. 1.21.4; Hor. *Carm.* 1.35.21 f.

in addition to being a personification of an abstract concept, was also formed by a process by which many other gods were also developed: that is, epithets becoming separate deities. The use of epithets arose due to the Roman concern with naming, so that it was necessary to define clearly, using an epithet, the specific aspect of a god that one was calling upon.⁹⁶

The significance of Fides is illustrated by the position of the main temple for the goddess: it was located on the Capitol, next to the temple of Jupiter Optimus Maximus, the chief god of Rome. This temple had a foundation date of 1 October,⁹⁷ and was dedicated in 254 BC by A. Atilius Calatinus. However, if the cult was as ancient as the Romans liked to portray it, then it is likely there was an earlier temple than this in Rome. The symbol of the goddess was a pair of covered hands, and at sacrifices to the goddess, the priest had to cover his hands. The goddess was the patron of oaths. The full name of the goddess was 'Fides publica' or 'Fides populi Romani', because of her concerns with all relationships of Romans.⁹⁸

In terms of the context of the play, and the power and trustworthiness of the goddess, the shrine of Fides was a sensible location to choose. That is one reason why there is no theft from the shrine in Plautus' play. The disadvantage of the shrine is that it lies outside Euclio's home, and therefore it lacks security for the simple reason that more people have access to the shrine. There is a suggestion by Euclio that unless the goddess changes her name, and maybe therefore the force of her *numen*, there is no danger to the gold.⁹⁹ Euclio is unable to trust to this, but his own words suggest how a more rational person may have viewed the entrusting of something precious to Fides.

⁹⁶ Wissowa, G. (1912) 53 f.

⁹⁷ CIL 1.2 p. 330.

⁹⁸ Wissowa, G. (1912) 134.

⁹⁹ *Aul.* 584 f.

This is therefore a fairly safe location for the gold, but there are problems with it when we consider Euclio's nature. Euclio is an outsider: the play will hopefully reintegrate him into society, but for now, he is unable to bond with other people. Plautus does not delay in showing us why Euclio is unable to embrace society: he is not capable of trusting anyone, least of all those who deserve his trust and who have perhaps earned it. The way in which he behaves towards Staphyla, Megadorus, Congrio, Lyconides' slave, and then Lyconides amply demonstrates this.¹⁰⁰ How can a man without faith or trust expect the personification of trust to aid him? Although the attempted theft from the temple of Fides is foiled,¹⁰¹ ensuring that the Roman security in Fides is undamaged, it is clear that Euclio is not allowed to make use of a goddess that he views in purely utilitarian terms.¹⁰²

The way in which Euclio dedicates his treasure to the goddess Fides is significant, demonstrating the importance of the formulae of prayers and oaths in the ancient world¹⁰³, as well as their particular import for this goddess.¹⁰⁴ Euclio's address is familiar, not polite, as he commands the

¹⁰⁰ *Aul.* 40 f., 60-64, 194-198, 437 f., 640 f.

¹⁰¹ *Aul.* 624-630.

¹⁰² *Aul.* 586: *fiducia*.

¹⁰³ Many prayer formulae were no longer understood, but their form was retained, because of this belief, cf. Wissowa, G. (1912) 37, 389, 396 f.; Latte, K. (1960) 50, 61 f., 392. This also led to people using more than one alternate formula, just in case one was incorrect. Reservations were also used, as well as general invocations, to cover all possibilities. Another way in which the importance of address manifests itself is the use of epithets: the Romans felt it important to specify the particular aspect of a god on which they were calling, cf. *Cato Agr.* 160; *Macr. Sat.* 3.9.10; *Serv. Verg. Aen.* 2.351; *Apul. Met.* 11.2; *CIL* 11.1823. Examples of general invocations, such as *di deaque omnes* and *ceteri di ceteraque deae* are frequent in Plautus, e.g. *Amp.* 1051, *Asi.* 467, *Aul.* 785.

¹⁰⁴ *Aul.* 580-586.

goddess. This demonstrates his lack of respect for the gods in general. There is an implied threat, if she should dare to change her name, which would endanger the gold. As well as suggesting a lack of respect, this shows Euclio's lack of trust, which is especially ironic given the goddess whom he is addressing. In addition the use of the word *fiducia*¹⁰⁵ implies that Euclio views this almost like a business or banking transaction, demonstrating his utilitarian view of the gods.

Euclio expresses a lack of trust in the goddess Fides: he trusts to his own careful hiding of the pot rather than her powers of protection.¹⁰⁶ Lyconides' slave might have been successful in his attempted theft, if a raven had not caught Euclio's attention, and caused him to turn back and check on his gold.¹⁰⁷ This shows that Euclio is superstitious as well as suspicious. The lack of piety he has shown in his dealings with the Lar familiaris comes through here as he blames Fides, forgetting that he has been the cause of his own problems.¹⁰⁸ He uses the phrase "ea sublevit os mihi",¹⁰⁹ suggesting that the goddess has deliberately tried to deceive and harm him, and perhaps pronouncing an extremely serious accusation against the goddess. This is clearly the wrong reaction, as far as Plautus and the goddess are concerned.

If we consider the way in which the gold is endangered while it is in the care of Fides, we realise that it is actually Euclio's own foolish behaviour that increases the chance of theft, not the fact that the goddess is not to be trusted. If Fides could not be trusted, a basic tenet of Roman society would be failing, and that might be a problematic message in Plautus'

¹⁰⁵ *Aul.* 586.

¹⁰⁶ *Aul.* 608-609.

¹⁰⁷ *Aul.* 624-627.

¹⁰⁸ *Aul.* 667-672.

¹⁰⁹ *Aul.* 668, cf. Frazer, J. (1922, abridged) 183.

play, especially at a time just following the wars with Carthage. Euclio spends a long time speaking to the goddess while dedicating his treasure to her care,¹¹⁰ and this allows the slave of Lyconides, who is there for a completely different reason, to overhear where the treasure will be located.¹¹¹

Then Euclio moves his gold to the grove of Silvanus, who is another prominent Roman deity.¹¹² Unfortunately, he announces this move within earshot of Lyconides' slave, thus providing the dramatic motivation for the successful theft which swiftly follows.¹¹³ However, while Plautus provides an acceptable dramatic reason for the success of this attempt at theft, it is also possible to discern a more complex understanding of why Lyconides' slave is now able to steal the gold. This is dependent on the nature of the god protecting the gold as well as its physical location. Silvanus was not a god with a public cult at Rome, although he was extremely popular, especially with the lower classes and slaves. Silvanus was probably Roman in origin: he is often associated with the Italic god, Faunus, and the Greek deity, Πάν, although he is actually quite different from these two.¹¹⁴ He was a god of the countryside, concerned with forests and agriculture, herding, and hunting, who may have had associations with Mars.¹¹⁵ The cult of Silvanus remained popular and

¹¹⁰ *Aul.* 608-615.

¹¹¹ *Aul.* 614-619.

¹¹² Dorsey, P.F. (1992).

¹¹³ *Aul.* 677-679.

¹¹⁴ Wissowa (1912) 53, 213 viewed Silvanus as an epithet of Faunus, which had developed into a separate deity, with Faunus enjoying a public, state cult, and Silvanus being remembered in the private sphere only.

¹¹⁵ This raises the question of whether he was originally an epithet of Mars or a separate god: Cato *Agr.* 83.1 *votum pro bubus uti valeant sic facito: Marto Silvano in silva interdus in capita singula boum votum facito: ...ubi res divinam facta erit, statim ibidem consumito; mulier ad eam rem divinam ne adsit neve videat quomodo fiat.*

personal throughout the Republic and Empire, providing our best documented example of Roman folk religion. In fact, in terms of evidence, his cult appears to have been the second most popular after that of the extremely important state cult of Jupiter Optimus Maximus. Thus, once again, we can see that Plautus has chosen to use a god in his play that was both popular and extremely well known. This would have helped his audience to relate to the feelings and decision of Euclio: he is at least not choosing an obscure and undefined god as guardian of his treasure. Nevertheless, most Roman citizens would perhaps have been surprised to see Euclio move his treasure from within the sanctuary of a god specifically concerned with trust and oaths to the grove of a god with rather different associations. Significantly, his grove is outside the city walls¹¹⁶: this may suggest that it is outside the *pomerium* to a Roman audience,¹¹⁷ and therefore in an area not within the protection of the Roman values of *fides*, *ius*, and *pietas*. Euclio does not display these values anyway, and maybe it is this god of uncultivated land and otherness that best suits Euclio. Ironically, the god that suits Euclio, as being also an outcast from society, is the one that will let him down. The fact that the theft is successful is less problematic from a religious point of view, precisely because of the nature of this god and his location.

Euclio is prone to be superstitious¹¹⁸, and this leads to the second movement of the pot to a supposedly more secure location. When Euclio

¹¹⁶ *Aul.* 674: *extra murum*.

¹¹⁷ For a definition of the *pomerium* given by the augurs, cf. *Gel.* 13.14.1: *pomerium est locus intra agrum effatum per totius urbis circuitum pone muros regionibus certis determinatus, qui facit finem urbani auspicii*.

¹¹⁸ Euclio betrays his superstitious nature in his dealings with the gods, but he also does so in his daily life. Evidence discussed by Frazer suggests that Euclio's behaviour as described, albeit an exaggeration, in lines 312 f. indicates a superstitious nature, cf. Frazer, J. (1922, abridged) 231 ff.

has just returned from the temple of Fides and concealing the pot of gold there, the actions of the raven prompt him to return to the temple, and this enables him to prevent the slave of Lyconides from stealing the pot of gold.¹¹⁹ Augury played a role in the religion of Rome, and we are meant to see Euclio as taking the bird's actions as an omen.¹²⁰ It is unclear whether any theft could or would have taken place if Euclio had not returned to the temple; what is clear, is that by moving the pot, and discussing it with himself openly, he allows the theft from the grove of Silvanus to occur. In Euclio's opinion, Fides tried to deceive him,¹²¹ and the raven prevented this from occurring. His words in this passage highlight his superstition, and underline his lack of faith or trust in the gods. He does not have enough faith or trust to be able to entrust the gold to Fides.

In terms of physical security, ignoring the nature of the gods involved, Euclio's decision is rather irrational. The gold has already been removed from the safety of being within Euclio's own home, and in the hearth, to a temple outside his house. However, at least this temple is relatively close to Euclio's house, so he is better able to keep an eye on it. Yet now, with this change of location, he takes the treasure from within a building within the city walls, to a grove outside the city walls. This suggests that there will be no temple or building within which to place the treasure: he must

¹¹⁹ *Aul.* 624-627.

¹²⁰ Only certain birds' actions were taken into account, the *aves augurales*, and these birds made signs through their flight and voice. The meaning of these signs was partly dependent on the side on which they appeared, cf. *Pl. Asi.* 259 ff. In reality, only the augurs of Rome would have been capable of making these interpretations, and this may add to the humour of Euclio's viewing the activities of this raven as indicating something to him, cf. Wissowa, G. (1912) 530.

¹²¹ *Aul.* 667-672.

bury it in the ground. In addition, the grove is located *extra murum*.¹²² This effectively places the grove outside the part of Rome governed by *ius*, *pietas* and *fides*. It therefore makes a theft more likely, and also perhaps slightly more acceptable, because by placing the treasure outside the *pomerium*, Euclio symbolically rejects his rights to be protected by Rome's laws and sanctity. Stealing from a temple would be a very profane act, but if the grove is outside the *pomerium*, there is less a slur of sacrilege.¹²³

Silvanus was a god of the countryside, a guardian of woodland,¹²⁴ uncultivated land, and perhaps of boundaries. This may explain why his grove was placed outside the city walls by Plautus. Woodland was only partly used by Romans, and so to a certain degree, he is a guardian of otherness, and things set apart from the civilisation of Rome. However, his popularity suggests that he was viewed as a protector of these borderlands, to ensure that no evil reached Rome. In this respect, it is maybe not unreasonable for Euclio to entrust his treasure to Silvanus. In addition, he seems to have been represented as rather dignified and benevolent, with a kindly nature, unlike Πάυ and Faunus, further increasing his acceptability. He was anthropomorphic, yet although he was often personified as an unkempt, hairy, old man, he did not have any mythology, and in this respect was like the Lares. By the second century

¹²² *Aul.* 674.

¹²³ For an examination of the nature of an item entrusted to a god, cf. Wissowa, G. (1912) 385. This suggests that state dedications became sacred, whereas personal dedications did not. This may have an impact for our play, in that although we are dealing with items entrusted to a god for safe-keeping, we are dealing with a state god, Fides, and a god of private religion, with no state connections. This may furnish another reason why the theft can occur at the grove of Silvanus, but not at the temple of Fides.

¹²⁴ It is ironic that when the slave follows and overtakes Euclio on his way to the grove, the slave is perhaps already being aided by the god Silvanus, as he hides in wait for the slow Euclio in a tree. From this vantage point he observes where Euclio hides the gold, thereby facilitating a speedy and effective theft, cf. *Aul.* 705 ff.

B.C., there was much evidence of Hellenistic influence in Roman religion, and Silvanus was not exempt from this. Thus, it is not unlikely, that the Roman audience would have thought of characteristics traditionally associated with Πάυ, when the name Silvanus appears in this play. The cult was represented as ancient.¹²⁵ It was normal for his place of worship to be a shrine, altar of grass and stone, or even a tree.

His name seems at first glance to be adjectival, and connected with *silvae*, the woods. This seems logical given his patronage. However, it could be nominal, like *dominus*, which is formed from *domus*. This would give the sense 'lord of the woods', rather as *dominus* is 'lord of the home'.¹²⁶ The popularity of the cult may be due in part to the fact that it was engaged in by any member of the *familia*, whether free or slave.¹²⁷ Indeed, the fact that slaves could worship Silvanus may be significant in the play, as it means that Euclio as a free man has perhaps less right to expect security from this god against slaves than from Fides, who certainly represented a concept for the nobility and free citizens of Rome, as opposed to the slaves.

He was also a god of location, like the Lar. His association with wild land led to connotations of otherness, and being outside the republic's boundaries, both moral and physical. This is evidenced by the location of his grove in the play *extra murum*¹²⁸. His nature means that he is less likely to offer protection for the pot of gold, especially since he is often honoured by slaves.

¹²⁵ Verg. *Aen.* 8.600 f.

¹²⁶ Compare these deities and their nouns: *portus* and Portunus; *pomum* and Pomona; *populus* and Populona.

¹²⁷ Cato *Agr.* 83.1.

¹²⁸ *Aul.* 674.

As we can see from the analysis above, the gods chosen by Plautus show a form of progression for the treasure, both in terms of security provided by each god, and the safety of each physical location. During the course of the play, Euclio seeks more secure places to hide the pot, which ironically, due to his suspicious nature, actually become less and less secure. We see the movement of the pot from the shrine of the Lar to the temple of Fides to the grove of Silvanus, and the movement in less religious terms is from within the house in an inner building, to a temple outside the house, but nearby and within the town, to a grove far away and outside the town wall. The Lar, as a household god, offers most protection, thanks to his personal concern with Euclio's household. Fides offers the next degree of protection, being concerned with the upholding of good faith in society. Silvanus offers the least protection, being a god outside the public cults of the state.

There is also a move from a god concerned personally with Euclio, to a god concerned with the relationships within society as a whole, to a god who was not concerned with society and its structure. Perhaps one could describe this progression in the following manner: personal; social; anti-social. In this way we can see that the most powerful god is Fides, and this is necessary, in order to provide adequate protection for the gold once it has left Euclio's home. The Lar does not need to be as powerful, for the buildings and closeness also help protect the gold. Silvanus is less powerful than Fides too, but perhaps more importantly, he has no reason to prevent the theft by the slave. He has no concern with the moral structure of society, and the upholding of Roman values, which they regarded as a sign of civilization, such as *fides*. He is also more inclined to support a slave; whereas Fides is definitely a goddess of Roman citizens, not of their slaves.

There is a move from the inner places of Euclio's life and home, to the outer-lying areas of the region in which he lives, even outside the town walls. This movement or progression which is represented externally is a mirror of the internal progression, which is dependent on the nature of the gods involved, and the attitude of Euclio.

The use of Roman deities firmly anchors the play in a Roman context, which poses the question of whether this is significant for the play. Were Romans meant to think of the pot being eventually moved outwith the *pomerium*, and was this important in terms of the consequences of this decision by Euclio? As noted above, the *pomerium* was the sacred boundary of Rome. In the republic, the *pomerium* was at first moved, as Roman territory increased. However, it seems that, as with the admission of gods into the class of *di indigetes*, this expansion could not go on indefinitely.¹²⁹ If the audience viewed the *pomerium* as identical with the city wall, which seems likely in Plautus' day, the words *extra murum* would have indicated that Silvanus' grove was outside the *pomerium*. This would mean that by removing the pot of gold to the grove of Silvanus, Euclio was taking it outside the area governed by *ius*, *pietas*, and *fides*. This would have made a crime more acceptable, and less liable to punishment; this would allow the slave to be freed at the end of the play, if his wish is fulfilled. Euclio, even if he was pious, would have no recourse by claiming to have been pious in his dealings with the gods, in his despair regarding the theft; he also has less recourse to law, and less right to depend on the honesty and trust of the gods.

¹²⁹ Wissowa, G. (1912) 42 f. Eventually, while Roman citizens could increase in number, albeit only the plebs, not the *gentes*, the area surrounded by the sacred boundary was finite.

The Lar familiaris offers the most protection for the gold, because he is the household god, particularly concerned with Euclio and all his household and property. He is an important, and powerful deity of private cult. The location also offers the most protection, because the gold is inside Euclio's own home, hidden inside a building to which there is restricted entry. Fides offers the next level of protection, being an official, public and state god, whose primary concern is with good faith in society. Thus, she is not the type of deity to allow theft, or to break with the faith of one who has entrusted something to her safekeeping. In terms of the location, her temple also offers a significant degree of security for the gold. The temple is a building, located close to Euclio's home, and there is a strong degree of physical security therefore. Silvanus offers the least degree of security for the gold and Euclio. Conceptually he was a popular and important god in private cult; significantly however, he did not have a state or public cult, and therefore represents 'otherness'. Physically, his grove also provides the least protection, because it is located outside the city wall, far from Euclio's home, and has no building. The pot must simply be buried in the ground. Thus we can see a progression of the gold from within Euclio's home, to far outside it. This physical progression from the inner area of Euclio's home to the outer area beyond it is mirrored by the conceptual progression, from the personal god of the household, to a state god concerned with Roman civilising concepts, to a popular god representing the wilder places outside the city, not governed yet by the same rules of *ius*, *pietas*, and *fides*. The progression is therefore both conceptual and physical, as the gold is moved from the most secure location and god, to less secure locations and deities.

Euclio is neglectful of the proper offerings and rituals required by the gods. He approaches them when he feels the need, but his approach is characterised by superstition, and a degree of irreverence. His is a utilitarian view of the gods; when essential, he will make the minimum of

effort and expense to propitiate them, but otherwise, they will remain neglected. This is perhaps surprising, given the superstitious nature that he demonstrates during the course of the play, but agrees with his miserly nature, which must also be taken into account. An example of his attitude towards the household Lar is afforded by his own description of his trip to the market to purchase a suitable offering on the occasion of his daughter's marriage to Megadorus.¹³⁰ Euclio aims to gain the maximum benefit, for the least effort and expense. He therefore purchases only garlands and a small amount of incense, in the hope that the Lar will be satisfied by these offerings and bless the marriage. He had considered everything else too expensive, like meat and fish. Although it is clear that Euclio recognises the need to honour the god on such a special occasion, he is unable to reform his miserly nature. It seems as though he has calculated the least amount of offering with which one can gain prosperity for a marriage: his offering is utilitarian and contractual, and based on the belief that one needs to win over the gods with offerings. Ironically, this marriage will not go ahead, as it is not the marriage that the Lar had in mind in his prologue: rather this marriage proposal is a means of precipitating the marriage between the youth, Lyconides, and Euclio's daughter.

In part, Euclio's attitude towards the gods is affected by his discovery of the pot of gold.¹³¹ It is clear from events and opinions in the play that he has always been a thrifty person, but the discovery of the gold drives Euclio into a neurotic state of mind. He feels unable to trust anyone, for fear of losing his precious gold. This is demonstrated not only by his repeated driving out of characters from his house, but also by his words to

¹³⁰ *Aul.* 382-387.

¹³¹ See p. 53 ff.

Staphyla early on in the play.¹³² Euclio has become excessively suspicious, to the point that everyone he meets, however well-meaning, is viewed as a possible criminal. In fact, Euclio appears to suspect those who deserve more trust, for example, Staphyla, his faithful slave, and Megadorus, who is completely unconcerned whether Euclio has any money or not, and would prefer him to be unable to provide a dowry for his daughter.

Euclio's decisions are governed by his attitude towards the gods and religion, which is characterised by superstition and utilitarianism, in addition to his miserly and suspicious nature. The religious elements help to underline how far Euclio has departed from normal social interaction.

In terms of religion, in Plautus' day, the Roman and Italic traditions were being influenced heavily by new Hellenistic ideas. The changes by which Roman religion became Hellenised, so that it seemed similar to Greek religion were underway. Rome was becoming politically powerful in Greece, and this allowed the strong culture of the Greeks to enter Rome. As Roman culture was fluid, it integrated aspects of Greek culture readily.

Even when conquest did provide the stimulus to cultural change, the conqueror's culture has not always been the dominant one, as is illustrated by the influence of Hellenistic culture on the Romans, as they extended their power over the Greek world.¹³³

Roman religion was always polytheistic, and tolerant of deities of other cultures.¹³⁴ Necessity forced the Romans to act in this way. During the

¹³² *Aul.* 100.

¹³³ Woolf, G. (1998) 18.

¹³⁴ Woolf, G. (1998) 214.

Punic Wars¹³⁵, Rome felt vulnerable, and not only tried to ensure that all its rites were performed correctly, but instituted new cults celebrating important Roman concepts, and also accepted gods from their enemies in the hope of thereby gaining more divine support and approval. With this introduction of new gods, including ones with Greek mythology, the Romans finally allowed new gods to be worshipped within the *pomerium*, thus breaking down the distinction between *di indigetes* and *di novensides*. The catalyst for this was perhaps the dire situation in the war against Carthage, which placed pressure on the traditional Roman religious system¹³⁶; however, it was the result of a gradual Hellenization, during decades of increased involvement in Greece. This movement did not merely affect religion; indeed it is highly unlikely that such a movement would occur in isolation, affecting only one aspect of culture. Naturally, there was an increased influence on literature and daily life of Greek culture.¹³⁷

In summary, Plautus makes use of three gods in *Aulularia*, partly to enhance the effectiveness of his plot, and partly to send out a message to his audience. The gods chosen, and the order in which they are utilised, provides a progression, both conceptual and physical for the pot of gold. Euclio in particular displays a typical superstitious, irreverent, and contractual attitude towards the gods. This is not rewarded, and suggests that Plautus was letting his audience know that he believed true piety was

¹³⁵ In particular, 217 BC, the second year of the Hannibalic War, when the Romans found it difficult to placate their gods.

¹³⁶ Latte, K. (1960) 262, Wissowa, G. (1912) 65.

¹³⁷ The first known works of Roman literature were written in the third century, and include translations and adaptations of Greek epic, tragedy, and New comedy, e.g. Livius Andronicus' *Oduvia*, tragedies and comedies, Naevius' tragedies and *palliatae*, Ennius' tragedies, in addition to epic and drama on Roman subjects, e.g. Naevius' *Bellum Punicum*, Ennius' *Annales*, Naevius' *praetextae*.

necessary in one's dealings with gods. The background against which Plautus wrote this play was one of religious evolution, with Hellenization of Roman religion, and a striving to seek for more effective help from the gods at the time of the Punic wars in particular.

The Greek Model

While it is more productive to look at what Plautus is doing in his play,¹³⁸ rather than to attempt to use Plautus to reconstruct the Greek model, certain points require investigation.¹³⁹

I have not expended much time on the question of the construction of the Greek model of Plautus' *Aulularia*. Thanks to the work of Anderson¹⁴⁰, there is a strong argument in favour of Menander as the author of Plautus' model, which is supported by the similarity between *Aulularia* and Menander's *Dyskolos*.¹⁴¹ However, the model and its author remain uncertain. There have been a variety of suggestions for the model, mostly with Menander as author. For example, a play called the *Apistos*, has been mooted,¹⁴² particularly as to have a shrine of Πίστις would then be particularly apt.¹⁴³ This view is further rooted in the idea that Euclio is not a miser, but a suspicious man, as noted in the first line of the first

¹³⁸ Danese, R.M. (2002) 133-153 in Questa, C., Raffaelli, R. (2002).

¹³⁹ There have been various suggestions for both the author and the play which Plautus used as his model, cf. Enk, P.J. (1938) 289 ff., Kuiper, W.E.J. (1940); Kuiper, W.E.J. (1941) 44-50; Arnott, W.G. (1964) 232-237; Hunter, R.L. (1981) 37-49; Arnott, W.G. (1988) 181-191; Arnott, W.G. (1989) 27-38; Bain, D. (1992) 68-70, Primmer, A. (1992) 69-127.

¹⁴⁰ W.S. Anderson (1993) 30 ff. See p. 15.

¹⁴¹ Arnott, W.G. (1964) 232-237, Bertini, P. (2000) 103-109 in Raffaelli, R., Tontini, A., Perusino, F. (1960) 121-123.

¹⁴² Webster, T.B.L. (1950) 120 ff., Gaiser, K. (1966) 191 ff. Webster in particular noted the similarity between Men. fr. 64 Koe. and line 1 of the first *argumentum* of *Aulularia*.

¹⁴³ See p. 47.

argumentum,¹⁴⁴ which is however the plot summary that emphasises his miserly nature. Other suggestions include Menander's *Thesaurus*,¹⁴⁵ Menander's *Hydria*,¹⁴⁶ Alexis' *Lebes*, and an hypothetical Menandrian *Philargyros*.¹⁴⁷ A further argument in favour of a Menandrian original for the *Aulularia* is the Chorikios fragment,¹⁴⁸ whose similarity to *Aul.* 300 f. has been pointed out.

In considering the relationship of the Plautine play to its Greek original, it is important to bear in mind the fact that just because something in the *Aulularia* seems to be characteristically Roman, this is not a sign that it can not also be Greek. One of the areas which requires examination is the choice of gods by Plautus, and which gods would have been present in the Greek model. He would want the gods he used in his play to have significance for his Roman audience, and as Greek and Roman religion were very different, a simple 'translation' would not have necessarily been satisfactory. As we can see from the analysis above, the gods chosen by Plautus showed a form of progression for the treasure, which suggests he placed some thought into this aspect of the play.

We need to consider which god would have spoken the prologue in the model, as well as which other gods would have been present.¹⁴⁹

¹⁴⁴ *Aul. Arg.* 1.1: *senex avarus vix sibi credens Euclio*.

¹⁴⁵ Krieger, A. (1914).

¹⁴⁶ Legrand, P.E. (1910) 16 f., cf. Gaiser, K. (1977).

¹⁴⁷ Ludwig, W. (1961) 44-71, 247-262.

¹⁴⁸ Chorikios fragment 32.73, p. 360 Foerster-Richtsteig:

ἢ καὶ τῶν Μενάνδρῳ πεπιοιημένων προσώπων Μοσχίων μὲν ἡμᾶς παρεσκεύασε παρθένου
ς βιάζεσθαι, ... Κνημίων δὲ δυσκόλους ἐποίησεν εἶναι, Σμικρίνης δὲ φιλαργύρους ὁ δεδιῶς
μή τι τῶν ἔνδον ὁ κάπνος οἴχοιτο φέρων.

¹⁴⁹ In looking for the gods of the Greek model, we must remember that the Roman poets were often pioneers in translating Greek gods into Roman ones; this process was continued in the opposite direction by historians and antiquarians. This translation often

Suggestions for the Lar include Ἑστία, as well as the ἥρωες or the δαίμονες; for Fides, they include Τύχη and Πίστις; for Silvanus, the favourite is Πόν. The question of Roman colouring is also raised, that is, the issue of Romanisation by Plautus; it would be interesting to know how far his choices of gods are determined by his model, and how far they are determined by the need to create a specifically Roman message in his play.

There is no clear parallel in Greek religion to the Roman Lar familiaris. It has been suggested that Ἑστία, the goddess of the hearth, would have been the prologue speaker in the original. In Greek religion, the goddess of the hearth had little mythology, but there was enough to suggest that she was incapable of leaving the hearth.¹⁵⁰ It seems unlikely that she would have been able to leave the house to make the prologue speech. Following the speech, she would have had to return to the hearth. If she did not return, it is uncertain whether this would have had the same significance for a Greek family as the Lar abandoning a Roman household.¹⁵¹ The lack of a mythology in itself is not a problem, as the Greek stage was used to seeing personifications of many different abstract concepts, most of which had no mythology, as they were not 'real' deities, merely creations for the stage. It is unlikely Ἑστία would have been

led to gods being associated with one another, despite there being only tenuous links, cf. Wissowa, G. (1912) 67.

¹⁵⁰ There is no mention of Ἑστία in Homer, cf. Hes. *Th.* 453 f., *h.Hom. h.Ven.* 21 ff., *h.Hom. h. Hest.*

¹⁵¹ Note that in the Roman play, the continuity of Euclio's household is possible through Euclio's grandchild, since it is a boy: it is not necessary for Euclio to have a son himself. Therefore the return of the Lar is necessary. In the Greek play, Euclio's household cannot be continued anyway, unless the family situations in the Greek model are different to those in Plautus' adaptation. It dies with him, unless he adopts a son. Therefore, if a household deity of the kind like the Lar did not return, the consequences would not be worsened in any way for the household. Rather, the concern is that if the deity is Euclio's personal guardian, it should return for the old man's sake.

translated into Vesta, because a deity of a more personal nature is required, and Vesta was mainly a public cult in Rome. In addition, although the Lar was honoured at the hearth by the time of Plautus, the deity was not associated with the hearth itself; the location of its worship was dependent on the fact that the Lar had developed into a household god, concerned with the welfare of the whole household. Although later writers did not seem to understand the origins of the Lar, it is unlikely that Romans in Plautus' day would have viewed the Lar as a god of the hearth: they had Vesta to perform that function. However, the use of the Lar familiaris in *Aulularia* causes some practical problems, which some scholars feel would not have been present in the Greek original. The nature of these problems suggests that we do not necessarily want a household god to replace the Lar.¹⁵² It is more likely that in the original the prologue-speaking deity came from the temple which would have been located in the middle of the stage. This would also have made better use of the three stage doors than the Roman play. In this case, we cannot seek the Greek equivalent amongst household deities.¹⁵³

¹⁵² See p. 22 f., where these practical staging problems are discussed.

¹⁵³ Other household deities are the ἥρωες and the δαίμονες. These are of a more numinous nature like the Lar, and concerned with the family or household. The ἥρωες were a class of beings intermediate between gods and men worshipped by the Greeks. They were spirits of dead beings, and there were similarities in their worship to rites associated with dead relatives and those associated with gods. They were often more localised than gods, and were potentially malign. In some ways, they seem similar to the Lares, in terms of localisation, and connection with the household, cf. Wissowa, G. (1912) 169. However, the chthonic associations and the potential for doing harm do not seem appropriate. The associations of δαίμονες evolved over time; they were not anthropomorphic or specific. They developed into personal guardians or protecting spirits, so that there was one for each person. They had the potential to bring both luck and harm. There are a couple of problems with this suggestion: a supernatural force with no possible anthropomorphic aspects would be difficult to represent on stage, given that there was no abstract concept with which they were associated. In addition, there was a

The problem with Πίστις is that she was not nearly so prominent in Greek religion as Fides was in Roman religion.¹⁵⁴ New Comedy seemed to try to stick close to real life, in terms of its characters, and basic situations. I think we should therefore take the view that if gods appeared in the plays, they were more likely to be popular than obscure; otherwise, a proportion of the audience would feel unable to relate to the situation involved. A suggestion which seems possible is Τύχη, who has been postulated also as the prologue speaker in the Greek original. This goddess appeared with some frequency in Greek New Comedy, so it certainly would not be a surprise to see her appear in Plautus' model. She was more similar to Fortuna than Fides, with the meaning of fate or fortune, and being capable of bringing both good and bad to humans. Her nature was ambivalent, but the tendency was for her to be favourable. She governed human affairs, and was a vague personification, which would have meant the Greeks were happy to represent her on stage. Nevertheless, like Ἐστία and Πίστις, she had little or no mythology. Her appearances in Greek New Comedy were marked by unpredictability and a tendency to be dangerous and malign.¹⁵⁵

It is conceivable that there were only two gods in the original, Τύχη, and an equivalent of Silvanus. Τύχη would have occupied the on-stage temple, and the equivalent of Silvanus would have had a shrine or grove off-stage. This would have made better use of the stage doors¹⁵⁶, and also

δαίμων for each person, so the prologue speaker would have been Euclio's own guardian spirit, creating queries concerning his role in the rest of the play.

¹⁵⁴ Thgn. 1135 ff., RE 20.1812.

¹⁵⁵ Men. fr. 295, 348, 463, 464, 623, 630, 632, 788 Koe.

¹⁵⁶ There would probably have been three doors on stage, one for each of the houses of Euclio and Megadorus, and one for the on-stage temple. In *Aulularia*, the temple of Fides is only used for a short time in the play.

would have avoided the awkward situation we have following the Plautine prologue, where there is no way of avoiding a divine-human meeting. There could still have been two movements, with the move of the pot from the temple of Τύχη, to the grove off-stage being motivated in a similar manner to the movement from the temple of Fides to the grove of Silvanus. Klotz¹⁵⁷ argued for a temple of Fides on the stage in Plautus' play, which replaced a temple to Τύχη in the Greek original. This argument was based on lines 98 ff. in *Aulularia*, which he read "quamquam propest",¹⁵⁸ suggesting that Fortuna has a temple close to Euclio's house, and is therefore on stage. This could only be possible if Fortuna was present in the original: he therefore argues against the suggestion that the Fides scenes are a Plautine addition. Rather, the Fides scenes are the translation of the Greek Τύχη scenes, and Euclio's words here point to sloppy and forgetful translation by Plautus. He also states that it is unlikely that the model for Fides was the Greek Πίστις, because of the rarity of this deity at Athens.¹⁵⁹ Of course, even if these textually difficult lines read as Klotz suggests,¹⁶⁰ and have the sense he proposes, the close location of the temple of Fortuna did not demand its physical appearance on stage. In addition, as Kuiper pointed out, the temples to both Fides and Fortuna were on the Capitol at Rome, so if one was on

¹⁵⁷ Klotz, A. (1940) 317 f.

¹⁵⁸ The reading of line 102 is not agreed by scholars: B - *quamquam propest*; DEJFZ - *quaquam prope*. Either reading would be possible, and neither makes a temple of Fortuna on stage a necessity.

¹⁵⁹ Klotz, A. (1940) 317.

¹⁶⁰ Kuiper, W.E.J. (1941) 319 f. In this article, Kuiper rejected the suggestion that Τύχη appeared in the Greek model and was the goddess translated into Fides by Plautus. Kuiper gives a different interpretation of line 102, based on the nature of the goddess Fortuna as represented by ancient writers: "deam illam, quae iterum atque iterum sedem mutet et modo huc modo illuc devertatur, numquam ad Euclionem deverti, etiamsi urbem pererrans ad eius limen proxime accesserit." (Kuiper, W.E.J. (1941) 320), cf. D.C. 64.1.2, Suet. *Gal.* 4; Sen. *Const.* 15.5.

stage, it would be acceptable to suggest that the other was close by, even if not on stage.¹⁶¹ While Kuiper successfully proved that a temple to Fortuna was not a necessary feature in either the Greek model or Plautus' play, his argument does not prove beyond a doubt that the Greek model did not have a temple of Τύχη, nor does it prove that the Fides scenes of Plautus' play had no equivalent in the Greek play. Line 102 of *Aulularia* may be a line added by Plautus himself, and probably is not very helpful in terms of trying to identify the number and nature of the gods in the Greek model, as one can easily interpret it as an unimportant remark, with no import for the setting of the play. It seems to me very likely that Τύχη was one of the gods of the original play, but whether she was the prologue speaker, or the model for Fides, or both, is more difficult to say.

In the Greek model the equivalent of Silvanus was probably Πάν, who was identified with the Roman deity by Plautus' era.¹⁶² This deity was perhaps originally an Arcadian god, and the etymology of his name suggests he was at first regarded as a guardian of flocks. Up until the Hellenistic age there were few myths associated with him; once he was integrated into Hellenistic beliefs, he was also regarded as a sower of panic, not just a hunter and shepherd. The Attic Greeks worshipped him in caves, away from human dwellings, although in Arcadia he was not absent from cities. This exclusion from city life in Attica is evidenced by his appearance in Greek New Comedy.¹⁶³ It makes sense to seek the god of the original in Πάν, because his sacred place would probably have been a grove or cave out of town, which would be more exposed than a temple.¹⁶⁴ In addition,

¹⁶¹ Kuiper, W.E.J. (1941) 319.

¹⁶² Wissowa, G. (1912) 215. For other literary appearances of Silvanus, cf. *Acc. trag.* 403 ff. *R.*; *Stat. Theb.* 6.110 ff.; *Verg. Geo.* 2.490 ff.; *Ov. Met.* 14.637 ff.

¹⁶³ *Men. Dys.* 571 f.

¹⁶⁴ Latte viewed "Silvani lucus" as a translation of "Πανός άντρον" in *Aul.* 674, 766, believing that this association was already current in Plautus' day, cf. Latte, K. (1960) 83

Πάν is viewed as rather untrustworthy, and antagonistic to females. This would have made the Greek audience view him as an unsuitable guardian for the treasure. If Plautus' audience did draw a parallel between Πάν and Silvanus, they might have transferred the less savoury characteristics of Πάν onto their more dignified Silvanus, leaving him also as a particularly unsuitable choice of protector.

The scenes surrounding *Fides* have been viewed as pure Plautine additions by scholars including Hunter¹⁶⁵ and Kuiper¹⁶⁶, on the basis of the very Roman nature of the god, but also because of the high number of Latin word plays and farcical events within the scenes. These are considered to be typical features of Plautine writing, and have therefore been attributed to him. In addition, if the *Fides* temple was the third stage door, it was only used a few times in the play. When it is used, the events are lively, but otherwise it lies unnoticed and forgotten; its status is not identified

n. 1. Wissowa however seemed to attribute some of the credit for this association to Plautus' plays, cf. Wissowa, G. (1912) 65.

¹⁶⁵ Hunter, R.L. (1981) 37 ff. One thing noted by Hunter in particular is the omission by the Lar of a few salient details: he does not say that Euclio has removed the pot from the hearth; nor does he say that there is a temple of *Fides* on stage. This may suggest that Plautus has made additions to the play, as it was normal to provide full information about the stage-setting and the situation in the prologue. Hunter's argument is also based on the fact that the temple is only used in the 'fourth act' of *Aulularia*.

¹⁶⁶ Kuiper, W.E.J. (1940). Kuiper went against the common view that Plautus has made a careful copy of his model. The problem is that while the model is unknown, a supposition of this sort is not only impossible to prove, but it makes it difficult and perhaps pointless to consider how the Greek model may have been constructed. It is also based on the erroneous presumption that we can simply take any deficiencies in theme, character, and construction and attribute them to Plautus. Kuiper goes so far to suggest that both *Fides* and *Silvanus* and their episodes are Plautine additions, believing only the ἦρωρ to have appeared in the Greek model, as this deity not only spoke the prologue, but took an active part in the action of the play, (104).

until well into the play either.¹⁶⁷ A further argument used to support this view is that Plautus has a doubling of plot here, with two thefts, one successful and one failed.¹⁶⁸ This is also viewed as a typical Plautine device to increase the liveliness of the action, and something that Menander would not have done. In this case, the removal of the goddess Fides and her equivalent from the Greek original would leave one successful theft, which would be more typical of Greek New Comedy.

It is certain that the prologue speaker in the Greek original was a divinity or an abstraction, for a human could not know all the details which it is necessary to pass on to the audience.¹⁶⁹ One could say that there was also a need for a household deity to perform this role, since the knowledge held by the deity concerned Euclio's household. However, a general deity could also perform this role just as well. This use of knowledge was important for the creation of irony in the play, and for the interplay between the two main threads of the plot. However, given the practical problems caused by Plautus' use of the Lar, it is not necessarily the case that it was a household god of some kind: in fact, it might make more logistical sense if it was a god that was housed in the temple on stage.

It is possible that in the Greek play a significant difficulty of the Roman play was avoided, by simply having the gods Τύχη and Πόν, with the former delivering the prologue. This still allows for two movements of the

¹⁶⁷ *Aul.* 580 ff.

¹⁶⁸ Hunter also notes the similar occurrences within the doubling: the slave overhears Euclio's plans on both occasions. Hunter, R.L. (1981) 37 ff.

¹⁶⁹ The necessity of a divine prologue speaker is shown by the mention of events which occurred several generations ago, and of the pregnancy in the prologue. A human prologue speaker could not have known all this information, and therefore a divinity or an abstract force is required to introduce the play.

pot, as Euclio may well have found the pot on his own land, but it avoids the problem of how the household deity returns to the house.

Afterlife of *Aulularia*

The study of the reception of *Aulularia* is deserving of a separate volume in itself, having influenced many works, including Molière's¹⁷⁰ *L'Avare*, with which there are several similarities.¹⁷¹ I have therefore taken the decision to point the reader in the direction of a number of helpful works, as there is not the space within the confines of this commentary to discuss this topic fully. See select bibliography, (p. 523).

Characters

Lar familiaris¹⁷²

The Lar speaks only the prologue to the play, and yet he is fundamental, because his intentions shape what is to come, although he does not control events in the play.¹⁷³ His aim is for Euclio's daughter to be happily married, with the gold as her dowry, because her dutifulness has pleased him. Therefore, he has ensured that Euclio discovers the treasure buried by his grandfather, to enable this to occur. Beyond this he does not impact

¹⁷⁰ Molière (Jean-Baptiste Poquelin) (1622-1673) was both actor and dramatist; *L'Avare* dates to 1668. For further information, see Howarth, W.D. (1982), Hubert, J.B. (1962).

¹⁷¹ Comparisons are not only drawn between individual characters in the plays, like Euclio and Harpagon, but also between scenes, e.g. *L'Avare* 1.3 cf. *Aul.* 40-78, 628-660; *L'Avare* 2.3 cf. *Aul.* 40-78, 79-119, 178-267; *L'Avare* 2.5 cf. *Aul.* 475-536; *L'Avare* 4.7 cf. *Aul.* 713-730; *L'Avare* 5.2 cf. *Aul.* 398-405; *L'Avare* 5.3 cf. *Aul.* 731-807. See Lieberg, G. (1992) 27-33.

¹⁷² See section on religion in the *Aulularia* for a discussion of the religious aspects of this deity, cf. p. 24 ff.

¹⁷³ The words *si vellet* indicate that Euclio has to make his own decisions concerning the gold, cf. *Aul.* 27.

on the play, as he does not reappear, although he is referred to.¹⁷⁴ There is a question mark over whether he returns at the end of the play, and whether his movement at the end of the prologue is significant.¹⁷⁵

Euclio (*senex*)

Euclio is the main character in the play, being involved in both strands of the plot, regarding the theft and the rape. The name means 'good reputation'¹⁷⁶ or 'one who closes well',¹⁷⁷ and is attested as a Greek personal name.¹⁷⁸ The name could be viewed as antiphrastic,¹⁷⁹ since one would expect it to belong to an aristocratic character, rather than a poor man. Various means are employed by Plautus to define Euclio's character, such as the words of other characters in the play,¹⁸⁰ Euclio's own words in the play,¹⁸¹ and Euclio's actions¹⁸².

¹⁷⁴ *Aul.* 385-387.

¹⁷⁵ See p. 22 ff.

¹⁷⁶ κλέω - I celebrate. Euclio's reputation appears to be good, cf. *Aul.* 172, 215 f., 539 f.

¹⁷⁷ κλείω - I close up. This is fitting and ironic when we consider that he gives instructions for the proper closing of his house three times, cf. *Aul.* 89, 103 f., 274. The etymology is doubtful, and the morphology problematic, but Plautus may nevertheless have wished to hint at this meaning. See Hofmann, W. (1977) 349-358.

¹⁷⁸ Byrne, S.G., Osborne, M.J. (1994) 174, Schmidt, K. (1902) 188 f.

¹⁷⁹ This term describes a name which is not appropriate to its owner, because of the difference between the attributes associated with it and the person.

¹⁸⁰ Examples include speeches and conversations involving other characters when Euclio is both on and off stage, such as: Lar (21 ff.), Staphyla (67 ff.), Megadorus (171 ff.), Eunomia (172), Strobilus (296 ff.).

¹⁸¹ Both when alone (105 ff., 178 ff., 371 ff., 460 ff., 713 ff., and with other characters, such as Megadorus (178 ff., 537 ff.), Staphyla (40 ff., 268 ff.), Congrio (415 ff.), Lyconides' slave (628 ff.), and Lyconides (731 ff.).

¹⁸² This is particularly noticeable when Euclio's behaviour is exaggerated in some way (40 f., 65 f., 242 f., 397 f., 415, 444, 449, 474).

Plautus devotes much attention and energy to drawing the character of Euclio. Interestingly, in view of the concept of the play as a character-sketch, there is not a consensus on the type of man that Euclio is.

It appears that the question of whether Euclio is a miser or not exercised the minds of scholars early in the history of the play. One of the two *argumenta* does not mention that Euclio is a miser, while the other describes him as both *avarus*¹⁸³ and *durus*¹⁸⁴. Until the end of the nineteenth century, it seems to have been accepted that Euclio was a miser.¹⁸⁵ However, since then, various scholars have made attempts to rehabilitate Euclio, and to provide excuses for his behaviour, for example, that he is a poor man, who is held in esteem by his neighbours, and it is only his fear that makes him laughable.¹⁸⁶ Jachmann believed that the cook's speech was from the same original, and not an addition by Plautus via contamination. Euclio was very avaricious in his rather extreme opinion.

¹⁸³ *Aul. Arg.* 1.1, 1.7. Note that in the play itself, this adjective is not used.

¹⁸⁴ *Aul. Arg.* 1.8.

¹⁸⁵ This view was undoubtedly influenced by the popularity of Molière's play *L'Avare*, which claimed the influence of Plautus' play, and which would have been the intermediary for many between Plautus' Latin play and their own views.

¹⁸⁶ For the first argument against Euclio being a miser, cf. Klingelhöffer (1872) *Progr. d. Gymn.* (Darmstadt). Klingelhöffer argued that Euclio could not be avaricious if this meant that he wanted as much wealth as possible. His previous poverty means he has never had a desire for gold, and even after the find, he does not desire to increase his wealth. His poverty demanded thrift of him, hence the scattered references to thrift and miserliness in the play. This view was adopted by Wilamowitz (1925) and Leo, but Jachmann (Jachmann, G. (1931) 128-141) argued strongly against this, saying that not only had Euclio inherited a miserly nature, but that he shows he is miserly in his daily life during the play, cf. Marcovich, M. (1977) 197-218.

Modern arguments have mainly rested on the interpretation of the word 'miser', and what the ancients understood by this word. Several scholars, including Stockert,¹⁸⁷ have noted the importance of recognising the fact that miserliness could be found in two forms in the ancient world¹⁸⁸: *avaritia* and *parsimonia*,¹⁸⁹ and notably Euclio is described mainly as *parcus* in the play.¹⁹⁰ From an examination of Theophrastus' *Characters*¹⁹¹ it is quite clear that Euclio only displays one kind of miserliness; but, he also demonstrates elements of the superstitious and suspicious man. The

¹⁸⁷ Stockert, W. (1983) 18 ff. He discusses Euclio's character briefly in the introduction to his edition and commentary. He notes that the emphasis of the play is not on the miserliness of Euclio, but rather on the crisis situation in which he finds himself. This is underlined by the change which Stockert believes occurs at the end of the play, as evidenced by the fragments and *argumenta*.

¹⁸⁸ Enk, P.J. (1935) 281-290; Klingner, F. (1956) 157-170; Ludwig, W. (1961) 44-71, 247-262; Arnott, W.G. (1975) 44, Funck, A. (1924) 456-465, Pokrowsky, M. (1931) 128-133.

¹⁸⁹ This was a quality espoused by a near contemporary of Plautus', Cato Maior, and the Romans, who viewed it as a quality of their ancestors to be revered, cf. Cic. *Cael.* 2.3, 15.36, *Plb.* 31.26.9, but cf. Hor. *S.* 1.1.66, 1.1.85. It should be noted that while *avaritia* was unquestionably a bad characteristic, the ambiguous *parsimonia* could be viewed as good. Some Romans would have recognised the virtue in the idea of not wasting resources.

¹⁹⁰ Although the word *avarus* is used to describe Euclio, both occurrences are in the first *argumentum* of the play (*Aul. Arg.* 1.1, 1.7), which focuses heavily on this aspect of Euclio. The other *argumentum* does not use this term, and it must be remembered that Plautus did not compose these plot summaries. Within the play, the Lar describes Euclio's grandfather as *avido ingenio* (*Aul.* 9); Megadorus, Anthrax, and Strobilus use the adjective *parcus* to describe Euclio (*Aul.* 206, 314, 315); during Megadorus' speech against the luxury of rich wives, Euclio comments how Megadorus' words support *parsimoniam* (*Aul.* 497), and this obviously pleases Euclio.

¹⁹¹ Theophrastus' work is not a scientific study of character types; it seems rather to have been a literary exercise, perhaps to provide after-dinner entertainment. There is no evidence that Plautus knew Theophrastus' work, but it is likely that Menander did, since they were contemporaries at Athens. Theophrastus gave lectures as head of the Peripatetic School from 323 BC onwards, and his *Characters* appeared in 319 BC; Menander's first play was produced in 321 BC.

characters described by Theophrastus of which Euclio displays elements are the μικρολόγος,¹⁹² the ἀνελεύθερος,¹⁹³ and the ἄπιστος.¹⁹⁴ Notably, he does not appear to fit the type of the ἀισχροκερδής,¹⁹⁵ nor that of the δεισιδαίμων.¹⁹⁶ Euclio's suspicious nature seems to be part and parcel of his miserliness as it is a manifestation of his determination to keep his newly found wealth safe. Thus in Theophrastus, this type presumes all men are dishonest, as does Euclio: consider his name for Staphyla, "circumspectatrix cum oculis emissiciis."¹⁹⁷ his words to himself when with Megadorus: "anus hercle huic indicium fecit de auro,"¹⁹⁸ and his mutterings to himself about Megadorus.¹⁹⁹ The obsession of Euclio with locking his door is also a trait suggested by Theophrastus.²⁰⁰ Other traits mentioned within this section are less appropriate to Euclio as they suggest usury, which we do not associate with Euclio. However, the

¹⁹² Thphr. *Char.* 10 – excessive economy of expenditure. This suggests someone who is always counting his pennies.

¹⁹³ Thphr. *Char.* 22 – minimum expense, especially when one should splash out: neglect of honour. This word has the sense in general terms of being inappropriate to a free man, or ungentlemanly. The first phrase describes Euclio fairly well, as he is a worthy citizen except for one area, Ἡ δὲ ἀνελευθερία ἐστὶ πάρεσις τις φιλοτιμίας δαπάνην ἐχούσης.

¹⁹⁴ Thphr. *Char.* 18 – presumption that all mankind is dishonest.

¹⁹⁵ Thphr. *Char.* 30 – desire of base gain. This does not seem appropriate to Euclio, who at no point during the play displays a desire to gain wealth, and certainly not by base means.

¹⁹⁶ Thphr. *Char.* 16 – excessive piety and superstition. This last is the type characterised by excessive piety and superstition, and it appears to denote the opposite of Euclio. One could also compare Euclio to the characters described by Aristotle in his *Nicomachean Ethics*, like the φειδωλός, γλίσχος, κίμβιξ, cf. Arist. *E.N.* 4.1.37 ff.

¹⁹⁷ *Aul.* 41.

¹⁹⁸ *Aul.* 188.

¹⁹⁹ *Aul.* 184 f., 194 ff., 216, 265 ff.

²⁰⁰ Thphr. *Char.* 18. καὶ τὴν γυναῖκα τὴν αὐτοῦ ἐρωτᾶν κατακείμενος εἰ κέκλεικε τὴν κιβωτόν, καὶ εἰ σεσήμανται τὸ κυλικούχιον, καὶ εἰ ὁ μοχλὸς εἰς τὴν αὐλείαν ἐμβέβληται.

attitude to lending possessions is accurate: as Euclio will refuse if possible, like the distrustful man.²⁰¹ Euclio demonstrates parsimony or ἀνελευθερία when he goes to market to purchase offerings for his daughter's wedding. Everything is too expensive for him; this is a matter of feeling, since he could afford these things if he wished to.²⁰² He ends up buying only garlands and seed-cake, which are appropriate, but considering it is for his daughter, he has neglected his honour and duty here as a father. Euclio displays aspects of μικρολογία or excessive economy. There are a few examples which bring Euclio to mind, such as the size of offerings this type would make, and the refusal to let people pass through his land.²⁰³ The penurious man also orders his wife not to lend things.²⁰⁴

Euclio is characterised by the Lar in the prologue, in which he is shown to have inherited a miserly nature from his father and grandfather.²⁰⁵ The descriptions of him by the slaves and cooks are indicative of suspicion and miserliness, although scholars have been tempted to point to the unreliable nature of their testimony, and also their tendency to exaggerate. There is also very strong criticism of Euclio during the dialogue between Anthrax and Strobilus.²⁰⁶ Strobilus uses examples from daily life to describe the character of Euclio during his conversation with the cooks.²⁰⁷ Some of these are apt for a miser, but others also suggest that Euclio is a superstitious man. It does seem that we are meant to view Euclio as

²⁰¹ *Aul.* 91 ff.

²⁰² *Aul.* 371 ff.

²⁰³ *Thphr. Char.* 10: καὶ οὐκ ἂν ἔᾶσαι οὔτε συκοτραγῆσαι ἐκ τοῦ αὐτοῦ κήπου, οὔτε διὰ τοῦ αὐτοῦ ἀγροῦ πορευθῆναι, οὔτε ἐλαίαν ἢ φοίνικα τῶν χάμαι πεπτωκότων ἀνελέσθαι. καὶ τοὺς ὄρους δ' ἐπισκοπεῖσθαι ὄσημέραι εἰ διαμένουσιν οἱ αὐτοί.

²⁰⁴ Cf. *Aul.* 90 ff.

²⁰⁵ *Aul.* 9, 19 f., 21 f. For the use of descriptions by other characters as a technique of characterisation, cf. Wilner, O.L. (1938) 20-36.

²⁰⁶ *Aul.* 294-320.

²⁰⁷ *Aul.* 294-320. For the significance of this section, cf. Burck, E. (1956) 265-277.

afflicted by a form of *insania*, when Staphyla complains and gives examples of his behaviour.²⁰⁸ The examples given in the dialogue between the cooks and the slave also suggest a type of madness,²⁰⁹ as does Euclio's own speech,²¹⁰ and behaviour.²¹¹ In contrast, Megadorus and Eunomia seem to have reasonably high opinions of Euclio, describing him as thrifty rather than miserly.²¹² The adjective *parcus*²¹³ is used of him by Megadorus, who believes he is like this because of his poverty. Eunomia, who is portrayed herself as very upright, describes Euclio in favourable terms to Megadorus, and Megadorus does this to Euclio himself,²¹⁴ which suggests we are not meant to think of him in a wholly negative way. These descriptions are what have driven scholars to defend Euclio as a poor and thrifty man, driven mad by the discovery of the gold. However, this does not stop Euclio from being a miser, it just means he is not wholly despicable, and it also leaves the way open for an ending in which he is reintegrated into society.²¹⁵

His behaviour towards Staphyla, Megadorus, Lyconides, and Lyconides' slave, as well as the cooks, shows him to be excessively suspicious of others and miserly, as do his words. Euclio's desire to keep the cobwebs can be interpreted either as a sign of avarice, or as an indication that he expects unquestioning obedience from Staphyla.²¹⁶ He spends the bare minimum on his daughter's wedding, but this may be partly because he

²⁰⁸ *Aul.* 67-73.

²⁰⁹ *Aul.* 297-320.

²¹⁰ *Aul.* 465-472. For characterisation through one's own speech, cf. Stockert, W. (1982) 4-14.

²¹¹ *Aul.* 655.

²¹² *Aul.* 172 ff., 206.

²¹³ *Aul.* 206, cf. 314, 335, 497.

²¹⁴ *Aul.* 172, 215 f.

²¹⁵ *Aul.* fr. 3, 4.

²¹⁶ *Aul.* 83 ff.

cannot accustom himself to the idea of his wealth, and therefore can not bring himself to change his thrifty habits, which would be ingrained: he is an old man.

A further means of characterisation, if somewhat more subtle, is the use of parallel figures in the play.²¹⁷ Megadorus and Lyconides are both similar to their slaves, as is Euclio to Staphyla.

Repetition²¹⁸ is used as a device to portray Euclio's character, in that each incident involves a slight variation, which adds something to the portrayal, for example the removal of Staphyla, and then Congrio from the house, and the frequent running to check on the gold, as well as his ensuring that the door is closed properly. These emphasize his suspicious nature, and his inability to trust anyone, even his household Lar and the god Fides.²¹⁹ Euclio's own solos²²⁰ help to characterize him successfully, as he is frank,²²¹ and expounds on his own motives. These correspond with things others say about him, and also his own actions, thus serving to reinforce the characterisation. Euclio may be vulnerable to practical jokes, as is suggested when he decides to go to the forum to gather his share of the gold distribution, and later returns complaining that no one came to

²¹⁷ See p. 68 ff. for further discussion.

²¹⁸ See Wilner, O.L. (1930) 66 f.

²¹⁹ For the humour this creates, cf. Raffaelli, R. (2000) 49-65 in Raffaelli, R., Tontini, A. (2000).

²²⁰ *Aul.* 105-119, 371-389, 460-474, 713-726.

²²¹ Euclio is frank and direct as far as the audience is concerned, but he is not straightforward with the other characters in the play. For Plautus, the relationship between the 'actor' and the 'acted' was ambiguous. When the actor pops in and out of his stage role, this is known as 'breaking the dramatic illusion'. It was typical of farce, and separates Plautus from Terence. Some characters, like Euclio, are especially prone to or adept at breaking the dramatic illusion, due to their use of soliloquies. This makes it more difficult to talk about Euclio as a character within the play.

share any gold.²²² He only went to try to hide the fact that he is now wealthy, and this journey away from home has endangered his gold. This suggests someone may have played a trick on Euclio, because he is parsimonious, and will always go for a free handout.

The strangeness of Euclio's behaviour and attitudes is demonstrated by a consideration of the people and gods whom he fails to trust. Firstly, he distrusts his own, fearful, old slave, Staphyla,²²³ and an upright citizen, Megadorus.²²⁴ It is more natural that he should beware of the cooks and the other slaves. In terms of the gods, it is striking that he removes the gold from his house, and the Lar's protection, to place it in an external shrine, admittedly to a worthy god, Fides. However, he then removes the gold from there, to place it in the hands of a god whose grove is outside the city walls, Silvanus.²²⁵

There is linguistic characterisation of Euclio, which is possible due to his frequent speeches and dialogues with a variety of characters in the play.²²⁶ These suggest that he is curt, emotional, and self-absorbed, through the use of orders, repetition, asyndeton, and metaphors. His monologue on returning from market is particularly striking for its repetitive use of the word *carus*, asyndeton, and the vivid pictures and sententiae it produces. Euclio also has a tendency to use exclamations such as *perii* and *ei mihi*. Most of the metaphors Euclio uses are of a farming origin, which suggests Euclio is meant to be a farmer, using metaphors from his own realm of experience. Euclio's words after his discovery of the theft are

²²² *Aul.* 105-119, 178 ff.

²²³ See p. 61 f.

²²⁴ See p. 63 f.

²²⁵ See p. 20 ff. for discussion of the gods.

²²⁶ Euclio is on-stage for 495 of the surviving lines, and speaks approximately 320 of them, (see Appendix p. 503 f.).

significant,²²⁷ as he waits three lines before using a pronoun to refer to the pot, and does not actually name the pot until 723a. His concern is to express his despair at the theft rather than to notify others about what has been stolen from him. His use of three exclamations emphasizes his despair, but is also appropriate according to the way in which we have heard him speak earlier. He is dispirited, but humble, and therefore accepts what he feels incapable of changing.

It is clear that Euclio is not at all interested in accumulating more wealth, only in keeping his treasure safe: indeed he would give up a free hand-out but for the fact that it might alert people to the fact that he now has treasure. However, there is evidence to suggest that Euclio does in fact fulfil the criteria of an ancient miser, and that is what is important for Plautus' play. Euclio's lack of trust and superstition seem to be manifestations of his miserly nature and obsessive concern about the pot. This obsession can be cured, but his parsimony or miserly nature cannot, since this has been inherited.

Staphyla (*anus*)

The name means 'bunch of grapes', and is not attested as a personal name in Greece.²²⁸ It is more likely to be a name created by Plautus, to suggest that Staphyla is partial to wine.²²⁹ This appears to be an antiphrastic name,²³⁰ since it would be appropriate for a young and attractive female. She is only named for the first time at line 269, and therefore in her first appearance she remains unnamed. Staphyla seems faithful, trustworthy

²²⁷ *Aul.* 713-726.

²²⁸ Byrne, S.G., Osborne, M.J. (1994) 404. However, there is one attestation of Σταφύλος, the masculine form of the name. See Schmidt, K. (1902) 208.

²²⁹ *Aul.* 278 f.

²³⁰ See footnote 179 on p. 53.

and vigilant about the door, and therefore undeserving of Euclio's mistrust.²³¹ She is characterized by her manner of speaking, especially by contrast with Euclio's in their long scenes together. She is long-winded,²³² and this could suggest she is a typical old woman who enjoys gossiping. However, like her master she is emotional: she is worried by the situation in which Euclio's daughter finds herself.²³³ She is the confidante of Euclio's daughter, and is therefore aware of the rape and pregnancy.²³⁴

Eunomia (*matrona*)

The name means 'good order' or 'well-bred', and is attested as a Greek personal name.²³⁵ Her role in the play seems rather limited, although she is clearly a helper of Lyconides and his marriage, in that she dissuades Megadorus from marrying Euclio's daughter. Her name is reflective of her character, in that she is concerned about people fulfilling their social duties: she thinks Megadorus should marry and continue his line, as an upright citizen would. She is critical of other women, labelling them as gossips and talkative,²³⁶ which is ironic, given her lengthy approach to the topic of marriage.²³⁷ Her intervention with Megadorus has been identified by Konstan as being important not for the plot, but for the theme.²³⁸ Despite her promising first appearance with Megadorus, her character remains undeveloped during the play. Her second appearance with Lyconides is curtailed, and there is no development of her relationship

²³¹ *Aul.* 350 f.

²³² *Aul.* 67-78, 275-277.

²³³ *Aul.* 50 f., 279.

²³⁴ *Aul.* 74 f., 806 f.

²³⁵ Byrne, S.G., Osborne, M.J. (1994) 178, Schmidt, K. (1902) 189.

²³⁶ *Aul.* 124 ff.

²³⁷ *Aul.* 120-134, 144-150.

²³⁸ Konstan, D. (1983) 40 ff.

with her son.²³⁹ This is highlighted by the fact that she does not censure Lyconides for his behaviour in assaulting Euclio's daughter, but simply agrees to speak to Megadorus on her son's behalf.

Megadorus (*senex*)

The name means 'generous'; it is not attested as a genuine Greek personal name.²⁴⁰ He appears to be an inveterate bachelor, who does not want the responsibility of marriage and a family. His name appears appropriate, as he is willing to marry Euclio's daughter without receiving a dowry. However, as Konstan points out, this is contrary to the social code, and could lead to the union being viewed as concubinage. Therefore, perhaps Megadorus is not acting out of social duty, but simply his own desire.²⁴¹ He desires Phaedria, but is not interested in a real marriage, as suggested by his willingness to take her without a dowry. In this way, he is blocking the successful resolution of both strands of the play, as his marriage would prevent the discovery of the treasure and Euclio's subsequent redemption, and it would also prevent Euclio's daughter from being married to the rapist and young lover, Lyconides. Once he has been convinced by Eunomia not to pursue the marriage he is no longer an obstacle to either resolution, but neither is he important for the plot, and he simply disappears from the scene. Despite his generous nature, he offers stern criticism of dowered, extravagant women.²⁴² By marrying without a dowry, he knows he will have full control. His generosity and good nature are apparent during the scene in which he requests Euclio's

²³⁹ *Aul.* 682-696.

²⁴⁰ Byrne, S.G., Osborne, M.J. (1994) 299 f. While Megadorus is not attested in Greek, there are names upon which it could be based, such as Μεγακλῆς and Μεγιστόδωρος, cf. Schmidt, K. (1902) 196.

²⁴¹ Konstan, D. (1983) 40 ff.

²⁴² *Aul.* 475-536.

daughter's hand in marriage. He tries to bridge and narrow the social gap between the two men, by emphasizing the reciprocal nature of the arrangement.²⁴³ He is characterized by his manner of speaking: it is calm and clear.

Strobilus, servus Lyconidis (*servi*)²⁴⁴

The name Strobilus means 'whirlwind'; it is attested once in Greece as a real personal name in a play of the Greek New Comedy.²⁴⁵ Strobilus belongs to Megadorus; Lyconides' slave's name is uncertain. Strobilus organises the cooks for the wedding feast, and naturally knows who Euclio is. The second slave to appear is Lyconides', who carries out the theft. Strobilus is fairly dutiful and organised, whereas Lyconides' slave is tricky and swift. The name Strobilus suits both slaves, as the connotations of being a 'whirlwind' can include both efficiency and uncontrollable speed. Lyconides' slave lives off-stage, and as a result, does not know who Euclio is. He hopes to use the gold to buy his freedom. Their characters are clearly different: Strobilus follows Megadorus' orders, and tries to organise the wedding preparations; Lyconides' slave disobeys Lyconides to watch Euclio, and steals for personal gain. He even tries to deceive Lyconides, his own master. In his scene with Euclio, he manages to embarrass the old man, by responding with many questions, and turning defence into attack. He is aided in this by Euclio's refusal to name the pot.

²⁴³ *Aul.* 215 f., 217 ff., 225, 236 f.

²⁴⁴ For a discussion of the textual problem concerning the names of the slaves, see p. 5 ff.

²⁴⁵ Byrne, S.G., Osborne, M.J. (1994) 408, Schmidt, K. (1902) 209.

Congrio, Anthrax (*coqui*)

Although the cooks, Congrio and Anthrax, appear only in the mid-section of the play²⁴⁶ they provide a significant comic element, and also play a key role in driving the plot forward. In his study of the role of the cook in New Comedy, Dohm identified cooks with integrated roles, and cooks with episodic roles.²⁴⁷ The former, as suggested by their designation, were fully-fledged members of the cast, playing important roles through much of the play; the latter merely played short, comic roles, with no importance for the plot, just appearing to provide standalone humour. The cooks in *Aulularia* fall under neither of these headings. Congrio and Anthrax provide a significant amount of broad humour often provided by slaves, but they do much more than this. Dohm identified certain lines as being 'episodic',²⁴⁸ as is the fact that they have typical cook names: Congrio or 'Conger eel' and Anthrax or 'Charcoal'.²⁴⁹ As free characters,²⁵⁰ they are able to say more than slaves, and they play an important role in the characterisation of Euclio, especially in providing a motivation for Strobilus' exaggerated portrayal of the old man,²⁵¹ and for Euclio to characterise himself through his reaction to the presence of Congrio in his house.²⁵² In addition, it is the presence of the cooks in Euclio's house that drives him to move the pot of gold from his hearth to the temple of Fides. In particular, it is Congrio's shouted demand for a larger pot that spurs Euclio to action: that is, the word which Euclio is so afraid to speak being spoken by another character in the play. Therefore, one might think that

²⁴⁶ *Aul.* 280-362, 390-391, 398-459.

²⁴⁷ Dohm, H. (1964) 251 ff. See note on lines 280-405 in the commentary.

²⁴⁸ e.g. *Aul.* 321-3, 336 f., 359, 398 ff.

²⁴⁹ Schmidt, K. (1902) 176, 363 f.

²⁵⁰ See note on lines 280-405 in the commentary.

²⁵¹ *Aul.* 295 ff.

²⁵² *Aul.* 390 ff.

these cooks are integrated into the plot of the play. Yet, no sooner have they forced this movement of the pot, than they have disappeared out of the play altogether: they are now superfluous. They remain in the homes of Euclio and Megadorus, and presumably cook the wedding feast for Lyconides and his bride, rather than for Megadorus, but Plautus has promoted them to move the plot forward and then abandoned them to oblivion, as though they were purely episodic characters.²⁵³ Therefore, they are very much subject to the economy of the play, and serve the plot, laying a foundation for the resolution of play. They are important in enabling the Lar's plans and hopes to come to fruition. They are distinct in character, with Anthrax being lively, confident, and coarse, while Congrio is nobler but simpler. He allows Euclio to drive him out, and still talks to the old man, being willing to continue with his job.

Lyconides (*adulescens*)

The name may be a Plautine invention, as it appears to be unattested as a Greek personal name.²⁵⁴ The name is appropriate because he has raped Euclio's daughter. Lyconides is a wealthy young man,²⁵⁵ who undoubtedly has good future prospects; given that his father has died, he may already be independently financially secure. Lyconides, despite being the *adulescens* at the heart of the love-plot of *Aulularia*, remains undeveloped as a character. His first appearance onstage is at line 682, and he is named only once, at line 779.²⁵⁶ He has a minimal role, but he is clearly meant to be sympathetic, and his marriage to Euclio's daughter is the one the Lar would hope for; yet his slowness in acting is open to

²⁵³ At *Aul.* 459 they leave the stage, and do not reappear in the play as it survives.

²⁵⁴ Byrne, S.G., Osborne, M.J. (1994) 287, Schmidt, K. (1902) 195. Λυκινίδης appears to be the closest parallel.

²⁵⁵ The suffix '-onides' is used by Plautus to indicate a person of good birth.

²⁵⁶ Lyconides is mentioned, but not named, by the Lar in the prologue, cf. *Aul.* 28-36.

condemnation. His relationship with his mother remains undeveloped,²⁵⁷ as do his feelings for Euclio's daughter, for whom he shows little concern.²⁵⁸ This is probably a result of Plautus' treatment of the love theme in this play, which is itself rather undeveloped. He is typical of the young lover in his conversation at cross-purposes with Euclio.²⁵⁹ He is so trapped in his own thoughts that he does not realise that Euclio is not talking about his daughter. This misunderstanding is dependent on the fact that both *Phaedria* and the *pot* are feminine nouns, and that both men choose to use pronouns. Lyconides is ultimately good, for all his delaying, for he chooses the marriage over allowing his slave to keep the stolen treasure. He chooses to make good the rape, despite his difficulty in making himself understood by Euclio, and he also makes good a crime he did not commit, by forcing his slave to return the gold. He takes responsibility for both crimes, since his property, the slave, commits the theft.

Phaedria (?)²⁶⁰ (*virgo*)

Euclio's daughter is named only in the scene-heading before line 682, as *Phaedria*. This is problematic in that *Phaedria* is actually a male name, from the Greek, *Phaedrias*,²⁶¹ or *Phaedrion*. The female name would be *Phaedra*, but this would not be acceptable, due to the mythological

²⁵⁷ *Aul.* 682-696.

²⁵⁸ *Aul.* 691-693, 696-700. His words in line 693 use the girl's screams as evidence to persuade his mother to speak to Megadorus. Lyconides chooses to follow his mother into Megadorus' house, rather than going to check on the girl he wishes to marry.

²⁵⁹ *Aul.* 733-760.

²⁶⁰ Given the problems associated with this name, and the fact that Euclio's daughter is unnamed in the text as it survives, it is debatable whether she was named at all.

²⁶¹ Byrne, S.G., Osborne, M.J. (1994) 439, Schmidt, K. (1902) 199.

personage.²⁶² Phaedria speaks once, but does not appear onstage, due to her pregnancy.²⁶³ She is portrayed as virtuous by the Lar, and her good nature provides the opportunity for Euclio to be redeemed.²⁶⁴ In one respect she is another piece of Euclio's property, like the pot of gold. Indeed there are numerous parallels between the gold and Euclio's daughter: the theft and the rape are both attacks on Euclio's property and honour. If his daughter has lost her virtue through a rape that is a loss for Euclio. This is emphasized by the way in which the two strands of the plot are portrayed in a parallel manner throughout the play and eventually united by the resolution, in which the theft is converted to a dowry and the rape is converted to a marriage, both by Lyconides, and also by the conversation at cross-purposes between Euclio and Lyconides.²⁶⁵

Parallels

The numerous parallels that exist within the play serve both the characterisation²⁶⁶ and the structure. There are two families in the play, although one is divided into two separate households, one resident onstage and the other offstage.²⁶⁷ The slaves can be shown to reflect the nature of their respective masters. The difference in character between the slaves of Megadorus and Lyconides is matched by the difference in the

²⁶² Byrne, S.G., Osborne, M.J. (1994) 438, RE 19.1543 ff., Roscher, W.H. (1884-1921) 3.2.2220 ff.

²⁶³ *Aul.* 691 f.

²⁶⁴ *Aul.* 23-33.

²⁶⁵ *Aul.* 74-78, 274-279, cf. 713-726; *Aul.* 733-760.

²⁶⁶ Characterisation is a product of several different items, including plot, metre, and diction, cf. Gratwick, A.S. (1982) 105.

²⁶⁷ Euclio's family consists of Euclio, his daughter and Staphyla; Megadorus' family consists of Strobilus, Lyconides, Eunomia, and Lyconides' slave, with the latter three residing off-stage.

character between uncle and nephew.²⁶⁸ This is heightened by the fact that just as the slaves remain in one half of the play respectively, so too do their masters. There is no overlap in terms of appearances onstage of Megadorus and his slave Strobilus, and Lyconides and his slave.²⁶⁹ Just as Strobilus is a highly efficient and organised slave, Megadorus displays efficiency too. Although he appears to have been a confirmed bachelor up to the start of the play, once he has allowed Eunomia to propose a suitable wife, he wastes no time in organising his wedding with Euclio's daughter.²⁷⁰ Lyconides and his slave are similar in the fact that they each commit one of the crimes of the play: Lyconides' crime of rape occurred nine months before the time of the play,²⁷¹ and he pays his debt by not only marrying the girl he has wronged, but also by putting right the theft perpetrated by his slave; Lyconides' slave is the thief of Euclio's pot of gold from the grove of Silvanus.²⁷² Both commit crimes of an opportunistic nature: Lyconides' rape occurred at a festival, when he was drunk,²⁷³ and was clearly not premeditated; the theft occurred because Euclio was foolish enough to speak out loud regarding his gold,²⁷⁴ thus putting temptation in the way of this slave, and so in this case too, the crime was not originally premeditated. These two are both younger than Megadorus and Strobilus, and they are represented as impulsive. They are not efficient either: Lyconides has wasted nine months, and it takes a proposal of marriage by his uncle to force him to take action.²⁷⁵

²⁶⁸ See p. 63 f., and p. 66 f.

²⁶⁹ Megadorus appears onstage between lines 120 and 579; Lyconides appears onstage between lines 682 and 832. Strobilus appears between lines 280 and 270; Lyconides' slave appears between lines 587 and 832.

²⁷⁰ *Aul.* 165 ff.

²⁷¹ *Aul.* 28 f., 35 f., 794 f, 798

²⁷² *Aul.* 701 ff.

²⁷³ *Aul.* 36, 689, 737, 742, 745, 794 f.

²⁷⁴ *Aul.* 603 ff., 608 ff., 661 ff.

²⁷⁵ *Aul.* 603 ff., 682 ff.

Lyconides' slave waits around, and the opportunity for theft presents itself to him;²⁷⁶ he needs more than one attempt to carry it out, and is rather a poor example of the cunning slave. The way in which he gives his crime away to Lyconides too is also a sign of his weakness and inefficiency.²⁷⁷ Finally, the other pairing of master and slave is constituted by Euclio and Staphyla. The first point of interest is that Euclio has a female household slave rather than a male one. This is undoubtedly because of the presence of his daughter in the house, but in terms of Plautine comedy, it helps to highlight Euclio's nature. Euclio and Staphyla have three scenes together in the first half of the play.²⁷⁸ We are able to compare and contrast them thanks to these, and the scenes in which they appear without one another.²⁷⁹ Both Euclio and Staphyla are very emotional characters, with a tendency to make paratragic speeches.²⁸⁰ They are also both concerned with reputation, and the knowledge of other people: this is a typically female concern in New Comedy, and perhaps Euclio's concern over whether people know he has some gold or not²⁸¹ is stressed by giving him a female slave, who is concerned with the discovery of Euclio's daughter's pregnancy.²⁸² When she speaks to other slaves and cooks she is suspicious of them, and like Euclio pretends they have nothing in the house. Euclio has a secret from Staphyla concerning the pot of gold, and she has a secret from her master concerning the pregnancy of his daughter. In each case, fear prevents the keeper of the secret from communicating with the other, allowing the comedy to develop as it does. In terms of how all these roles compare with one another, it is easy to see that the two criminals,

²⁷⁶ *Aul.* 604 f., 661 ff.

²⁷⁷ *Aul.* 816 ff.

²⁷⁸ *Aul.* 40-66, 79-103, 268-274.

²⁷⁹ *Aul.* 67-78, 274-279, cf. *Aul.* 105-119, 713-726.

²⁸⁰ *Aul.* 67 ff., 105 ff., 274 ff., 713 ff.

²⁸¹ *Aul.* 52 ff., 60 ff., 113 ff., 184 ff., 188, 465 ff., 547 f.

²⁸² *Aul.* 67 ff., 276 ff.

Lyconides and his slave, having committed their opportunistic crimes, become rather passive and indolent. Each is forced into making good his crime by another. In contrast, Megadorus and his slave Strobilus are active, but perhaps more importantly trustworthy. Contrasts between character types are also apparent with the cooks, Congrio and Anthrax,²⁸³ and the musicians, Phrygia and Eleusium,²⁸⁴ even though the latter pair do not speak.

Plautine Language

The ways in which Plautine language differs from Classical Latin are reflected in the commentary, where linguistic peculiarities are highlighted. Plautus was writing in the late third century BC and the early second century BC, thus his plays are the most extensive remains we have of early Latin. In general, Plautine Latin is characterised by a multiplicity of forms not found in classical Latin, both in terms of alternate spellings, and syntactical constructions.²⁸⁵ Classical Latin encouraged diversity and ambiguity, whereas Plautus' style had helped to give words a definite and specific meaning. However, Palmer noted that the Latin of Plautus "differs little from the Latin of the Golden Age"²⁸⁶, adding that "many of

²⁸³ Anthrax is reliable, witty, and lively, whereas Congrio is less intelligent, he is a simple man, cf. *Aul.* 280 ff., 324 ff.

²⁸⁴ Phrygia is plump, whereas Eleusium is slim, cf. *Aul.* 330 ff. For their names, cf. Schmidt, K. (1902) 187, 201.

²⁸⁵ The stage-language was well-established by the time of Plautus; one of its major features was the use of doublet forms, which were retained and exploited for metrical and prosodical reasons. It was not a sign that Plautus and other dramatists were careless or uncertain of which forms to use. The only standard written Latin in Plautus' time was the archaic language of law and ritual.

²⁸⁶ Palmer, L.R. (1954) 4.

them are confined to the end of the verse"²⁸⁷ when discussing the archaisms found in Plautus.

Plautus was extremely inventive, recognising the potential of Latin for the creation of new words. When he coined new words or names, he did so in a precise manner. Often, he did this for humorous effect. Some are formed by analogy from verbs or nouns, following normal methods of Latin word formation.²⁸⁸ There are some Greek words, which only Plautus appears to have borrowed.²⁸⁹ Not only did Plautus use a variety of forms, he also used different ways of saying things more strongly, such as pleonasm,²⁹⁰ alliteration,²⁹¹ assonance,²⁹² *figura etymologica*,²⁹³ and exclamations.²⁹⁴

Much of Plautus' variety is a result of the need to find metrically suitable words, although the need to create an appropriate tone was also a factor. Often Plautus employs synonyms, both the current form and its archaic counterpart. It is likely that the archaic forms were still current when Plautus was writing, allowing him this flexibility.

²⁸⁷ Palmer, L.R. (1954) 85.

²⁸⁸ Examples include *trivenefica* (86), *tusculum* (385), *thesaurarios* (395), *coquinatus* (408), *salutigerulus* (502), *nugivendus* (525), *verberabilissimus* (633), *trifur* (633).

²⁸⁹ Examples include *zamia* (197), *murrobatharius* (511), *thylacista* (518), *sycophantia* (649).

²⁹⁰ *Aul.* 40: *exi inquam age exi exeundum hercle tibi hinc est foras*; 549: *quid tu te solus e senatu sevocas*.

²⁹¹ *Aul.* 45: *rationem reddam stimulorum seges*; 236: *probos propinquitate proxime*.

²⁹² *Aul.* 260: *pactum non pactum est non pactum pactum est*.

²⁹³ *Aul.* 49: *grandibo gradum*; 586: *ibo ad te fretus tua Fides fiducia*.

²⁹⁴ *Aul.* 713: *perii interii occidi*; 721: *heu me miserum misere perii / male perditus pessime ornatus eo*.

Examples of syntactical differences between Plautine and classical Latin are frequent in *Aulularia*.²⁹⁵ One of the most notable features is the use of both genitive and ablative with certain adjectives, like *onustus*.²⁹⁶

There are many differences between Plautine and classical Latin as regards the morphology of words. An archaic “-u-” is found rather than the classical “-i-”.²⁹⁷ This type of alternative orthographical form does not affect the prosody of the word in question. Plautus also appears to have used an archaic female genitive form, that is, disyllabic “-ai” as opposed to monosyllabic “-ae”.²⁹⁸ The use of this form is due to tone as well as metrical requirements. *Filiai* is accompanied by *nuptiis* on all four occasions, and we therefore see that this is a formula, which explains the use of the archaic genitive form, rather than the classical form. The archaic genitives *meai* and *tuai* appear once in a bacchiac tetrameter, which contains only four words. While the use of archaic forms elevates the tone of Eunomia’s speech, it should be noted that metrically these forms are necessary for the line to scan. The archaic form *animai* appears once, two lines apart from the classical form *animae*.²⁹⁹ Line 305 is a virtual repetition of 303, and it is surprising to see the change in morphology, although it is metrically necessary. The change emphasises *animai* and centres Anthrax’ question on it; it seems that Plautus is employing the archaism to have a striking effect, to stress the silliness of the idea, and to create a crude joke. Plautus used the archaic form of the ablative ending in ‘-d’ with personal pronouns; the MSS usually contain the classical form, but there are

²⁹⁵ See Lindsay, W.M. (2002) for a more detailed study of this topic.

²⁹⁶ *Aul.* 414 *onustos fustibus*, 809 *auro onustam*, cf. 611 *onustam auri*, 617 *onustam auri*.

²⁹⁷ *Aul.* 364 *maxuma*, 667 *maxumam*; *Aul.* 31 *proxumo*; *Aul.* 634 *surrupui*. See Allen, W.S. (1970) 56-59.

²⁹⁸ *Aul.* 295, 372, 540, 797: *filiai nuptiis*; *Aul.* 305 *animai*; *Aul.* 121: *meai fidei tuaique rei*. See Allen, W.S. (1970) 60.

²⁹⁹ *Aul.* 303-305.

examples of places where it is essential to use the archaic form for the sake of the metre.³⁰⁰

One also finds alternative morphology of verbal forms in Plautus. The most frequently appearing example is the alternation between “-re” and “-ris” in the second person singular.³⁰¹ Plautus also used archaic forms of the subjunctive and optative, particularly in formulae and oaths. In *Aulularia* we find both *dem* and *duim*, *perdam* and *perduim*, *sim* and *siem*.³⁰² Often the archaic form was used out of metrical necessity: *siem* occurs 10 times in *Aulularia* in its various permutations; *sim*, the classical form occurs over thirty times. The archaic form is iambic and always occurs at line-end in iambic senarii and trochaic septenarii, where an iambic foot is required. The classical forms appear in any position in the line, including line-end. Plautus also used the sigmatic aorist optative forms in “-xi-”.³⁰³ He made use of the archaic disyllabic imperatives *face*, *dice*, and *duce*, as well as the common classical monosyllabic forms.³⁰⁴ The decision as to which form to use, the archaic disyllabic word, or the classical monosyllable, seems not to have been so much a metrical decision, as one of style. In terms of *dic* and *dice*, the classical form occurs when it opens a phrase or sentence,³⁰⁵ and the archaic form occurs when it is the second word in a phrase.³⁰⁶ A similar distinction can be drawn between the use of *duc* and *duce*.³⁰⁷

³⁰⁰ *Aul.* 120, 306, 465 *med*; 133, 145, 226, 582 *ted*.

³⁰¹ The norm in Plautus and Terence is the ending ‘-re’. *Aul.* 152: *loqueris*, cf. 190: *loquere*.

³⁰² *Aul.* 238, 310, 662, 793: *dem*, cf. 62, 672: *duim*; *Aul.* 341, 645, 658: *perdam*, cf. 672, 785: *perduim*; *Aul.* 1, 29, 38: *sim*, cf. 39, 182, 229: *siem*.

³⁰³ *Aul.* 50 *adaxint*; 149, 257, 788 *faxint*; 420, 494 *faxim*.

³⁰⁴ *Aul.* 153 *face*; 452 *duce*; 787 *dice*.

³⁰⁵ *Aul.* 170, 212: *dic mihi*.

³⁰⁶ *Aul.* 787: *bene dice*.

³⁰⁷ *Aul.* 362 *duc istos intro*, cf. 452 *intro duce*.

Differences in pronunciation between Plautine and classical Latin can be signalled to us by variants in spelling, but also in scansion. Plautus uses alternative forms whereby one features an inter-consonantal "-u-" or "-i-", and the other is contracted.³⁰⁸ This often affects the prosody, and a particular form may be chosen to fulfil a metrical need. Plautus also makes use of alternative forms as regards inter-vocalic consonants, like "-v-" and "-h-".³⁰⁹ With *mi* and *mihi* editors often disagree as to which form should be printed, and whether the orthography actually affected the way in which a word was said, or its prosody. It is better to choose a convention and to remain consistent on such a point.

The MSS

There are two main branches in the transmission of Plautus, the Ambrosian palimpsest (A), and the Palatine family of manuscripts (P). Although the transmission is complex, the two branches appear to descend from a common archetype dating to the second century AD, containing all twenty-one comedies viewed as genuine by antique consensus. Leo showed that this was the case, because of the degree of agreement between the two branches³¹⁰; Leo also made it clear that the

³⁰⁸ *Aul.* 93 *extempulo*, cf. 613 *extemplo*; 285 *poplus*, cf. 406, 485 *populus*; 753 *purigo*, cf. 791 *purgo*.

³⁰⁹ *Aul.* 169, 369, 635, 714 *nil*, cf. 83, 238, 345, 348, 349, 355, 377, 657 *nihil*.

³¹⁰ Leo, F. (1912 2nd ed.) 1-62. Lindsay tried to argue that one branch represented the *ipsa verba* of Plautus (A), whereas the other represented the tradition of the exemplar made for the stage by producers (P), cf. Lindsay, W.M. (1904) 35, and that there was a common hyparchetype dating to the time before Varro, with the consensus of A and P representing a traditional text from the first century BC or the first century AD, cf. Lindsay, W.M. (1904) 142 ff. Gratwick notes that not only was this theory unsuccessful, but that it resulted in a refusal by Lindsay to accept that if there was agreement between

tradition as we have it dates to the archaising period of the second century AD at the earliest: it is impossible to rediscover the text as it was in Varro's day, and therefore also in Plautus' day.³¹¹ It appears that down to Varro's time the plays circulated individually, each one having its own idiosyncratic history; thus there is no editorial conformity. Only the Palatine manuscripts are of relevance to the text of *Aulularia*, as this is one of the plays not contained by the Ambrosian palimpsest. In some respects this simplifies the task of dealing with the text of this play, although it also deprives us of a potentially useful and helpful witness. In plays where both A and P can provide evidence, the agreement of A and P may mean that we have the text as established in the second century AD. Where we have only P, our evidence is naturally less secure. It is tempting to examine closely matters relating to the text and its transmission in different periods; while this is an interesting topic, it perhaps tells us more about those periods than about our play, and has a tendency to draw the focus away from the matters that are really significant. For that reason, this section does not contain detailed examinations of the value of such minor MSS as G and J.

The Palatine Manuscripts

The extant Palatine manuscripts date to the post-Carolingian period, and the surviving examples are all written in Carolingian minuscule. In this family, the alphabetical order of the plays is disturbed, probably due to damage surrounding *Aulularia* and *Bacchides*, which led to the latter being replaced in the wrong place.³¹² Their common ancestor (P) was a

A and P, they could both have the wrong reading, cf. Gratwick, A.S. (2000) 321-344, Stockert, W. (1983) iii-vii.

³¹¹ Leo, F. (1912 2nd ed.) 55

³¹² The alphabetical order of the plays only extended to a consideration of the first letter of the name of each play. Thus the order within a group, such as the plays beginning with

Carolingian (eighth or ninth century) descendant of an antique codex, (P^a), (third or fourth century) and was probably written in rustic capitals. The first eight plays³¹³ were transmitted together, and the second twelve³¹⁴ together, implying that (P) was divided into two parts for ease of copying.³¹⁵ Some manuscripts have received both groups directly, others have received the two sets of plays via different routes. The most important surviving manuscript of this family is B, the *codex vetus* of Camerarius, dating to the tenth or eleventh century, and containing twenty of the plays. Not only is the text itself important, but several of the corrections in the early plays are extremely helpful, as they may have been made as a result of comparison with (P) itself,³¹⁶ rather than another copy, and the colometry has been preserved. This codex was not known of until Camerarius used it to produce his edition of 1552, meaning that between 1472 and 1552, Plautus appeared to have written his plays in prose.

Another important manuscript of this family is D, the Ursinianus, dating to the tenth or eleventh century, and once owned by Fulvio Orsini.³¹⁷ D contains the second twelve plays, and the first three and a half plays of the first eight. This manuscript was found in about 1428 by Cusano,³¹⁸ and

'c' or those beginning with 'm' are not strictly in alphabetical order as we would think of it.

³¹³ *Amphitruo*, *Asinaria*, *Aulularia*, *Captivi*, *Curculio*, *Casina*, *Cistellaria*, *Epidicus*.

³¹⁴ *Bacchides*, *Mostellaria*, *Menaechmi*, *Miles gloriosus*, *Mercator*, *Pseudolus*, *Poenulus*, *Persa*, *Rudens*, *Stichus*, *Trinummus*, *Truculentus*.

³¹⁵ Leo, F. (1895) *praefatio* 4.

³¹⁶ For a formulation of the conundrum created by the quality of these corrections, cf. Gratwick, A.S. (1993) 39.

³¹⁷ Orsini (1529-1600) was an Italian humanist, who built up a large library, which later became part of the Vatican Library.

³¹⁸ Nicola Cusano (1401-1464), a German bishop, philosopher and scientist.

contains notes made by Poggio,³¹⁹ and was the source of Poggio's copy, G;³²⁰ it was also the source of the other manuscripts of the so-called *Itala recensio*,³²¹ and ultimately the source for Merula's edition of 1472.³²² Recently, this has been studied quite closely by Italian scholars.³²³

The codex Turnebi, (T), also belongs to the Palatine family;³²⁴ this was probably written in the ninth or tenth century, and was a descendant of the archetype of (P), and therefore equivalent to (P). Unfortunately, this has been lost, having been made use of by Turnebus in the sixteenth century.³²⁵ For *Aulularia* though, this manuscript appears to have furnished no evidence, at least none that has survived to our times.

³¹⁹ Poggio Bracciolini (1380-1459) was an Italian humanist and copyist, who discovered many lost works.

³²⁰ The Plautine codex belonging to Poggio, G, was a faithful copy of D, and also contains some additions to the text made by Poggio himself, which are not found in D, cf. Questa, C. (1968). However, D also contains corrections that must have been made later than the copy G, since they are not found in G. This manuscript has its importance in the contribution it can make to the restoration of orthography.

³²¹ This consists of a number of fifteenth century Italian manuscripts.

³²² Georgius Merula (c. 1430-1494) was an Italian humanist and classical scholar, who published first editions of Plautus (1472), and also of the *Scriptores Rusticae*, Cato, Varro, Columella, and Palladius.

³²³ In particular, the humanist MSS have been examined, cf. Tontini, A. (2000) 91-101 in Raffaelli, R., Tontini, A. (2000), (20002) 57-88 in Questa, C., Raffaelli, R. (2002).

³²⁴ (T) appears to share errors with BCD, but on occasion is correct when these are not. It has not been corrected with the aid of A, as remaining errors and lacunae demonstrate. It seems to share a common hyparchetype with BCD, but is not a descendant of (P). It can therefore provide a check for BCD.

³²⁵ Lindsay, W.M. (1972). Lindsay has investigated other sources to glean information regarding the readings of (T), for example, the Bodleian marginalia (Linc. 8° D 105), a transcript of the Bodleian marginalia in the Bibliothèque Nationale, Scaliger's copy of Plautus and his readings of his *vetus codex* in the Bodleian Library, and the Burney MS of Plautus in the British Museum. He also tried to reconstruct the contents of (T), and demonstrated that (T) provided the best readings of Lambinus' *veteres libri* and Scaliger's

C, the *codex decurtatus*, dating to the tenth or eleventh century, contains only the second twelve plays; in any case, its value is limited, being mainly important as a witness to (□), the direct ancestor of C and D.

The first eight plays are also contained in less important manuscripts, like E,³²⁶ the Ambrosianus, a twelfth century Italian manuscript, which contains lines 1-191 and 606 ff. of *Aulularia*, V, the Vossianus from Leiden, an eleventh century manuscript, which contains *Aulularia* from line 190 onwards, J, a twelfth century manuscript known as the Britannicus or the Londinensis, which has been damaged by fire and shows many interpolations,³²⁷ and O, an eleventh century manuscript from France.

The Ambrosian Palimpsest

The Ambrosian Palimpsest dates to the fifth century, and is written in uncials or rustic capitals. In 1815 it was rediscovered by Angelo Mai, and its potential importance to the text of Plautus was recognised by Ritschl.³²⁸ It is clear that it used to contain all twenty-one plays, but unfortunately only a few survived. It was overwritten with the book of Kings from the Old Testament in the eighth century. It was painstakingly transcribed by Studemund, and published in 1889³²⁹; unfortunately, the chemicals used to

vetus codex. The loss of (T) may be due to the destruction of the monastery of St Colombe in 1567 by Calvinists, since this appears to have been the home of the codex.

³²⁶ For the value of EV, cf. Chelius, K.H. (1989) 100 ff.

³²⁷ For the value of J, cf. Chelius, K.H. (1989) 40-44.

³²⁸ Gratwick, A.S. (2000) 324 has pointed out the problems created by the perceived superiority of A: an overvaluation of A and an undervaluation of P. For *Aulularia*, since A does not survive for this play, there are no problems of this nature.

³²⁹ Studemund, W. (1889).

retrieve the text have made much of it illegible; thus today it is known only in transcription.

Literary and Other Sources

Another source of evidence for the text of Plautus is the appearance of citations in a variety of later writers, including Varro, Verrius Flaccus, Nonius Marcellus, Paulus Diaconus and Pompeius Festus. Their reliability varies according to whether they were quoting from a text, memory, or depending on a secondary source. Varro quoted from Plautus in his *De Lingua Latina*; sadly, his *De Comoedis Plautinis* is lost. During the first century BC, when Varro was writing, there was a revival of Plautine comedy; the plays were performed again, which naturally led to some alterations being made, including the attribution of new titles to some, and the plays were discussed, by scholars like Aurelius Opilius, Aelius Stilo, and Servius Clodius.³³⁰ It is clear that Varro made use of gloss writers, and the texts on which these writers based their comments.³³¹ Thus, his citations are likely to be fairly reliable, since they are taken from texts edited by scholars like those mentioned above or their commentaries. The reliability is evidenced by the fact that in most cases, Varro agrees with the consensus of A and P.³³² Verrius Flaccus, an Augustan scholar, quoted from Plautus in his *Libri de significatione verborum*. He, like Varro, made use of the writers of glosses. Unfortunately, this work has survived to us mainly via two successive epitomes, rather than directly: in Tiberius' reign, Pompeius Festus made an epitome of Flaccus; in the reign of Charlemagne, Paulus Diaconus made an epitome extracted from Festus' work. Festus' epitome too survives only in a fragmentary form.³³³ Flaccus

³³⁰ Lindsay, W.M. (1904).

³³¹ Var. *l.L.* 7.107.

³³² Var. *l.L.* 5.14, cf. *Aul.* 191; Var. *l.L.* 7.103, cf. *Aul.* 446; Var. *l.L.* 5.181, cf. *Aul.* 526.

³³³ Evidence for our play includes: Pl. *Aul.* 510, cf. Paul. Fest. 79.19 f. L.

made citations from the text and the commentary based on the text, but he also made citations or casual references from memory. The latter were naturally less reliable, and show signs of carelessness.³³⁴ Nonius Marcellus, writing in the fourth century AD also cited Plautus, particularly the first three plays,³³⁵ in his *De Compendiosa Doctrina*. This was a dictionary of Republican Latin, and therefore Nonius cited from many early writers including Plautus, often borrowing from Flaccus and Aulus Gellius, although never mentioning these later authorities, in order to illustrate the words in his dictionary.³³⁶ In general, his quotations agree with A and P; when his citations are divergent it is likely that they are from memory or other sources, like marginal glosses and lexicographers.³³⁷ There are also references and citations in other authors, but these are much less frequent. For example, Cicero occasionally quoted from Plautus,³³⁸ and a variety of Imperial authors alluded to the Republican dramatist.³³⁹ Other grammarians, later than Nonius, also cited from Plautus, but although Charisius and Rufinus are quite important, the others add little to our knowledge of the text of Plautus. Their main

³³⁴ *Aul.* 555, cf. Paul. Fest. 188.7 f. L; *Aul.* 162-4, cf. Paul. Fest. 274.14 ff. L; *Aul.* 354-5, cf. Paul. Fest. 500.9 ff. L.

³³⁵ Nonius quoted mainly from *Amphitruo*, *Asinaria*, and *Aulularia*. He seems to have had access to two copies of Plautus, one of which contained just these three plays, and which Nonius made much use of, and one which contained all twenty-one of the genuine plays, which he used less frequently. His preference was probably driven by practicality.

³³⁶ Lindsay, W.M. (1965). Lindsay aims to demonstrate that Nonius compiled his dictionary in a mechanical manner, placing the items in his dictionary in the order in which he found them in his sources. This is important, in that it may help in ordering fragments of Republican authors.

³³⁷ Nonius cites *Aul.* 116 twice, once correctly, from his own copy, cf. 764 L., and once from a lexicographer, cf. 769 L.

³³⁸ Cic. *Div.* 1.31.65, cf. *Aul.* 178.

³³⁹ Plin. *Nat.* 18.28.107 comments on the controversy surrounding *Aul.* 400 and its authenticity. There are also allusions to Plautus in Horace, Persius, Martial, Quintilian, and Seneca.

importance is in their attestation of word-forms and spellings.³⁴⁰ The number of glosses by these writers suggests that *Aulularia* was quite a popular reading text, and Cicero's citations suggest that the learned public were expected to have read Plautus.

Stages in Transmission

There were various stages in the transmission of the text of Plautus, and these must be borne in mind when considering the current state of the text, as they bear on the kinds of additions and alterations the text has suffered.³⁴¹ In the first stage of the transmission, during Plautus' lifetime and immediately after his death, it is likely that the plays circulated as they were performed; it is natural that producers and actors would have introduced changes into the text, such as additions, deletions, and alternative versions.³⁴² The text underwent another stage in its transmission once Alexandrian scholarship commenced at Rome in the first century BC³⁴³; this had an effect on philological and editorial activity, and ensured that the Plautine scripts received critical attention, with questions regarding authenticity being raised. Perhaps more importantly, these scholars ensured the preservation of the transmission, even if they doubted it, while making revisions themselves.³⁴⁴ This period of

³⁴⁰ Prisc. 2.50.7 ff. GLK, cf. *Aul.* 566 *pellucet*; Char. 1.70.16 ff. GLK, cf. *Aul.* 667 *Fide* (dat.)

³⁴¹ See further Deufert, M. (2002) 3-14.

³⁴² Tarrant, R.J. (1983) 302-307, cf. Leo, F. (1912 2nd ed.) 54.

³⁴³ Aelius Stilo is considered the first great Roman scholar, and it is likely that his methods owed some debt to Greek grammarians, being interested in literary criticism and grammar. He helped to establish the canon of twenty-one plays for Plautus, along with other first century scholars like Varro and Verrius Flaccus.

³⁴⁴ Tarrant, R.J. (1983) 306: "The edition of which the archetype was a copy was the work of a scholar employing Alexandrian critical methods. When more than one version of a line or passage had been preserved, the editor presented both versions, marking the one he thought spurious. These doublets were variously treated in the descendants of the

Alexandrian scholarship at Rome happened to coincide with the time of the Plautine revival and the interest in early Roman literature in the first century BC. During this period, the plays probably underwent some of the most significant voluntary changes, such as the addition of alternative endings. While this was done in a critical manner, the plays were preserved, but later scribes would undoubtedly have been influenced by these glosses to introduce different readings and variants. Valerius Probus may have been one of those to engage in the study of Plautus' plays; Stockert has surmised that he restored Plautus, along with other neglected writers, to Rome from the provinces.³⁴⁵ At this time Varro attempted to establish a corpus of genuine Plautine plays.³⁴⁶ He noted that there were twenty-one plays considered genuine by everyone. He also noted a further nineteen plays which he viewed as genuine on the basis of style. Aulus Gellius incorrectly designated the twenty-one plays as the *fabulae Varronianae*, whereas the nineteen should have received this appellation. The remainder of the plays were viewed as clearly spurious. Following this period of interest in the plays, there was a period of neglect, both theatrical and literary: the plays were neither performed nor read critically. During this period there was discontinuity of the musical tradition, and the *cantica* were no longer sung to a musical accompaniment. In the second century AD an interest in the early writers of the Republic developed, and archaism became popular. This proved the catalyst for the collection of the genuine plays for an edition of Plautus, and this was the first time that one could consider the twenty-one plays as

archetype: at times both versions survive in the entire tradition, while in other places A or a predecessor (much less often P^A) has omitted the version stigmatised by the editor."

³⁴⁵ Stockert, W. (1983) *Beilage Textedition praefatio* 3, cf. Suet. *Gram.* 24, cf. Leo, F. (1912 2nd ed.) 54.

³⁴⁶ Gel. 3.3.3. At the time of Varro's work in the first century BC, there were around 130 plays under the name of Plautus.

a corpus; prior to this time they had followed separate paths.³⁴⁷ The edition of the second century AD must be the origin and ancestor of both A and (P). Leo was certain that the text we have is not much older than A itself, and therefore that the archetype for A and (P) was perhaps from the second century AD. This also suggests that there were few exemplars available at this time, supporting Leo's theory of a united tradition. Leo believed (P) was of a similar age to A, and that it too was a palimpsest.³⁴⁸ It is however more likely that (P) was written in rustic capitals.³⁴⁹ Although the plays were not brought together until later, this was probably before the time of Aulus Gellius, and in the Hadrianic period, since from the Hadrianic period onwards only these twenty-one plays appear to have been known. The selection of the twenty-one plays made would have been aimed at pleasing a learned reading public, not school students. This was unusual, since surviving texts are often those which were favoured for school instruction. The Greek philologists made selections of certain plays of the Attic dramatists, and these formed the canons which have survived to us today. Likewise this selection of twenty-one plays by Plautus led inevitably to the other plays being discarded and forgotten. Thus, from the second century AD onwards, if grammarians cited from a Plautine play that was not one of the twenty-one, he was not citing from his own reading. The producer of the corpus of twenty-one plays had available to him the exemplars found by Probus of individual comedies. It may have been this edition on which the commentaries of Sisenna and Terentius Scaurus were based. This text, according to Leo, was the basis for all the editing undertaken subsequently, the citations of Nonius, and the texts A and (P).³⁵⁰ The

³⁴⁷ This is demonstrated for instance by the different treatment of hiatus from play to play, cf. Leo, F. (1912 2nd ed.) 4 f.

³⁴⁸ Leo, F. (1912 2nd ed.) 14.

³⁴⁹ Tarrant, R.J. (1983) 304.

³⁵⁰ Leo, F. (1912 2nd ed.) 49 f., 59 f.

differences between the two branches of the tradition arise not because they derive from a different archetype, but because they represent two independent treatments of the same text.³⁵¹

Further stages in the transmission include scholarly activities in the third and fourth centuries, when emendation was practiced in a non-critical, subjective manner. This led to the introduction of many interpolations and alterations, with the aim of making the text more comprehensible. In the fourth century onwards until the seventh century, the Alexandrian form of emendation was practiced once again, thus the treatment of the texts was more scientific.

Format and Content of the Manuscripts

In terms of the information contained in the manuscripts, we need to be aware of how the two branches of the transmission compare. We also need to be aware of the distinction between information provided by Plautus, and that added by later hands, whether producers, scholars, or editors. For example, while A and the other early manuscripts contain scene-divisions and scene-headings or spaces for these, they do not contain act-divisions. However, act-divisions are contained in some later manuscripts, since these were introduced in the fifteenth century by Renaissance students of the *Itala recensio*, by misplaced reference to Horace.³⁵² The punctuation that has survived in our manuscripts dates only to the Carolingian period. It is likely that (P^a) retained traces of the ancient punctuation, but it is natural to expect this to evolve as general

³⁵¹ Leo, F. (1912 2nd ed.) 60.

³⁵² Hor. *Ars* 189 f. Horace was in fact giving rules for Augustan tragedy to follow, and only incidentally making reference to New Comedy.

practice in this matter developed, in order for the texts to remain comprehensible.

Bader's study³⁵³ is very informative so far as regards the evidence provided by the different branches of the tradition for scene-headings. He has demonstrated that the same form and principles lay at the basis of the technique used in both A and (P). That is, that there was originally a two-line heading, with the names in the first line and the roles in the second line. The indications 'C' and 'DV' may also have been included in the scene-heading.³⁵⁴ It seems that the headings originated in the second century AD, as they were probably introduced for a reading audience, not the stage, although Leo argued for the latter. Lindsay suggested that a difference in principle is demonstrated by the way in which scene-divisions were implemented.³⁵⁵ For in A there was usually no new scene if a speaker remained on stage to speak a monologue after other speakers had left. In P, however, there was usually a new scene indicated if a speaker remained for a monologue after other speakers had left. However, this may be the result of different scribes implementing the same general principles, or later confusion.

In the Palatine family the names of characters seem often to have been abbreviated to three letters; B demonstrates this in a degenerate form, while it occurs sporadically in D, with the spaces often being omitted. In B, all the evidence for Greek algebraic notation occurs in the second twelve plays, that is the plays for which the transmission is direct from (P) to B. Unfortunately the attributions are often confused or missing; in plays where A does not survive, this has more problematic consequences. The

³⁵³ Bader, B. (1970).

³⁵⁴ Bembinus of Terence, cf. Reeve, M.D. (1983) 413, 417.

³⁵⁵ Lindsay, W.M. (1904) 88 f.

preservation of this technique is naturally better in A, which is earlier in date, but the evidence is slim, because of the loss of the red ink. It seems that speakers were indicated by single Greek letters, in red ink, which has often disappeared now.³⁵⁶ This type of identification is algebraic, with the letters being used for characters in their order of appearance: thus the Greek alphabet is used in a numeric sense. There is often a gap within a line where there is speaker-change, which suggests red ink may have been used, and has simply not survived, or perhaps the rubricator did not complete his job. At the start of lines, this is not so clear, since if the red has disappeared there is no gap. In B, one can see how algebraic notation was translated into speakers' initials, and therefore how the system of line attribution developed. It is Jory's belief that the use of algebraic notation did probably not date back to Plautus, but may have been an innovation by producers in order to aid the staging of the plays,³⁵⁷ since our earliest certain evidence for this type of notation dates to the first century AD. By the fifth century it had probably fallen out of use, as is demonstrated by the fact that it could be misunderstood in that period. Since it seems to have been in use in the first to third centuries AD, its appearance in the manuscripts of Plautus suggests these plays may have been performed during this period.³⁵⁸

While the line divisions and colometry are considered to be reliable in A, the manuscripts of the P family were more subject to constraints of space, and therefore the colometry is less reliable, especially in the later P manuscripts. In A the ancient colometry is preserved in the tradition and manner of the Alexandrian school of scholarship, with the use of ἔκθεσις³⁵⁹

³⁵⁶ Jory, E.J. (1963) 65 ff.

³⁵⁷ Jory, E.J. (1963) 75.

³⁵⁸ Jory, E.J. (1963) 65 ff.

³⁵⁹ In this method of writing, the longer lines begin at the extreme left of the page

and εἰσθεσις³⁶⁰. According to Questa, (P^a) and (P) followed the same principle as A; it was only in the minuscule manuscripts of this branch that the colometry was abandoned, for the sake of saving space.³⁶¹ A and P as represented by B show the same metrical interpretation of the verses of Plautus, although occasionally their typographic presentation may differ.³⁶²

Both branches of the tradition contain *argumenta*. In the Palatine manuscripts there are both acrostic and non-acrostic metrical *argumenta*. It appears that A originally contained no *argumenta*, but that non-acrostic examples were added in the fifth century in an uncial script. The consensus is that these date from the archaising period of the second century AD, although there is nothing to confirm this other than the evidence furnished by their style. However, this makes sense when one considers the *argumenta* for the plays of Terence, written by Sulpicius

³⁶⁰ In this method of writing, the shorter lines begin nearer to the middle of the page. With the passage from the roll to the codex, it was found that some verses of Plautus and Terence were too long for one line: this led to the practice of bipartition of lines, and a use of εἰσθεσις not to demonstrate a new line of verse, but rather a continuation on a new line of the verse on the preceding line, that is with a typographic rather than a metrical connotation, cf. Questa, C. (1973) 58-96; Questa, C. (1974) 67-87.

³⁶¹ Questa, C. (1973) 58-96, cf. Lindsay, W.M. (1904). Questa wished to demonstrate that the colometry was ancient, and dated back to a time when the metres and prosody of the *cantica* were still understood, and therefore to a time before the division of the tradition into the branches A and P, that is before the second century AD. In doing so, Questa stressed the role of the passage from the roll to the codex in affecting the presentation of verses, and aimed to establish the criteria followed by scribes with regard to the colometry. He argued that the passage from the roll to the codex occurred when the text was still a unified tradition, and therefore that the division into the two separate branches occurred only in the fourth century AD, not the second century AD.

³⁶² Questa, C. (1974) 67-87.

Apollinaris, which date from this period.³⁶³ Both types of *argumenta* affect an archaic style, with hiatus playing a prominent role: this is because it seemed to the scholars of the second century AD that Plautus favoured frequent hiatus. In fact, much of what appeared to be hiatus to these scholars, and indeed to us, was not hiatus in Plautus' day.³⁶⁴

Only A contains *didascaliae*, and only for a few plays.³⁶⁵ It is likely that these date to the time when A was being copied or to the copy which preceded it, explaining the absence from P of these production notices. The lateness of the addition of this information would also explain why it was possible to find the information for only a few of the plays. This information must have been found in a period of early study of the plays, otherwise it is unlikely that such information could have been uncovered. Nonetheless, the limited nature of the information provided also suggests that too long a time had elapsed for the information to be available for all the plays.

For the purposes of the commentary, I have used the text of Leo³⁶⁶ as a basis; however, I have also referred to Lindsay³⁶⁷ and Stockert³⁶⁸ in particular. A new complete edition of Plautus is needed; of the complete editions of the nineteenth and early twentieth century, Leo's is in general the best and most helpful, especially with regards to the P manuscripts.³⁶⁹

³⁶³ The *argumenta* to Terence's plays were non-acrostic, and each consisted of twelve lines. The Plautine non-acrostic *argumenta* do not seem to be of the same issue, since their number of lines differs.

³⁶⁴ Leo, F. (1912 2nd ed.) 2 ff.

³⁶⁵ There are *didascaliae* for *Pseudolus*, *Stichus*, and there were possibly notices for *Rudens* and *Vidularia*.

³⁶⁶ Leo, F. (1895).

³⁶⁷ Lindsay, W.M. (1904).

³⁶⁸ Stockert, W. (1983).

³⁶⁹ Gratwick, A.S. (2000) 325.

Stockert's edition of *Aulularia* makes use of some of the more recent manuscripts of the P family, and also provides a full critical apparatus, including citations from ancient writers and grammarians. Neither Leo nor Lindsay are ideal, because as far as the *cantica* are concerned, they were driven by two erroneous beliefs; firstly, that Roman versifiers were concerned with single feet, not dipodies; secondly, that Roman versifiers tried to make verse ictus agree with word accent. In addition, it seems that Plautus' use of iambo-trochaic metre was more subtle than believed in the nineteenth century.³⁷⁰

The quality of the transmission for *Aulularia* appears to be generally good. The text as we have it does not pose too many difficulties,³⁷¹ and the play's action flows logically. This suggests that the text does not have many interpolations of a serious nature, and neither has it been cut drastically. Of course, the ending is missing, but coupled with the loss of the start of *Bacchides*,³⁷² this appears to be the result of a disaster, such as fire, and therefore this loss should not strictly affect our view of the quality of the transmission. The quality suggests that this play may have been popular and was therefore preserved quite accurately, not requiring many changes for future audiences or readers. Of course, one could point to the opposite, and say that the lack of alterations suggests that the play must have been unpopular and neglected.

³⁷⁰ Gratwick, A.S. (2000) 340.

³⁷¹ Examples of textual problems include lacunae or possible lacunae, uncertain readings, and possible interpolations, e.g. *Aul.* 298 f., 328, 377, 393, 406, 592 ff.

³⁷² The opening scenes of *Bacchides* are lost; as with *Aulularia*, it is impossible to know how many lines have been lost, although Barsby suggests two hundred or less from *Bacchides*, cf. Barsby, J. (1986) 93. Only 34 lines survive from these opening scenes, as quotations in later authors, such as the fourth century grammarians, Charisius, Nonius, Servius, and Donatus. Their fragmentary nature and their paucity makes it difficult to place them in a definite order.

The orthography of the manuscripts represents the second century AD spelling conventions at the earliest, with the use of letters and letter-groups like '-th-', and '-i-' rather than '-u-'. It is impossible to know the spelling conventions followed by Plautus himself. This commentary follows Leo's text, who tended to follow the orthography of the manuscripts. On occasion, archaic forms are preserved if modern forms did not fit the scansion of the line and if the metre was understood; for example, *med* and *ted* survived in the manuscripts from time to time. It is also shown by the use of the originally Greek letters 'Y' and 'Z', which were introduced for Greek and foreign words in the first century BC.³⁷³

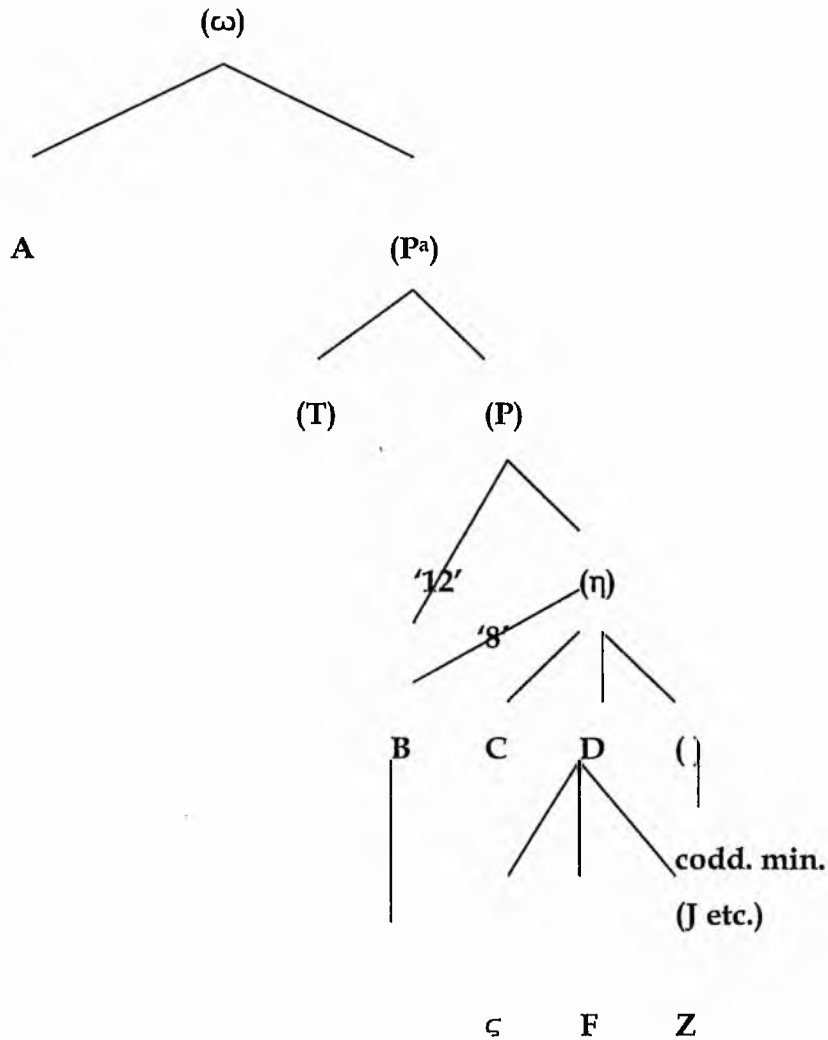
We also come across other examples of perhaps purely orthographical alternatives, like *cui* and *quoi*, *cum* and *quom*. In Leo, the archaic forms are fairly rare, but Lindsay has chosen to alter the forms to the archaic ones, for uniformity of spelling in his edition. We cannot be certain which form was favoured by Plautus in any of these cases, and whether he even considered there to be any real difference between them. An editor should be aware however of the flavour that his edition will acquire, depending on his editorial decisions. For most readers are used to classical Latin, and thus, a reader of Lindsay's edition will consider Plautus archaising in style, whereas, reading Leo, this impression would not be so strong.

The policy in the commentary is to refer to the text using line numbers only, following the numbering in Leo's edition. Most modern editions of the play, such as Lindsay's OCT, and Leo's, include act and scene breaks, numbering lines in the play both continuously and according to these breaks. We are now sure that Plautus' play was performed as a

³⁷³ Perl, G. (1971) 196-233.

continuous whole.³⁷⁴ However, the publication of other tools, such as dictionaries, that make use of the act and scene divisions in their references to Plautus, mean that it is impractical to discard these notes completely although the OLD and the TLL now use running line numbers.

stemma



Camerarius

³⁷⁴ Barsby, J. (1986) 17; for the criteria followed for the indication of a new scene or act in the MSS, such as a change in metre, the entrance of a new speaking character, or the emptiness of the stage, see Bader, B. (1970) *passim*.

sigla

- (ω) complete edition of twenty-one comedies, second century
- A Ambrosian palimpsest, Milan G 82 sup., fifth century, rustic capitals,
- (P^a) lost archetype of P, fifth century, majuscule
- (P) lost Carolingian archetype of B and η , eighth-ninth century, minuscule
- (η) lost Carolingian source of C and D, ninth-tenth century
- B Palatinus Vaticanus 1615, tenth-eleventh century, Carolingian minuscule, 'vetus codex Camerarii', contains twenty plays
- C Palatinus Heidelbergensis 1613, tenth-eleventh century, Carolingian minuscule, 'decurtatus', contains second twelve plays
- D Vaticanus 3870, tenth-eleventh century, Carolingian minuscule, 'Ursinianus', contains Amphitruo, Asinaria, Aulularia, part of Captivi, and second twelve plays
- V Vossianus Leidensis, Q 30, twelfth century, contains part of Aulularia, Captivi, Curculio, Casina, Cistellaria, part of Epidicus
- E Ambrosianus, I 257 inf., twelfth century, contains first eight plays
- J Londinensis, British Museum, Reg. 15 C 11, twelfth century, 'Britannicus' contains first eight plays
- F Lipsiensis, Leipzig, Universitätsbibliothek Rep. I fol. 5, fifteenth century
- Z *editio princeps*, Merula, G., Venice (1472)
- G Vat. lat. 1629, *recensio Poggiana*
- (T) codex Turnebi, now lost, ninth-tenth century
- ς *recensio Italica*, fifteenth century
- () lost manuscripts

The first eight plays:

Amphitruo, Asinaria, Aulularia, Captivi, Curculio, Casina, Cistellaria,
Epidicus

The second twelve plays:

Bacchides, Mostellaria, Menaechmi, Miles gloriosus, Mercator, Pseudolus,
Poenulus, Persa, Rudens, Stichus, Trinummus, Truculentus

COMMENTARY

For a discussion of the *argumenta*, their possible dating, and their importance for the reconstruction of the lost ending, see the introduction (p. 10 f.).

Argumentum 1

1 avarus...Euclio: the main character, Euclio is named at the end of the first line of the plot summary. He is described as a miser, *avarus*, twice in this *argumentum*, which emphasises this aspect of his nature, cf. *Aul. arg.* 1.7. Notably, this adjective is not used to describe Euclio during the play. For the provision of the name of a character and their role in an *argumentum*, cf. *Aul. arg.* 1.5 f., Deufert, M. (2002) 236.

vix sibi credens: Euclio's inability to trust anyone is highlighted, thus the first line of the *argumentum* introduces his two main characteristics, cf. *Amp.* 416, 597, 756 f.

3 aulam: the little pot, which gives the play its title, is mentioned for the first time.

4-5 eius filiam Lyconides vitiat: the second thread of the plot is introduced, and Lyconides is named. Ironically he will not appear on stage until line 682. *vitio* occurs only in the *argumenta* in Plautus, cf. *Aul. arg.* 1.11, 2.3, *Tru. arg.* 10; it is common in Terence, but rare elsewhere. This may suggest that the model for the non-acrostic *argumenta* was Sulpicius Apollinaris, cf. *Ter. Ad. arg.* 7 f., Deufert, M. (2002) 228.

6 Megadorus...suasus: this line suggests that Megadorus is persuaded to marry by his sister; this is debatable, cf. *Aul.* 120-176.

7 **avari gnatam:** the miserly nature of Euclio is mentioned again, and the archaic orthography is used for his daughter, cf. *Aul.* 224, 387, 787, 792, 798, 807.

8 **durus:** another adjective, like *avarus*, which highlights the idea that Euclio is a miser, on which this *argumentum* focuses, cf. *Asi.* 944.

10 **insidias:** this is inaccurate, as the slave of Lyconides does not use cunning to obtain the gold; he simply steals it, cf. *Aul.* 705-711.

12 **avunculum:** see the note on line 35. Here the word is quadrisyllabic.

14-15 **insperato...laetusque:** these lines show that the gold is returned to Euclio, and that this causes a change of heart in the old man. For the importance of these lines to the discussion of the lost ending, see the introduction (p. 10 f.).

Argumentum 2

1 **aulam...Euclio:** the first word of the *argumentum* is *aulam*, the pot which gives the play its title. Euclio is mentioned for the first time at the end of this line, which establishes the main plot, but does not make mention of Euclio's character.

repertam auri plenam Euclio: there are two hiatuses in this line, following *repertam* and *plenam*, which may be a sign of an archaising tendency in the composer of this acrostic *argumentum*.

2 **miseris adfectus modis:** Euclio is described as being adversely affected by his find of the pot; but he is not described as being a miser, cf. *Aul.* 67-73.

3 **Lyconides:** the second thread of the plot is introduced, with the naming of the violator of Euclio's daughter.

4 **Megadorus indotatam:** Megadorus is introduced, as is his wish to marry without a dowry.

7 **re omni:** there is hiatus; see note on line 1.

9 **ab eo donatur auro uxore et filio:** for the importance of this line to the discussion of the lost ending, see the introduction (p. 10 f.). Note in particular that the grandchild of Euclio is designated as male.

1-39 These lines spoken by the Lar Familiaris form the prologue to the play. The Lar Familiaris was a household deity, and had a key role to play in Roman domestic religion, (see the introduction, p. 24 f.). The Lar has entered onto the stage through the stage door, which represents the house of Euclio; another door represents Megadorus' house, and a third, the temple of Fides, (see introduction p. 4). One may imagine that he would have accompanied this speech with hand gestures, pointing out where he has come from, and where such characters as he mentions in his lines belong. It is usual for comedy to commence with either iambic senarii (as here) or lyric metres, but never trochaic septenarii. The purpose of the prologue was to indicate the goal of the play; however, it should not provide a detailed plan of the action. The fact that the prologue omits to mention either the movement of the pot by Euclio or the theft by Lyconides' slave does not mean that we should either attribute these episodes to Plautine invention, or assume that Plautus has cut this information from the prologue, (for an opposing view, cf. Hunter, R.L. (1981) 37 ff.). The prologue may be divided into two parts. In the first

section (1-20) the focus is Euclio's character and background, and the pot of gold. The prologue establishes the trustworthy nature of the Lar, which makes it surprising that Euclio is so unwilling to trust his household deity. By discussing the avarice of the grandfather, and the father of Euclio, the fact that he has inherited certain character traits is underlined. In the second section (21-39) the focus is the love-plot, with the introduction of the daughter, and the Lar's reasons for allowing the gold to be found.

1 **ne...miretur:** 'lest someone may wonder / not know', cf. *nescio*. Consider Donatus' comments on *Ter. An.* 750: "'miretur' veteres pro 'nescio' ponebant, nam admiratio ab ignorantia descendit.", cf. *Aul.* 697.

ne...sim: as pointed out by Stockert (38), this type of phrase is formulaic when addressing an audience, and there are several comparable examples of this use of *miretur* in Roman comedy, e.g. *Amp.* 87, *Bac.* 1072, *Sti.* 446, *Ter. Hau.* 1; cf. *Cic. Ver.* 2.2.54.

paucis: 'briefly' / 'in a few words'. A set phrase, *verbis* being understood and regularly omitted, cf. *Amp.* 1087, *Aul.* 199, *Bac.* 589, *Cap.* 53, *Cur.* 333, *Men.* 252, 779, *Mil.* 375, *Per.* 599, *Poe.* 408, *Rud.* 120, 1102, *Tri.* 160, *Tru.* 864, *Ter. An.* 29, *Hau.* 10. The Lar is trying to ingratiate himself with the audience, rather like an orator.

This line is a regular senarius, which establishes the metre that will be used for the prologue. It is also a self-contained verse as regards sense, which helps this senarius to be regarded as regular.

2 **Lar sum:** MSS reading; *sum Lar* Priscian, Probus. Either reading is technically possible. Normal Plautine word order is *ego sum X*, but the order *ego X sum* is found, cf. *Epi.* 202, *Men.* 1071, *Mos.* 497, *Pse.* 978, 1210, *Rud.* 1056, 1173, *Prisc.* 2.223.15 ff. GLK, Drexler, H. (1932/1933) 2.282 ff. There are other occasions when the speaker identifies himself in his opening lines, e.g. *Cis.* 153 f., *Rud.* 1 ff.

familiaris...familia: polyptoton. One of many kinds of word-play which we will encounter in this play, and which are a feature of Plautine style. The use of *familiaris* is the start of the use of many familial terms in this prologue. Only Euclio is named in the prologue; all the other human characters who are mentioned remain known to us only by their relationships to one another. This serves to focus the play on the ideology important in a family. This is of course intensified by the choice of the household god to deliver the prologue. For word-play involving these words in Plautus, cf. *Amp.* 354 f., 359, *Mil.* 351. Other examples of polyptoton in *Aulularia* include, e.g. *Aul.* 29 f., 56, 113 ff., 140, 160, 174, 181, 207, 227, 248, 256, 329, 336 ff., 432, 592, 605, 637 ff., 640 f., 643 f., 645, 651, 652, 665, 667, 672, 683 f., 686, 714, 818-819, 829.

ex hac familia: this is an occasion on which one could expect an accompanying gesture by the actor, to show from which house he has entered. The sense here is equivalent to that of *huius familiae*. The idea of provenance is perhaps substituted here under the influence of the *unde* which follows at the start of the next line, cf. Nicastri, L. (1970) 89.

3 **unde:** 'from where'. One might expect *ex qua* here, but as Stockert (38) notes, *ubi* and *unde* are often used in relation to persons or things, cf. *Men.* 53. For a similar expression in Greek, cf. *Men. Dys.* 2 τὸ νυμφαίου δ' ὅθεν προέρχομαι. The use of *unde* is relative here, with an antecedent of place, cf. *Asi.* 139, *Bac.* 204, *Cis.* 62, 561, *Epi.* 103, *Men.* 56, *Mer.* 511, *Pse.* 414, *Rud.* 412.

exeuntem: this is to be scanned as a quadrisyllabic word here, cf. *Bac.* 204. On other occasions it may be scanned as a trisyllabic word, cf. *Aul.* 40, *Cis.* 547, *Mer.* 961, *Poe.* 651.

4 **cum:** 'since'. *cum* plus present indicative is a construction not found in English. It is comparable to the French construction using *depuis* plus the present tense. There is a conflation of two constructions here: *iam*

multos annos possideo and *iam multi anni sunt cum possideo*; for a similar conflation, cf. *Amp.* 302, *Mos.* 470 f., *Per.* 137 f..

possideo et colo: these are agricultural and legal terms. Leo (ad loc.) suggests, following Langen, that one might expect an idea such as inheritance to oppose these verbs, and that therefore it is likely that there is a *lacuna* at this point. Another possibility is that the Greek model contained something further, which Plautus omitted. Stockert (38) usefully details the force of *possideo* as a verb of control over a particular piece of land, although not private ownership, cf. Costa, E. (1968) 243. He suggests that the Lar is acting as a *colonus* regarding *ager publicus*. He disagrees with Leo and Langen as far as the lack of a name is concerned, and sees this as typical of prologue technique. Nonius (250.18 f.) wants *colo* to be used as *incolo* here, but as noted by both Stace (32) and Stockert (39) the use of the dative would then be problematic, cf. *Bac.* 198, *Lucr.* 5.955, *Cic. Ver.* 2.4.53, 2.5.119, *Fam.* 2.12.2, *Catul.* 63.70, *Verg. Aen.* 4.342 f. Rather than a purely humorous allusion to colonisation as Stace suggests, it is perhaps better to view the verb as having the sense that the Lar offers divine protection for the house, with Stockert, cf. TLL 3.1675.47 ff.

5 **patri avoque:** there is possibly a *lacuna* at some point in this line, with the hiatus between these words. The fact that the MSS and Nonius (497 L.) attest *patri avoque* and *patriabo* respectively guarantees that the MSS were already reading in this manner in antiquity. There have been attempts to repair this line, starting with Aldus' *patri<que> avoque*. This is simple, and typical of the more elevated style often found in comic prologues, cf. *Amp.* 7, *Cas.* 51, *Tri.* 645. This is a rare position for an hiatus, cf. *Cap.* 10. Other suggestions include Palmer's *patre <vivo> avoque*, although according to Lodge, G. (1933) 2.885, elsewhere in Plautus, there is only *me vivo*, making this less likely, Müller's *huius Euclionis*, Goetz's *parenti* in place of *patri*, and Skutsch's *famulus iam huius*, cf. Skutsch, O. (1936) 213. Langen and Goetz also postulate that verse(s) may have fallen

out either before or after this verse. The line is extremely uncertain. The datives are pure datives of advantage after the verb *colo*, cf. Cic. *S. Rosc.* 49.

habet: 'lives' / 'dwells', cf. *habito*. For other examples of this use, cf. *Bac.* 114, *Men.* 69, *Tri.* 193, 390, *Tru.* 77, 246, Cic. *Fam.* 7.6.1.

6 **sed:** this conjunction signals that the Lar is changing the subject, and moving to the central theme of his prologue. It is a very important conjunction in Plautine comedy for the structuring of thoughts, cf. Blänsdorf, J. (1967) 78 ff.

mihi: some editions use *mi*, and others use *mihi*. It is merely a case of being consistent with one's orthography. It seems either is possible, but that in the majority of cases the word was treated as a monosyllable. See the introduction (p. 75).

avos: the archaic spelling for *avus*. The phonetic change from 'o' to 'u' in most cases occurred in Latin. However, 'o' was preserved after 'v' and 'qu' up until Augustan times. Hence the preservation of the 'o' in Plautus in words such as *servos* and *avos*. The etymology is correct, as one can see by considering the Greek word λόγος.

7 **thensaurum auri:** MSS reading; *auri thensaurum* Camerarius. The emendation removes the need for hiatus here. Stace (33) scans this line incorrectly, not having hiatus here, but treating *auri* as a spondaic second foot, and hiatus at *clam omnis*. The orthography of *thensaurum* is a result of a false analogy, cf. Allen, W.S. (1970) 28-30. It uses the modern, Hadrianic spelling. The grammarians, knowing that words such as *consul* were said with an almost silent 'n', which was not always written (coins often have the inscription *cos.*), believed that *thesaurus* should also have an 'n' before its 's'. This is erroneous, as the word is a borrowing from the Greek θησαυρός, which does not contain this silent 'n'.

clam omnis: accusative plural of respect of *omnis*, with *clam* acting as a preposition, cf. *Amp.* 107, *Cap.* 1032, *Mer.* 545, 660 *Mil.* 112, *Mos.* 1054,

Tru. 248. *clam* is an old fem. acc. of a substantive, originally used as an adverbial accusative of extent, cf. Langen, P. (1880) 229.

in medio foco: 'hearth' / 'home'. The centre point of domestic religion in the Roman household; see the introduction (p. 24).

8 **ut...servarem:** 'keep safe' / 'guard'. The construction with *veneror* occurs a few times in Plautus, cf. *Bac.* 173, *Poe.* 278, 950, *Rud.* 256 f., 305, 1349, *Tri.* 40. It is next attested in Tacitus, cf. *Hist.* 4.58.6, *Ann.* 3.56.6.

id: the first use of a pronoun for the gold. Here the gold's identity is clear, however, having just been mentioned by the Lar. The use of pronouns will be important later in the play, as they hinder communication.

9 **quoniam:** 'when' / 'after', cf. Don. Ter. *Ad.* 1. *quoniam* plus present indicative is a construction that is not found in English. *quoniam* is a compound, formed of *quom* plus *iam*, and it is used here in its original, temporal sense, cf. *Bac.* 290, 292, 299, *Men.* 481, *Poe.* 68, 665, *Rud.* 67, *Sti.* 411, *Tri.* 112, 149.

avido ingenio: 'eager' / 'greedy' / 'desirous', cf. *Aul.* 487. The ablative of description. This passage suggests that Euclio's character has been inherited from his grandfather. See the introduction (p. 53 ff.).

10 **numquam:** this has the force of an intensified *non*, rather than 'never'.

id: the pronoun is used again for the gold, not the secret as suggested by Nicastris (90).

indicare: 'to disclose' / 'to point out', cf. *Asi.* 811.

voluit: 'he chose'.

11-12 These lines have been deleted on the basis that they add nothing significant to the prologue. They repeat the ideas found in line 10, serving

to emphasise the detail, cf. Stockert, W. (1983) 39 f., Langen, P. (1886) 247, Blänsdorf, J. (1967) 104, as well as introduce a new idea or two, such as the poverty of the old man.

12 quam...commonstraret: note the use of the subjunctive in this clause, even though in the *potius* clause the infinitive was used. Use of *variatio* is common in Plautus. Indeed, in Old Latin when predicates are compared, the second clause has the verb in the subjunctive, cf. L-H-S 2.363.

thensaurum commonstraret: see note on 7.

13 agri: an iambic word in the first foot of an iambic senarius is unusual, cf. *Men.* 18.

ei: in this line, it must scan as two long syllables, which is rather unlikely but cf. *Bac.* 525, *Mos.* 947. It is more commonly scanned as a monosyllable, or even an iamb. With common words such as prepositions it is unexpected to come across odd and arbitrary forms. However, as Stace (37) notes, this full form may be for added emphasis or solemnity, and also appears in another prologue, *Cas.* 37. This is comparable to the occurrence of spondaic *huic* at *Rud.* 39. The spondaic scansion is more common in Lucretius, and also occurs in Terence, e.g. *An.* 443, *Hau.* 455, cf. Lindsay (1922) 168 ff., L-H-S 1.479.

non magnum modum: 'a small'.

14 quo: instrumental ablative. According to Nicastrì (90) the *quo* has final value, and is synonymous with *ut*. Although one would expect a comparative if this were the case, *Amp.* 834 shows that it can also occur without one. Stace (37) offers a choice between the ablative used after verbs implying the idea of 'living on' or 'existing on', or introducing a purpose clause, as suggested by Nicastrì. Stockert (40) supports Nicastrì's view, stating that this use of *quo* without a comparative is typical of Old

Latin, cf. *Rud.* 1329, *Ter. An.* 472, *Hau.* 127, L-H-S 2.679, Bennett, C.E. (1910) 1.261. However he does admit that a consecutive function can not be ruled out completely.

cum labore magno et misere: there is *variatio* typical of Plautus and the elevated style found in the prologues, cf. *Aul.* 795, *Mos.* 318, *Pse.* 556, *Rud.* 692.

15 ubi: temporal: 'when'. The construction with the perfect indicative is common, e.g. *Aul.* 708, *Cap.* 1002, *Mil.* 123, *Mos.* 201, *Tri.* 853.

ubi is obiit: the first foot in the line is a proceleusmatic. This is rare, and sequences of too many short syllables tend to be avoided. The first foot is more willing to admit peculiarities than others, though, and the proceleusmatic was a favourite of Plautus', cf. Lindsay (1922) 92 ff. Other examples in Plautus include, e.g. *Rud.* 1199, *Tru.* 172, 388

obiit mortem: 'died' / 'met death' lit. A euphemistic set phrase, more commonly *diem obire*; often the word *mortem* / *diem* is omitted, cf. *Aul.* 20, *Cis.* 175, 613, *Men.* 62, *Poe.* 77, 904, 1070.

credidit: 'entrusted' / 'commended for safekeeping'. For the sense and construction with the accusative and dative, cf. *Asi.* 494, 572, *Bac.* 275, *Mos.* 437, *Per.* 432 f., *Pse.* 629, 644, *Tri.* 145, 891, 954, 961 f.

16-17 ecqui: 'whether' / 'in any respect'. MSS: *et qui*. It is necessary to emend the text, for the sake of sense. It is an acceptable correction, since it is fairly easy to see how the text could have been corrupted in this way. The emendation is the archaic ablative neuter singular of the interrogative pronoun *ecquis*, which is used to introduce an indirect question, with adverbial force. According to Lodge, G. (1924) 1.449 the word is attested only at *Mil.* 1111 in addition to here, and most editors prefer *ecquid* there. However there are other parallels such as *aliqui* in *Aul.* 24.

ecqui...haberet...habuisset: note the use of the different tenses of the subjunctive, imperfect and pluperfect, and the polyptoton of the verb

habeo. This is another instance of Plautine *variatio*. The use of the subjunctive *habuisset* was not necessary, and can be viewed as a subjunctive by attraction. However, the whole is being taken as indirect and therefore requiring the subjunctive, cf. *Asi.* 442, *Aul.* 29, *Cur.* 425.

17 honorem haberet...habuisset: alliteration was a device used frequently by Plautus, e.g. *Aul.* 43, 49, 59, 66, 70, 75, 78, 79. For similar phrases cf. *Cis.* 4, *Mil.* 1074 f., *Rud.* 288 f., *Tru.* 591.

18 minus minusque: 'less and less', in a gradual manner. The ending '-us' does not always make position, as demonstrated by the first *minus* in this phrase in Plautine Latin. Lindsay omits the final 's' on such occasions, but this is unnecessary, and erroneous. The word would always have been written in full, but Plautus was aware that the quantity of the '-us' ending was ambiguous, and therefore useful to him. (See the introduction, p. 71 ff.). Terence also made use of changes in the prosody of the same word, e.g. *Ter. Eu.* 507.

impendio: 'by a great amount of money' / 'by a great deal' / 'expense'. The ablative form is used adverbially, and is almost synonymous with another ablative form used in this way, that is *multo*. In Plautus it occurs only here, and in Old Latin, it is used only with *minus* and *magis*, cf. *Ter. Eu.* 587, *Afran. com.* 351 f. R.

18-19 atque ille...honoribus: 'and indeed that man attended to me with less and less expense, and imparted to me fewer honours'. Note the Latin construction: *impertire aliquem aliqua re* - 'to impart something to someone', cf. *Epi.* 127, *Mil.* 1060, *Sti.* 299. This shows that not only was the grandfather, who secreted the gold, a miser, but that the father of Euclio was a miser in the sense that he withheld honours from the Lar.

19 curare...impertire: historic infinitives, for vividness.

20 **item...item:** these two words are not to be taken together to mean 'likewise'. The second *item* must either refer to the fact the gold has still not been found when the man dies or to the fact that he died as he had lived, that is, poor, cf. Kakridis, T.A. (1904) 43. Leo expected to see something like *nam aurum ei non dedi* in the second half of the line. As Stace (39) notes, the repetition of *item* may well point to some confusion or error on the part of the scribe. If the line is retained, one could agree with Stace (39) in viewing the conclusion as a witty end to an originally serious line. But, there is no other humour of such a nature in the prologue. There may well be a problem due to corruption or a lacuna. Stockert (41) offers another theory, which given that the line is not problematic in terms of metre and the like, may be more acceptable,

Eine Erklärung dieser undeutlichen Ausdrucksweise mag jedoch darin liegen, daß der Lar seine rachsüchtige Handlungsweise mit wenigen Worten übergehen will.

contra: 'in return', cf. *Cas.* 49, *Mil.* 244, *Tri.* 551, 826, *Ter. Ad.* 50. In Plautus and Terence, this word is a trochee, whereas in Classical Latin it is a spondee.

obiit diem: 'died' / 'met his day' lit. See note on line 15. This also provides an iambic penultimate foot, which would break Luchs' Law, cf. Lindsay, W.M. (1922) 271, Stockert, W. (1983) 237 f., however the resolution in the fourth foot may well mean that in this case the occurrence is allowed.

21 **is ex se...fuit:** 'that man left his son from him who now lives here, of a nature alike as the father and the grandfather of this man were', cf. *Tri.* 1075, *Ter. Hau.* 602, *Sal. Jug.* 14.14, *Nep. Ep.* 10.1.

is ex se hunc: there is iambic shortening in this group of words, with *is* and *ex* both scanning as short syllables, forming the resolution, and *se hunc* forming the long syllable to follow.

ex se: 'from him', cf. *Amp.* 98, *Aul.* 781, *Cas.* 46, *Cis.* 611, *Epi.* 561, 574, *Rud.* 410, *Tru.* 865.

hunc: 'this man' / 'Euclio'. It is likely that the Lar would have made a gesture to accompany his words at this point, indicating Euclio's house.

hic: 'here'. This is the positional use. There is polyptoton and assonance in this line, between *hunc* and *hic*, and *hunc* and *nunc*.

filium: this word has been delayed until the end of the line, where it is in an emphatic position, stressing the importance of the familial relationship, and maybe pointing to the concept of inheritance of character or guilt. It is also simply a useful word to use at the end of an iambic senarius, because of its cretic shape.

22 pariter: for the sense, cf. *similiter*. See Non. 597 L.

pariter...ut: a construction found only in Old Latin, cf. *Amp.* 1019, *Asi.* 15, *Aul.* 132, *Pac. trag.* 248 R., *Titin. com.* 79 R., L-H-S 2.633, Bennett, C.E. (1910) 1.106 ff.

pariter...pater: this is an example of Plautine word-play, with assonance and *figura etymologica*. For further examples of *figura etymologica*, cf. *Aul.* 49, 146, 198, 212, 233, 236, 238, 269, 277, 324, 471, 472, 501, 586, 589, 592, 672, 778.

moratum: 'conditioned' / 'with morals'. An adjectival use of the perfect participle, or according to Stace (39) an adjective formed from a noun, cf. *togatus*, *litteratus*, *belvatus*, cf. *Asi.* 390, *Aul.* 239, *Mer.* 392, *Mos.* 290, *Per.* 554, *Sti.* 109, *Tru.* 99, *Cic. de Orat.* 2.43.184, *Fin.* 1.19.63, *Hor. Ars* 319, Non. 698 f. L., Langen, P. (1880) 209.

23 huic...est: *esse* plus dative construction to denote possession. Euclio's daughter is described, cf. *Men. Dys.* 34 ff.

mihi: this must be scanned as an iambus, which is the emphatic and less common scansion. Originally the final 'i' was long, but Plautus

and Terence usually have the pyrrhic scansion through *brevis brevians*, cf. *bene, male*. However, in this position this scansion is not quite as unusual.

cottidie: 'daily' / 'every day', cf. *Asi.* 864, *Cis.* 43, *Epi.* 58, *Men.* 91, *Pse.* 844, *Rud.* 16, *Sti.* 121, 165, *Tru.* 67. This may also be found as *quotidie*, but since they scan differently, we should follow the MSS.

24 aut...aut...aut: these are the three signposts of a tricolon of offerings that one could make to the Lar.

ture...vino...aliqui: these are all instrumental ablatives. Wine and incense are traditional offerings to the Lar, cf. *Hor. Carm.* 3.23.3 f., *Tib.* 1.10.21 f., *Prop.* 4.3.53 f., *Juv.* 9.137 f. They were probably expensive, so one would not offer a large amount to the Lar, but even a poor man should offer something. The *aliqui* is comparable to the *ecqui* in line 16, being an archaic ablative neuter, which is the equivalent of *aliqua re*, cf. *Epi.* 332, *Mos.* 174, *Per.* 192, *Tru.* 922, 923.

supplicat: in Plautus *supplicare re* occurs only here, but is more common in other writers, e.g. *Cato Agr.* 143.2, *Sal. Hist.* 2.70 Maur. Other verbs of sacrifice are found in Plautus with an ablative of means construction, cf. *Amp.* 370, *Epi.* 175, *Poe.* 848, 850, L-H-S 2.121.

25 coronas: these were a traditional offering to household gods, on the Kalends, Nones, and Ides, cf. *Aul.* 385 f., *Tri.* 39, *Cato Agr.* 143, *Juv.* 9.137 f., *Men. Dys.* 51 f. They were also offered to other gods, like Jupiter, Venus and Cupid, e.g. *Asi.* 803, *Liv.* 2.22.6. Euclio's daughter has a natural and normal piety. She does not do anything extraordinary; it is just that her ancestors have failed to carry out the norm in terms of religious duties. If her offerings are daily, they are more frequent than those of the average Roman, and this may reflect Greek practice. It may also be meant to emphasise her piety.

eius honoris gratia: 'in order to honour her', according to Stace (41), and followed by Stockert (42). The *eius* refers to Euclio's daughter,

not to the *honos*, cf. *Amp.* 486, 867, *Asi.* 191, *Aul.* 463, *Cur.* 549, *Mil.* 620. The *eius* is a monosyllable, through synezeisis.

26 **feci...ut:** 'I have acted so that', cf. *Aul.* 31, 257, 443, 545, 797.

thensaurum: see note on line 7.

Euclio: This is the first occasion on which Euclio is named in the play. It is normal for the main character to be named early on in the proceedings. We could even have expected to hear this name earlier on in the prologue. It is positioned at line-end, to provide extra emphasis. Note, that like *filium*, cf. *Aul.* 21, *Euclio* is a cretic, and therefore a useful word for the end of an iambic senarius.

27 **quo...facilius:** 'so that...the more easily'. A purpose clause using *quo* plus comparative.

nuptum: 'to marry'. The supine, for purpose, cf. *Aul.* 271, 384, 604, *Cas.* 86, 254, 770, *Cis.* 42, *Per.* 383, *Sti.* 136, 140, 142, *Tri.* 713, 735, Bennett, C.E. (1910) 1.453 ff., Lindsay, W.M. (2002) 76 f., Palmer, L.R. (1954) 324.

si vellet: 'if he chooses'. This line introduces the idea that Euclio is allowed to find the gold, for the benefit of his daughter. However, the Lar has no control over what Euclio will do with the gold, he can only give him the opportunity to do this: the choice is open to Euclio. This verse was omitted by Wagner, and Stace (41f.) points to a discrepancy in logic, due to the *nam* at the start of line 28. He states that this seems "to imply that the gold was provided to overcome the difficulty of the pregnancy!" He also states that the gold "does not strictly facilitate the marrying of the girl." However, the *nam* at the start of line 28 does not need to be used with the force of providing a reason; it is simply a transitional preposition, cf. Blänsdorf, J. (1967) 78 ff., which Plautus often used to mark a change in direction of thought. Since it would be unlikely for a marriage to go ahead between the young couple without a dowry, strictly the finding of the gold is necessary to place Euclio in a better position from which he might

provide a dowry for his daughter. On the other hand, marriage between the girl and Megadorus would be possible without a dowry, but that is not the marriage that the girl would want. Although it is Megadorus' proposal which pushes Lyconides to come forward, the fact that the gold has been found, stolen, and recovered by Lyconides for Euclio, must also be essential for the gaining of Euclio's goodwill. This introduces the dowry for the first time, and its function was not to cover the expenses of the marriage ceremony, but rather to provide the husband with the means of providing for his wife during their marriage, cf. *Aul.* 158, 190 ff., Costa, E. (1968) 162.

28 **nam eam compressit:** Bothe; *nam compressit eam* MSS reading. There is not universal agreement over this. The MSS reading would give an extremely striking, but rare, opening: A BCD aa (A by synezeisis). It is problematic in that it breaks Meyer's law, although if *eam* is taken as a monosyllable by synezeisis, then an allowable exception is created. It is normal in Plautus to scan such words as monosyllables rather than as pyrrhics if possible, which would argue for the MSS reading. Stace's solution (43) is to omit *nam* at the start of the line, having explained how corruption of the line could have occurred palaeographically. For example, *eam* could have dropped out after *nam*, and then been resupplied after *compressit* to fulfil the sense, or *nam* and *eam* are variants, and *eam compressit* should be read. This would result in asyndetic *eam*, typical of early narrative style, which would have to be scanned as an iambus, cf. *Men.* 18.

compressit: although we usually translate this word as 'raped', it is not such a forceful word, and a less condemnatory word, such as 'ravished' may perhaps be preferable, cf. *Aul.* 33, 689, *Cis.* 158, 162, 178 f., 616, *Epi.* 540.

de summo...loco: the youth remains unnamed in the prologue. This line points to his social status, cf. *Cap.* 30 f., *Poe.* 516, *Men. Dys.* 39 f.;

later in the play, status will be an important theme, cf. 178 ff., esp. 226 ff. His social status also indicates that a dowry would be necessary for a marriage to take place, otherwise there would be a danger that it would be considered to be concubinage, cf. *Tri.* 688 ff.

28-29 compressit...compresserit: there is chiasmus over these two lines, of the two main words, the verb *comprimo* and the noun *adulescens*. This provides emphasis for this second thread to the plot. This theme of rape can also be found in Menander's *Samia*, *Epitrepontes* and *Georgos*, as well as Terence's *Hecyra*. The verb in line 29 is subjunctive because it is part of Lyconides' thought, cf. *Cis.* 179.

29 adulescens: the young man remains unnamed. He is named for the first time in line 779, having made his first appearance onstage at line 682.

quae sit: in Classical Latin, we would expect the subjunctive, but in early Latin, the subjunctive is not strictly necessary here. Plautus' use of the subjunctive with *scire* however shows that this was common for him, cf. *Amp.* 185, *Asi.* 140, *Aul.* 574, *Cap.* 560, *Poe.* 590. This line also raises the issue of how the youth knows the identity of his victim, when she is unaware of his identity. Often in Roman Comedy we come across an identifier, such as a ring, but in this play there appears to be no device of this kind. Whether this was the case for the Greek model, or whether it is something that Plautus has cut from his play, is uncertain, cf. Terence *Adelphoe* in which Aeschinus has given a ring to Pamphila, to show he will marry her. In some plays the ring has been lost during the rape, but this does not appear to be relevant in this play. Other comedies in which the young man knows the girl's identity are Menander's *Samia* and *Georgos*, Terence's *Adelphoe* and *Andria*.

30 illa illum: alliteration, assonance and polyptoton. It is typical for Plautus to combine various kinds of word play, to accumulate the effects; here *eum* has been replaced by *illum* for this very purpose.

neque...autem: this construction only occurs here in Plautus, cf. *et...autem* at *Mer.* 119, *Mil.* 1149, *Poe.* 927. It is used by Lucretius e.g. 1.857, 3.561 and Cicero e.g. *Fam.* 5.12.6.

neque...pater: 'however neither does her father know that she has been raped'. The expression is very compressed, with ellipse of *scit*. The compression of this phrase is typical of lines 28-30, which are compressed, and perhaps lacking some of the information that may have been contained in the prologue of the Greek model, cf. *Per.* 515.

31 faciam ut: see note on line 26. Here the Lar is making predictions about what will occur, cf. *Poe.* 121 ff., *Eur. Alc.* 20 f., *Ba.* 47 ff.

hic senex: it is likely that a hand movement would have accompanied these deictic words, to indicate Megadorus' house.

eam: the use of the pronoun to refer to Euclio's daughter. It is at the start of the line, in an emphatic position. This is another pointer to what will be a key theme later in the play, when Euclio and Lyconides in particular insist on using pronouns to refer to the gold and Euclio's daughter, that is communication. There is also significant hyperbaton, with *uxorem* only appearing in the next line.

de proxumo: 'from next door'. The use of the preposition *ex* is more common in this phrase than that of *de*, cf. *Aul.* 171, 290, *Rud.* 404, Lindsay, W.M. (2002) 87 f.

32 sibi uxorem: there is iambic shortening with synaloepha, as the first syllable of *uxorem* is shortened.

ea...gratia: 'for that reason', cf. *Aul.* 267, *Cis.* 763, *Mer.* 223, *Pse.* 160, *Sti.* 327.

33 quo...facilius: see note on line 27, of which line there is a distinct echo here, cf. L-H-S 2.680.

eam: the pronoun is used again to refer to Euclio's daughter.

ducat: 'he may marry'. The contracted form of *domum duco*, cf. *Cis.* 99, *Tri.* 1183.

compresserat: this is the fourth appearance of this word since line 28. This repetition emphasises the theme, but also serves to paint the youth in rather a poor light. This is the pluperfect form of the verb, which is frequent in Early Latin, and does not have to refer to an act seen as prior to another past act. It can therefore often be equivalent to a perfect tense, cf. *Amp.* 691, 761, 916, 919, *Aul.* 33, 635, 680, 697, Bennett, C.E. (1910) 1.50 ff., Lindsay, W.M. (2002) 62 f., L-H-S 2.320 f.

This line is intriguing, because although the Lar seems to have a plan which will result in the marriage of Euclio's daughter to a young man of high social status, it is not immediately apparent how this will actually come about.

34-36 Langen, (1880) 196, viewed these verses as spurious, and wished to cut them from the text. In such a case there are a few points to consider. One of the most important issues is whether the text flows better with or without the lines in question. The lines do not say anything which is 'untrue' in the context of the play. Although some of the information is repeated later in the play, cf. *Aul.* 795, this in itself is not a compelling argument for excising the lines. In terms of the flow, 36 certainly is not a problem before 37. If the lines are omitted, there is not a problem in terms of flow as such, but certainly it helps to be told the relationship between the youth and Megadorus at this point: it is essential information. Therefore, these lines should be retained. The flow to 37 is not ideal with either 33 or 36, but this is due to the fact that 37 commences the transition to the action proper of the play, and the departure of the Lar.

34 **hic...senex:** 'this old man' / 'Megadorus'. Hyperbaton allows the placing of *senex* in the emphatic line-end position, as well as a helpful place metrically.

eam: the use of the pronoun yet again for Euclio's daughter helps to continue the establishment of this pattern.

35 **is...avonculus:** hyperbaton, with the familial term in the emphatic line-end position. This word may be scanned as either a trisyllable or a quadrisyllable. Here it is quadrisyllabic; it is normally trisyllabic, cf. *Aul.* 685, 778, 782, 799. Stace (46) finds the scansion of this line problematic, due to the need to scan *avonculus* as four syllables. However, this scansion is by no means impossible, and as Stace notes, it does help to emphasise this word, and perhaps adds to the solemnity of the line. *avonculus* refers to a maternal uncle, *patruus* to a paternal uncle.

36 **stupravit:** according to Langen (1880) 196, this verb is always used in connection with married women, and never used in connection with unmarried women, although the noun *stuprum* is fairly common, cf. *Tru.* 821, *Cic. Fin.* 2.20.66, 5.22.64, *Liv.* 8.22.3, 39.15.9. Hence his questioning of this line. It is euphemistic, cf. *Poe.* 1096 *incestavit*.

Cereris vigiliis: a religious festival for Ceres, cf. *Aul.* 795. It was held in April each year in Rome. Suggestions for the equivalent in the Greek model have included the Eleusinian Mysteries (Ussing (ad loc.), Nicastrì (1970) 92 f.), and the Thesmophoria (Stace (1971) 47 f.). Other festivals are referred to in other plays, e.g. the Dionysia, cf. *Cis.* 156, *Eur. Ion* 550, the Tauropolia, cf. *Men. Epit.* 451 ff., the Adonia, cf. *Men. Sam.* 39. As Stockert (43) notes, we should not think this is a Plautine addition, referring to a Roman festival, since nocturnal festivals were doubtful in Rome, cf. *Cic. Leg.* 2.9.21, although Stace (47 f.) uses this same passage to support an argument in favour of Roman festivals like the *ludi Cereris* and the *Cerealia*, cf. Spaeth, B.S. (1996) *passim*.

37 The transition to the action proper of the play commences, and the Lar begins to leave discreetly. The picture of Euclio that has appeared so far now comes to life, with a description of him in action. This is highlighted by the switch to the use of the present tense by the Lar. This commences a standard type of introduction of new characters entering onto the stage, cf. *Rud.* 79 ff., *Men. Dys.* 47 ff., *Eur. Hipp.* 51 ff.

sed: regularly used to commence a change in direction in a speech, and to signal a return from the narrative to the present situation, especially when a character is being introduced, cf. *Aul.* 177, 473, 536, *Rud.* 663, 705, 1356, *Men. Dys.* 773. See note on line 6.

hic senex: 'this old man' / 'Euclio'. It is likely that a gesture indicating Euclio's house accompanied these words. Note that *hic senex* has been used for both Euclio and Megadorus, and therefore in order to draw a distinction between the two, it would be essential for the Lar to use hand gestures.

38 **extrudit:** common in this sense of driving someone out of a house in comedy, cf. *Aul.* 44, 70, *Cas.* 776, 788 f., *Cis.* 530, *Mer.* 357, *Mil.* 1124, *Poe.* 38, 1220, *Rud.* 1046, *Tru.* 86, *Ter. Eu.* 737. A key word of the early action between Euclio and Staphyla is pointed to here, emphasising Euclio's rough treatment of Staphyla, cf. Stockert (1983) 43.

conscia: 'sharing in knowledge' / 'aware', that is, of the gold, cf. *Cis.* 590, *Mos.* 544, *Rud.* 1247. This is ironic, when we consider that Staphyla is aware of something that Euclio is not aware of, that the daughter is pregnant; perhaps the irony is still greater, given that Euclio gives the concern that he should reserve for his daughter to the gold.

39 **credo...volt:** the construction here is *credo* plus present indicative in parataxis, or rather, a parenthetical use of *credo*, cf. *Amp.* 297, *Aul.* 404, 568, *Epi.* 535, *Men.* 600, *Poe.* 323.

inspicere...siet: 'to examine whether the gold has been stolen.' There is an indirect question (*inspicere, subreptumne siet*), cf. *Cap.* 127, *Cur.* 558, *Men.* 161, *Per.* 77 ff., Lewis & Short s.v. *inspicio* I.A, Stockert, W. (1983) 43 f., L-H-S 2.542.

subreptum: from *subripio* cf. *subruptum*, the archaic form. The etymology is *sub*, with the force of clandestine, and *rapio*, with the force of seizing.

siet: the archaic subjunctive form, originally an optative, used frequently by Plautus as an alternative, especially at line-end in iambic and trochaic lines. See the introduction (p. 74). For use at line-end, cf. *Aul.* 182, 229, 231, 278, 369, 450, 542, 545, 765; within the line, cf. *Aul.* 370, 495.

This line does not have a regular caesura. Instead, it is divided at the half-way point, after *volt*, into two Alexandrine halves. This, and the alliteration in the second half of the line, help to convey the idea that the Lar is slinking away offstage or into the background as he speaks these words. For a consideration of the movement of the Lar, and the implications, see the introduction (p. 22 f.).

40-119 The iambic senarii continue, as the exposition continues, but now in the form of dialogue and action, rather than a speech. The last few lines of the Lar's speech and the first few lines of this section help to explain why the characters have come out of the house and onto the stage, which represents the street. There has to be a motivation for this occurrence, because the audience needs to see the action. The plot and themes continue to be explained, and there is further development of the characters. This is a self-contained episode, between Euclio and Staphyla, that captures their relationship in a nutshell for the audience. The Lar has withdrawn, and the two characters rush onto stage from Euclio's house, presumably Staphyla followed closely by Euclio. The lines suggest that this is frantic, farcical action, accompanied by shouting, cf. *Mos.* 1 ff., *Men. Dys.* 587 ff., *Epit.* 1062 ff.

40 *ēxi īnquam āge ēxi ēxēundum hērcle tībi hīnc ēst fōrās*: scan ABcD ABCdd ABcD. The whole line, its short words, the repetition and polyptoton of *exeo*, the alliteration, the elision (six of them), and resolution complement the sense and the action, of Euclio driving Staphyla out of his house, in a violent, frantic manner. Note the need for synezeisis of *exeundum*, and the split resolution, divided between *hercle* and *tibi*. Certain editors have attempted to make the words fit better, because there is a sense that there are too many syllables for the line, by deleting various words, for example, *age*, the second *exi* (Lindsay *app. crit.*), or *hinc*, or by altering the order of *hercle tibi* to *tibi hercle* (Goetz). However, Plautus' metrical effects are often derived from contrast with surrounding lines, and by excessive effects, and given that the complete line complements the sense so well, it seems likely that no deletion is in fact called for here. Clearly there is a degree of superfluity, and yet the deletion of any of the words suggested above would harm the line and its effect. It also is suggestive of Euclio's state of mind, frantic, worried, and agitated. He can't get Staphyla out of the house quickly enough. The line contrasts with the heaviness and regularity of 39, and its Alexandrine halves. It also contrasts significantly with 41, which is not only heavy, but has very few words. In addition, threefold commands and addresses are typical of Plautus, cf. *Aul.* 55, *Cur.* 276, *Pse.* 133, 243, 517, *Tri.* 590, 1094. This is a striking start to the action proper of the play, which would seize the attention of the audience. Thus the metrical difficulties or oddities of this line actually mean that it is more likely to be genuine, because its situation, right at the start of the action is where one would want such an interesting line. Euclio is struggling to fit everything he wants to say into one line, and this also creates a playful tension with the use of the iambic senarius for such a lively scene.

exeundum: the gerund. This is trisyllabic here by synezeisis; see note on line 3. Stace (51) prefers to scan as a quadrisyllable, but this would

require iambic shortening at *age exi* and at *tibi hinc*. It is also preferable to scan as one long in such cases, cf. Gratwick, A.S. (1987) 273.

hercle: this is the first use of *hercle* by Euclio in the play. From now on his speech will be punctuated by such oaths and exclamations. This should follow *exeundum* immediately as in the transmission, since that is the emphatic word in the line, and therefore Goetz' emendation should not be followed, cf. Lodge, G. (1924) 1.673.

41 **cīrcūspēctātrīx cum ōcūlīs ēmīssīcīīs:** scan ABCD AbbCD ABcD. The line commences very heavily, with five long syllables. There are effectively only three words in the line. This is a great contrast with the preceding line, which is not only much swifter, but also has many more words. This line creates a vivid and humorous picture, and may have been accompanied by gestures by Euclio to further enhance the image. ;

circumspectatrix: 'spy'. This is a Plautine creation. Plautus makes up many words in his plays, some of which are nonsensical, but many of which are based on standard Latin rules of formation and morphology. This noun is formed from the verb *circumspecto*, cf. *Bac.* 279, *Pse.* 912, *Tri.* 863, and since it is feminine, employs a common female ending '-trix', cf. masculine '-tor', found in nouns such as *dominatrix*, cf. Lilja, S. (1965) 13. Thus the morphology of this word is normal, and often used by Plautus in such compounds, cf. *cicatrix* (*Asi.* 552), *plicatrix* (*Mil.* 695), *praestigiatrix* (*Amp.* 782, *Tru.* 134), *conciliatrix* (*Mil.* 1410), *cistellatrix* (*Tri.* 252), *stimulatrix* (*Mos.* 203, 219), *amatrix* (*Asi.* 511, *Poe.* 1304), *moderatrix* (*Cis.* 538), *speratrix* (*Mer.* 842), and see Maniet, A. (1969) 73 f. This involves the suffix in '-r', common in third declension nouns. The '-tor' ending usually represents a *nomen agentis*. It is found elsewhere only in *Apul. Apol.* 76.5, cf. *circumspectator* in *Quer.* 76 J.

emissiciis: 'prying' / 'standing forth'. This is another Plautine creation. Thus the line is notable not only metrically, but also in terms of the unfamiliar words employed by Plautus, although they are self-

explanatory, as one can tell from the fact that there is no line to further develop the idea. The ending '-icius' is unusual; according to Nicastrì (94), the function it normally points to is that of the legal position of a person, cf. *adoptaticius* (Poe. 1045, 1060), *aedilicius* (Cap. 823), *demissicius* (Poe. 1303), and see Palmer, L.R. (1954) 240, Maniet, A. (1969) 55. Therefore the tone is official, and Staphyla's eyes are like soldiers, sent out on exploratory missions. Nicastrì (94) offers the translation: "con codesti occhi in missione esplorativa". This is imitated by Tert. *pall.* 3.3. Thus the word from which it is derived is from the sphere of military language, *missicius*, yet the comic sound produces a comic meaning. This line allows the audience to laugh at Euclio: this line sets him out as one who is also sympathetic. There is a metrical and conceptual joke between this line and the previous one. Line 40 was overflowing with short words, and required elision to allow them to fit in, whereas line 41 has two five syllable words, and only four words in total, being a much heavier line. Both are striking lines, but in very different ways, and their juxtaposition emphasizes this.

42 nam cur: 'but why' / 'why exactly'. An example of anastrophe of *cur*, cf. *Amp.* 581, 660, *Asi.* 42, 612, *Cas.* 630, 701, *Epi.* 58, which is normal for Old Latin, cf. L-H-S 2.504 f., Lindsay, W.M. (2002) 44, 101.

me miseram: a typical expression of woe found in Roman comedy, e.g. *Amp.* 159, 897, 1056, *Asi.* 920 f., *Bac.* 1094, *Cap.* 502, *Cas.* 991, *Mer.* 775, 893, *Mil.* 616, *Mos.* 378, 739, *Sti.* 210, *Tri.* 833, *Tru.* 119. Staphyla and Euclio in this play use it in particular of themselves frequently, cf. *Aul.* 66, 69, 462.

verberas: 'you beat', cf. *Amp.* 280, *Aul.* 632, *Cas.* 1003, *Mos.* 10, *Poe.* 819, *Pse.* 475. The suggestion of violence and slapstick action onstage: there is an indication that Euclio has been beating Staphyla while driving her out of the house. Nonius (64 L.) thought that it referred to a 'verbal' beating only, but there does not appear to be any reason why there should not have been a portrayal of play violence onstage. This seems to have

been a feature of many of Plautus' dramas, and even those of Terence, cf. *Amp.* 374 ff., *Cas.* 404 ff., *Men.* 1007 ff., *Mil.* 1402 ff., *Per.* 809 ff., *Poe.* 381 ff., *Pse.* 133 ff., *Rud.* 807 ff., *Ter. Ad.* 155 ff, 170 ff.

miserā: Euclio, in an illogical manner, has picked up on Staphyla's words of self-description. He is already hiding the real reasons for his actions, which is typical of his behaviour throughout the play.

43 te dignam: 'worthy of you' / 'appropriate to you'. *dignus* plus ablative can refer to either a good or a bad thing; in English, it is usually thought of in a positive manner, but as can be seen in this line, the opposite was possible in Latin, cf. *Amp.* 185, *Per.* 681, *Rud.* 640, *Sti.* 246, *Tri.* 159.

mala malam: polyptoton, and alliteration. This emphasises the cursing nature of Euclio's words, especially since the adjectives are juxtaposed, cf. L-H-S 2.708, Leo, F. (1896) 2.4 ff. A common feature of Greek tragedy and comedy according to Stace (52), cf. *Eur. Med.* 475, 1165, *Ar. Nu.* 554, *Eq.* 189, 190, *Ach.* 253, *Men. Dys.* 220 f., 442, 600, 926 f.

malam aetatem: 'old age': this is a set phrase as opposed to *aetas haud mala* referring to 'youth', cf. *Men.* 758, *Rud.* 337, *Acc. trag.* 85 R., *Pac. trag.* 277 R., *Non.* 3 L., TLL 8.217.48 ff.

aetatem exigas: 'lead a life', cf. *Cap.* 720, *Cas.* 320, *Cis.* 79, 243, *Mil.* 1039, 1275, *Tri.* 15, 953. The prefix 'ex-' suggests the person is contemplating ending their life, or that they are wearing it out.

44 nam qua: anastrophe of *qua nam*. See note on line 42.

qua me nunc: emendation; *me qua* (hiatus) MSS. Editors, such as Leo, have corrected the line for the sake of the metre.

extrusisti: this picks up *extrudit* from line 38 in the Lar's introduction. Plautus liked to employ verbal echoes in his plays, whether between characters in a dialogue, or simply on a thematic level, for the

audience. In other plays, *excludere* is sometimes used in this sense, e.g. *Asi.* 596, *Men.* 470, 668.

45 tibi ego rationem: there are two possible scansion here, either *abbccD* or *aaBccD*. The latter involves split resolution and also an iambic scansion of *ego*, cf. *Asi.* 609, 643, for a resolution in the first place, cf. *Cur.* 656, for an iambic scansion of *ego*, cf. *Tri.* 515, Drexler, H. (1932/1933) 2.114 ff., TLL 5.2.252.59 ff., for a similar opening to the line.

rationem...seges: there is alliteration, which emphasises the Plautine joke and Euclio's increasing rage. His irrational anger makes him appear ridiculous. The verbal effects employed by Plautus enhance this.

rationem reddam: 'give accounts'. A financial term, cf. *Tri.* 515.

reddam: 'am I to give back'. The deliberative subjunctive: the question is shocked or enraged, and in such a case, it is not unusual for the interrogative particle to be omitted.

stimulorum seges: 'field for cudgels'. The use of the genitive here is objective. This does not mean somewhere for growing cudgels, but rather somewhere to receive beatings. That is, Euclio may plant his cudgels on Staphyla, or beat her. This is a typical Plautine expression, a vivid, different image for the punishment of a slave by their master, by means of a threat, cf. *gymnasium flagri* (*Asi.* 297), *stimulorum loculi* (*Cas.* 447), *stimulorum tritor* (*Per.* 795). It continues the slapstick nature of this action. The other typically Plautine feature of this image is that it uses a reference to agriculture. Plautus was fond of farming terms, as well as military ones, which maybe suggests that Rome in Plautus' day was still very much a rural society, or that Plautus himself had a special affinity with the countryside, cf. *Rud.* 327, 636, *Tru.* 587, Lilja, S. (1965) 28, 55, 63.

46 illuc...illuc: polyptoton. This repetition of words begins to be a feature of Euclio's speech. The first occurrence is a positional adverb, 'to there'. The second occurrence is a compound of *illud* and the particle *ce*, to

make the word emphatic, and is simply the neuter pronoun. It looks forward to the phrase that follows, *ut incedit*. It is probable that Euclio would have accompanied these words with a gesture, pointing to a place further away. For similar phrases cf. *Bac.* 137, *Cis.* 55, *Mer.* 169, *Mil.* 200, *Ter. Ad.* 228 f.

regredere: the MSS have *regrede*. Most editors have corrected this to *regredere*, which is the necessary form of the imperative. This also improves the line metrically, and removes the need for hiatus.

ab ostio: 'away from the door'.

sis: this is a common contraction for *si vis*, rather than the present subjunctive of *esse*.

46-47 illuc...incedit: 'see that, if you please, how she advances'. The theme of impatience regarding the speed of movement is common in comedy according to Stockert (45), cf. *Mer.* 670 f., *Poe.* 504 ff., *Ter. Eu.* 918 ff., *Men. Dys.* 401 f. The use of this verb adds to the comic effect, according to Nicastrì (95), since it denotes solemn and stately movement, hence his translation, "Guarda un po' come incede...la regina!", cf. *Verg. Aen.* 1.497 f., TLL 7.853.70 f. Stockert (46) disagrees with this interpretation, viewing the movement as similar to creeping or sneaking, cf. TLL 7.855.84 ff., referring to similar examples in Plautus, e.g. *Asi.* 705, *Men.* 888, *Mer.* 671, *Pse.* 411, *Ter. Eu.* 918 f. The punctuation of this phrase has caused a few difficulties, with Wagner punctuating after *sis* in his first edition, as did Niedermann and Ernout, and then after *illuc* in his second edition. The former punctuation is rather more dramatic. Stockert places a comma after *vide*. Ussing, Leo and Lindsay viewed the first three words as one phrase, cf. *Mer.* 169, *Mil.* 200. There is archaic parataxis, with *ut incedit* attaching itself to the proleptic pronoun *illuc*, as a complement. It is not subordinate to the verb *vide*, as proved by the use of the indicative, cf. *Cap.* 557, *Mos.* 855. However, *vide ut* often takes the indicative, cf. *Cas.* 246, *Cur.* 311, *Mos.* 886 f. Yet as Stockert (45) notes, nothing comparable to *illuc*

sis can be found, and *sis* (*si vis*) comes only after imperatives and imperative conjunctions. Therefore, the evidence is in favour of punctuation after *vide*.

47 **at scin quo modo:** this is a threatening phrase, cf. *Amp.* 356, *Aul.* 307, 831, *Poe.* 376, 438, *Rud.* 797. It may be a syntactic borrowing from the Greek, cf. *Men.* 207. The use of the verb *scio* with an indirect question in the indicative is less common than the use of the subjunctive, but both are possible in Plautus, cf. Lindsay, W.M. (2002) 66, Bennett, C.E. (1910) 1.120 ff. *scin* is the equivalent of *scisne*, with apocope of the 'e' and loss of 's' before the 'n'.

se habet: 'is situated' / 'holds itself'. Usually this would scan as two short syllables followed by *syllaba anceps*, with prosodic hiatus. However here, the scansion must involve elision of *se*, to obtain the iambic ending required for the senarius, cf. *Sti.* 712, *Tri.* 749, Drexler, H. (1932/1933) 2.309.

48 A typical Plautine threat of physical violence commences.

si hercle hodie: Kampmann; *hodie hercle* MSS reading, which is an unusual word order, cf. *Asi.* 707, *Cas.* 465, *Cur.* 132, *Epi.* 724, 728, *Men.* 1013, *Mil.* 278, *Per.* 140, *Rud.* 1039, *Tru.* 620. Both orders are fine from the metrical point of view, but *hercle*, being an enclitic word, likes to come second in a clause. When *si* commences the phrase, and *hercle* occurs in the phrase, *hercle* always comes second, and therefore we can accept that the correction is probably appropriate, cf. *Aul.* 56, 250, *Epi.* 116, 326, 331, 593, *Mer.* 993, 1018, *Mos.* 912, 914, *Poe.* 488, *Rud.* 810, 1150, 1328, *Sti.* 610, *Tri.* 457, *Tru.* 527. With reference to Lodge, G. (1924) 1.677, the only occasions on which this sequence is not obeyed is if *quidem* intervenes between the two. Brix ((1907) on *Tri.* 457) shows that *hercle* really belongs in the main clause, but it has been anticipated, showing further Euclio's haste. In threats, the use of *hodie* is common, and often has no temporal

force, cf. *Amp.* 357, 398, 454, *Men.* 217, 1013, *Mos.* 1067, 1073, *Don. Ter. Ad.* 215.

si...cepero: 'if I seize'. The future perfect with *si*. Latin makes a clear distinction between tenses, in a way that English does not. It is therefore better to translate as present or perfect in English.

49 testudineum...gradum: 'tortoise-pace' / 'snail's pace'. The words enclose the line, with a distinct use of hyperbaton. The adjective is fairly unusual, although it does appear in other writers too, cf. *Prop.* 4.6.32, *Tib.* 3.8.22; *Juv.* 6.80; *Mart.* 9.60.9, *Tert. pall.* 3.3. It is quadrisyllabic here, and suffers elision. The tortoise was already proverbial for its slow pace at this stage, cf. Otto, A. (1890) 346, Stockert, W. (2000) 15-30.

istum: 'that...of yours'. Derogatory. The use of this adjectival pronoun ensures that the whole tone of Euclio's address to Staphyla is threatening, and disdainful, cf. *Aul.* 53. His treatment of her, although she is a slave, is unfair and not to be condoned. This will be shown to also be the case in his dealings with other characters, including gods.

grandibo gradum: there is alliteration and assonance here. The MSS have *grandibo*, a causative verb, which was maybe to try to create the illusion of a *figura etymologica*. The verb *grandibo* is a surprising choice of word, as one would expect connotations of size rather than pace. It is used for the word-play and its heaviness, which helps to complement the idea that Staphyla moves extremely slowly, in Euclio's opinion. It is also noteworthy because it is the archaic future form, used in place of the classical form *grandiam* for metrical convenience. The verb only occurs here in Plautus, cf. *Non.* 164 L. However *grandis* is used in connection with *gradus*, e.g. *Epi.* 13, *Tru.* 286, *Pac. trag.* 37 R., cf. TLL 6.2148.48 ff. The transmitted form is *gradibo*, which could be a doublet comparable to *praegnantem* and *praegnatem*.

50 **utinam...adaxint:** a standard curse / wish construction: *utinam* plus subjunctive. The *utinam* is comparable to *curnam*, see note on line 42. *adaxint* is the archaic, sigmatic perfect subjunctive of *adigo*, and is comparable to *adegerint*. Originally it was the optative form of the s-aorist, and is often used in prayers and curses. This form may be being used because of the formulaic nature of the curse. It is rare, and certainly obsolete by the time of Classical Latin. It is possibly a fossilised form even for Plautus. However, the equivalent form for the verb *facio* is fairly frequent in Plautus, cf. Lindsay, W.M. (2002) 63, L-H-S 1.623. For the vowel-lengthening, cf. L-H-S 1.114. See introduction (p. 74).

divi: this is an alternative form to *di*, the masculine plural of 'gods'. The use of this form may be due to the formulaic nature of the curse. Formulae often seem to preserve archaic or more formal forms of words. They are by nature conservative elements of language. The other three occurrences of *divi* in Plautus are all the result of emendation, as are many of the occurrences of different cases of the word, cf. *Mer.* 436, *Mos.* 222, *Rud.* 1316. As Stace (56) notes, this is the only place in Plautus where the transmission is uniform. When the word is used in other writers, the context also appears to be formulaic, cf. *Liv.* 7.26, *Verg. Aen.* 3.363. Although *deus* and its cases are used also in formulae, especially phrases such as *di bene vortant*, that word is also the more general term.

ad suspendium: 'to hanging' / 'to suicide'. This is delayed until the end of the line, and it comes as a small surprise, although not a shock as such. One would not really expect a slave to prefer death; this is comic exaggeration. There is also the potential for taking this in either a concrete or an abstract sense. A nominal periphrasis for *suspendere*, cf. *Cas.* 111. Hanging is a common mode of death mentioned in comedy, cf. *Aul.* 77f., *Men. Dys.* 170, *Ar. Ra.* 120 ff.

51 **hoc pacto:** 'on these terms' / 'in this manner', cf. *Bac.* 447, *Cas.* 651.

apud te: 'at your house'.

52 **āt ūt scēlēstā sōlā sēcūm mūrmūrāt:** This line is an aside to himself spoken by Euclio. It is very mannered, with its pure, twelve syllables.

at: often used with exclamations and curses, cf. *Cap.* 664, *Mil.* 399, *Mos.* 38, *Ter. An.* 666, *Eu.* 431, *Hec.* 134.

scelesta...murmurat: the alliteration is onomatopoeic and complements the idea of Euclio muttering away to himself, while suggesting that Staphyla is speaking away to herself too. Such alliteration is common in comedy, providing emphasis, and echoing spoken language according to Stace (57). *scelestus* is a common term of abuse in Plautus, cf. *Aul.* 437, 648, Lilja, S. (1965) 19, 22, 36.

53 **oculos:** a key word, which has therefore been placed in an emphatic position, at the start of the line. However, there is hyperbaton and a delay until the end of the line of the verb of threat governing this direct object. The end of the line is when the threat culminates. Euclio perceives eyes of other people as a threat; ironically it is his own mouth which betrays his secret.

ego istos: there is iambic shortening in this word group, together with synaloepha of the second syllable of *ego*.

istos: 'those...of yours'. Derogatory; see note on line 49.

ecfodiam: this continues the series of threats by Euclio to Staphyla, and makes Euclio appear even more ridiculous, because Staphyla has committed no crime, and the punishment is disproportionate. It may come as a surprise too, which increases the comic value, because although the concept of digging someone's eyes out is a frequent expression, it is not something that one would usually threaten someone with, cf. *Aul.* 189, *Cap.* 464, *Men.* 156 f., *Mil.* 315, 374, *Rud.* 659, 731, *Tri.*, 463, *Ter. Ad.* 318. The irony is that Euclio is obsessed with being watched and seen, but in fact, his speech will betray his secret.

54 **me:** both the object of *observare* and the subject of the subordinate clause, cf. L-H-S 2.471 f., Bennett, C.E. (1910) 1.335. This construction, prolepsis, also occurs in Greek, and occurs frequently in indirect questions, e.g. *Aul.* 63, 670, *Bac.* 555, *Men.* 301, *Per.* 414. According to Nicastrì (96) this is a form of parataxis, not anticipation as Stace (58) believes, in which the direct object and following proposition are juxtaposed, with the function of explaining the pronoun.

rerum geram: this has the sense of aim, or driving at something. Often used by Plautus rather than *faciam*, cf. *Aul.* 117, but only used rarely by Terence, cf. *Eu.* 923, *Ph.* 28, 145.

55-59 'Withdraw still now, still now, still. Whoa! Stand there! If, by Hercules, you withdraw from that place a finger's width or a nail's breadth, or if you look about you, until after I have ordered you, by Hercules, I will immediately consign you as a pupil to be tortured.'

55 **abscede:** 'withdraw' / 'retreat', cf. *Cap.* 434, *Mos.* 7 f., *Poe.* 376.

etiam nunc...etiam: it is likely that these words were accompanied by hand gestures. The repetition is vivid, and Staphyla would also have had to move as suggested by Euclio's words, cf. *Aul.* 40. The line divides up neatly, to help the sense, in terms of metre.

etiam ohe: there is hiatus in a very unusual and awkward position, which is required metrically. If one considers the sense of the line, the hiatus is appropriate, and useful in complementing the action and words. In order to avoid this hiatus, Leo suggested *abscedito* in his *app. crit.*, cf. Lindsay, W.M. (1922) 243.

ohe: 'whoa!', cf. Greek $\omega\eta$. It was scanned as an iambus or a pyrrhic in the dramatists. This is the word one would use to address a beast of burden, such as a donkey. It is not appropriate for a human being, and demonstrates further the poor treatment Euclio is dishing out to his slave. The whole line is suggestive of Euclio directing Staphyla's

every move, cf. *Asi.* 925, *Men.* 158 f., *Mil.* 985, *Mos.* 7 f., 460 f., *Tri.* 517, *Ter. Ad.* 168 f., *Eu.* 706, *Ph.* 741, *Men. Sam.* 304 f.

56 **istic...istoc:** polyptoton. The first is positional; the second occurrence is adjectival, the masculine singular ablative, plus the particle 'ce'. This is the start of another threat aimed at Staphyla. The original correct use of these forms was in application to the second person, as here, cf. Lindsay, W.M. (2002) 45.

astato: Scioppius; *atasto* MSS reading. Marx tried to retain the MSS reading, by dividing the words between Euclio and Staphyla, but this would involve *istic* standing alone, which is not found elsewhere, and *at asto* is not attested in that sense anywhere else either, cf. *Mer.* 912, *Mos.* 1064, *Rud.* 836. The future imperative, often used by Plautus, cf. *Aul.* 94, *Rud.* 813, has the sense that Staphyla should keep or remain standing in this position for a time. There is often no strong future temporal force with this form of the imperative in Plautus, rather it equates to an intensified present imperative, but is used because it follows a present imperative, cf. *Asi.* 740, Lindsay, W.M. (2002) 72.

57 **digitum...excesseris:** this is a fairly heavy line, although it commences with a resolution, which helps to emphasise the fact that it contains a threat. The distances referred to within this line are both meant to indicate the tiniest of movements, comparable to the English idiom, 'Don't move an inch!' They are potentially the same as one another, if one reads them literally, referring to the width or breadth, rather than the length, of a finger. The *digitus* was used as a measure, considered to be a sixteenth of a Roman foot, cf. *Fron. Aq.* 1.24, *Caes. Gal.* 7.73.6. *digitus transversus* was considered a measure, 'a finger-breadth', cf. *Cato Agr.* 45, 48.2. *unguis* is used in a similar manner, with *transversus* or *latus*, cf. *Cic. Att.* 13.20.4, *Fam.* 7.25.2. Both *digitum* and *unguem* and their accompanying

adjectives are accusatives of extension. The expression is proverbial, cf. *Asi.* 603, *Bac.* 423, Gronovius, J.F. (1823) 166, Otto, A. (1890) 356.

excesseris: future perfect indicative.

transvorsum: the archaic orthography, with 'o' rather than 'e'. The 'o' has been preserved because of the preceding 'u'. See note on line 6.

58 **respexis:** the contracted form of *respexeris*, and the second person singular of *respexo*, that is the subjunctive of a sigmatic aorist. In Old Latin, this form was used with simple future force, or simple past force, describing a simple act, not a continual action. In Classical Latin, it was used as a future perfect. The future perfect indicative.

donicum: 'until'. An alternative, archaic form of *donec*, which is fairly common in Plautus, cf. *Cap.* 339, *Tru.* 39. For the function and etymology of this conjunction see L-H-S 2.628, Lindsay, W.M. (2002) 134, Walde, A., Hofmann, J.B. (1938-1954) 370 f.

59 **dedam discipulam:** alliteration, to highlight the culmination of the threat.

discipulam: 'pupil'.

cruci: the punishment is again delayed until the end of the line, as in lines 50 and 53. This emphasises the harshness of the threat. Following *dedam discipulam* one might expect some sort of 'school', or place of learning to round off the line. Our expectations are dashed, as yet another terrible threat is pronounced. *crux* could refer specifically to crucifixion, which was a harsh punishment, however it could simply refer to torture. Either way, it is once again a ridiculously severe threat against the petrified Staphyla. Crucifixion was a typical form of punishment for slaves in antiquity, but the personification of the cross was Plautus' own development, cf. *Asi.* 548, *Mil.* 183 f., 310, 372, *Per.* 295, *Rud.* 1070.

60 In B and D the words *hoc secum loquitur* preface this verse, cf. *Bac.* 349, 606, 1053, 1067, *Men. Asp.* 93, 467, Bader, B. (1970) 48. Euclio spoke this verse and the following few aside to himself. This section of the speech commences with an outrageous statement, typical for comedy, cf. *Cis.* 653 f., *Mos.* 532 f., *Pse.* 136, 1017 f., *Rud.* 406, *Men. Epit.* 382 f., *Ar. Nu.* 627 f., *Av.* 801 f., Fraenkel, E. (1960) 158.

certo scio: Francken; *certe scio* MSS reading. Most editors follow this correction. *certo scio* is effectively a set phrase in Plautus, that is very rarely separated. Occurrences of *certe* with *scio* are infrequent, but it does occur; however if one were to follow the MSS, this would be the only case in which they occur next to one another, as though a set phrase, cf. *Amp.* 658, *Asi.* 466, *Pse.* 511. Where *certe* is restrictive or asseverative, *certo* is objective in sense. Terence follows Plautus in his usage of *certo* and *scio*, cf. *Ad.* 256, 648, 704, *An.* 929, *Eu.* 199, Langen, P. (1880) 23 ff.

61 There is strong enjambment from the previous line, and a delay of *numquam*. Euclio is shown to be prone to exaggeration.

nimisque: 'and very much', cf. *Aul.* 208, 497, *Rud.* 920, Lodge, G. (1933) 2.168.

hanc: accusative of respect, referring to the phrases in 62 and 63.

male: 'very'. It often has this force in Plautus and Terence, that is as an intensifier equivalent to *valde*, cf. *Amp.* 304, *Aul.* 409, *Cap.* 913, *Cis.* 59, 673, *Men.* 977, *Mil.* 311, *Per.* 853, *Poe.* 379, 844, 1292, *Pse.* 784, 912, 1019, *Sti.* 345, *Tri.* 1086, *Tru.* 856, TLL 8.244.44 ff., Lodge, G. (1933) 2.22 f.

62 **ne mi...verba...duit:** 'may deceive me' / 'may give words to me' lit. A common expression, cf. *Bac.* 744, 795, *Cap.* 651, 787, *Mos.* 925, *Rud.* 325, *Ter. An.* 211, 504 f., *Eu.* 727, 833, 950, *Hau.* 914, *Cic. Att.* 15.16, *Ov. Tr.* 5.7.40, Lodge, G. (1933) 2.844 f.

ex insidiis: 'craftily', cf. *Asi.* 881, *Cas.* 436, *Cis.* 187.

inprudenti: derived from *in* and *providens*, refers to someone who does not see something in advance.

duit: the archaic form of the subjunctive / optative of *do*. It is probably being used here in order to obtain an iambic foot at the end of the senarius, cf. Palmer, L.R. (1954) 85. See introduction (p. 74). In Classical Latin we would expect the subjunctive *det*.

63 **neu:** 'nor'. Alternative, pre-consonantal form of *neve*, which scans as one syllable.

persentiscat: 'may detect', with the idea of 'sensing', cf. *Amp.* 527, *Mer.* 687, *Ter. Hau.* 769, 916, *Lucr.* 3.249. This is a very heavy word, consisting of long syllables, which emphasises the graveness of the situation in Euclio's opinion.

aurum: the nominative case. Note that the noun is displaced and appears outside of its subordinate clause. Plautus was fond of displacing words from the subordinate clause, even the relative pronouns. Euclio here manages to speak out loud the word *aurum*, but it is hidden in the middle of the line, in an unemphatic position, and its second syllable suffers elision.

est: the indicative is used in the indirect question, in a form of parataxis; see note on line 47.

64 **in occipitio:** 'in the back of the head'. A proverbial expression denoting a cunning person, cf. *Hom. Il.* 3.109, *Apostol.* 12.94 *Par.Gr.*, *Otto*, A. (1890) 249.

oculos: this signifies Euclio's obsession with eyes and spying. Throughout this part of the play, Euclio is convinced that Staphyla will see the gold, and is watching him. There are many occurrences of verbs and nouns related to sight. This is stressed through the alliteration and assonance with *occipitio*.

pessuma: Euclio once again describes Staphyla in a derogatory manner, cf. Lilja, S. (1965) 21. There is a strong hyperbaton, with the relative *quae* at the beginning of the line, and this dismissive word in the emphatic line-end position. The structure is appositional, cf. *Aul.* 552, *Rud.* 325.

65-66 These two lines are Euclio's exit cue. This is one of the points in the play where we can use the words of a character as a stage direction. Indeed, the words of the characters are the only stage directions we have, and although they must be used with care, it is clear that Euclio must exit the stage here, in order to check on his precious pot of gold thanks to the unambiguous words *ibo ut visam*.

65 sitne: Pylades; *estne* MSS reading. The use of the subjunctive avoids the need for hiatus. In Classical Latin this construction would require the subjunctive. However, it is not certain that Plautus was obliged to use the subjunctive here: the subjunctive usage may not yet have become established, cf. Lodge, G. (1933) 2.127. However, there are no parallels for the use of 'ne' with the indicative. The hiatus is not necessarily a problem, since it occurs at the caesura, cf. *Aul.* 69, 111, 316, 679, 703, 707, *Tri.* 185, 776. See notes on lines 47, 63.

aurum: Euclio mentions the gold again, showing how his thoughts keep returning to the treasure; its unemphatic position, and the elision of both *ita* before *aurum* and the second syllable of *aurum*, help to suggest the gold is concealed well by Euclio, cf. *Aul.* 63.

66 The sense of the line is perhaps slightly ambiguous, and deliberately so. Does it mean that Euclio is wretched in many ways, or that Euclio, who is wretched, is tormented in many ways? My preference would be for the former. In any case, it is clear that the gold has not brought Euclio happiness, and that he knows this.

me...miserum: Euclio now uses this common comic phrase to describe himself, rather as Staphyla used it earlier; see note on line 42. Note the separation of the words, and the addition of *modis* to further define his self-description.

miserum modis: the alliteration, together with the rhythm of the line, signals a quiet exit by Euclio, who is slipping away to check on his gold. For similar expressions, cf. *Aul.* 462, *Bac.* 507a, *Cas.* 115 f., Lodge, G. (1933) 2.77, Langen, P. (1880) 111 f.

67-69 noenum...comminisci: 'so help me, what evil affair shall I say has happened to my master or what folly am I able to devise?' Staphyla, having been left alone on the stage, uses this monologue to lament her fate, and Euclio's odd behaviour, cf. *Cis.* 713.

67 noenum: the archaic alternative form of the negative *non*, cf. *Enn. Ann.* 446 V., *Lucr.* 3.199. It is formed from the contraction of *ne*, the negative adverb, and *oinom*, the archaic form of *unum*, cf. Ernout A., Meillet, A. (1932) 643, Walde, A., Hofmann, J.B. (1938-1954) 2.174 f., Lodge, G. (1933) 2.181, L-H-S 1.67. Staphyla's speech is characterised by her use of old-fashioned language.

mecastor: 'so help me!' An exclamation used normally by female characters, cf. *Gel.* 11.6. A contraction for *ita me castor iuuet*.

dicam: the pleonastic use of *dicere* is common in Latin, cf. *Aul.* 804, *Cap.* 268, 533. It emphasises the personal part taken by the speaker in their words, as Stace (66) notes.

68 malae rei: partitive genitive, following *quid* in the previous line. There is a significant hyperbaton. *rei* here is disyllabic, and spondaic in shape, with elision of the second syllable. The scansion of this word is variable, and Plautus was willing to take advantage of different prosody

of words, and the fact that prosody was uncertain for some words. For the sense, cf. TLL 8.217.3.

69 **queo comminisci:** 'am I able to devise'. This phrase also commences line 76, rounding off the thought of the previous couple of lines, as the phrase does here. Some editors have viewed this as problematic, especially since the scansion of the lines is somewhat difficult. However, it is not possible to see how an error would have occurred, since the two occurrences are separated by several lines, and no obvious and simple solution presents itself. In this line hiatus is required, either after *comminisci* or *miseram*; after *comminisci* is perhaps easier, since there is also a sense break in this position, and it is the *caesura*. Stace (67) offers three possibilities if an interpolation is considered, but none of the options would solve the metrical issues in line 76, and each would result in important information regarding Euclio's daughter being omitted. For a further discussion of these lines, cf. Stace, C. (1975) 41 f.

70 **decies die:** 'ten times in a day'. Alliteration emphasises this exaggeration. *decem* can be used to signify any large number, cf. *Amp.* 576a, 725, *Aul.* fr. 3, *Cis.* 248, *Mil.* 854, *Sti.* 501.

extrudit: this picks up the diction of 38 and 44; see notes on lines 38 and 44.

aedibus: there is no *ex* preceding this word, as there was in 44. It would be usual to expect the preposition in this usage, but metrically the inclusion of *ex* would cause problems, cf. Bennett, C.E. (1910) 2.280 ff.

71 **nescio pol quae:** in *nescio*, there is ictus on the central syllable of a cretic word. The final syllable is shortened by iambic shortening, as is legitimate in such a case in the first foot of an iambic line, cf. L-H-S 1.110. This is the case if it is the verb with an indirect question. However, this may be the indefinite pronoun; then this prosody is normal, as the

compound form *nescioquae* is divided by the enclitic exclamation *pol*, cf. *Cas.* 370. The verb is indicative, suggesting that we have the indefinite pronoun, and not an indirect question. However, this argument is based on little evidence, that is, *Epi.* 61 only, and other examples from this play show the indicative is possible in an indirect question, see note on line 47.

quae illunc: this should be scanned with prosodic hiatus and iambic shortening, or with synaloepha.

quae...intemperiae: there is hyperbaton of the relative pronoun and the noun, comparable to that found in line 64.

illunc: 'that'. An archaic and emphatic form, which would have been accompanied by a gesture towards Euclio's house.

intemperiae: 'storms' / 'unseasonableness'. Staphyla's diction is figurative, paratragic, *recherché*. Another form of the word would be *intemperies*, which would imply madness, or insanity, cf. *Aul.* 642, *Cap.* 911, *Epi.* 475, *Mil.* 434.

72 pervigilat: the prefix *per* performs a strengthening function, emphasising that Euclio lies awake and keeps watch throughout the night, cf. *Amp.* 314, *Aul.* fr. 4., *Cur.* 181.

tum autem: 'moreover', cf. *Cap.* 818, *Mil.* 1003, *Poe.* 1393, *Tri.* 542.

interdius: 'in the daytime', cf. *Asi.* 599, *Cap.* 730, *Mos.* 444, *Pse.* 1298, *Rud.* 7. Note the use of a short phrase for the night, and a long one for the day, even though Euclio is also awake all night. There is suspense, as the import of the daytime description is left until line 73. In addition, Plautus employs *variatio*, with the use of an accusative of duration of time (*noctes totas*) followed by an adverb (*interdius*). This is the archaic form of the adverb *interdiu*. It is parallel to *intervias*, cf. *Aul.* 379. The endings of these two words, '-dius' and '-vias' may be genitives, cf. L-H-S 2.233 f.

73 claudus sutor: 'lame cobbler', cf. *Aul.* 513. This is a vivid and striking image for a variety of reasons. Firstly, the detail describing the

physical state of the cobbler helps to bring the image to life; secondly, it strikes us because of the irony of a cobbler being lame, and performing a service that could not benefit him because of his disability; thirdly, it may have had proverbial resonances for Plautus' audience, cf. Otto, A. (1890) 337. Although it is logical that a lame person should have what was a sedentary occupation, it is apt, because like the cobbler, Euclio is unable to enjoy his gift. Sedentary occupations were looked down on in antiquity according to Stockert (50), cf. *Ar. Ec.* 385, *Eq.* 740, *Schol. Ar. Pax* 1310.

74 Whereas Euclio's main concern is his gold, Staphyla's is the daughter, and the approaching birth, cf. *Men. Georg.* 84 ff.

quo pacto: 'by which manner' / 'how', cf. *Aul.* 51.

erilis: 'of the master'.

75 **probrum:** 'disgrace' / 'dishonour'. This word has been delayed for effect until the start of this line. It is in an emphatic position, and is meant to come as something of a surprise. Just as Euclio is trying to conceal his gold from Staphyla, she is attempting to hide the rape and pregnancy from Euclio. In Rome and Athens the rape would also have been considered a disgrace to Euclio's daughter, and therefore Euclio. She was no longer a chaste and marriageable maiden, and therefore worth less to her family. It is questionable whether the law stated that the 'rapist' should marry his 'victim', although this is what plays like *Aulularia* suggest; such a law would have been virtually impossible to enforce, cf. *Aul.* 793, Harrison, A.R.W. (1968) 19, 36 f., Todd, S.C. (1993) 276 ff.

probrum...partitudo: there is alliteration throughout the first half of the line. Note that the *partitudo* is equated with the *probrum*. This is a heavy line, underlining the gravity of the situation in which the female members of the household find themselves.

propinqua: 'at hand'. This is a temporal and predicative usage, that is the event is close at hand.

partitudo: an alternative, euphemistic for *partus*; this abstract noun appears to be only archaic and post-classical, cf. *Aul.* 276, *Solin. Coll. rer. mem.* 1.63, *Non.* 321 L. It is formed by analogy to abstracts formed from adjectives, such as *magnitudo*, *pulchritudo*, cf. Maniet, A. (1969) 24, Ernout, A., Meillet, A. (1932) 699. These define the condition of the person who possesses the quality defined by the adjective from which these nouns derive, cf. Nicastrì, L. (1970) 98. Nicastrì (98) feels that a comic effect is being created by the use of an abstract with verbs of human action, which is a feature of elevated style.

cui appetit: the intransitive verb takes the dative case. This is the only certain example of complete elision of *cui* in Plautus. Prosodic hiatus plus iambic shortening is not possible here, because it would result in a tribrach word in the final position of the line. Plautus avoids this, although Terence does not, cf. Drexler, H. (1959) 262 f., Lindsay (1922) 174 f.

76 **queo comminisci:** see note on line 69. The scansion of this line is also problematic, since there is a spondaic word, *quicquam*, occupying the fourth foot, which breaks Meyer's law. But although the use of this phrase may be questionable, there is no ready explanation or solution. The phrase fits in terms of sense in this position. For the sense of *comminisci*, cf. Lodge, G. (1924) 1.279, TLL 3.1888.16 ff.

neque: this commences the third leg in a tricolon which began in line 71 with *nescio*, and continued with *neque* in line 74. These are things which Staphyla does not know. Not only has Staphyla been using archaic and tragic language, she has also been using rhetorical figures in her speech, which emphasise the artificiality of her language, but also aid the effect that is being produced of a despairing slave woman.

77-78 **ut...opstrinxero:** 'as I think, than that I should make a long letter (of the alphabet) out of myself, when I bind up my neck with a noose.'

Staphyla again refers to the possibility of hanging herself in order to commit suicide, in a kind of ring-composition, linking us back to the earlier part of the scene, and line 50 in particular. The first reference was a result of the treatment she was receiving at the hands of Euclio, because of his fears regarding the gold. This second reference is the result of Staphyla's fears at how to deal with the other main theme of the play, that is the circumstances in which Euclio's daughter finds herself.

77 **litteram:** 'letter of the alphabet'. This word is fairly rare in Plautus, usually occurring in a humorous reference, cf. *Aul.* 325, *Rud.* 1305, *Tri.* 345.

78 This line is extremely corrupt, and there have been various editorial suggestions of how to deal with the problems at the start of the line. Leo, following Scutarius and Camerarius, *longam, <meum> laqueo...*; Lindsay *longum, laqueo...*; Goetz *<I> longum laqueo...* In order to make the line scan, it is certainly necessary to add something, as Leo and Goetz have done. The sense is fairly clear, although we may not have the full details of the line, and it is therefore perhaps best simply to signal the difficulty. There is a reference to the '*I-longa*' used in inscriptions from the time of Sulla onwards, cf. CIL 1.585, 1.673, 1.2663, 2.1953, L-H-S 1.13. However, in earlier private inscriptions, and in the *Senatus consultum de bacchanalibus*, the lengths of the letter 'i' were variable. For a similar image, cf. *Pse.* 88 f. Lipsius favoured an allusion to '*I-longa*', and has been followed by many, cf. *Aus. Epigr.* 87.10 f. Rather, the image may be that a hanging body resembles an '*I-longa*', cf. *Poe.* 837, *Rud.* 1294. Stace (71) prefers to follow Goetz, feeling that a reference to '*I-longa*' itself is necessary for the sense. Stockert (50 f.) also prefers Goetz' emendation, in terms of elegance, cf. *Aul.* 628, 696, 800, where 'i' has dropped out. He views the simpler solution to be the one chosen by Leo. This results in the common puzzle joke, cf. *Aul.* 324 f., and one would be invited to think of various letters that could be 'long'.

longam, <meum> laqueo: the alliteration continues from the end of the previous line, to reinforce the striking image that Staphyla is creating.

obstrinxero: Staphyla is threatening to hang herself; see note on line 50, cf. *Pse.* 89, *Men. Sam.* 91. Hanging was the normal method of suicide used by females (Stace 71), cf. *Aes. Supp.* 787 f., *Eur. Andr.* 844, *Hel.* 136, 687, *Hipp.* 767 ff., 778 ff., 802, *Tr.* 1012, *Soph. Ant.* 1222.

79 Euclio returns onto the stage from his house, and the exposition continues. The fact that Euclio will send Staphyla back into the house soon may suggest that he is carrying the pot when he returns, but in fact, he has merely checked that the gold is safe in its hiding place. So, at this point, Euclio returns empty-handed.

defaecato: 'serene' / 'untroubled', cf. *Mos.* 158, *Pse.* 760, *Plin. Nat.* 18.63. This is an image with connotations of wine, and pure wine in particular, cf. *Non.* 728 L., *Col.* 12.28.3. The etymology of the word is *faex* (the dregs of wine), hence the meaning 'to purify' / 'to cleanse of dregs', cf. Gronovius, J.F. (1823) 166, Walde, A., Hofmann, J.B. ((1938-1956) 1.444 f., Ernout, A., Meillet, A. (1932) 311 f.

defaecato demum...domo: alliteration throughout the line punctuates it rhythmically, and help to announce the return of Euclio onto the stage.

demum: 'at the end of the day' / 'at last'. The superlative form of the adverb *de*, cf. *Epi.* 458, *Mil.* 543, *Poe.* 1159, *Ter. Hau.* 253.

domo: no preposition is required when one uses the noun *domus*. See note on line 70, cf. Bennett, C.E. (1910) 2.287, Lindsay, W.M. (2002) 25, 32, Ruffel, P. (1940) 317-329.

80 Metrically this line is extremely strict, perhaps in order to match the idea of safety contained in the sense of the line. This contrasts sharply with Euclio's previous entrance onto the stage at 40-41, in which the

metrical effects were striking. Euclio's mind has been eased, and this is reflected by Plautus' use of the metre.

omnia: Euclio alludes to the gold, which he is now unwilling to name in the presence of Staphyla.

81 redi...serva: this final sentence of Euclio's before Staphyla chips in at the end of the line is highly stylised, with a chiasmic formation of 'verb adverb adverb verb'. This rhetorical figure also involves *variatio* with the *figura etymologica* of *intro...intus*. The first of these involves movement (being an adverb of motion), the second does not (being an adverb of position). The verb *servare* is being used intransitively, cf. *Cis.* 105, *Mos.* 452, *Ter. Eu.* 780.

nunciam: an emphatic form of *nunc* involving both *nunc* and *iam*. It is always trisyllabic in Plautus, and usually employed with an imperative, as here, or with the future indicative or jussive subjunctive. It is used to indicate a point in time as a result of a progression in time, and therefore refers to a point in the future. In contrast, *nunc iam* refers to the past, and should be scanned as two syllables, cf. *Aul.* 789, *Epi.* 135.

quippini: 'to be sure' / 'why not?'. This is an ironic use of the adverb. Although Staphyla is unfairly treated by Euclio, she is capable of holding her own verbally for a short time. This is the first question in a *tricolon ascendens* of questions posed by Staphyla to her master, all of which are ironic. That is, if one follows the punctuation adopted by Leo, Lindsay and Goetz, which is that which appeared in Pareus' edition. In contrast, Langen, P. (1880) 123, deleting *an* in line 82, took the words *quippini...auferat?* as one long question. All but one of the appearances of *quippini* in Plautus are as one-word questions; it would only be paralleled in *Pse.* 917 if one were to take it in conjunction with a verb, cf. Lindsay, W.M. (2002) 110 f. This is another rhetorical figure appearing in Staphyla's speech. It is perhaps surprising that a slave should use such figured speech, but she is highly emotional, and this stylisation helps to

demonstrate this. This is an archaic form, often found at line-end, (of 13 examples in Plautus, 10 are at line-end). It is rare, being formed from *quid* plus *pe* plus *nei*. However, it is normally used in ironical agreement, which Stockert (51) feels does not fit well with the following question, one he classifies as negative in sense. Yet, this can flow logically, as in the note to line 82, the second question can be viewed as positive, contrasting with the following negative question.

82 intus servem: Staphyla picks up Euclio's words of line 81. The use of a deliberative subjunctive to express surprise in response to an order. In Plautus this occurs both with and without interrogative particles, cf. *Aul.* 829, *Mer.* 749, Bennett, C.E. (1910) 1.179.

servem...auferat: two subjunctives. Note that Staphyla poses questions involving opposing ideas, one is positive, the other negative. Both point to key issues for Euclio, that is, keeping his gold safe, and the fear that his gold will be stolen. Staphyla voices the concerns of Euclio, inadvertently, and ironically.

83 apud nos: 'at our house'.

nihil...aliud quaesti: 'nothing else of gain / profit'.

quaesti: the archaic genitive form, here being used with partitive force, cf. *Aul.* 722, *Poe.* 95, *Tri.* 249.

84 ita...araneis: in this line the verb and participle are surrounded by nouns. There is also alliteration to further the sense of balance.

inaniis: 'empty spaces'. A Plautus coinage, as an alternative to *inanitas*, to create assonance with *araneis*, cf. Non. 178 L., Stace, C. (1971) 74.

oppletae: 'filled completely'. This is referring to the *aedes* of Euclio. This line is rather ironic and oxymoronic, with the idea of the house being 'full' of emptiness, but also of cobwebs, which are a sign of emptiness and

neglect, cf. *Cap.* 466, *Mer.* 574, *Ter. Eu.* 105, *Afran. com.* 410 R., *Catul.* 13.7 f., *Hom. Od.* 16.35, *Hes. Op.* 475, *Prop.* 2.6.35 f., 3.6.33, *Cratin.* 202 PCG, Otto, A. (1890) 34.

85 **mirum:** *est* is understood and omitted.

mirum quin: according to Stace (75) this phrase is always ironical when it takes the subjunctive, but *mirum est* is never ironical. For other such formulae, cf. *Amp.* 750, *Per.* 339 f., 433, *Tri.* 495, 967, L-H-S 2.677.

me: *Camerarius*; *nunc me* MSS reading. The emendation is followed by all major editions, since metrically the MSS reading is impossible. The abbreviation for *nunc* was *nc*, so a poorly written *me* could have been mistaken for this. Only one of the two can be retained, and since *me* is necessary for the sense *nunc* must be omitted.

Iuppiter: the god's name is delayed until the end of the line, that is, the emphatic position. According to Stace (75) the subject has been relegated to this position in the sentence, because it is the verb which is of most importance here, cf. *Ter. Eu.* 642.

85-86 **mirum...Dareum:** a Plautine expression, not really found in other poets, according to Stace (75), cf. Fraenkel, E. (1960) 7 f., 15 f. It often contains historical or mythological references, cf. *Aul.* 701 ff., *Mos.* 775 ff., *Per.* 339.

86 **Philippum...Dareum:** these were both wealthy kings, of Macedonia and Persia respectively. Neither is specified as being a particular ruler, and although attempts have been made to identify the Philip in question, it is still an open question. The ambiguity that arises from this general usage is not a problem; the names are being used in an allusive and proverbial manner, cf. Otto, A. (1890) 278. It is perhaps better to see allusions to ancient kings than contemporary rulers, as there is no reason to derive a political meaning at this point in the play. The fact that

the *Philippus* was also a kind of coin may help to further highlight the idea of wealth in this line. Stockert (52) takes the view that the allusion is rather more to the coins than to the kings themselves. Both kings minted gold coins, and gave the coins their names, cf. Stace, C. (1971) 76, however, the historical reality of these kings was of little import to the poet and his audience. The spelling of *Dareus* is a result of the transliteration and phonetic changes which occurred when a Greek name was borrowed into Latin. Greek 'ει' became 'i' before a consonant, and generally 'e' before a vowel, having been shortened. This spelling is considered to be earlier than *Darius*. It should probably be scanned as a cretic in this line, although it could be scanned as a molossus. In that case it would not break Meyer's law, thanks to the quasi-quadrissylic word following it. As for *Philippum*, while the coin would show iambic shortening, the name does not, cf. Lindsay, W.M. (1922) 40, 77.

trivenefica: a Plautine creation. *tri* means 'three times', so the idea being expressed is that Staphyla is especially wicked. Such compounds are typical of Plautus, cf. *trifurcifer* 326, *trifur* 633, *Per.* 266, *Rud.* 734 f., Lilja, S. (1965) 51, 60. The word is to be scanned aaBcD; if a poet wished the first syllable of such a compound to be long, he would choose the form 'ter-', cf. *Bac.* 813, L-H-S 1.488. For parallels in Greek comedy, cf. *Men. Dys.* 423, 466, 523, 603, *Epit.* 1080, *Mis.* 661, *Per.* 340, *Philem.* 89 PCG, *Ar. Ach.* 400.

87 **servari:** 'to be preserved' / 'to be protected'. The third appearance of this verb since line 81; often when Plautus repeats words he is using them in a different sense. This can be viewed as another example of the word-play of which Plautus is so fond. For superstition with regard to spiders and web weaving, cf. *Plin. Nat.* 11.84.

88 This line consists of a tricolon of phrases describing Euclio. There is gradual elaboration, and the line uses much *variatio*. The first phrase uses

the nominative plus *esse*, the second employs simply two deponent verbs, and the third uses a relative clause. Along with this gradual elaboration there is assonance, e.g. *fateor patior*, and alliteration. The elevated style is used by Euclio, cf. *Men. Dys.* 280 ff. There is also use of parataxis, typical of this kind of statement or admission, cf. *Pse.* 913, 1313, *Ter. Ad.* 188, *Hau.* 158, *Men. Dys.* 302 f., *Sam.* 703.

pauper sum: 'of small means' / 'of modest circumstances'. Euclio is shown to be trying to prevent anyone from suspecting him of having found the gold.

di dant: this points to the traditional view of fortune, which is dependent on that which the gods give to one. This includes the idea that one must endure whatever fortune holds for you. For the proverbial nature of this phrase, cf. *Rud.* 1229, *Ov. Met.* 8.633 f., *Hes. Op.* 717 f., *Otto, A.* (1890) 134.

89 Rhythmically this line is jerky and staccato, consisting of short words and a few elisions, and this suits the sense, particularly of the first half, which contains two commands.

occlude: 'close up!' This involves the idea of locking or bolting an entrance way too, not simply shutting. According to Stockert (53) it was not usual to close the door of one's house during the day, cf. *Mos.* 444. Mistrust causes Euclio, like Knemon, to resort to this, cf. *Men. Dys.* 427 f. Stace (78 f.) views this command as unfulfilled, since Staphyla allows the cooks to enter the house, however she is not as lax as Stace suggests, cf. *Aul.* 350 ff., Marti, H. (1959) 95. To Stace it is a command which does not correspond with what takes place, and serves merely to increase the audience's interest, cf. *Bac.* 75 ff., *Cap.* 456 ff., *Pse.* 547 ff., *Sti.* 148, *Tri.* 582, *Ter. An.* 168 ff. The command perhaps serves more to characterise Euclio than foreshadow future events, but Staphyla does try to find out why the cooks desire access, and their explanation probably seemed reasonable, especially since the authority of Megadorus was invoked.

iam ego hic ero: 'I'll be there soon'. This is a neat, set phrase, which appears a few times in the play in Euclio's mouth, cf. *Aul.* 104, 274. There cannot be synaloepha of *iam*, rather there must be prosodic hiatus, so that Luchs' law is not broken: aaBcD, not aBcD, cf. Drexler, H. (1932-1933) 2.26, 2.169 f. The repetition of this phrase serves to characterise Euclio as neurotic.

ianuam iam: there is hiatus and therefore a pause between these two words. This suits the sense of the line, and in this position is not problematic.

90 Despite his commands in the previous line, and the short phrase to follow them up, Staphyla is unable to carry out Euclio's instructions, because he now launches into a lengthy speech, to which she must listen. There is a ring composition 90-98, cf. Blänsdorf, J. (1967) 110 f. The commands offered up here are typical of both the Theophrastean *μικρολόγος* and *ἄπιστος*, cf. *Thphr. Char.* 10, 18, and the behaviour is comparable to that of Knemon, cf. *Men. Dys.* 470 ff., 505 ff.

cave: 'beware of', cf. *Aul.* 584, 608, 618, *Cap.* 439, *Epi.* 437. This takes the subjunctive (normally a tense in '-sim' or the perfect subjunctive), and is equivalent to *ne*. The use here is elliptical, with the omission of *ut / ne*, cf. Bennett, C.E. (1910) 232 f. It scans as a pyrrhic word.

in aedis intro: note the use of superfluity. One could easily have either *in aedis* or *intro*, but both have been used together. This superfluity is a feature of conversational speech, but also helps to emphasise what Euclio is saying.

91 **quod:** 'in as much as' / 'if', cf. *Asi.* 757, 761, *Rud.* 1150. This is a contraction of the form *quoad*, which is a legalistic term, cf. L-H-S 2.573. The word introduces a reported reason, with conditional sense, hence the use of the subjunctive mood. It also commences a series which continues

until the end of 92 of words commencing with 'qu-', and the resultant alliteration. The line involves the idea of asking for water or fire: it was the right of every Roman citizen to be able to ask to borrow these two basic necessities, cf. *Cur.* 562, *Rud.* 430 ff., *Tri.* 679, *Men. Dys.* 570, 641 ff., Konstan, D. (1977) 309 f. Therefore Euclio is clearly placing himself outside society with these words.

quispiam: 'someone' / 'anyone', cf. *Mil.* 431, *Mos.* 816b, 846, *Pse.* 186, 219. The formation of this word is from *quispe* plus *iam*, cf. Walde, A., Hofmann, J.B. (1938-1956) 2.410, Ernout, A., Meillet, A. (1932) 805. It was an archaism in Old Latin, and many of its appearances are at line-end. Other forms are found in Plautus, e.g. *quispiam*, *quaeipiam*, *quippiam*, *quoipiam*, *quempiam*, *quopiam*.

quaerat...quaeritet: polyptoton, with *variatio* from the simple to the frequentative form of the verb.

92 **quisquam:** 'someone'. This contrasts with *quispiam* in the previous line, which is far less specific in sense.

93 **nam:** serves to introduce a particular statement, or confirm a previous statement, cf. *Men.* 537, *Mil.* 1326, Lindsay, W.M. (2002) 100 f.

vivet: 'it lives'. The fire is personified by the use of this verb, cf. *Eur. Ba.* 8, *Ar. Lys.* 306.

extinguere extempulo: 'you will be extinguished immediately!' There is alliteration of 'e' to help reinforce this image, and this use of the word one would associate with fire in relation to *Staphyla* continues the metaphorical word-play begun by the use of *vivet*, cf. *Pse.* 906, *Tru.* 524. The 'u' was added by Camerarius into the classical form *extemplo*: it is known as 'epenthetic', and the process as anaptyxis. This always appears at verse end in Plautus, except at *Mil.* 890, cf. Stace, C. (1971) 82. The classical form is also found in Plautus, but always within the line. The verb is the alternative form of the future passive, *extingueris*.

94 **aquam aufugisse:** 'that the water has fled'. This phrase personifies the water, rather like the personification of fire in the previous line. Stace (82) believes this is the only case where the verb has the sense 'run dry' in Plautus, cf. Lodge, G. (1924) 1.192 f., TLL 2.1342.7 ff. The sense could be metaphorical, cf. *Aul.* 301, *Bac.* 363, *Pse.* 841 ff.

dicito: future imperative, cf. Bennett, C.E. (1910) 1.359, Lindsay, W.M. (2002) 72, and see note on line 56. This is the ordinary use that one would expect when there is the need for a condition to be fulfilled, cf. *Aul.* 97, *Bac.* 712, *Pse.* 858 f., *Rud.* 813 f.

95 **cultrum...mortarium:** this line is constituted by a short catalogue of utensils or implements, cf. *Mil.* 1302, *Epich.* 68 PCG, *Cratin.* 105 PCG, *Alex.* 179 PCG, *Philem.* 113 PCG, *Ar. Pl.* 513ff., 710f., *Men. Dys.* 506 ff., *Cato Agr.* 74, 75, *Col.* 12.57. There are only four, fairly long words in this line, and the line is quite heavy. There are two pairs, that is the knife and axe, and the mortar and pestle, all of which were necessary for sacrifices, according to Stockert (54).

96 **utenda:** the gerund, in order to form a purpose clause. It has predicative value here of *quae*. The motif of borrowing is common in comedy, cf. *Asi.* 444, *Aul.* 311, *Men. Dys.* 200, 472, 914 ff.

vasa: 'pots', cf. *Aul.* 343, 446, *Rud.* 136. The word appears in the relative clause by attraction, but logically after *mortarium*, in apposition to the four objects.

97 **fures:** the reference to thieves during the motif of borrowing anticipates a common theme of comedy, which reappears at line 390, that of cooks being thieves. The borrowing of cooking implements is an allusion to cooks, since this is a stock activity of theirs, cf. *Aul.* 322 ff., *Pse.* 790 f., 851 f.

venisse atque apstulisse: a pair of verbs. Staphyla must not say one thing, but this pair of items. This provides balance stylistically. The construction is known as *διὰ μέσου*, in which two verbs are treated as one idea. Hence the objects of the second verb precede the first, intransitive, verb. The construction is syntactically irregular, and is known as interweaving of the clauses, but is quite common in the comic poets, being a reflection of popular usage, cf. *Aul.* 270, *Ter. Ad.* 917, L-H-S 2.783 f., Housman, A.E. on *Manil. Astron.* 4.534. It is usual, though not obligatory, for the first verb to be a verb of motion.

dicito: the future imperative. See note on line 56.

98 **profecto:** 'indeed'.

meas me: this phrase provides alliteration and *figura etymologica*, and emphasis on Euclio, even though they appear in the middle of the line. All of Euclio's thoughts centre around himself: he does not consider his daughter, and the general good use he could make of the gold he has found, for the whole of his household, and its future. A good Roman would consider a good use of money to be to use it to help provide a dowry for a daughter, in the hope that this would perpetuate the family. One's household included descendants that had not yet been born. Note that the *meas* should be scanned as one long syllable.

99 The line has many elisions, which even camouflage the caesura. This may help to reinforce the idea that Euclio is trying to say as much as possible in as short a time as possible.

atque etiam hoc: the fact that Euclio uses these words suggests that he has to jump in quickly with the next thing he wishes to say, which in itself suggest that Staphyla is trying to fulfil Euclio's earlier commands, go inside and close the door. The *hoc* refers to the whole conditional clause.

100 Bona Fortuna: a Roman goddess. Ἀγαθή Τύχη was the Greek equivalent. There is a sense that at this point Euclio is turning this goddess away from him, and therefore inviting bad luck upon himself, which may affect later events in the play. The idea of letting luck, both bad and good, into one's home was proverbial, cf. *Rud.* 501, *Suet. Gal.* 4, *Cic. Ver.* 2.4.7, *Quer.* 78 J. The reference has been suggested as an equivalent of *nemo*, cf. *Afran. com.* 429 R., but this seems unlikely. We should take it literally, as the opposite of Πενία, cf. *Men. Dys.* 208 ff., D.C. 64.1.2, *Sen. Const.* 15.5. For further discussions of the significance of this line, cf. Klotz, A. (1940) 317 f., Kuiper, W.E.J. (1941) 319 f.

101 ea: this scans as one syllable, which is actually entirely elided into *ipsa* in this line.

intro mittatur: Staphyla picks up on Euclio's words, to make an ironic comment about the likelihood of *Bona Fortuna* paying them a visit, cf. 90, 99, 100.

102 nostras numquam: the alliteration helps to emphasise the fact that the goddess would never go anywhere near Euclio's house in particular.

numquam: D; *nusquam* BE. The choice is therefore between 'never' and 'nowhere' near, either of which would be possible. Occasionally in the MSS these two words are interchanged, cf. *Tri.* 559. Stockert (55) claims a temporal force for *nusquam*, cf. *Bac.* 480.

quamquam: MSS reading; *quaquam* Pylades. The choice is therefore between 'however' and 'anywhere'. The readings which Leo follows suggest that there must be a temple of *Bona Fortuna* nearby. Stace (86f.) sees the required meaning as "she never comes near our house although she may be near". Properly this would require *quamvis prope sit*. As Stockert (55) notes, no-one has found a fully satisfactory explanation of this wording. Although he likes Leo's explanation of 'wandering Fortune', he feels this is incompatible with the wording chosen by Leo. Stockert

therefore follows Pylades' reading. The use of *quaquam*, which most editors follow, creates the meaning "she never comes anywhere near our house". Stace opts to read *quamquam* with Leo, and goes on to detail how one might interpret the line accordingly. An obvious way would be to view it as a reference to a temple onstage, but this would be illogical, since it is not referred to again, and since the three doors are probably already all being used, as the two houses, and the shrine of *Fides*. A reference to a nearby temple offstage is also unlikely, since it has not been mentioned previously in the play. However, *quamquam prope est* could be the equivalent of *quamvis prope sit*, using the more vivid indicative in place of the expected subjunctive, cf. *Mil.* 758. Another solution in terms of the Greek original would be that if the prologue was spoken by Ἀγαθὴ Τύχη, it could refer to the onstage shrine, which would be the shrine of that divinity, cf. Klotz, A. (1940) 317 f. Palaeographically it would be easy to confuse *quamquam* and *quaquam*, cf. *Lucr.* 1.427 f. where the reading may be *quaquam*, but the sense requires *quoquam*. It is common in *haudquaquam*, but not after other negatives; however, this would make it more liable to alteration in transmission, being a rare word. Yet, *quamquam* makes good sense with *prope est* and is common.

adit: B, followed by Leo; *adiit* other MSS. The shorter form can be present tense or a contracted perfect. The present tense makes better sense here. The longer form would break Meyer's law.

prope est: B; *prope* DEJ. Leo's reading requires the inclusion of *est* for sense, while the other readings do not. Metrically, both readings are possible, and therefore one has to make a choice based on which makes better logical sense. The *est* could have fallen out of the transmission easily, as it would potentially have been abbreviated to 'e'. If one reads *quamquam*, it is better to retain *est*, for as shown by Lodge, G. (1933) 2.418, in Plautus this word always appears with a finite verb form.

103 This line is fairly swift rhythmically, with elision and resolution. This fits the sense, with its commands, and the simple acceptance and fulfilment of those same orders.

tace...abeo: Staphyla uses the same verbs as Euclio, which demonstrates that she intends to follow his instructions completely. It also suggests her fear of him, so that when she speaks to him directly she can only repeat and acknowledge his commands. There is no *variatio*: both Euclio and Staphyla use a simple pairing of verbs with the conjunction *atque*. Staphyla's words also point to her movements: she is now leaving the stage, by the door into Euclio's house.

occlude sis: the use of the contraction *sis* in place of *si vis* in conjunction with the imperative makes the command more polite, although still firm. Euclio continues to demonstrate distrust, and repeats his earlier command cf. *Aul.* 89, *Men. Dys.* 427 ff. See notes on lines 46, 89.

104 This line has several reminiscences of line 89 in it. This is not surprising, as Staphyla has finally been able to fulfil the commands which Euclio originally gave in that line, before he launched into his long speech. The intervening passage is important in providing characterisation of Euclio, partly by its content, but also by its very appearance. It helps to show Euclio's state of mind. Stace views lines 90-104 as a Plautine addition, since they add little that is new, but provide more particulars, cf. Stace, C. (1975) 41 f.

fores: 'door'. This is interchangeable with *ianuam*, cf. *Aul.* 89. Roman houses had doors of two pieces, hence the common use of the plural, fastened by bars and bolts, cf. Beare, W. (1955) 275 ff. They were noisy to open and close.

ambobus pessulis: 'with both bolts'. The instrumental ablative. Latin door bolts were horizontal, in parallel pairs. One would be found at the bottom of the doors, and one near the centre. This is a borrowing from the Greek of Southern Italy, *πάσσαλος*, cf. Walde, A., Hofmann, J.B. (1938-

1956) 2.295 f., Ernout, A., Meillet, A. (1932) 726. For other references in comedy to bolts, cf. *Cis.* 649, *Cur.* 147, 153, 157, *Tru.* 351, *Ar. V.* 200. For their operation, cf. RE 19.1.1113 ff., Marcell. *de med.* 17.48. Note that Euclio is able to enter the house without difficulty at 242, suggesting that Staphyla has not fulfilled his orders, or that the inconcinnity was unimportant to Plautus.

iam...ero: see note on line 89.

105 discrucior animi: for similar expressions, cf. *Epi.* 326, *Rud.* 388. This is the genitive of respect, with a verb of expressing emotions, cf. Bennett, C.E. (1910) 2.99, L-H-S 2.75, Lindsay, W.M. (2002) 12 f. Nicastrī (101) is incorrect in describing this as an old form of the locative case, since locatives are used only in concepts of space and time, cf. *Tri.* 454.

ab domo: MSS reading; *domo* Guyet. *domus* does not strictly require a preposition, but this could be the local use, cf. *Epi.* 681, Bennett, C.E. (1910) 2.287. See note on line 79. According to Lindsay, W.M. (2002) 11 *ab* would not have been used here by Plautus. It may help to emphasize the concept of separation, but the evidence in favour of deletion is very strong.

abeundum est mihi: the gerund construction, which takes its agent in the dative, rather than the ablative. *abeundum* scans as four syllables, cf. *Aul.* 3, 40.

106 nimis: 'extremely' / 'very much'.

sed: J; *si* BDE. This is one of the rare occasions on which the later MSS are helpful and provide a better reading. *sed* makes better sense, both with *quid agam scio*, and with *nam* in line 107. With *sed* the sense is: "but I know what I am to do", whereas with *si*, the sense is: "if I know what I am to do", that is an indirect deliberative question or indirect speech as opposed to an indirect question, cf. *Bac.* 745. Palaeographically, *sed* could have been mistaken for *si*, via the writing of *set*, and then *sei* for *sed*.

107 nam...nostrae: there is alliteration throughout the first half of the line, as well as polyptoton. Once again, Euclio shows his thoughts to be entirely egocentric. Some editors have tried to remove the redundancy of expression caused by the polyptoton, but this seems unnecessary, e.g. Guyet's *nobis nostrae*, and Seyffert's *Nestor nostrae*. However, although polyptoton is common in Plautus, there is no real analogy for this occurrence, cf. *Amp.* 278, *Cis.* 644. This line is the first in a series of three (107, 111, 113) which commence with *nam*. Here Euclio gives his reasons for going away; at 111 and 113 he tries to clear away the suspicion that he may have found a treasure, cf. Blänsdorf, J. (1967) 81.

nam...curiae: the structure of the line is chiasmic, with adjective ADJECTIVE noun NOUN, and yet another example of figured speech in Euclio's and Staphyla's language, cf. *Amp.* 221, *Aul.* 689, *Poe.* 379, *Rud.* 41, 839, *Tri.* 1000, *Tru.* 239, 857. *noster...qui est magister* equates to *magister noster*. This type of pleonasm is a feature of Old Latin, cf. *Cap.* 206 f., *Pse.* 460.

magister curiae: a type of magistrate. This is probably a Roman term, but it may be a Romanisation of a Greek position. In Attica the land and people were divided into demes, and the local officials were known as demarchs. It is likely that this is the type of position to which Plautus is referring. One should not see this as Plautus making a Roman reference, but rather trying to make sense of something for his audience that he found in his Greek model. Nicastris (101) suggests the *δήμαρχος*, cf. *Aul.* 179 f., *Cic. Off.* 2.64, Ussing, I.L. (1878) 285. Turnebus suggested the *τριττύαρχοι*, cf. Wilamowitz, U. (1925) 136. At Athens, it was quite usual for distributions of money to be made by demes, but this was not known in Rome until the time of the Empire. This is a further reason to believe that Plautus is here translating an office from his model. For *magistri vicorum*, cf. CIL 1.682, 1.686.5, Liv. 34.7.2, TLL 8.78.81 ff.

108 argenti...nummos: 'silver coins', cf. *Aul.* 448. The Greek word from which this is derived is νόμος, a 'standard'. It is likely that Plautus is trying to make sense of a Greek reference for his Roman audience. In the Greek play, it would not be a surprise if the coin mentioned was the *didrachma*, for this is the silver coin *par excellence*, which weighed approximately 8 grams or a third of an ounce, cf. *Mer.* 777, *Pse.* 808 f., *Tru.* 561 f., Mattingly, H., Robinson, E.S.G. (1935) 225-231, Mattingly, H. (1945) 65-77, Frank, T. (1933) 368-372. Sometimes it appears to refer to a smaller coin, cf. *Bac.* 609, *Mos.* 357, *Tri.* 847 ff., Shipp, G. (1955) 143 ff. According to Stace (93) *nummus* is used to refer to "a vague monetary unit". For the Romans it may have referred to a *sestertius*, cf. Brix, J. (1907) on *Tri.* 844, but for the Greeks it referred to a *drachma* or *didrachma*, cf. Gratwick, A.S. (1993) 163 on *Men.* 219, RE 17.1459.26 ff. The *Philippeus* is meant if *aureus* is added. The amount is not relevant here, cf. Duckworth, G.E. (1952) 275.

dividere...dixit: the present infinitive is used in place of the future, cf. *Asi.* 442, *Aul.* 528, *Cap.* 194, 586, *Mos.* 17, 633, Lindsay, W.M. (2002) 58 f., Bennett, C.E. (1910) 1.426. In Classical Latin this would have appeared as *se divisurum...dixit*. This usage was common in Old Latin, and occurred with other verbs of speaking, e.g. *aio, nego*. It often occurred at verse end in Plautus, through metrical necessity. Terence was stricter in his use of tenses than Plautus.

in viros: this probably refers to those men in Euclio's tribe or clan only. It is equivalent to *viritim*, cf. *Non.* 61 f. L. The use of *in* is distributive, cf. *Tru.* 303, Lindsay, W.M. (2002) 88, L-H-S 2.274.

109 relinquo: 'I forsake' / 'I ignore', cf. *Cic. Ver.* 2.5.127, *Hor. S.* 1.9.41.

ilico: 'there' / 'in that very place'. According to Stace (94), it is formed from *in* plus **stlocus*; therefore the 'i' is lengthened following the loss of the 'n'. Walde, A., Hofmann, J.B. (1938-1954) 1.679 show that it derives from **enstloco(d)*, cf. Ernout, A., Meillet, A. (1932) 452.

110 suspicentur: according to Stace (94) a subjunctive in the apodosis, with indicatives in the protasis, cf. Bennett, C.E. (1910) 1.60 ff. In Plautus conditional clauses tended to be related freely to the main clause, which may reflect popular usage. The subjunctive has future sense, cf. *Epi.* 93, *Mer.* 351 f.

aurum: Euclio is able to mention gold here, because he is not referring to his own treasure, just an hypothetical pot of gold. The syllable before it is elided however, helping to hide the word, cf. *Aul.* 65.

domi: 'at home'. See notes on lines 79, 105.

111 non est veri simile: MSS reading; *veri simile non est* Pylades. The emendation avoids hiatus before *hominem*. The hiatus occurs at the caesura, and therefore no emendation is necessary. However, the 'e' at the end of *simile* is the shortest of the short vowels, and therefore would be almost certain to elide. Hiatus at this point is emphatic, due to the pause on *hominem pauperem*; this effect is apt since the contrast between poor and rich is a theme of the play. The fact that the hiatus is difficult technically only serves to provide more emphasis, because it is more striking. According to Stace (94) this hiatus is illicit, and therefore the simple transposition is a good solution to restore the metre. For examples of hiatus before *homo*, many of which involve word-groups, but some of which do not, cf. *Aul.* 703, *Bac.* 573, *Men.* 89, 517, 961, *Per.* 550, 738, *Poe.* 89, 474, 730, 969, Drexler, H. (1965) 72 f. It appears that a negation always stands before *veri simile*, cf. Lodge, G. (1933) 2.852. *veri simile* are separated correctly here, although one often finds them written as one word.

111-112 pauperem...parvi: there are three words connected with poverty or a small amount. The alliteration and assonance stress Euclio's ideas of poverty.

112 pauxillum: 'very little'.

pauxillum...nummum: Nicastrī (102) takes these two together as attributive and substantive, although they are strongly separated. According to Stockert (57) following Acidalius, and Thomas, E.J. (1913) 10, *nummum* is the partitive genitive, cf. *Quer.* 72 J., Lindsay, W.M. (2002) 16 f., but Stace (95) prefers to view *pauxillum* as adjectival, viewing it as doubtful whether the syntax proposed by Acidalius is possible, cf. *Poe.* 566, Bennett, C.E. (1910) 2.17. In Plautus, this is the only occurrence of *pauxillum* as a substantive, cf. *Cap.* 176; elsewhere it is an adverb. The adjective *pauxillus* occurs only once, cf. *Poe.* 566, Lodge, G. (1933) 2.298. Taken with *nummum* it makes good sense, as Stace's translation "the smallest amount of money". Stace suggests the possibility of taking these two words separately, leaving the *quin*-clause isolated.

parvi facere: a genitive of value, cf. *Mil.* 1351, *Titin. com.* 97 R., Bennett, C.E. (1910) 2.94.

quin: 'but that...not'. J; *qui* BDE. J is correct, and it would have been easy for the final 'n' to be omitted, especially since the following word begins with 'n', cf. Chelius, K.H. (1989) 66.

113 cum: 'since'. The force is concessive here, and it takes the indicative, as was still generally the rule in Plautus, cf. Lindsay, W.M. (2002) 123.

celo: often this takes two accusatives, but the second accusative is replaced by the *ne*-clause in this sentence, cf. Bennett, C.E. (1910) 2.209, 247.

omnis: 'with respect to everyone'. The accusative plural masculine of respect.

114 omnes...scire: there is polyptoton with the previous and following line. Euclio is using veiled terms to refer to others' knowledge of his gold.

benignius: for the formation of this word from *bonus* and *gigno*, cf. Paul. Fest. 30 L., *abiegnus*, *aprugnus*, *malignus*, Maniet, A. (1969) 60, Walde, A., Hofmann, J.B. (1938-1956) 1.101, Ernout, A., Meillet, A. (1932) 109.

115 omnes: There is a threefold repetition of this word, and a tricolon of fears concerning 'everyone'. The word is once again placed at the start of the line in an emphatic position, distorting the expected word-order of *et omnes me benignius salutant*.

salutant...salutabant: polyptoton, highlighted by the use of different tenses, which serves to make Euclio and his thoughts appear even more foolish, as he over-analyses and misinterprets the actions and words of other people.

116 adeunt...dexteras: a tricolon of how the greetings of the people Euclio meets are kinder than they were previously. The clasping of right hands was important in Rome, and how one greeted somebody was considered important. The middle usage of *copulantur* in place of *copulant* emphasises the fact that the act was reciprocal, cf. *Amp.* 238, *Sti.* 306, Lindsay, W.M. (2002) 53 f., L-H-S 2.176, 2.289. The three verbs are placed in asyndeton, which is a common feature of Early Latin, cf. Lindsay, W.M. (2002) 127 f. For the sense of this line, cf. *Thphr. Char.* 5.2. There is homoioteleuton of the first two verbs, and alliteration of the last two verbs.

dexteras: 'right hands'. *manus* is understood.

117 This line has much resolution, which makes it fairly swift, and helps the idea of Euclio packing in the things he wants to say. These extra questions are overwhelming to Euclio and irritating.

ut...geram: a tricolon of questions that people apparently ask Euclio. These are highlighted by homoioteleuton, and anaphora of *quid*. These three questions are also linked in meaning. The middle question

has a double-meaning, which allows it to act as a homonym with each of the other two, cf. Leo, F. (1896-1906) 3.10 ff. The subjunctives used are those found in indirect questions. The first asks after one's health; the second may ask after one's health, but also one's activities; the third asks after one's activities, cf. *Epi.* 9, *Mos.* 718 f., *Tru.* 577.

118-119 These two lines indicate Euclio's exit, in the direction of the forum, in order to collect his share of the silver coins mentioned in line 108. After Euclio's exit the stage is left empty, and this encouraged Renaissance scholars, under the influence of Horace, to place the first of four act breaks at this point in the play, cf. Hor. *Ars* 189 f., Barsby, J. (1986) 17, Duckworth, G.E. (1952) 98 ff. Logically, this would make sense, since both themes of the play have been introduced, and we now need to meet some of the other important characters. However, the play was meant for continuous performance, and therefore one should accept the empty stage, but also the fact that this was momentary.

118 quo: 'to where'.

profectus sum: 'I set out', cf. *Rud.* 847, *Tru.* 207, *Ter. Eu.* 280. It equates to *quo ire occeperam*.

postidea: *Camerarius*; *post idem* MSS reading. All major editions other than Wagner's first follow the emendation. An alternative form of *postea*, cf. *Cis.* 784, *Sti.* 97. It derives from *posti*, the original form of *post*, reinforced by the particle 'de', and a pronominal ablative form.

domum: see note on line 79.

119 quantum...tantum: 'so much as' / 'as much as'. Euclio completes a speech that has been full of rhetorical features, such as *tricola*, with an elaborately constructed line. It equates to *quam celerrime*, or in the Greek, ὅσον τάχῃ. The impersonal usage with *potest* is common in Plautus and

Terence, cf. *Aul.* 399. This is the personal usage, which is also found at *Cap.* 448, *Ter. Ad.* 350, *An.* 861.

rursum: 'back'. This is an alternative form of *rursus*, and a contracted form of *revorsum*.

me...recipiam: 'I will bring myself back'.

120-279 These lines are in various measures, starting with a polymetric *canticum* and involve various characters. Eunomia and Megadorus enter the stage from Megadorus' house. For further information regarding their names, characters, and housing arrangements, see the introduction (p. 4, 62 ff.). The changes in metre at various points in the song may be significant in terms of expressing various emotions and ideas. For detailed metrical analyses of these lines, cf. Braun, L. (1970) 44 f. One question that we may wish to consider is the degree to which Eunomia's speech is a set-piece, which she has prepared beforehand, in order to persuade her brother of her argument. Although Eunomia intends to persuade Megadorus to marry, his decision appears not to be the result of her pressure, cf. *Aul. arg.* 1.6, Marti, H. (1959) 35 f. Note also that the two have exited a house to gain a more private venue for their conversation. Clearly, this is necessary in order that the audience can share in the dialogue, but it may also have a basis in logic, given that as a rich man, Megadorus was likely to have a house full of slaves. The easy way to ensure they could not overhear the conversation is to hold it outside, cf. *Ter. Hec.* 144 f., *Ph.* 866 ff., *Pompon. Com.* 142 R., Duckworth, G.E. (1952) 121 ff., Johnston, M. (1933) 17. For a detailed examination of the dialogue between Eunomia and Megadorus, cf. Ricottilli, L. (2000) 31-48 in Raffaelli, R., Tontini, A. (2000).

120 It is generally accepted that this part of the speech is composed in bacchiac tetrameters, a dignified measure. It is fairly usual to find this measure in the mouths of female characters. The bacchiacs are regular and steady, which ensures a dignified tone, cf. *Cas.* 144 ff., *Men.* 571 ff., 966 ff., *Mos.* 84 ff., *Rud.* 259 ff., *Tri.* 223 ff., Fraenkel, E. (1960) 332, Tobias, A.J. (1979) 9-18. It is interesting to note that the MSS join together 120 and 121, which shows that the mediaeval copyists were not sure of the metre or the colometry, despite its regularity.

velim: Eunomia commences her lengthy request with a polite subjunctive, which sets a very formal tone.

arbitrari: 'to observe' / 'to perceive'.

med: Guyet; *me* MSS reading. The emendation removes the need for hiatus at an awkward place in the line, and is followed by all major editions, but not by Stockert (58), who sees it as prosodic hiatus. It is generally believed that Plautus used the old forms *med* and *ted* alongside *me* and *te* for both accusative and ablative forms, cf. Lindsay, W.M. (1900) *Cap.* p. 17, (1922) 159 f., Palmer, L.R. (1954) 258.

frater: Eunomia clarifies her relationship to Megadorus for the sake of the audience as quickly as possible. From the Lar's speech, the audience is aware of Megadorus' identity, so it is only Eunomia who needs to explain herself. The placing of *frater* in the emphatic line-end position is significant, as will become clear. In one sense, it helps to underline the formality of Eunomia's approach, but it also shows the importance of family relationships in this household, cf. Handley, E.W. (1965) on *Men. Dys.* 239 f. Not only Eunomia, but also her brother Megadorus, and her son Lyconides will use familial terms with a high degree of frequency, cf. *Aul.* 122, 127, 128, 134, 140, 141, 146, 147, 152, 153, 156, 158, 160, 165, 173, 176. Eunomia refers to their familial relationship again, thereby imploring her brother's sense of duty to his family. Eunomia and Megadorus tend to use the familial terms in different tones: Megadorus effectively mocks Eunomia's formality. This concern for familial relationships and proper concern for the *gens* contrasts sharply with the situation in Euclio's household. Plautus has used various means of showing this difference: Euclio is shown to disdain the household Lar, and his concern is for himself, not his daughter; the use of familial terms in the words of the members of the other family serves to demonstrate their fulfilment of familial *pietas*.

121 *mĕāī fīdēī tūāīquĕ rēī:* Reiz; *meae...tuae* MSS reading. An extremely striking line in terms of rhythm and diction. There are only four words, creating four regular bacchiacs, without elision. There are two archaic genitive forms, ending in '-āī', cf. Leo, F. (1912) 342 ff. There is a parallelism between the endings in '-āī' and '-ēī' creating a strong rhyme, cf. *Aul.* 128, Fraenkel, E. (1960) 332, Lindsay, W.M. (1922) 153, Jachmann, G. (1916) 56 ff. The classical forms are not possible metrically, and it is understandable that the archaic, unfamiliar forms would have been replaced by the familiar ones, especially since the metre was not recognised by the scribes. The MSS show the archaic genitive form only once, but the metrical evidence, e.g. non-elision of genitive in '-ae', shows that in fact Plautus probably used the archaic form quite frequently, cf. *Aul.* 295, 305, 372, 540, 797, *Tri.* 492. The heaviness of this line and the use of archaic language further underlines the formality of Eunomia's request. The formal and almost hesitant nature of her approach suggests she believes that Megadorus will not like what she has to say, so she is tentative, and trying to appease him in advance. She is effectively sugar coating the medicine which she is about to administer to her brother. The genitives are governed by *causa* in the following line. The style is perhaps a parody of legal or official style, cf. *Mil.* 103.

122 Another line characterised by formal language; after three lines have been spoken we are still no closer to discovering Eunomia's motives and real purpose. These three lines have been preparatory in ensuring her influence over Megadorus is as strong as possible.

causa facere: the verb has been delayed from 120, as has the ablative governing the genitives of 121. There is thus extremely strong enjambment in these first few lines of Eunomia's speech.

aequom est: 'it's only right', sc. *facere*. This places an emphasis on what is fair, and also on one's duty as a citizen and the head of a household, with reference to *boni mores*, cf. Costa, E. (1968) 61. For similar

omission of the infinitive, cf. *Rud.* 47, 312. It contrasts with 129 f. where this construction is followed by an accusative plus infinitive.

germanam sororem: 'a full sister'. A legal term, by which Eunomia indicates that Megadorus and she share both parents, cf. *Cap.* 1015, *Men.* 1102, *Mil.* 238, TLL 6.1915.10 ff., 6.1915.72 ff. There is a sense of genuine concern for her clan then in Eunomia's speech, which is underlined by her use of familial terms, and this term in particular, in which the juxtaposition emphasises the sanctity of their relationship, cf. Costa, E. (1968) 213. The familial term appears at line-end for emphasis, cf. *Aul.* 120. This suggests a use of the familial relationship in order to wield influence: family pressure is being brought to bear on Megadorus. This hints at what Eunomia's request will be, since she is clearly occupied by family duty.

123 quamquam...sum: this is a very artificial mode of expression, and deceitful. By being deprecatory about women in general, Eunomia constructs an *apologia* for her advice. This is another attempt to place herself in an influential position. The conjunction is used with co-ordinating rather than subordinating force, in a limiting sense. Stockert (59) views this as a corrective use of the conjunction, introducing an independent statement to correct the previous one, cf. *Amp.* 491, *Cap.* 272, 298, *Tri.* 787, *Cic. N.D.* 3.16.42, *Catil.* 1.9.22, *de Orat.* 2.47.197, *Phil.* 2.16.42, Bennett, C.E. (1910) 1.141, L-H-S 2.603.

falsa sum: 'I am deceived'. The participle *falsus* derives from the verb *fallo*, and is here used with middle-passive force, as the equivalent of *fallor*, cf. *Men.* 755, *Rud.* 384, *Tru.* 785, *Ter. An.* 647.

124 multum: 'very' / 'to a great extent'. This accompanies *loquaces*. Plautus used it as an adverb both before and after adjectives, cf. *Men.* 731, *Mil.* 370, 443, as well as with verbs, cf. *Mos.* 170. The use with adjectives is archaic and colloquial, and is found in writers like Horace and Cicero, but never in Terence, cf. TLL 8.1617.51 ff., Lindsay, W.M. (2002) 80, L-H-S

1.385. The usage is comparable to Italian 'molto', and English 'really', and Greek 'πολύ'.

loquaces: Eunomia herself appears loquacious, which is appropriate given her criticism of women in general. This idea is a literary *topos*, cf. *Cis.* 120 ff., 149, *Poe.* 251, *Rud.* 1114, *Ar. Ec.* 120, *Alex.* 96 PCG, *Soph. Aj.* 293.

125 mutam...ullam: 'any mute / silent woman'. For the proverbial nature of this phrase, cf. *Poe.* 876, *Rud.* 1114, Otto, A. (1890) 231.

ullam: MSS reading; *nullam* Lindsay. The emendation avoids the awkward hiatus required by the MSS reading. With *nec*, *ullam* may be better, rather than having a double negative, cf. *Asi.* 704, *Cap.* 521, 590, 621, 1030, *Rud.* 278, *Tru.* 570, Lodge, G. (1933) 2.205, 2.887 f. Leo suggested a reordering of the words, reading *nec ullam profecto repertam esse mutam*. According to Stace (105), this is not possible, since the *mutam* must precede *ullam*, being the emphatic word. Goetz moves *hodie* from the start of line 126 to the end of 125, leaving 126 as a bacchiac trimeter catalectic. Spengel also read *nullam*, but in addition altered the word-order to *esse nullam*. Stockert (59) dislikes the hiatus in this line, and prefers Lindsay's solution, due to the evidence of abundant negation in Plautus, cf. *Mos.* 712, *Rud.* 359, Lindsay, W.M. (2002) 131, L-H-S 2.803 ff.

126 The line is corrupt, and certainly requires some additional syllables. Leo added *aut* twice, in order to improve the line metrically; this also makes reasonable sense, but it is not easy to see how the line could have become corrupt if his emendation is correct. According to Stace (105) it is too different to the transmitted text to be acceptable. Certainly, it creates a neat pairing and balance in the line, but it is not a simple solution, and should perhaps be avoided. Rather one could leave the text as found in the MSS and note its corruption. As noted above, Goetz created a bacchiac trimeter catalectic, by moving the *hodie* to the end of line 125. Spengel read

hodie dicitur mulierem nullo in saeclo. Since Goetz' reading is closest to the MSS, Stace (105) is drawn to this rather than other emendations, although he notes the uncertainty making it virtually impossible to choose any emendation. He finds the word *hodie* a problem in terms of the sense unless a comparison is involved, and such a comparison would require the presence of an *aut*. In this respect, Leo's emendation provides the necessary comparison and therefore the best sense, and indeed his emendation is a result of his recognition of the contrast between *hodie* and *ullo in saeclo*. Stockert (59) suggests the omission of *hodie*, following Langen.

hodie...ullo in saeclo: there is a sharp contrast drawn between 'now' and 'ever', the present and the past. There is a clear generalisation here and exaggeration, designed to further influence Megadorus, and place him favourably towards his sister. As the exaggeration increases, the line becomes slower.

ullo: there is polyptoton with the *ullam* in the previous line. Either side in the argument for *ullam* against *nullam* could use this word as supporting evidence. One could either see it as polyptoton and word-play by Plautus, and therefore in favour of *ullam*. However, one could argue that the occurrence of *ullo* in this line influenced the copyists, and that they deliberately changed *nullam* to *ullam*, or that they made a mistake by looking slightly too far ahead.

127 verum...tamen: the *verum* has corrective force; the *tamen* is emphatic. The former was independent referring to the preceding statement, and the latter refers to that which follows. These words are also found juxtaposed in Plautus, cf. *Bac.* 1074, and the phrase is comparable to *at tamen* and *sed tamen* according to Stace (106), cf. *Asi.* 339, Lindsay, W.M. (2002) 117, 119, TLL 2.1010.25 ff. This phrase links the short excursus with the new train of thought.

frater: see note on line 120.

cogitato: 'never forget this!' The future imperative has more force in the context. The form is metrically convenient in bacchiacs. See note on line 56.

128 tibi...te: this line has parallel phrasing as signalled by the use of *tibi*, *mihi*, *me* and *te*. The pattern of the line is rhetorical, through the use of indirect and direct objects, and the opposition between *ego* and *tu*. As a result of this parallelism, there is also alliteration and assonance. It is probably significant that the words referring to Megadorus, *tibi* and *te*, are in the emphatic line-end positions, as a result of this chiasmus. Thus, the antithesis between the phrases is emphasised by means of positioning in different halves of the line, in addition to sound effects, cf. *Aul.* 130. The placing of monosyllables in the middle of the line and at verse-end is quite rare, making this even more striking, cf. Lindsay, W.M. (1922) 343. This fits in with Eunomia's attempt to gain favour in her brother's eyes, by an appeal to *pietas*, but also by flattery. Accordingly the words referring to Eunomia are in the unemphatic positions in the middle of the line, so making herself appear humble, and not domineering. She is careful to make her speech seem like a reasonable request, rather than an order to Megadorus. The use of iambic *tibi* and *mihi*, as here, is fairly common in bacchiacs, although less common in the other metres of comedy. By using pronouns, Eunomia continues to emphasise the family's importance.

proxumam: 'closest in relationship'. Eunomia is referring to blood relations. The word can also be used in the sense of positional proximity, for example, of a neighbour. Eunomia continues to use close familial ties as a reason for influencing her brother.

129 ita: Lambinus, Taubmann; *ut* MSS reading. The correction is acceptable, as it is clear how the change could have occurred, especially since the phrase is similar to that found in line 122. The sense of the line requires *ita* rather than *ut*. If the *ut* was retained, it would have

consecutive force; this use of *ut* with the indicative mood is only found later, cf. L-H-S 2.638 ff.

aequom est: the argument from line 122 is repeated by Eunomia: that is to appeal to what is just.

in rem: 'in our interest'.

utrique: Stace (107) suggests that one could interpret this as a genitive singular, on the basis of forms such as *istimodi* for *istiusmodi*, cf. *Cap.* 398. This is what one would expect here, with *in rem*, cf. *e re, ab re*, in *Asi.* 224, *Per.* 342, *Ter. Hec.* 102. However, a different analogy could be drawn between *prodesse* and *in rem esse*. It could be a nominative plural, cf. *Amp.* 223, *Ter. Hau.* 394, Lindsay, W.M. (1900) on *Cap.* 398. It is more likely that this is the standard dative form, cf. L-H-S 1.480.

130 et...<me>: there are parallel phrases, as signalled by the repetition of *et*, and similarly to line 128 there is play with the indirect and direct objects.

<me>: *me* J; *me* om. BDE. Given the rhetorical structure of this line, and the patterning in line 128, it is likely that *me* should be present, cf. Chelius, K.H. (1989) 45. It is also important for the metre and the sense.

consulere et monere: the second half of the line is rhetorically structured, with a pair of synonymous verbs. They are in a *zeugma*, and both share the construction of *consulere*, taking a dative.

131 neque...mussari: the line is formed by two parallel phrases, signalled by the repetition of *neque*, which are fairly similar in their general sense and force, although their meanings are not identical.

occultum...mussari: both the idea of keeping something hidden, and not mentioning something because of fear are very appropriate, given the themes of the play, cf. *Mer.* 49, *Tru.* 723. The more common form of the latter verb is *mussito*, which occurs 9 times in Plautus, e.g. *Pse.* 501, *Tru.* 312, *Ter. Ad.* 207. The active form *mussare* has the sense 'to keep silent

over something', cf. *Mer.* 49, *Enn. Ann.* 182 V., 446 V., *Liv.* 28.40.2, *Sal. Hist. fr.* 1.77.3 Maur., 3.48.8 Maur., Verg. *Aen.* 11.454. It is related to the Greek $\mu\upsilon\zeta\epsilon\iota\nu$, cf. Var. *L.L.* 7.101. The Grammarians were not certain of the verb's meaning, cf. Paul. Fest. 131 L., Don. Ter. *Ad.* 207, Serv. Verg. *Aen.* 12.657, Maltby, R. (1991) 400, TLL 8.1709.23 ff.

metum mussari: alliteration helps this phrase resound as an onomatopoeic word-play, making the line even more striking. The sounds produced by saying these words are like someone muttering or mumbling to himself.

132 **participem:** 'sharing in knowledge'. A legal term, cf. *Epi.* 266, *Pse.* 11.

ego...me: the parallel phrasing in this line is comparable to that used in lines 128 and 130. Here the play involves the direct object and the subject though.

[ut]: *ut* MSS reading; *ut* del. Lambinus. Many editors follow Lambinus. Certainly in Classical Latin the norm was to use *quin* plus the subjunctive; the use of *ut* is pleonastic. Although Plautus was quite happy to indulge in the pleonastic use of *ut* in general, in this specific case, with *quin*, he did not, cf. *Cas.* 511 ff., *Pse.* 580 ff., Bennett, C.E. (1910) 1.300 f., Lindsay, W.M. (2002) 109 f., Lodge, G. (1933) 2.484 ff. There are other cases of *ut* being introduced into the text incorrectly, cf. *Mer.* 894, 911, and here it may be due to a slip in logic, with the positive idea coming to the fore, forgetting the earlier *quin*. The metre of the line is uncertain. Lindsay favours a bacchiac tetrameter, but the resultant rhythm is difficult, and the diaeresis lacking, and a split resolution, *pariter ego*. Leo and Crusius suggest a bacchiac dimeter plus iambic quaternarius catalectic, with *syllaba anceps* at the diaeresis, cf. *Tru.* 463. Another possibility is that the line is anapaestic, which would require an iambic scansion of *ego*, cf. *Aul.* 45. For other anapaestic verses, cf. *Poe.* 1183, *Rud.* 926a, *Tru.* 451 f., 566, 572.

133 **eo:** 'for that purpose' / 'for that reason'. There is synezeisis, cf. *Bac.* 1123, *Cas.* 160, *Tru.* 85, *Ter. Hec.* 238, Fraenkel, E. (1960) 436. An iambic scansion of the word would remove the diaeresis from the line.

secreto: Eunomia has led her brother outside so that they may talk in private. See note on lines 120-279.

ted: Seyffert; *te* MSS reading. The emendation avoids hiatus.

134 The scansion of the line is problematic, but various emendations fail to help. Therefore it is best to retain the transmitted reading, and accept the difficulties.

ut: MSS reading; *uti* Seyffert. The emendation provides solemn overtones, but scansion difficulties remain.

tuam: a reference to Megadorus' affairs. Eunomia wishes to suggest that she is concerned about her brother's affairs. One could say she is interested in the affairs of the household as a whole. There is synezeisis. For the sense, cf. *Aul.* 200, *Men. Dys.* 107 f.

loquerer: the verb is used transitively, taking an accusative object, rather than *de* plus the ablative case, cf. *Men.* 321 f.

familiarem: 'household' / 'private' / 'family'. This word is not only in the emphatic line-end position, which once again serves to underline the stress laid on family duty by Eunomia, but also ends Eunomia's monody. It is vague in sense, and can refer to anything which affects their family.

135 At this point Megadorus has the opportunity finally to join in the conversation. So far Eunomia has not said anything to betray her true purpose. Her speech was metrically regular, and its heaviness underlined her earnestness. Now, the metre changes. Questa views the next few lines as iambic quaternarii, cf. Questa, C. (1995) 78 f. However scansion and colometry is very uncertain in places. Megadorus introduces the literary *topos* of misogyny, cf. *Eur. Med.* 407 ff. 889 f., *Hipp.* 616 ff., *Ar. Lys.* 31, 42,

Philem. 165 PCG, 167 PCG, Men. test. 12 Koe., fr. 581 Koe. In Plautine comedy, this often takes the form, as here, of portraying the Roman *matrona* as a nag, cf. *Asi. Artemona, Cas. Cleustrata, Mer. Dorippa*.

da mi optuma femina manum: MSS reading. Although Leo prints this in his text, he finds the word-order problematic, because it involves the last syllable of *optuma* being a long syllable as a result of the rule of *syllaba anceps*, and prints an alternative in his apparatus: *da mi manum femina optuma*. There is *syllaba anceps* in the middle of the line, and a split anapaest, making it difficult to see the line as an iambic quaternarius. Stace (111) does not see this as so problematic, accepting the treatment of *femina*, because it occurs at the start of an iambic colon, cf. *Aul. 137*, and thinks the MSS reading should be preserved, since it scans as a dimeter acatalectic.

da...manum: this is a sign of *fides*. Megadorus is also using formal language, in response to Eunomia, as *da* is the formal alternative for *cedo*.

optuma femina: Megadorus' means of address for Eunomia is formal. He also uses a very praising adjective. It appears therefore that Megadorus is trying to win over his sister by flattery and politeness. This suggests he may have guessed her purpose, and that he does not wish to go along with her suggestion. The fact that he feels the need to be so polite may suggest that Megadorus is a bit put upon by his sister, as though a hen-pecked husband. She is his reminder for his fulfilment of his duty as a *paterfamilias*.

136 In the MSS this line is joined to 137.

ubi: 'where?' Eunomia's question is ironic, and aimed at being self-deprecatory, and unassuming. This is gentle humour, in keeping with the context, which is essentially serious. Stace (111) feels this is Terentian rather than Plautine in sentiment, and may therefore be a translation from the Greek original.

quis...nam: there is hyperbaton of this set phrase, cf. *Aul.* 427, *Cis.* 252, *Mos.* 258, *Rud.* 945. This question is ironic, and shows that Eunomia will not be swayed by Megadorus' flattery. Note the use of *quis* for the feminine form here. In Plautus, there was no clear distinction between the pronoun *quis* and the adjective *qui*, cf. *Aul.* 350. The nom. sin. fem. was originally the same as the masc., therefore in Old Latin both forms of the fem. are found, cf. *Mos.* 199, *Poe.* 107, *Rud.* 482.

nam optuma: hiatus is required here. Various means of avoiding hiatus have been employed by editors, such as the addition of extra words, like *aut* before *quis* (Goetz), or by changing the word-order (Francken, Skutsch). However, while there is a question mark over the metre of this passage, it is best not to make too many emendations according to the metrical scheme we are trying to make this passage match. Stace (111 f.) views the line as it appears in the MSS as a trochaic dimeter catalectic, and dislikes the interpretation of the line according to Leo and Lindsay preferring Goetz' solution, stating that diaeresis is not necessary. In any case, the aim is to obtain a line that scans as an iambic dimeter acatalectic, according to Stace (112).

137 There is a swift exchange in this line, with Eunomia questioning Megadorus and refusing his compliments.

tu...tu...negas nego: repetition and polyptoton, which serves to accentuate the speed and rhythm of the line.

138 **decet:** 'it is fitting'. In Plautine Latin this is a neutral verb: it may refer to either a good or a bad thing.

te equidem: MSS reading; *equidem* J; *tequidem* Bothe. The emendation seems unnecessary in terms of sense. *te equidem* applies to the whole sentence, whereas *tequidem* is an emphatic form of *te*. According to Stace (112) one should be suspicious of *equidem* with anything other than

me, which is an argument in favour of *tequidem*, cf. *Poe.* 291, 1240, Duckworth, G.E. (1940) on *Epi.* 603, Lindsay, W.M. (2002) 97 f.

139 In the MSS this line is joined to 138.

nam optuma nulla potest eligi: MSS reading; this is followed by most editors, although there is no diaeresis, and the line is rather awkward, with a split resolution, cf. *Epi.* 179, *Pse.* 925. Hermann emended it to *nam nulla potis est eligi*, and Bothe to *nulla eligi potest*, but the latter in particular is also awkward metrically, and the former lessens the impact of the play on *optuma*, which is the point of the line. The *nam* in this phrase does not explain the preceding statement, but is used to stress that which it introduces. Eunomia criticizes women, cf. *Cas.* 191 f., 198 ff. However, it is necessary to place her remarks in context, cf. *Asi.* 900 f., *Cas.* 227, *Epi.* 180, *Men.* 110 ff., *Mer.* 556f., *Mos.* 690 ff., *Rud.* 895 f., *Ter. Hau.* 632 ff., *Hec.* 198 ff., *Eur. Andr.* 364 f., *Med.* 14 ff., 230 ff., *Tr.* 648 ff., *Men. fr.* 578 Koe., fr. 592 Koe., *Ar. Ec.* 120, *Soph. Aj.* 293.

140 **alia alia:** polyptoton, with nominative and ablative forms. The ablative is the ablative of comparison. This line has been viewed as sarcastic, and inappropriate in the context, cf. Langen, P. (1886) 106.

frater: see note on line 120.

141 **nec tibi:** in the MSS, these two words are placed at the end of line 140. This points again to the fact that the colometry was fully destroyed for this passage, since the Mediaeval copyists did not understand the metres being used. This in turn hinders our attempts at identifying the measures that Plautus is employing in this polymetric *canticum*. This line has been identified as a trochaic septenarius by Lindsay, which is possible within a polymetric *canticum*.

certum est: 'it is my intent' / 'I have decided'.

re: MSS reading; *red* Lindsay. The emendation avoids hiatus, and is used by analogy with archaic *med* and *ted*, cf. Lindsay, W.M. (1922) 214. However, there is no evidence to suggest that this '-d' ending in the ablative survived in any words other than the personal pronouns, and this emendation is not really acceptable, although Lindsay uses a few places to support his suggestion, cf. *Mer.* 629, *Pse.* 19, *Pac. trag.* 237 R. See note on line 120. Another solution to the problem of hiatus was that suggested by Goetz and Wagner of transposing *istac* and *re*, which Stace (116) prefers to accepting the hiatus. Stace also suggests the reading *umquam de istac re soror*, cf. Stace, C. (1975) 41, in order to avoid hiatus in the *locus Jacobsohnianus*.

umquam: MSS reading; *numquam* Lindsay. This is a better solution to the avoidance of hiatus than *red*. Two negatives may be possible, but all of the occurrences of *neque...numquam* are doubtful, cf. *Cap.* 957, *Men.* 1027, 1117, *Mil.* 652, *Pse.* 136, Lodge, G. (1933) 2.210.

soror: see note on line 120.

142 In the MSS this line is joined to line 143. The metre and colometry continues to be uncertain at this point, although Lindsay, W.M. (1904) 493 and Questa, C. (1995) 78 f. have suggested cretics.

da...operam: 'pay attention'. Eunomia is shown to be more serious-minded than her brother, who is attempting to lighten the mood, and dispel the gravity of the situation, cf. *Asi.* 449, *Rud.* 647.

operam <iam> amabo: Leo; *operam amabo* MSS reading. The emendation creates a tetrameter, and is misleading in that it suggests to the reader that the metre is not uncertain in this line. It is therefore better to retain the MSS reading.

amabo: 'please'. This is a standard, colloquial use of the future indicative of *amo*, as a formula of courtesy, found often in comedy, cf. Bennett, C.E. (1910) 1.41 f., 349, Lindsay, W.M. (2002) 60. It is a usage

more frequently found in the mouths of female characters, cf. *Asi.* 707, 894, *Tru.* 873, *Ter. Eu.* 130.

tuast: peculiar to this play; for other responses to the phrase *da mihi operam*, cf. *Cur.* 259, *Pse.* 1166.

143 si quid vis: MSS reading; *sis* J. Lindsay, W.M. (1904) 493 and Questa, C. (1995) 78 f. suggested that this line is ithyphallic.

144 Cretics have been suggested tentatively for this line, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 78 f. In the MSS this line is joined to 145.

id quod: Eunomia, similarly to Euclio, is using pronouns, in order to avoid saying exactly what she wishes to say, that is 'marriage'. The use of pronouns produces problems of communication, and foreshadows the confusion scene *par excellence* between Euclio and Lyconides, cf. *Aul.* 731-760.

in rem tuam: 'in your interest'.

arbitror: 'I consider' / 'I judge'. The tone is authoritative.

145 It has been suggested that this line is in the ithyphallic measure, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 78 f.

ted: Leo, Lindsay; *te* MSS reading. The emendation avoids hiatus. This is the accusative, rather than the ablative case; see the note on line 120.

monitum: 'to advise'. This is the supine, with the force of purpose, as is common after verbs of movement, in both Old and Classical Latin, cf. Bennett, C.E. (1910) 453, Lindsay, W.M. (2002) 76 f., Palmer, L.R. (1954) 280, 324 f. See note on line 27.

advento: MSS reading; *advenio* Wagner. It is easy to see how one word could easily be mistaken for the other. The frequentative is possible however, either if Eunomia has habitually been coming to press

Megadorus on this matter, or on the basis of Plautine usage, which shows that the frequentative force had been lost partially even by Plautus' day, cf. *Poe.* 561, Lindsay, W.M. (2002) 54 f., Palmer, L.R. (1954) 77, TLL 1.835.47, 1.835.54 f.

146 Anapaests have been suggested for this line, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 80 f. In the MSS this line is joined to 147.

soror: see note on line 120.

more tuo: 'according to your character' / 'according to your custom'. This is ambiguous, as to whether it is praise or a criticism; for the same sense with *tuatim*, cf. *Amp.* 554.

facis factum: there is *figura etymologica*. Eunomia picks up Megadorus' vocabulary.

factum: *Camerarius*; DEJ *facta*; B *facto*. One should point to the problematic nature of this line with a dagger. The force of this phrase may be: 'I want something to be done.' or: 'I agree.' Eunomia may be commencing a longer sentence, which is interrupted by Megadorus, in which case one should print the text as *factum volo...*, cf. *Mos.* 735. The usual phrase is *factum volo*, cf. *Asi.* 685, *Bac.* 495, *Mos.* 816, *Tru.* 877, *Ter. Ph.* 787. Given that the line is anapaestic, the transmitted reading of *facta* is necessary for the sake of the metre, cf. *Aul.* 686. Following *id quod...id* one would expect *factum*, and therefore the plural must be due to the needs of the metre.

147 Bacchiac tetrameters have been suggested for this line, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 80 f.

quid...id: this picks up on what was said in line 144. But it should perhaps pick up on line 146, and we would therefore argue for *factum* in that line, cf. *Cas.* 653, *Per.* 814, Drexler, H. (1932/1933) 2.83 f.

soror: see note on line 120.

quod...sempiternum: this picks up from line 146. Eunomia still refuses to mention marriage directly. The accusative of the adjective is used adverbially, cf. Verg. *Geo.* 2.400, *Aen.* 6.401, 6.617, L-H-S 2.40.

147-148 liberis procreandis: The final dative, whose sense is completed only by Eunomia's later words in lines 149-150. Eunomia still avoids saying 'marriage'. Rather she mentions the hoped for result of a marriage: the continuation of the family line. She uses formal and legal terminology. This is presumably because she is making an assumption that her brother is a typical sworn bachelor, who loathes the idea of marriage. She is therefore appealing to his sense of duty to their ancestors and descendants. This is why she delays her mention of the phrase *uxorem domum ducere*. She espouses the traditional Roman view of the aim of marriage, whose correct legal formula is *liberorum quaerendorum causa uxorem ducere*, cf. *Cap.* 889, *Enn. scen.* 120 R., Costa, E. (1968) 158, Kaser, M. (1955-1959) 1.66, Schuhmann, E. (1977) 45-65, Watson, A. (1971) 21 ff. The Greek formula was γνησίων παίδων ἐπ' ἀρότω or ἐπὶ γνησίων παίδων σπορᾶ, cf. *Men. fr.* 682 Koe., *Sam.* 726 f. Stace (120) notes that the humour in this passage stems from the fact that Megadorus does not find the idea of producing a family distasteful, hence his favourable exclamation following this phrase, rather the wife that must accompany this.

149 It has been suggested that anapaests commence at this point, which run swiftly, and contrast strongly with the preceding lines, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 80 f. However, our understanding of the anapaestic metre is limited. The change in metre may be linked to the change in the sense, cf. *Amp.* 1063 f., 1085 f., *Bac.* 968 f., *Cas.* 193 ff., Braun, L. (1970) 24. Megadorus interrupts Eunomia's sentence with the start of an oath, which Eunomia interrupts in her turn, according to the MSS. So, despite the formal start to this dialogue, the proximity of relationship

ensures that both siblings are willing and capable of interrupting the other quite rudely.

ita di faxint: a standard oath or prayer formula, cf. *Aul.* 257, 788. Herald, Ussing, and Leo attributed this to Eunomia. Ussing felt that this was incompatible with Megadorus' later exclamation of *ei occidis*, but if Eunomia says these words, one would be able to view them as a blessing. This may seem more logical than having Megadorus react violently against her suggestion, as later events between the two will show that Megadorus is only opposed to marriage involving a dowry. He is in fact quite willing to marry Euclio's daughter, and has perhaps already been planning this. However, from Eunomia these words seem inappropriate and out of character, and their formulaic nature means that they obstruct the natural and logical flow of her words. The use of parentheses by Leo and Wagner is not appropriate. Stockert (63) and Stace (119 f.) view the attribution of these words to Megadorus as more lively and humorous, as though Megadorus has not realised what Eunomia is about to say until she finally says it, and therefore his reactions differ.

faxint: sigmatic subjunctive. This type of archaic subjunctive form is often used in Plautine oath and prayer formulae, which suggests it was preserved in such cases. See note on line 50, and introduction (p. 74). According to Stace (121), these were still in use in Plautus' day, but by Terence's lifetime were restricted to formulae.

150 This line involves a few speaker-changes; it is quick, with compressed and conversational expressions. In this line Stockert (64) recognises Plautus' standard puzzle joke scheme, which he describes thus, "Ein Dialogpartner tut einen unverständlichen Ausspruch und gibt dafür nach einer kurzen Zwischenfrage eine witzige Erklärung".

domum ducere: 'to marry' / 'to lead home' lit. It is perhaps no longer a shock to the audience, thanks to the previous few lines, but the positioning at the start of the line and the alliteration ensure the phrase is

emphasized. This phrase was used of men when they married, because they lead their bride to their home, cf. *Aul.* 162, *Mil.* 686, *Ter. An.* 155, *Ph.* 298. It is comparable to the Greek phrase ἄγεσθαι γυναῖκα εἰς τὰ οἰκία, cf. *Eur. Med.* 1331, *Hdt.* 1.59.2, 2.47.1, *Hes. Th.* 410, *Hom. Od.* 14.211.

ei occidi: MSS reading; *occidis* Weise. An exclamation of woe, doubt, and despair. It does not continue from *ita di faxint* in line 149, but it does fit with the tone, and suggests that those words should be attributed to Megadorus. Weise's emendation is unnecessary, although it would make sense. Stockert (64) prefers it, because it demands the explanation provided in *Aul.* 151 f. rather more than *occidi*, and can also be taken literally in a humorous manner, cf. *Enn. scen.* 421 V. The perfect of *occido*, from the simple verb *cado*, is regular in exclamations, cf. *Aul.* 720, *Bac.* 671, 679, *Cap.* 616, *Men.* 922, *Pse.* 39, *Ter. An.* 605, *Ph.* 672.

151 In the MSS this line is joined to 152.

mihi misero: a typical Plautine expression. See note on line 42. It may be that Megadorus is being ironic here, and fulfilling our expectations, as a bachelor, which he will proceed to turn upside down. He also fulfils Eunomia's expectations. Note the alliteration, which continues in the phrase *cerebrum excutiunt*.

cerebrum: 'brain' / 'understanding'. In comedy, heads are struck quite frequently, and this is often used as a threat, cf. *Cap.* 601, *Cas.* 644, *Men.* 304, *Rud.* 1007, *Ter. Ad.* 571, *Eu.* 803.

152 **soror:** see note on line 120.

lapides loqueris: an internal accusative, describing the content of the idea expressed by a verb, cf. *Bac.* 433, *Poe.* 268, *Acc. trag.* 101 R., Bennett, C.E. (1910) 2.195, Lindsay, W.M. (2002) 24, L-H-S 2.39. This type of expression is also found in Greek, cf. *Ar. Nu.* 910 ff., Otto, A. (1890) 186. The type is not Plautine therefore, but as Fraenkel demonstrated, cf. Fraenkel, E. (1960) 40 f., 98 f., the development of ideas that results in this

type of phrase is Plautine, cf. *Amp.* 325 f., 333 f., *Mer.* 864, *Rud.* 332 f., *Sti.* 191. This phrase repeats in half a line what has been said in the previous one and a half lines. It employs alliteration, and seems metaphorical and proverbial.

153 The metre of this line and the following one is uncertain. Anapaests, cf. Lindsay, W.M. (1904) 493, Leo, F. (1895) *ad loc.*, Stockert, W. (1983) 241, iambic septenarii, cf. Leo, F. (1895) *ad loc.*, and versus Reiziani, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 80 f. have been suggested.

heia: 'alas!' / 'come off it!' This exclamation is used by Eunomia to recall Megadorus' attention to the matter in hand. This spelling is normal in the MSS, but *eia* is found at *Epi.* 262 in A and B. There is an uncertain link between this word and the Greek εἶεν, but it may be that the 'h' was added by analogy with *heus* and *hem*, cf. TLL 5.2.301.26 ff., 5.2.301.84 ff. It can have various meanings, and occurs in different situations, cf. Lodge, G. (1924) 1.485.

face: alternative form, without apocope, of the common imperative *fac*. This form is common in Plautus, cf. *Aul.* 452, 787, although *fac* is found too, cf. *Pse.* 1141, *Tri.* 1008. Terence only used this form at line-end, whereas this form was rare in that position in Plautus. This suggests that Plautus did not regard this form as an archaism, but that Terence did.

face...soror: Eunomia uses a very formal expression, referring to herself as *soror* and therefore in the third person.

soror: see note on line 120. Eunomia's plea in this line is a result of the fact that she takes Megadorus at his word, because his reaction fulfilled her expectations. She is therefore making a last-ditch attempt by appealing to his *pietas*.

lubeat: BD; *iubeat* EJ. The latter reading would mean that Megadorus has picked up on both verbs used by his sister, but the impersonal verb *lubeat* makes better sense. However, Megadorus could be picking up on Eunomia's formality, and understanding *soror*, and this

would then require *iubeat*. The use of the impersonal places the action at an even further remove or distance, and therefore it seems more formal. It also suggests that Megadorus does not quite believe Eunomia, and is demonstrating his reluctance, cf. *Asi.* 393. This fits also with the words of Eunomia which follow in the next line.

154 in rem...tuam: 'in your interest'.

ut quidem: the commencement of a standard wish phrase is signalled, by the use of this phrase plus the subjunctive, cf. L-H-S 2.330. It follows *in rem...tuam*, cf. *Pse.* 336. It does not complete Eunomia's phrase, which is already complete in itself. The *ut* in this phrase equates to *utinam*.

ducam: 'I marry'. A compression of the phrase *uxorem domum duco*. This continues to fulfil our expectations and Eunomia's regarding Megadorus, that he is a confirmed bachelor, for whom the idea of a traditional Roman marriage and children is anathema, even though he should consider this his duty. This is simply standard comedy, and does not relate to Megadorus' serious feelings on the subject of marriage.

155 It has been suggested that this line is the first in a short section of Reiziani until 160, cf. Lindsay, W.M. (1904) 493, Questa, C. (1995) 80 f. This is the first appearance of this metre in the play; later in the play there is the longest such section in Plautus, cf. *Aul.* 415-446. This metre can be analysed as follows: an iambic dimeter plus a colon Reizianus ($\times \text{---} \times \text{---}$). This is rather a spurious analysis for a metre, and demonstrates how little we understand this measure. In DEJ this line has been omitted; in B it has been added in at the margin. It fits logically in this position, although it is not necessary. It helps Megadorus to make his point more strongly, and should be retained.

his legibus: 'by these rules / terms / laws'. The phrase refers to the terms he will lay down in the following line, cf. *Aul.* 157, 255 f. *hic* can

often be used in this sense to denote something that will follow. This equates to *hac condicione*, cf. Costa, E. (1968) 47.

ducam: Megadorus has once again compressed the phrase *uxorem domum duco*. See note on line 150.

156 quae...feratur: 'she who may come tomorrow, sister, on the day after tomorrow, may she be borne outside.' The line uses parallel phraseology, with the signals being the temporal words. There is opposition between the timing, cf. *Mer.* 375, *Sti.* 515 f., and also between the active and passive verbs. This is a *topos* in comedy, cf. *Cas.* 227, 354, *Epi.* 173 ff., *Tri.* 51 ff., *Chaerem.* fr. 32 N.

cras: 'tomorrow'.

perendie: 'the day after tomorrow', cf. *Cic. Att.* 12.44.3, *Fam.* 16.17.2.

foras feratur: *soror* del. Reiz; *foras feratur soror* MSS reading; *soror foras feratur* Lindsay. 'die' / 'be carried out' / 'be buried' / 'may be borne outside' lit., cf. Greek ἐκφέρειν. The alliteration highlights the strength of Megadorus' wish. The MSS reading is metrically impossible. Leo, Goetz, and Stace (125) followed Reiz. However, Stockert (65) prefers Lindsay's emendation of the word-order, observing that throughout this dialogue the two interlocutors have continually addressed one another by the family terms *frater* and *soror*. See note on line 120.

157 his...vis: Megadorus repeats what he has said in line 155, but this time in the form of a confirmatory question. He refers to the terms laid down in 156. The *his* now refers backwards to something already mentioned.

legibus dare: Leo; *legibus quam dare* MSS reading. If Leo had retained *quam*, he would have included *si* too. Leo's emendation avoids the split anapaest at *legibus quam*. It is easy to see how *quam* could have been inserted by mistake, by reference to line 155. Stockert (66) retains the

quam, and follows Lindsay in taking it as indefinite, rather than Seyffert who takes it as a relative, cf. *Pse.* 29, *Ter. Ad.* 443.

cedo: 'out with it!' The old and colloquial imperative, whose formation comes from a combination of the deictic particle *ce* and the athematic imperative of *do*, *da*, cf. *Mos.* 1090, *Rud.* 712, L-H-S 1.528 f., TLL 3.733.26 ff., 3.734.42 ff. This is usually scanned as a pyrrhic word, but here its final syllable is lengthened at the diaeresis, cf. *Cas.* 826, *Mos.* 892.

adorna: 'prepare!', cf. *Cas.* 419. Elsewhere in Plautus it is used with respect to the preparation of sacrifices rather than weddings, cf. *Rud.* 129, 1206, TLL 1.818.45 ff. The use of these abrupt commands by Megadorus shows the brother becoming a little less formal, and perhaps impatient to reach the conclusion of the conversation.

158 **cum:** Gruterus; *quam* MSS reading. 'with'. The archaic but normal Republican spelling of the conjunction was *quom*, cf. Lindsay, W.M. (2002) 113, 120 f., 123, 136 f. The Augustan spelling was *cum*, and *quum* is a later hybrid form. The normal spelling for the preposition was *cum*, but it was often spelled *quom* because of the influence of the conjunction. Editors often distinguish the two in Plautus by using *cum* for the preposition, and *quom* for the conjunction. It is likely that we are dealing with the preposition in this line, even though in literary Latin one avoided attaching a prepositional phrase to a noun; this was allowed in conversational Latin, cf. Lindsay, W.M. (2002) 86, L-H-S 1.191 f, 1.428 ff.

maxima...dote: there is significant hyperbaton in this line, with delay of *dote* to the most emphatic position, at the end of the line. This suggests the importance of the dowry in Greek and Roman marriage, along with children and duty, cf. *Tri.* 374 ff. Note that the first thing Eunomia mentions to Megadorus is the size of the dowry. This may be her preoccupation, but it may be that she knows her brother will not be attracted to the woman she has found for him for any other reason, and therefore this is the best means of winning him over. It perhaps also

shows her assumption that her brother is a confirmed bachelor who has no interest in marriage for love, and therefore he will be more interested in the financial and social gain associated with marriage, rather than in the appearance and age of his potential wife. Plautus is also stereotyping women as preoccupied with wealth and luxury, in preparation for Megadorus' speech on dowries and expense, cf. *Aul.* 475-535. Such is Eunomia's desire to stress the size of the dowry that she omits to use a noun or pronoun to refer to the woman. For ideas of the size of an average dowry, cf. *Cis.* 561 f., *Ter. An.* 950 f., *Men. Dys.* 842 ff., Duckworth, G.E. (1952) 276. In this phrase, the word *mulierem* remains unsaid, but is understood.

frater: see note on line 120.

frater dare: B; *dare frater* DE.

dare dote: the line ends emphatically with the mention of the dowry, which is underlined by the alliteration.

159 The verse causes difficulties from a metrical point of view, which has led some scholars to postulate alternative readings, such as Goetz' *nam mulieris est aetas media*. There are also question marks regarding the division of the line between Eunomia and Megadorus. The MSS attribute the whole line to Eunomia; this has the problem that Eunomia is meant to speak a reproach against her own suggestion. In addition, the contrast between *grandior* and *media aetas* seems to call for two speakers in this line. In many cases therefore, the first part of the line is attributed to Megadorus, and the second part to Eunomia.

sed: the fact that this line commences with *sed* suggests that the dowry may be the best thing about this potential wife. Now comes the downside.

grandior: 'grander' / 'greater' / 'rather mature'. This agricultural term is being used euphemistically to refer to the fact that the proposed wife is fairly mature. This term is used to refer to crops or fruit when they

are ripe. She will not be as old as Megadorus, a *senex*. We know from Eunomia's earlier words in line 148 that the woman is not past the age of childbearing. It is likely that she is about thirty or in her early thirties. Plautus was fond of agricultural terms, and his usage points to Rome's history as a rural community, cf. *Aul.* 191, 214, *Ter. Ad.* 673, *Cic. Pis.* 36.87, TLL 6.2180.34 ff.

media...aetas: 'middle-age'. For other expressions of age, cf. TLL 1.1126.29 ff., 1.1129.5 ff.

160 iubes: strictly one would expect *iusseris* here, but Plautus' use of tenses in conditional clauses is quite free, cf. *Aul.* 656.

frater: Eunomia again uses the familial term to address her brother; see note on line 120. She tries to win him over by offering to make the process easy for him. Once again, her assumptions govern her speech: she believes that Megadorus is against marriage, and therefore all the organisation and preparation that accompanies it. If she offers to relieve him of this, then he is more likely to agree. If we consider this line in conjunction with line 157, we see that both Eunomia and Megadorus seem to expect Eunomia to arrange the wedding, which is probably because Eunomia is pushing for the wedding.

poscere poscam: the polyptoton, alliteration, and repetition of the verb show the demanding nature of Eunomia and emphasise that she will ask on behalf of Megadorus. This is the verb that Romans used when talking of asking a parent about marrying his daughter, cf. *Aul.* 219, *Tri.* 384, 450, 499, Lodge, G. (1933) 2.344. This is part of the process known as *sponsio*, which occurred before marriage; it usually required the presence of witnesses, cf. *Aul.* 212 ff., 791 ff., Costa, E. (1968) 146.

161-164 Wilamowitz (Leo *ad loc.*) viewed these lines as suspect, because he felt they were inappropriate in the mouth of an old man intending to marry a young wife. However, at this point he has not

revealed his intention, and is still playing along with Eunomia, deliberately answering in the way she is expecting. He is simply responding to her suggestion here, in a ridiculously vehement fashion, to mock her. It fits the picture that has been built up of Megadorus so far in this meeting. The child could be posthumous whether the mother was young or old, if the father was a *senex*, which has also been used as an argument against these lines, cf. Thierfelder, A. (1929) 36 f.

161 A series of trochaic septenarii commence. These are chanted, and move swiftly. This perhaps suggests that this conversation is coming to its climax and conclusion. The quicker metre suggests a growing excitement and anticipation.

num non vis: 'do you mind if?' The *num* serves to introduce the question. The use of the double negative is polite and formal. If Megadorus used *ne vis*, which is the emendation made by Hare, the phrase would be less emphatic. Although *ne vis* is found elsewhere in Plautus, e.g. *Cur.* 82, *Mos.* 762, 1176, the MSS reading of *non vis* is also found in Plautus, e.g. *Men.* 787, *Per.* 487. For the combination of *num* and *non*, cf. *Mos.* 336, Lindsay, W.M. (2002) 129.

immo: 'no, on the contrary'. This spondaic word is used to correct the preceding question, cf. L-H-S 2.492 f., Lodge, G. (1924) 1.761, TLL 7.1.473.42 ff.

162-164 post...Postumus?: 'he who after middle-age marries a wife of middle-age, if that old man makes that old woman pregnant fortuitously, why do you doubt but that the name prepared for the boy is Postumus?' Megadorus is ridiculing Eunomia's idea of marriage for procreation of children, and her choice of a wife for him. It is Megadorus' turn to launch into a long speech, of the type that Eunomia may well have been assuming would come. We never discover the answer to the question of whether she has an answer to his arguments. As Stace (129)

notes, the joke regarding *Postumus* has been prepared by the presence of *grandior* in line 159. The conventional comedy hides the true opinions of Megadorus. The sentence structure requires comment, since there is an archaic order of the subordinate clauses; the main clause, a question, follows one of the subordinate clauses, cf. Blänsdorf, J. (1967) 19 f. Firstly, the relative proposition is anticipated, which is typical of Old Latin. The demonstrative pronominal subject included in the relative *qui* is picked up again and substituted by that of the following conditional proposition. There is a lack of continuity, due to the changing of the subject from clause to clause.

162 post...aetatem: Megadorus refers to himself. The Lar described him as a *senex* in the prologue, cf. *Aul.* 31, 34, and Megadorus confirms this.

media: the ablative of respect and description; *aetate* must be understood in this part of the line. For the Plautine word-play of *mediam* and *media*, cf. *Amp.* 33 f., *Aul.* 43, *Mos.* 251.

ducit...domum: see notes on lines 148, 150.

163 eam...anum: 'that old woman'. Megadorus exaggerates here, as *anus* refers to a woman who is past middle-age.

praegnatem: Paul. Fest. 274 L.; *pregnantem* MSS reading. The 'n' was probably introduced by a false analogy of present participles in '-ans'. This must have occurred after an earlier form **praegnatis* had become *praegnas* by syncope. This is the only line in Plautus where the MSS are unanimous in transmitting the form with the 'n'; elsewhere the transmission is not unanimous, cf. *Amp.* 723, *Tru.* 198, 389, 390, 811, L-H-S 1.146.

fortuito: 'by good fortune' / 'fortuitously', rather than 'by chance'.

fortuito fecerit: the alliteration at the end of the line underlines the unlikelihood of such a union producing offspring in Megadorus' opinion.

The verb form is the perfect subjunctive or the future perfect indicative, cf. Lindsay, W.M. (2002) 60 f., 62.

164 quid dubitas quin: 'why do you doubt but that'.

paratum nomen puero Postumus: MSS reading; *paratum his nomen pueris Postume* Paul. Fest. The plural is unnecessary, but, cf. Deufert, M. (2002) 173 f. The alliteration underlines the nature of what Megadorus is saying. We expect a real name at the end of the line, and instead have this joke name, after the delay. The idea that all is ready suggests that it is also inevitable. Although *puero* is often used for a child of either sex in comedy, here it certainly refers to a boy. One might expect *Postumo* in this construction, cf. *Cis.* 154, but, cf. *Mil.* 86, *Rud.* 32 f., *Tru.* 12, *Cic. Ver.* 4.118, *N.D.* 2.91, L-H-S 2.91.

Postumus: 'the last'. This is a name one might give in addition to a real name, if a boy was born after the death of his father, although given its original meaning, this usage developed through the interconnection of ideas, cf. Varro *L.L.* 9.38.60. This is a pointer that Megadorus feels he might not live to see any offspring, which is surely an exaggeration of how old he feels. The age of the wife is irrelevant, but is brought in anyway, making the progression of ideas in this joke rather illogical; however, the point is still clear. Popular etymology linked this word to the explanation *posthumatus*, cf. Gel. 2.16.3, 2.16.5 f., Verg. *Aen.* 6.763, Maltby, R. (1991) 489, Walde, A., Hofmann, J.B. (1938-1956) 2.348 f., Ernout, A., Meillet, A. (1932) 760.

165 soror: see the note on line 120.

laborem: 'task' / 'labour' / 'toil'. The task being referred to is that of finding a wife and organising a wedding for a brother like Megadorus.

demam...diminuum: MSS reading; *degam* Nonius 427 L. Lindsay and Stockert follow Nonius. Nonius' definition of *degere* does not agree with TLL 5.1.384.45 ff. There is no need for this change. Stockert (67)

directs the reader to *Epi.* 65, where the reading is also problematic, and views *degere* as a combination of *de* and *ago*. The words as they stand are virtual synonyms, providing the required sense, and the alliteration strengthens this, as does the repetition of a similar idea. The style is typical of Plautus. They are a pair, but their sensible order is reversed, by *hysteron proteron*. The delay and alliteration highlight the unexpected nature of this revelation to Eunomia and the audience. Megadorus was joking earlier; so this need not be viewed as an incredible turnabout, cf. *Aul. Arg.* 1.6.

166 The line appears in the same form at *Cap.* 324, introducing an opinion on wealth, rather as it does here, cf. *Aul.* 169, *Cap.* 328. Stace (131 f.), following Ritschl, suggests its deletion in *Captivi*, since the *nostrum* makes better sense in *Aul.* 166 than in *Cap.* 324.

virtute: 'thanks to' / 'by virtue of', cf. *Mil.* 1211, *Mos.* 33, 173, *Per.* 390, *Tri.* 346, Bennett, C.E. (1910) 2.70. Its sense here is similar to that of *beneficio*, cf. *Mil.* 676, 679, *Tri.* 355, *Cic. Off.* 3.38, *Sen. Ep.* 80.1, but also *pietate*, cf. *Cas.* 418, and *salute*, cf. *Rud.* 910.

deum...nostrum: the archaic genitive plural of *deus*, cf. *Mer.* 834, L-H-S 1.428.

maiorum: 'of the ancestors'.

dives...satis: this phrase is delayed until the end of the line, to provide emphasis. Rather as Eunomia started off her approach to marriage indirectly, Megadorus approaches the subject indirectly now, via the issue of dowries.

167-169 **istas...viros:** 'those great families, pride, sumptuous dowries, acclamations, commands, wagons inlaid with ivory, garments, purple dye, I care nothing for these things, which reduce men to servitude by expenses.' This section includes a catalogue of expensive items, which

is typical of Plautus, and in this play, becomes typical of Megadorus, cf. 500 ff., 508 ff. These lines act as a prelude to the later section, cf. *Aul.* 475-535, in which Megadorus discusses the extravagance of women, and the power exercised by wives with dowries, cf. Costa, E. (1968) 164, Watson, A. (1971) 22. While Stockert (68) sees this passage as having a basis in the Greek original, he also feels that this particular passage must be read in the light of the events following the second Punic War, e.g. the repeal of the *lex Oppia* in 215 B.C., cf. Liv. 34.1, 34.4, 34.6, 7, 8, 39.44, Tac. *Ann.* 3.33 f.

167 istas: Megadorus may be addressing the audience, cf. *Amp.* 287, L-H-S 2.183 f, rather than the more usual derogatory sense, cf. *Aul.* 702, *Cas.* 275, Lindsay, W.M. (2002) 45.

factiones: 'families' / 'wealth' / 'family connections', cf. *Aul.* 227, *Cis.* 493, *Tri.* 452, 467, 497, Non. 473 L., TLL 6.135.55 ff.

animos...dapsiles: MSS reading; *dotes dapsilas* Nonius, cf. *Mos.* 982, *Pse.* 396, 1266, TLL 5.1.38.61. For *animos* as 'pride', cf. Cic. *Flac.* 53, Verg. *Aen.* 4.414, 11.366. This line ends with alliteration, to draw attention to the theme of the dowry once again. *dapsiles* is equivalent to words such as *amplus*, *magnus*, and *magnificus*, cf. Greek δαψιλής. On the exchange of declensions, cf. *Pse.* 396, Hodgman, A.W. (1902) 448.

168 Not all the items in this catalogue are luxury or expensive items. Some are behavioural, social, or political.

clamores: 'acclamations', cf. Cic. *Att.* 2.16.1.

eburata: 'ivory', cf. *Sti.* 377. This has connotations of the East, which was despised for its overindulgence in luxury items. However, ivory wagons could be Greek or Roman, and this could refer to the vehicles banned by the *lex Oppia*, cf. Liv. 39.44.2, or the Eleusinian vehicles, cf. Stace, C. (1971) 133. *imperia eburata* creates a proceleusmatic which is admissible here.

vehicla: edd.; *vehicula* MSS reading. The emendation, used by most editors, avoids two proceleusmatics in succession, cf. *Aul.* 502, *Per.* 782. There are parallel occurrences for a proceleusmatic in this particular position in the line, cf. *Mil.* 1351, *Pse.* 314, *Sti.* 517, *Tri.* 724.

pallas: traditionally Greek clothing, but not necessarily suggestive of Greece in particular. It was a long outer garment, which was the female's equivalent to the *toga*, cf. *Men.* 130, Var. *L.L.* 5.131.

purpuram: a reference to Tyrian dye, which was a luxury. The alliteration and positioning at line-end underlines the significance of these words, which refer to very expensive items.

169 **nil moror:** 'I care nothing for' / 'I have no time for', cf. *Cap.* 16, *Cis.* 371, *Mil.* 280, 1333, *Sti.* 206, *Tri.* 299, 511.

in servititem: J; *servitutem* BDE. 'to servitude'. See note on line 106.

redigunt: J; *rediguntur* BDE. 'reduce', cf. *Asi.* 139, *Rud.* 549.

170 **<Eun.>:** Pius; om. MSS reading .

quaeso: MSS reading; *si audes* Priscian. Leo, Goetz, and Ernout follow the MSS. Lindsay follows Priscian, cf. Prisc. 3.9.2 f. GLK. Each word or phrase is a means of making the question more polite. The latter could be questioned, as to whether it implies something positive or negative, cf. *sodes*. Neither reading is certain. Megadorus did not explicitly say that he would agree to marry, but his words certainly imply that he will, which explains why Eunomia asks this open question. It is notable that she demands to know who Megadorus has in mind, suggesting that her prioritisation of the dowry earlier was not for her benefit, but to match her expectations of Megadorus.

quaeso quis...quam: there is alliteration and polyptoton, highlighting Eunomia's inquiring tone. *quis* is feminine; see note on line 136.

ducere uxorem: see notes on lines 148, 50.

171 nostin: Itali; *novistin* MSS reading; *novisti* Camerarius. It is formed from the verb form plus the interrogative particle *ne*. It was common to suppress the inter-vocalic '-u-', cf. *Bac.* 276, *Mil.* 1072, Lindsay, W.M. (1922) 141 ff.

hunc: 'this here'. This word is likely to be accompanied by hand gestures; see note on line 2.

ex proximo: 'from next door'; see note on line 31.

pauperculum: the diminutive is colloquial. The alliteration underlines Euclio's poverty, and the theme of wealth that is so important in the play. Megadorus says Euclio is poor, but does not make a statement regarding Euclio's character.

172 EUN: Pius; MEG. MSS reading. Later in the line Pius also corrected the attribution from Eunomia to Megadorus.

novi: Eunomia responds in the affirmative to Megadorus' question, by simply repeating his verb.

haud malum: MSS reading; *hau malum* Lindsay. To an English reader, this answer, although not negative, does not seem particularly positive, cf. Stace (134) who describes this as "faint praise". However, it should be translated as though a moral reference, as 'decent'. In Latin and Greek, this was in fact a positive description of someone's character, by *litotes*, as Stockert (69) correctly notes, cf. *Men. Dys.* 774 f., TLL 6.2565.34 ff. One could compare the use of the adjective *satis* in Latin.

mecastor: see note on line 67.

filiam: Euclio's daughter remains unnamed throughout this conversation. She is defined only by her relationship to Euclio, which is perhaps not surprising given that she is under his control, and if she marries, she will be defined by her relationship to her husband. She is

never named in the play, other than in the scene heading before line 682, and her character indication before her off-stage speech, cf. *Aul.* 691 f.

173 virginem: this word has been delayed, creating strong enjambment from line 172 to 173. The word has been delayed strikingly, because Megadorus' description of the daughter is ironic: the audience know that she is no longer a *virgo*, but neither Megadorus nor Eunomia do. The delay creates a comic effect. In addition legally, her status means that once he realises, there will be no obligation on his part to proceed with the wedding, cf. Watson, A. (1971) 14 ff. Yet, Megadorus is not alluding intentionally to this legal principle; he is simply assuming that the girl is a *virgo*.

desponderi: the formal and legal term for the betrothal part of Roman marriage, cf. Watson, A. (1970) 31 f., 58 f., (1971) 14 ff., 117 ff.

ne facias: 'that's quite enough'. The jussive subjunctive, used as a polite imperative. Plautus often used the second person singular in individual prohibitions, cf. *Aul.* 238, 358, 458, Bennett, C.E. (1910) 1.168, Lindsay, W.M. (2002) 64. In Classical Latin, one would expect *fac*, since it is not a general prohibition. The command uses the phrase *verba facio*, cf. *Aul.* 369, *Epi.* 141, and points to the loquacity of females.

soror: see the note on line 120.

174 dictura es: in Classical Latin one would expect the subjunctive *sis*, but when Plautus was writing, it was not yet the norm to use the subjunctive in indirect questions, cf. *Aul.* 106, L-H-S 2.537. The verb *es* was a long syllable in Plautus, and may even still have been written *ess* in his day, cf. *Amp.* 836, *Asi.* 57, *Mer.* 489, *Rud.* 240, Lindsay, W.M. (1900) *Cap.* p. 14 f.

hanc...haec: Megadorus uses pronouns to refer to Euclio's daughter. The use of pronouns will later become problematic for the purposes of effective communication between Lyconides and Euclio. It is

not a problem here, because the identity of the person described by the pronoun has already been established. Note the anaphora and asyndeton in these phrases, cf. *Aul.* 88, L-H-S 2.470, which helps to make the line more striking.

pauperem...pauper: polyptoton. This repetition, in conjunction with his use of *pauperculum* at the end of line 171, shows the importance of money to Megadorus. He has a prejudice against money, and in favour of poverty, cf. *Aul.* 167 ff., 475 ff. He is an idealist, determined to mingle his wealth with poverty; Euclio's belief is that such a crossing of traditional social boundaries is impossible.

175 di...vortant: a wish used by Eunomia to indicate that she is agreeing with his plans. According to Stace (135) it is often used after this type of announcement, as a form of congratulation, cf. *Pse.* 646, *Tri.* 502, 573, Bennett, C.E. (1910) 1.192.

quid me? num quid vis?: Leo; *quid me nunc quid vis?* MSS reading. The phrase is a standard polite formula for taking leave from someone, cf. *Don. Ter. Eu.* 341, Lodge, G. (1933) 2.206. Stace (135) finds the sequence produced by the double question strange, and notes that in this situation, the use of the double question in Plautus has no parallels. Skutsch's suggestion was *numquid me nunc vis?*, omitting *quid me?*, cf. *Aul.* 263, 579, *Cur.* 522, *Mil.* 575, Skutsch, O. (1936) 213. His suggestion is that *num* was left out, added in the margin with *quid* as a guide to its position in the line, and then *num*, read as *nunc*, was taken as the guide, leading to the insertion of *quid* after *nunc*. The phrase *quid me?* is problematic, given that it would have to involve the ellipse of the verb *fiet*. There are no parallels for this in Plautus. Both Stace (135) and Stockert (70) incline towards this emendation by Skutsch.

vale: 'goodbye'. With this, Megadorus indicates to Eunomia that he has nothing to ask of her, and it is the common response to the preceding question, cf. Lodge, G. (1933) 2.820. The conversation seems to

end rather abruptly, with little explanation as to what is happening. Presumably Eunomia feels her job is done as her brother has agreed to marry. He now seems to be willing to take the lead in the organisation of the marriage, and there is no need for Eunomia to remain.

176 et tu frater: sc. *vale*, cf. *Bac.* 605, *Mil.* 1352, *Per.* 709, *Poe.* 808, *Rud.* 324, 416, *Men. Dis Exa.* 104, *Georg.* 84. *et* has the force 'and also', cf. *Amp.* 268, *Rud.* 1025, L-H-S 2.483.

frater: Eunomia's final word before she leaves, returning only at line 682. See note on line 120. She has appeared throughout the conversation to uphold values of a Roman *matrona*, and her use of *frater* when addressing her brother serves to underline this. Eunomia departs after she has delivered her final words, leaving Megadorus alone onstage. She leaves by one of the side-entrances, ostensibly towards her own house.

ego...est: this commences the transition to the next section, when Euclio and Megadorus will engage in conversation. Megadorus' words are stage directions to indicate Euclio's entry. Euclio is not at home, and enters using the side-entrance by which he left.

conveniam Euclionem: Stace (136) finds the hiatus at the diaeresis problematic; however, Leo, Lindsay, and Stockert simply follow the MSS. There have been some attempts at emending the line, e.g. *conveniam iam*, and *convenero*, cf. Müller, C.F.W. (1869) 546, but it is best to retain the MSS reading.

177 eccum: an accusative of exclamation, and the direct object of the verb, cf. Lindsay, W.M. (1894) 617, (2002) 137 f. This fulfils the convention of announcing the entrance of a new character onto the stage in ancient drama, cf. *Aul.* 37 ff., 473, 536, 665, 712, *Eur. Hipp.* 51 ff., *Men. Dys.* 47 ff., 230 ff., 773, *Sam.* 280 f.

<video>: Klett; *lacuna* MSS reading; *eumpse* Bach. This line would be defective without the addition of an extra word, cf. *Amp.* 897, *Bac.* 403,

978; *Aul.* 712, *Men.* 772, *Per.* 739. See Stace (136) for some other possibilities; most editors follow Klett.

nescio unde: 'from somewhere or other'.

sese...recipit: 'returns' / 'brings himself back'.

178 Euclio enters the stage from the side-entrance by which he left. He is ostensibly talking to himself; but this introductory speech is not particularly introspective, rather it is addressed to the audience, cf. Molina Sánchez, M. (1990) 286 f., 289, 292. He is returning home from having visited the magistrate for his handout of silver coins, however this has proved to be a fruitless journey. His early return to the stage is provided with a motive; the audience is provided with further pointers as to his character, cf. *Men. Dys.* 259 ff., Arnott, W.G. (1964) 233 f. There is also a clear reminiscence of line 106. The metre remains the trochaic septenarius throughout this conversation, which is a lively dialogue.

praesagibat: the very first word which Euclio uses highlights his superstitious nature. For the etymology, cf. *Cic. Div.* 1.31.65, *Paul. Fest.* 250 L., Maltby, R. (1991) 492, Walde, A., Hofmann, J.B. (1938-1956) 2.464 f., Ernout, A., Meillet, A. (1932) 847. In Classical Latin one would expect the form *praesagiebat*, cf. *Aul.* 49, *Bac.* 679, *Ter. Hau.* 236, *Lucr.* 4. 1057, 4.1106.

exibam: it is typical of Plautus to use the indicative in a temporal clause, cf. Lindsay, W.M. (2002) 132, 136, L-H-S 2.620. Cicero quotes this incorrectly, using *exirem*, and also omitting *mi* earlier in the line, cf. *Cic. Div.* 1.31.65.

179 This line refers back to line 105 ff., picking up the theme of Euclio's reluctance.

itaque: 'and so', cf. *Aul.* 106, L-H-S 2.513.

curialium: in Classical Latin, this would refer to members of the *curia*. Here, it refers to a body of local officials, or wardsmen, cf. Stace, C. (1971) 138. The Greek equivalent would have been the demesmen or

δημότης, cf. *Aul.* 107, *Cic. Off.* 2.64, *Ter. Ad.* 439. Often this would mean the senate of Rome. There is strong enjambment from this line into line 180.

180 magister: 'overseer of the curia'.
argentum: 'silver' / 'silver coins'.

181 The line is full of parataxis and co-ordination of clauses by means of asyndeton, which is typical of explanations, and renders the expression more lively and its antithesis more sharp.

properare propero: MSS reading; *properabo propere* Francken. Polypoton and alliteration join together in this pleonastic word-play, which offers an amusing image of Euclio trying to rush home as fast as possible, and presumably being hindered by his age, cf. *Cap.* 248, *Cur.* 688, *Poe.* 433, L-H-S 2.791. The image of Euclio rushing is further underlined by the number of resolutions in this fast-moving line. The emendation is unnecessary, cf. *Aul.* 393, *Cur.* 535, 688, as in such expressions, the present tense is as good as the future, cf. *Men.* 666, *Mer.* 326, *Per.* 272, Lindsay, W.M. (2002) 58.

egomet: 'I myself'.

egomet...est: there is an antithesis drawn between the location of Euclio's body in physical terms, and the location of his mind: here as opposed to at home.

animus domi est: within the past four lines Euclio has mentioned his home three times. This shows where his concerns lie, that is, the location of his gold, cf. *Cis.* 211, *Mer.* 589, *Pse.* 34, *Ter. Eu.* 816, *Cic. Att.* 12.12.1, *Ar. Ach.* 398 f.

182 salvos..sies: a standard Roman formula for greeting someone politely: it always employs the subjunctive. The use of the archaic form of the subjunctive is mainly for metrical reasons, rather than because of a

need for an archaising tone in this line, cf. L-H-S 2.330. Other times when similar phrases appear in Plautus, the classical form *sis* is used. This is an expanded version of the formula, intended to use up a whole line, compared to the short version, *salvos sis*. There is more alliteration in this longer version. It is very regular metrically, with no elision, and takes the form of a pure *versus quadratus*. This emphasises Megadorus' social status, and his noble nature, as he addresses a man of much lower social status with great politeness. Although Euclio distrusts Megadorus, the rich man's intentions are good, cf. *Men. Dys.* 269 f. Plautus is fond of using formulaic means of filling lines. Note the use of the archaic form of the nominative singular, rather than *salvus*. For comparable formulae, cf. *Bac.* 456, 536, *Cas.* 382, 402, *Tri.* 41, *Naev. com.* 86 R., *Ter. Ad.* 890, *An.* 802, 906, *Cic. Div.* 1.102.

183 di...ament: a standard Roman formula for wishing someone well, using the subjunctive, cf. *Bac.* 457, *Cap.* 138, *Cur.* 455, *Mos.* 341, *Rud.* 1303, Bennett, C.E. (1910) 1.192. It appears to be the standard response to the formula which Megadorus has used, cf. Lodge, G. (1924) 1.376.

quid tu: 'what about you?' An elliptical expression, omitting *agis*. This is in strong contrast to line 182, which was extremely elaborate. Megadorus now tries a more direct approach to enquiring after Euclio, cf. *Aul.* 213, *Cap.* 270, *Cap.* 282, *Mos.* 450, *Ter. Hau.* 595, *Ph.* 798.

recten: 'quite', cf. *Amp.* 582 f. It equates to *bene*. The combination *recte valeo* often occurs in this sense, cf. *Bac.* 188, 191, *Per.* 503, *Tri.* 50, *Cic. Fam.* 9.9.1, 11.23.1, 11.24.1.

184 temerarium: 'accidental', cf. *Asi.* 262, *Aul.* 624, *Bac.* 670, *Epi.* 714, *Ter. Hau.* 620, 741.

dives...pauperem: this antithesis between rich and poor is significant for Euclio, and he is unable to see beyond the boundaries of wealth. It points to what will develop into the main theme of this section

involving the two old men, which Stace (140) views as being Euclio's suspicion towards Megadorus, cf. *Aul.* 196, 226-235, 460-464.

185 aurum: Euclio is speaking an aside, but mentions the gold in the presence of Megadorus, and therefore risks the danger of being overheard. Euclio believes that Megadorus has somehow found out about the gold anyway. Nevertheless he conceals his use of the term: the last syllable of the word before it is elided, and it appears out of order within its clause.

scit me: Bothe; *me scit* MSS reading. The emendation helps the metre, cf. *Aul.* 548.

eo: 'for that purpose' / 'for that reason', cf. *Bac.* 298, *Per.* 276. See note on line 133.

blandius: polyptoton with *blande* in the previous line, which helps to show how deeply this thought has entered Euclio's mind. Euclio distrusts politeness, and assumes it is being used as an aid to dissimulation. It is being used as a strengthened positive, rather than a pure comparative, cf. *Amp.* 56.

186 ain...valere: this question indicates to the audience that Megadorus heard Euclio muttering to himself, but that he did not catch his words. This helps to make the aside more realistic; if Megadorus did not hear anything, it would be expecting too much of the audience to accept this, even allowing for dramatic licence. Megadorus has to repeat his question, because he has not received a genuine response.

perbene a pecunia: Guyet; *a pecunia perbene* MSS reading. Guyet's correction, followed by most editors, restores the metre, which would otherwise require a trisyllabic scansion of *pecunia*. Note that in answering Megadorus' question about his health, Euclio responds regarding his financial situation, demonstrating his main concern. For the construction, cf. *Cis.* 60, *Epi.* 129, *Mil.* 631, *Tru.* 47, 241, *Var. R.R.* 2.2.17, *Cic. Fam.* 10.15, Lindsay, W.M. (2002) 83.

perbene: an intensification of the adverb *bene* through the use of *per*. It is rare in Plautus, only occurring in two other places, cf. *Men.* 1141, *Rud.* 164, and is absent from Terence.

187 The sentiment of this line is quasi-philosophical, offering the view that happiness springs from the basis of a tranquil mind. Stockert (72) prefers Ernout's (*ad loc.*) interpretation of the line to that of Duckworth, G.E. (1952) 339.

animus aequus: 'balanced mind' / 'calm mind'. A set phrase, whose word order is not fixed, cf. *Asi.* 375, *Cap.* 196, Lodge, G. (1924) 1.68, 1.128.

sat: Hare; *satis* MSS reading. The emendation was thought correct since *sat habere* is a set phrase, cf. Lodge, G. (1933) 2.579.

qui: the archaic ablative form with instrumental force, introducing a final relative clause, cf. *Aul.* 596, *Poe.* 276, *Rud.* 389 f.

188 Euclio speaks this and the following line aside to himself, cf. Molina Sánchez, M. (1990) 285-295. It seems that the only words of Megadorus which he really heard were *sat habes*, leading him to misunderstand his neighbour, and heightening his suspicions. This is shown by his angry response, characterised by asyndeton, parataxis, pleonasm, and alliteration, cf. L-H-S 2.529.

indiciū fecit: 'has made a disclosure'. The phrase is quasi-legal.

auro: Euclio mentions the gold by name again, in an aside. It is in an unemphatic position in the line, and partially elided, and therefore concealed from Megadorus.

perspicue palam: there is alliteration with these almost synonymous words, which reinforces the expression, cf. *Aul.* 181. There is a degree of superfluity, but this exaggeration demonstrates the suspicious nature of Euclio, cf. *Amp.* 658, *Aul.* 270, 314, *Cas.* 267, *Mos.* 495.

189 The metre of this line varies significantly, with the long syllables of *linguam praecidam* underlining the threat, and the swift second half showing Euclio's emotions getting the better of him. There is prosodic hiatus in the first position of the line, cf. *Aul.* 203, 274, 461, 492, 662, 680.

linguam praecidam: this is an extremely violent threat, cf. *Aul.* 250. It makes sense given that Euclio believes that Staphyla has been talking carelessly, but it also shows Euclio's emotional nature.

oculos effodiam: another very violent threat, emphasising Euclio's concern with eyes. Both punishments are comic and appropriate given Euclio's earlier description of Staphyla; see note on line 41.

190 V commences at this point.

quid...loquere: this question shows that it is obvious to Megadorus that Euclio is muttering to himself, but that the words are not properly audible, cf. *Aul.* 549. He naturally considers this behaviour impolite. Stage convention means that depending on the needs of the action Megadorus could overhear, not overhear, or ignore Euclio's words. The '-re' ending for the second person singular deponent is more common than the '-ris' ending, cf. Lodge, G. (1924) 1.906.

solus tecum: there is a degree of superfluity here, with two very similar words being used, cf. *Aul.* 52. One could use either one alone. The joint use perhaps suggests that Euclio has also removed himself a little distance away from Megadorus.

pauperiem: an alternative to *paupertas*. For nouns of similar formation such as *materies* in Plautus, cf. Maniet, A. (1969) 46. These are the fifth declension nouns which gradually became less popular. Euclio takes the opportunity to mention his poverty as quickly as possible to his rich neighbour.

191 E stops at this point, recommencing at 605. This line contains no element of truth, partly because of Euclio's lack of knowledge, but also

because of his deliberate deception. The first half is ironic; Euclio's description of his daughter as a *virgo* is inaccurate. The second half is a deliberate deceit: Euclio could provide his daughter with a dowry, but he has decided not to. He is the one who is preventing her from being married. Thus it is not really for financial reasons that she cannot be married, but because her father is unwilling to give away the gold he has found. Thus Euclio is going against the Lar's hopes and plans. This line also serves to demonstrate the traditional role and importance of the dowry in Greek and Roman marriage, cf. Watson, A. (1970) 37, (1971) 24 ff., Todd, S.C. (1993) 215 f., Harrison, A.R.W. (1968) 1.45-60.

virginem: MSS reading, Nonius; *filiam* Varro. *virginem* is ironic here, and this is emphasised since it falls in the first position in the line; see note on line 173. The daughter of Euclio is no longer chaste, but only the audience is aware of this: neither Megadorus nor Euclio are, and they have both created this irony for the audience within twenty lines of one another. *filiam* would not be ironic, and would perhaps suggest that Euclio did know of the situation, cf. Deufert, M. (2002) 143.

grandem: 'mature' / 'grown-up'. See note on line 159.

dote cassam atque inlocabilem: MSS reading; *cassa dote atque inlocabili* Varro. The MSS reading is fine, since *cassus* may take the ablative, cf. Cic. *Div.* 2.133, Verg. *Aen.* 2.85, Lucr. 3.562, Bennett, C.E. (1910) 2.286, L-H-S 2.77. There is tautology, cf. *Aul.* 223, 771, *Cis.* 122.

dote cassam: 'without a dowry'. For the etymology, cf. Non. 65 L., Serv. Verg. *Aen.* 2.85, Maltby, R. (1991) 113, Walde, A., Hofmann, J.B. (1938-1956) 1.178, Ernout, A., Meillet, A. (1932) 155. It is an archaic adjective, freely used by classical poets too. Stace (143) suggests that it is a participle from the verb *careo*, taking the ablative of separation like the verb. Its connection with *castus*, the regular formation from the **cas* stem is obscure.

inlocabilem: 'unable to be disposed of in marriage for financial reasons', cf. *Tri.* 782. This is a legal term, conveying the idea that Euclio

cannot dispose of his daughter in marriage because he does not have the money to furnish her with a dowry, and thereby attract a suitable husband, cf. *Men. fr.* 18 Koe., 54 Koe. It is ironic that it is for this very reason that Megadorus wishes to marry Euclio's daughter.

192 In the second half of the line there are many short syllables. Megadorus is trying to lighten the mood, since he has good news for Euclio.

neque...cuiquam: this half-line is essentially an expansion and explanation of the term *inlocabilem* at the end of the previous line, which supports Stockert's (73) view that this is a Plautine formation. Plautus wished to ensure his audience understood his point and the irony of the situation.

eam: Euclio refers to his daughter using the pronoun, and this points towards the future communication problems he will have with Lyconides, cf. *Aul.* 731-759.

locare: 'to give in marriage'. A legal term.

bonum...animum: 'cheer up!' A set phrase with no fixed word-order, cf. *Amp.* 545, *Bac.* 630, *Cap.* 152, 167, *Cas.* 387, *Epi.* 601, 618, *Mil.* 804, 1011, 1236, *Pse.* 866, Lodge, G. (1924) 1.129.

193 This line is formed of short, punchy phrases, passives and imperatives. Megadorus is business-like, but cheery and confident.

dabitur: 'she will be given in marriage'. Legal terminology. Surely not understanding *dos*, cf. Stace, C. (1971) 144, since Megadorus does not wish for a dowry.

si quid opust: 'if something is needed'.

194 nunc...pollicetur: there are two parallel phrases, each involving a verb commencing with 'p'. The alliteration stresses the logical connection in Euclio's mind between the two verbs. The temporal *cum* clause uses the

indicative, as is regular in Plautus; in Classical Latin, the subjunctive was used in temporal clauses only with 'narrative' *cum*, cf. L-H-S 2.619. These verbs introduce the metaphor continued in the second half of the line. The ellipse of the object of these verbs reinforces the effect of the expression.

inhiat...devoret: one would not expect these verbs to be used of someone finding gold. They are very animalistic and greedy verbs, and they show Euclio's fears about the gold, and his own nature, rather than telling us anything about Megadorus. *inhiat* takes the accusative here, but later the dative became normal with it, cf. *Aul.* 267, *Mil.* 715, 1199, *Sti.* 605, *Tru.* 339, *Caecil. com.* 147 R., *Alciphr.* 3.39, *Lucian. Tim.* 18, Bennett, C.E. (1910) 2.219 f., Stockert, W. (2000) 15-30 in Raffaelli, R., Tontini, A. (2000). According to Stockert (73), one could take *inhiat* as an intransitive verb, cf. *Tri.* 169, *Verg. Geo.* 4.483, *V. Fl.* 4.495, *Eub.* 14.11 PCG, *Men. Asp.* 372 f.

195 altera...altera: this paratactically structured line is neatly patterned, with chiasmus and antithesis between the 'stone' and 'bread' in the middle of the line. The rhetorical nature of the line helps to make the image more striking. Likewise, the juxtaposition of the key nouns emphasises their antithesis. There is also an opposition between the verbs, with the one acting and giving, and the other merely showing. The image is that of someone pretending to throw bread to a bird, but instead, throwing stones, cf. *Vulg. Matt.* 7.9. The person is therefore two-faced, rather like Euclio. According to Nicastrì (111) the image is proverbial, deriving from agriculture. Erasmus thought the image was taken from the hunting of dogs, cf. Otto, A. (1890) 186. It is followed by a line showing how a cloak of kindness can hide evil intentions.

196 This line is striking for the regularity of the trochaic septenarius, which helps to emphasise the strength of Euclio's belief of what he is saying.

nemini credo qui: the theme of suspicion arises again, and Euclio has two reasons to be suspicious: firstly, due to fear for the safety of his gold, and secondly, due to a natural distrust of rich people, thanks to his poverty.

dives pauperi: this antithesis at the end of the line is highlighted not only by its positioning, but also by the juxtaposition of the two words. See note on line 184.

197 **ubi...ibi:** this conjunction and adverb are used as signals for the patterning of this line, with its oppositions and pairings, cf. Bennett, C.E. (1910) 1.86. They are used as though datives after the phrase *manum inicit*, rather than positional or temporal prepositions. Note the ironic contrast in particular between *benigne* and *zamia*.

manum inicit: 'has taken control' / 'has taken possession'. Stace (145) views this phrase as a reference to the shaking of hands as friends, cf. *Aul.* 116. According to other examples of its use, it may be a legal phrase, cf. *Per.* 70 f., *Tru.* 762, in which case it may point forward to the use of *zamia* later in the line.

aliqua zamia: Guyet; *aliquam zamiam* MSS reading. The phrase *onerare alicui zamiam* may equate to *iniungere alicui detrimentum*, cf. *Ar. Pl.* 1124. Stace (146) sees the accusative as unusual, but Plautine, and to be retained, cf. Langen, P. (1880) 124 f. The MSS reading would mean that *onerat* follows the construction of the preceding verbal phrase, with the dative of the person and the accusative of the thing, cf. *Verg. Aen.* 1.195, 8.180. Guyet's correction allows the expected construction of the direct object of the person and the ablative of the thing, cf. *Amp.* 328, *Cap.* 465, 774, *Pse.* 588, Lodge, G. (1933) 2.254.

zamia: 'damage'. This is a Greek loan word, but it is Doric from ζαμία, rather than Attic from ζημία. Plautus only uses it here. It is likely he would have used the spelling *samia*, since Accius was probably the first Roman to reform the spelling of Greek words borrowed into Latin, cf. Perl,

G. (1971) 196-233. It is a legal term, originally from the realm of fishing. It equates to *damnum*, cf. Epich. 146 PCG, Pl. Lg. 835b, Gronovius, J.F. (1823) 166-168.

198 **pōlypōs:** 'rapacious men' / 'octopus' lit. A borrowing from the Doric πώλυπος, rather than the Attic πουλύπους. We can tell this by the scansion. This is the only time it is used in this abusive sense, cf. *Rud.* 1010, Lilja, S. (1965) 35, 47, and could be one of its first occurrences in Latin literature, cf. Enn. *var.* 43 V., Hor. *Epod.* 12.5. This also could be proverbial, cf. Macar. 2.203.14 f. Par. Gr.

qui ubi: Hermolaus; *qui uibi* or *qui iubi* MSS reading.

ubi: 'whenever'.

quidquid: equates to *quidque*, cf. *Mos.* 831, *Rud.* 1359, *Tri.* 218, 881, Lindsay, W.M. (2002) 50, L-H-S 2.201.

tetigerunt tenent: JD; *tetigerint tenent* B. The alliteration emphasises the nature of these men. The indicative is better, as there is no clear reason for using a subjunctive. Stace (148) likens this remark to a Plautine identification joke, cf. *Mer.* 361, Fraenkel, E. (1960) 35 ff.

199 There is very strong enjambment to the next line, with the completing verb for the *volo* being awaited.

parumper: 'for a little while'.

paucis Euclio est: MSS reading; *si operaest Euclio id* Nonius. Both are suitable metrically, and make sense. Nonius' (Non. 849 L.) version creates polyptoton with *da mi operam* at the start of the line. Nonius' reading also requires the aphaeresis of *est* after the genitive singular in '-ae', cf. *Mer.* 14, *Mil.* 252, *Pse.* 377. For the expression, cf. *Aul.* 1, *Tri.* 963, *Ter. An.* 29.

est quod te volo: for the expression, cf. *Asi.* 232, *Bac.* 1149, L-H-S 2.572.

200 de...tua: Megadorus attempts to unite Euclio and himself, by ignoring their differences, and stating their common interest, by using the adjective *communis* as well as the personal adjectives closely allied to one another.

mea et tua: the personal adjectives are emphasized through their position at the end of the sentence, and their delay, as well as their positioning just after the diaeresis, cf. Drexler, H. (1932/1933) 2.122.

ei: 'oh'. A negative interjection, similar to *vae*. It is monosyllabic, and takes the dative, cf. Bennett, C.E. (1910) 188 f., Lindsay, W.M. (2002) 21, 138. With this word, Euclio starts his two and a half line aside.

201 aurum: Euclio says this key word in an emphatic position at the start of the line, and it is not concealed even partially by elision. However, the line is part of an aside, and Euclio believes that Megadorus already knows about the gold.

intus: 'from within'. The gold is still within Euclio's house.

harpagatum: 'stolen' / 'harpooned'. This word may have Greek origins, from the noun ἡ ἄρπαγή, or ἄρπάγη, or the verb ἄρπάζω, cf. *Bac.* 656, *Pse.* 139, 957, Walde, A., Hofmann, J.B. (1938-1956) 1.634, Ernout, A., Meillet, A. (1932) 424. *harpago* is used insultingly at *Tri.* 239a, and one of the characters in *Pseudolus* is called Harpax, cf. *Pse.* 653 f., 1010.

hic: 'this man', i.e. Megadorus.

eam rem: 'with respect to that matter'. According to Stace (149) it is the direct accusative of the phrase *mecum adire ad pactionem*, cf. L-H-S 2.34. This is possible if this periphrasis equates to the verb *pacisci*, or if the verbal noun retains the verb's construction, cf. *Sti.* 283. It is unlikely that the phrases are in apposition to one another. The verbal noun is common in indignant questions, cf. *Aul.* 423, Bennett, C.E. (1910) 2.252, Lindsay, W.M. (2002) 27, Stockert, W. (1983) 211.

202 Euclio continues to speak to himself throughout this line, very rudely ignoring the presence of his social superior.

adire ad pactionem: 'to reach an agreement' / 'to enter upon an agreement'. In Plautus, this is the only occasion on which *pactio* has this sense. It is a legal term, covering a wide area, cf. Cic. *Inv.* 1.43, TLL 10.1.25.57 ff. For a discussion of the construction, cf. Lieberg, G. (1990-1993) 305-313.

intervisam: 'I will inspect secretly', cf. *Aul.* 363, *Sti.* 147. This commences the comic coming and going of Euclio in this section, as a result of Euclio's fear that the gold might have been stolen, cf. *Ter. Hau.* 502, 558, *Men. Sam.* 535 f.

203 quo abis? iam ad te revortar: nunc est quod visam domum: at this point, as signalled by his words in the previous line as well as this one, and Megadorus' words, Euclio disappears into his house. He is on his way inside when Megadorus questions him, and continues to leave while offering his words of explanation. This is a difficult line textually, as demonstrated by the number of emendations. Stace (150) and Stockert (76) point out that the MSS reading is not possible metrically, so some emendations are necessary, e.g. prosodic hiatus at *quo abis*, hiatus at *iam ad*. However, the sense is clear, and lacks nothing. The repetition of *visam domum* from the end of line 202 has often been regarded with suspicion.

abis: MSS reading; *abitis* Leo *app. crit.* It seems unlikely that Megadorus would use the plural, as he has been addressing Euclio in the singular.

iam ad te revortar: MSS reading; *iam revortar ad te* Lindsay; *iam huc ad te revortar* Wagner. All the readings are possible metrically, although the MSS reading requires hiatus. Stockert (76) considers Lindsay's reordering of the words to be the most likely solution, cf. *Bac.* 1140, *Cap.* 251, *Cas.* 79, *Epi.* 424, *Pse.* 1159, Lodge, G. (1933) 2.561.

nunc: Leo; *nam* MSS reading. Leo's reading creates a good temporal opposition in the line, between *iam* and *nunc*.

visam: MSS reading; *invisam* Ritschl. There is no need for such a change in respect of sense. According to Stace (150) this emendation restores the metre, and Stockert (76) considers this a good solution for the second half of the line, cf. *Mer.* 555.

204 Metrically this line is fairly light and swift, with several short syllables.

edepol: 'indeed'. The force of the exclamation at this point is as an intensifier. The final syllable is probably short, and the second half of a resolution. The problem for determining whether this syllable should be long or short is compounded by the fact that the only other occurrences of *edepol* before a vowel occur at the *locus Jacobsohnianus*, where a short is lengthened anyway. There are certain cases of *pol* as a short monosyllable however, cf. *Aul.* 426, *Poe.* 1078, 1214, *Enn. Ann.* 99 V.

mentionem...fecero: 'mention' / 'suggest'. The future perfect tense is used, with the idea of 'as soon as...'. *ut* (205) follows on from the sense of the verb therefore, cf. *Cis.* 134 f., *Mer.* 900, Langen, P. (1880) 125.

filia: Megadorus has placed Euclio's daughter at the emphatic position at line-end, which shows that Megadorus' main concern is the girl, to the extent that he misreads the situation, believing her to be Euclio's main concern too. The audience knows better.

205 Metrically there is a striking contrast with line 204, as there are only two short syllables, making it very heavy. Alliteration and assonance make the line more striking. Megadorus is grave as he realises the effect that he may be having on Euclio, cf. *Tri.* 448, *Ter. Ad.* 605 f., *Men. fr.* 8 Koe., which strengthens the irony of the situation.

despondeat: 'betroth'. See note on line 173.

derideri: 'to be mocked'. This word will become a key term later, cf. *Aul.* 221, 223, 232, as Megadorus' fears are realised, and Euclio does believe that he is being mocked.

206 This line may not seem to follow logically from the preceding two lines, as a continuation of Megadorus' train of thought. Indeed, as a result of the apparent lack of continuity in logic, and the appearance of *neque* in line 206, Wagner (*Leo app. crit.*) believed there was a *lacuna* in the text at this point. However, it is possible that Megadorus has made a leap from the idea of Euclio misunderstanding his intentions in his approach for Euclio's daughter, and the general idea that the poor are liable to take things amiss, especially from one of superior social status. This is perhaps borne out by the generalising language of the line. In addition, as pointed out by Leo (*app. crit.*), *neque* does not always join sentences connected in sense, cf. *Aul.* 408, *Pse.* 937 f., *Rud.* 359, 406, Lindsay, W.M. (2002) 102 f. Stace (151) views 206 as an explanation of the preceding two lines, although the thought-process is not simple. This line could indeed simply be a reference to the lack of a dowry, and there is no need to suppose a *lacuna*.

alter hodie: a generalising expression, which suggests Megadorus is using a trope. *alter* equates to *alius* or *quisquam*, cf. *Asi.* 492, *Epi.* 26, *Poe.* 825.

ex paupertate parcior: 'sparing on account of poverty'. Stace (151) suggests that there are two possible readings of this phrase. Firstly, one could take *paupertas* as meaning 'the poor class', cf. *nobilitas, civitas*, Maniet, A. (1969) 45, which was the meaning adopted by Camerarius. Secondly, *ex* could be taken as 'as a result of', and *paupertas* is simply 'poverty'. While the first possibility is unparalleled, in terms of its use of *paupertas*, the second involves a rare usage of *ex*. Both Lodge, G. (1924) 1.555, (1933) 2.298, and TLL 5.2.1106.66 ff. favour the second possibility, cf. *Amp.* 541, *Cis.* 180, *Mer.* 325, *Ter. Hec.* 299, *Ph.* 271, but the first option can

not be discarded completely. This should be taken as praise rather than as a negative description. Megadorus is trying to bridge the gap between them, by recognising the differences between Euclio and himself. The notion of being 'sparing' was considered a virtue by many Romans, during Plautus' day, e.g., *Cato Agr.* 58. It could also have a negative meaning, but given Megadorus' attitude towards Euclio, this seems unlikely. Note also that Plautus has here used *paupertas*, rather than the less common *pauperies* which he employed in line 190. This statement is also ironic, from the audience's point of view, in that they know that the reason for Euclio's sparing attitude is intentionally to create an image of poverty, so that he is not suspected of having found a fortune. As Stockert (77) notes, the *senex* in comedy is usually *parcus*, and often in a negative sense, cf. *Sti.* 555, *Ter. Ad.* 866. However, *parsimonia* is often encouraged in spendthrift youths, e.g. *Mos.* 30 f., *Tru.* 347, *Ter. An.* 74, *Plb.* 31.26.9.

207 This line is very heavy and striking, with only 2 short syllables. It involves a Plautine joke on the idea of safety, in the second half of the line. Euclio reappears on the stage, having used lines 204-206 to check on his pot of gold, cf. Duckworth, G.E. (1952) 131 f., and speaks not to Megadorus, but to himself. There is much redundancy in the expression, emphasising Euclio's relief and joy. Fraenkel, E. (1960) 159 groups this with gnomic utterances at the start of speeches. There are three short phrases, showing how breathless Euclio is.

di...servant: a set phrase of thanks, praise, and relief, cf. *Amp.* 1089, *Mer.* 966, *Pse.* 613.

salva res est: J; *salvare est* BDV, cf. Chelius, K.H. (1989) 89. See note on line 106. This is a set phrase, cf. *Aul.* 80, *Rud.* 1037, *Ter. Ad.* 643.

salvom...perit: a platitude. The sense is clear. The verb *perit* could be either the present tense, or the contracted form of the perfect tense, *periit*, cf. *Asi.* 395, *Bac.* 950, *Men.* 450, *Mil.* 416, *Rud.* 325, Lindsay, W.M. (1922) 179 f. This is a very general remark, elaborating on *salva res est*

earlier in the line, cf. *Asi.* 465, *Cap.* 2, *Cis.* 67, *Epi.* 425, 526, *Poe.* 874, *Men.* fr. 442 Koe.

si quid: for the position of the indefinite pronoun, cf. *Asi.* 154, *Rud.* 476 f., Leo, F. (1896) 1.22 f.

208 There is a striking contrast metrically with the previous line, since there are several short syllables and resolutions in this line, with the idea of there being extra words trying to fit themselves into it. The metre supports Euclio's description of how afraid he was before he checked on the gold.

nimis: 'very much'. See note on line 61.

nimis male: this phrase equates to *pessime*, according to Stockert (78). The adverb *male* is often used with verbs of fear, as here with *timui*, cf. *Aul.* 61, *Ter. Hau.* 664.

exanimatus: 'alarmed'. The concept of being outside one's own mind is a favourite of Plautus, cf. *Aul.* 181, *Bac.* 298.

209 **redeo...:** Euclio starts to speak to Megadorus directly.

si quid me vis: 'if you want me for anything'. This is a set phrase, and is often used with a negative by characters before they take leave of another character, cf. *Aul.* 175, *Cap.* 978.

habeo gratiam: 'I am grateful' / 'thank you'. A set phrase, cf. *Epi.* 266, *Per.* 719 f., Lodge, G. (1924) 1.653. Megadorus is not being ironic here, as at first he does not seem to note Euclio's strange and rude behaviour.

210 **quaeso:** 'I beg you'. This is used as a polite request, taking *ne* and the subjunctive, cf. *Bac.* 1013, Bennett, C.E. (1910) 1.219.

percontabor: 'I will ask you about'. For the ancient etymology, cf. Non. 63 L., Don. *Ter. Hec.* 77, Maltby, R. (1991) 465.

There is alliteration throughout this and the following line. Megadorus is using a very indirect approach to the matter, rather like Eunomia, when she tried to raise the subject of marriage with him.

211 Euclio's response to Megadorus, in this line, is not truly affirmative, and is even quite provocative, cf. *Men.* 1065 ff. The exchange is very elaborate and diplomatic.

dum: 'as long as'. The force is almost conditional, cf. *Aul.* 491, *Cur.* 36, *Mil.* 893, *Tri.* 979, Bennett, C.E. (1910) 1.269, Lindsay, W.M. (2002) 127.

ne quid...proloqui: Euclio picks up the phrasing and diction of Megadorus. He reverses the signpost words, and there is a strong contrast between his *lubeat* and Megadorus' *pigeat*.

quod non: Guyet, Weise, Mueller; *quod mihi non* MSS reading; *quod mi haud* Seyffert. Most editors follow the first emendation, since the MSS reading has too many syllables. *mihi* may have entered the text as an explanatory gloss, which gradually became incorporated. Stace (153) follows Seyffert, as do Wagner and Goetz. Both emendations are possible; however since a change from *haud* to *non* is not as explicable, Guyet's emendation is better.

212 By the end of this line Megadorus has still not mentioned marriage. His approach is extremely circuitous, and formal, in order to build as strong a case as possible before making his request, cf. *Aul.* 777-800 for Lyconides' approach. The three important factors in presenting himself as a suitable husband seem to be *genus*, *fides*, and *facta*. Megadorus begins to take the lead, dominating the conversation, with Euclio providing only short answers.

quali: 'from what kind of'.

genere prognatum: *figura etymologica*, which may explain why the archaic orthography for the second word was employed, '-gn-'. The

phrasing of this question suggests that Megadorus is of high social status, cf. *Cap.* 170, *Epi.* 107, *Men.* 407, CIL 1.6 f.

bono: this is referring to *genere* used by Megadorus, and hence agrees in case with that word. It denotes a corporate concept or an ideology, like the Greek ἀγαθός, cf. *Epi.* 107, 170, *Mer.* 969, *Per.* 645.

213 The line is structured around a pair of similarly phrased questions. The answer to the second question is also in the form of a pair, signalled by the repetition of *neque*, and also involves the use of redundancy. This answer is positive, just as the use of *bonus* is positive. The use of negative plus a negative adjective is a standard means of providing a positive answer in Latin; see note on line 172. But Stace (153) views this answer as grudging and cautious. Plautus employs *variatio* in his questions and answers, with singular, plural, positive and negatives.

quid fide: the question has been contracted significantly, so that we simply have *quid* plus the noun in the ablative case. The ablative is of description or quality, as though the question reads *quali fide me arbitraris esse*. The use of the ablative here is a rarity according to Stockert (78 f.), who claims that questions involving *quid* plus a substantive in the nominative or accusative case are however quite common, e.g. *Cap.* 281, 1015, *Cas.* 660, *Epi.* 561, *Mer.* 181, 888, L-H-S 2.424 f. See note on line 175.

fide: 'name' / 'reputation'.

bona: this refers to *fide* and therefore agrees in case with it.

factis: 'conduct'.

214 aetatem meam scis: this is the fourth question of Megadorus in the series, and it again demonstrates *variatio*. There is no interrogative particle, cf. *Amp.* 774, *Asi.* 398, *Aul.* 772, *Men.* 1155 f., *Mer.* 160, Bennett, C.E. (1910) 483. All the questions have been ones which one would expect Euclio to want to know the answer to for his future son-in-law. Therefore the irony and expectation will be building in the audience, as it becomes

more and more evident to them that a proposal will be coming, and yet Euclio remains oblivious. Age was another concern, although probably not a barrier, especially in this particular type of situation, cf. *Men. Asp.* 258 ff.

grandem: 'advanced' / 'mature'. See note on line 159. Here, Euclio is being polite, since Megadorus is more than *grandis*, he is a *senex*. This adjective is employed to link two topics that are not connected, in a form of word-play: age and wealth, cf. TLL 6.2180.82 ff.

pecuniam: Euclio is drawn to mention Megadorus' wealth too, even though this issue has not been raised. It has no relevance here, and merely serves to betray Euclio's own concerns, cf. *Aul.* 191. The agricultural adjective is used here to describes one's wealth as large, which is a typical usage, cf. Lodge, G. (1924) 652.

215 During this line, Megadorus grows more confident regarding his proposal, but the idea remains unstated, and Euclio remains unaware of Megadorus' aims. There is strong enjambment to the next line, with the expectation of the accompanying verbs.

certe edepol: this is used for exclamation and intensification, but also to commence a line of flattery by Megadorus, cf. *Aul.* 204.

sine mala omni malitia: 'without any wicked malice at all', cf. Non. 728 L. Megadorus' expression is extremely awkward, cf. *Aul.* 172. For other expressions with a similar structure, cf. *Mer.* 146, *Tri.* 338, 621, *Tru.* 565, *Ter. An.* 391, *Cic. de Orat.* 2.1.5. In such an expression, *omnis* equates to *ullus*, cf. Lodge, G. (1933) 2.250. For the *figura etymologica*, see the note on line 22.

216 **semper...arbitror:** there is alliteration, and antithesis between the concepts of 'always' and 'now', further emphasised through the polyptoton of the verb *arbitror* in two different tenses. The final syllable of *arbitror* is long, cf. *Cap.* 1023, *Cas.* 283.

aurum: Euclio mentions the gold again, but in a short aside, cf. Molina Sánchez, M. (1990) 287. The word is partially concealed through elision of the second syllable.

olet: 'betrays itself by its smell', cf. *Amp.* 321. Smell is used to indicate suspicion, cf. *Cas.* 266, 277, 554, *Men.* 170, *Mil.* 41, 1258, *Tri.* 615, 698, *Ter. Ph.* 474, *Ar. Lys.* 616 ff., *Lucian. Tim.* 45. The assonance enhances the sense of the words, as Euclio returns to the image of a greedy animal, cf. *Aul.* 194.

217 quid...vis: 'what do you want with me now?' See notes on lines 175, 209.

tu...te: the use of personal pronouns signals the parallel and chiasmic phrasing of this line. This juxtaposition of pronouns and adjectives serves to show that the matter in hand is solemn.

qualis: 'of what kind'. The phrasing is syllogistic.

218 By the end of this line, Megadorus has still not mentioned marriage directly, although his hints are extremely strong. The line is very light and swift, with much resolution.

quae res recte vortat: alliteration emphasises the correctness of the matter that Megadorus is expounding. It refers to the subsequent main clause, and is formulaic, like *di bene vortant* in lines 175, 257 and 272, cf. *Aul.* 787 f. In this phrase, *recte* corresponds to *bene*. Such formulae were used on happy occasions like marriage, cf. *Aul.* 175, *Tri.* 500, 502, 572, 573, Watson, A. (1971) 16.

mihique...filiae: there is a tri-colon, which includes *variatio* and pairing, bringing epic colouring, cf. Fraenkel, E. (1960) 199 ff. There is pairing of *mihi* and *tibi*, and a change to the use of *tuae* plus noun. Megadorus also places *filiae* in the emphatic line-end position, thus hoping to show his devotion to Euclio, and also stresses her importance by using two words to describe her. There is an accumulation of pronouns, which

occurs before or after formulae elsewhere, cf. *Asi.* 2 f., *Cap.* 361 f., *Cur.* 729, *Per.* 329, *Ter. Ad.* 301, *Leo*, F. (1896) 3.11.

219 In this line, Megadorus finally makes a clear and formal proposal to Euclio, with the demand for Euclio's daughter as his wife. He believes that he has been building up a strong case, and that therefore a swift and simple agreement will follow, as demonstrated by the second half of the line.

filiam tuam: this line commences with the same words, although in a different case, with which the previous line ended. This repetition, polyptoton, and also the positioning at line-end and line-start, further emphasise the importance of the daughter to Megadorus, and the fact that she is his topic of conversation. There is also chiasmus in the ordering, with the two forms of *tua* surrounding the two forms of *filia*.

mi uxorem posco: formulaic, cf. *liberis procreandis*, and *domum ducere*. *posco* was the usual verb of asking for a girl's hand in marriage, cf. *Aul.* 32, 34, *Cas.* 52 f., 56, 69, 993, *Tri.* 450, *Lodge*, G. (1933) 2.945 f. In Greek the verb ἀίτέω was used, e.g. *Men. Dys.* 752, *Hdt.* 3.1.1, *Eur. El.* 21.

fore: 'will happen'. For the construction, cf. *Mil.* 326, *Ter. Hec.* 791, *Bennett*, C.E. (1910) 1.371.

220 For the ideas in this line, cf. *Aul.* 244-249, *Men. Dys.* 823-834. Euclio's fear of his rich neighbour's way of life is natural, as a poor man. In New Comedy, marrying outside one's social class is often represented as troublesome, e.g. *Men. Asp.* 130 ff.

heia: 'ha' / 'aha', cf. *Bac.* 630, *Mer.* 998. Euclio's exclamation suggests that he believes he has caught Megadorus out, and knows what he is really scheming. Euclio views the wedding proposal as part of a scheme to obtain his gold. This exclamation is also a form of reproach, since Euclio believes Megadorus is having a joke at his expense.

decorum: 'fitting' / 'appropriate' / 'becoming'. This word could be positive, negative, or neutral in Plautus' time. It equates to *dignum*, and takes the ablative, cf. *Mil.* 619, *Rud.* 255, Bennett, C.E. (1910) 2.367, L-H-S 1.278.

facinus: 'outrage' / 'deed'. The force of this word could be neutral, or negative. It is probably negative here, but Stace, C. (1971) 157 gives the word its neutral meaning, cf. *Ter. Ph.* 430.

facinus...factis facis: there is alliteration, assonance, and *figura etymologica*, cf. *Aul.* 733 f., *Bac.* 641, *Cis.* 231, *Cur.* 24, *Mil.* 621 f., *Poe.* 308. Such figures are more common in the longer metres, cf. Haffter, H. (1934) 34 f. This multiple play with words provides an extremely striking end to the line, and suggests a crescendo within Euclio's accusation. This is picked up again at the end of line 222, rounding Euclio's words off neatly.

221 There is much elision in this line, but it is not obvious why Plautus has chosen to employ this device, or whether it serves any purpose at all. It may show that Euclio is lying, or that his emotions are heightened. Passages in which Plautus uses much elision could be collected and examined further.

ut: 'since'. This usage of the particle takes the subjunctive, from which there is significant hyperbaton. We must wait for the verb which describes what Euclio thinks Megadorus is doing.

inopem: 'helpless through poverty'.

innoxium: 'blameless'. This adjective and the previous one are paired in Euclio's self-description.

abs...abs tuis: there is parallel phrasing, as signalled by the repetition of *abs*. The form *abs* was used before 'c', 'q', and 't' in early Latin; in Plautus, it is usually only used before 't', with two exceptions, cf. *Men.* 345, *Per.* 159, Lodge, G. (1924) 1.2 f. For the use of *ab* with *tuis*, cf. *Cas.* 211, *Pse.* 1321. In Classical Latin, *abs* was used only with *te*. The force

of *ab* is limiting, cf. *Aul.* 186, Stockert, W. (1983) 214, L-H-S 2.256 ff. For *ab* with *inrideo*, cf. TLL 7.2.415.8 ff.

inrideas: Megadorus' original fear comes to be, cf. *Aul.* 205. There is strong emphasis on this word, both because of its position at line-end, and because of the hyperbaton and delay. Euclio is calling on the idea of what the neighbours will say and think. This displays once again Euclio's concerns regarding class and wealth. For use of this word in a similar context, cf. *Tri.* 446, and for the poor man's suspicion of the rich man, cf. *Ter. Ad.* 605 ff., *Men.* fr. 8 Koe. For the treatment of the consonant group '-nr-', cf. L-H-S 1.195.

222 This line is long, featuring much resolution. It therefore reads rapidly and its structure seems even more elaborate. It is almost like a tongue-twister in its effect. This points to a crescendo of Euclio's anger, and the accuracy and speed with which he spits these words out will highlight this, while being a great test for the actor.

neque re neque verbis: there is parallelism, pairing, and antithesis in this phrase, which involves a natural contrast also found in Greek, cf. *λόγω μὲν...ἔργω δέ*, *Eur. Alc.* 339, *Or.* 286 f., *Ph.* 389, *Rh.* 830, *Men.* fr. 470 Koe, 604 Koe. In Roman comedy, the contrast was probably translated from the Greek, cf. *Aul.* 764, *Epi.* 112 f., *Rud.* 682 f., *Ter. Ad.* 164. The pairing is signalled by the repetition of *neque*, and the parallelism comes through the use of the antithetical ablatives, which are opposed in terms of number, and also in terms of action and words. The placing of the antithetical concepts in parallel is particularly striking, as noted by Stockert (80), cf. *Mos.* 923, *Tri.* 189, *Rhet. Her.* 4.39.51.

merui: in Plautus' time, this verb was ambiguous, being able to be taken in either a positive or a negative sense, depending on the context, cf. *Cap.* 744, *Epi.* 722, *Ter. An.* 281, *Cic. de Orat.* 1.232, *Liv.* 40.11.6.

ut: B; *uti* DVJ. *uti* creates a proceleusmatic in the fifth foot, which is an unusual rhythm, albeit possible, cf. Lindsay, W.M. (1922) 103 ff.

faceres...facis: rather like in line 220, Plautus is playing with words of the stem 'fac-'. The polyptoton and alliteration create emphasis.

223 This line is very swift because of the resolutions it contains. This is suggestive of Megadorus' apologetic and slightly embarrassed tone.

neque...arbitror: this tri-colon extends over one and a half lines, and it regards the subject of the mockery of Euclio in its entirety. Megadorus attempts to assert his genuine nature by his triple assertion. However, by making his point over and over again he perhaps harms his argument, at least in Euclio's eyes: it has the same effect as being polite. The tri-colon involves *variatio* in its use of the verb *derideo*, and in terms of the verbs which Megadorus employs: first one of movement; secondly one of speaking; thirdly one of thinking. They gradually become less physically active, and more cerebral. For a discussion of Plautus' use of *tricola*, cf. Leo, F. (1896) 3.

derisum: the supine form of the verb, to denote purpose, cf. Bennett, C.E. (1910) 455 f. See note on line 27.

derisum...derideo: this verb is key in this part of the play, cf. *Aul.* 205, 221, and its repeated use here emphasises this. The apparent repetition underlines Euclio's suspicion and Megadorus' genuine nature. It also underscores the irony, in that Megadorus foresaw that this could happen, and made every effort to try and prevent this. Megadorus' words denote two different concepts though, both of which need to be expressed, cf. *Tri.* 448. Stockert (80 f.) views the line as involving tautology however, perhaps indicating Megadorus' embarrassment. Stace (158) points to further similarities between this part of *Aulularia* and the corresponding section of *Trinummus*, cf. *Aul.* 221, 223 with *Tri.* 446, 448; *Aul.* 226 f. with *Tri.* 451 ff., 497 ff.; *Aul.* 238 f. with *Tri.* 499; *Aul.* 219, 256 with *Tri.* 502 f., 571 ff.

224 In comparison to the previous line, this line is noticeably less swift, with far fewer short syllables, and this is expected since there is no single emotion to be expressed through the metre of the line. Euclio's response indicates that he does not believe that Megadorus' proposal can be genuine: for him it is impossible to conceive of crossing the social barriers that separate them. For marriage at Athens and Rome without a dowry, cf. Watson, A. (1971) 24 f., Todd, S.C. (1993) 215, Harrison, A.R.W. (1968) 48.

dignum: 'deserving of' / 'worthy of'. This can be understood in positive, negative, or neutral senses, cf. *Mer.* 132, *Pse.* 1013 f. In this particular phrase, we have to understand the words 'of mockery'. However, the polyptoton involving *derideo* in the previous line ensures that this sense is readily accessible. It is likely that the phrase involves ellipse of *te*, so that Megadorus is still addressing Euclio directly, rather than discussing an abstract.

gnatam: the archaic form of *natam*. The use of the archaic form helps to point to an etymology of the word connected with *genus*. Although both forms are used in Plautus, with the force of *filius* / *filia*, the archaic orthography appears to be more usual, cf. Lodge, G. (1933) 2.119 f.

225 propter me...propter te et tuos: this line features parallel and chiasmic phrasing. The expression of thought seems philosophical, and explains part of Megadorus' personal philosophy, that is, mutuality of benefit. The patterning is very neat, with *melius* taking up the central position, which serves to show how the benefit works both ways, and the words referring to Euclio and his household rounding off the line, in an emphatic position, cf. *Aul.* 200, 217 f., 221. It also demonstrates Megadorus' concern for Euclio's daughter, which contrasts sharply with Euclio's lack of interest in her. For the force of *propter*, cf. Lindsay, W.M. (2002) 92, L-H-S 2.247.

tibi sit melius: for comparable phrases, cf. *Asi.* 144, *Cis.* 73, Lodge, G. (1924) 1.224.

226-235 These lines encompass the fable of the ass and the ox, which is placed within the conversation, and continues the theme of rich and poor, cf. *Cis.* 493 ff., *Poe.* 515 ff., *Ter. Ad.* 501 ff., 605 ff., *Men. Dys.* 269 ff., 284 ff., 823 ff., fr. 8 Koe, *Arist. Rh.* 1390b, Duckworth, G.E. (1952) 273 ff., Fraenkel, E. (1960) 52, Webster, T.B.L. (1950) 212, *Brind'-Amour*, P. (1976) 25 ff. Fraenkel views the story as a Plautine expansion, from a passing reference in the Greek original, cf. *Men. Dys.* 633 f. Stace (159 f.) likens the story to a fable by Aesop, cf. *Aesop.* 123, 141, to show that it is unwise to make alliances with people above one's own station, cf. *Eur. Andr.* 619 ff., *El.* 1097 f. The ass was often used to present an image of foolishness or stupidity, cf. *Pse.* 136, and the ox was often used to present an image of power and manliness. For further references to fables involving animals, cf. *Hes. Op.* 202 ff., *Call.* fr. 194.6 ff., *Vulg. Isa.* 30.19-26; These animals had symbolism in the Middle Ages, the ox as a symbol of strength, and the ass as a symbol of humility. For the stylistic construction of this section, cf. Blänsdorf, J. (1967) 156. Plautus employs identification rather than an explicit comparison, cf. Fraenkel, E. (1960) 51 f., *Asi.* 179 ff., *Cur.* 35 f., *Mil.* 193 f., *Lucr.* 6.17 ff. He also uses this technique with his puzzle jokes, cf. *Aul.* 77 f., 325 f. This is an altered version of a Greek proverb, cf. ἀπ' ὄνων ἐφ' ἵππους, Otto, A. (1890) 42, *Macar.* 2.145.17 f. *Par. Gr.*, *Zen.* 1.41.9 ff. *Par. Gr.*, in which Plautus has exchanged the horse for the ox.

226 venit...in mentem: 'it occurs to me that'. This is a set phrase, cf. *Amp.* 293, *Aul.* 228, *Bac.* 1194, *Mos.* 271, *Tri.* 747, Lodge, G. (1933) 2.40.

ted: *Acidalius*; *te* MSS reading. The emendation avoids hiatus between *te* and *esse*. However, hiatus between *esse* and *hominem* would be another possibility for this line, cf. *Aul.* 111.

divitem: the word to denote the wealth of Megadorus is placed in the emphatic line-end position. In addition, in line 227, *pauperrimum* will likewise occur in this emphatic position. Thus the contrast in status is clearly very important to Euclio, and it is stressed through the positioning of the opposing words.

227 factiosum: 'powerful' / 'well-connected', cf. *Aul.* 167, *Bac.* 542. Euclio believes this is the kind of man Megadorus is; however, Megadorus has already shown that he dislikes the trappings of wealth. See note on line 167.

me...pauperrimum: this phrase is parallel in terms of patterning, and antithetical in terms of meaning with the second half of line 226.

autem: Brix; *item* MSS reading. If combined with *contra*, *item* can connect contrasting things, cf. *Aul.* 20, *Cas.* 49, *Per.* 813, *Ter. Ad.* 50, TLL 7.2.532.35 ff., however, it is unlikely that it can equate to *item contra* when standing by itself, but cf. *B. Hisp.* 21.2. Metrically *autem* is better, since it removes the need for hiatus. In terms of sense *autem* is also preferable, since there is a contrast not a similitude between their financial situations, cf. *Bac.* 155, *Cap.* 654, *Tri.* 683.

pauperum pauperrimum: the polyptoton, alliteration, and assonance emphasise the concept of poverty. Euclio is trying to stress the contrast between Megadorus and himself, and also the fact that he is poor. This indicates further his worries about his gold, as he feels the need to underline his poverty so strongly. The poverty is also underlined by the use of the superlative and genitive in his self-description, whereas the simple adjective was used in his description of Megadorus. This type of formation was often used by Plautus, as well as other early Latin poets, for its expressiveness, cf. *Cap.* 333, 825, 836, *Cas.* 793, *Men.* 817, *Tri.* 309, *Ter. Ad.* 218, *Naev. com.* 118 R., CIL 1.9, Bennett, C.E. (1910) 2.24 f. Thanks to a couple of the examples noted above, Nicastrì (114) suggests a possible oriental influence in this formation. For Greek examples, cf. L-H-S 2.55 f.

pauperrimum: the superlative is placed in the emphatic line-end position, similarly to *divitem* in line 226. There is a striking contrast between these two lines, the first regarding Megadorus, and the second regarding Euclio.

228-231 **nunc...siem:** 'now if I were to marry my daughter to you, it comes into my mind that you are an ox and that I am an ass: when I would be joined with you, when I would be unable to bear the burden equally, I, an ass, would lie down in the mire, you, an ox, would not respect me any more, as though I were never born'.

228 This is a very strict line metrically, with no resolutions.

locassim: 'if I were to marry'. Note the use of the subjunctive, which shows that the statement is hypothetical: Euclio has not agreed to Megadorus' proposition. It is the old optative sigmatic aorist form of the verb *loco*, which equates to a present subjunctive, and has no perfect force, cf. *Aul.* 585, 608, *Ter. Ph.* 742, Stockert, W. (1983) 208, Happ, H. (1967) 87 ff. The contracted form has been used, as opposed to the usual *locaverim*. The term is legal, but in genres other than comedy one might have expected the verb *conlocare*, cf. *Aul.* 192, *Ter. Ph.* 759.

in mentem venit: see note on line 226. The repetition of this phrase creates anticipation in the audience, as they are awaiting perhaps a similar idea to that expounded in the previous two lines. It also suggests that Euclio is being tentative.

229 **te...asellum:** this interesting metaphor shocks our expectation. See note on lines 226-235. Notice the switch in the word-order in the second half of the phrase, so that it is not exactly chiasmic or parallel.

ubi...siem: this phrase commences the expansion of the metaphor which Euclio began in the first half of the line. See note on line 39, and the

introduction (p. 74) for the use of the archaic form of the subjunctive at the end of the verse.

coniunctus: 'joined by marriage' / 'yoked'. This verb may be used either for the yoking of animals, or for the marriage of people, but both meanings may be intended to resound here, e.g. *Cato Agr.* 41, 138, *Catul.* 64.335, *Cic. Planc.* 27, *Curt.* 6.9.30, *Nep. Paus.* 2.3, *Lucr.* 5.853, 5.1299, *Ov. Her.* 21.247. This is the only appearance of the verb *coniungo* in Plautus, cf. Lodge, G. (1924) 1.298.

230 ubi...pariter: this is the second in the pair of conditions, signalled by the repetition of *ubi*. According to Blänsdorf, J. (1967) 14, this is the only occasion on which *ubi* is used in this way, but cf. Bennett, C.E. (1910) 273. For examples involving *si*, with which this use is more frequent, cf. *Sti.* 523 ff. This is not an anaphoric repetition, since it signals the addition of a new circumstance, cf. Stace, C. (1971) 160 f.

in luto: 'in the mire'. According to Stockert (82), *lutum* is used as a swearword by Plautus, e.g. *Per.* 406. There is a proverb *in luto haereo*, cf. *Per.* 535, *Pse.* 984 f., *Ter. Ph.* 780, Lodge, G. (1924), 1.913 f., Otto, A. (1890) 201.

231 Stockert (82 f.) compares this verse to *Ar. V.* 558, *Cic. Fam.* 9.15.4, *Sen. Apoc.* 3.2, for the idea of not knowing of someone's existence.

magis haud: MSS reading; *haud magis* Weise. Although the emended word-order is more common, the change is unnecessary, cf. *Amp.* 679 f., *Cur.* 305, *Mer.* 723, *Poe.* 141, Lodge, G. (1924) 1.669.

gnatus: the archaic form of *natus*, as shown by the orthography 'gn'. The original spelling of the verb was *gnascor*; for the verb, as here, Plautus uses both the archaic and the classical spellings, cf. Lodge, G. (1933) 2.118. See note on line 224. For the proverbial idea of never having been born, cf. Otto, A. (1890) 238.

quasi: this equates to *quam si*, taking its original sense here, cf. *Amp.* 1078, *Cur.* 51, *Mil.* 481 f., *Tri.* 266, Lindsay, W.M. (2002) 107, Lodge, G. (1933) 2.425.

siem: the archaic form of the subjunctive; see note on line 39, and the introduction (p. 74).

232-235 et...transcendere: 'and I would find you more hostile and my rank would mock me, in neither place would I have a steadfast abode, if there were to be a divorce or something: the asses would tear me in pieces with their bitings, the oxen would pitch into me with their horns. This is a great danger, to step over from the asses to the oxen'.

232 Leo (*app. crit.*) suspects this verse as being an interpolation, because the image is interrupted here, but it is defended by Thierfelder as being parallel to *Aul.* 234, cf. Thierfelder, A. (1929) 100. The use of the word *inrideat* also suggests the verse is genuine, as it is a key word of the section, cf. Stockert (83).

te...me: there is antithesis between 'you' and 'me'. It examines the treatment of Euclio from two different angles, the active and the passive, and is therefore a further example of *variatio*.

utar: 'I would experience' / 'I would find', cf. *Pse.* 826, *Ter. Hau.* 217. The second syllable is long, cf. *Aul.* 216, and as in the other examples noted above, the ablative is one of means, cf. Bennett, C.E. (1910) 2.352, L-H-S 2.122 ff., Lindsay, W.M. (2002) 29, Stockert, W. (1983) 210.

iniquiore: Plautus often uses this adjective to equate to *malivolus* or *inimicus*, cf. *Mer.* 818.

me ordo: MSS reading; *med ordo* Acidalius. The emendation avoids the need for hiatus after either *iniquiore* or *me*. Stace (161) notes that Acidalius' solution is simple, and feels it produces the correct emphasis. As Stockert (83) notes, the *te* must be read using synaloepha, and therefore this must be acceptable for the *me* in the line too. In addition, this would

lead to the second *et* being connected more with the second half of the line than the first, which is surely what the sense requires.

ordo: 'rank' / 'class'. The use of this formal term emphasises the importance of class for Euclio.

inrideat: this word reappears, showing its importance in this dialogue; see note on line 205. It works together with Euclio's concern regarding class, and ties in with the concept of concern for what other people believe or think about him. This is also present in his concern for the gold: one means of concealing it, is to ensure that people continue to believe in his poverty. Maybe the crossing of social barriers worries Euclio because it would suggest to people that he did have money, and therefore his gold would become more vulnerable. For the treatment of the prefix 'in-', cf. L-H-S 1.195.

233 The first half of the line is very light with much resolution, whereas the second half is very heavy. This is maybe to underline the pun, by the contrast in rhythm within the line.

neutrubi: 'in neither place' / 'on neither side'. According to Stockert (83) this is the only occasion on which this word is used in this sense, and it is a *hapax* in Plautus, cf. *Sti.* 696, 750, *Amm. Marc.* 19.2.13, 24.2.14, *Naev. com.* 81 R., Neue, F., Wagener, C. (1892-1905) 2.661, Lodge, G. (1933) 2.163, 2.942.

stabile stabulum: 'steadfast abode' / 'a stable stable'. This pun involves *figura etymologica*, alliteration and assonance; see note on line 22. The use *stabulum* continues the animal metaphor. For the verbal adjective ending in '-bilis', cf. L-H-S 1.349, Maniet, A. (1969) 47.

divorti: 'divorce'. A dissolution of marriage agreed upon by both parties, cf. *Mil.* 1167, *Sti.* 204, RE 5.1.1242.51 ff., 2nd S. 1.614.34 ff., Watson, A. (1970) 35 f., (1971) 23 f., Harrison, A.R.W. (1968) 39 ff. It was often used also of the ending of a love affair, cf. *Tru.* 420, *Ov. Rem.* 693.

fuat: the archaic form of the subjunctive of *esse*, cf. *Aul.* 238, 405, 426, *Bac.* 156, 1033, *Cap.* 431, *Epi.* 584, 619, *Ter. Hec.* 610, Palmer, L.R. (1954) 277. Mostly Plautus uses these forms at line-end; see note on line 39, and the introduction (p. 74).

234 asini...cornibus: the line is patterned, but there is *variatio* rather than chiasmus or parallelism. Euclio will be attacked by both classes, his own and Megadorus'. The imagery is extremely violent.

me mordicibus: Nonius; *me mordicus* MSS reading; *mordicus me* Ritschl, Goetz, Wagner; *mordicitus* Gruter. The MSS reading is not possible metrically, so most editors follow Nonius, cf. *Non.* 203 L. Gruter's emendation is based on the analogy of *publicus publicitus*, but would result in a *hapax*. Nonius' reading would also mean a *hapax*. Stace (163) views Nonius' reading as preferable, although he is often incorrect. The shorter, common form is found in Plautus and elsewhere, cf. *Cap.* 605, *Cur.* 597, *Men.* 195, *Naev. com.* 39 R., *Apul. Met.* 3.6, 3.26, TLL 8.1487.30 ff., 8.1488.15 ff., Lodge, G. (1933) 2.84. The word must derive ultimately from a form **mordex*, formed on the basis of *vortex*.

boves: this may be scanned as a pyrrhic word following iambic shortening before final '-s', or it may be scanned as a long monosyllable by synezisis, although Stace (163) considers this unnecessary, cf. *Aul.* 568.

235 Euclio is viewing the crossing of social classes from his point of view only. He does not consider the concept of Megadorus entering his class, only of him entering Megadorus' rank. This may simply reflect Euclio's egocentric nature. The social consequences of such a marriage would be dependent on the type of agreement. In Rome, a marriage *sine manu* would not involve the transfer of power; a marriage *cum manu* would involve the transfer of power to the husband, cf. Watson, A. (1970) 32 ff., (1971) 17 ff.

ab: Camerarius; *me ab* MSS reading; *ab asinis me* Guyet, Ritschl. The retention of *me* would mean the line had no diaeresis, and would result in a strange iambic shortening within *periculum*. Camerarius' emendation is preferable; it is easy to see how an explanatory *me* could have been inserted into the text. The inclusion of *me* is not particularly logical in a statement of general nature.

ab...boves: Euclio uses animal imagery to refer to the crossing between social classes or ranks. See note on lines 226-235. This phrase is placed in apposition to the nominative *hoc*, not ablative as stated by Nicastris (115), Stockert (84), and Ussing (*ad loc.*). Stace (163 f.) sees various different ablatives in the parallel examples cited by Ussing in favour of the ablative, and prefers to take the *hoc* as a neuter nominative with *periculum*, cf. *Amp.* 167, 254, *Mil.* 297, *Pse.* 822, *Hor. S.* 1.1.46, *Verg. Aen.* 9.492.

236 quam: this introduces the comparative structure, which is continued by the use of *tam* at the start of line 237. The usage equates to the classical structure *quo propius...eo meliust*. The use of *tam* and *quam* as correlatives with the superlative rather than the comparative is found in early Latin, and as an archaism in some later writers, cf. *Cap.* 352, *Mer.* 122, *Mil.* 781, *Tru.* 171, 173, *Ter. Ad.* 501 ff., *Hau.* 997 f., *Sal. Jug.* 31.14, Bennett, C.E. (1910) 1.118, Lodge, G. (1933) 2.761, L-H-S 2.590. The sense of this comparison is also found in Menander, cf. *Men. fr.* 553 Koe., 639 ff. Koe.

probos propinquitate proxume: this phrase involves alliteration, assonance, and *figura etymologica*, cf. *Aul.* 233, Leo, F. (1896-1906) 3.10 ff. See note on line 22. The line is a regular trochaic septenarius, which enhances the effect of this phrase. Megadorus is trying to cross from a position of social opposition to one of sharing common ground.

237 condicionem: 'marriage contract' / 'marriage proposal', cf. *Aul.* 476, *Sti.* 51, 138, *Tri.* 159, 455, 488, 501, 746, *Tru.* 849, *Ter. Ph.* 579, *Liv.* 3.45.11, 3.48.8.

ausculta mihi: with the dative, this verb has the sense of obeying someone, but with the accusative, it has the force of listening to someone, cf. *Asi.* 65, *Cas.* 204, *Cis.* 771, *Rud.* 540, Bennett, C.E. (1910) 2.118, Stockert, W. (1983) 84.

237-238 tu...mi: there is a tri-colon of imperatives, with *variatio* in terms of word-order, and in the formation of the phrases. The first command has a direct object, the second has an indirect object, and the third has both an indirect and a direct object.

238 eam: Megadorus uses the pronoun to refer to Euclio's daughter, which points forward to the communication problems that occur later in the play, cf. *Aul.* 731-759. There is no clear noun elsewhere to which this pronoun refers, leading to the inference that a line has been lost; however, it is clear that Euclio's daughter is meant here.

desponde: 'betroth'. See note on line 173.

mihi at: there is synaloepha at the change of speaker, cf. Lindsay, W.M. (1922) 57 ff., Fraenkel, E. (1928) 345, Drexler, H. (1967) 18.

nihil...dotis: *nihil* plus the partitive genitive, cf. *quid* plus genitive, Bennett, C.E. (1910) 2.19, Lindsay, W.M. (2002) 16 f.

dotis: this signals Euclio's main worry regarding Megadorus' marriage proposal, that is the need for a dowry. Euclio is concerned about the proper form of marriage, cf. *Tri.* 690 f., *Men. Dys.* 845 f., fr. 89 Koe., *Ter. Ad.* 345 f., *An.* 396. There is irony in the fact that Euclio clearly does have something which he may give as a dowry, but only the audience knows this. It is sharpened by the fact that Megadorus is singularly unconcerned about this, and in fact, would prefer not to have a dowry. Megadorus' belief in Euclio's poverty actually makes Euclio's daughter a more attractive proposition to him. It would appear that there were unwritten rules about dowries in Rome and Greece: custom not written law was important, cf. Watson, A. (1970) 30, (1971) 24 ff., Todd, S.C. (1993) 215 f.,

Harrison, A.R.W. (1968) 1.45 ff. The pressure of social norms could be as strong as the force of a written law, cf. Costa, E. (1968) 153 f.

ne duas: this is the archaic form of the subjunctive, being used with jussive force, cf. *Aul.* 233, 426, *Mer.* 401. The archaic form may be purely for metrical purposes, but it could be for extra politeness. In particular, we should note that both *dem* and *duas* are used in this line, as well as *dotis*. There is therefore polyptoton and *figura etymologica*. However, Nicastrì (115) feels that it is not coincidence that such forms as this recur in passages of a pathetic tone. Other examples of the present subjunctive being used in second person singular prohibitions are given by Stace (164 f.), cf. *Aul.* 173, 358, 458, who notes that this is common in Plautus.

239 There is irony since both Megadorus and Euclio believe that Euclio's daughter is chaste, and this is more important than a financial dowry to Megadorus. In fact, a Roman or Athenian had the right to withdraw from a marriage contract if the girl was not chaste. Megadorus' views as stated here provide support for his change of heart later in the play: his character develops logically. His behaviour also adheres to Roman and Athenian law. Megadorus expounds the view that the best dowry is the girl's character, cf. *Amp.* 839 ff., *Aul.* 167 ff., 475 ff., *Epi.* 180, *Ter. Ad.* 345 f., *Men. Dys.* 384 ff., fr. 612.11 f. Koe., 580 Koe. For the idea of beauty as a dowry, cf. *Afran. com.* 156 R., D. L. *Arist.* 5.18 f., Otto, A. (1890) 121 f.

dum modo: 'provided that' / 'as long as'. For similar examples, cf. Bennett, C.E. (1910) 1.269. The adverb *modo* has an unusual iambic scansion here, cf. *Amp.* 644, 646, *Asi.* 5, Questa, C. (1967) 41, Lindsay, W.M. (1922) 36 f.

morata: see note on line 22.

dotata: 'dowried' / 'dowered'. The rhyme with *morata* helps to emphasise the thought.

240 The line is a very regular trochaic septenarius, with neither elision nor resolution. It is therefore striking, and underlines the surprising words which Euclio utters. He mentions the concept of finding treasure and him having treasure again to Megadorus, which is rather a dangerous thing to do, as it could arouse Megadorus' suspicions. It is lucky for Euclio that Megadorus is not of this nature, and is focussed purely on marrying Euclio's daughter. As Stockert (85) notes, Euclio betrays himself, but Megadorus is clueless, and takes Euclio's words as a proverb, cf. *Thphr. Char.* 17.5 f.

eo: 'for that reason'. See note on line 133. The use with *ne* plus subjunctive means that the reason in question is presented as an intention, rather than a fact, cf. L-H-S 2.133.

thensauros: DV; *thesauros* BJ. See note on line 7.

241 novi ne doceas desponde: there is alliteration, and *variatio* of commands, with the use of a negative jussive subjunctive, and a positive imperative. As Stace (166) remarks, Megadorus' utterance is composed of three short expressions, emphasising that he does not think a discussion is necessary. There is a kind of repetition of the sentiment, cf. *Aul.* 434, *Bac.* 635.

fiat: Euclio's use of this affirmative suggests agreement. However, it becomes clear later that he still has doubts regarding Megadorus' intentions, and with the benefit of knowing what comes later, one may doubt the genuine nature of this response. Since the audience has encountered Euclio lying about his wealth to Megadorus, the idea that he may be lying in his response is not unreasonable, nor should it be beyond the present view of the audience to think of while they are watching. It is interesting to note that this kind of verbal agreement would have been binding if there had been witnesses to hear it, cf. Watson, A. (1970) 31, 58 f., (1971) 14 ff., 117 ff., Todd, S.C. (1993) 255 ff., 265 ff. There is telescoping of the formalities of the arrangement and agreements involved in

preparing a wedding. It is possible that an off-stage noise accompanied this affirmation by Euclio, cf. *Aul.* 241 f.

sed pro Iuppiter: Euclio calls on Jupiter because he is the ruler of the gods, and the god of the sky. He is viewed as being all-seeing and all-knowing, and he is therefore the usual god to call on when swearing oaths of agreement, cf. *Amp.* 791, 1074, *Cur.* 638, 655, *Men.* 412, 957, *Mil.* 1133, *Mos.* 191, *Pse.* 574, *Ter. Ad.* 111, 366, *Eu.* 550, *Enn. scen.* 187 V. He is the ideal witness. This exclamation also shows that Euclio's superstitious nature is ever-present. The interruption is introduced by *sed* to signal the sudden change in direction of Euclio's thoughts. This suggests he has indeed heard a noise, presumably the sound of digging, as explained by Megadorus, cf. *Aul.* 243. This naturally leads Euclio to believe it is his gold that is being dug up, causing him to panic. For other oaths using *pro*, cf. Stace, C. (1971) 166.

242 There is a tri-colon of questions in this line, although they are asked by Euclio and Megadorus in turn. At the end of this line, Euclio dashes off-stage again to check on his pot of gold. This is clearly indicated by the next line.

num ego disperii: 'surely I am undone'. Here the *num* is neutral, with no negative force, cf. *Aul.* 389, Lindsay, W.M. (2002) 129, Bennett, C.E. (1910) 1.473. Stace (166) however regards this as a question which Euclio wishes to be answered in the negative, cf. Shackleton Bailey, D.N. (1953) 120-125. The prefix 'dis-' is an intensifier, cf. *Amp.* 503, *Aul.* 105, *Bac.* 481, *Cas.* 938, *Tri.* 932, 1089, *Ter. Ad.* 355, *Hau.* 970.

quid tibi est: 'what is wrong with you?' This is a set phrase, comparable to the Greek τί δ' ἔστιν, cf. *Amp.* 669, 727, *Bac.* 1109, *Rud.* 1307, *Men. Dys.* 729, Lodge, G. (1933) 2.500. This is the first sign of exasperation from Megadorus, as his calm is upset by Euclio's odd behaviour.

crepuit: 'creaked' / 'clattered'. This is the standard term used in comedy to describe a noise made by a door, and is often the sign of a

character entering the stage, cf. *Amp.* 496, *Aul.* 665, *Cas.* 874, *Mil.* 270, *Poe.* 741, Lodge, G. (1924) 1.325. Here, however, it simply serves as another reason for Euclio to exit the stage briefly, since the noise comes from the wrong house, cf. *Men. Dys.* 203 ff. Euclio's suspicious nature is highlighted by this question, and provides a comic contrast to the trivial explanation offered by Megadorus, cf. *Aul.* 243. He is on edge, and alarmed by each noise he hears.

ferrum: 'iron'. Euclio mentions a metal, but it is not *aurum*.

243 hortum confodere: 'to dig the garden thoroughly'. Megadorus responds to Euclio's question, not noticing that Euclio has disappeared. His question in the second half of the line indicates that he has just noticed Euclio's absence. Megadorus' sentence offers a possible explanation of the noise that Euclio has heard. It is likely therefore that as he says this part of the line, Megadorus turns away from Euclio in order to indicate his house and garden, providing Euclio with the opportunity to disappear unnoticed by his neighbour. Note the form of the infinitive as being active; in classical Latin, if the person commanded was not expressed, the passive infinitive would be used. This use of the active infinitive is common in Plautus, cf. *Aul.* 353, *Men.* 225. The omission of the object often occurs with an infinitive following *iubeo*, cf. *Verg. Aen.* 2.185 f., 3.472; 5.773; Stace (167) notes a similar French construction involving *faire*, as well as one in German using *befehlen*.

hic...homo: Itali codices; *hinc...homo* MSS reading. Megadorus is referring to Euclio. Most editors adopt the reading of the Itali codices. The phrase *ubi hic est* equates to *quo abiit*, cf. *Amp.* 1045, *Pse.* 908, *Tru.* 513, according to Stace (167), who views *hinc est* as a conflation of *quo hinc abiit* and *ubi est*.

244-245 certiozem fecit: 'he has made me more certain'. Megadorus indicates that as far as he is concerned he has not received a definite answer from Euclio regarding his proposal, despite the *fiat* in line 241.

fastidit mei: 'is disdainful of me'. The construction here uses the partitive genitive rather than the accusative, which is the usual construction in classical Latin, cf. Non. 796 L., Bennett, C.E. (1910) 2.98, Lindsay, W.M. (2002) 14, L-H-S 2.81. For other Plautine uses of this verb and constructions, cf. *Bac.* 333, *Sti.* 334, 716, *Tru.* 932. According to Nicastrì (116) and Stace (168), the genitive here is the same as the one used with verbs expressing tension or desire, e.g. *pudet, cupio, studeo, taedet, vereor*, cf. *Mil.* 963, *Caecil. com.* 201 R., *Ter. Ph.* 971, *Turp. Com.* 103 R., *Titin. com.* 94 R., *Hor. S.* 1.3.44, *Gel.* 7.15.2.

246 quia...velle: Megadorus tries to explain Euclio's behaviour towards him, noting that Euclio seems to be driven by fear.

more...facit: Megadorus makes a generalisation about mankind's behaviour in order to excuse Euclio. His approach is philosophising in nature and understanding. For the use of the ablative here, cf. *Bac.* 540, *Verg. Aen.* 10.604. For the moralising tone of Megadorus' words, cf. *Aul.* 475 ff., 587 ff., Stace, C. (1971) 168; this was not uncommon in comedy, cf. *Ter. Ad.* 605 ff., *Men. fr.* 8 Koe., *Dys.* 297 f., Duckworth, G.E. (1952) 195 f., 290, 300 ff.

247 Megadorus continues to try to explain Euclio's behaviour, by examining relations and interaction between rich and poor men. See note on lines 226-235.

opulentus...pauperioris: the antithesis between rich and poor is presented again. When describing wealth, Megadorus uses an absolute term, but when it comes to poverty, he uses a comparative or relative term. He clearly does not view Euclio as extremely poor, or he is trying to lessen the contrast.

petitum: the supine form of the verb, with purposive force. The supine plus the active verb of movement *it* form a periphrasis, used in place of the simple verb *petit*. See note on line 27.

248 **pauper:** Megadorus uses the absolute term here, in the emphatic position at the start of the line.

congregiri: Acidalius; *congregi* MSS reading. The archaic form of the infinitive is used rather than the classical form found in the MSS, since the shorter form is not possible metrically. The verb is from the third conjugation, and is being treated as though a member of the fourth conjugation. For this type of overlapping between conjugations, cf. Stace, C. (1971) 169.

metuit...metum: the polyptoton and alliteration highlight Euclio's suspicion and fear, which Megadorus has clearly sensed, cf. *Men. fr.* 8 Koe. Megadorus' interpretation of Euclio's feelings is inaccurate.

male rem gerit: the rather rare, negative expression, which contrasts with *bene rem gerere*, cf. *Cap.* 498, *Cas.* 87, *Cur.* 527, *Men.* 417, *Mil.* 936, *Tri.* 592, 773, 901, *Tru.* 728, *Enn. scen.* 209 V, *Cic. Tusc.* 3.17, *Hor. S.* 2.3.37.

249 In Megadorus' opinion, Euclio will regret it if he does not take this opportunity. Therefore, he will not give up on Euclio yet: he is willing to give him another chance, because he understands the behaviour of poor men when confronted with such a situation.

occasio illaec: Hare; *illaec occasio* (*occansio* DV) MSS reading. The emendation restores the metre; *occasio* cannot be scanned as a trisyllable, nor can there be iambic shortening of the final syllable. According to Stace (169), the transposition also ensures the correct emphasis. For the false nasal in the reading of DV, see note on line 7, cf. *App. Probi* 4.198.21 GLK.

post sero cupit: *post* is redundant, cf. *Cap.* 870, *Tri.* 416 f.

sero: 'too late', cf. *Amp.* 666.

250 Euclio returns from his house, and as he does so, issues a threat to Staphyla, which is typically Plautine in its violence, cf. *Amp.* 556 f., *Mil.* 318, *Men. Epit.* 576, *Hdt.* 6.41. He still fears that she has told people about his secret treasure. Euclio is probably calling back into the house as he exits, cf. *Men. Epit.* 430, *Per.* 181, Leo, F. (1908) 89, Fraenkel, E. (1960) 67 f. In comedy, there are frequently scenes in which old men threaten and reprimand old servant women, e.g. *Men. Dys.* 591, *Epit.* 1062 ff.

elinguandam: 'to be deprived of the tongue', cf. *Aul.* 189. Nicastrum (116) identifies the verb as a Plautine coinage, and it is a *hapax*, cf. GLK 7.529.7.

usque ab radicibus: 'right from its roots'. This phrase is proverbial, cf. *Asi.* 40 f., *Aul.* 538, *Epi.* 623, *Rud.* 539, *Sti.* 761, *Tri.* 217, *Tru.* 288, Otto, A. (1890) 355.

251 <ego> **sum ut:** Guyet; *sum uti* Skutsch; *sum ut* MSS reading. If a word or syllable is not added, hiatus is required after *impero*. Guyet's emendation is possible in terms of sense. According to Stace (170), Skutsch's *uti* is the simplest solution, especially since *uti* is often used as a more solemn form, in oaths for example. This also avoids the need for prosodic hiatus of *sum*. Wallstedt, E. (1910) 65 f. suggested the retention of the MSS reading, and hiatus after *impero*. Stockert (87) favours the rhythm this produces, and the omission of the subject in corresponding clauses.

auctor: 'authoriser' / 'sanctioner'. For the construction with *ut* plus subjunctive, cf. *Mer.* 312, *Mil.* 1094, *Pse.* 231.

tu: this appears only as a superscript in B, but is necessary for the metre and sense, cf. *Aul.* 250. For a differing position, consider Stockert's view of this line, cf. Stockert, W. (1983) 87.

castrandum: 'to be castrated', cf. *Asi.* 237, *Mer.* 272, 275. The gerundive form is used here with purposive force. It equates to the Greek verb ἐκτεμεῖν. It may be a term of butchery. If so, then these violent

threats and ideas involve agricultural and peasant imagery and concepts, as is fairly typical of Plautus. The use of the gerundive after *loco* is not found in Terence, cf. *Aul.* 568, *Cato Agr.* 14.1, Bennett, C.E. (1910) 1.444. Stace (170) correctly believes Euclio is not concerned with the type of punishment, and whether it is appropriate or not, because he is simply venting his anger.

252 There is much elision in this line, which in conjunction with the diction, may suggest that Megadorus is showing more emotion or outrage.

video hercle ego te me arbitrari: VJ; *video hercle ego me arbitrari* B; *video hercle ego te ** D*; *video hercle ego ted arbitrari me* Bothe. The reading of VJ produces hiatus at diaeresis after *arbitrari*, which is permissible, meaning it is possible to follow VJ.

idoneum: 'suitable' / 'deserving'.

253 There is a role reversal here as Megadorus now complains that Euclio is making fun of him, cf. *Aul.* 205, 221. It is the rich man's turn to feel insecure. However, it is not his financial situation that makes him feel inadequate, rather his advanced age, together with Euclio's odd behaviour. This fits in with his portrayal during his conversation with Eunomia, in which he also picked up on details of age, and the problems of age for marriage, cf. 162-164.

senecta aetate: this equates to *senecta* by itself, cf. *Cis.* 48, *Mil.* 623, *Mos.* 217, Bennett, C.E. (1910) 2.383, Lodge, G. (1933) 2.610. The substantive *senectus* is being used as an adjective here, which is a rare and mainly early use, cf. *Amp.* 1032, *Cas.* 240, 259, *Mer.* 985, *Tri.* 43, *Lucret.* 5.886, 5.896, Bennett, C.E. (1910) 2.379.

ludos facias: 'you make sport of' / 'you make fun of'. This phrase equates to *ludificari*, cf. *Amp.* 571, *Bac.* 1100, *Epi.* 706, *Per.* 803, *Rud.* 470, 900, Lodge, G. (1924) 1.912, TLL 7.2.1791.1 ff.

254 neque...neque: the repetition signals the pair of responses issued by Euclio. He has actually paid attention to Megadorus. There is *variatio* with the use of personal and impersonal verbs.

facio: Stace (172) postulates a possible pun on *ludos facio* here, in the sense of 'holding a spectacle', and the expense involved in doing so, cf. *Cas.* 760 f., *Mil.* 991, *Mos.* 427 f., *Poe.* 206.

cupiam copia: an example of paronomasia, in which similar sounding words are placed together for effect, even though their meanings are very different.

copia: 'opportunity', cf. *Epi.* 162, *Ter. Eu.* 638.

est: one might expect the subjunctive after *si*, in classical Latin, cf. *Poe.* 921, *Tri.* 1186, Lindsay, W.M. (1900) on *Cap.* 906, Stockert, W. (1983) 224.

255 quid nunc: this is an abbreviated question, which prepares one's attention and leads to another question, cf. *Amp.* 433, *Bac.* 1167, *Tru.* 4, Lodge, G. (1933) 2.220.

etiam: this word shows that Megadorus is still in doubt about whether Euclio has agreed to the marriage or not. Its connection with an impatient question is a common usage, cf. *Amp.* 381, *Bac.* 1167, *Cap.* 556, *Cas.* 728, 748, *Mos.* 272, 522, 851, *Rud.* 467, 469, Lindsay, W.M. (2002) 98 f., Lodge, G. (1924) 1.543. One would expect the answer *spondeo* to this question, according to Stockert (87 f.), cf. *Cur.* 674, *Tri.* 1157 f. However, Euclio mentions the conditions first, forcing Megadorus to ask once again, using a different formula, before obtaining the required response, cf. *Poe.* 1156 f. This is dependent on the legal formulae of *stipulatio*, cf. *Gel.* 4.4, that is a binding verbal contract. Therefore the questions and answers were prescribed, and that is why it was necessary for Euclio to use the word *spondeo* for the contract of *sponsio* to be created. For further information on legal contracts, cf. Kaser, M. (1955-1959) 1.63 ff., Watson, A. (1971) 14 ff., Costa, E. (1968) 144, 273, Stockert, W. (1983) 88.

despondes: see note on line 173.

illis legibus: 'on these terms'. See note on line 155.

256 **dote:** Euclio's main concern is raised again, that is, that he refuses to admit that he is able to provide his daughter with a dowry. Even if Euclio had not found the pot of gold, it would not be socially correct for him to try to avoid providing his daughter with a dowry. This is the *dotis dictio*, which was always mentioned by Plautus and Terence in connection with betrothals; here of course, the dowry is 'nothing', cf. *Aul.* 238, 258, *Cur.* 663 f., *Tri.* 1158 f., Watson, A. (1971) 24.

sponden...spondeo: the polyptoton stresses the fact that a formal and solemn agreement is being made. The verb is more general than *despondeo*, and refers to the making of a solemn promise of any kind, not simply in connection with marriage. The repetition of the verb by Euclio shows that his reply is affirmative, and also fulfils the verbal requirements of the *sponsio* contract. In order for this agreement to be binding strictly they would require witnesses.

257 As this verse appears in the MSS it is too long. In addition the assignment of parts in this line probably requires amendment from the distribution found in the MSS. Acidalius first corrected the attributions, to the version found in most modern editions. In terms of reducing the line's length, there have been various suggestions. Pylades, followed by Ernout, Goetz, Leo, and Stockert, deleted *istuc* at the start of the line. Lindsay however, deleted *vortant*, with Euclio interrupting Megadorus. Stace (172 f.) cannot find parallels for *istuc* with *di bene vortant*, and therefore favours Pylades' emendation, cf. Don. Ter. *Ad.* 728. Indeed this appears to be a set formula, which requires and admits no additions, cf. *Aul.* 175, 272, *Pse.* 646, *Tri.* 502, 573, Lodge, G. (1933) 2.848. However, it is not particularly easy to see how or why *istuc* entered the text. Stockert (88) notes that the polyptoton of *facito* and *faxint* is weak in this line, leading him to suggest

the possibility of deleting *faxint*. This would mean that Euclio expanded Megadorus' wish only in a telegram style, immediately turning to his theme of the dowry. Stockert (88) also mentions Romain's suggestion of *di bene vortant ita istuc faxint*.

di...faxint: each man issues a phrase of wish, and there is *variatio* in terms of the verb forms used. Euclio uses the sigmatic subjunctive; see note on line 50.

facito: 'make sure'. The future imperative, creating a periphrastic imperative in combination with *ut memineras*, cf. *Bac.* 328, *Cur.* 210, *Pse.* 515. This construction of *facito* plus *ut*-clause is common, as is the construction with a paratactic jussive subjunctive, cf. *Poe.* 1278, *Sti.* 47, Bennett, C.E. (1910) 1.225, 226 f. There is polyptoton with *faxint* earlier in the line.

258 convenisse: 'agreed'. The perfect infinitive after *memini* in Old Latin is unusual: one would expect the present infinitive, cf. *Cur.* 490, Bennett, C.E. (1910) 1.374 f., 386, 402 f., 427, L-H-S 2.357.

ut ne: this construction is used from old Latin onwards, although *ne* alone is used by Caesar, Sallust, and Livy, cf. L-H-S 2.643 f. It is emphatic, and can be used as a stronger equivalent of *ne*. It may have originated because the *ut* was viewed as having the subordination function, and the *ne* was viewed as having the negative jussive function.

ne quid dotis: Euclio again mentions the most important part of the marriage in his view, the dowry, which is centrally positioned in this line.

filia: Euclio places his daughter in the emphatic position at the end of the line. There is also hyperbaton from the possessive adjective.

259 quo vos: MSS reading; *vos quo* Becker. The transposition restores the usual word-order, and according to Stace (173) creates a better rhythm, cf. *Amp.* 922, *Asi.* 60, *Aul.* 217, *Bac.* 473 f., *Cap.* 206 f., *Epi.* 458, 576.

quo...pacto: from Naevius onwards, this is regular in Latin, and equates to *quo modo*, and *qua ratione*, cf. Lodge, G. (1933) 2.274 f.

vos soleatis: Euclio refers to Megadorus' class as a whole, that is rich men.

perplexarier: 'to cause confusion'. The alternative archaic present passive infinitive form, which is used fairly frequently by Plautus, especially at line-end, because of its useful form, cf. *Aul.* 319, Palmer, L.R. (1954) 279. This word is unique with this sense in Plautus, cf. TLL 10.1.1651.18 ff., but cf. *Asi.* 792, *Sti.* 76, 85, *Ter. Eu.* 817.

260 The line is a very regular trochaic septenarius, with no resolution, which ensures it is striking.

pactum...est: there are pairs of phrases, involving four appearances of *pactum*. The repetition, word-play, and alliteration help to produce an amusing line, which is effectively a tongue-twister, cf. *Cas.* 512 f., *Rud.* 1044, *Ter. Ph.* 950 f. The fourfold repetition of this word also shows Euclio's suspicious nature. As Stace (174 f.) notes, there is also variation of ictus in the repeated *pactum*; for further bibliography and discussion of this see Stace (174 f.).

quod vobis lubet: this phrase equates to *quantum vobis lubet*, cf. *Cap.* 670, *Mil.* 1160, *Ter. Eu.* 214, 215, *Hau.* 416, 1038, Lindsay, W.M. (2002) 112.

261 **controversia:** 'dispute'.

controversia mihi: there is a split resolution between these two words, which breaks Ritschl's law, cf. *Asi.* 382, Stockert, W. (1983) 233 f.

262 **num quae causa est quin faciamus hodie? immo edepol optuma:** Brix; *hodie quin faciamus numquae causa est? immo edepol optuma* MSS reading; om. *est* Hare, Skutsch. Both emendations improve the metre of the line, and Brix' restores normal word-order too. The form of the

request is quite typical, cf. *Amp.* 852, *Cap.* 353, *Tri.* 1188, *Hor. S.* 1.1.20 f. In comedy, it is quite normal for a marriage to occur on the day of the play's action, cf. *Cur.* 728, *Ter. An.* 529, *Men. Sam.* 726 ff.

immo...optuma: Euclio speaks three words, all of which are exclamations. He is very happy to be able to marry his daughter to Megadorus at no expense, or minimal expense, to himself. He has no objections to the proposal of immediacy, cf. *Cap.* 353 f., *Cic. Att.* 9.7.4. For the intensifying force of *immo*, cf. L-H-S 2.492.

263 numquid me vis: 'surely you don't want me for anything?'. See note on line 175.

istuc: 'in addition to what you have said' / 'that's it' / 'just that'. This refers back to the wedding plans, cf. *Bac.* 757.

ei et vale: Mueller; *fiet vale* BD; *fiet valet* V; *siet vale* J; *ei vale* Le Breton. The MSS reading is impossible unless *numquid vis me* is read instead of *numquid me vis*, cf. Lindsay, W.M. (1922) 200. Mueller's emendation is good, idiomatic Latin, and is followed by Leo and Lindsay. Stace (176) views this emendation as virtually certain. Stockert (89 f.) is more doubtful, since *ei et* would have to be affected by synaloepha, and therefore prefers Le Breton's *ei vale*, cf. *Asi.* 108, *Aul.* 458.

264 At the end of this line Megadorus leaves the stage by one of the side-entrances for the butcher, leaving Euclio alone onstage.

heus: 'hey'. A call to attract a person's attention, cf. *Cur.* 185, *Mos.* 939.

Pythodice: Leo; *Strobile* MSS reading. This is the first appearance of the name of Megadorus' slave in the text. For the problems concerning the names of the male slaves, see the introduction (p. 9 ff.). In terms of the action, this call raises the issue of where the slave is. Has he been outside throughout the conversation, or is Megadorus calling into the house, so that as he leaves for the butcher by one of the side-entrances, the slave

exits Megadorus' house and follows him off-stage? Given Megadorus' original motivation for being outside was a private conversation with his sister, the second option is more likely. This would also avoid the difficulty of having an unidentified character standing around between lines 120 and 264.

propere...strenue: these two words have very similar meanings, so there is a degree of superfluity, and Plautine abundance, cf. *Bac.* 373, *Cis.* 638, *Mil.* 177, *Pse.* 587, *Rud.* 1323. The use of *strenue* in the sense of 'quickly' is found elsewhere in Plautus, cf. *Mil.* 458, *Poe.* 405, *Tri.* 1102 f.

macellum: this was a butcher's stall, or meat market, connected with the Greek words μάχατρα and μάχη. It also came to be used in the more general sense of a market that sold various foodstuffs, for example, fish, and vegetables.

265 illic hinc abiit: This is almost formulaic, frequently being said by the remaining party after the departure of their interlocutor, cf. *Aul.* 460, *Cap.* 901, *Epi.* 81, *Mil.* 586, *Poe.* 445, *Tru.* 884.

di...valet: Euclio offers up a short prayer for the safety of his gold. This demonstrates both his suspicion and superstition.

266 Leo (*app. crit.*) has deleted this verse, because he thinks it is not pertinent in this position, nor after 188. He felt 267 should follow 265 immediately, because 267 refers directly to the gold mentioned in 265. Thierfelder described this verse as explanatory, but is not certain whether one should view the verse as an interpolation or not, cf. Thierfelder, A. (1929) 100. Stace (178) opts to retain the verse, and suggests the possibility of a transposition of verses 266 and 267, in order to avoid the awkward sequence of *aurum, thesaurum, id.* Stockert (90) views this verse as an indication that Euclio has become fixated on the idea of Megadorus wishing to marry his daughter in order to obtain the gold, and points out that the *id* in 267 could be a general reference, or could even refer to

thensaurum, cf. *Aul.* 8, 109, 770, and therefore line 266 does not need to be viewed as difficult.

inaudivisse: Nonius 804 L.; *inaudisse* MSS reading; *indaudisse* Langen, Göller. 'has learned'. The MSS reading is not possible metrically. According to Stace (178), one must read a form involving 'ind-', if one views the verse as Plautine, since this prefix was often altered to 'in-', and indeed the verb *indaudire* is not transmitted correctly in any Plautine MS, cf. *Cap.* 30, *Mer.* 941, 944, *Mil.* 211, 442, *Mos.* 542, *Sti.* 77, Lodge, G. (1924) 1.789.

thensaurum: see note on line 7.

267 This line and the preceding ones are quite abbreviated, and the movement to the next lines and the conversation with Staphyla is swift. The details relating to the agreement of the marriage and its preparations are simply glossed, so that some lively action can appear.

inhiat: 'attends closely'. The imagery created by this word is that of gaping jaws. See note on line 194.

ea...gratia: see note on line 32.

affinitatem: 'marriage alliance'. This is a legal term referring to the relationship between a spouse and the relatives of their spouse, that is, 'in-laws', cf. *Aul.* 473, 612, Costa, E. (1968) 220, Watson, A. (1971) 74.

obstinavit: 'persists' / 'has set his mind firmly on'.

268 Stockert (90) describes Euclio's mood in this and the following lines, as he commands Staphyla to prepare for the wedding as triumphant, due to his success in avoiding the provision of a dowry, and therefore the preservation of his treasure. The technique used here is that of calling to another person who is offstage, and provides variety in terms of one-sided speeches.

deblateravisti: F; *deblattavisti* BDV; *deblatravisti* J; *deblaterasti* Nonius. 'you have blabbed' / 'you have blathered', cf. Paul. Fest. 30 L., 63

L., German *plappern*. This word is the starting point for a one and a half line description or circumlocution for Staphyla. The word itself is rare, occurring only here in Plautus, cf. *Gel.* 1.2.6, *Non.* 63 L., although the simple form is more common, cf. *Afran. com.* 195 R., *Caecil. com.* 66 R., *Hor. S.* 2.7.35.

269 meae me: BDV; *me meae* J. This polyptoton points to the egocentric nature of Euclio, and the alliteration underlines this phrase.

daturum dotem: this alliterative phrase involves *figura etymologica*. Euclio delays the word 'dowry' until the end of the sentence, for emphasis. The phrasing in the first part of the line is chiasitic. The *daturum* is part of the future infinitive, the auxiliary *esse* having been omitted, as common in Plautus, cf. Lindsay, W.M. (2002) 76. The form including *esse* is less common than that which omits it, cf. Somner, F. (1914) 595.

heus: 'hey', cf. *Aul.* 264. Euclio is now more direct, but also rude towards his slave. He makes clear that it was Staphyla whom he was insulting. This starts off a short phrase basically to say exactly the same, in Euclio's mind, as that which he said in the preceding line. *heus* scans as one long syllable, like *meae* at the start of the line; which is normal for Plautus.

270 ecquid: 'anything'. It is used with the force of an interrogative particle here, cf. *Amp.* 577, *Aul.* 636, *Per.* 488, *Tri.* 717.

vascula: 'small vessels' / 'cups', cf. Housman, A.E. on *Manil. Astron.* 4.534.

vascula...elue: for the construction, see note on line 97, cf. L-H-S 2.784.

pure: MSS reading; *purae* D; *pura* Acidalius. 'ritually clean' / 'purely'. Ritually clean cups were necessary for sacrifices, cf. *Amp.* 946, 1126, *Cap.* 861. The correct idiom is *pure lavare*, cf. *Rud.* 301.

elue: 'wash clean'.

271 **despondi:** 'I have betrothed'. See note on line 173.

nuptum: 'to be married'. See note on line 27. Euclio's words are inadequate in describing the full ceremony and formalities involved in the wedding.

ego hodie: Merula; *hodie ego* MSS reading. The emendation avoids a split anapaest. The correction is better in terms of usage and metre, since the *hodie* belongs with the second phrase of the line, rather than the first.

272 **di bene vortant:** see note on line 175. Notice how Staphyla offers good wishes, even though, as shown by her next words, the difficult situation is at the forefront of her mind.

ecastor: see note on line 67.

non potest: this equates to *non pote est* or *non possibile est*, cf. *Bac.* 638, *Cis.* 455, *Mer.* 495, *Mil.* 252, 1372, *Tru.* 752, Lodge, G. (1933) 2.345.

nimis: 'too much'. See note on line 61.

273 **tace atque abi:** Euclio issues a pair of commands, cf. *Aul.* 89. This commences a short series of commands directed at Staphyla. His brusque tone, and the nature of his commands ensure that there is a lack of communication between the two.

curata fac sint: this refers to all the preparations, not just the cups. Note the paratactic construction, whereby the subjunctive simply follows the imperative, cf. Bennett, C.E. (1910) 1.225.

fac: 'make sure'.

cum...redeam: one would expect the indicative after temporal *cum* in Plautus; however, the verb has probably been influenced by the preceding subjunctive *sint*, on which it depends, cf. Bennett, C.E. (1910) 1.302.

274 aedis occlude: Guyet; *occlude aedis* MSS reading. The emendation restores the metre. This is the third time Euclio has asked Staphyla to bolt the door, cf. *Aul.* 89, 103 f., underlining Euclio's obsessive nature. Despite this order, Staphyla allows the cooks into the house, cf. *Aul.* 350-362, Marti, H. (1959) 95.

iam ego hic adero: 'I'll be back soon'. See note on line 89.

quid...agam: Staphyla's question is rhetorical and a set phrase question, that one asks in a moment of despair. This marks the commencement of Staphyla's monologue, in which another part of the plot is brought to the fore again, that is Staphyla's dilemma regarding the pregnancy, cf. *Aul.* 67-79. These lines are marked by a paratragic style, cf. *Amp.* 1053-1073, *Cas.* 621-629. There are parallels in Greek drama for the old woman bringing news of serious events, cf. *Men. Dys.* 574 ff., *Soph. Tr.* 871 ff.

275 nunc: Stockert (91) notes how 275 to 277 are linked by the anaphora of this word, cf. *Cap.* 490 ff., *Cas.* 621, *Pse.* 775 ff., Blänsdorf, J. (1967) 96 f.

nobis: this word near the start of the line is defined towards the end of the line as Staphyla and Euclio's daughter.

exitium: 'death' / 'destruction'.

276 Leo (*app. crit.*) suggested that this verse might have been interpolated, comparing it to line 75, but the repetition here is typical of Staphyla, and also ensures the understanding of the audience, cf. Thierfelder, A. (1929) 100 f., Stockert, W. (1983) 91.

nunc: MSS reading, Nonius; *nam* J. It is easy to see how *nam* could have been changed to *nunc*, since the preceding line commences with *nunc*. However, the repetition of *nunc* is strong, and provides a more tragic tone than the use of the explanatory *nam*.

probrum...partitudo: this is an unexpected pairing, coupling a word of shame with a word to denote what would usually be considered a good event, although dangerous for both mother and child, cf. *Non.* 321 L.

probrum...palam: there is much alliteration of 'p' in this line, perhaps helping to underline Staphyla's agitated state of mind.

prope adest: Staphyla repeats some words from the preceding line, emphasising how near at hand the birth is, and underlining Staphyla's fear of Euclio. A singular verb is used, but there are two subjects, cf. *Aul.* 732, Bennett, C.E. (1910) 1.1 f., Lindsay, W.M. (2002) 4 f.

ut: the use of *ut* is consecutive, cf. L-H-S 2.644.

277 **celatum...occultatum:** the past participles are paired, and virtually synonymous in meaning, and there is clearly *figura etymologica* at play here.

usque adhuc: 'continuously up until this point'.

non potest: Staphyla ends this lament with the same words with which she responded to the news of the marriage; see note on line 272. This underlines her disbelief, but also the fact that she feels helpless, and does not know how to deal with the situation. With this phrase, one understands the idea of concealment, for example the verb *celari*, which can be supplied from the finite verb forms earlier in the line, cf. Leo, F. (1896-1906) 1.44 f., L-H-S 2.825.

278 This line signals Staphyla's departure into Euclio's house at the end of the next line, leaving the stage empty.

279 Staphyla leaves the stage at the end of this line, and the stage is empty for a moment. Her final line reaches tragic heights, cf. *Aul.* 76-79, underlined by the alliteration, cf. *Mos.* 352. The image compares ill fortune to a drink or a meal that one must take like medicine, cf. *Cas.* 933, *Ter. Ph.*

318, Verg. *Aen.* 4.383, Macar. 2.171.19 Par. Gr., Vulg. *Matt.* 26.39, Otto, A. (1890) 175.

ecastor: see note on line 67.

malum maerore metuo ne mixtum: there is much alliteration of 'm' throughout the line, perhaps underlining the notion of her mumbling away to herself.

maerore: Gronovius; *merorem* MSS reading. As Stace (182) notes, the reading chosen here is dependent on the reading chosen later in the verse. He makes the decision between *malum <et> maerorem... (in)mixtum* and *malum maerore... (in)mixtum*. This is based on the logic that for a mixture, two things are required; therefore two accusatives connected by an *et*, or an accusative plus an ablative. Since the latter option requires one letter to be dropped, this seems the simplest, and therefore the likeliest solution.

mixtum: V²J; *minixtum* BDV¹; *inmixtum* Gruter. *immiscere* is not found in early Latin; when it appears in classical Latin, it takes the dative, cf. Ov. *Am.* 3.5.9, Sen. *Vit. Beat.* 7.2, although in Silius Italicus the use with the ablative is clearly attested, cf. Sil. 14.604, 12.597. On the other hand, there are parallels in early Latin for *misceo* plus the ablative, cf. *Pse.* 63, *Tri.* 122, *Pac. trag.* 414 R., *Acc. trag.* 83 R., Bennett, C.E. (1910) 2.300, L-H-S 2.115. Therefore, one should follow the reading *mixtum*.

bibam: Plautus indulges in stereotyping Staphyla as the old woman who enjoys drinking, cf. *Cis.* 120 ff., *Cur.* 96 ff., Duckworth, G.E. (1952) 326 f. She suggests in this line that she will drown her fears and sorrows in wine. This is already hinted at in her name, which points to associations with grapes; see introduction (p. 61 f.).

280-405 These lines are all in iambic senarii, and the section is therefore spoken, and relatively sedate, in comparison with the preceding section which was quite emotionally charged. There are three speakers at first: the cooks and Megadorus' slave. They have entered from the forum, as explained by the slave's words, and as expected, from our last sighting of Megadorus and his slave, cf. *Pse.* 790 ff., *Men. Sam.* 280-285. They are accompanied by two silent musicians, Phrygia and Eleusium, helpers, and provisions. Later in this section, Staphyla and Euclio will also appear. There will be a contrast between this return from market by the slaves, cf. *Aul.* 280 ff., and Euclio's return, cf. *Aul.* 371 ff. For the significance of the names of the cooks see the introduction, (p. 65). The first conversation serves to provide further characterisation of Euclio, through the provision of other people's viewpoints. The views of the slave and cooks are clearly exaggerated, and perhaps should be taken less seriously than those of Eunomia and Megadorus. According to Dohm, H. (1964) 251, there are a few main types of cook scene. Typical cook scenes feature low comedy, vulgarity, exaggeration, boastfulness, slang, and theft. Some of the scenes in *Aulularia* follow this pattern, and do not advance the action, but other parts are integral to the plot. They provide characterisation of Euclio, and set in motion the chain of events which lead to the *dénouement* of the play, through their presence in Euclio's house. For a discussion of the cook scenes in this play, cf. Dohm, H. (1964) 252 ff., excursus 4, Handley, E.W. (1965) on *Men. Dys.* 393, 200. They are not episodic, fulfilling an end in themselves; nor do they combine self-motivation and dramatic importance, like the cook scenes in Menander's *Dyskolos*, where they serve and advance the general action. They are not fully integrated into the plot, and are a form of farcical entertainment. Yet, it is a cook who provides the impetus and stimulus for the movement of the pot of gold by Euclio, and therefore, the cooks are also crucial to the plot and the forward action of the play. We should also look for differences between what one might expect in a Greek model, and Roman ideas. For example, the basic diets

were different. In Rome, much pork was eaten, whereas in Athens, the diet was largely based on fish and confections, cf. Fraenkel, E. (1960) 408 ff., Williams, G. (1973) 73-87 in Lefèvre, E. (1973). We can compare the role of cooks in Greek plays, such as Menander's *Samia* and *Dyskolos*. There has been much discussion on the question of whether the cooks would have been free or slaves. The evidence from this play appears to be contradictory. In Greek New Comedy, they often seem to have been hired professionals; in Roman comedy, there may have been hired professionals working alongside slaves hired out by their masters, or household slaves, cf. Marti, H. (1959) 85. 280-459 offer one of the longest cook scenes in Roman Comedy, and serve to separate the two phases of action. Other scenes are often short and condensed, cf. *Cas.* 720-744, *Cur.* 251-273, *Men.* 218-225, 273-332, *Mer.* 741-782, *Mil.* 1397-1427, but, cf. *Pse.* 790-892. It was normal for cooks to bring their own helpers and equipment, cf. *Aul.* 417, *Mer.* 781, *Alex.* 133.2 ff. PCG, 257 PCG, *Men. Asp.* 222, *Sam.* 283 ff. This section lacks some of the traditional elements of the cook's role, and also lacks careful characterisation. There is a rough contrast only drawn between the two cooks; they are not individuals. One element that is present however is the cook-thief motif, cf. *Pse.* 790 f., 850 ff., *Euphro* 1 PCG, *Men. Asp.* 226 ff., Klingner, F. (1956) 157-170, Burck, E. (1956) 265-277. For the costume of cooks in comedy, cf. Stace, C. (1971) 187. Often a native cook would wear the mask of a *μαίσιων*, wear a short tunic, and carry a knife, cf. Webster, T.B.L. (1969) XT8 67. 280-326 feature difficulties as regards the attribution of parts, cf. Stace, C. (1971) 189, Stockert, W. (1983) 92. On the dramatic structure of 280-370, cf. Stockert, W. (1983) 92.

280 This is the first of many iambic senarii. It thus aims to contrast with the immediately preceding trochaic septenarii, and to establish the change in the metre. It is therefore fairly regular. This would be reinforced by the disappearance of the musical accompaniment, and the fact that the lines would be spoken rather than chanted or sung.

postquam: DV; *posquam* B. This introduces a few lines describing what occurred when Strobilus and Megadorus went to market, for the information of the audience, and preparing them for what Strobilus will do, cf. *Amp.* 1102, *Men.* 34, *Mil.* 1432, *Tri.* 108, *Ter. An.* 740, *Eu.* 617, 645, *Hec.* 367, *Ph.* 569, Bennett, C.E. (1910) 1.101 f., Lindsay, W.M. (2002) 133.

obsonavit: 'bought provisions', cf. *Bac.* 97, 143, Gratwick, A.S. (1993) 163, Sommer, F. (1914) 266 f., 299, and compare Greek ὀψωνεῖν. Although there is a deponent form, cf. *Aul.* 295, *Sti.* 681, *Tru.* 445, the active form is more common in Plautus, cf. Lodge, G. (1933) 2.234.

conduxit: 'hired'. The usual term for the hiring of cooks, musicians, and prostitutes, cf. *Aul.* 448, 455, 457, Costa, E. (1968) 380.

conduxit coquos: the alliteration, with *coquos* in the emphatic position at line-end, indicates to the audience the type of action that is to follow, and the importance of the cooks to the continuation of the plot. It was usual in Athens and Rome for a citizen to hire a cook from the market to prepare the food for a special occasion, either in person, or by sending a slave, cf. *Cas.* 719 ff., *Mer.* 697, *Men. Dys.* 263 f., *Sam.* 189 ff., 280 ff.

281 tibicinasque: J; *tibicinasque* BDV. It is the second in the pairing of cooks and musicians begun in the previous line, and there is strong enjambment to this line. There are two musicians, named in line 333.

hasce: this is made emphatic through the addition of the deictic particle '-ce'. The use of this pronoun suggests that the slave will accompany his words with gestures towards the relevant people on the stage.

apud forum: this equates to the phrase *in foro*, cf. L-H-S 2.224 ff. This usage is popular in early Latin, with *apud* equating to *in* plus ablative, cf. *Asi.* 329, *Cur.* 474, *Epi.* 358, 422, *Mos.* 844, *Pse.* 896 f., Lindsay, W.M. (2002) 85, Lodge, G. (1924) 1.141.

282 obsonium: 'viands'. Leo (*app. crit.*) felt that one needed *haec atque hosce*, because otherwise, lines 283 and 287 lacked point and sense respectively. Lindsay (*app. crit.*) suggested *hos omnis*, while Guyet suggests *et hos*. Acidalius suggested that there was a lacuna in the text after this line, referring to the people, but, cf. Kakridis, T.A. (1904) 43 f., which defends the MSS reading, cf. *Bac.* 94 ff., *Mer.* 578 ff. The basic meaning of the Greek word ὄψον is food eaten with bread, or relish, cf. Hom. *Il.* 11.630, Gratwick, A.S. (1993) 163. At Athens it came to refer to fish particularly, cf. *Ar. fr.* 258 PCG, 557 PCG, *V.* 1506. Plautus uses *obsonium* to refer to any type of food, and, according to Kakridis (43 f.), here it refers to everything bought at market, including the people, cf. *Aul.* 352, where it refers to provisions only. Stockert (92) does not agree with Kakridis that it is possible for *obsonium* to refer to the people as well as the provisions. However, he feels Plautus must have meant the expression very generally, in order to make Anthrax' joke possible.

bifariam: 'in two parts'. There is repetition of the idea of halving, with *bifariam* at the end and *dispertirem* near the beginning. This word appears only here in Plautus, cf. *Cato Agr.* 20, *Var. L.L.* 10.52, *Liv.* 25.32.7, *Suet. Vit.* 13.1. For the etymology, cf. Walde, A., Hofmann, J.B. (1938-1956) 1.105, Ernout, A., Meillet, A. (1932) 105.

283 Metrically, the line is defective. Different editors have made various suggestions in order to try to fill the hole, for example, Ussing added *tibi* before *palam*, and Bothe added *pro* as a prefix to *palam*, cf. *Liv.* 34.33.14. There are three other examples of *propalam* in Plautus, cf. *Epi.* 12, *Mil.* 1347 f., *Per.* 446. Metrically, and in terms of sense, both are possible, but this does not mean either is correct. In a case like this, one needs to point out the deficiency, rather than provide uncertain solutions. The line is paratactic in structure.

mequidem hercle: 'by Hercules, indeed!' Stace (193) suggests it is better to scan *mequid(em)* as two short syllables, rather than one long, followed by one short.

divides: this picks up the concept expressed in line 282, if not the exact vocabulary. There is word-play, as Anthrax makes a subtle change in sense from that expressed by the slave, and a crude joke, cf. Cic. *Fam.* 9.22.4, Petr. *Sat.* 11.4, Apul. *Met.* 7.21, Laber. *com.* 25 R., TLL 5.1.1594.63 ff. This word-play, and subtle change of sense is typical of Plautus, and his jokes, and the obscenity is not typical of Menander or Greek New Comedy, but cf. Men. *Dys.* 891 f., Strato *Com.* 1.36 f. PCG, Damox. 2 PCG, Sosip. 1 PCG. This has led Stace (191), Stockert (93) and others to postulate 283 ff. as a Plautine addition.

284 **quo:** 'to somewhere'.

totum me: 'the whole of me'. This continues the play on the idea of division expressed in the preceding two lines.

operam dabo: 'I will pay attention'. This is a set phrase, used with a sexual connotation, cf. *Rud.* 435.

285 Congrio's line is extremely ironic.

bellum et pudicum: this is a doublet, with a pair of adjectives used as accusatives of exclamation. They are inappropriate with the noun that follows, and perhaps also raise expectations of a rather different noun in the audience and the other characters. Yet, this type of joke was also typical of the cooks, who were more farcical characters, with lower humour than many of the other characters in comedy, cf. *Aul.* 298, *Bac.* 759, 1178, Bennett, C.E. (1910) 254 f., Lindsay, W.M. (2002) 29 f. *bellum* is the diminutive form of *bonus*, and is often used in ironic outbursts, cf. *Asi.* 931, *Bac.* 345, *Cap.* 956, *Men.* 626, *Mer.* 688, 812, *Poe.* 1384, Lilja, S. (1965) 12.

prostibulum popli: this phrase is striking, in part because of the alliteration, but also because of the contrast with the adjectives in the first

half of the line. The syncopated form *popli* of *populi* was probably already old-fashioned in Plautus' time. So, his use of this form must be due to the position at line-end, but also the context, cf. *Asi.* 655, *Cas.* 536, *Per.* 408. He wants the phrase to sound ironically official and pretentious, to make the line even more ironic, and the joke yet more striking, cf. Lilja, S. (1965) 69. The word *prostibulum* was thought to derive from *stabulum*, cf. Paul. Fest. 7 L., 252 L., rather than from the verb *prostare*.

286 post: MSS reading; *pol* Brix. The emendation is unnecessary, as *post* is possible both in terms of sense and metre. Stace (194) prefers to take this as an equivalent of *a tergo* rather than as a temporal adverb, suggesting it may be a play on *pro* in *prostibulum*. However, Stockert (94) simply views it as the temporal adverb with weakened temporal force, cf. *Mer.* 208, *Mil.* 648, *Rud.* 1276.

si...velles: this phrase, with two imperfect subjunctives plus *si*, is the standard construction for a conditional sentence. The polyptoton of the verb helps to make the contrast between what Anthrax would want and the other person's wish even more striking.

haud non: the use of the double negative requires clarification, in terms of its significance. Here the *litotes* has the force that Anthrax would not refuse. It is more striking than using the simple positive, cf. *Cis.* 506, *Tri.* 671.

dividi: this picks up the vocabulary of line 283, and repeats the joke and word-play found in that line.

287-288 atque...insimulas: 'and I said that in another sense, Anthrax, not that which you insinuate'.

287 atque: MSS reading; *atqui* Pylades, Goetz. The emendation produces an adversative sense. However, *atque* can also be used with adversative force, so the change is not necessary, cf. *Per.* 233, *Sti.* 95, *Tru.*

197, Ter. *Ad.* 40, An. 525, Cic. *Off.* 3.11.48, L-H-S 2.478 ff., Lindsay, W.M. (2002) 95, Lodge, G. (1924) 1.181, TLL 2.1077.15 ff.

aliovorsum: 'otherwise' / 'in a different sense', cf. Ter. *Eu.* 82, Flor. *Epit.* 1.20.5.

dixeram: note the use of the pluperfect tense to refer to an act in the past that is not perceived as being prior to another past act; see note on line 33.

288 istuc quo: Bothe; *istuc quod* MSS reading. This picks up *istuc* and *aliovorsum* from the preceding line. This second *istuc* corresponds to *aliovorsum*, requiring *quo* rather than *quod*.

insimulas: 'you charge' / 'you accuse' / 'you insinuate'.

sed...faciet: there is strong enjambment to line 289, with *meus* commencing that line, and referring back to *erus* in line 288. With the use of *sed*, Strobilus marks a change of direction, and returns to his appointed business; see note on line 6.

289 meus: this scans as a monosyllable, as frequently in Plautus. Stace (196) views this as a pyrrhic word, creating a proceleusmatic first foot to the verse with *hodie*, cf. *Aul.* 15, 31, 371, *Tri.* 66, 440, 538, Ter. *An.* 43, 150. However, it is more likely that synezeisis occurred, cf. Gratwick, A.S. (1993) 50, (1987) 273.

hodie: this word provides one of the few hints in the play to the timing of the action. Although we often expect all the action in a Greek or Roman drama to occur in one day, this is not always the case, cf. Ter. *Hau.* 409 f., Brothers, A.J. (1988) 192, Gaiser, K. (1966) 197-201, Gomme, A.W., Sandbach, F.H. (1973) 325 f. It would appear that the action is all occurring in one day in *Aulularia*. It is likely that this is meant to be the morning, since cooking a meal would take a long time.

ducit: this is contracted from the set phrase *uxorem domum ducere*; see note on line 150.

290 <senis> e proximo: Camerarius; <hinc> e proximo Pylades. This line is defective metrically. Both supplements are possible, although the sense may be slightly better with *senis*. However, one must be careful not to amend without making it clear that we do not actually know the solution. It is better to signal the defect, and offer some possibilities, without forcing one on the reader. Most editors prefer *hinc*, but Leo and Stockert both prefer *senis*, with Stockert (94) stating that *senis* could have dropped out easily due to the homoioteleuton with *Euclionis*. The acceptance of *hinc* would create abundance, typical of Plautus, cf. *Aul.* 403, *Mil.* 472.

e proximo: see note on line 31.

291 **ei:** 'to that man'.

adeo: 'to that extent' / 'besides'. The second meaning is more common in Plautus than the first one. This places emphasis on *ei*, cf. *Aul.* 623, 739, Lindsay, W.M. (2002) 93, Langen, P. (1880) 140 ff.

obsoni: 'of the viands'. See note on line 282.

hinc: this would have been accompanied by a deictic gesture towards the provisions.

iussit dimidium: Gellius; *dimidium iussit* MSS reading. The emendation avoids an anapaestic word-ending in the fourth foot, cf. *Gel.* 3.14.15. Both readings are acceptable metrically, although according to Stace (197), the MSS reading breaks the 'Dipody Law', or Meyer's Law, which states that heavy word-end is avoided in the antepenultimate foot, unless the last two feet are constituted by one word. Gellius' emendation creates alliteration, which may well be a strong enough case, given Plautus' liking for this form of word-play.

dimidium: this picks up on the concepts raised in 282, 283 and 286.

292 cocum...tibicinam: the line is neatly patterned, and simply expands on the idea of division. The pattern is chiasitic, with NOUN ADJECTIVE × noun adjective. It is also a regular senarius, with little resolution and elision. This helps to emphasise the stylised nature of the line's structure. The polyptoton of *alter* underlines the structure of the line, and the chiasitic patterning, with the contrast between the masculine and feminine genders. The line is also amusing, because this detailed spelling out of what division means suggests that in the slave's opinion Anthrax is an idiot, requiring a detailed explanation.

293 nempe: 'doubtless'. The fact that Anthrax uses this word continues the idea that he is an idiot, as is his repetition later in the line. The use of this word in questions and answers always implies that something is understood, being confirmed, or is taken for granted, cf. L-H-S 2.460, Langen, P. (1880) 125 f. Note the synaloepha of the final syllable with the following *huc*.

huc: Guyet; *huic* MSS reading. The change has been made because places are being referred to, not people, and therefore the adverbial preposition is appropriate rather than the dative pronoun. Also, movement is being implied, and therefore the dative case is not appropriate, cf. *Aul.* 291.

dimidium...domum: Acidalius; *dimidium...domi* MSS reading. This picks up the concepts and vocabulary of previous lines, cf. *Aul.* 282, 283, 286, 291. There is alliteration, which underlines the dullness of Anthrax's thinking, as does the repetition of *dimidium*. The emendation is needed, because one would expect the accusative rather than the dative case with the movement that is implied in this line. Note the chiasitic word-order.

dicis: BD; *ducis* VJ.

294 nempe: the repetition of *nempe* is pointed. The effect is comic, and emphasises how unnecessary the question of Anthrax was, cf. *Rud.* 565, 567. Note the apocope of the final syllable here, as is usual before a consonant with this word, cf. Lindsay, W.M. (2002) 103.

quid: 'why?'. This is a one-word question, followed by a longer question, which does not contain an interrogative particle. This is used to indicate surprise, and is fairly common in Plautus and classical Latin, cf. *Cic. Fam.* 2.8.1, Lodge, G. (1933) 2.499 f.

hic: Anthrax refers to Euclio. There is strong enjambment to line 295 where *senex* appears.

de suo: 'from his own resources'. Anthrax's question, presumably uttered in a tone of surprise, may suggest that even poor men were expected to provide for their own daughter's weddings. These words indicate from whose resources the costs will be deducted, with *suo* deriving ultimately from the phrase *quod suum est*, cf. *Bac.* 512, *Mer.* 1020, *Tru.* 104, *Ter. Ad.* 117, Lindsay, W.M. (2002) 86.

295 The line is metrically and structurally striking, with only four words. This is possible, due to the long syllables in the ending of the archaic genitive form of *filia*. There is iambic shortening in the first foot of the line, with *senex* being scanned as two short syllables. Plautus seems to have allowed iambic shortening more freely either in the first place in the line, or immediately following the *caesura*, which may suggest that these were considered to have a special beat. This serves only to make the line more striking, underlining the main ideas of the line, that is, Euclio the old man, the provisions, and the wedding of Euclio's daughter.

obsonari: see note on line 280.

filiai nuptiis: Scaliger; *filiae in nuptiis* BDV; *filiae nuptias* J. *in* does not appear in the other examples of this phrase in the play, cf. *Aul.* 372, 540, 797, and is clearly unnecessary, but is explicable if scribes tried to modernise *filiai*, causing the metre to be defective. This is the archaic

genitive form, in which both vowels in the ending are long syllables, cf. Leo, F. (1912) 342 ff.; see note on line 121. This appears to have been a formula, which may explain the fossilisation of the archaic form in this phrase. The ablative plural *nuptiis* is the ablative of time, indicating a point in time, at which an event occurs, cf. *Cas.* 27, *Per.* 436, Bennett, C.E. (1910) 2.379 ff., Lindsay, W.M. (2002) 35, L-H-S 2.147.

296 vah: 'ah!'. An exclamation of pain, or distress, cf. *Aul.* 648. Presumably the slave is exasperated by Anthrax's slowness of mind. It acquired various meanings, such as disgust, joy, and anger, cf. *Cas.* 852, *Cur.* 248, 449, *Mos.* 890, *Ter. Hau.* 587.

quid negotist: 'what is the matter?' A set phrase, cf. *Cap.* 669, *Cas.* 852, *Mos.* 458, 741.

quid...sit: the verb has changed from the indicative to the subjunctive, since we have an indirect question, cf. Bennett, C.E. (1910) 1.326 ff., Lindsay, W.M. (2002) 66. The repetition is suggestive of a realistic conversation, but also of the slaves irritation with the cook. It may imitate a Greek form, cf. *Ar. Ra.* 198, *Eq.* 128.

297 This line commences the earnest attack on Euclio's character by Megadorus' slave, who lives next door to the old man, and therefore can be considered a legitimate witness. However, his depiction of Euclio is clearly exaggerated, and aims at showing him to be miserly. See introduction (p. 57 f.). In addition, as a slave, he may be considered to be unreliable. Slaves were not able to give evidence in legal trials unless they were tortured, and this needs to be taken into account when considering this as evidence for Euclio's nature, cf. Watson, A. (1971) 46, Todd, S.C. (1993) 96, 187, Harrison, A.R.W. (1968-1971) 1.170 f.

pumex: 'pumice stone'. This is proverbial for its dryness, for which it is a symbol, cf. *Per.* 41, *Pse.* 75 f., *Priap.* 32.7, Otto, A. (1890) 290. There is

assonance between *pumex* and *senex*, framing the line, and highlighting the association between the two.

non aequē...atque: a comparative construction, cf. *Bac.* 214, *Cas.* 129, 847, *Mer.* 761, *Mil.* 668, *Tri.* 493, Lindsay, W.M. (2002) 94 f.

aridus: MSS reading; *ardus* Seyffert. However we spell the word, we need to be aware that it was pronounced *ardus*, and prosodically considered to be disyllabic. It must be scanned as a disyllable in this line, in order to avoid a split anapaest, cf. *Per.* 266, CIL 1.698.21, Lindsay, W.M. (1922) 90 f., 146. This adjective is often used to describe the pumice stone, cf. *Catul.* 1.2, *Mart.* 8.72.2, Fraenkel, E. (1960) 9, 39 f. The line ends with two iambic feet, breaking Luchs' Law, leading Drexler, H. (1932-1933) 2.35 to postulate *syllaba anceps* in the *locus Jacobsohnianus*. The word has both its sense of 'dry' here, as well as a more metaphorical sense, of 'thrifty', 'avaricious', cf. *Ter. Hau.* 526, *Cic. S.Rosc.* 75, *Quinct.* 30.93, *Ar. V.* 1452, *Antiph.* 17 PCG, *Philetaer.* 4 PCG, TLL 2.565.18, 2.568.59 ff.

298 In this line the distribution of words between characters has been somewhat problematic, cf. Stace, C. (1971) 200, Stockert, W. (1983) 96. There are four elisions in the line, one of which occurs over a change of speaker. So, the number of elisions serves to underline the fact that there is a swift exchange in this line. The fact that one occurs over change of speaker raises the issue of how this would have been dealt with in performance by the actors.

ain tandem: a question often used to express disbelief, cf. *Asi.* 896, *Tri.* 987, *Tru.* 608, *Ter. An.* 875, *Ph.* 373, Langen, P. (1880) 119. It is used at the start of a speech, to interrupt the other speaker, or to express surprise at the other speaker's words, and often prepares a further question.

ita esse ut dixi: Wagner; *dicis* BV; *dicas* D; *ita est ut dicis* Acidalius; *itast ut dixi* Goetz.

tute: the particle *te* has been added to the personal pronoun for emphasis. This elongation of the form also avoids the need for hiatus.

299 Havet indicated that there was a *lacuna* between lines 298 and 299, and editors such as Ernout, Leo and Lindsay have followed this in their texts. Lindsay believed this may have been a result of similar line-endings, with the missing line ending in *existumat*, which would have governed the two infinitives in line 299. Gulielmius changed the order of lines 299 and 300, to 300 followed by 299. This is a possible solution, but the *quin* is perhaps awkward after *tute existuma* at the end of line 298. In the sense in which it is used here, it usually occurs at the start of a sentence, cf. *Aul.* 302, 312, Lindsay, W.M. (2002) 109 f. These concerns about the condition of the text and the ordering of lines in this section suggest that these lines may have occurred at the page turn in a codex, leading to these textual difficulties. There is certainly a feeling that 299 does not follow easily from 298. In addition, as Stockert (97) notes, the other examples of Euclio's stereotypical miserly behaviour all constitute two lines each, cf. *Aul.* 300 f., 302 f., 304 f., 307 f., and it is logical to expect a two-line example at 299 too.

suam rem: 'his interest' / 'his livelihood'. For the force of this term, cf. Costa, E. (1968) 239.

eradicarier: this is the archaic present infinitive passive form, cf. *Mer.* 775, *Tru.* 660; see note on line 259.

300 quin: 'why...not?'. It is the equivalent to *quin etiam* or *immo*, and is being used with adversative force to correct or reinforce a previous statement, cf. *Aul.* 302, 312, 565, 650, 752, 758, Lindsay, W.M. (2002) 109 f., Lodge, G. (1933) 2.485 f. Each repetition of this word suggests an even better example of Euclio's meanness to the audience.

divom...hominum: a pair of genitive plurals; a standard antithesis and conjunction between gods and men, cf. *Cap.* 622, 727, *Cis.* 242, *Cur.* 694, *Men.* 990, 1053, *Mil.* 541, *Poe.* 823, *Pse.* 381, *Rud.* 319, 346, 407, *Tri.* 520.

clamat: the verb equates to *invocat* or *implorat* here, cf. *Men.* 1053, *Petr. Sat.* 58.5, *Prop.* 4.8.58, *TLL* 3.1253.31 ff., Lodge, G. (1924) 1.267.

301 de suo tigillo: MSS reading; *suo ligello* Nonius. 'from his little piece of wood' / 'from his little roof-beam'. *ligello*, cf. Non. 194 L., provides a similar meaning, but would be a ἄπαξ. *tigillo* is rare, and is a diminutive of *tignum*, cf. *Rud.* 576, *Petr. Sat.* 135.8, Non. 262 L., Palmer, L.R. (1954) 236. This line has often been compared with the Chorikios fragment, cf. Chorikios fr. 32.73, p. 360 Foerster-Richtsteig, (see the introduction, p. 44), however, the sense of the fragment and this line are in fact quite different, as Stace (202) correctly notes, cf. Stockert, W. (1983) 13 f. If that fragment is from the original, either Plautus has altered the sense, or either Chorikios or Plautus has misunderstood the Greek of the original. Euclio is reluctant even to let the smoke leave by his chimney, and this is the sense required here, as it matches with the other examples in this passage, and cf. *Aul.* 91 f. For the comic exaggeration found in this passage, cf. *Cap.* 289 ff., *Per.* 266 f.

302 According to Stockert (97), this and the following line form a typical Plautine riddle joke, cf. Marx, F. (1928) on *Rud.* 520-522. See note on line 150.

dormitum: see note on line 27.

follem: 'money bag' / 'bag', cf. *Gel.* 16.4.2, *Petr. Sat.* 27.2, *Plin. Nat.* 12.35.68, *Isid. Orig.* 16.18.11. It does not refer to a pair of bellows, cf. *Bac.* 10. In the leather bag signified here, one could store up air or breath, cf. *Rud.* 721.

obstringit: BDV; *obstrinxit* J. Compare Staphyla's references to hanging herself earlier in the play, cf. *Aul.* 50, 78 f.

ob: 'in front of'. The force is local, with a verb of motion or direction, cf. Lindsay, W.M. (2002) 89 f., L-H-S 2.237.

gulam: 'throat' / 'gullet'.

303 animae...amittat: the concept suggested in this phrase is that the soul is a physical entity, which may be lost, cf. Non. 348 L.

304 obturat: 'stop up', cf. *Sti.* 114.

inferiorem gutturem: 'lower belly'. This does not have the sense 'windpipe' as suggested by Stace (205), an interpretation which disguises the crude nature of the joke. Anthrax jokes about breaking wind, since he suggests that rather than block his mouth, Euclio needs to block up his rear end. The word *guttur* is treated as masculine here, cf. *Mil.* 835, *Tri.* 1014, *Naev. com.* 135 R.; in later Latin, it was neuter in gender, cf. *Prisc.* 1.169.19 ff. GLK, Non. 305 L. For other words that changed gender, cf. *Amp.* 445, *Poe.* 326, *Tri.* 410.

305 ne...dormiens: this line is a virtual repetition of line 303, which serves to make the joke more striking and effective, cf. *Ar. Nu.* 9 f., *Ec.* 464, Stockert, W. (1983) 98.

animai: Gruter; *animae* MSS reading. The archaic genitive form occurs within two lines of the appearance of the normal, classical form, *animae*. The use of the archaic form serves to make Anthrax' crude joke even more striking, as the polite archaic form is especially incongruous in this context. The fact that both forms are used within three lines, shows also that they were almost interchangeable, although one was slightly less common than the other. This archaic form was recognised as special, but was certainly not obsolescent. *animae* is not possible metrically, and since the classical form appears just before, one can see why the unusual form would have been amended, cf. *Aul.* 121. Most editors amend the form to the archaic genitive, but some insert *ibi*, *inde*, or *ut* at the start of the line in order to fill the metrical gap, cf. Niedermann, M. (1948) 44, Stace, C. (1971) 206. See note on line 121.

306 haec: DVJ; *nec* B. *nec* is not possible, since one would have to replace *ut* later in the line with *nec* too. Acidalius disliked the fact that *haec* was plural, however Leo (*app. crit.*) defends the reading of DVJ.

mihi...med: there is parallel phrasing with the personal pronouns in this line, cf. *Aul.* 217, 218, 226 f., 229.

med: Scaliger; *me* MSS reading. The emendation avoids hiatus.

aequom est: 'it is fair' / 'it is only right'.

credo credere: Pylades; *credere credo* MSS reading. The phrase involves polyptoton and alliteration, which help to emphasise the meaning of these words. It underlines the self-righteous, sceptical, and ironic tone of the slave, cf. *Aul.* 322, 346 ff., 363 ff. For the parenthetical use of *credo*, and the phrase *aequom est credere*, cf. *Bac.* 924, *Poe.* 466, 490.

307 immo: for a similar confirmative use, cf. *Aul.* 781, *Per.* 718 f., Lindsay, W.M. (2002) 99, Lodge, G. (1924) 1.763.

credo: this picks up the vocabulary of line 306 through polyptoton. There is hiatus between *credo* and *at*, which is not unusual at speaker change in Plautus.

at scin etiam quomodo: this formulaic expression introduces more jokes, cf. *Poe.* 438. Often it is used in a threatening manner, cf. *Amp.* 356, *Aul.* 47, *Poe.* 376, L-H-S 2.648. See note on line 47.

etiam: this word points to the fact that there will be more to come. Although it forms part of a question, it is more of a statement, that more proofs will follow, which will support the slave's beliefs, cf. *Bac.* 745, *Men.* 944, *Mos.* 118, *Per.* 69, *Poe.* 281, Lodge, G. (1924) 1.541.

308 This is a very regular iambic senarius, with only one elision and no resolution. It is striking metrically, which helps to make the image contained within it stand out.

hercle plorat: DJV; *plorat hercle* B. There is irony in this image, in that Euclio is portrayed as weeping over pouring out water, and is

therefore pouring out more water from within himself, cf. Otto, A. (1890) 31.

plorat...profundere: for a similar expression, cf. Hor. *Carm.* 3.10.4; for a similar construction with different verbs, cf. *Tru.* 326, Lindsay, W.M. (2002) 73 f. This is the only occasion in Plautus in which *ploro* governs an infinitive. For a similar joke, cf. *Ar. Pl.* 84 f.

lavat: 'he bathes' / 'he takes a bath'. This is the active force of the verb, which is a frequent use of the verb in early Latin, cf. *Mil.* 251, *Poe.* 229, *Tru.* 322, 324.

309 censen: this is formed from *censes* plus the interrogative particle *ne*, cf. *Aul.* 315, *Mer.* 461, *Rud.* 1269, *Ter. An.* 256, *Hau.* 591. A formulaic way of introducing a question, like *ain* and *audin*, cf. *Aul.* 298.

talentum magnum: this was a Greek unit of weight, which could be used to measure such materials as gold and silver. This description of the talent suggests that it is one of the better talents, that is either Sicilian or Attic, cf. Rose, H.J. (1924) 155-157, Shipp, G. (1954) 139-152. Talents from different areas had different values: some were considered more valuable than others. The Attic silver talent which may be implied was worth 60 *minae* or 6,000 *drachmae*. It was often used in Roman comedy, cf. *Cur.* 64, *Mos.* 913, *Rud.* 778, 1330, 1344, 1375, 1380, *Tru.* 845. It is likely that Plautus simply wishes us to understand that the cook is referring to a very large sum of money, making the situation funnier. A slave could probably attain manumission with only a few *minae*, and this is clearly an example of comic exaggeration, cf. *Mil.* 1058 ff.

pote: Kampmann; *potest* MSS reading; *potis* Bothe. The emendations were made for the sake of sense, not for metre. The form *pote* is the form one would expect before a consonant, and is neuter. In Plautus, we often find *pote est* without the substantive verb, leading to phrases such as *ut pote*, cf. *Mil.* 529 f. Since both *pote* and *potis* were ante-classical, and unfamiliar forms, they were often amended by scribes, cf.

Men. 605. In classical Latin, *pote* was used in some colloquial formulae, cf. *Cic. Att.* 13.38.1, *Brut.* 172, *Catul.* 17.24, L-H-S 1.525. If the MSS reading *potest* were retained, the line would be paratactic in structure, cf. *Cap.* 961, *Rud.* 1269.

310 ab istoc: there is iambic shortening. This is more common in the first place of a senarius, or immediately after the *caesura*, than elsewhere. *ab* is dependent on *exorari* in the previous line, cf. *Bac.* 1170, *Tri.* 325, 759, Lodge, G. (1924) 1.565.

istoc: the particle *ce* has been added to the pronoun *iste* for emphasis.

istoc sene: Euclio; probably accompanied by a gesture.

qui: the construction is *qui* plus subjunctive, with purposive force. This is the ablative, cf. *Aul.* 16, 377, Lindsay, W.M. (2002) 43, 108.

liberi: this line raises the issue of the methods by which Roman and Greek slaves became free, cf. *Aul.* 824, *Rud.* 928 ff., Costa, E. (1968) 109, Watson, A. (1968) 61, (1970) 46 ff., (1971) 47 ff., Todd, S.C. (1993) 190 ff., Harrison, A.R.W. (1968-1971) 1.182 ff. This sentence does not involve legal terminology: but there were legal terms for this action. It also raises the issue of whether the cooks in this play were slaves or free, cf. Stace, C. (1971) 210. Anthrax appears to be a slave at this point, but cf. *Aul.* 448, 456 f., where Congrio seems to be free. In Plautus, cooks seem to have been of unidentified status, free, or members of the household. If they are hired, they could be either free or slave, cf. *Liv.* 39.6.9, *Ath.* 14.659d, *Ath.* 14.658f. See note on lines 280-405.

311 famem...utendam: 'to use / borrow / lend famine / hunger'. 'Hunger' is personified in this line, as it appears to be not an abstract feeling, but rather an item which can be lent. This strange idea is used by the slave to make Euclio appear even more absurd, and is prepared for by his earlier attitude to lending things out, cf. *Aul.* 91 ff.

312 The line is a regular senarius, with no elision or resolution, which helps to highlight the image.

ipsi: 'for that very man' / 'from that very man'. This refers to Euclio, cf. Sedgwick, W.B. (1959) 138.

pridem: 'a short while ago', cf. *Aul.* 316, *Cas.* 461, *Rud.* 1249. This may point to the view that we are meant to see the slave's words as untrue and a fictional tale. This word points to the view that the slave may be telling tales, and that his words about Euclio's miserliness are a fiction. Perhaps we should judge Euclio purely on his actions within the play. However, the opinions of Eunomia and Megadorus have more authority, because they are free, and of a high social status.

tonsor...dempserat: the cutting of nails was a service which an Athenian or Roman barber would have performed. All men would have used barbers, not just those from the higher echelons of society. The Athenian *koupeús* would have cut hair, and later would also have shaved beards, and cut nails. One would spend a long time there, and barber shops became centres for news and gossip, cf. *Amp.* 1013, *Asi.* 343, 394, 408, 413, *Cap.* 266, *Epi.* 198, *Ter. Ph.* 89 f., *Hor. S.* 1.7.3, *Ar. Pl.* 338 f.

313 This line is also a very regular senarius, like 312: there is no resolution and only one elision. So the metre continues to highlight the image, by doing nothing to take away attention from the words.

collegit...praesegmina: there is asyndeton of the two verbs in this line, perhaps stressing the speed with which Euclio is meant to carry out these actions, and the disbelief of Strobilus as he utters these words, cf. Stace, C. (1971) 213 f. There is hyperbaton of the noun from its adjective, with *praesegmina* taking the emphatic position at the end of the line. The delay suggests the word is unexpected, and the absurdity of the image is thereby highlighted. Ernout (*ad loc.*) suggested that there may be an element of superstition in Euclio's behaviour as described here, in that by

keeping the clippings, he was preventing them being used against him in magic, cf. RE 14.332.59 ff.

praesegmina: 'clippings', cf. the Greek ἀπονυχίσματα, Non. 222 L., 419 L., Apul. *Met.* 2.20, Fulg. *serm. ant.* 48.

314 parce parcum praedicas: the second half of the line is full of alliteration, assonance, and polyptoton, which stresses the notion of 'thrift'. The alliteration continues until the end of line 318. The quality of 'thrift' was generally held in esteem at Rome in Plautus' day. However, Euclio is being portrayed as excessively thrifty, through the repetition of *parcus*, which was not positive. There is word-play involving *figura etymologica* of an adjective and adverb, pleonasm, and juxtaposition, cf. *Amp.* 278, *Cap.* 250, *Cas.* 217, *Cis.* 689, *Mer.* 843, *Mil.* 258, *Pse.* 13, *Rud.* 977, Naev. *trag.* 35 R, L-H-S 2.790, Langen, P. (1880) 140 f.

praedicas: 'you speak of'. This verb takes the accusative, cf. *Mil.* 968, *Mos.* 981, *Per.* 649, *Rud.* 654.

315 vero esse: Leo; *vero adeo esse* MSS reading; *vero adeo* Seyffert. Leo's emendation removes the need for apocope of *esse*, cf. *Cap.* 243, *Cas.* 230, Lindsay, W.M. (1922) 71 f., Questa, C. (1967) 18. However, the deletion of *adeo* removes the reference to what has been said previously. Seyffert's deletion of *esse* also requires the alteration of *parcum* to *parce*.

parcum: the repetition of this word, after its double appearance in line 314 continues to place emphasis on this concept and character trait.

misere: D; *miserere* B; *miserum* Seyffert. The error is understandable, given that the scribes were monks. There is a suggestion that to be *parcus* is to have a negative quality, since it leads to a wretched life. If the reading of D is retained, then there is *variatio*, paralleled elsewhere in Plautus, cf. *Aul.* 14, *Tri.* 269.

316 The line is defective metrically. It therefore requires hiatus between *pridem* and *ei* at the caesura, or an extra syllable, cf. Wallstedt, E. (1910) 66.

pulmentum...eripuit: there is much alliteration in this line, which helps to underline the image being created by the slave.

pulmentum: 'food', cf. *Mil.* 349, *Pse.* 220, *Rud.* 937. For the formation and etymology of this word, cf. Var. *L.L.* 5.108, *Isid. Orig.* 20.2.27, Maltby, R. (1991) 507, Walde, A., Hofmann, J.B. (1938-1956) 2.386, Ernout, A., Meillet, A. (1932) 784 f., Maniet, A. (1969) 19, Palmer, L.R. (1954) 237. It corresponds to the Greek word ὄψον, and probably refers to meat in particular here, but originally, it would have referred to anything eaten with bread.

pridem: see note on line 312. The recurrence of this word perhaps underlines the point made above, and ensures that the audience do not place too much trust in the slave's portrayal of Euclio.

ei: MSS reading; *edenti* Leo (*app. crit.*). 'from that man'. This refers to Euclio. The line is defective metrically, and requires hiatus. Leo's emendation points to the eating of meat, cf. *Suet. Aug.* 94.11, which suits the context, but it is very different from the text. As Stockert (100) notes, this is formed by two long syllables, the second of which should be treated as in synaloepha here, cf. *Mos.* 287, 481.

eripuit: B²; *ripuit* B¹; *eripui* JV; *deripuit* Gulielmus; *eripuit ei* Reiz. The third person singular is required, rather than the first person singular. Stace (216) notes that semantically Gulielmus' emendation is quite difficult, cf. *Aul.* 748, TLL 5.2.789.52 ff. Reiz' transposition means *ei* must be viewed as spondaic, receiving the emphasis, which is not required here, cf. Lindsay, W.M. (1922) 169.

miluos: 'bird of prey'. This bird is not particularly significant in augury. The Greek equivalent is the ἰκτῖνος, cf. *Thgn.* 1261, 1302, *Pl. Phd.* 82a, *Ar. Pax* 1152. It appears elsewhere in Plautus, often in passages which are regarded by many scholars as Plautine additions, cf. *Men.* 212, *Poe.*

1292, *Pse.* 852. Note that the word scans as three syllables, which is always the case in Plautus.

317 homo: the use of the general noun instead of Euclio's name, or even the pronoun, gives the line an impersonal feel, and the story it contains seems like a fable. It is often used as an equivalent for *is* or *ille*, cf. *Asi.* 596, *Mos.* 331, *Poe.* 737, *Tru.* 652, Lindsay, W.M. (2002) 45, Lodge, G. (1924) 1.716.

praetorem: we are to understand a local official or magistrate, cf. Costa, E. (1968) 23, 420. In Rome, the *praetor* was responsible for the administration of justice, for which the Greek equivalent would have been the *archon* or the Eleven, cf. *Aul.* 317, *Cap.* 505, *Cur.* 723, *Per.* 752, Watson, A. (1970) 21 ff., Todd, S.C. (1993) 79 ff., 144 f., Harrison, A.R.W. (1968-1971) 1.207. There were no policemen in ancient Athens or ancient Rome, therefore it was the duty of citizens to arrest criminals personally, and take them to the local official, by *manus iniectio*, cf. Kaser, M. (1955-1959) 1.140 ff.

plorabundus: Leo; *plorandus* B; *deplorabundus* Nonius. This picks up the verb in line 308, and provides an image of a man who complains frequently, but very rarely to any effect. Note the use of the suffix '-bundus', which is being used as a present participle here, cf. Sommer, F. (1914) 615 f., Maniet, A. (1969) 53, Palmer, L.R. (1954) 238, Lindsay, W.M. (2002) 79. The formation is analogous to that of words like *ludibundus*, and *moribundus*.

devenit: B; *venit* Nonius. This is the correct, technical term for going to see a local magistrate, and it appears in Plautus often to describe going to either a person or a place, cf. *Epi.* 364, *Rud.* 956. The prefix 'de-' must be attached to the verb rather than the adjective, cf. Non. 818 L. The present tense is used, which makes the action more vivid.

318 infit: 'he began'. The present tense is used again, continuing the vivid description. This is a defective verb, which is usually found only in the third person singular in old Latin, and is not found in Terence, cf. *Asi.* 343, *Bac.* 265, *Mer.* 249, *Rud.* 51, 53, Bennett, C.E. (1910) 1.402, Lodge, G. (1924) 1.794, TLL 7.1.1447.20.

postulare: an example of this verb constructed with *ut*, which is rare in Plautus, cf. *Cap.* 938, Bennett, C.E. (1910) 1.213, 1.218. The usual construction is with the accusative plus infinitive, or the accusative of the thing, cf. *Caecil. com.* 139 R., Lodge, G. (1933) 2.355 f.

plorans: this picks up the vocabulary of lines 308 and 317.

plorans eiulans: these verbs are virtual synonyms, cf. *Aul.* 727, 796, *Mer.* 682, forming an asyndetic pair. The exact meaning of *eiulans* is probably 'wailing', and it is equivalent to the Greek ὀλολύζω, which is also onomatopoeic, cf. Porph. Hor. *Epod.* 10.17, Maltby, R. (1991) 201, Ernout, A., Meillet, A. (1932) 284 f., Walde, A., Hofmann, J.B. (1938-1956) 1.396 f., TLL 5.2.313.71 ff.

319 vadarier: 'to take to court' / 'to bind over on bail', cf. *Bac.* 180, *Cur.* 621 f., *Per.* 289, Gronovius, J.F. (1823) 169, Costa, E. (1968) 450. This is the archaic passive and deponent infinitive form; see note on line 259. The idea of taking a bird of prey to court is a ridiculous idea. The suggestion is that his miserliness leads Euclio to do absurd things. However, this absurd story tends to detract further from the credibility of the slave's portrayal of Euclio. The term is extremely specific in its meaning: it means that the person who is taken to court is placed under a financial obligation to appear in court. The financial connotations of this word make it especially appropriate in the slave's description of Euclio as miserly.

320 sescenta: 'six hundred' / 'innumerable' / 'countless'. Although this is a specific figure, it was used in the sense in which 'thousands' or 'millions' is used now in English, that is, to indicate a large, indefinite

number, cf. *Bac.* 1034, *Tri.* 791, *Cic. Att.* 2.19.1, *Ver.* 2.1.125, *Don. Ter. Ph.* 668. Other numbers were also used in this sense by Plautus, cf. *Aul.* 518, 553, *Mil.* 52, 250, *Tru.* 341.

otium: 'time' / 'leisure'.

321 There are a few resolutions in this line, and it is therefore swifter, which serves to highlight the sense of the question which it contains. The speed of the line, and the use of the alliterative imperative at the line-end emphasise the change in direction in the slave's conversation. He is now getting back to the business of preparing for the wedding: the fun is over. The division and distribution of cooks and provisions commences here.

uter: 'which' / 'who'. The pronoun used when there are two options; it takes the genitive, cf. Bennett, C.E. (1910) 2.21.

vestrorum: 'of you'. This is the archaic form of the classical *vestrum*; both forms occur in Roman comedy, cf. *Amp.* 4, *Cas.* 274, *Men.* 1085, *Mos.* 280, *Poe.* 861, *Sti.* 141, *Tru.* 251, *Ter. Hec.* 240, *Pac. trag.* 62 R., Langen, P. (1880) 132, Lindsay, W.M. (2002) 42, L-H-S 1.464. It is the partitive genitive, with the genitive of the possessive adjective being used as the genitive of the personal pronoun.

celerior: according to Stace (218 f.), this word can be used with both adverse sense, and positive sense. Therefore, one could view it as applying to an efficient cook, or a cook who is good at running in and out of houses, and thieving. A cook and a thief could have *celeres manus*, or 'light fingers'.

memora mihi: there is polyptoton with line 320, and word-play, as the sense or force of the verb is different in the two phrases. The alliteration increases the force of the command.

322 The distribution of words between characters in this line is problematic, cf. Stace, C. (1971) 219.

ego et: there is iambic shortening at the beginning of the line; see note on line 310.

et: Mueller; *ut* MSS reading; om. Bothe. The emendation would appear to make better sense, but, cf. *Asi.* 835, Baehrens, W.A. (1912) 309 ff., L-H-S 2.633 f.

multo melior: there is alliteration, underlining Anthrax' claim to superiority.

cocum...furem: a typical pairing. In Plautus, cooks are often equated with thieves, cf. *Aul.* 346 ff., 363 ff., 551 ff., *Cas.* 720 ff., *Pse.* 790 f., 850 ff., Dohm, H. (1964) 129 ff., Stace, C. (1971) 219. Thus the slave makes a standard Plautine joke, in response to the pairing of *celerior* and *melior*.

323 This is the second line in succession to contain short and rapid exchanges, which helps to give the impression of fast moving action and dialogue.

ergo: Acidalius; *ego* MSS reading. The emendation avoids the need for hiatus after *coquum*. *ergo* is used here to correct the words of another speaker, cf. *Asi.* 846, *Cas.* 793, *Cis.* 608, *Mer.* 899, *Mos.* 847, 1119, Lindsay, W.M. (2002) 98, Lodge, G. (1924) 1.511 f.

sic sum ut vides: for similar expressions, cf. *Amp.* 604, *Rud.* 3, *Theoc. Id.* 22.59, L-H-S 2.171 f.

324 cocus: this is the third repetition of this noun in three lines, and the second occurrence in the emphatic position at the start of the line. This demonstrates that the cook is a key concept here, and the connotations which arise with that character in comedy.

nundinalest: Festus; *nundinalis est* MSS reading. 'is employed on market days only'. Market days were every ninth day, hence the derivation of the term, cf. Paul. Fest. 176 L. For the best way of representing the aphaeresis of the introductory vowel of *est*, cf. L-H-S 1.123. This is probably a Plautine coinage, as suggested by the fact that the

next section of the line contains an explanation of the term, which is formed from *novem* and *diem*. It appears to be an insult, implying that the cook in question is not very good, only being able to find employment on the busy market days, cf. *Pse.* 804 ff., *Men. Asp.* 223 f., Nicastrì, L. (1970) 122 f., Amatucci, A. (1908) 105-110.

in...coctum: this line serves to explain the term and concept of *nundinalis*, allowing the audience to understand the joke fully. This explanation continues into line 325, and there is strong enjambment as a result. For the use of *in* with temporal and final force, cf. *Sti.* 635, *Ter. Eu.* 540, Lindsay, W.M. (2002) 89. Note that the explanation is attached asyndetically to the riddle, cf. *Aul.* 77. Stockert (102) offers a different explanation of these words, since he feels the examples mentioned earlier show the use of *in* plus accusative in place of the temporal ablative, but that this is only ever done for periods of less than one day. One should expect a form of *quisque* too with this usage. He therefore sees a reference to the slowness of the cooks; this cook needs a whole week to cook, cf. *Aul.* 531, *Cas.* 678 f., *Poe.* 500, *Sal. Jug.* 66.2, *Liv.* 1.22.5, TLL 5.1.1040.50 ff. This also makes sense, given that the theme only a few lines previously was the speed of the cooks, cf. *Aul.* 321.

nonum diem: there is *figura etymologica* with the term *nundinalis*, which also serve to aid the audience in understanding this term, because these words provide an etymology for the less familiar term.

325 The scansion of this line is problematic; it requires iambic shortening of *solet*, and a monosyllabic treatment of *trium*.

coctum: the supine form, with purposive force, cf. *Non.* 818 L.; see note on line 27. There is *figura etymologica* with the forms of *cocus* in the previous three lines.

tun: B; *tum* DV; *tu* J. This is in an emphatic position, as is *me* at the start of line 326; this favours *tun*, for the opposition between these two pronouns.

trium litterarum homo: 'thief'. This circumlocution was a Plautine invention. It refers to the fact that the Latin word for thief has three letters: *fur*, cf. Serv. Verg. *Ecl.* 3.16. It is clearly a Roman joke, and it cannot be reproduced in Greek. The use of the genitive of description equates to an adjective. Plautus uses jokes involving spelling elsewhere, cf. *Mer.* 303 f., *Rud.* 1305 f., *Tri.* 345, *Tru.* 262 ff. Notice how the explanation of the riddle is attached asyndetically to it, cf. *Aul.* 324 f. Stockert (103) regards this as a play on the slave punishment of branding, in case of flight or theft, cf. *Cas.* 401, *Petr. Sat.* 103.4, *Juv.* 14.21 ff., *Ar. Lys.* 331, *Av.* 760.

326 Leo (*app. crit.*) raises questions as to whether this line is corrupt, viewing the words *fur etiam fur* as unlikely from either Congrio or Anthrax, cf. *Aul.* 633, *Cur.* 191.

fur: the appearance of this word twice in the line, following on from the repetition of *cocus* in previous lines, plays on the idea of cooks being thieves, and serves to stress this concept once again. It expresses this concept explicitly, as one cook calls the other a thief. It spells out the joke, which is something that Plautus often does: he does not wish his jokes to remain allusive. He likes to play and replay his jokes, in order to ensure they reach everyone. The repetition of this word, and the word *trifurcifer* means there is much assonance in this line, which helps to highlight and underline the joke. Not only is this an appropriate term of abuse for a cook, it is a common one used among slaves, and pimps, cf. Lilja, S. (1965) 58 f.

trifurcifer: 'arch-rogue'. This is a Plautine coinage, cf. *Aul.* 86, 633, *Per.* 266, *Pac. trag.* 381 R., Lilja, S. (1965) 51. There may be a connection with *furca*, which was a yoke worn round the neck by a criminal. This is appropriate after the appearance of *fur* twice in the line, because of the prefix 'tri-'. See note on line 86.

327 The MSS have a scene division here. However, there is no need for one: the iambic senarii continue, and the same characters are involved throughout the scene defined here. The action should be continuous at this point, as noted by Stace (224), cf. *Aul.* 449, 731. This is a busy line, with resolution, elision, many words, and imperatives. This hints at the urgency and insistency which the slave wishes to express to the cooks.

tace nunciam: in Plautus, *nunciam* is always scanned as three syllables.

agnum: 'lamb'. The cooks have brought with them the food they will cook for the wedding, cf. *Men. Dys.* 393 f., *Sam.* 399 ff. This raises the question of staging, and whether live animals would have been used, cf. Webster, T.B.L. (1969) AT56, AT57 35.

uter: see note on line 321.

328 **<cape atque abi intro ad nos>:** Leo; *lacuna* D. It is a very corrupt line, and the corruption is clearly antique, as BVJ move the speaker sign and *licet* to the start of the line. Leo's suggestion is metrically suitable, even though it results in much elision, because it continues the sense of the preceding line, and is logical regarding content and context. This lacuna was first noted by Dziatzko, cf. Dziatzko, K. (1882) 269 ff.

licet: 'no objection' / 'all right', cf. *Men.* 158, 213, *Mos.* 402, *Rud.* 1212 ff., Lodge, G. (1924) 1.898, TLL 7.2.1362.74 ff. Anthrax follows up this common word of agreement or assent by exiting the stage, and going into Megadorus' house, as ordered.

328a **<quem illic reliquit agnum>:** Leo; *lacuna* MSS. Many editors have 328a and 329 together as line 329, and do not supplement these words with Leo. It fits the sense, but is perhaps too explicatory.

eum: MSS reading; *hunc* Le Breton. The emendation is necessary, unless one includes a supplement like Leo's, and makes three lines rather than two. The occurrence of this word supports Seyffert's opinion that

there were three lines here, not only two, suggesting that there was anaphora.

329 This line is also metrically defective, and there is a *lacuna* at the start of the line, according to Leo, but he has not provided a supplement. The problems in these few lines of text point to some sort of physical damage to an early manuscript.

illuc...illum: MSS reading; *illo* Goetz. There is polyptoton, with *illuc* being used adverbially of movement towards a location, and *illum* being pronominal. If one follows Goetz and Le Breton, as Stockert does, one can create two lines, rather than three, which make sense and scan. However, *huc* in line 330 argues against this.

vos: the helpers of the cooks, cf. *Cas.* 720 ff., *Pse.* 886.

330 **ite huc:** Koch; *illuc* MSS reading. The emendation restores clarity to the instructions, and is adopted by most editors, cf. *Aul.* 334. This contrasts with *illuc* in line 329, and highlights the opposition between the houses where the two groups are being sent.

iniuria: 'unjustly'. The ablative case is used with adverbial force, cf. *Poe.* 37, Lindsay, W.M. (2002) 34, Lodge, G. (1924) 1.799.

331 **dispertivisti:** this picks up key words from earlier on in the conversation, concerning division, cf. *Aul.* 282, 283, 286, 291, 293. It takes the emphatic position at the start of the line. It is oxymoronic following the emphatic *iniuria* at the end of the preceding line, since by its very nature, one expects division to be fair. This term is also a legal term, and so the fact that these two words occur next to each other, but over two lines, is clearly intentional and striking.

pinguiozem agnum: this phrase picks up vocabulary from line 327, when it was indicated that one of the lambs would be fatter than the other. Naturally, the fatter lamb has been taken into Megadorus' house. Not

only does he have a larger household, he has paid for both lambs, and the cooks. It is therefore reasonable for him to take the better lamb.

332 at nunc: 'therefore', cf. *Asi.* 858, *Cur.* 42, 121, *Per.* 104, Lodge, G. (1924) 1.162.

tibi dabitur: DVJ; *dabitur tibi* B. The reading of DVJ is better metrically. There is a proceleusmatic second foot, which is not rare in Plautus.

pinguior: this picks up vocabulary from 327 and 331, cf. *Serv. Verg. Geo.* 2.192 f. The household of Megadorus also will have the more attractive musician. The fatter musician is the opposite of the fatter lamb, in terms of which would be preferable. This is a typical play on ideas by Plautus. The instrument in question would have been the *tibiae*, a reed-blown woodwind instrument, comparable to the modern oboe, cf. Gathercole, J. (2001) 38 ff. The *parechesis* here emphasises the joke, especially since in 331 and 332 the words *pinguiorem* and *pinguior* are in the same position metrically as one another.

333 sane: 'indeed'. It is used with an imperative here, as is often the case in Plautus, acting as an intensifier, cf. *Per.* 500, *Pse.* 1326, *Rud.* 386, *Tri.* 195, Bennett, C.E. (1910) 1.350.

Phrugia: this name may indicate the girl's provenance, cf. *Ter. Ad.* 973, *Hau.* 731, *Men. fr.* 928 Koe., Schmidt, K. (1902) 187, 201. As Stace (228) notes, this is an appropriate name for a *tibicina*, thanks to the *tibiae Phrugiae*, cf. *Eur. Ba.* 127 f., *Tib.* 2.1.86, *Catul.* 63.20, 63.22. This is the only appearance of *tibicinae* in Plautus, cf. *Epi.* 570 ff. At *Sti.* 715 ff., 767 ff. and *Pse.* 573a, musicians are invited onto stage, for a drink or to entertain the audience. They are external to the play though, and not characters within it, as here. They were probably slave-girls, and in comedy, like other female slaves, were renowned for their liking of drink, cf. *Aul.* 557 ff., *Theoc. Id.* 2.145 ff.

Eleusium: Stace (228) notes that this name may be suggestive of a festival atmosphere, although it probably did not derive from the place Eleusis. The Latin feminine diminutive ending '-ium' derived from the Greek neuter diminutive ending '-ιον'.

334 huc...nos: this phrase is very similar to that found in the first half of line 330. It continues the ideas of opposition and division.

o: this is used with the vocative in emotional addresses, cf. Bennett, C.E. (1910) 2.269, Lindsay, W.M. (2002) 31, Lodge, G. (1933) 2.225 f.

Pythodice: Leo; *Strobile* MSS reading. Leo's views on the naming of the slaves affected his editorial decision. There is no reason not to follow the MSS reading, which also fits the line better metrically. See the introduction (p. 5 ff.).

subdole: 'sly'. There is a neat alliteration with the slave name *Strobilus*, of the type Plautus would enjoy. This is a word used frequently by Plautus, cf. Lilja, S. (1965) 23.

335 hucine: Leo; *huccine* MSS reading. 'to this' / 'here'. For the adverb, the correct etymological spelling is *hucine*. However, by false analogy with the neuter form *hocce*, the spelling *huccine* could have arisen, cf. TLL 6.3071.47 ff.

detrusti: *Acidalius*; *detrusisti* MSS reading. See note on line 171.

parcissimum: this picks up on the diction of lines 314, and 315. See note on line 314. It is highlighted through its positioning at the end of the line. Stace (229 f.) notes that it was almost a comic convention for a cook to be sent into the house of a poor man, and to complain about the lack of resources, cf. Men. *Sam.* 301 f., 367 f., Alex. 179.1 f. PCG.

336 poscam usque: Nonius 241; *poscamus quae* BDV; *poscamus* J; *poscamusque* Festus; *poscas usque* Nonius 596. Sense requires us to follow Nonius.

usque ad: 'until' / 'up till'. For this phrase, cf. Lindsay, W.M. (2002) 84, Lodge, G. (1933) 2.917.

ad ravim: Nonius 241, 596; *adaravin* BDV; *ad arram* J. 'hoarseness'. The error is comprehensible, when one considers that the scribes would be tempted to change words or the connections between words if they were unfamiliar. For the force of this phrase, cf. *Cis.* 304, *Poe.* 778, *Ter. Ad.* 182, *And.* 199, *Apul. Fl.* 17.8, *Paul. Fest.* 340 L., 354 L., *Non.* 241 L., 596 L., Otto, A. (1890) 294 f.

poscam: Nonius, Festus; *poscamus* MSS reading. There is polyptoton in this line, to emphasise the need to demand repeatedly from Euclio, and the likelihood of it being in vain.

prius: there is strong enjambment, stressed by the appearance of *prius* at line-end and *quam* at the start of line 337.

337 stultus et sine gratia es: MSS reading; *stultu's et sine gratia est* Gulielmus; *stultumst et sine gratia* Acidalius. The emendation of Gulielmus makes better sense, cf. *Cap.* 870, *Epi.* 652, but the alternatives are the same metrically, cf. *Epi.* 136, *Poe.* 635, *Rud.* 939, *Tri.* 1130, *Tru.* 581. The second phrase may be a translation of Greek ἀχάριστος. The MSS reading makes sense by itself, but cannot precede 338, cf. Stace, C. (1971) 230, Stockert, W. (1983) 104. If one deleted 338 in order to retain 337, the force of *sine gratia es* would be unique in Plautus, cf. *Tru.* 565, *Sen. Con.* 1.3.7, L-H-S 2.817. In this case, Gulielmus' emendation would make better sense, cf. *Amp.* 48, *Epi.* 136, *Ter. An.* 422, *Hau.* 934, TLL 6.2221.57 f., 7.1.1560.12 ff. Stockert (104) reduces it to two options, *sine gratia est tibi*, cf. *Epi.* 136, and *sine gratia est ibi*, cf. *Sti.* 677, *Ter. An.* 379, Lodge, G. (1924) 1.735. The force of *sine* plus ablative is that of a negated adjective, cf. L-H-S 2.272. *stultus* is used pejoratively, cf. Lilja, S. (1965) 25.

338 This line is very corrupt, cf. *Poe.* 633 f., Leo (*app. crit.*), Langen, P. (1880) 132 ff., Thierfelder, A. (1929) 140. It was deleted entirely by Weise

and Langen. As printed by Leo, and taking into account line 337, it makes little sense. More sense can be made of it if we follow Gulielmus' emendation of 337. It is difficult to view it as an interpolation, since it does not help the sense or gloss another line. It is perhaps better to view it as authentic but corrupt. Stace (230) lists the important questions as follows: can *sine gratia est aliquid* equate to *ingratum est facere aliquid*? Is *ibi...quando* possible? Can *recte facere* mean *bene facere*? If one deletes line 338, can *sine gratia es* have the sense 'you are an ungrateful person'? Stace prefers to omit 338, viewing it as an explanation of 337; in addition, 339 follows 337 neatly. Stockert (104) retains both 337 and 338, stating that this near tautology is typical of the introduction of a speech, cf. *Aul.* 207.

tibi: MSS reading; *ibi* Lindsay. Lindsay's emendation provides a neat solution, reading *est* at the end of 337 and *ibi* at the start of 338.

recte facere: Stockert (104) favours this as an equivalent to *bene facere*, cf. *Aul.* 183, 218, *Epi.* 136, Lodge, G. (1933) 2.536, but, cf. Langen, P. (1880) 134.

339 rogitas: the frequentative form of *rogas* used without frequentative force, cf. *Aul.* 117, 373, 551, Lindsay, W.M. (2002) 54 f.

principio in: DVJ; *inprincipio in* B. For other examples in Plautus, cf. *Amp.* 203, *Cap.* 1026, *Cas.* 887, *Mer.* 40, *Pse.* 188, 602. This is the first of parallel clauses: 339 ff. and 342 f., 344 ff. and 348 f.

340 turba: 'crowd'. This refers to the lack of people in Euclio's house, which will be contrasted with the number in Megadorus'. The use of this noun points to a large number, which would have included both slaves and family. Presumably there would not have been a crowd in Euclio's house, only the old man, his daughter, and the slave, Staphyla.

istic: Taubmann; *istuc* MSS reading. No movement is involved, and we therefore require the locative form.

siquid uti voles: Stace (232) expects *tum autem* here, which would make the section clearer in his opinion. For *utor* plus the accusative, cf. Bennett, C.E. (1910) 2.216, Lindsay, W.M. (2002) 29, L-H-S 2.122 ff. The only occasions on which an accusative may follow *utor* are in gerundive constructions, or with neuter pronouns and adjectives, cf. *Tri.* 1. *siquid* scans as a pyrrhic word here, to avoid a split anapaest, cf. *Epi.* 729, *Men.* 556, *Mer.* 1023, *Sti.* 182, *Vid.* 19.

341 adferto: the future imperative form, which is contingent on a future event. See note on line 56. It follows the phrase *si quid*, and refers to the fact that Congrio will probably need to supply everything himself. It was normal for cooks to bring utensils with them, cf. *Aul.* 417, *Mil.* 1397, *Men. Asp.* 228 f., *Sam.* 283 ff.

abs te: this is comparable to the phrase *ad nos*. The personal pronoun is used to refer to someone's home, that is 'to mine (my house)',.

operam perdas: 'waste time away'. This equates to the phrase *operam ludere* too, cf. *Cap.* 344, *Cas.* 424, *Cis.* 533, *Pse.* 369, *Ter. Ph.* 332.

perdas poscere: there is alliteration, and also polyptoton with line 336, when the idea of demanding things in vain from Euclio was also mentioned. The infinitive is dependent on the substantive, and is therefore acting as though it were a gerund, cf. *Epi.* 197, *Men.* 244, *Pse.* 1141, *Tri.* 76, 626, Lindsay, W.M. (2002) 72.

342 magna turba ac familia: this contrasts sharply with *turba...nulla* in line 340. It refers to household staff and belongings as well as family, cf. Kaser, M. (1955-1959) 1.44 ff., Costa, E. (1968) 140. The opposition is highlighted by the use of the deictic words, *istic* and *hic*, cf. Lindsay, W.M. (2002) 45.

343 suppellex...argentea: this line contains a catalogue of items one might find in Megadorus' wealthy house. There is a pairing of *aurum* and

argentea, and there is also alliteration. The word *suppellex* can refer to any type of furnishing in a house, cf. RE 2nd S. 4.923.45 ff. The mention of items of gold and silver, cf. Cic. *Agr.* 2.38, points to things especially attractive to thieves. Stace (233) views these items as unattractive to a cook, and being more suitable for a *meretrix*.

vestis: 'woven cloth'.

vasa: 'dish' / 'vessel' / 'utensil', cf. *Pse.* 656, *Tru.* 53 f., *Ter. Hau.* 141.

344 **perierit:** F; *periverit* MSS reading.

quippiam: 'anything'. For the use following *si*, cf. *Cas.* 711, *Cur.* 52, *Pse.* 253, *Rud.* 701, *Tru.* 6, Lindsay, W.M. (2002) 44.

quod: 'though' / 'in as much as'. Its force is concessive or limitative, cf. Lindsay, W.M. (2002) 111 f., L-H-S 2.569 ff.

345 This line picks up the theme of cooks being thieves.

abstinere: 'to abstain' / 'to hold back'. The verb takes an accusative neuter pronoun, cf. *Men.* 983, *Mil.* 1309, *Mos.* 897 f., Lodge, G. (1924) 1.18 f. The usual construction with *abstinere* is for it to take both an accusative and an ablative, cf. *Amp.* 926, *Cur.* 37, *Per.* 11.

obviam: 'within reach'. The phrase equates to *in promptu*, cf. *Cap.* 521, *Sti.* 524. There is irony here, given that Euclio does have treasure to steal, although the other characters are unaware of this.

346 This is a very regular senarius, with only four words. The heaviness makes the line striking, and the imperatives forceful and threatening.

dicant: the subject of this verb is the household of Megadorus.

coqui abstulerunt: the slave continues to portray the cooks as thieves, and stress that this is the view others have of them too. This part of the line is very vivid, and we could view it as being direct speech.

comprehendite: the first in a series of four imperatives, which continue the impression of a very vivid, lively section of direct speech. The alliteration underlines this. There is a degree of compression, due to the asyndeton and the need to understand a word for 'them'.

347 vincite verberate: the alliteration serves to underline the force of these imperatives. They are typical threats of punishment and violence towards slaves; see note on line 42.

in puteum condite: 'thrust into a pit'. One punishment for slaves was to put them in a pit, cf. *Poe.* 1152 f., *Pse.* 534, *Cic. Ver.* 2.5.76. These words are also associated with food preparation and storage. The *puteum* could be a 'grain-pit' or 'cellar', cf. *Aul.* 365, *Var. R.R.* 1.57.2, *Col.* 1.6.15.

348 horum: MSS reading; *horunc* Bothe. The form of the genitive plural *horunc* was used before vowels and 'h' in the dramatists, cf. Lodge, G. (1924) 1.684, TLL 6.2700.65 ff., whereas before a consonant, the dramatists used either *horum* or *horunc*.

istic: this points to the distinction between Euclio's and Megadorus' households.

quippe qui: 'since'. The force is adverbial here, as often in Plautus, and the verb is in the indicative, cf. *Amp.* 745, Lindsay, W.M. (2002) 110, Lodge, G. (1933) 2.489. The appearance of this phrase at the end of the line makes Stockert (106) think that the structure may be hypotactic here, although such complicated subordination would be rare in Plautus, cf. *Bac.* 485, *Sti.* 340.

349 ubi: 'there'.

ubi quid: MSS reading; *ibi quod* Dziatzko; *ubi quod* Goetz, Wagner, Francken. It is possible to retain the MSS reading in terms of sense, but according to Stace (236) the minimal change required by *ibi quod* should be preferred, cf. Dziatzko, K. (1882) 272. Stockert (106) also considers *ibi quod*,

on the basis that the main concern is not place, but possibility, also pointing out that *nihil est quod* is a standard phrase, cf. Lodge, G. (1933) 2.164.

subripias: Lambinus; *subripiat* MSS reading. This use of the second person singular is generalising, and similar to our word 'one'.

nihil: this is a key word, and has already appeared in lines 345 and 348. The repetition serves to stress that there is nothing at all at Euclio's house. This is ironic, given the presence of the pot of gold. But this belief, which is repeated over and over again, shows that if Euclio does not act suspiciously he has nothing to fear, because no-one suspects that he possesses anything of value.

hac: 'by this way'. For other examples of this use, cf. Lodge, G. (1924) 1.707.

350 A new scene is indicated here in the editions, as Staphyla joins in the conversation. However the iambic senarii continue.

heus: Itali codices; *heu* B; *eu* DV. This must be scanned as a monosyllable, cf. *Aul.* 264. This call was probably accompanied by banging on Euclio's door, although it is notable that Staphyla asks only who is calling her, not who is banging on the door, cf. *Mos.* 936 ff. Staphyla opens the door at some point during this line, or the next line, cf. Marti, H. (1959) 95. This exclamation is usually used with a vocative, either a pronoun, or a proper noun, as here, cf. *Cas.* 688, *Cur.* 185, *Mos.* 939, *Per.* 459, Bennett, C.E. (1910) 2.268. It is normally used by male characters only.

prodi...aperi: a pair of imperatives, positioned in parallel fashion, cf. *Mos.* 452, *Rud.* 413. The expected order is reversed: it would be more logical to have a command to open the door, before expecting her to appear. This is an example of *hysteron proteron*, which is found fairly frequently with pairing of verbs and ideas.

qui: it has the force of the interrogative *quis*, cf. *Aul.* 1, *Mer.* 867, *Rud.* 385, *Tru.* 116.

351 Pythodicus: Leo; *Strobilus* MSS reading. See note on line 334, and introduction (p. 5 ff.).

quid vis: 'what do you want?' This is the second of two standard questions asked by Staphyla, following *qui vocat* in line 350. She is quite abrupt. We should note that it is in itself of interest that Staphyla is required to answer the door. It was usual to have a door slave, who would have been male: this was not a female role. However, Euclio's only slave is Staphyla, who must fulfil all roles, which provides more characterisation of Euclio.

hos: MSS reading; *hosce* Angelius. This form is only found before vowels, since '-ce' is never permitted to form a syllable. It is not the norm before vowels however, and one should retain the MSS reading.

coquos...obsoniumque: there is a tricolon regarding the wedding. The use of *que* is ceremonial, cf. Leo, F. (1896-1906) 3.10 ff.

352 This is a regular iambic senarius, with only four words, or indeed only three words, since *in* and *nuptias* are effectively only one word. This contrasts with lines 351 and 353. The request is very formal in tone.

in: 'for' / 'for the purpose of', cf. *Cas.* 481, *Mil.* 832, Lindsay, W.M. (2002) 88, Lodge, G. (1924) 1.785, TLL 7.1.763.35 ff.

353 Megadorus: the name of the slave's master is given an emphatic position at the start of the line, which serves to add authority and legitimacy to the commands.

mittere: note the use of the active infinitive following *iubeo*; see note on line 243.

354 Cererin: 'for Ceres'. This is the dative form plus the suffix '-ne' indicating a negative question, cf. Lindsay, W.M. (2002) 101. This is another Plautine joke regarding wine, since Staphyla notices that there is no wine, and the fact that in the cult of Ceres, abstinence from wine was the regular practice. There is unlikely to be a reference to any particular festival in the Roman calendar, as Stace (237 f.) and Nicastris (125) have both noted. This plays further on the idea of the old woman who is partial to wine, and also plays Staphyla's name; see note on line 279. For information on the Roman festivals of Ceres, such as the *Cereris nuptiae* and *Ieiunium Cereris*, cf. Macr. *Sat.* 3.11.2, Cic. *Leg.* 2.21, Non. 246 L., RE 3.1977.35 ff., Sedgwick, W.B. (1930) 105.

Pythodice: Leo; *Strobile* MSS reading. See note on line 334 and introduction (p. 5 ff.).

has sunt: Festus; *has* MSS reading; *hi sunt* Macrobius. The verb is necessary in order to restore the metre, cf. Paul. Fest. 500 L., Deufert, M. (2002) 348 f.; *hi* would refer to the cooks, rather than the nuptials.

has...nuptias: there is hyperbaton and delay of the key word until the emphatic line-end position. This positional opposition between Ceres and the wedding ceremony highlights Staphyla's joke.

355 This line shows the stereotypical interest of old women in wine in Plautus, and offers a slight inconsistency with the portrayal of Staphyla so far, since one would expect her to be worried, cf. *Epi.* 567, *Mos.* 158, *Tru.* 93, *Ter. Ad.* 288 ff., *An.* 769; see note on line 279. However, it is necessary for Plautus to show that she is a typical female slave of comedy.

qui: 'why?' / 'how?'. For the instrumental function, cf. *Aul.* 339, Lindsay, W.M. (2002) 43, Lodge, G. (1933) 2.505.

qui quia: there is *adnominatio*, cf. *Epi.* 33.

temeti: 'wine' / 'alcohol'. This is cognate with a Sanskrit word which means 'to be stupefied', cf. Non. 8 L., Don. *Ter. An.* 229, *Eu.* 655, CGL 5.156, Walde, A., Hofmann, J.B. (1938-1956) 2.657, Ernout, A., Meillet,

A. (1932) 979 f. It can refer to any drink which intoxicates someone, and equates to *merum*. It is a rare word, found only twice in Plautus, cf. *Tru.* 833.

intellego: MSS reading; *video* Festus, Macrobius. It usually refers to perception by the eyes or the mind, cf. *Amp.* 667, *Pse.* 459, Lodge, G. (1924) 1.806 f.

356 **at iam:** B²; *adiam* B¹DV.

si: this is used with temporal force, cf. *Asi.* 218, 228, L-H-S 2.664. This usage is often found with the future perfect tense, cf. *Sti.* 152, *Catul.* 14.17, *Cic. Att.* 12.14.3, *Verg. Aen.* 5.64 f.

ipsus: 'the master', cf. *Cas.* 790, *Cis.* 450, Lindsay, W.M. (2002) 49, Lodge, G. (1924) 1.822, TLL 7.2.344.14 ff., Sommer, F. (1914) 431 f. The slave refers to his master, Megadorus. This is the equivalent of the Greek αὐτός, cf. *Men. Sam.* 256, 258, *Ar. Nu.* 218 ff., fr. 279 PCG.

357 **ligna:** 'logs'. This refers to wood for a fire. If one wished to indicate wood for building, one would use *materia*. In these few lines we can see that Staphyla is obeying the orders she received from Euclio, cf. *Aul.* 91 ff.; she is trying to discourage visitors. She therefore proves to the audience that she is undeserving of the suspicion of her master.

asserer: 'beams' / 'rafters', cf. *Naev. com.* 32 R., *Cato Agr.* 14.1, *Paul. Fest.* 15 L. *asserer* at the line-end is surprising, and should raise our suspicion that a joke is coming in the next line.

358 The repetition of *sunt* and *ligna* underlines the joke, as does the fact that the iambic senarius is very simple.

sunt pol: Staphyla gives a positive answer through the repetition of the verb used in the question. She emphasises her affirmation through the use of the asseverative oath.

sunt...foris: Congrio assumes that Staphyla would have looked for firewood outside, and acts as though he is saving her the effort, through the use of this joke. This is the fourth of four questions or statements using *sunt*. Surprisingly, this simple monosyllabic word can be effective in making a joke striking, as it is here.

ne quaeras foris: the polite, jussive subjunctive, which is often used in prohibitions by Plautus, cf. Lodge, G. (1933) 2.137; see note on line 173. Or a subordinate clause, introduced by *ne*, cf. *Bac.* 648, *Cis.* 204, *Mil.* 637, Lodge, G. (1933) 2.141, Stockert, W. (1983) 221. There is also a pun, since *foris* means out of doors, and the beams or firewood can be found inside.

359 The iambic senarius is very regular, with no resolution or elision, which underscores the slightly stilted and old-fashioned diction that Staphyla uses.

impurate: this adverb suggests the notion of being ritually unclean or sacrilegious. It is also a standard derogatory term, cf. *Rud.* 543, 751, *Ter. Ph.* 669, 962, Lilja, S. (1965) 23.

quamquam: it has its original adversative force here, cf. *Per.* 337, Bennett, C.E. (1910) 1.140, Lindsay, W.M. (2002) 122, L-H-S 2.602 f.

Volcano: 'fire'. This is a transferred use or meaning of the word from its original term as a name of a god of fire, cf. *Amp.* 341, *Epi.* 673, *Men.* 330, *Men. Sam.* 674, *Alex.* 153.14 ff. PCG, *Eub.* 75.7 PCG, Dohm, H. (1964) 252. The 'o' has been preserved after the consonantal 'u'. It continues the religious theme and tone, which *impurate* introduces. It may be another pointer to the character of Staphyla. Her language seems to be quite old-fashioned and archaic, and it gives a paratragic tone.

studes: 'eager for' / 'devoted to'.

360 The iambic senarius is very regular, highlighting the patterning of the line. There is alliteration, and parallel expressions, using *variatio*, signalled by the use of *causa* and *gratia*, cf. L-H-S 2.133.

cenaene: Pius; *caenae* *ve* MSS reading.

361 This is the third regular senarius uttered by Staphyla in succession. This control of the metre contrasts sharply with the rage contained in Staphyla's words. She is full of moral outrage, and the metre through its very lack of variety serves to highlight this, as does the alliteration in 360 and 361, cf. *Cap.* 843 ff.

postulas: 'expect'. This meaning, found in Plautus and Terence, equates to *cupere* and *velle*, cf. *Amp.* 361, *Aul.* 589, *Cap.* 739.

comburere: 'to burn up'. This long word is emphasised by its positioning at line-end, where it takes up the whole of the fifth and sixth feet.

362 **haud postulo:** this negative answer is expressed through repetition of the verb used in the question plus a negative. For the spelling of *haud*, cf. Leo, F. (1912) 249 f.

sequimini: the plural command at the end of the line is a signal for all the actors other than the slave of Megadorus to enter Euclio's house. There is significant telescoping of action in this section, as Staphyla moves from a position of outrage in line 361 to acquiescence by the end of line 362. She calmly leads the cook and others into Euclio's house. She has perhaps simply given up in despair, and she here finally disobeys Euclio's orders not to admit other people into his house, cf. *Aul.* 98 ff. Throughout many of the past few lines there are problems of attribution of words to different characters, cf. Stace, C. (1971) 242.

363 The MSS indicate a new scene at this point. This is not necessary under the criteria that the editors appear to have used in general for this

purpose, since the metre remains the same, and while several characters have left the stage, there are no new entrants onto the stage at this point. The name of the slave given in the MSS at this point is Pythodicus (Merula's suggestion from FITODICVS in BVJ); see introduction (p. 5 ff.). It appears that this short monologue by the slave served simply to prevent the stage being empty, and to provide a time interval between Congrio entering Euclio's house and Euclio's return from the market. If this is an artificial covering of what could have easily been an empty stage, this may be a sign that there was an act-break at the equivalent of this point in the Greek model which Plautus was using. It is known as an exit monologue, since it is spoken by a character who remains on stage after others have left, before that character leaves the stage themselves, cf. *Aul.* 105, 274, 580, 677, 696.

curate: this continues from the previous line, and is a clear argument against a scene division at this point, or the inclusion of such divisions in a text, as the slave calls to the cook, Staphyla and others as they enter Euclio's house. The usage is absolute here, cf. *Bac.* 227, *Cas.* 526, *Mil.* 935, Lodge, G. (1924) 1.344.

intervisam: MSS reading; *intus visam* Leo (*app. crit.*); *intervisam* <hi> Dziatzko. 'I will inspect', cf. *Aul.* 202, *Rud.* 592, *Sti.* 147, 154, 456. According to Stace (244) the line requires the insertion of *hi* or *nostrum* in order to clarify the sense, cf. Dziatzko, K. (1882) 267 f.

364 servem: 'I may keep watch over', cf. *Aul.* 81, 555, Lodge, G. (1933) 2.620 f. This is a further reference to the idea of cooks being thieves, and therefore requiring surveillance.

365 nisi: the use is adverbial here, in a similar manner to *sed*, cf. *Aul.* 805, *Rud.* 750 f., Lindsay, W.M. (2002) 103 f.

in puteo: 'in a pit'. See note on line 347. He is suggesting that one should punish them at once, because they are bound to deserve the

punishment later. It is paradoxical, because the pit referred to could be a grain pit. It is ironic that the slave is suggesting placing the cooks in a pit that is a source of food, and somewhere where they could obtain food for themselves easily. However, it would also mean they were somewhere where they could not steal valuable items. Stace (245) likes to think of this as a well, however, the *puteus* did not have to hold water, and it is probably better to think of it as a grain pit, rather than a water well.

cenam coquant: there is alliteration of the two key words in this monologue, reinforcing them. The juxtaposition of this phrase with the grain pit not only emphasises the theme of the cook as a thief, but also serves to highlight the irony.

366 There is alliteration and the line is patterned chiasmatically.

inde: 'from where'. There is apocope of the final syllable, as is usual for this word in front of a consonant, cf. *Aul.* 679, 707, Skutsch, F. (1892) 76 ff., Lindsay, W.M. (1922) 71.

coctam: 'what has been cooked'. This verb is important throughout the monologue of the slave, cf. *Aul.* 363, 365, 367. The positioning of the participle is epanaleptic, emphasising a swift succession of events, cf. *Amp.* 278, *Caes. Civ.* 1.28.4, L-H-S 2.812.

sursum: 'from below'. This is the opposite of *deorsum*. The form *susum* was probably concurrent in early Latin. Often, these words would imply motion, as is the case with *sursum* here, cf. *Ter. Ad.* 573, Lodge, G. (1933) 2.746 f.

corbulis: 'in little baskets'. The diminutive, cf. *Caecil. com.* 141 R., *Non.* 642 L.

367 **si autem:** MSS reading; *si <ipsi> autem* Goetz; *si<n> autem* Bothe; *ii si autem / hi si autem* Stockert. The emendations avoid the prosodic hiatus after *si*, which is otherwise required in this line, cf. *Cur.* 55, *Men.* 502, *Mil.*

1356, *Sti.* 643. Lindsay retains the MSS reading, but treats *deorsum* as a trisyllabic word, but see note on *deorsum*.

deorsum: 'down below', cf. *Aul.* 708. It scans as a disyllable in Plautus and Terence, cf. Lindsay, W.M. (1922) 194 f., Mueller, C.F.W. (1869) 451 f.

comedent: 'eat'. Cooks in New and Roman comedy are not characterised as gluttons, other than here, as it is normally the parasites who fulfil that role.

coxerint: the fourth repetition of a word formed on this stem, cf. *Aul.* 363, 365, 366.

368 superi...inferi: this is an extremely elaborate and neat line, which has the effect of making the slave appear learned and well-spoken, cf. *Aes. Ch.* 470 f. It appears to be a *sententia*. Its patterning is chiasmic, which underscores the antitheses it contains, cf. *Cis.* 512, *Ter. Ph.* 687, *CIL* 9.5813, *Liv.* 1.32.9 f. One could also view these words as meaning 'the gods' and 'the dead', as opposed to simply 'the ones upstairs' and 'the ones downstairs'. There is neat antithesis through the use of the prefix 'in-', and the nouns surround the verbs. This perhaps also points to the danger of the suggestion of letting or making the cooks prepare dinner in the pit. Plautus has ensured that we see the double meaning of *puteum*, through this elaboration of the joke. It would be ironic for the ones below to receive better treatment than those above.

incenati: for this participle, cf. *Cas.* 776, 788, *Rud.* 302, L-H-S 1.613.

incenati sunt: the use of the vivid present tense plus participle, rather than the expected future tense, placing emphasis on the result of the treatment, cf. *Mos.* 1087 f., *Rud.* 342.

369 sed: Gruter; *si* MSS reading; *sic* FZ. The sense requires *sed*, as the slave interrupts himself, and changes the direction of the monologue, cf. *Aul.* 321, 397, 403, 473, 627, Burck, E. (1956) 276. See note on line 6.

verba...negoti: there is opposition between words and action, and the sense that action is better than words. For this means of bringing a monologue to an end, cf. *Aul.* 397, 627. Note the use of the partitive genitive with *nil*, cf. Bennett, C.E. (1910) 2.19.

verba...facio: 'I chat'. See note on line 173.

siet: the archaic present subjunctive form, used instead of *sit*; see note on line 39.

370 At the end of this line the slave leaves the stage, and enters the house of Megadorus. There is no-one onstage for a moment.

rapacidarum: 'thieves' / 'robbers'. The theme of cooks being thieves also rounds off this monologue, and is underlined by the occurrence of this word at the start of the line, strikingly, following all the preceding references to cooks and cooking. There can be no doubt that we are meant to associate the two closely. This is a Plautine coinage, and a humorous and abusive patronymic, cf. *Cap.* 472, *Men.* 210, *Mos.* 356, *Tri.* 1021, Lilja, S. (1965) 59, Maniet, A. (1969) 1, L-H-S 1.458, 2.763. It is derived from the adjective *rapax*, and has the sense *rapacium filii*, cf. Lilja, S. (1965) 49.

ubi: the force is concessive here.

sit: Leo; *siet* MSS reading. The disyllabic form would be extremely unusual in this position, as it is not required metrically. There is a mechanical explanation for the error close at hand, with the occurrence of *siet* at the end of the preceding line. The fact that the two forms occur like this, in successive lines, shows that for Plautus they were virtually interchangeable, or at least, that at line-end, it was quite acceptable to employ this alternative form, and exploit the continuing ambiguity in the language. If the MSS reading is retained, *siet* must be scanned as a pyrrhic word.

tantum: 'such a lot of' / 'so many'.

371 A new scene is indicated at this point in the MSS. However the iambic senarii continue. There is the entrance of a new speaking character, and the stage has been momentarily empty. This may have been a point at which there was an act-break in the Greek model. Euclio is speaking to himself as he enters from the market. He appears to be introspective, but he is also addressing the audience. This monologue is partly expository, in that it serves to inform the audience of off-stage events. Its main interest is as a further source regarding the character of Euclio. He enters empty-handed, like a μικρολόγος, cf. Thphr. *Char.* 10.12, Men. *Sam.* 399 ff., Antiph. 204 PCG.

volui: 'I decided' / 'I chose'.

animum...confirmare: 'instil courage into one's mind'. This is a set phrase, which is rather formal, and gives an almost heroic tone, cf. *Mer.* 82, Pac. *trag.* 293 R. Euclio is elevating the level of the deeds which he had to perform at the market, and seems to be aware of his unsociable nature.

animum...meum: the hyperbaton is partly due to the usefulness of the disyllabic *meum*, but also to emphasise the egocentric nature of Euclio's character.

tandem: 'nevertheless' / 'yet'. An adversative particle, equivalent to *tamen* here, cf. Enn. *scen.* 209 V., L-H-S 2.497.

372 **bene me haberem:** 'to be well'. A set phrase, cf. *Mer.* 549, *Mil.* 717, 724, Lodge, G. (1924) 1.664.

me haberem: Scaliger; *haberem me B*; *haberem DVJ*. With the omission of *me* the line does not scan, nor does it make sense; the reading of B is awkward rhythmically, cf. Stace, C. (1971) 248. The transmission suggests that *me* was omitted, added above the line, and entered in the wrong place.

filiai nuptiis: Scaliger; *filiae nuptiis* MSS reading; *filiai in nuptiis* Vossius. This phrase features the archaic genitive of the first declension noun; see notes on lines 121, 295. The emendation is necessary metrically,

but also gives the phrase a formal tone, in contrast to the more informal first half of the line.

373 venio: the present tense is being used to make the action described by Euclio more vivid. This is comparable to the use of the historic present in prose. The asyndeton and apposition of clauses present in this line also helps this to be a vivid description, cf. L-H-S 2.430. Euclio moves straight into his narrative, and is very chatty, following his very formal opening line.

macellum: 'butcher' / 'market'. See note on line 264, cf. *Cap.* 848 ff., *Pse.* 169, *Amphis* 30.4 PCG. In Athens there would not normally have been the possibility of buying both meat and fish from the same market, cf. *Don. Ter. Eu.* 257. It was also known as the *forum piscarium*, cf. *Cur.* 474, *Ter. Eu.* 255 ff., *Liv.* 26.27.3, *Var. L.L.* 5.32.146.

rogito: the frequentative form of the present tense, cf. Lindsay, W.M. (2002) 54 f. This suggests he goes to all the butchers or sellers, before making his decision. He is trying to find the lowest price possible before buying. It is unusual to find this verb with a direct object, although it is sometimes attested with pronouns, cf. *Asi.* 326, *Mil.* 827, Lodge, G. (1933) 2.564.

indicant: there is strong enjambment to line 374. With this word coming at the end of a line, we expect a type of fish to be named at the start of the next line. The verb is the correct term for putting a price on something, cf. *Per.* 575, 586, 588, 590, 661, 664, *Plin. Nat.* 37.3.6.

374 caros: 'expensive'. The occurrence of this adjective at the start of the line shocks our expectations. Euclio does not mention a type of fish at all, rather he refers to the price or the costliness of the things he found. Given the types of meat mentioned, one has to understand the word *carnem*; therefore this could have been expected rather than *caros*, and only with the completion of the word is the expectation shattered. This

adjective is repeated five times over the next three lines, stressing this idea of food being too expensive for Euclio to afford. This is ironic, since we know he could afford to buy some meat or fish at least for this special occasion, thanks to the pot of gold. The concept of *carus* is dependent on one's attitude. The enumeration of meats and the repetition of *carus* is both monotonous and striking.

agninam...bubulam: the line is phrased neatly using chiasmus: NOUN ADJECTIVE adjective noun. Since both nouns are female, there is not only alliteration, but also assonance. The adjective *carus* is repeated for the second and third times: it appears three times in this line alone. The pair of meats mentioned are opposing in terms of their starting letters, 'a' and 'b'. Both meats are Roman, and would have been less widely available in Athens. The Romans were fond of meat, and the references to lamb, beef, veal and pork here are Plautine, rather than Athenian, cf. *Pse.* 165 ff., *Plin. Nat.* 8.77.209 f. In Athens, more fish was eaten than meat, although lamb was the meat dish at weddings, cf. Fraenkel, E. (1960) 408 ff. The reference to fish is likely to have derived from the Greek model, as until the later Republic, fish was quite rare and expensive at Rome.

375 **vitulinam...porcinam:** B²J; *vitilinam* B¹DV. 'veal, dogfish, pork'. There is a tricolon of other meats and fishes which Euclio claims to have investigated for purchase. This is a mixture of Roman and Athenian foodstuffs, but pork is perhaps the most Roman meat mentioned in the passage. *porcinam* provides a spondaic word-ending before the last dipody; this is not usually allowed, unless the final dipody is formed by one word. Here, it is formed by two, although there is elision.

cetum: the only word in the catalogue which breaks the monotony of the homoioteleuton of the succession of words ending in '-am', cf. *Cap.* 851, *Verg. Aen.* 5.822. It has been suggested that this is 'tunny', which is possible, but not certain, cf. Watling, E.F. (1965) 26. It may indicate any large fish, cf. *Ter. Eu.* 257. It is striking, because it is a fish placed among

meat, and separated from *pisces* in line 373. It comes from the Greek κῆτος. Stockert (111) sees a reference to fresh sea fish here, cf. *Cap.* 848 ff.

cara omnia: the adjective *carus* appears for the fourth time in two lines. This two word phrase is an elliptical and emphatic ending to the line. After *cara* we are perhaps expecting yet another foodstuff. Instead, Euclio states that *omnia* were expensive: an exaggeration typical of Euclio.

376 **eo:** 'for that reason that'. See note on line 133.

cariora: the fifth appearance of this adjective in three lines. This time the form is comparative, suggesting that the items were even more expensive than he has so far led us to believe: a further exaggeration. They felt more expensive to Euclio, because of his supposed poverty.

aes: 'money' / 'bronze' lit. This commences an elliptical possessive clause, from which *mihi* has been omitted.

377 Although this line is textually and metrically problematic, there is no difficulty in understanding the sense. Wagner deleted this line, viewing it as a gloss, but this is unnecessary. The MSS reading is not possible metrically, but Leo accepts it, cf. Leo, F. (1912) 274. None of the emendations is fully satisfactory, and it is therefore better to retain the MSS reading, while noting the metrical difficulties.

abeo...est...emam: the present tense is used throughout this line in order to make Euclio's description more vivid.

abeo iratus illinc: MSS reading; *abeo initus illinc* J; *abeo illim iratus* Bothe; *illinc iratus abeo* Guyet; *iratus abeo illinc* Brakmann; *abbito iratus illinc* Lindsay. If one wished to retain the MSS reading, and ensure that it scans, one would have to elide the '-us' of *iratus*, cf. *Poe.* 455.

quoniam nihil: MSS reading; *quoniam <mihi> nil* Wagner.

qui emam: The elision which occurs in the sixth foot of the line is fine, cf. *Cur.* 664, *Men.* 898, *Per.* 626, 834, *Tru.* 861. If one wishes to retain

the MSS reading of the line and ensure that it scans, it is necessary to have hiatus here, cf. Stockert, W. (1983) 111, Drexler, H. (1932-1933) 2.307 ff.

378 'Thus I deceived all those impious men.'

impuris: 'impious'. This is a reference to ritual cleanliness for sacrifices, cf. *Aul.* 359.

omnibus adii manum: one should not scan this word-group with a split resolution, rather one should have *syllaba anceps* at the *locus Jacobsohnianus*, cf. Stockert, W. (1983) 111.

adii manum: 'dealt with' / 'advanced my hand' / 'deceived'. This is a common term of deception, cf. *Cas.* 935, *Per.* 796, *Poe.* 457, Claudian. 5.308 f., Lodge, G. (1924) 1.47, Otto, A. (1890) 213.

379 **egomet mecum:** there is a degree of superfluity in this phrase, cf. *Bac.* 385, *Mil.* 714, *Poe.* 1402, *Pse.* 908, *Rud.* 771, Lindsay, W.M. (2002) 40.

intervias: MSS reading; *interdum* Nonius. 'on the way'. This adverbial expression can be written as either one or two words; it substitutes the genitive for the accusative case, cf. *familias, alias, vias*. It has been viewed as an accusative however, cf. CIL 8.2728.11 f., Non. 797 L.

380 **festo...prodegeris:** these words will be picked up in line 381, when the prefix 'pro-' will be moved from one word to the other, resulting in opposite meanings. This results in a *figura etymologica* spread over the two lines, cf. *Afran. com.* 262 R., *Hor. S.* 2.3.143 f., Non. 699 L., *Paul. Fest.* 256 L. There is an opposition between *festus* and *profestus* involving days of the calendar, which fall into one or the other of these two categories, and this is underlined by the rhyme at the line-ends, cf. *Poe.* 501. The abundance through repetition is found elsewhere in Plautus, cf. *Amp.* 940 ff., Blänsdorf, J. (1967) 31, Langen, P. (1886) 13. The form of the verb is the future perfect tense, cf. *Mer.* 1020.

381 **profesto egere:** see note on line 380. The first syllable of *profesto* is short.

egere liceat: the usage of *liceat* is quite loose, and one could expect *nesesse sit* here, according to Stace (252), cf. Lodge, G. (1924) 1.898. One could also suggest *pigeat* rather than *liceat*, which makes good sense. In addition, it would create alliteration in the line, cf. *Sti.* 121 f. Stockert (112) considers this a periphrasis for *egeas*, cf. *Cap.* 90, *Sti.* 611, *Caecil. com.* 50 R.

nisi peperceris: B; *nisi si parseris* Abraham; *nisi reperseris* Lindsay (*app. crit.*). The MSS reading has been deemed un-Plautine, since Plautus usually uses the more common perfect form *parsi*, cf. *Tru.* 375, *Ter. Ad.* 562, *Hec.* 282, Lodge, G. (1933) 2.281, L-H-S 1.605.

382 **rationem:** 'reckoning' / 'reasoning' / 'account' / 'bill'. This refers to the philosophy presented in the previous two lines, cf. *Tri.* 223 ff.

edidi: 'presented' / 'consumed'. The phrase *rationem...edidi* is legal language, like *promulgare* and *proferre*, cf. Pompon. *dig.* 34.3.8.5, Cic. *Ver.* 2.1.26, TLL 5.2.91.71 ff.

ventri cordique: this is an oxymoronic pair. There is also an oxymoronic juxtaposition with *rationem*, as one would not connect either of these organs with 'reason'. However, both the stomach and the heart have associations with the current situation. One could use capital letters at the start of each of these words, and treat them as though they are personified, since Euclio seems to be treating them as such. The linking of the stomach and heart is unusual; the normal connection is between *animus* and *cor*, or *pectus* and *cor*, cf. *Men.* 761, *Mer.* 590.

383 **accessit animus ad:** there is alliteration. Stace (252 f.) notes that Euclio uses the language of politics in 382 and 383, to suggest a fair debate, cf. Ulp. *dig.* 42.1.4.3, TLL 1.262.53 ff.; however, the ultimate decision is determined by Euclio's prejudices, and his parsimony. He has had to win over his *animus* as though it were an opponent, cf. *Mil.* 568 f., *Tri.* 305. The

verb *accedo* regularly takes *ad* or the dative, cf. Cic. *Ver.* 2.3.40, 43, 51, 69, 86, Nep. *Milt.* 3.5, Tac. *Hist.* 1.34, Bennett, C.E. (1910) 2.124, 2.217 f. The image of the senate is common in Plautus, cf. *Epi.* 158 f., *Mos.* 687 f.

meam: this must scan as a iambic word in this line. Euclio mentions two other parts of himself, his *animus* and his *sententiam*, which could be personified. Therefore Euclio suggests that he is constituted by four main parts in these two lines.

384 quam minimo: 'as little...as possible'. The construction is *quam* plus the superlative. There may be an allusion to the popular ancient idea that the gods prefer simple gifts, which was common in fourth century Greece, cf. Men. *Dys.* 447 ff., fr. 264 Koe., Pherecr. 28 PCG, Eub. 94 PCG, 127 PCG, Antiph. 204 PCG. The idea is used by Euclio to rationalise and disguise his meanness.

filiam...darem: 'I might give my daughter to be married'. Legal terminology for one of the procedures of marriage. The supine is usual here, cf. *Aul.* 27, *Cas.* 86, *Sti.* 140, Ter. *Ph.* 752, Liv. 1.49, Caes. *Gal.* 1.18. See note on line 27.

385 tusculum: the diminutive of *tus*, cf. Palmer, L.R. (1954) 238 f. It was an expensive luxury, but was a typical offering to a household Lar, especially before a wedding, cf. *Aul.* 24, Cato *Agr.* 134.1, Men. *Sam.* 673 f. The ritual is more important than the attitude, and the fact that this offering is made may help to encourage the Lar to return. The form is an *hapax*.

hoc et: Priscian; *et hasce* MSS reading. Metrically the line is better with *hoc*, cf. Prisc. 2.104.1 GLK. However, *hasce* would have been shortened by apocope to *hasc* in speech, as is required metrically, and this would have been more idiomatic. Indeed, the particle '-ce' never forms a syllable before a consonant in comedy. So, the emendation may be unjustified, and may reflect our lack of understanding of the

pronunciation of Latin. The sense is equally good with either option. The reference to the garlands fits better in the line, since garlands could be visible to the audience, and it is therefore better to retain the MSS reading.

coronas: this is a typical offering to a Lar, cf. *Aul.* 25, *Tri.* 39, *Cato Agr.* 143.2. The use of *floreas* to describe the garlands suggests that they are blossoming.

386 haec: this is probably a feminine plural form referring to the garlands only, in place of *hae*, cf. *Aul.* 532, *Ter. An.* 328, *Eu.* 582, L-H-S 1.469.

imponentur: JV²; *imponeuntur* MSS reading, cf. Chelius, K.H. (1989) 132 ff.

in foco: MSS reading; *in focum* Havet. The emendation uses the accusative, implying movement, cf. *Aul.* 7. The idea of 'laying garlands' does not require the force of movement, and therefore the MSS reading is satisfactory, cf. Bennett, C.E. (1910) 2.127. However, in Plautus it is usual for the verb *imponere* to take *in* plus the accusative, cf. *Bac.* 69, *Per.* 691 f., *Rud.* 1237, Lodge, G. (1924) 1.768 f. In classical Latin the construction with *in* plus ablative was found, cf. *Cic. N.D.* 1.54, *Dom.* 134, *Sal. Jug.* 61.1.

Lari: Euclio refers to his household Lar. This section demonstrates Euclio's attitude to the Lar and Roman religion. He does not feel the need to bother normally, but he makes an effort for the special occasion, and believes that this is enough to satisfy the gods. His superstitious nature makes him desire to gain their goodwill at such a time, but he does not think that they are worth trying to propitiate on a regular basis. This is the first mention of the Lar in the body of the play. He has been ignored by Euclio until now, but now Euclio intends to ask the Lar to bless a wedding that he knows will not occur. It is ironic that Euclio believes he can win the Lar over with so little so late. According to Stace (254 f.), Euclio's daughter has already won the Lar over anyway, making Euclio's sacrifice worthless and pointless. In fact, it appears that this intended sacrifice does

not take place, as Euclio is interrupted by the need to relocate the pot of gold.

387 fortunatas: 'prosperous' / 'successful', cf. *Tri.* 41, *Cic. Div.* 1.102.

gnatae nuptias: a formula comparable to *filiai nuptiis*; see note on line 295. The archaic spelling of *nata* is used. This phrase is uninterrupted, and occurs in a line that is effectively a prayer to the Lar, using the construction of *ut* plus the subjunctive, and highlighted by alliteration and the archaic orthography.

388-389 These lines serve to introduce Congrio, who will soon enter the stage from Euclio's house. There is a change of mood, and standard phrases are used to indicate the noises made by Congrio which accompany his arrival. Questions are used to change the tone, and they contrast well with the preceding narrative. They show Euclio's doubts and suspicions resurfacing.

388 sed: this interrupts and changes the direction of the monologue; see note on line 6. Euclio's thoughts of kindness towards his daughter are forgotten as soon as he notices that his house is open.

apertas aedis: the house is open, in direct opposition to Euclio's commands to Staphyla before he left for the forum, cf. *Aul.* 274. Of course, until the arrival of the slave and cook, Staphyla had obeyed Euclio, and therefore it is unfortunate for her that it appears to Euclio that his orders have been ignored completely.

conspicor: 'I catch sight of' / 'I perceive'.

389 strepitust: Leo; *strepitus est* MSS reading. An onomatopoeic word used here as a signal for the appearance of a new character onstage; it is comparable to *crepitus* and *crepo*, which are used in connection with the

opening of a door, cf. *Amp.* 496, *Aul.* 665, *Bac.* 1057, *Cas.* 873, *Cur.* 158, 203, 486, *Mil.* 270, 328, 410, *Poe.* 741.

numnam: this introduces a rhetorical question. The *nam* acts as an emphatic particle, strengthening the interrogative: it is not connected in meaning with *nam* meaning 'for', cf. Lindsay, W.M. (2002) 129. It provides for a negative answer, and the questioner does not wish to believe that what they are asking is happening or is true, cf. *Amp.* 321, 1073, *Aul.* 242. The use of this question underlines his fear and suspicion that arises automatically once he notices his house is open.

compilor: 'I am being robbed'. This is a rare verb, which equates to *spolior*, cf. *Asi.* 272, *Men.* 560.

390 The MSS do not indicate a new scene here, which suggests that Congrio speaks his lines from within Euclio's house; usually the entrance of a new speaking character seems to have demanded a new scene. This would agree with the treatment of Euclio's daughter's words later in the play, cf. *Aul.* 691, *Mos.* 515, *Ter. Ad.* 486, 543. There is strong enjambment to line 391, since we are awaiting the key imperative required to complete the phrase. The staging of lines 390-405 would have provided visual humour, with Euclio entering his house at the end of 397, as Anthrax comes out of Megadorus' house onto the stage. Then as Anthrax flees back indoors at the end of 405, Congrio appears from Euclio's house. This would result in a cuckoo clock effect. The line is a pure iambic senarius, which contrasts with the lines on either side, and ensures that this important line stands out.

aulam: this is the key word in Congrio's short speech. It can refer to any kind of pot, jar, or cooking pot. Its position at the start of the line ensures that it receives emphasis. It also means that as soon as Euclio hears this word, he starts to worry about the safety of his gold, and therefore makes assumptions about the words which Congrio then continues to say. Euclio assumes that the cook has found his gold, despite

the fact that he knows there are cooks in his house preparing for the wedding, cf. *Men. Dys.* 456, 490 ff., *Alex.* 132 PCG, 179 PCG. Also, consider the title of the play, which suggests the pot is small, through the use of the diminutive. The innocence of Congrio's words makes them more ambiguous and the irony of Euclio's conclusions stronger.

si pote ex: Lambinus; *si potes* MSS reading; *si potest* / *si potis* Heckmann. In terms of sense and metre, the acceptable possibilities are *pote*, *potis* and *potes*. Therefore, the way of determining a solution is to examine Plautine usage: this may not provide a firm answer, but it may serve to eliminate some doubt. Plautus often used *si pote*, and this may therefore be the best reading; it equates to *si pote est*. One also needs to question whether *ex* is necessary with *vicinia*, cf. *Asi.* 200, *Aul.* 400, Lodge, G. (1933) 2.324.

391 There is a gradual increase in the number of short syllables from the preceding few lines, as the excitement of the situation grows.

est parva: Pylades; *parva est* MSS reading.

capere: this verb is commonly used with the idea of volume and capacity. Stace (256) notes that one needs to understand words such as *aquam* and *cibum* here, cf. *Cur.* 110, *Lucr.* 3.298, *Ov. Met.* 1.343. The lack of an object with this verb is unique, and Stockert (113) suggests this is because of the homonyms that each character understands: Congrio means *cibum*, while Euclio thinks of *aurum*, cf. *Aul.* 90 ff., *Men. Dys.* 456 ff., *Diph.* 40 PCG.

ei mihi: see note on line 200.

392 There are many short syllables in this line which help to demonstrate Euclio's agitation, as does the asyndeton in the neatly patterned second section of the line. The assonance of *aurum* and *aula*, and the rhyme of *rapitur* and *quaeritur* unify the paratactic clauses.

hercle: MSS reading; *hercle* <ego> Seyffert. The emendation avoids the need for hiatus between *hercle* and *aurum*. However, the hiatus is useful, because it separates Euclio's exclamation from the asyndetic statements describing his thought process. Therefore the emendation is unnecessary, and the pause serves the efficacy of the line's sense, cf. Lindsay, W.M. (1922) 239 ff. Stace (256) sees the hiatus as improbable, and views it as possible for the *ego* to have slipped from 392 to 393 in error; *ego* is not required in 393, where however it is present.

aurum...quaeritur: there is a pair of phrases, and this is a neat and elliptical line. The order of thought in this line however is unexpected, because Euclio mentions the possible theft of the gold first, and then second the pot which is being sought. This is another example of *hysteron proteron*. This neat phrase is illustrative of Euclio's train of thought. The pair of nouns in this phrase involves alliteration. The phrase employs passive forms of the verbs, which helps to suggest that we are privy to the machinations of Euclio's thought, while it is occurring.

393 This line was deleted by Langen and Ussing; Ritschl, followed by Goetz, moved it to between lines 242 and 243. The problem with this line, which formed the basis of these editorial decisions, is that it is a sole trochaic septenarius among a long series of iambic senarii. Lindsay argued for its retention however, on emotional grounds, cf. Lindsay, W.M. (1922) 288, cf. *Per.* 520, *Pse.* 998, *Rud.* 1338. Although the sudden switch in metre is not in itself strange, the fact that it changes for one verse only is. In addition, there is a problem with how one can make this line fit this section in terms of sense. The line contains much resolution, and therefore fits the agitated tone created by the metre of lines 391 and 392. In terms of sense, it is rather awkward though. As Stockert (114) notes, there are problems in the language of the line. The appearance of the passive form *occidor* is unique, cf. Lodge, G. (1933) 2.238, as is the adverbial use of *nimirum*, cf. Lodge, G. (1933) 2.167, nor is this usage satisfactory, cf.

Thierfelder, A. (1929) 7 ff., Langen, P. (1880) 135 f., Lindsay, W.M. (2002) 103. It was perhaps a later addition to the text, as an alternative to 394 ff., that is a means of ending the section a little more quickly, without the three line prayer to Apollo. Thierfelder (7 ff.) makes the line into a senarius, so that it can be retained, by omitting the problematic *nimirum*, and the unnecessary *ego*, and altering *occidor* to the more common *occidi*:
ōccīdī nīsi īntro hūc prōpĕrĕ prōpĕrō cūrĕrĕ.

nimirum: 'indisputably'.

propere propero currere: the phrase involves polyptoton, and alliteration. All three words are concerned with swift movement, which the prosody of the line suitably underlines. The abundance is typical of Plautus, cf. *Aul.* 181.

394 Apollo: the god of the sun, who is therefore all-seeing, and an appropriate god to call on, because Euclio's hope is that Apollo has witnessed a robbery. It could also indicate that there is an altar or statue dedicated to this god onstage. If a god was called on in the Greek original, it would probably have also been Apollo, since a pillar of Apollo stood outside each house in Athens, cf. *Bac.* 172, *Mer.* 678 ff., *Turp. com.* 118 R., Duckworth, G.E. (1952) 83 f. Euclio is probably calling on Apollo in his capacity as ἀλεξίκακος, cf. *Men. Epit.* 396 ff.

subveni...adiuva: these are virtual synonyms. Euclio is issuing commands to a god. This is not at all appropriate, and provides further evidence of Euclio's improper dealings with gods, and his attitude to religion.

quaeso: 'I beg'. The use of this word serves to make Euclio's imperatives seem less demanding. Even with the use of this word however, Euclio's tone is not correct, when approaching a god. The use of *quaeso* paratactically with imperatives is common, cf. Lodge, G. (1933) 2.410 f.

395 This is a fairly regular senarius, using only four words, the last of which is particularly long. This underlines the absurdity of the prayer and its format and content.

config: the third imperative of Euclio's impudent prayer provides a surprising start to the line. This command is a request for violent action to be taken against the thieves.

sagittis: B; *sagittas* DV. The arrow is associated with Apollo, as his traditional weapon. The word scans as two short syllables followed by one long syllable, showing the remains of the old accent on the first syllable of the word, cf. *Per.* 25, *Tri.* 725, Lindsay, W.M. (1900) *Cap.* p. 36. This is the ablative of means with a verb of attack, cf. L-H-S 2.120.

thensaurarios: Leo; *thesaurarios* MSS reading. See note on line 7. This adjective is a Plautine creation, formed on the basis of other adjectives, cf. Maniet, A. (1969) 55 f. It takes up the second half of the line, and is meant to sound high-flown, and ridiculous, making Euclio's prayer seem absurd. One might expect a genitive of the item stolen by a thief, rather than an adjective, cf. *Poe.* 184; adjectives are rare in this situation, cf. *Rud.* 310, *Catul.* 33.1.

396 This line is an example of a typical condition clause as used in prayers. This line has been viewed as containing a reference to the repulsion of the Gauls with Apollo's help by the people of Delphi in 279 B.C. If so, this would have had to be present in the Greek model. Menander died in 292/1 B.C., so if he is viewed as the author of the original, either the text was altered after his death, or the reference was in fact simply general, cf. *Paus.* 10.22.12, *Just.* 24.6 ff. Any such reference would have been lost on the Roman audience on Plautus in any case, and for that reason, is also unlikely. Euclio's prayer is not a parody, but a true cry for help in a time of need; however, there is a comic effect, in that the situation and the form of the prayer do not correspond.

<si> cui: Ussing; *cui* MSS reading. If the extra syllable is not included then hiatus is required between *cui* and *in*. For the synaloepha which results if one follows Ussing, cf. *Aul.* 75. In terms of the sense, we would expect *si* at the start of the line, since this is standard in prayer formulae, cf. *Cap.* 1035, *Cas.* 3, *Poe.* 488 f. This type of prayer typically makes use of conditional clauses, cf. *Hom. Il.* 5.115, *Ar. Ach.* 405, *Soph. O.T.* 165, *Pind. I.* 6.42 ff. This also makes the reference general, and removes the suggestion that Euclio has been aided by a god.

tali <iam>: Camerarius; *talia* BDV; *tali* J. The emendation restores the metre, along with Ussing's <si>.

subvenisti: F, Merula; *subvenit* BDV.

antidhac: BDV; *antehac* J. *antidhac* is an alternative and archaic form of *antehac*. It is trisyllabic as opposed to the classical, disyllabic form, in which the '-e-' is not sounded, and is used 9 times by Plautus, always at line-end, cf. *Amp.* 711, *Bac.* 539, *Cas.* 88, *Cis.* 198, *Epi.* 539, *Poe.* 752, *Pse.* 16, 620. The archaic form *antidhac* is not found at all in Terence.

397 This line provides us with a glimpse of the onstage action. Euclio thinks he should be stopping the thieves, but instead he has stopped to demand help from Apollo. The prayer has demonstrated his attitude to gods, and his lack of trust. This line shows that although he has issued his prayer or demand, he does not believe it will have any positive effect. He should be acting instead of praying, as he can only do things by himself: he trusts only himself. The question is rhetorical, and directed purely at himself; it highlights Euclio's frustration. This type of self-exhortation by characters is typical of drama, cf. *Asi.* 125, *Cap.* 827, *Epi.* 342, *Men.* 552, 878, *Mer.* 130, *Per.* 742 f., *Rud.* 454, 677, *Tri.* 1135, *Tru.* 630, *Ar. Nu.* 131, *Eur. Med.* 1242 f.

sed: see note on line 6.

prius...perii: the alliteration underlines the agitation in Euclio.

prorsus: 'utterly', cf. *Aul.* 366.

398 The MSS indicate a new scene at this point. Euclio has exited the stage into his own house, and Anthrax has entered from Megadorus' house. The metre remains the iambic senarius. Anthrax is calling back into the house to the slaves he names. This is a standard comic technique, whereby one character enters to give a monologue, but first calls back to the people he is leaving behind, cf. *Cas.* 144 ff., *Men.* 351 f., *Per.* 85 f., 405, *Ter. Ad.* 376 ff., 636 f., *An.* 481 ff., *Alex.* 138 PCG, *Philem. Jun.* 1 PCG, Dohm, H. (1964) 252 f., Fraenkel, E. (1960) 155. The portrayal of the cook who enjoys giving orders is also a typical theme. This line is a very regular iambic senarius, with no resolution or elision: this helps the orders to be clear, and gives the impression that Anthrax is organised.

Dromo: 'runner'. This is a typical comedy slave name, cf. *Asi.* 441, *Ter. Ad.* 376, *An.* 860, *Hau.* 241, 249, 275, 743, 748, 892, *Lucian. DMeretr.* 10.4, *Men. Sik.* 371, 374, *Dionys. Com.* 3 PCG, *Euphro* 9 PCG, Schmidt, K. (1902) 187.

desquama piscis: Nonius; *des quam aspicias* MSS reading. 'remove the skin' / 'remove the scales'. Nonius' reading provides better sense in the context of orders from a cook to his helpers, cf. *Non.* 135 L., *Apul. Apol.* 42, *Paul. Fest.* 69 L. This task is one that would be assigned to an underling, as it was a filthy and unpleasant job. The prefix 'de-' signifies the idea of 'from' or 'away from', cf. L-H-S 2.263.

Machaerio: 'chopper'. This is another name appropriate to a cook's helper, deriving from the Greek word μάχαιρα, but less common than Dromo, cf. Schmidt, K. (1902) 195 f.

399 congrum murenam: these are two different types of eel, cf. *Amp.* 319, *Mil.* 760, *Per.* 110, *Pse.* 382, *Epich.* 89 PCG, *Plin. Nat.* 9.24.57, 9.88.185, RE 4.874.

exdorsua: 'debone' / 'bone', cf. *Amp.* 319. This would have been a more skilled and less filthy job, which suggests Machaerio, as indicated by

his name, is more highly trained than Dromo, cf. Non. 26 L., Paul. Fest. 69 L., Apul. Apol. 42. The '-u-' is surprising in a verb derived from an 'o'-stem; the expected form is *exdorsare*. This may be a result of analogy with *deartuo*, in which the '-u-' is part of the stem. However, there are other words connected with *dorsum*, e.g. *dorsualis*, which suggest there may have been a 'u'-stem form of this word.

exdorsua quantum potest: Nonius; *exossata fac sient* MSS reading. Both readings provide roughly the same meaning, however the use of *exossata* to refer to two items of different gender is something attested only in classical Latin, cf. Sal. Cat. 5.2 f., L-H-S 2.435, K-S 2.1.32. However, Nonius' is the only reading that is possible metrically, cf. Lindsay, W.M. (1904) 26, Deufert, M. (2002) 352 f. The verb *exossare* would be Plautine, cf. Amp. 318, 342, Pse. 382, as would the construction *fac* plus perfect subjunctive, cf. Lodge, G. (1924) 1.597. For the form *quantum potest*, which is typical of Plautus, cf. Amp. 971, Asi. 607, Aul. 119, Bac. 348, Men. 435, Ter. Ad. 350. Here, *potest* is impersonal, and one may understand *fieri*. In Terence, there is a clear echo of this section, cf. Ter. Ad. 376 ff., Fraenkel, E. (1960) 125, 413, Leo, F. (1912) 33.

400 artoptam: 'baking tin' / 'bread oven'. This container would have had a lid, and would have been used for baking, cf. RE 2.1460 f. It is borrowed from the Greek ἀρτόπτης; colloquially it could refer to a baker, cf. Plin. Nat. 18.28.107 f. Pliny remarks that the authenticity of this verse was cast into doubt, because of the use of this word, partly because there were no bakers by profession in Rome at this time, cf. Deufert, M. (2002) 97-99. It is a feminine noun in Latin, but the Greek noun is masculine, cf. L-H-S 1.454.

401 gallum: 'cockerel'.

sapis: MSS reading; *satis* Nonius. The MSS reading makes better sense, and implies a threat, which is more likely in the context, cf. *Amp.* 311, Non. 851 L., Stockert, W. (1983) 116.

402 glabriorem: Nonius; *clabrionem* B; *glabrionem* DVJ. It is usually used of those who remove their body hair for the purposes of their job, cf. *Catul.* 61.137 ff., *Sen. Ep.* 47.6 f., *Gel.* 6.12.5, *Fulg. serm. ant.* 17.

reddes: the future tense, with imperative force, cf. Bennett, C.E. (1910) 1.438.

ludius: Leo; *lydyus* B; *lidyus* D; *lidius* VJ; *lydius* Nonius. 'performer' / 'dancer'. The first dancers came to Rome from Etruria; only later did Romans engage in this profession; they participated in cults, cf. *Cic. Har.* 23, and were despised. For the formation of the word, cf. L-H-S 1.290, Walde, A., Hofmann, J.B. (1938-1956) 1.829 f., Ernout, A., Meillet, A. (1932) 536.

403-405 These lines introduce the arrival of a crowd onstage, and also are the typical signal for a new act or chorus in a Greek comedy, cf. *Bac.* 107. Thus there is a new act indicated in the MSS after these lines. They offer stage directions for the action, and lead us to expect that in a performance there would have been noises from Euclio's house.

403 sed: see note on line 6.

404 coqui...officium suum: this is another reference to cooks as rogues and thieves. They are expected to cause a commotion and disruption, and since these lines are said by a cook, there is maybe a sense in which they themselves take pride in this. The use of the term *officium suum* is ironic, cf. *Asi.* 173, 380, *Poe.* 427, *Pse.* 913. It is often used of the typical behaviour of a person.

405 **fugiam...turbae hic itidem fuat:** MSS reading; *redeo intro ne quid hic turbae fiat* Nonius; *fuat* Hare; *fiat* MSS reading; *ne quid hic itidem turbae fuat* Lindsay. Nonius wished to make the point that *turba* can mean 'trouble', cf. Non. 843 L.; this argues against Brix's *turbarum*. Nonius' *redeo* is probably too weak and calm for this situation; Plautus often uses *fugere* in the sense of 'hurry', cf. *Mos.* 460, 513, *Poe.* 426 f., *Rud.* 454. If one reads *fuat* in place of *fiat*, which is not possible metrically, the line scans, and this is also the form one would expect after *ne*, cf. L-H-S 1.574, Wallstedt, E. (1910) 68. Lindsay's suggestion results in an anapaestic word in the fourth foot, which is usually avoided.

ne quid turbae...itidem: there is a crowd at Euclio's house. See note on line 403-405. There is no 'crowd of revellers' here: *turbae* refers to the people involved in the next section of the play, that is, the cooks and slaves who Euclio has driven from his house.

turbae hic: there is apparent hiatus required between these two words. However this genitive form of the first declension is rarely elided in Plautus, cf. Leo, F. (1912) 338 ff., and the hiatus is only apparent. Really, what we have is *turba(i) hic*, with elision of one of the syllables of the spondaic genitive ending, cf. *Amp.* 1135.

406-474 These lines are in a variety of metres, all of which would have been accompanied by the *tibiae*. There is a clear contrast with the preceding section, which was spoken iambic senarii. Lindsay identifies lines 406 to 414 as a trochaic system. However, this leads to many prosodic difficulties, and one has therefore to question whether this is a sensible suggestion. If many allowances have to be made to allow a passage to fit a particular metrical scheme, however hard it may be to give up a neat schematisation, it may be more sensible and also more useful, to designate the lines as uncertain, and analyse them as they stand, rather than trying to make them fit a pattern and a name, cf. Questa, C. (1995) 82-85, Braun, L. (1970) 45 f., Stace, C. (1971) 266. It is a lively section involving Congrio the cook and Euclio, which while providing much humour, both visual and verbal, serves to progress the plot of the play too. As has been announced by the retreating Anthrax, a crowd is rushing onto the stage from Euclio's house, cf. *Aul.* 406 f., 414. At first the only speaking character is Congrio, and he will be followed onto the stage later by Euclio. According to Dohm, H. (1964) (*passim*), there are a few main types of cook scene. This section both provides light relief and yet is integral to the plot. They are not fully integrated into the plot, and are a form of farcical entertainment. Yet, it is a cook who provides the impetus and stimulus for the movement of the pot of gold by Euclio, and therefore, the cooks are also crucial to the plot and the forward action of the play. These lines also further the characterisation of Euclio, through his behaviour towards Congrio, and the decision he makes to move the gold. For the motif of the badly treated cook, which appears here, cf. *Men. Asp.* 216 ff., *Epit.* 610 ff., *Sam.* 357 ff. Although Congrio is a cook, this section also bears a striking similarity to so-called 'running slave' or *servus currens* scenes, as Congrio is also very afraid, cf. *Amp.* 984 ff., *Asi.* 267 ff., *Cap.* 768 ff., *Cur.* 280 ff., *Epi.* 192 ff., *Rud.* 615 ff., *Tri.* 1008 ff., *Ter. Ad.* 299 ff., *An.* 338 ff., *Men. Asp.* 399 ff., *Dys.* 81 ff., *Epit.* 878 ff., *Ar. Ach.* 176 ff., *Av.* 1122 ff., *Eq.* 247 ff., Anderson, W.S. (1970) 229-236, Duckworth, G.E. (1952) 106 f., Stace, C.

(1971) 263 f., Stockert, W. (1983) 117 f. This could also be viewed as an aria of complaint, cf. *Cas.* 621 ff., *Epi.* 526 ff., *Per.* 777 ff., *Rud.* 664 ff., Dohm, H. (1964) 246 f., 258. The stage would be empty of speaking characters momentarily, thus this is a possibility for a new act in the Greek model. There is complete change of speakers, and a change in metre. Given the Greek model would not have been so various in its metre, it is uncertain whether this is a useful method of determining the likelihood of an act-change at this point.

406 optati vires: B; *vives* DV; *cives* J. The start of this line is extremely problematic, and therefore requires daggers. Suggestions include *attatae cives*, cf. *Cas.* 468, *Mer.* 365, *pro Attici cives*, and *pro fidem Attici*, cf. *Amp.* 376, *Rud.* 615. If *attatae* was misspelt, it could have appeared as *ptatae*, and the first letter may have been omitted for later addition by the rubricator. On the five other occasions in Plautus on which this word appears there are textual problems, cf. *Asi.* 588, *Cas.* 468, 528, *Epi.* 457, *Mer.* 365, Lodge, G. (1924) 1.182 f. It comes from the Greek ἀτταταῖ. The idea is to raise a hue and cry: this was necessary, since there was no police force, cf. Todd, S.C. (1993) 79 f., Harrison, A.R.W. (1968-1971) 1.206 f. This is surely a joke, since it is Congrio, the suspected thief, who is raising the hue and cry, but also because he is doing this over such a trivial matter. *vires* cannot be correct: the correct plural of 'men' would be *virī*. Lindsay probably based his suggestion on the occurrence of *attat* in line 411, but it seems unlikely that such a Greek word would have been used twice in such close succession. In addition, *attatae* normally seems to bring with it connotations of surprise and wonder, which do not seem the correct emotions in this context, in which Congrio is afraid, cf. *Asi.* 588, *Cas.* 468. However, the sense of the Greek word is somewhat different, cf. *Soph. Ph.* 790, *Ar. Ach.* 1190. *cives* is the noun that makes most sense, especially when one considers how well the following words in the catalogue complement this term in particular. Stace (267) prefers to read *Attici cives*,

cf. Langen, P. (1880) 136 f. Stockert (118 f.) reads *attatae cives*, viewing the MSS readings as corrupt, and suggesting that *attatae* may here have an older meaning and sense, cf. Naev. *com.* 41, 82 R. For the address to the audience, cf. Molina Sánchez, M. (1990) 285 f.

optati...omnes: this is a short catalogue of the people on whom Congrio is calling.

populares: 'fellow citizens', cf. *Rud.* 615, *Ter. Ad.* 155, *Eu.* 1031. These are equivalent to the Greek δημόται, cf. *Ar. Nu.* 1322. For more details on all the terms in this line, cf. Stockert, W. (1983) 118 f.

incolae accolae: these are nearly synonymous, cf. TLL 1.328.35 ff., 7.1.972.79 ff., 7.1.973.51 f. They provide assonance and also complement *cives*. While *incolae* are the inhabitants of a place, *accolae* live in the neighbourhood. The distinction between these and other members of the catalogue is somewhat artificial. The catalogue is for effect, and is an example of *congeries*, in which similar terms are heaped one upon the other, serving to increase the importance of this situation requiring a hue and cry, far beyond what is really required. For these appellatives ending in '-a', which are grammatically masculine, cf. L-H-S 1.280.

accolae advenae: these near synonymous terms provide alliteration and also complement *cives*. The *advenae* come from different places, and are present for different reasons, cf. Greek μέτοικοι. Once again the distinction between these terms in sense is rather artificial.

407 date...pateant: each half of the line contains a request for the people enumerated in the previous line to make way for Congrio and his fellow workers, cf. *Amp.* 984 f., *Men. Dys.* 81. There is a repetition of sense with *variatio* of expression, following from a *congeries*. The first phrase involves an imperative plus the conjunction *qua* and impersonal subjunctive, cf. L-H-S 2.653; the second phrase involves an imperative of *facio* plus the plain subjunctive, cf. Bennett, C.E. (1910) 224 f.

plateae pateant: this pairing involves alliteration and assonance, but there is also *figura etymologica*. This example rounds off a couple of lines made especially exuberant by the use of rhetorical devices.

408 **neque...umquam nisi:** for the construction, cf. *Aul.* 206, 413. In old Latin, *neque* was often used in place of *non*, and *neque umquam* could mean 'never', cf. *Tri.* 533, *Tru.* 231, while *neque usquam* could mean 'nowhere', cf. *Amp.* 1036, *Rud.* 214.

ad Bacchas...Bacchanal: the *Senatus consultum de Bacchanalibus* was issued in 186 BC, cf. *Liv.* 39.18.7. This was a private cult, and the decree aimed to try to exert some sort of control over it. This reference may help us with the dating of this play, but it is difficult to know whether to place the play before or after this date. There is *figura etymologica*. There are several references to Bacchus and his worshippers in Plautus, which suggests the audience were familiar with the idea of Bacchic worship, cf. *Cas.* 979, *Mer.* 469, Gruen, E.S. (1990) 50. The sense is that Euclio's rage makes him like one of the Bacchae, cf. *Amp.* 703, *Bac.* 53, *Men.* 835 f. The *Bacchanal* can indicate the place of worship or the rites themselves, cf. *Aul.* 411a, *Mil.* 858, Fraenkel, E. (1960) 144 f. In Greek, the term Βάκχαι was used to refer to mad or raging women, cf. *Eur. Hec.* 1077, *Ph.* 1489, *Ion* 1204, *Soph. Ant.* 136.

Bacchanal: Leo; *baccanal* Nonius; *bachanal* B²; *bachinal* B¹DV.

coquinatum: Nonius; *coquitatum* Festus. *coquinare* is attested only in Plautus, and by Nonius quoting Plautus, cf. *Pse.* 853, 874-875, *Non.* 121 L., *Paul. Fest.* 54 L., *TLL* 4.924.64 ff. It is the supine form; see note on line 27. We would expect *coctum*. This is a parallel formation to *inquinatum*, cf. Maniet, A. (1969) 32, Walde, A., Hofmann, J.B. (1938-1956) 1.270 f., Ernout, A., Meillet, A. (1932) 210.

409 **fustibus:** 'clubs' / 'cudgels'.

male: see note on line 61.

contuderunt: a violent verb, typical of Plautus' plays. It is used often of violence towards slaves and lower characters, cf. *Amp.* 407, 618, 624, *Bac.* 450, *Apul. Met.* 6.25, 8.21. Note the use of the plural, despite the fact that he is only being attacked by one person, Euclio.

410 Leo (*app. crit.*) suggested that this line was constituted of anapaests; but unfortunately, our lack of understanding with regard to this measure means that it is difficult to determine whether or not this is the case.

totus: 'all over' / 'the whole of'. This is an adverbial use, cf. *Mos.* 904, *Sti.* 749, *Tru.* 705.

oppido perii: 'I am utterly ruined'. This is a standard phrase of despair, cf. *Aul.* 800, *Per.* 741, *Rud.* 550.

me...gymnasium: this is a very effective use of hyperbaton. The anticipation is built up through the phrase, as to how Euclio was treating the cook. The end of the line has to be awaited for the answer to the riddle. The number of syllables in *gymnasium* helps to reinforce the emphasis provided by the positioning of the word. It is very vivid imagery, which continues the idea of violence towards the cook that commenced in the previous line, cf. *Asi.* 297, Lilja, S. (1965) 27 f. According to Stockert (119), the Greek gymnasium did not become popular in Rome until the later Republic, cf. RE 7.2025 f.

411 Leo divides this line into two, 411 and 411a. There is difficulty in the identification of the metre.

attat: 'oh'. An exclamation, created through the reduplication of *at*, cf. *Aul.* 712, *Poe.* 821, *Ter. Hec.* 449, TLL 2.1116.59 ff., 2.1117.16 ff. It is a Greek loanword. It was used to mark another character's sudden arrival, as here, with Euclio, cf. *Cas.* 434. It could be an expression of fear, cf. *Cas.* 619, *Don. Ter. Hec.* 449.

attat...miser: this is one long exclamation.

aperit...sequitur: this is a tricolon of verbs regarding Euclio. Congrio signals the opening of the door, followed by the appearance of Euclio from his house. The asyndeton adds to the swiftness of the line, and the accumulation of the actions. It is likely that all three words have their subject as Euclio, although *aperit* could equate to *se aperit* here, cf. *Mil.* 583, *Per.* 300, Lindsay, W.M. (2002) 54, L-H-S 2.295.

Bacchanal: there is a return to the imagery of line 408. For the short final syllable, '-al', cf. L-H-S 1.111.

412 Leo divides this line into two, 412 and 412a.

scio...geram: this is a set phrase, although the usual word-order has been changed, cf. *Aul.* 826, *Bac.* 795, *Cap.* 484, *Mil.* 577, Lodge, G. (1924) 1.648 f. Congrio's panic appears to have dissipated, and he is thinking clearly as to how to deal with the situation.

ipsus magister: the idea of cooks passing on their wisdom to their pupils is typical of comedy. This refers to Congrio's teacher, not Euclio, although Stockert (120) seems to regard this as a reference to Euclio, who has 'taught' Congrio through his violent actions, cf. *Epi.* 592, *Sti.* 105.

413-414 These two lines were moved by Acidalius to between 410 and 411. Braun moved them to between 409 and 410. They cannot remain after 412, as Leo (*app. crit.*) remarks. Logically, 412a should be the last line before Euclio's entrance, as it points directly to this. These lines follow on well from 410, and indeed, help to explain it, cf. Stace, C. (1971) 264 f., Stockert, W. (1983) 121, Thierfelder, A. (1929) 37.

413 neque...usquam: this construction is comparable to that found in lines 408 and 206, and indeed the *neque* corresponds to the *neque* in line 408. For the pun, cf. *Aul.* 357 ff., *Ar. V.* 458, *Pax* 1121, *Ra.* 716.

usquam gentium: 'anywhere in the world'. A set phrase, comparable to expressions like *ubi terrarum* and *ubi loci*, cf. *Poe.* 825, *Pse.* 98, *Ter. Hec.* 293, Bennett, C.E. (1910) 2.36.

praeberi: according to Ritschl (105), Plautus would always have used the form *praehiberi*, which is well-attested, cf. *Men.* 802, 979, *Mer.* 543, *Mil.* 591, *Per.* 429, *Pse.* 182, *Rud.* 138.

pulchrius: this is used ironically here, as often in colloquial Latin, cf. *Cur.* 214, *Mil.* 404, *Tru.* 636, Lodge, G. (1933) 2.404 f.

414 itaque: this introduces an explanation of the previous line, cf. *Aul.* 179, *Bac.* 242, *Cis.* 672, *Per.* 480 f., 505, *Rud.* 588 f., *Sti.* 276, Lindsay, W.M. (2002) 100, TLL 7.2.529.39 ff.

exegit: 'has driven out', cf. *Cap.* 841, *Non.* 449 L., Lodge, G. (1924) 1.562.

me atque hos: this indicates that onstage we have not only Congrio, but also his helpers, who entered Euclio's house with him.

onustos fustibus: 'full of cudgels' / 'burdened by cudgels'. This is a typical Plautine phrase for slapstick violence, cf. *Amp.* 328. It could be considered a hyphenated phrase or compound word. Note the repetition of *fustibus* from line 409. The adjective *onustus* usually takes the ablative, as here, cf. Bennett, C.E. (1910) 2.85, 2.350, but it can take the genitive, cf. *Aul.* 611, 617, Lindsay, W.M. (2002) 17. There may be a subtle difference in meaning, in that the genitive is used to refer to a natural state, whereas the ablative refers to a burden that has been created. For the sense of *fustibus*, cf. *Aul.* 422, *Mil.* 1424, TLL 6.1660.6 ff.

415 Euclio enters and starts to speak at this point, as indicated in lines 411 and 412 by Congrio. The MSS indicate a new scene, which is not surprising, given the entrance of a new speaking character. There is a change in metre, although it continues to require musical accompaniment. Lindsay (493) defines lines 415 to 448 as *versus Reiziani*: x - x - x - ^ | x - x

- ^ , cf. Stace, C. (1971) 273, Stockert, W. (1983) 239. This is the longest section of such lines in the Plautine corpus: normally the metre occurs in shorter series. Since it is necessary to explain this term which Lindsay uses, it is perhaps better to describe these verses in terms of iambic motion in the first place. For scenes where old men mistreat cooks or characters of lower status, cf. *Men. Sam.* 360 ff., 369 ff., 386 f., fr. 451 Koe.

redi...tene tene: Euclio's introduction is extremely staccato. He says six words, all of which are monosyllables or disyllables. There are three imperatives, one of which is repeated, and a three word question. Thus the rhetorical make-up of the line is reinforced by the nature of its prosody. This highlights Euclio's panic in this situation: he is not in control, even though he has driven these cooks from his house. The repetition of *tene* and the alliteration highlight this. There is a change in the ictus and quantity between the repeated words, cf. *Aul.* 655, 713. For the command and question, cf. *Ar. Ach.* 564, *Eq.* 240.

quo: 'to where'.

quid...clamas: Congrio's question to Euclio in response is direct and blunt.

stolide: the vocative form of the second declension adjective *stolidus*, used as an insult, cf. *Amp.* 1028, Lilja, S. (1965) 24 f.

416 tris viros: 'officials'. The *tres viri* were Roman magistrates of a low grade, who dealt with legal matters, and reported to the *praetor urbanus*, cf. RE 2nd S. 7.518 f., Costa, E. (1968) 27. They had the duty of arresting people, cf. *Amp.* 155, *Asi.* 131 f., *Per.* 72, *Tru.* 761, Var. L.L. 5.81. This is to be taken as a legal threat by Euclio, cf. Scafuro, A. (1997) 97 ff. On the form *tris*, cf. Sommer, F. (1914) 385, 465 f.

deferam: 'I will report'. An official, legal term, which could equate to a Greek term, cf. *Ar. Eq.* 300 ff., *Th.* 652 ff., 763 ff., Dohm, H. (1964) 248 f.

quam ob rem: this set phrase question by Congrio seems disingenuous, and it may be intended to annoy Euclio. These questions

may point back to lines 412 and 412a in which Congrio mentioned the skills his teacher had taught him.

417 cultrum: one would expect a cook to have a knife, and in comedy it was a typical part of his costume; see note on lines 280-405, cf. Alex. 179.11 PCG, Men. *Per.* 995 f., *Sam.* 283 f. Euclio's answer is therefore not only untruthful, but also strange, because it is extremely unresourceful, and almost bound to arouse suspicion.

cultrum...cocum...comminatu: there is alliteration throughout this line, which helps to highlight the key words contained therein.

decet: 'it is fitting' / 'it is appropriate'.

quid...mihi: there is strong enjambment to line 418, where this question ends. Euclio is attempting to pin a crime on the cook.

quid comminatu's: *Acidalius*; *cominatus* B. 'why did you threaten'. The word is quite rare, and is often found in a military context. Stace (275) views the conjectures, like Ussing's *qui comminatus*, and Bothe's *quia comminatu's* as unnecessary, stating that the MSS reading makes good sense. However, Stockert (122) notes that the MSS reading does not really follow well from Euclio's reproach. For Ussing's suggestion, Stockert (122) offers a parallel, cf. *Asi.* 418 f.

418 istud: BJV; *istuc* D. Either is possible metrically, but *istud* makes better sense, referring to Euclio's last remark.

male factum: 'mistake' / 'evil deed'.

arbitror: 'I consider' / 'I judge'. The first half of the line appears to be an apology, and it appears that Congrio feels he made a mistake in threatening Euclio.

quia: Plautus uses *quia* where Cicero and later writers would use *quod*, cf. Cic. *Fin.* 3.16, Lindsay, W.M. (2002) 108, 120, L-H-S 2.579.

latus: 'belly' / 'side'. The second half of the line contains a further punch or threat. It is an unexpected twist in the thought process of the

line. We end up with a nasty threat, referring to that which he ought to have done.

fodi: this verb is used to denote a stabbing action, cf. *Bac.* 1159, *Cur.* 131, *Men.* 951, *Ter. Hec.* 467, *Sen. Suas.* 2.7.

419 A long threat commences from Euclio. The theme is that there is no-one as wicked as Congrio. This kind of generalisation and comparative is typical in Plautus, cf. *Rud.* 1281, Lindsay, W.M. (2002) 39.

hodie: the use of this word makes the concept appear to be more general, and proverbial, cf. *Aul.* 48, 206.

420 **quoi:** this is the dative case, with *male...faxim*. In order for the verse to scan, this word must elide completely, cf. *Aul.* 75.

de industria: 'on purpose'. A set phrase, cf. *Asi.* 212, *Cas.* 278, *Poe.* 219.

amplius: 'rather'. Lindsay (*app. crit.*) considered the deletion of this word; however, it would be hard to imagine how this word could have been inserted into the line. If one wishes to avoid synaloepha of *quoi*, Stockert (123) suggests the deletion of *ego*.

plus libens: this equates to *lubentior* or *magis lubens*, cf. *Cas.* 677, *Enn. scen.* 308 V, *Liv.* 2.37.4, *Hor. S.* 1.3.52, *V. Max.* 5.4.3, TLL 8.1617.80 ff., L-H-S 2.166. Note the redundancy created by the use of both *amplius* and *plus*, cf. *Mer.* 898. This is an adverbial use of *plus*, in which one often finds *multum*, cf. *Aul.* 124.

faxim: see note on line 50. This forms one sense-unit here with *male*, which may take an adverbial accusative, in this case *plus*, cf. *Poe.* 1091, 1093, Lodge, G. (1933) 2.21.

421 **pol etsi:** the first syllable of *etsi* is a short syllable. The versus Reizianus in this scene typically starts in regular fashion with anapaests, which favours this interpretation of the prosody.

palam: 'obvious' / 'clear'.

res ipsa testist: Leo; *testis est* MSS reading. 'the matter speaks for itself'. This is a set phrase, and is legal terminology, cf. *Tri.* 107, *Ter. Eu.* 705, *Cic. Mil.* 20.53, *Sen. Ben.* 2.11.6, Otto, A. (1890) 297. It also seems to have been proverbial in Greek, cf. *Pl. Tht.* 200e, *Eur. Ph.* 623, *Andr.* 265, *Ar. Lys.* 375, *V.* 921, *Th.* 804. There is a neat opposition between *taceas* earlier in the line and *testis*, since being a witness usually means that one cannot remain silent. For the contraction *testist*, cf. *Pse.* 954, Leo, F. (1912) 287 f., L-H-S 1.123. Lindsay prefers *testest*, cf. Lindsay, W.M. (1922) 74 ff.

422 **ita:** a conclusive particle, comparable to *Itaque*, cf. L-H-S 2.514.

fustibus: this picks up vocabulary from the monologue by Congrio, cf. *Aul.* 409, 414.

mollior: 'more tender'. The imagery is apt, being associated with cooking. One would tenderise meat by beating it. There is a play on this word, since a *cinaedus* is *mollis* because he is a dancer, and therefore effeminate, cf. *Mil.* 668, 1424, *Afran. com.* 67 R., *Turp. Com.* 147 R., *Ter. Eu.* 1028. For the adjective with the ablative of means, cf. L-H-S 2.128.

magis: Nonius; *miser magis* MSS reading. It is likely that the extra word has intruded later through compendia of writings. Note that the *magis* is being used to strengthen a comparative, a feature of colloquial Latin, cf. *Cap.* 644, *Men.* 978, *Poe.* 82, *Sti.* 485, Lodge, G. (1933) 2.9 f. This equates to the Greek usage, whereby $\mu\acute{\alpha}\lambda\lambda\omicron\nu$ is used with the comparative. However, *magis* may be being used here to lead the comparative idea further on, cf. L-H-S 2.166 f.

cinaedus: 'a lewd dancer' / 'a pantomime artiste', cf. *Aul.* 402. This is a Greek word and concept originally, cf. Greek $\kappa\acute{\iota}\nu\alpha\iota\delta\omicron\varsigma$, cf. *Asi.* 627, *Men.* 513, *Mil.* 668, *Per.* 804, *Poe.* 1318 f., *Sti.* 772, Non. 9 L. In Greek however, in this sense, the word $\beta\acute{\alpha}\kappa\eta\lambda\omicron\varsigma$ was used, cf. *Poe.* 1318. There would also be connotations of the passive partner in homosexual relations.

423 nos tactiost mendice homo: Hermann; *nos mendice homo tactio est* MSS reading. Metrically, the MSS reading is only possible if one adds a syllable, e.g. *nam*, before *tactio*. Hermann's reading is generally followed, but it requires an unusual scansion of *tibi* as an iambic word. This could perhaps be excused by emphasis, due to the opposition between *tibi* and *nos*, which are juxtaposed in Hermann's emendation, cf. *Rud.* 108. It also results in a pause in sense at the diaeresis. For the form of the question, cf. *Aul.* 744, *Cas.* 406, *Cur.* 626, *Men.* 1016, *Poe.* 1308.

tactio: this is a verbal noun. It can therefore take an object, that is, *nos*. This is a feature of Plautine Latin, which was not allowed by later writers, cf. *Amp.* 519, *Asi.* 920, Lindsay, W.M. (2002) 27, Bennett, C.E. (1910) 2.252.

mendice: this is being used in an abusive manner, cf. *Sti.* 135, *Sen. Con.* 10.4.17, *Hom. Od.* 21.327, TLL 8.708.56 f., Lodge, G. (1933) 2.39 f., Lilja, S. (1965) 23.

quae res: Seyffert attributed these words to Euclio on the basis that they are more appropriate at the start of a speech than its end, but in the MSS there is no space for a speaker change. They commence a tri-colon *ascendens* of questions by Euclio. The question indicates surprise or indignation, cf. *Asi.* 477, *Cas.* 454, 728, 826.

424 etiam rogitas: this is the frequentative form of the verb. It offers a sense of persistence and cheek, in particular when coupled with *etiam*, cf. *Aul.* 437, 633, Lodge, G. (1924) 1.543.

aequom erat: Leo; *aequom me erat* Seyffert; *aequo mereat* MSS reading. Seyffert's emendation is better, as the omission of the accusative with *aequom est* is rare according to Stockert (124), cf. *Cap.* 995, *Sti.* 44. The idea of fairness is expressed by Euclio. There is prosodic hiatus here, either before or after *aequom*, cf. *Aul.* 433.

425 sine: 'agreed' / 'allow' / 'let'. A concessive use, which may have threatening connotations, cf. *Asi.* 896 f., *Don. Ter. Hec.* 707.

at: a feature of popular speech, as an introduction to threats and curses, cf. *Amp.* 793, *Rud.* 656, L-H-S 2.488 f., Lodge, G. (1924) 1.164.

magno malo tuo: Hare; *malo tuo magno* MSS reading. Hare's emendation is better metrically, and also produces alliteration, cf. *Amp.* 793, *Rud.* 656. For the sense of the phrase *magno malo*, cf. *Asi.* 896, 909, *Bac.* 999, *Cas.* 576, *Rud.* 656, *Men. Dys.* 510, *Xen. Cyr.* 3.1.15, Lodge, G. (1933) 2.15 f.

hoc caput: this equates to *ego*, cf. *Cap.* 229, *Epi.* 369, *Mil.* 326, *Pse.* 723, Lodge, G. (1924) 1.238 f. There is an equivalent Greek usage, cf. *Aes. A.* 905 f., Dohm, H. (1964) 250.

sentit: this usage, with the force 'know', cf. *Amp.* 448, *Bac.* 817, allows the word-play that follows to occur. Euclio understands the word in its concrete or sensual meaning, 'feel', cf. *Poe.* 153, when he picks it up in 426.

426 fuat: Hare; *fiat* MSS reading. Metrically the emendation is better, cf. *Aul.* 233, 405.

caput sentit: this is repetition of line 425, in the same position, at line-end.

427 quid...nam...negoti: there is hyperbaton of the set phrase *quidnam*, which is extremely mannered, and this is heightened by the hyperbaton of the *quid* from the genitive *negoti*, which accompanies it, cf. *Aul.* 136, *Bac.* 1114, 1121, *Cap.* 799, *Mer.* 967, Lodge, G. (1933) 2.113. There is strong enjambment to line 428, with the continuation of this question.

428 volo...ergo: there is a switch from emotional lines to short, factual, blunt phrases, which highlights the difference between Euclio and Congrio. There is violent splitting of a resolution. For the scansion of *volo*

scire, with iambic shortening of *volo*, cf. *Aul.* 431 f., *Epi.* 507, *Mil.* 345, 612, *Sti.* 113, *Tru.* 261, Lindsay, W.M. (1922) 23. We might expect a command to listen, rather than to be silent, but there are parallels for both commands, cf. *Cas.* 648, *Epi.* 241, 499.

429 quia venimus: MSS reading; *quia veni huc* Fleckeisen. The MSS reading results in a split anapaest, which may however be allowable here, since it is a lyric verse. Stace (281) however recommends Fleckeisen's emendation.

coctum: this is the supine form; see note on line 27. This is the expected verb form, cf. *coquinatum* in line 408.

malum: 'evil thing'. An abusive term: when the accusative *malum* is used as an address or exclamation, it is usually a curse, in a direct question, cf. *Amp.* 403, 592, 604, *Ter. Eu.* 780, Lodge, G. (1933) 2.20, Lilja, S. (1965) 39, Hofmann, J.B. (1951) 32.

430 In this line the excessive suspicion of Euclio is evident.

crudum...coctum: there is a strong antithesis between these opposites, which is highlighted by the alliteration, cf. *Cato Agr.* 156, *Vulg. Exod.* 12.9. One must understand the word 'food' with both adjectives. The phrase also picks up the vocabulary of the previous line, although *coctum* here is a perfect participle or adjective, rather than a supine form. This joke and word-play would not have been possible in the Greek model, since there is no single Greek word that means 'to cook'.

coctum ego: MSS reading; *ego coctum* Pylades. If the MSS reading is retained, there must be hiatus between *ego* and *edim*, cf. Drexler, H. (1932-1933) 2.182. Stace (281 f.) views the hiatus as doubtful, and the parallels dubious. Other emendations which have been suggested include Guyet's *utrumne*, and Brix's *crudumne*. While *utrumne* is only attested later, cf. Lodge, G. (1933) 2.942, *crudumne* is possible. The transposition

suggested by Pylades is problematic in that it separates the strongly antithetical *crudum* and *coctum*, which seems unlikely.

edim: this is the archaic optative form of the verb *edo*; its force here is that of the present subjunctive, cf. Lindsay, W.M. (2002) 64 f., Lindsay, W.M. (1894) 513 f.

tutor: 'guardian'. A 'teacher' is not implied by this word. This word normally refers to a legal guardian, to take care of the affairs of minors, women, the insane, and is Roman legal terminology, cf. Stace, C. (1971) 282, Costa, E. (1968) 224. For the sense of the phrase, cf. *Tru.* 859, *Vid.* 23, *Pers.* 3.96, *Isid. Orig.* 10.5.264, Otto, A. (1890) 352 f. It is an absurd thought, since unless insane, an adult male would not have a guardian; the cook could never be a guardian, since he is a slave or of low standing; the guardian would probably not be concerned with things such as meals, cf. *RE* 2nd S. 7.1497 ff.

431 volo scire: Congrio picks up on Euclio's words of line 428, in a sarcastic manner. There is also splitting of a resolution in this line.

scire...cenam: throughout the line there is alliteration, which serves to underline the rhetorical make-up of the line, provide a kind of jingle, and to make fun of Euclio. Congrio's manner of asking the question makes Euclio appear stupid, since the question appears to be so evident in its intention.

sinas...sinas: the antithesis is emphasised by the repetition of the verb, in the positive and negative; this is typical of old Latin. The structure of the line is very neat. Congrio is picking up on the antithesis created by Euclio in the previous line, and making fun of the old man. Note the double use of the subjunctive, when one would normally expect the indicative, cf. Bennett, C.E. (1910) 1.120 ff., 326 ff., 332 f. In this double question, the particle is omitted too, cf. *Aul.* 730.

432 Although Euclio's suspicion is unfounded, at this point, he still could plausibly claim to be drawing on the view that cooks are thieves, a theme often exploited in comedy, and therefore has not yet created any unnatural suspicion in the cook.

volo scire: Euclio used this phrase at first in line 428, and now repeats it here, not seeming to have noticed that Congrio was aping him in line 431 by also using this expression.

ego item: MSS reading; *ego itidem* Goetz. The form *item* is correct, cf. Lodge, G. (1924) 1.865, and refers to *ego* only. However the MSS reading requires us to treat *meae domi* as two iambs before diaeresis.

meae domi: this series of two iambic words provides an exception to Luchs' law, which does not seem to have effect in the *versus Reizianus*, cf. *Aul.* 417, 421.

meae...mean: the polyptoton of the adjectival pronoun shows once again how egocentric Euclio is.

mean: Camerarius; *mea* MSS reading.

mean salva futura: there is an omission of *sunt* or *sint* here, cf. *Bac.* 510, *Men.* 119, *Tri.* 209, Lindsay, W.M. (2002) 55 f., which is common in periphrastic tenses.

433 **mea...modo:** the alliteration helps to emphasise Congrio's concern for himself and his possessions in this line, rather ironically, cf. *Tru.* 698, Lindsay, W.M. (2002) 41.

auferam: 'I may remove' / 'I may take away'. The force is neutral, with none of the negative connotations of theft. It is simply being used as the opposite to *affero*.

quae adtuli: MSS reading; *quae ad <te> tuli* Studemund; *quae adtetuli* Mueller; *quae adtulimus* Brix. The MSS reading requires hiatus of *quae*, which is very rare, cf. Leo, F. (1912) 347. The reduplicated form of the perfect, *tetuli*, which was the norm in Plautus, may have been modernised, so one could follow Mueller, and scan with prosodic hiatus.

Studemund's emendation is suspect, since the form *tuli* is very unusual in Plautus, cf. *Poe.* 1067, *Cur.* 644. However *adtetuli* would be unique, cf. Lindsay, W.M. (1922) 182, Lodge, G. (1924) 1.609.

adtuli: there is antithesis with *auferam* with regards to sense, and between the tenses: the present subjunctive (which carries future force), and the perfect indicative. This opposition also proves that *auferam* is being used in a neutral manner.

salva: there is hyperbaton between this and *mea*, which occurred towards the start of the line. It has been given an emphatic position at line-end, and the delay heightens the irony and surprise. The fear of loss has ironically been transferred from Euclio to Congrio. This is particularly striking due to the unusual nature of this notion: a cook fears theft. Congrio turns Euclio's accusation back against him.

434 me...expetam: MSS reading; *meum* Camerarius; *mei* Bothe. 'I am happy / pleased, that I do not seek your things'. This is the only time Plautus uses the construction *paenitet* plus *ne*, cf. Lodge, G. (1933) 2.276, with *ne* having the force of *nedum*, cf. *Amp.* 330, *Mil.* 740, 1273 f., Lindsay, W.M. (2002) 102, Pascucci, G. (1961) 127-153. For the etymology of *paenitet*, cf. *Poe.* 283, *Pse.* 305. In Plautus, the later meaning of the word, of 'regret' or 'rue' is not found.

me...tua: these two words highlight the opposition between the two phrases, and between Euclio and Congrio.

scio...novi: these are synonyms, using different tenses and verbs for *variatio*. Euclio seems to be cowed by the cook, but is distrustful. This phrase serves to provide special emphasis, through the threefold repetition of the same idea.

ne doce: a negative imperative, cf. *Aul.* 241, Lodge, G. (1933) 2.136.

435-440 Wagner deleted these verses; on the basis that they are a repetition of lines 431-434; however, they are useful in that they provide

reasons for Euclio's actions, cf. Langen, P. (1880) 137 ff., Thierfelder, A. (1929) 28. Goetz moved these lines to before 431, also on the basis of repetition.

435 qua...gratia: 'by which reason'.

prohibes: F; *prohibeas* BDVJ. The reading in the other MSS may have been a grammatical correction.

nos...cenam: Congrio repeats his own words from line 431, to suggest that he feels Euclio's reason is nothing more than a feeble excuse. He continues to be derogatory towards Euclio.

436 quid...diximus: Congrio asks a pair of questions, with a standard pairing of words and deeds. See notes on lines 222, 369.

tibi: the dative of interest, so Congrio is suggesting that Euclio has an interest in this matter, cf. Lindsay, W.M. (2002) 20.

secus: V²J; *sequi usquam* BDV¹. 'otherwise'. If the other reading is followed, one could emend to *sequius quam*, cf. *Cap.* 417, *Men.* 1047, Lodge, G. (1933) 2.597. *secus* is the more usual form and better metrically. For the use of *secus* with *quam*, cf. *Ter. Ph.* 438, L-H-S 2.595.

437 etiam rogitas: this line commences in a similar manner to line 424. The use of the frequentative again suggests the persistence and cheek of Congrio, in Euclio's view.

sceleste homo: a typical insult, cf. *Amp.* 348, 1025, *Aul.* 423, Lilja, S. (1965) 19.

angulos <in> omnis: Leo; *angulosus omnis* B; *angulos omnis* DV; <in> *angulos omnis* Sedgwick. The insertion of *in* avoids the need for hiatus. Leo proposes a typical construction: noun preposition adjective. However, Stace (285 f.) and Stockert (127) prefer Sedgwick's emendation for sake of the metre, cf. Sedgwick, W.B. (1959) 138 f. There is strong enjambment to line 438, with these corners being part of the house

mentioned there. For the scansion of *angulos*, cf. TLL 2.57.11 f., *App. Probi* 4.197.22 GLK.

438 mearum...mihi: the use of the personal adjectives and pronouns again shows how egocentric Euclio is.

aedium et conclaviium: 'house and safes'. These are almost synonymous, although the *conclaviium* has connotations of being able to be locked with a key. This word is usually used in the singular, but, cf. *Mos.* 843.

aedium...conclaviium...pervium: there is assonance throughout the line, to underline the grand tone.

pervium: BD; *perviam* VJ; *pervios* F. Stace (285 f.) questions whether the prefix 'per-' can govern the accusative *angulos* in line 437, or if *in* is required to complete the sense, cf. *Pse.* 760. If this word did go with *angulos*, one might expect *pervios*. Therefore *pervium* here is probably a neuter substantive, meaning that *in* is required in line 437, both grammatically and metrically, cf. Var. *L.L.* 5.145, Liv. 30.10.5, Sen. *Prov.* 6.9, Tac. *Hist.* 3.8, Paul. Fest. 508 L., CIL 12.2555, Stockert, W, (1983) 127. Note that there has been a change from the use of a plural noun to a singular, cf. *Per.* 495, *Sti.* 421, Plin. *Ep.* 7.27.10, L-H-S 2.43.

facitis: note the use of the plural verb here, following the use of the singular in line 437, cf. *Amp.* 962, Lindsay, W.M. (2002) 5.

439 ibi: Guyet; *id* MSS reading. *ibi* not only creates a neat assonance with the following two words, *ubi tibi*, but also pairs correctly with *ubi*, cf. *Cis.* 211, *Epi.* 595, *Mer.* 838 ff., *Poe.* 702 f.

ad: 'at' / 'near' / 'by'.

focus: the hearth was the centre point of Roman households and family religion. This is also the place in which Euclio found the gold.

si adesses: note the use of the imperfect subjunctive to indicate the unreality of the past, cf. *Aul.* 440. In classical Latin, one would expect the pluperfect tense, cf. Lindsay, W.M. (2002) 59, 63.

440 non...caput: this is a colloquial expression. There is a striking juxtaposition of the colloquial and the formal. This is a reference to physical violence.

fissile: 'cleft' / 'split' / 'cracked'. This is a rare word, and an *hapax* in Plautus, cf. *Aul.* 454. The formation of the word is from the addition of the ending '-ilis' to the stem of the past participle, cf. Palmer, L.R. (1954) 237. The meaning of this type of word is that the thing described has undergone some sort of process, cf. *Ov. Ib.* 609, Col. 4.33.3.

auferres: Goetz; *haberes* MSS reading. The emendation restores the metre, cf. *Amp.* 454.

merito: the instrumental ablative of the neuter form *meritum*, or a reinterpretation of the dative of reference, used adverbially, cf. L-H-S 1.499.

441 Euclio employs a long-winded and formal construction in this line, and yet all that he will utter is another violent threat. So there is a striking antithesis between the polite language and the content of Euclio's words.

adeo ut tu: MSS reading; *nunc adeo ut* Langen. For the force of *adeo*, cf. *Cur.* 715, *Men.* 596, *Rud.* 728, 1388, *Sti.* 697, *Ter. Ph.* 1043, Langen, P. (1880) 139 ff., Lindsay, W.M. (2002) 93, Lodge, G. (1924) 1.44 f. Langen's emendation is possible, but not absolutely necessary.

ut: it is a feature of colloquial language to use 'subordinate clauses' with much freedom, cf. *Cap.* 290, *Cur.* 715, *Poe.* 1038, L-H-S 2.642 f.

meam sententiam: 'my opinion' / 'my thoughts'.

442 accesseris...iussero: the future perfect tense is required in this threat, cf. Lindsay, W.M. (2002) 60 f.

propius: there is hyperbaton, which results in the placing of this word in an emphatic position. This almost appears to be an afterthought, as though Congrio has moved slightly, and Euclio wishes to show that even the slightest movement will result in punishment.

443 te faciam...uti: this is a regular construction involving a proleptic accusative, cf. *Amp.* 583 f., *Aul.* 31, 797, *Cur.* 576, *Per.* 743 f., Bennett, C.E. (1910) 2.222 ff.

miserrimus mortalis: the alliteration and assonance of these words underlines the threatening tone of this line, cf. *Cap.* 822, *Lucr.* 5.944, *Sen. Brev. Vit.* 9.4. It also highlights the emotional charge within Euclio, cf. *Men. Dys.* 482 ff.

uti sis: MSS reading; *ut sis* Hare. The emendation is unnecessary, since the *versus Reizianus* does not always require the observation of the rule of the split anapaest.

444 scis...sententiam: this picks up vocabulary from line 441, as Euclio reiterates his position. The repetition and pleonasm highlight Euclio's emotional state. There is *variatio* of the verb, with a change from *nosco* to *scio*. Euclio disappears mid-sentence, without any explanation or sign that he is about to leave. He enters his own house, to check on the gold. He rudely leaves Congrio mid-conversation, as shown by Congrio's words.

quo...rursum: Bothe correctly attributed these words to Congrio, while in the MSS they are given to Euclio. They are comparable to Euclio's words in line 415. The second phrase involves alliteration, which underlines the imperative. For the force of *quo*, cf. *Amp.* 899, *Aul.* 203, *Cas.* 231, *Tru.* 358.

445 ita...Laverna: the first half of the line contains a standard prayer or wish formula. The *ita*-clause usually contains an optative or future, while

the correlative-clause contains an indicative, cf. *Cap.* 877, *Cur.* 208 f., *Per.* 492, Bennett, C.E. (1910) 1.194, Lodge, G. (1924) 2.864.

Laverna: the goddess of gain, both lawful and unlawful. She was therefore viewed as the patroness of thieves. Hermes was viewed as the patron of thieves in Greece. She is an appropriate goddess for Congrio to name, as the concept and theme of cooks as thieves is once again alluded to, simply because the cook chooses to call upon this particular goddess. There is irony, given that Congrio has just been accused of thieving, albeit unjustly. According to Stace (288 f.) she was originally a goddess of darkness, and had a sacred grove on the Via Salaria, cf. *Hor. Ep.* 1.16.60 ff., *Var. L.L.* 5.34.163, *Paul. Fest.* 104 f. L., *CIL* 1.446, *RE* 12.998 f.

<uti> te iam: Ussing, Goetz; *te <iam> iam* Hare; *te iam* MSS reading, Nonius. Hare suggests duplication due to emotion, cf. *Cur.* 707, *Tru.* 621. The line is defective and requires hiatus, unless an extra syllable is added. The emendations do not alter the sense greatly. Stace (288) favours the emendation proposed by Ussing and Goetz; but Stockert (128) favours Hare's emendation, cf. *Cap.* 877, *Cur.* 208 f.

nisi: the use of this word signals that there is strong enjambment to line 446, since the sense requires completion.

446 vasa: 'dishes'. See note on line 343.

pipulo: Varro, Nonius; *populo* MSS reading. 'outcry'. This is a rare word, attested by various grammarians, cf. *Var. L.L.* 7.103, *Gel.* 20.9, *Fro. Ant.* 1.3, *Paul. Fest.* 235 L., *Non.* 222 L., 439 L., Gronovius, J.F. (1823) 170.

hic: MSS reading; *te hic* Nonius 222 L.; *te* Varro, Nonius 439 L. *te*, as noted by Stace (288), is incorrect, and supplied from line 445. Stace (288) follows Leo, with hiatus after *pipulo*. Stockert (129) follows Nonius, explaining the close repetition of *te* by emotional and psychological means, cf. *Aul.* 132, L-H-S 2.807 f.

differam: 'I will publish' / 'I will spread abroad' / 'I will tear in pieces'. This is a legal term for the means of reporting a crime, similar to

the idea of raising a hue and cry. This is therefore a legal threat to Euclio by Congrio, similar to the one made by Euclio in 416, cf. *Cur.* 576, *Epi.* 118, *Pse.* 359, *Ter. An.* 408, *Caecil. com.* 157 R., *Acc. trag.* 459 R., *Petr.* 10.5, *Non.* 439 L.

447 ne: according to Stace (289), this equates to Greek $\nu\eta$; for other instances of *ne plus edepol*, cf. *Aul.* 580, 610, *Mil.* 408, *Tri.* 952, Lodge, G. (1933) 2.134.

auspicio malo: this suggests that Congrio is superstitious, and believes in augury and omens like Euclio. According to Roman religion, all events were attended by omens from the start, whether one was aware of them or not. For the metaphor, cf. *Asi.* 374. This is the instrumental ablative, cf. L-H-S 2.115.

448 nummo: 'by a coin'. See note on line 108. This line suggests that Congrio is being paid for his work, and is therefore a free man, cf. *Aul.* 280 f., 309 f., *Pse.* 848 ff., *Men. Dys.* 263 f., Marti, H. (1959) 85. It appears that common sense is going to win for Congrio: he will fulfil the task to earn his money.

medico mercedest opus: 'there is need for pay for the doctor'. This phrase is underlined by the alliteration. The second half of the line shocks our expectations: instead of saying that he is being paid, so he will go back to work, he is saying he must return to work so that he can pay the doctor's bills resulting from his beating by Euclio, cf. *Cic. Fam.* 16.14.1, *Phaed.* 1.8.12. This is the partitive genitive *plus mercedis* rather than the comparative ablative *plus mercede*, cf. *Amp.* 646, *Rud.* 1121.

mercedest opus: Leo; *mercede opus est* MSS reading; *mercedist opus* Bothe. The MSS reading is not possible metrically. For the contraction, see the notes on lines 324, 421.

449 This line and the following few are in trochaic septenarii, which suggests the action will continue to be lively. Euclio returns at this point carrying, but concealing, the pot. It may be that there is a visual joke, and that he appears to be 'pregnant'. He talks to himself as he exits his house, but he is addressing the audience too. Congrio and his helpers are still onstage. In the MSS this is denoted as a new scene; however, although Euclio reappears, there are no new speaking characters. For similar scenes in New Comedy, cf. *Men. Sam.* 357 ff., 364 ff. For discussions of Euclio's actions here, cf. Kuiper, W.E.J. (1940) 86 f., Webster, T.B.L (1950) 124 f., Ludwig, W. (1961) 63 f.

hoc: this pronoun, which refers to the gold, is emphasised through its position at the start of the line. The use of the pronoun points ahead to the communication issues that will arise later in the play, cf. *Aul.* 731-759. There is significant hyperbaton, with the verbs that accompany this pronoun only occurring in the second half of the line.

quoquo: 'wherever'.

quoquo ibo: MSS reading; *quoquo* <ego> *ibo* Wagner. The MSS reading requires hiatus between *quoquo* and *ibo*, cf. *Bac.* 425, 433. According to Stace (291), the sense and emphasis require *ego*.

mecum...feram: there is a pair of phrases signalled by the repetition of *mecum*. There is *variatio* provided by the use of the pronoun *hoc* as the subject of *erit*, and the object of *feram*.

450 isti id: Seyffert; *istud* MSS reading; *istic* Brix. The correction is required because *istud* is incompatible with *hoc*. The emendation used the adverbial form *isti*, which is comparable to *istic*, cf. *illi* and *illic*, Lodge, G. (1924) 1.850, 1.858 f. Thus the correction makes better sense, and is the correct form grammatically. *isti* refers to Euclio's house, and *id* refers to the gold.

committam: for the construction with *ut*, cf. *Bac.* 1037, *Sti.* 640, *Tri.* 704, Bennett, C.E. (1910) 1.235.

451 In this line and the following two, through the use of the imperatives, Euclio issues an ironical invitation. He does not really want this crowd to return inside his house, but he grudgingly realises that this is necessary.

ite: F, Merula; *ita* BDVJ. The emendation is necessary, since the sense requires an imperative.

sane: see note on line 333.

nunciam omnes: Leo; *nunc iam intro omnes* MSS reading; *nunc intro omnes* Linge. *intro* could have intruded from line 452, cf. Sedgwick, W.B. (1959) 138. In this phrase *nunciam* scans as a cretic; see note on line 81.

et...tubicinae: a pair of nouns signalled by the repetition of *et*, comparable to the pairing of verbs in line 449. This pair of nouns defines *omnes*. Note the attraction of *tubicina* into the plural form, because of *coqui*, even though there is only one musician present, cf. L-H-S 2.16.

452 etiam intro duce: MSS reading; <*ite*> *etiam intro duce* Leo (*app. crit.*); *etiam* <*iam*> *intro duce* Sedgwick; *nunciam intro duce* Stace; *etiam huc intro duce* Camerarius. The emendations have been made because the scansion of the line is otherwise unsatisfactory, requiring hiatus between *etiam* and *intro*, cf. *Epi.* 596, Maurach, G. (1971) 43 f. Stace (292) suggested *nunc etiam* or *nunciam*, which would then be repeated in 451, 452, and 453, viewing there to be clash otherwise between *etiam* and *vel*, cf. Stace, C. (1975) 41.

duce: one might expect the plural imperative in this line, cf. *Aul.* 451, 453. However, it is possible that this command is directed solely at Congrio, cf. Lindsay, W.M. (2002) 5 f. See note on line 153.

vel: this may originally have been the second person singular of *volo*, cf. *Aul.* 832, *Bac.* 902, Langen, P. (1880) 70 ff., L-H-S 2.500. Here the usage equates to *si vis*, and there is abundance, cf. *Cur.* 611.

gregem venalium: 'crowd of slaves for sale', cf. *Cis.* 733, *Rud.* 584, 974, *Tri.* 332. This raises the question of the status of the cooks again, cf. *Aul.* 280 f., 309 f., 448.

453 coquite facite festinate: a tricolon *ascendens* of imperatives involving alliteration, homoioteleuton, and asyndeton, with the final command being the longest, cf. *Poe.* 146, *Ter. Ad.* 991, *Ph.* 103 f., 135, Leo, F. (1896-1906) 3.18. The use of *festinate* is absolute, cf. *Asi.* 157, 604, *Cas.* 432. The absolute use of *facite* is paralleled in Plautus, cf. *Mil.* 1070, Lodge, G. (1924) 1.592.

nunciam: this is repetition from line 451. It suggests the urgency of Euclio to keep the pot safe. See note on line 81.

quantum libet: Euclio appears to have a complete change of heart towards the cooks he has just banished. The reason is that the pot is no longer in the house. He is also being rather ironic: they can swamp the place now, if they wish, as they will certainly not find anything to steal. Euclio is trying to show that he has superiority over them.

454 temperi: 'at the right time', perhaps with the ironic force of 'about time', cf. *Cas.* 412, *Mer.* 990, Lindsay, W.M. (2002) 35. It is an archaic locative use of the ablative of *tempus*, comparable to *vesperi* and *luci*.

postquam...intro: om. B¹DVJ; margin B².

implevisti...caput: this is a line typical of a scene between a master and a cook involving violence. *implevisti* takes the accusative and genitive in this construction, cf. *Aul.* 551 f., Bennett, C.E. (1910) 2.92. Usually it takes the accusative and ablative, cf. *Cas.* 123, Bennett, C.E. (1910) 2.351, Lindsay, W.M. (2002) 11 f. The idea *implevisti...fissorum* is oxymoronic, cf. *Aul.* 84, *Rud.* 905, Lucian. *Tim.* 57.

fusti fissorum: there is alliteration underline the violent suggestion. This also continues the alliteration from the previous line. The form *fissorum* comes from the verb *findo*, cf. *Bac.* 251. The use of *fissum*

as a substantive has few parallels, other than in the language of augury, cf. Cic. *Div.* 1.10.16, 1.52.118, 2.13.32, Cels. 5.20.5.

455 intro abite: Goeller; *intro abi* B². The emendation avoids the need for hiatus. Only Congrio has spoken, however Euclio appears to be addressing the whole group, since he uses *vostra* later in the line. Stockert (131) retains the hiatus, since it occurs at a sense-pause. The sentence follows the command paratactically.

opera...oratio: there is an antithesis between deeds and words, using alliteration, hyperbaton, and placement of the antithetical words at the far ends of the phrase, in emphatic positions. See note on line 222; this particular pairing is unique in Plautus.

opera huc conducta est: MSS reading; *opera huc est conducta* Camerarius; *conducta huc operast* Reiz. 'has been hired'. It is not necessary to amend the MSS reading. This phrase suggests that the cooks were free at Rome. See note on lines 280-405, cf. *Aul.* 280, 309 f., 448. For the use of *huc* with *conducta*, making explicit the idea of motion contained in the verb, cf. *Epi.* 315. For the use of *conducta* with abstracts, cf. Cic. *Leg.* 1.48, *Sen. Ben.* 4.25.3.

456 heus: Bentley; *eu* BDV¹; *heu* V²J. 'hey'. See notes on lines 264, 269, 350. Congrio feels it is necessary to do something wrong now, and live up to a cook's reputation as a thief, because he has just been punished and beaten for such a crime.

pro vapulando: 'in return for being beaten'. Note that the verb has a passive meaning and active form. For the force of *pro* here, cf. *Liv.* 23.28.11, Lodge, G. (1933) 2.379 f.

mercedem: 'reward' / 'wage' / 'compensation', cf. Cic. *Ver.* 2.5.51.134, *Luc.* 7.738, *Liv.* 39.55.3.

457 coctum...vapulatum: these are supine forms; see note on line 27. The phrase is constructed so that the pair of verb forms take up chiastically opposed positions. There is an antithesis between active and passive notions. Congrio picks up on Euclio's words of 455, as he tries to regain his dignity.

ego: scanned as an iamb here, cf. *Aul.* 570, *Cur.* 656, *Epi.* 668, *Mil.* 1207, *Mos.* 1096, TLL 5.2.252.45 ff., Lindsay, W.M. (1922) 158.

dudum: 'a little earlier'. For the construction with the perfect tense, cf. *Cis.* 661, *Mer.* 758, *Pse.* 489, Lodge, G. (1924) 1.436.

conductus fui: note the use of *fui* in place of *sum*, which we would expect in classical Latin, cf. *Amp.* 457, *Mil.* 118, *Mos.* 694. This construction is frequent in Plautus, cf. Lindsay, W.M. (2002) 62.

458 lege agito: 'proceed according to law with me'. This is a set phrase, cf. *Mil.* 453, *Ter. Ph.* 984, *Don. Ter. Ph.* 984, RE 12.2.1838 ff., Watson, A. (1970) 30, (1971) 161 ff. It begins a series of imperatives by Euclio, and extremely short phrases. These, in conjunction with the metre, help this section of the dialogue move quickly. If Congrio is a slave, he cannot take Euclio to court, but this is not the point of the line, and does not provide strong evidence for the status of the cooks in this play, cf. *Aul.* 280, 309 f., 448, 455.

mecum...coque: there is alliteration which emphasises the imperatives.

molestus ne sis: for this phrase, cf. Lodge, G. (1933) 2.81, Duckworth, G.E. (1940) on *Epi.* 63, 461, 462.

i et: B; *et* DVJ; *ei* Brix. The usage of *i* in Plautus points to asyndetic constructions, rather than ones involving connectives; the palaeography favours the plain imperative too, cf. *Aul.* 263, Lodge, G. (1924) 1.503. Therefore it may be better to follow Brix.

459 Congrio and the non-speaking actors leave the stage and enter Euclio's house at the end of this line, having received their orders from Euclio, cf. *Aul.* 455, Stace, C. (1971) 296, Stockert, W. (1983) 132, Krieger, A. (1914) 46 f., Webster, T.B.L. (1950) 124 f., Ludwig, W. (1961) 64. Their departure is confirmed by Euclio's first few words of line 460, cf. *Epi.* 81. Congrio's reply at the end of this line is suggestive of their return into the house, rather than a departure towards the town.

aut abi...aedibus: the final imperative in this series is a nasty curse. The imperatives have gradually increased in length to the point of this crescendo. There is also alliteration to support this heightened emotion. There is *syllaba anceps* at the *locus Jacobsohnianus* and change of speaker. Note the use of the disjunctive particle *aut*, not to divide truly distinct ideas, but to distinguish ideas that are disjunctive in the mind of the speaker, cf. *Mer.* 168, L-H-S 2.498.

in malum cruciatum: 'to evil ruin'. This type of expression usually leads to a similar reply: *abi tu modo*. A more common expression is *i in malam crucem*, cf. *Mil.* 279, *Per.* 574, *Cic. Phil.* 13.48, Lodge, G. (1924) 1.328.

<Con.>: Itali; om. *sine spat.* MSS reading. Congrio makes a cheeky response to Euclio's commands: he does not simply go in quietly. If Euclio were to say the words, the line and scene would end with a whimper.

abi...modo: this is a typical combination of an imperative plus *modo*, cf. *Epi.* 604, 714, Lodge, G. (1933) 2.78 f.

460 Congrio has left Euclio alone on the stage. The trochaic septenarii continue. The MSS indicate a new scene at this point, which is not necessary, since there is no change in metre, and there are no new characters. This is a link monologue, in which Euclio laments and tells the story of the cock, before Megadorus arrives. See note on line 363. In this line a proverb or *sententia* commences: the generalisation uses a formulaic structure.

illic: 'he'. *ille* and the emphatic particle *ce* form an emphatic alternative of the pronoun *ille*.

illic hinc abiit: for differing opinions on how to scan this phrase, cf. *Aul.* 185, Skutsch, F. (1892) 115, Questa, C. (1967) 105, Lindsay, W.M. (1922) 164. For the phrase at the start of a septenarius, cf. *Aul.* 265, *Cap.* 901, *Per.* 200.

immortales: V²J; *immortes* BDV¹.

facinus audax incipit: *incipere* can be followed by an accusative, as here, or an infinitive, cf. *Asi.* 448, *Cap.* 753, *Rud.* 462, *Tri.* 1006. For the form of the neuter adjective *audax*, cf. L-H-S 1.432.

461 qui cum opulento pauper homine coepit rem habere aut negotium: MSS reading; *homine* del. Aldus, Acidalius; *coepit* del. ...*habet*... Goetz; *habere* del. Seyffert. The line is problematic, as it is far too long intrinsically. The logical explanation for the extra length of the line is that a 'helping' word has been added in order to aid the understanding of the line. Each of the deletions would restore the metre, as a septenarius. Perhaps, as Leo (*app. crit.*) suggested, one should retain *habere* and delete *coepit*, understanding *incipit*, cf. *Aul.* 460. According to Stace (297 f.) however, the grammar is defective without *coepit*, and he finds Leo's suggestion unconvincing. He prefers to omit *homine* therefore, on the basis that *opulentus* appears elsewhere as a substantive, and only appears once with *homo*, cf. *Amp.* 166, *Aul.* 247, 479, *Tri.* 473, 493, Lodge, G. (1933) 2.264. Stockert (132) prefers Goetz' emendation, disliking Leo's suggestion, since the use of *incipit* in this manner would be without parallel.

opulento pauper: there is a striking juxtaposition of antithetical words, to create an oxymoron, cf. *Aul.* 196. The idea of not being able to mix social classes is mentioned again, and this is very significant for Euclio, cf. *Aul.* 226-235. While it is natural for a poor man to fear the consequences of such a mix in Roman and Athenian society, this is also a sign of Euclio's fear and suspicion regarding the gold.

rem habere: MSS reading; *rem habet* Goetz (*app. crit.*). 'has dealings with', cf. *Mos.* 653, *Per.* 567, Lodge, G. (1933) 2.551.

462 veluti: Aldus; *velut* MSS reading; *veluti Megadorus me temptat* Reiz; *veluti me Megadorus temptat* Gruter; *med* Lindsay (*app. crit.*). With the correction of Aldus hiatus is still required after *me*, at the diaeresis, hence the transpositions suggested by some editors. *veluti* is used to introduce a particular example to illustrate a general rule, cf. *Mer.* 227, L-H-S 2.501 f.

Megadorus...me...miserum modis: this line features much alliteration, emphasising Euclio's emotional state.

me...modis: the second half of the line is chiasmic: NOUN adjective ADJECTIVE noun.

463 simulavit: a verb of deception, which highlights Euclio's distrust of Megadorus; for the fear of wealth, cf. *Cis.* 493 ff., *Poe.* 515 ff., *Ter. Ad.* 501 ff., 605 ff., *Arist. Rh.* 1390b33, *Men. fr.* 301 Koe., Webster, T.B.L. (1950) 212.

mei honoris...causa: there is hyperbaton in this construction of *causa* plus genitive. The concept contained in this line is that of 'honour'. Note that *mei honoris* is a set phrase, and so, as often in Plautus, does not elide, cf. *Cur.* 549, *Mil.* 620, *Sti.* 338. Instead it scans with hiatus and iambic shortening, cf. Drexler, H. (1932-1933) 110 f., Leo, F. (1912) 335, Lindsay, W.M. (1922) 202. This phrase is contrasted with *ea causa...qui* in line 464 by asyndeton.

causa coquos: there is alliteration, and *coquus* appears at the end of the line in the emphatic position. We might expect Euclio to say *fures* instead of *coquos*.

464 ea causa...qui surriperent: the construction is the ablative of *causa* plus *qui* plus the subjunctive, which is a purpose construction, cf. *Aul.* 32 f., L-H-S 2.680. *surriperent* may scan as three or four syllables; here it should be treated as a trisyllable.

hoc: the pronoun refers to the gold; see note on line 449.

misero mihi: the dative of removal with *surriperent*, cf. Bennett, C.E. (1910) 150.

465 This line is very ironic. The diction is appropriate to a context of sacrifice and augury, cf. Ar. V. 100 f., V. Max. 7.4.5.

condigne: 'very worthily'. In Plautus this usually has a negative meaning, cf. *Bac.* 392, *Cas.* 131, *Men.* 906, *Mil.* 505, *Poe.* 463, Langen, P. (1880) 209.

meus med: there is alliteration and polyptoton.

me<d>: Pareus; *me* MSS reading.

gallus gallinacius: 'poultry cock'. There is alliteration accompanied by *figura etymologica*. Wagner defends the spelling '-ius', rather than '-eus', which is adjectival, cf. *Cap.* 849, *Cur.* 450, *Tri.* 935, Prisc. 2.136.2 GLK.

466 **anu:** Bentley; *anui* MSS reading. Despite the emendation, the case of the word is still the dative, and the matter is purely one of spelling according to Stace (299 f.), since whichever spelling is adopted, the word must be scanned as two syllables, cf. Gel. 4.16.5 f., Neue, F., Wagener, C. (1892-1905) 1.541 ff., Sommer, F. (1914) 390.

peculiaris perdidit paenissime: there is alliteration which underlines the use of three long emphatic words in succession, following three very short words, cf. *Mil.* 408. This highlights the pain and difficulty Euclio associates with what he is saying. A slave's *peculium* was his private property or savings, with which he might buy his freedom, thus the adjective refers to something which legally belongs to an individual, cf. *Asi.* 541, *Cap.* 20, 982, 988, *Mer.* 525, Costa, E. (1968) 106, Kaser, M. (1955-1959) 1.55, Watson, A. (1970) 22, 45, (1971) 45, RE 19.1.13 ff. Note the use of the superlative of *paene*, for comic exaggeration; although it is

linguistically possible, it an illogical idea, cf. *Aul.* 668, *Mos.* 656, *Tru.* 548, Lindsay, W.M. (2002) 81.

467 ubi...ibi: 'where...there'. A positional, not a temporal construction, cf. *Bac.* 1190, *Cis.* 211 f., *Cur.* 104.

haec: note the use of the feminine pronoun to refer to the pot, rather than the gold. This change in the gender of the pronoun which Euclio uses is a key moment, as it increases the potential for communication problems later in the play. See note on line 449.

occepit: 'began'.

scalpurrire unguis: 'to scratch with claws', cf. *Pse.* 852. The verb is very onomatopoeic, as is common for fourth conjugation sound verbs. The ending '-urrire' provides an intensification of a verb's meaning, cf. *Non.* 252 L., *Aus. praef. gryph.* p. 196 P, L-H-S 1.557. The verb equates to *scalpere*, cf. *Var. L.L.* 6.96, and is unique, but there was a late Latin noun *scalpurrito*, cf. *Sol.* 32 M., *Walde, A., Hofmann, J.B. (1938-1956) 2.486 f., Ernout, A., Meillet, A., (1932) 860 f.*

468 circum circa: 'round about there'. A very rare adverb, cf. *Cic. Fam.* 4.5.4, *Serv.* 4.442.25 GLK. There is enjambment from line 467, and polyptoton. Plautus never used *circa* alone as an adverb, cf. *Mos.* 347, Lindsay, W.M. (2002) 85. The duplication provides emphasis.

quid...verbis: a set phrase, and rhetorical question, cf. *Aul.* 472, *Bac.* 486, *Cur.* 79, *Rud.* 135, 590, *Lodge, G. (1933) 2.265.* The Greek equivalent of this phrase is τί μακρὰ δεῖ λέγειν, cf. *Antiph.* 35.5 PCG, *Men. Sam.* 76 f.

ita: for the use of this correlative, looking forward to that which follows, cf. *Amp.* 899, *Aul.* 9, *Cis.* 212 f., *Cur.* 299 f., *Lodge, G. (1924) 1.862.* There is no corresponding *ut*, but *capio fustem* in 469 expresses the consecutive clause, using a paratactic construction, cf. L-H-S 2.638.

pectus peracuit: *pectus* has an abstract sense here, with the force 'attention'. There is alliteration, assonance and *figura etymologica* in this phrase, which help to highlight it. *peracuit* is the perfect tense of *peracesco*, cf. *Bac.* 1099. For a similar meaning, cf. *Cis.* 240, Otto, A. (1890) 2 f.

469 This line features three short phrases, demonstrating Euclio's agitated state of mind. The asyndetic nature of the line further supports this view, cf. *Aul.* 373 f. The line is constituted by only six words, and so is also quite measured, emphatic and weighty. The structure of the line serves to heighten the ridiculous nature of the accusation.

capio...gallum: this pair of clauses are parallel to one another, each featuring a verb followed by an object. There is a pun on the word *gallum*, based on a false etymology of the name, cf. *Cap.* 159 ff., 880 f., 887 f., *Cis.* 201 f., *Cur.* 392 ff., 415 f., *Isid. Orig.* 12.7.50, Maltby, R. (1991) 252 f.

obtrunco: a very violent verb, normally used in the context of killing an enemy. There is personification of the cock therefore, as this verb is usually used with reference to humans, cf. *Verg. Geo.* 3.374, *Amm. Marc.* 24.5.5. For the legal implications of catching a thief in the daytime, cf. Kaser, M. (1955-1959) 1.122, Watson, A. (1970) 76 f., (1971) 145 ff.

furem manifestarium: the phrase is ironic, referring to a cock, cf. *Bac.* 918, *Lact. Mort. Pers.* 30.5. Euclio's suspicion is leading him to make ridiculous claims, and to personification of the cock. The form *manifestarius* corresponds to *manifestus* or *manifesto deprehensus*.

470 **credo...coquos:** this line contains the absurd idea of the cooks having bribed the cock, cf. *Ar. V.* 100 ff. While the idea is silly, it serves to develop further the theme of the cooks as thieves.

mercedem: 'reward' / 'bribe', cf. *Cis.* 737, *Cur.* 590, *Epi.* 536.

471 The line is corrupt metrically, and there are problems later in the line, which need to be pointed out by the use of daggers.

id: the pronoun is used again to refer to the gold; see note on line 449.

palam: 'manifest'. The phrase *palam facere* is common in the sense of revealing something, cf. *Aul.* 548, *Bac.* 383, *Men.* 900, Lodge, G. (1933) 2.276.

manu...manubrium: *manupretium* Leo (*app. crit.*). This phrase offers *figura etymologica*, alliteration, and word-play, which it is possible to translate into English, cf. *Men.* 544, Var. *L.L.* 5.178. There is also word-play with *manifestarium* in line 469. The problem with *mānūbrūm* is that metrically it is impossible: it is required to scan as two iambs, cf. *Juv.* 11.133. In addition this word is unusual; its sense is that of a hilt or handle of a sword or other weapon, cf. *Paul. Fest.* 53.26 L., Var. *L.L.* 6.85, *Cassiod.* 7.200.6 GLK. Leo's suggestion would avoid this issue, since it provides an extra short syllable. For the sense of the line, cf. *Epi.* 524 f., Otto, A. (1890) 209. Given the emphasis provided by the repetition of 'manu-', Stockert (135) favours *manubrium*, with uncertain quantity, with the analogy of *ludibrium*, cf. *Lucr.* 2.47, 5.1235, *Verg. Aen.* 6.75, *Hor. Carm.* 1.14.16, and *opprobrium*, cf. *Catul.* 28.15, *Hor. Ep.* 1.9.10. For discussions of old Latin prosody, cf. Lindsay, W.M. (1922) 214 f., L-H-S 1.99 ff.

472 This line was deleted by Guyet, and in this he has been followed by editors such as Leo, cf. Langen, P. (1886) 248, Thierfelder, A. (1929) 34 f. It is extremely similar to line 468, but in addition, it could be viewed easily as a substitute line for 468 to 471. There is not enough evidence for deletion, but its difficulty needs to be signalled. The baldness of the line makes Stockert (135 f.) think that it is unlikely to be an interpolation; he does not consider the repetition by Euclio problematic.

quid opust verbis: Thierfelder (34 f.) argues that it is not in character for Euclio to repeat a phrase within a few lines, cf. *Bac.* 483 ff. See note on line 468.

facta...gallinacio: this sentence is very formal, general, and impersonal. The use of the third person places the action at a distance. For similar phrases, cf. *Amp.* 253, *Bac.* 967, *Cap.* 60, *Cas.* 851, *Pse.* 524, 525, TLL 6.95.58 f.

in: 'against'. One would expect a simple dative or *cum* plus ablative. The construction with *in aliquo* is odd. It may be that Euclio is imitating the formality of a *praeco*, and that the *in* is part of this, leading to a παρά προσδοκίαν joke, cf. Stace, C. (1971) 303.

gallo gallinacio: 'poultry cock'. There is alliteration and *figura etymologica*, cf. *Cis.* 202. See note on line 465.

473 This line serves to introduce Megadorus, who enters onto the stage from one of the side-entrances. He is returning from the forum.

affinis: 'neighbour' / 'relation'. This can refer to a neighbour, but also someone connected to a person by marriage, cf. *Aul.* 536, 612, *Tru.* 771, Lodge, G. (1924) 1.75 f., TLL 1.1217.69 ff.

eccum: 'look'. An interjection commonly found in Roman comedy, cf. *Aul.* 177, Lindsay, W.M. (2002) 138.

474 **ausim:** see note on line 50.

praeterire: 'to pass by' / 'to ignore'. This word raises the question of the relative positions of Megadorus and Euclio on the stage at this point, and also the position of their homes in relation to the exit for the forum. It may have been necessary for Megadorus to pass Euclio to reach his house. It would seem odd to Megadorus if Euclio did not stop and talk to his future son-in-law, and this undoubtedly strikes Euclio: he is not unaware of social expectations.

quin: this equates to *ut non*, cf. Lodge, G. (1933) 2.487. Plautus often uses *quin* after *non*, cf. *Asi.* 26, *Aul.* 111 f., *Mil.* 262, *Sti.* 302.

consistam et conloquar: this pair of verbs occurs in the expected order of action. There is alliteration and assonance, as has been typical

throughout Euclio's speech, produced by Plautus' choice of compound formations.

475-586 These lines are in iambic senarii, which would not have been accompanied by the *tibiae*. There is a clear contrast with the preceding section, which was in different sung and chanted metres. This section involves Euclio and Megadorus only, the two *senes*. Euclio has remained onstage from the previous section, so although there is a change in tempo at this point, there is the continuity of one character's presence. Euclio's preceding speech helped the transition to this section. The MSS indicate a new scene at this point, because of Megadorus' entrance and the change in metre. The dialogue and monologues in this section are much less lively, but interesting nevertheless, and full of word-play. Despite the metre used in this section, and the slower nature of the dialogue, there is little that moves the plot of the play forward, until near the end of the section, when Euclio makes clear his movements concerning the pot of gold. The preceding conversation allows Megadorus to put forward his thoughts on dowries, and to develop both Euclio's and Megadorus' characters, but the action is not advanced in any way. For the ancient dowry system, cf. *Asi.* 87, 897 f., *Epi.* 180, *Mos.* 280 f., 703 f., *Tri.* 374 ff., *Men. Epit.* 8 ff., fr. 276, 577, 579, 582 Koe., RE 22.1.133-170, Watson, A. (1970) 37 ff., (1971) 24 ff., Todd, S.C. (1993) 215 f., Harrison, A.R.W. (1968-1971) 1.45 ff. During the first part of the section, following Megadorus' arrival onstage, Euclio simply melts into the background, and eavesdrops on his wealthy neighbour, for about sixty lines, cf. *Bac.* 842 ff., *Cas.* 437 ff., *Mos.* 157-292, *Pse.* 594 ff., Duckworth, G.E. (1952) 109 ff., Prescott, H.W. (1939) 13 ff. Euclio makes asides during this time, but it is an occasion on which Plautus is perhaps stretching the audience's acceptance of the illusion of reality on the stage slightly further than one might expect, cf. Milch, W. (1957) 159-170. Stace (304 ff.) divides Megadorus' monologue (475-535) into three sections: 475-502; 505-522; 525-535. He also considers the question of whether this is a Plautine addition or whether it has a basis in the Greek original. While Plautus has clearly expanded this section, there is a kernel of Greek material on which it is based. This question has a bearing on the dating of

the original and Plautus' play. There may be a reference to the *Lex Oppia*, cf. *Aul.* 505 ff., which was repealed in 195 B.C., cf. Liv. 34.1 ff., V. Max. 9.1.3, Gruen, E.S. (1990) 143-146. For references to the luxury of wives in New Comedy and Roman comedy, cf. *Epi.* 220 ff., *Mil.* 685 ff., *Mos.* 702 ff., *Men. fr.* 251, 277, 283, 284, 303, 333, 334, 418, 579 Koe., Fraenkel, E. (1960) 127 ff. Stockert (136 f.) examines the theme of social equality through the marriage between poor and rich members of society, as well as the fact that Megadorus' views are egotistical and aimed at the advantage of men, against the luxury of women, cf. *Aul.* 167 ff., *Epi.* 223 ff., *Tri.* 250 ff., *Men. fr.* 251, 277, 283, 303, 333 f., 418, 577, 579, 582 Koe., Pl. *Lg.* 6.773, *Arist. Pol.* 1266b, Fraenkel, E. (1960) 130 ff., Schumann, E. (1977) 45-65, Webster, T.B.L. (1950) 56. Roman laws on marriage and dowries can be found in the *Digest*, cf. *dig.* 23, 24, 25. Throughout this section, Euclio has the pot of gold with him, which he must keep concealed from Megadorus, which creates visual humour, with Euclio appearing to be 'pregnant' to the audience: neither of the *senes* knows of the pregnancy of Euclio's daughter, heightening the irony of this image.

475 amicis...meum: there are two parallel clauses in which the noun precedes its adjective in this phrase of four words. This phrase also commences alliteration which continues into the next line. It was a feature of Roman society to seek the *consilium amicorum*, as this and friendship was valued highly, cf. *Amp.* 1040, *Bac.* 385 ff., *Cap.* 180, *Cur.* 685, *Men.* 700, *Per.* 594 f., *Poe.* 794 f., 1339 f., *Pse.* 127, *Sti.* 128, 503, Leo, F. (1912) 127 ff.

476 condicione: 'marriage match'. The legal term for a contract, and in particular a marriage contract, cf. *Aul.* 237, *Sti.* 51, *Tri.* 455, 488, 501, 746, *Cic. Amic.* 34, Gronovius, J.F. (1823) 171 f., Lodge, G. (1924) 1.291, TLL 4.129.71 ff.

filiam: the word at line-end for emphasis, but more importantly, the verb of which this noun is the object has not yet appeared, creating

strong enjambment to the next line. There is anticipation, as the audience await the verdict of Megadorus' friends.

477 Leo (*app. crit.*) suggests that the thought contained in this line is incomplete, and that it requires filling with a line such as <*mirantur quod sine dote duxerim. | sed hoc*> between *laudant* and *sapienter*. However, before one makes a sweeping judgement, it is necessary to consider punctuation and the degree of inconcinnity.

sapienter...bono: if the MSS reading is correct, the thought is contracted and brief, but nevertheless logical and grammatical, creating a business-like tone. It is as though Megadorus is quoting that which his friends said, and one could think of this part of the line as being within quotation marks. We would have a construction whereby the pronoun described by *factum* has been omitted, followed by an ablative of description. The omission of the auxiliary verb with *factum* is fairly common, cf. *Epi.* 209, *Mos.* 207, 449, 649-651, Lodge, G. (1924) 1.592 f. There is also *variatio* in the construction, cf. *Aul.* 14.

478 **nām meō quīd(em) ānīmō sī īdēm faciānt cētērī:** there are three resolutions, which help the line to run quite quickly, and hint at the fact that Megadorus wants his view to be expressed quickly, and is perhaps a little uncertain that it is as well received as he makes out. There are many short words of one or two syllables in this line, which also suggest that he is rushing. There is synezisis of *meo*, and prosodic hiatus of *si idem*. This line introduces Megadorus' Peripatetic style philosophy of *homonoia* or equality, cf. *Arist. Pol.* 1266 b2, Webster, T.B.L. (1950) 120.

nam: Ussing found this problematic, since it is not used to explain what has gone before; its use here is to introduce Megadorus' thoughts and views. For this elliptical use, which is confirmatory and explanatory, cf. *Aul.* 247, Lodge, G. (1933) 2.107, 2.111, L-H-S 2.505.

meo quidem animo: 'in my humble opinion'. A set phrase, and cliché, cf. *Aul.* 539, *Bac.* 102, *Cas.* 570, *Epi.* 111, *Mer.* 314, Lodge, G. (1924) 1.128, TLL 2.94.82 f.

idem: Megadorus refers to the marrying of poor girls without a dowry by rich men; in the following couple of lines he goes on to elaborate this pronoun. This development of the idea mentioned only allusively thus far also argues in favour of the MSS reading for line 477, since the full explanation does indeed follow just a few lines later.

479 **ōpūlētīōrēs paup̄erīōrūm filiās:** there are only three long words in this line, which contrasts sharply with line 478. There are also two resolutions, so rhythmically, the lines are actually fairly similar. Megadorus' point is stressed by the striking contrast in the length of words used in each line. See Stace (309) for a discussion on the punctuation of this and the previous line, and whether to treat *ceteri* as an adjective or substantive, which will affect whether or not *opulentiores* is taken as part of the *ut*-clause explaining *idem*, cf. Lodge, G. (1924) 1.259.

opulentiores pauperiorum: there is an oxymoron created by the juxtaposition of these two antithetical words, cf. *Aul.* 196, 461. This opposition is significant for the play, as it is a key worry of Euclio that he should continue to be viewed as a poor man. However, his daughter does eventually marry a rich man, as Lyconides is also of high social status like his uncle. Note also that Megadorus uses the comparative or relative forms of the adjectives, not the superlatives or absolutes, cf. *Aul.* 247, L-H-S 2.162 f. Megadorus does not view himself as very rich, nor does he view Euclio as extremely poor. Their portrayals of each other's and their own social status differs somewhat, cf. *Aul.* 226-235.

480 **ut...domum:** this whole line is the standard legal terminology used to refer to the marriage ceremony in Roman society, with the ironic twist of the word *indotatas*. Roman and Athenian marriage was built up around

the idea of the dowry, and the inclusion of this word in the line is a shocking antithesis to the expected thoughts of Romans regarding legal marriage. The alliteration underlines this disparity and irony, as does the regularity of the senarius, which features neither elision nor resolution. This raises the issue of dowries and the role they played in Roman and Athenian society, and ideas of the improvement of society, cf. *Tri.* 378, *Ter. Ad.* 729, *Men. Dys.* 742 ff., fr. 543 Koe., *Eur. Ph.* 1015, Leo, F (1912) 116 f., Fraenkel, E. (1960) 127 ff. See note on lines 475-586. The use of *ut* is explicative in relation to *idem*, cf. *Amp.* 185, *Rud.* 1217, Lodge, G. (1933) 2.933.

indotatas: for ideas regarding the dowry, cf. *Aul.* 226-235, 238, RE 23.1.133 ff., Kaser, M. (1955-1959) 1.284 ff., RE 5.2.1580 ff., Harrison, A.R.W. (1968-1971) 1.45 ff., Watson, A. (1971) 24 ff. The dowry was necessary for a wife's future, and for her standing within the marriage, but it was not a legal requirement in Athens or Rome, cf. *Aul.* 498-502, 532-535, *Tri.* 688-694, *Men. Dys.* 844 f. The dowry was at the husband's disposal during the marriage. At Rome, after a divorce, an innocent wife had the right to the dowry, in Plautus' day.

481 This line is also a very regular senarius, like the preceding one, with no resolution or elision. This helps to underline the fact that Megadorus is aiming at the concept of concord. The repetition of *et* from this line through the next few lines helps to emphasise the advantages of a wife without a dowry, and their accumulation, cf. *Asi.* 569 ff.

civitas concordior: this alliterative phrase expresses a philosophical idea, which is Peripatetic in origin.

482 invidia: 'envy' / 'jealousy'. There is no explanation of how this would work in practice. Megadorus' ideas are idealistic, rather than realistic.

utamur...utimur: the conscious opposition between the use of the subjunctive and indicative of the same verb continues the opposition between rich and poor, by creating a jingle, cf. *Aul.* 226-235, 247 f., Lindsay, W.M. (2002) 67. For the construction and meaning of the verb, see note on line 232.

nos minore: Pylades; *minore nos* MSS reading; *et nos minore invidia* Mueller. Pylades' emendation is simpler, but Mueller's creates a neat contrast with lines 483 and 484.

483 malam...magis: the line's rhetorical nature is highlighted by the alliteration. *magis* contrasts sharply with *minore* in the lines 482 and 484. Notice the separation of *magis* and *quam*, and their transposition, cf. *Bac.* 678, *Tru.* 732.

malam rem: 'punishment'. A Plautine phrase, with a set word-order, and therefore almost a compound word, cf. *Asi.* 43, *Aul.* 681, *Cap.* 877, *Mos.* 61, Lodge, G. (1933) 2.16 f.

metuant...metuont: the opposition between rich and poor is continued through the conscious antithesis between the use of the subjunctive and indicative forms of the same verb, cf. *Aul.* 482. Note that the wives without a dowry have less power, and will fear their husbands more, cf. *Aul.* 534.

484 minore sumptu: Megadorus' reasons betray his interest in preserving the status of rich men, cf. Stace, C. (1971) 311. *minore* is an ablative of quality, cf. *Cis.* 493, *Men.* 1122, *Mer.* 595, *Poe.* 1112, L-H-S 2.119.

sumptu simus...sumus: the alliteration underlines the rhetorical structure, and antithesis.

simus...sumus: there is conscious opposition between the use of the subjunctive and indicative forms of the same verb, to highlight the antithesis between rich and poor.

485-488 Francken and Goetz deleted these lines. However, convincing arguments for their retention have been advanced, on the basis that they provide a Plautine picture, cf. Langen, P. (1886) 248 f.

485 in...optimum: 'that is the best thing for the greatest part of the people'. The construction *bonum est in aliquem* is difficult to parallel; however, the MSS, other than J, agree in having the accusative. Stace (311) suggests that the *in* could be an anticipation of the following verse, or it may be taken in the sense 'with regard to', cf. *Amp.* 184, *Aul.* 590, *Ter. Hau.* 437.

illuc: this is the compound formation from *illud* plus *ce*, with the particle having been added for emphasis.

est: 'would be' / 'is'. This is perhaps better translated as though a subjunctive rather than an indicative. The use of the indicative by Megadorus means that his ideal appears more as a reality than if he used the subjunctive mood.

486-488 in...modum: 'there is a dispute against rather few avaricious men, for whose avaricious minds and greedy dispositions neither law nor cobbler is there, who is able to get the measure of it'.

486 in: it is more usual to have *inter* with *altercatio*, cf. TLL 1.1749.52 f. However, the fact that the construction is analogous to that in line 485 underlines syntactically the antithesis with the preceding line.

pauciores: there is an opposition between the interests of the few and the majority, cf. *Tri.* 34 f.

avidos: 'greedy' / 'avaricious'. Megadorus is suggesting that these are a minority of people, which may be a rather optimistic view of society. This is the second appearance of this word in the play, cf. *Aul.* 9; on neither occasion is the word used to refer directly to Euclio.

altercatio: 'political contention / strife'. This is an *hapax* in Plautus. It refers to a contest of words here, cf. Liv. 1.7.2, Cic. *N.D.* 1.15.

487-488 The construction is confused, thanks to the emphatic positioning of *capere*, the anticipation of *quorum animis*, and the baldness of the expression.

487 The line is rather swift with three resolutions and two elisions. Megadorus betrays his dislike for these greedy men, with this more emotional line. To accompany this we have alliteration, and a repetition of *avidus* from line 486.

animis avidis...insatietatibus: this doublet is typical of Plautine abundance, with very little difference in the force of the two descriptions, cf. TLL 2.1424.31 ff., 7.1.1838.33 ff. *avidis* is similar in formation to the adjective *cupidus*, with which it perhaps has more in common than the forceful word *avarus*, cf. Maniet, A. (1969) 52. Morphologically it derives from the verb *aveo*, cf. Paul. Fest. 22 L., Non. 710 L., Isid. *Orig.* 10.9.

insatietatibus: 'greediness'. An *hapax* in Plautus, which is used out of the need for a striking word; this also explains the use of the plural. For the etymology, cf. Isid. *Orig.* 20.2.8.

488 neque...neque: the anaphora helps to signpost the parallel being drawn between the two nouns.

lex...sutor: this is a surprising pairing of opposite ends of the social spectrum, which is proverbial, cf. Otto, A. (1890) 337, Langen, P. (1880) 111.

capere...modum: this appears to be a saying, similar to the English concept of 'getting the measure of something'. This phrase is used in a zeugma, which is unique in both its clauses: *lex modum capit* and *sutor modum capit*. As Stockert (138) notes the sense is unique, cf. Scrib. Larg. *Comp.* 73, Sen. *Nat.* 1.15.8, Liv. 34.4.8, Tac. *Hist.* 4.40.2, Sal. *Cat.* 24.3, TLL

3.324.13 ff. One might expect *facere modum* or *habere modum* according to Stace (312). There is syllepsis, involving strange grammar and language, due to the need for the main verb to convey two ideas. Comparable passages are found in other comedies, cf. *Aul.* 798, *Cur.* 300, *Pse.* 960, *Ter. An.* 95.

489 namque: the particle '-que' here is used to intensify the *nam*; it is a confirmatory conjunction, cf. *Amp.* 248 f., *Bac.* 111, *Tri.* 1136, Lindsay, W.M. (2002) 101.

qui dicat: in this line, this phrase equates to *siquis dicat*, cf. *Cur.* 590, *Epi.* 536, Lodge, G. (1933) 2.466.

quo: this is the ablative case, and is being used to refer to a family law. It is used adverbially here, cf. *Aul.* 491, *Sti.* 142, *Ter. Ad.* 47.

divites: this word is at the line-end, and there is a hint that the opposition between rich and poor is about to be played upon again. This leads to strong enjambment to the next line.

490 dotatae: this picks up from *divites* in the previous line, with the continuation in the flow of the sense. The idea of a dowry is given an emphatic position, and both this word and *divites* are further highlighted by the alliteration.

pauperibus: this picks up from the *divites* in the preceding line, and re-announces the antithesis between rich and poor, which has been a key theme of the play, especially when Megadorus has been onstage.

ponitur: 'is ordained for' / 'is applied to'. It equates to *statuitur* and *constituitur* here, according to Stace (313), cf. *Cic. Quinct.* 20.64, *Rhet. Her.* 2.13.20. The phrase *ius ponitur* is unique, cf. TLL 5.1.1588.54 ff., although *iura ponere* is found, cf. *Prop.* 3.9.24, 4.9.64, *Sen. Ep.* 90.6. The equivalent phrase in Greek is *τιθέναι νόμον*, cf. *Alex.* 130 PCG.

491 lubeant: B¹; *iubeant* B²DVJ; *lubeat* Camerarius. Usually this verb is found in the third person singular only, as an impersonal form. *iubeant* is not possible in terms of sense. Camerarius' suggestion restores sense, metre and style. *lubeant* is more doubtful, because of the unusual nature of the form; for a similar problem, cf. *Tri.* 211. According to Priscian (1.432.77, 1.561.11 GLK) verbs such as *pigeo*, *pudeo*, and *lubeo* were originally used personally, cf. *Amp.* 171, 848, *Cas.* 877, *Men.* 272, *Sti.* 51, 474, *Tri.* 211, *Ter. Ad.* 754, Lindsay, W.M. (2002) 52 f., Stockert, W. (1983) 214 f.

dum...ne: 'as long as...not'. This equates to classical Latin *dummodo ne*, cf. *Bac.* 867, *Cap.* 338, 682, *Cur.* 36, Lindsay, W.M. (2002) 127. For this formula in negative conditional clauses, cf. *Cato Agr.* 5.4, *S.C. de Bac.* 6, 8, 17.

comes: 'companion'. A personification of the dowry, cf. *Mart.* 7.53.4, *Cic. Ver.* 2.3.187, *Julian. dig.* 23.3.48.1.

492 mores meliores: 'better character'. Alliteration highlights this phrase.

493 pro dote: the husbands will receive a better character in their wife, in place of a dowry, if they marry a woman without taking a dowry, whether she is of a wealthy or poor background.

ferant...ferunt: the opposition between the subjunctive and the indicative moods points once again to the opposition between rich and poor, or dowered and undowered wives. This is comparable to line 482-484. The phrase *quam nunc ferunt* is a relative clause, pointing to *dote*. This is the only occasion on which we find the phrase *dotem ferre*, cf. *Aul.* 258, 498, *Mer.* 703, but, cf. *Tri.* 778. As Stockert (139) points out, although it is often taken as though *meliores* and *quam* go together, this is not the case, since this would interrupt the relative clause. In addition, there would be repetition of the verb *paro*, cf. *Aul.* 482, 483, 484.

494-495 **ego...cantheriis:** 'I will bring about that mules may be cheaper than Gallic nags, mules which exceed horses in price'. These two lines are Plautine in form and structure, using a subjunctive substantive clause with *facio*, cf. *Amp.* 510 f., *Mer.* 826 ff., *Per.* 73 f., *Tri.* 217 ff., *Tru.* 60 ff., 347 ff., Bennett, C.E. (1910) 1.226, Stockert, W. (1983) 139 f. On this section, in which the extravagance of wives is discussed, cf. *Epi.* 223 ff., Fraenkel, E. (1960) 130 ff. Megadorus' speech becomes rhetorical.

494 **faxim:** for the form, see note on line 50.

muli: mules might not be naturally expected to be more expensive than horses, since they were the standard beasts of burden. However, carriages drawn by mules were fashionable, and therefore they would be expensive to buy, and an item of luxury for a wealthy Roman lady, cf. *Aul.* 501, *Mos.* 780, 877, *Mart.* 3.62.6, *Juv.* 7.181, *Var. R.R.* 3.17.7, *RE* 6.1.655 ff.

495 Following line 494 which has three resolutions, and is therefore fairly swift, this line consists of only four words, and is a very regular iambic senarius, with neither elision nor resolution, and a regular *caesura*. This helps to underline the astounding turnabout that Megadorus would like to achieve in society.

sint: *Reiz*; *sient* MSS reading. Leo adopts *Reiz*' emendation to the more usual form, since a monosyllable is required, and the occurrence of *sient* as the first word in an iambic senarius is unparalleled, cf. *Aul.* 278, 542, Lodge, G. (1933) 2.697 f.

Gallicis: this adjective probably refers to the area around the Po Valley, that is Cisalpine Gaul, rather than France. We must be careful to remember when Plautus was writing, and consider the confines of Roman geographical concepts of that time rather than of the Augustan Age. This is the only occurrence of this word in Plautus.

cantheriis: a long and impressive sounding word for a poor or a castrated horse, which would normally have been cheap, cf. *Cap.* 814, *Cis.* 307, *Men.* 395, *Var. R.R.* 2.7.15, *Cic. Fam.* 9.18.4, TLL 3.281.79 ff., Otto, A. (1890) 233. The irony, and amazement that Megadorus is trying to arouse, is complete. Stace (314) suggests that the *muli* and *equi* are metaphors for women of bad and good character respectively. The Greek equivalent is *κυνθήλιος*. These animals would normally have been used to draw carriages.

496-497 Plautus makes Euclio intervene in Megadorus' speech at an arbitrary moment. Euclio does not make himself known yet to Megadorus, but merely utters an aside ostensibly to himself, but to show how he is reacting to this speech, to the audience, cf. *Aul.* 503 f., 523 f., *Cis.* 695 f., *Poe.* 839 ff., Webster, T.B.L. (1950) 35.

496 There are two resolutions and two elisions, helping to suggest that Euclio is muttering to himself quickly, so that what he says will not be heard by Megadorus.

ita...amabunt: a standard exclamation, expressing glee. Note the use of the future indicative, rather than a subjunctive, which is typical of Plautine Latin, cf. *Aul.* 441, 761, *Mos.* 520, *Poe.* 439, Bennett, C.E. (1910) 1.43 f., Lodge, G. (1924) 1.864 f.

497 This line is also swift, featuring one elision and two resolutions, which supports the idea of Euclio mumbling away to himself.

nimis lepide: 'very pleasingly', cf. *Aul.* 208. *nimis* scans as a pyrrhic here; as Stace (315) notes, like *minus*, *satis*, and *magis*, it is rarely an iamb. For *lepide*, which is very common in Plautus and Terence, cf. Ernout, A., Meillet, A. (1932) 512, Walde, A., Hofmann, J.B. (1938-1956) 1.785 f.

ad parsimoniam: for the force of *ad* in this phrase, cf. *Mil.* 660, 804, 1154, *Poe.* 577. The construction *verba facere ad* is only found here, cf. *Cap.* 1029, *Mos.* 99.

498 nulla: sc. *femina*. In popular Latin, *nullus* could be used in place of *nemo*, cf. *Amp.* 293, *Cis.* 310, Lindsay, W.M. (2002) 51.

igitur: 'then'. The force is temporal, cf. *Amp.* 301, 473, *Aul.* 817, *Bac.* 517, TLL 7.1.253.13 ff., Walde, A., Hofmann, J.B. (1938-1956) 1.675, Ernout, A., Meillet, A. (1932) 450.

equidem: it takes the first person here, cf. *Aul.* 215, 307. This is the usual association, although it does occur with second and third person at times, cf. Lindsay, W.M. (2002) 97.

dotem: in this line Megadorus begins to expand on the pressure that wives can bring to bear on their husbands if they bring a large dowry to the marriage, cf. *Asi.* 87, 897 f., *Gel.* 3.2.23, 4.3, 4.4, Watson, A. (1971) 22.

499 maiorem...pecunia: the danger is especially great if the wife has a dowry which is larger than the husband's own wealth, which would mean she could exert pressure on him. The word-order is unusual, cf. *Bac.* 9, 672, Lodge, G. (1933) 2.97 f.

500 This line contains two resolutions and four elisions, giving the impression that Megadorus is trying to fit in all that needs to be said before the ensuing catalogue.

enim: as frequent in early Latin, this equates to *enimvero*, cf. Langen, P. (1880) 262 ff. The force is affirmative here, cf. *Aul.* 594, 811, *Cap.* 592, *Cas.* 889 f., *Cis.* 777, L-H-S 2.507. It often comes at the start of the sentence in early Latin.

purpuram...aurum: 'purple dye...gold'. Megadorus refers to finery and treasure, but they are also signifiers for luxury items in general, and items one might expect to form a dowry, cf. *Aul.* 167 ff. This

generalisation is elaborated and detailed by the catalogue which follows in the next two lines. These two were particular favourites among Roman ladies, cf. *Mos.* 286; their use was restricted by the *lex Oppia*, introduced in 215 B.C., and finally repealed in 195 B.C. See note on lines 475-586.

501-502 ancillas...vehar: these two lines constitute a catalogue of luxury items, which Megadorus imagines a wife is likely to demand from her husband. This type of catalogue may have been typical of a marriage settlement, cf. *Men.* 120 ff., 801 f., Gratwick, A.S. (1993) 148.

501 mulos muliones: there is alliteration and *figura etymologica*. See note on line 494. There are only four words in the line, one resolution, and no elision, contrasting sharply with line 500.

pedisequos: 'lackeys'. For a similar list of attendants, cf. *Tri.* 251 ff.

502 salutigerulos: 'errand-boys' / 'messenger-boys'. This *hapax* is a Plautine coinage, based on other compound words, but odd, thanks to the '-gerulus' suffix, cf. *Aul.* 525, *Tri.* 251. It is perhaps a diminutive of *salutiger*, as Stockert (141) suggests, cf. *Apul. Soc.* 6.133, Conrad, F. (1931) 127 ff. As Nicastrì (137) notes, these boys fulfilled the role of a modern telephone.

vehicla: Bothe; *vehicula* MSS reading. The emendation is necessary for the sake of the metre, cf. *Aul.* 168.

qui: the ablative form, with a plural antecedent, cf. *Aul.* 16, *Cap.* 1003, *Cur.* 525, *Rud.* 1110, *Sti.* 291 f., Lindsay, W.M. (2002) 43.

503-504 Euclio makes another arbitrary intervention in Megadorus' monologue, without revealing his presence. See note on lines 496-497.

503 matronarum: this is a rather honorific form of referring to Roman wives.

facta: 'character' / 'things done' lit. / 'deeds' lit. The idea is that one's deeds reveal one's character, cf. *Amp.* 267, *Bac.* 64, *Mer.* 984.

pernovit probe: for the alliteration, and the use of the intensifying prefix 'per-', cf. *Tru.* 152, Hofmann, J.B. (1951) 75.

504 moribus praefectum mulierum: this could be a translation of the Greek office of γυναικονόμος, instituted by Demetrius of Phaleron, cf. *RE* Suppl. 11.514 ff. Or this may have been a Roman or Plautine idea, cf. Wilamowitz, U. (1925) 136, Ludwig, W. (1961) 251 f., Fraenkel, E. (1960) 131 f. According to Stockert (142) it is unlikely to have referred to the Roman *ensor*, cf. *Non.* 801 L. The scansion of this phrase is unusual. We start with a long syllable, followed by resolution of the second place in the line, which is extremely rare. It is only possible because the '-s' of *moribus* does not make position, and the 'pr-' at the start of *praefectum* does not count as two consonants. It is only admitted because it is the first foot of the line, cf. *Aul.* 135, 139, *Rud.* 513, 940, 944, *Tri.* 54. Note the use of the dative *moribus*, cf. *Cic. Clu.* 46.129.

hunc factum velim: this phrase is much contracted, but is nevertheless clear, cf. *Aul.* 677, *Bac.* 603, *Cur.* 83, *Tri.* 1076, Lodge, G. (1933) 2.910 f. This may point to the fact that Euclio is hurried in what he has to say, and is trying to remain concealed.

505 quoquo: Leo; *quoque* MSS reading.

plus plaustorum: 'more carts'. The construction is *plus* plus the genitive. The noun is a farming term, denoting a kind of vehicle that one should really only expect in the country, since that is where it performs a useful function. However, rich people in the city have adopted the vehicle as their own, even though there is no practical call for such a vehicle, cf. *RE* 20.2.2551 ff.

506 **videas:** note the use of the second person singular in the subjunctive mood to act almost as an impersonal, 'one', or a general 'you', cf. *Aul.* 517, 520, *Cap.* 420, *Mos.* 243, Lindsay, W.M. (2002) 71.

ruri: this word, like *domus* does not require a preposition, cf. Bennett, C.E. (1910) 2.372 f. See note on line 79.

507 This line is bursting with almost too many syllables, as Megadorus rounds off this section of his monologue impressively, and links forward to another, longer catalogue. There are two resolutions and two elisions, providing the appearance of syllables jostling for space in the line, making it awkward. This perhaps signifies the fighting for money and payment that he goes on to illustrate in the following lines. Stace (318 ff.) views the line as potentially corrupt, and offers evidence in favour of this suspicion. Firstly, he cites the temporal *ubi* after *praequam* as possible, cf. *Tri.* 782, but poor in terms of sense, since the occasion is referred to, but then people concerned are listed. This led Müller to emend *ubi* to *qui*. Secondly, this is the only occasion in Plautus on which the use of *pulchrum est* is ironic, although *pulchre* is often ironic, cf. *Aul.* 413. This led Brix to suggest *paulumst*, which is metrically possible. Thirdly, this is the only occurrence of the phrase *sumptus petere*, and its sense is unclear; according to Stace it is not certain that it can have the required sense of demanding payment. It would seem that both *pulchrum est* and *ubi sumptus petunt* require emendation in order to restore the line. Stace notes the emendations suggested by Brix: *praequam ubi <hi> sumptus petunt* and *paulumst*, or Skutsch's *parcumst* and *ubi <aes> sumptus petunt*. Stockert (142 f.) makes sense of the line by viewing the women as the subjects of *petunt*, since they make the expense, and demand the payment by their husbands. He also suggests Francken's emendation *praequam quae in sumptus petunt*.

pulchrum est: this use is unique, which led to Bentley's suggestion of *paulum est*, cf. Hofmann, J.B. (1951) 71.

praequam: 'in comparison with'. This is a rare, and mainly ante-classical word, cf. *Amp.* 634, *Mer.* 23, *Mos.* 981 f., 1146, *Gel.* 16.1.3, Langen, P. (1880) 31 f., Lindsay, W.M. (2002) 105.

sumptus: this refers to expense and payment that is sought by suppliers, once the woman has gained her luxuries. The expression *sumptus facere* is found elsewhere, as are other similar phrases, cf. *Asi.* 819, *Mos.* 982, *Ter. Hau.* 453, 754, *Cic. Flac.* 32, *Sal. Rep.* 1.4.3, *Gel.* 11.10.6.

508 A catalogue (508-520) of different kinds of merchant commences in this line, cf. Castañé Llinás, J. (1989) 89-94. It contains a high proportion of Greek words, which may simply be a function of the fact that there were no Latin words available to describe the occupations of these merchants, but it may also be that Plautus is concerned to highlight the foreign nature of these merchants, playing on the stereotype of Eastern luxury and corruption. For other catalogues, cf. *Cap.* 159-164, *Epi.* 230-233, *Mil.* 685-700, *Tri.* 251-253.

stat: the singular verb accompanies all the nouns in lines 508, 509, and 510; this is typical of Plautine Latin.

fullo...lanarius: the four merchants mentioned in this line are all craftsmen who work with textiles or gold in some way. Although later in the catalogue, there is much repetition of endings and formations, this line stands out thanks to the *variatio* of formations of the four nouns involved.

phyrigio: in dictionaries, this word often appears as *phrygio*, cf. *Serv. Verg. Aen.* 3.484. Its etymology and associations are undoubtedly connected with the area in Asia Minor known as Phrygia. This transposition of letters is known as metathesis, and was possibly due to metrical necessity, cf. *Aul.* 521, *Mil.* 1060, Lindsay, W.M. (1922) 77, L-H-S 1.101. The more normal form, *phrygio* would require hiatus. This word came to mean an embroiderer, because the Phrygians were known to be skilful at this craft, cf. *Men.* 426, 469, 563, 681, *Plin. Nat.* 8.74.194 ff.

aurifex: 'goldsmith'. It may have been a late formation, meaning that it did not follow the phonetic development observed in a word like *carnufex*, cf. TLL 2.1497.4 ff., Maniet, A. (1969) 73.

lanarius: B²DVJ; *linarius* B¹. The formation found in this word is found in many other words in the catalogue too. The repetition of the '-arius' ending throughout the catalogue helps to increase the effect of the *congeries*, cf. *Epi.* 230-233, where there is repetition of a variety of endings. The '-arius' ending is used to describe things, and people only in so far as they are viewed as things; it is therefore a common ending for job descriptions, cf. Maniet, A. (1969) 55 f., L-H-S 1.298, CGL 2.361.20, CIL 5.2.5923, 12.4475, TLL 7.2.1431.3 ff. Since *lana* appears in lists of luxuries in which *aurum* and *vestis* occur too, one might reasonably expect *lanarius* here, cf. *Men.* 120 f., *Sti.* 374 ff., Arn. 2.38.

509 This line is striking because it is formed simply by three words, all of which are fairly long. There is no *caesura* either, because the second word covers the position of the usual break within the line, cf. Lindsay, W.M. (1922) 78. This type of line recurs throughout the monologue. Megadorus refers to more makers and sellers of luxury female materials and clothing. Most editions follow Guyet's punctuation which connects *caupones* and *patagiarii*, which means all the subsequent words ending in '-arii' are also adjectives describing *caupones*. Stockert (144) notes however, that while there would have been specialist makers of these various items, there were in reality unlikely to have been tradesmen who sold only one particular type of thing.

caupones: 'tradesman'. This is the only occurrence of the noun in Plautus, but cf. *Poe.* 1298. According to Stockert (144) this is the equivalent of the Greek κάπηλος, cf. CGL 3.308.12.

patagiarii indusiarum: the nominative plural ending of the second declension as demonstrated here is '-ii', which was a contraction of '-iei'. The genitive singular ending was '-i'. The repetition of the ending '-arius'

provides assonance, to underline the accumulation of people in this catalogue. For the etymology of *patagiarrii*, cf. Ernout, A., Meillet, A. (1932) 703, Walde, A., Hofmann, J.B. (1938-1956) 2.261. For words of similar stem, cf. *Epi.* 231, *Naev. trag.* 43 R., *Non.* 866 L., *Paul. Fest.* 246 L. It may have related to a fashion particular to that time, as it only appears in few places, cf. *Apul. Met.* 2.9, *Tert. pall.* 3.1, *RE* 18.4.2111 f., Blümner, H. (1912) 1.98-205. For the etymology of *indusiarrii*, cf. *Non.* 866 L., *Var. L.L.* 5.131, *Apul. Met.* 2.19. The *indusium* however was probably part of the *tunica*. It may be related to the Greek ἐνδύσιον, cf. Ernout, A. (1958) 11 f.

510 This line is also striking, with only three long words and no *caesura*, since each of the three words takes up one metron or two feet. Once again the three words all have the ending '-arius'.

flammarii: 'makers of flame-coloured bridal veils'. This derives from *flamma*, cf. *TLL* 6.870.45 ff., *Paul. Fest.* 79 L., *Non.* 869 L.

violarii carinarii: these refer to dyers of fabric, in different colours, violet and yellow, cf. *CIL* 1.2.980, *Non.* 882 L. They may be coinages based on *flammarii*. For words of similar stem to *carinarii*, cf. *Epi.* 233, *Non.* 880 L. Wagner thought this word derived from the Greek for wax, however *carinum* seems to be from the Greek καρύινος, that is 'of nut'. This suits the short '-a-' of *carinum* better than the κηρός or κάρος of 'wax'. Stockert (144) suggests a possible link with *carina*, cf. Müller-Graupa, E. (1914) 309 f.

511 This line is problematic textually and metrically, leading to its deletion by Guyet. The MSS reading requires hiatus after *manulearii* in order to scan. This hiatus is at diaeresis, and can be therefore be justified, cf. Thierfelder, A. (1929) 54. The use of anaphora and parallel clauses introduces *variatio* into the catalogue.

stant...stant: Leo; *aut...aut* MSS reading. For the emendation, cf. *Aul.* 508, 514, 516. There is anaphora in either case, creating parallel

clauses with alliteration and assonance. There is also a strong contrast between the two short and the two long words. The repetition of *aut* would introduce an element of choice, which is not appropriate in the context. The use of *stant* continues a series, as well as avoiding the need for hiatus.

manulearii: 'makers of sleeves', cf. *Pse.* 738, CIL 6.5.1190, Suet. *Cal.* 52.2, Sen. *Ep.* 33.2, Non. 286 L. As Stace (323) notes, such specialist occupations are meant to be comic, cf. *Epi.* 230 ff.

murobatharii: MSS reading; *myrobaptarii* Leo (*app. crit.*); *malobathrarii* Lambinus; *myrobrecharii* Z; *murobathrarii* Camerarius. The MSS reading provides the sense 'sellers of vegetable perfume', cf. *Aul.* 513. Stockert (145) argues that the first part of the word is clear, 'muro-', but that there is no suitable ending, cf. Suet. *Aug.* 86.2. He suggests Lambinus' *malobathrarii*, but a *malobathron* is an Indian sausage, cf. Hor. *Carm.* 2.7.8.

512 propolae linteones: like the use of *caupones* in line 509 this introduces *variatio* into the catalogue, by employing different word formations. *propolae* comes from the Greek προπόλης, cf. *Asi.* 200, *Cur.* 292, *Pse.* 742, *Tri.* 408, Ar. fr. 754 PCG. Elsewhere, this word is normally used to denote sellers of food, cf. Dunbabin, R.L. (1935) 10 f. This is the only occurrence of *linleo* in Plautus, cf. CIL 5.1.3217, 5.1.1041; it does not reappear until the time of Servius. This verse has been regarded with suspicion, due to the formations here, which lack the ending in '-arius'. Both these words are nouns, and they stand in apposition to one another, cf. CIL 14.409.17.

calceolarii: for words of similar stem, cf. CIL 6.3939, RE 3.1.1806. Stockert (145) notes that this is the equivalent of the Greek ὑποδηματοποιοί.

513 sedentarii sutores: 'sedentary cobblers', cf. Col. 12.3.8, Plin. *Pan.* 76.3, Szantyr, A. (1967) 107 ff. This may be an allusion to the idea of the

lame cobbler, cf. Herod. *Mim.* 7.40. In Rome and Athens, all cobblers sat down while they worked, making the profession ideal for someone who was lame. Stace (324) suggests the word was included partly on the basis of its ending in '-arii'. For the occupation of *sutor*, which was despised, cf. RE 2nd S. 4.1.989 ff., Ar. *Pl.* 162, *Ec.* 385, Par. Gr. 1.441.10, Cic. *Att.* 6.1.15, Hor. *S.* 1.3.130 ff.

diabathrarii: Turnebus; *diobatharii* MSS reading. 'makers of Greek slippers', cf. *Aul.* 511, Paul. Fest. 65.13 L. For the type of slipper or shoe denoted by *diabathrum*, cf. Ath. 13.568b, Naev. *trag.* 54 R., Alex. 103.8 PCG, Herod. *Mim.* 7.61, Alciphr. 3.10.3. Leo points to the difficulty of punctuation in this line, to ensure that the sense is reasonable. Stace (324) prefers to follow the omission of punctuation of Leo, Wagner, Ernout, so that the three words of the line are taken as one sense-unit. Stockert (146), following Lindsay, and Goetz, views *sutores* as accompanied only by *sedentarii*.

514 This line features four words, and has a regular *caesura*, which serves to re-establish the metre in this passage as the iambic senarius.

solearii...molocinarii: there is a chiasmic arrangement of phrases which mirror one another, underlined by the repetition of *astant*. The asyndeton continues the idea of the catalogue, despite the occurrence of the verb. The accumulation of different kinds of tradesmen continues.

solearii: Leo; *soliarri* MSS reading. 'sandal-makers', cf. CIL 6.9404, 12.4510, Cic. *Har.* 44.

molocinarii: 'dyers of mallow colour'. This is an *hapax*, cf. Non. 879 L. It is probably derived from a Greek word, *μολόχινος*, describing something woven from mallow fibres, or the Doric Greek *μολόχη*, cf. CIL 6.5.690, Isid. *Orig.* 19.22.12, Caecil. *com.* 138 R., Nov. *com.* 71 R., Epich. 151 PCG, Antiph. 156 PCG, Non. 879 L., Leon, E.F. (1953) 176-180.

515 This was deleted by Francken, together with line 514, because of the occurrence of *fullones*, cf. *Aul.* 508, the rarity of *sarcinatores*, cf. Non. 79 L., 258 L., and the parallel clauses contained in both 514 and 515, which he felt did not fit with the rest of the catalogue. Leo and Stockert delete this line only. Wagner thought that this was an interpolation, cf. Thierfelder, *A.* (1929) 54. However, Goetz and Lindsay retain both 514 and 515. Stace (324), agreeing with Thierfelder, would retain this verse, as an interruption of the series of words in '-arii' for the sake of humour; rareness is not a strong basis for deletion. The list does not follow a logical progression, rather it seeks to heap up a huge number of names in succession; therefore neither repetition nor rarity proves interpolation. There are four words, and a regular *caesura* as in line 514. The iambic senarius is extremely regular, and together with line 514, this line serves to remind us of the metre of this section, which had been obscured by the preceding lines.

petunt...petunt: the repetition underlines the chiasmus. The construction of the line is neatly opposed to that of line 514. The asyndeton also continues the catalogue. The use of this verb interrupts the series of *stant* and *astant*, and the whole line lacks the homoioteleuton of the rest of the passage.

sarcinatores: these may have belonged to the lower classes of society, or even have been slaves. The role does not seem appropriate in the context, cf. Gaius *Inst.* 3.143, CIL 6.6348.

516 The line features four or five words, and a regular *caesura*, like the preceding two lines. It therefore continues to re-establish the metre and its regularity. This metrical regularity is in striking opposition to the verbal irregularity. Its form is parallel to that of 514. Wagner omitted this line, replacing it with *pro illis corcotis strophiiis sumptu uxorio*, Non. 863 L. / fr. 1. This would end the first half of Megadorus' catalogue neatly. Certainly this fragment could belong to this part of the play, but its exact placement is impossible to know, and it is safer to treat it as a certain fragment at the

end of the play. It could also belong to the lost ending of the play, cf. Krieger, A. (1914) 85 f., Webster, T.B.L. (1950) 127.

strophiarium...sonarium: there is a chiasmic arrangement of the line similar to that found in line 514. This is underlined by the alliteration, and the repetition of *astant*.

strophiarium: Leo; *strophyarium* MSS reading. The στροφίον was probably an ancient version of the brassière, cf. Pherecr. 106 PCG, Ar. *Lys.* 931, *Th.* 139, Cic. *Har.* 44, Turp. *com.* 197 R., Non. 863 L.

semul sonarium: Leo; *semisonarium* MSS reading. If the MSS reading were correct, it would be an *hapax*; the *semisona* is a 'half-girdle', cf. Petr. 94.8, Mart. 14.153, CGL 3.475.36. Metrically *semisonarium* should be impossible, since the 'i' of 'semi' should be long, being followed strictly by '-z-'. It is likely that we should read *zonarium* rather than *sonarium*, cf. *Tri.* 862, *Nov. com.* 34 f. R., Cic. *Flac.* 17, Ernout, A. (1958) 10, as this could be explained logically as 'girdle' from the Greek word ζώνη. This is probably a transliteration from the Greek, as both 's' and 'z' were changed to 's' in the Latin alphabet, which did not have a 'z', cf. Perl, G. (1971) 196-233. According to Stace (326), Leo's emendation makes much better sense, since it indicates that the belt or girdle makers are standing 'with' them.

517 This line contains more, shorter words, and there is a regular *caesura*. It flows fairly smoothly, and until the pair of verbs at the end, there is nothing particularly striking about it. The first half of the line is repeated in the second half of 520, which led Wagner to suspect corruption. In the context, the repetition is acceptable and understandable.

absolutos: 'complete' / 'paid off', cf. *Cur.* 454, *Epi.* 631, *Mos.* 636, 652, *Per.* 264, *Pse.* 1230. Both senses are relevant here. Megadorus is suggesting that the audience may think the catalogue of tradesmen is now complete; but within the context of his argument, he is referring to the husband thinking that he has paid all these tradesmen.

cedunt petunt: the line ends with a pair of verbs in asyndeton, similar to the ones which have been appearing now and again within the catalogue. This is a hint that the catalogue is not as complete as we may have assumed, and that Megadorus has more to say. The force of *cedunt* is equivalent to *incedunt* here, cf. *Asi.* 405, *Aul.* 526, *Non.* 379 L.

518 treceni: MSS reading; *trecenti* Pylades. 'three hundred each'. The emendation is unnecessary, cf. *Hor. Carm.* 2.14.5. The placing of this word at the start of the line is meant to be striking. See note on line 320. The distributive may be used because of the context, but sometimes it was used simply as an alternative to the cardinal number, cf. *Verg. Aen.* 5.560, *L-H-S* 2.212 f.

thylacistae: Wilamowitz; *phylacistae* B; *philacistae* DV. 'jailor-creditors'. Wilamowitz' emendation provides a metrical solution and good sense; the MSS reading required hiatus after *phylacistae*, since the first syllable is short, cf. *Cap.* 751, *Leo, F.* (1912) 347. However, there are no other examples of *thylacistae* in Latin literature, cf. *Hsch. Lex.* Stockert (147) views this as predicative, rather than a substantive referring to a job.

519 Megadorus' monologue becomes asyndetic and catalogue-like again, with just three long words, and no *caesura*. This is more striking, because the preceding few lines have been regular, with *caesurae* and several words. There is also a return to the formations in '-arius', as Megadorus enumerates more craftsmen.

limbularii: *Leo; limbolarii* Nonius; *limbuarii* VJ; *linbuarii* BD. For the *limbus*, cf. *CIL* 6.5.3061, *Serv. Verg. Aen.* 2.616, 4.137, *Ov. Met.* 5.51, *Non.* 869 L.

arcularii: take as a noun, or as an adjective with *textores*. All three words in the line could be substantives, cf. *Aul.* 509. For the sense of the word, cf. *Mos.* 248, *Afran. com.* 410 R., *Cic. Off.* 2.25.

520 The line contrasts well with both line 519 and line 521, as it contains more words and features a regular *caesura*, helping the abnormalities of the other lines to stand out. The end of the line is a repetition of the start of 517.

ducuntur datur: BV; *dicuntur datur* DJ. There is alliteration and asyndeton, underlining the brevity and factual nature of this statement. These are attached to the end of line 519 in the MSS. Clearly these words should commence 520, rather than end 519. However, 520 has too many syllables for a senarius. One might expect *intro* with *ducere* in this context, cf. *Men.* 450, *Mil.* 871, *Tri.* 250, TLL 5.1.2138.59 ff.

aes: del. Schoell. 'bronze' / 'money'.

iam: Bothe; *iam hosce* MSS reading; del. Goetz. This is a virtual repetition of the phrase in line 517, which may explain the insertion of *hosce*, cf. Wallstedt, E. (1910) 68 f. It is best to follow Bothe, since *iam* is required for the sense. The repetition serves to heighten the problem which Megadorus is expounding upon.

521 There are only four words in the line, and therefore the *caesura* is obscured. This contrasts well with lines 520 and 522, which have more words and regular *caesurae*. The line has many long syllables, making it rather heavy, enhancing its threatening nature.

cum...corcotarii: Wagner, Nonius; *crocotarii* BDV¹; *crocatarum* V²J. There is alliteration throughout the line. The metathesis is admissible, and necessary for the metre, cf. *Aul.* 508, Non. 882 L. This comes from the Greek κροκωτός, cf. *Aul.* fr. 1, *Epi.* 231, Naev. *trag.* 43 R. It refers to both the colour and the garment. In terms of the description of coloured fabrics, this line is a companion to 510. See note on line 508, cf. Lindsay, W.M. (1922) 77, L-H-S 1.101.

522 mala crux: 'evil cross' / 'evil torment'. A set phrase, typical of slaves, cf. *Aul.* 459, 631, *Bac.* 584, *Cas.* 416, Hofmann, J.B. (1951) 87, Lodge, G. (1924) 1.328.

petat: this is a key verb in the monologue, comparable to *sto* and *cedo*, and their compounds. It appears five times; *sto* appears seven times; *cedo* appears three times. This is a swift and colloquial line to round off this second section of Megadorus' speech and the catalogue.

523-524 Euclio makes another aside, of two lines in length. There is a regular *caesura* in each line, and he remains concealed from Megadorus.

523 compellarem: 'I would accost'.

ni: 'if...not' / 'but for the fact that'. The construction is *ni* plus the subjunctive, a conditional construction which mixed the force of *nisi* plus subjunctive and *si* plus subjunctive in Plautus' time; the distinction between *ni* and *nisi* broke down in classical Latin usage, cf. *Sti.* 510, Lindsay, W.M. (2002) 125, L-H-S 2.332 f.

metuam ne: 'I fear that'.

524 memorare mores mulierum: the alliteration and assonance are suggestive of Euclio trying to ensure he is not overheard by mumbling in private to himself.

sic sinam: 'as things are I will allow them' / 'I'll let him be', cf. *Pse.* 477, 1301, Lindsay, W.M. (2002) 115. The alliteration suggests that Euclio is speaking in a low, whispering tone, and therefore speaking to himself, and trying to avoid being overheard.

525-526 Megadorus continues his monologue, but he now takes up a different theme. Thus the intervention of Euclio, while seemingly arbitrary, is a useful device for Plautus to employ, as it allows him subtly to redirect Megadorus' speech.

ubi...ibi: in this instance the construction is temporal rather than positional, cf. *Aul.* 197.

525 nugivendis: Nonius; *nugigerulis* B²D²V; *nugigerulus* B¹D¹J. For this type of compound involving a substantive front element and verbal final element, cf. L-H-S 1.394. Leo (*app. crit.*) comments that if the MSS reading is retained, they would be demanding money, not bringing things to sell. For compounds in '-gerulus' and support of the MSS reading, cf. *Aul.* 502, *Sid. Ep.* 7.7.1, *Isid. Orig.* 10.192. If *nugivendis* is correct this unique word could easily have been glossed, leading to the reading found in the MSS, cf. Non. 211 L.

res soluta est: this is business terminology, referring to the paying of debts, cf. *Asi.* 218, *Cur.* 553, *Pse.* 630.

526 ad postremum: 'at the back' / 'finally'.

cedit: 'arrives'. See note on line 517.

cedit...petit: these are verbs picked up from earlier in Megadorus' speech. The line is patterned chiasmatically in the second half, VERB NOUN noun verb. There is *variatio* as we are given the subject in the first clause and the direct object in the second clause. This raises the question of why a soldier in Rome or Athens would be seeking money directly from a citizen, and whether this is a Roman or Greek idea, cf. *Poe.* 1286, Var. *L.L.* 5.181, Plinval, G. de (1940) 297-302. The *aes* could be a war tax paid to the *tribunus aerarius*, cf. RE 2nd S. 6.2.2432 ff. According to Fraenkel, this line suggests that soldiers were paid by wealthy citizens: *aes militare*, cf. Fraenkel, E. (1960) 131 n.3. There could be a parallel with the *aes hordearium*, cf. *Epi.* 226 ff., which was paid to widows and orphans. For this line to have any effect, it seems necessary for this to be a reference to a real Roman institution.

527 **putatur ratio:** 'the account is settled', cf. *Cas.* 555, *Mos.* 299, 304, *Tri.* 417, Walde, A., Hofmann, J.B. (1938-1956) 2.393 f., Ernout, A., Meillet, A. (1932) 789 f. This is financial terminology.

argentario: 'money-changer' / 'banker'. If he had no money left, a citizen would go to a banker to borrow money. This equates to *tarpezita*, which is used by Plautus with the same meaning, cf. *Non.* 587 L., RE 2.1.706 ff., Suppl. 4.72 ff., Shipp, G. (1955) 139-141.

528 This line is asyndetic, like the rest of the monologue, but it is a regular senarius, with a regular *caesura*.

miles inpransus: 'soldier not having breakfasted'. This line raises the question of why the soldier has not eaten, and why he is last in line to receive money. It is surprising that he is included in a list which thus far has included only tradesmen. It may be that he is a mercenary, or the citizen may be expected to make a voluntary contribution. It was the duty of a Roman *eques* to keep a certain number of soldiers: Megadorus is the equivalent of an *eques*. The expense on luxury items could prevent such a man from fulfilling his duty. This appears to be a social comment by Plautus, on the fact that money is being wasted on luxury items, that should be spent on soldiers. For further discussion of this question, cf. Gabba, E. (1979) 408-414, Rosivach, V.J. (1989) 344-345. The final syllable of *miles* is long, as a result of its origin: *miless*, cf. *Asi.* 330, *Cas.* 629, 817, L-H-S 1.222.

aes censet dari: the present infinitive is here used with future force, cf. *Aul.* 108, *Mos.* 17, L-H-S 2.357 f.

529 **ubi:** 'when'.

disputata est ratio: 'the account is estimated' / 'the account is computed', cf. *Mos.* 1137, *Rud.* 718. This is financial terminology, cf. *Aul.* 527.

argentario: see note on line 527.

530 Camerarius, Brix and Wagner omit this verse. The MSS reading has too many syllables for a senarius. The sense does not require this line, but it adds humour, cf. Stace, C. (1971) 332. The use of asyndeton is typical of Plautus, and a feature of Megadorus' monologue.

ipsus: Lambinus; *plus ipsus* MSS reading. This pronoun refers to the soldier, and is a typical expansion of *ipse*, cf. *Aul.* 356, *Tri.* 611, TLL 7.2.336.72 ff.

argentario: the word appears for the third time in four lines, and is again in the line-end position. For this type of repetition, cf. *Aul.* 123 f., *Cas.* 517 ff., *Men.* 24 ff., 36 ff., Enk, P.J. (1932) on *Mer.* 834. The soldier ironically ends up owing money to the banker in this line, and this is perhaps the point Megadorus is making. The winners from this expense on luxury items are the banker and the tradesmen. The losers are the husband and the worthy soldier. There is a strong antithesis being drawn between the worthy soldier and the wasteful characters in this catalogue, and this antithesis heightens the irony of the situation, and highlights the social problems created by the use of the dowry in marriage.

531 **prorogatur:** 'is protracted' / 'is delayed'. This verb suggests that the soldier must continue to await his payment. The use of the verb in this manner is unusual, cf. *Pse.* 827, *Cic. Phil.* 2.29.74. Stace (332) suggests that this line is intended to arouse the audience's indignation and pity on behalf of the soldier.

alium: 'the following'. A force of the adjective when used with designations of time, cf. L-H-S 2.208.

532 Megadorus commences a conclusion, which explains that he has been giving the reasons against having a dowry. It becomes clear that the reason Megadorus does not want to marry a wife with a dowry is the fear

that it would bring him greater expense, and not allow him to control his wife.

haec...multae: this pair of pronouns surround a chiasmic arrangement of the first part of the line, but each one commences one half of the line, if we view the second half as commencing after the *caesura*. As often in Plautus and Terence, *haec* is the feminine plural, cf. *Aul.* 386, *Mos.* 165, Neue, F., Wagener, C. (1892-1905) 2.417 f. See note on line 386. For the form of phrase ending a long list, cf. *Epi.* 235, *Mil.* 699 f. For the phrase *aliae multae*, cf. *Cur.* 607, *Mil.* 1040, *Tru.* 947.

multae...magnis: the alliteration with these two words denoting great quantity or size underlines the exaggeration of the problems by Megadorus.

dotibus: the dowries are given the emphatic line-end position, since they are the cause of all the problems.

533 This line is composed of three very long words, which mean that the *caesura* is obscured. The line is more striking in its effect, because lines 532 and 534 are fairly normal in terms of the number of words, and with regards to the *caesura*. The length and weight of the words helps to create the sense of what a burden a dowry can be.

534 **indotata:** 'undowered' / 'without a dowry'. Euclio's daughter is *indotata*.

in potestate...viri: this reflects traditional Roman values and views, and is not necessarily meant to seem negative, cf. *Aul.* 174, Schuhmann, E. (1977) 50. However, Plautus may disagree with Megadorus, and be making fun of him and the audience, as this reveals Megadorus' real reasons for his philosophy. This involves a large degree of simplification of what occurs when there is a marriage at Rome.

535 The line is a regular senarius, with neat patterning, and a regular *caesura*. This is an emphatic end to Megadorus' long monologue, which summarises well the main themes of his speech.

dotatae: 'dowered wives'. Megadorus is referring to a certain class of woman.

dotatae...viros: each of these words is in an emphatic position, and these opposing forces are at opposite ends of the line which they enclose. They surround words that have to do with harm and ruin. Thus Megadorus conjures up a negative view of traditional Roman and Athenian marriage with a dowry. The neat patterning of the line and its artificiality underline his point. There is alliteration and anaphora of the connective *et* to highlight the pairing of the 'damage' words and the sense of the line.

mactant: 'bless' / 'afflict' / 'trouble with'. This is a ritual word from Roman religion, cf. Non. 540 L., Gronovius, J.F. (1823) 172, Skutsch, O., Rose, H.J. (1938) 220-223, (1942) 15-20. It is being used with extreme irony here, cf. *Amp. fr. 1, Bac. 364, Mos. 61, Poe. 517, Cic. Vat. 36*.

et...damno: a pair of damage words, signalled by the anaphora of *et*. As Stace (333) notes, *malo* and *damno* may have different spheres of meaning, in that *malo* can refer to emotional damage, and *damno* can refer to financial damage.

536 Although Megadorus continues to speak in this line, it is no longer strictly part of his long monologue, for this line signals a complete change of direction. Megadorus notices Euclio, and this line introduces Euclio into a proper dialogue, cf. *Aul. 473*. For the swift change from monologue to dialogue, cf. *Cas. 540, 574, Eur. Hel. 71, Leo, F. (1908) 66 f.*

sed: see notes on lines 6 and 37.

eccum: 'here he is'. See note on line 177.

adfinem: 'neighbour' / 'in-law'. See note on line 473. Both meanings are relevant in this context.

537 The MSS indicate a new scene at this point even though the speakers remain the same, there are no new characters, and the metre also remains the iambic senarius. We simply have a situation in which the two characters who were already onstage speaking to themselves finally engage in a dialogue, having noticed one another.

nimum: 'extremely' / 'very'. See note on line 61.

edi: Nonius; *di* D; *edi* B²; *di audivi* B¹V¹; *audivi* V²J. 'I devoured'. The force is figurative, with the image being that of listening eagerly and comprehending, cf. *Asi.* 649, *Cis.* 720, *Mos.* 1063, *Non.* 728 L. The MSS reading is not possible metrically, and is probably a gloss. For similar expressions, cf. *Hor. Carm.* 2.13.32, *Ov. Tr.* 3.5.14, *Ar. V.* 462, *Pax* 1116, Haffter, H. (1934) 45 f.

538 **an:** DVJ; *a*n* B; *ain* Goetz, Ussing, Wagner. This particle suggests surprise, and is common in Plautus, cf. Lodge, G. (1924) 1.120 ff. He had not noticed Euclio at any point during his monologue, despite its length. However, *ain* is also used by Plautus to express surprise, cf. *Aul.* 297, *Rud.* 1095, Lodge, G. (1924) 1.86. Stace (334) prefers two short questions, and favours the reading *ain*. For the expression *an audivisti*, cf. *Sti.* 246.

audivisti usque: hiatus is required in order to allow the line to scan properly. This is perhaps helpful for delivery, since it falls at the change of speaker. This form of hiatus is disputed, although it is logical in this case, cf. Lindsay, W.M. (1922) 237 ff.

usque a principio: 'right from the beginning'. See note on line 250.

539 This line is constituted by many words, and features much resolution, which contrasts sharply with line 540 immediately following. There is a proceleusmatic with the words *animo aliquanto*, cf. *Tri.* 806. The speed suggests that Megadorus is unnerved at having been overheard,

and is trying to recover himself. He does this by reproving Euclio for not making enough effort for his daughter's wedding.

tamen meo: Gulielmus; *tamen e meo* MSS reading. The emendation is necessary for the sake of the metre. The use of *tamen* is transitional, cf. *Amp.* 559, *Asi.* 487, *Aul.* 805, *Mer.* 555, *Cic. Fam.* 9.19.1, *Liv.* 1.12, L-H-S 2.495 f., Lodge, G. (1933) 2.761.

meo...animo: 'in my opinion'. See note on line 478.

animo aliquanto: there is a resolved long, followed by a resolved *anceps*, which is rare, cf. *Tri.* 806, *Ter. Hau.* 502.

aliquanto: 'somewhat', cf. *Asi.* 592, *Epi.* 380, *Tri.* 119.

540 This line is constituted by far fewer words than the lines immediately preceding and following it. It is much heavier therefore, and its formality is increased by the use of an archaic formula. For the sense of the line, cf. *Ter. Ad.* 754 ff., 794, 838 f.

nitidior: this is a popular colloquial word, cf. *Cas.* 217, 747, *Cis.* 10, *Mil.* 1003, *Pse.* 774, *Sti.* 65, *Tru.* 354, *Cic. Cat.* 2.10.22, *Hor. Ep.* 1.7.83, *Plin. Nat.* 13.30.100, *Plin. Ep.* 6.32.1.

filiai: Scaliger; *filiae* MSS reading. The emendation was made with reference to other occurrences, and because the archaic form is necessary metrically, cf. *Aul.* 295, 372, 797.

filiai nuptiis: see note on line 295.

541 pro...copia: the line is neatly and chiastically patterned. It is therefore rather artificial and rhetorical, and is suggestive of a *sententia*. For the force of *pro* in this line, which is a development of the local usage, cf. *Hor. S.* 1.2.19, L-H-S 2.270. For the tautology of this and the following line, cf. *Aul.* 207, *Sen. Ep.* 120.15. For the force of *re*, cf. *Aul.* 544, Lodge, G. (1933) 2.555 ff. The use of *gloria* is probably passive, since it is used actively only later, cf. *Hor. Ep.* 1.18.22, *Rhet. Her.* 1.1.1, *Cic. Ver.* 2.5.130.

542 For the type of expression, cf. *Aul.* 207, Leo, F. (*app. crit.*).

oriundi: 'sprung'. This is the gerundive form, used like a present participle, with no notion of necessity, cf. *Acc. trag.* 570 R., L-H-S 2.370, Sommer, F. (1914) 615 f. It is often used like *ortus*, cf. *Poe.* 1055, Liv. 26.13.16, 2.32.8.

543 **neque...neque:** the anaphora signals a pairing, which features one specific pronoun, and one more general concept.

quoiquam: V²J; *quicquam* BDV¹. *quicquam* is impossible.

544 **opinione melius:** 'better than you might think'. This is almost a set phrase, cf. *Amp.* 545, *Cas.* 338. With *melius*, *opinione* appears to be an ablative of comparison, cf. Bennett, C.E. (1910) 2.296. However, Stockert (152) feels this offers a weak meaning, and suggests it may be an instrumental ablative, although there are no clear parallels for this, cf. *Cic. Imp. Pomp.* 43, *Hor. Carm.* 1.37.29.

res structa: 'affairs prepared' / 'money piled up', cf. *Pers.* 2.45, *Petr.* 120.85.

545 There is a *lacuna* in this line as it appears in the MSS, which has been filled in a variety of ways. Ussing suggested <*quod satis est*> preceding *et*, which Leo, Lindsay, and Stockert follow; this restores the metre, and makes sense. It is also possible to see how the error might have occurred palaeographically, by the scribe moving from the first to the second *est*. It is the first line of a two-line formulaic wish or blessing on Euclio, cf. *Aul.* 187. Goetz prefers *immo esse* <*dico*> *et* <*ita*>, however this has the same problem Ussing noted with *immo est*, that is, it is unqualified. It is logical that Megadorus believes Euclio has enough, but not that he thinks he has more than many people believe.

siet: see note on line 39.

546 There is a *lacuna* in the line. Leo suggested *plusque* <et>. Lindsay suggested <et> *plus*. Stockert (152) follows Leo, on the basis that *plus plusque* must go with *faciant* in line 545 only. Goetz, Müller, and Ussing insert <*tibi*> after *plusque*.

istuc: 'that'. See note on line 263. By using the neuter pronoun and later *quod* in the same line, Megadorus quite innocently leads Euclio to assume that he is referring to the gold.

sospitent: 'may they preserve' / 'may they bless'. This is a rare religious word, cf. *Asi.* 683, *Enn. scen.* 295 V., *Pac. trag.* 234 R., *Liv.* 1.16.3, *Non.* 258 L., *Paul. Fest.* 389 L.

547 **illud...verbum:** 'that expression'. This refers to the three words which Euclio repeats, *quod nunc habes*, cf. *Cis.* 75, *Rud.* 1321. Therefore, *verbum* equates to *locutio* or *enuntiatum*, cf. *Cas.* 210 f, 347, *Mer.* 771, *Mil.* 689. The use of *illud* is notable, since it links to both the phrase in the previous line, and *verbum* in this line, cf. *Amp.* 801, *Bac.* 281, *Mer.* 274, L-H-S 2.182, TLL 7.1.343.18 ff.

quod nunc habes: this is an exact repetition of the previous line-ending, in exactly the same position. This helps to point out what Euclio found upsetting about the phrase, and ensures the audience realises the joke. For other citations, cf. *Cas.* 210 f., *Rud.* 1321, *Tri.* 438 ff., *Men. Asp.* 190 f.

548 Although there is now a dialogue between the two characters, Euclio continues to make occasional asides, of which this is one, and risks arousing Megadorus' suspicions.

hoc: Euclio uses the neuter pronoun to refer to the gold, cf. *Aul.* 449. This points to the future communication problems that will arise between him and Lyconides, but also explains to the audience why Euclio was disturbed by Megadorus' words.

egomet: 'I myself'. For the pleonastic strengthening of the pronoun, cf. Lindsay, W.M. (2002) 40.

anus: a reference to Staphyla, whom Euclio continues to suspect unfairly, cf. *Aul.* 188, 268 f.

palam: 'public knowledge'.

549 This line is a very regular iambic senarius, with no resolution or elision and a regular *caesura*.

tu...sevocas: Megadorus notices Euclio's aside. The alliteration underlines the artificiality of the construction and vocabulary.

e senatu: Megadorus likens their discussion to a senate meeting. This is a Roman allusion typical of Plautus, though not Terence, and also makes their conversation seem to be rather lofty and serious, cf. *Aul.* 382 f., *Epi.* 159, *Mil.* 592, 594, *Mos.* 687 f., 1049 f., Fraenkel, E. (1960) 226, Costa, E. (1968) 30.

sevocas: 'withdraw', cf. *Mer.* 379.

550 **pol ego ut te accusem merito meditabar quid est:** Acidalius; *pol ego te ut accusem merito meditabar quid est* MSS reading. There is a strong contrast between this line and line 549, as this contains many short words, two elisions and three resolutions, moving rather more swiftly. The MSS reading results in iambic *ego*, and the emendation is less awkward metrically. For *pol ego* at the start of a sentence, cf. *Aul.* 426, *Epi.* 453, *Pse.* 879, Lodge, G. (1933) 2.335 f.

accusum: 'I would prosecute' / 'I would reproach'. Euclio employs legal terminology, following on from Megadorus' diction.

merito meditabar: there is alliteration. For the force of *meditabar*, cf. *Amp.* 197, *Mil.* 944 f., *Cic. Att.* 9.17.1, Shipp, G.P. (1960) on *Ter. An.* 406.

quid est: 'what is the matter?', cf. *Aul.* 717, Lodge, G. (1933) 2.500.

551 quid sit: this is an immediate repetition by Euclio of Megadorus' words at the end of line 550, except that the indicative mood has been altered to the subjunctive mood. This signals Euclio's annoyance.

rogitas: the frequentative form of the verb, which suggests Euclio's impatience.

qui mihi: this commences Euclio's tirade against Megadorus. It will be repeated at the beginning of line 553 as the accumulation continues. There is no real end-stopping until line 559, although there is a stop in the middle of line 557. Thus Plautus heaps up more and more relative clauses, and the tirade takes on a life of its own, becoming almost unstoppable.

omnis angulos: the first of many exaggerations that will be made within this torrent of accusations that may or may not be Plautine invention, cf. Stockert, W. (1983) 153, Prescott, H.W. (1932) 103-125, Jachmann, G. (1931) 202 f. For the mythological references in lines 551-559, cf. Stace, C. (1971) 339, Fraenkel, E. (1960) 75 f., 403.

552 furum: the genitive plural, with *implevisti*, cf. *Aul.* 437 f., 454, Bennett, C.E. (1910) 2.92, 2.351, Lindsay, W.M. (2002) 11 f.

misero mihi: Euclio uses his favourite term of self-description, in the emphatic line-end position. The alliteration underlines the expression, and this serves to place more guilt on Megadorus, and arouse more pity for Euclio, in his opinion. There is also repetition of *mihi* from line 551, cf. *Amp.* 534 ff., *Mos.* 15 f., *Poe.* 1219.

553 intro misti: *Acidalius; intromisisti* MSS reading. The phrase is parallel with that including *implevisti* in line 552. For the form see the note on line 171.

aedis: *Pylades; aedibus* MSS reading. There is polyptoton and parallel phrasing with line 552.

quingentos: 'five hundred'. See note on line 320.

554 **senis:** 'six each'. The distributive number.

genere Geryonaceo: there is alliteration, assonance, and *figura etymologica*. The ablative is the ablative of origin, cf. *Cap.* 277, *Tac. Ann.* 15.48, *Vulg. Num.* 13.34, Lodge, G. (1924) 1.646 f. For the form *Geryonaceo*, cf. *Aul.* 465, Maniet, A. (1969) 54. Geryon was a mythical monster, who had three heads, six hands, and six feet, cf. Roscher, W.H. (1884-1921) 1.1630 ff., RE 7.1286. Plautus wishes to suggest the idea that cooks have many hands, and are therefore effective thieves, cf. *Tri.* 851, Fraenkel, E. (1960) 75 f. This myth may have been local to Rome, and not current at Athens, which would support the view of this passage as Plautine exaggeration.

555 **Argus:** a mythological reference to Argus, who had 100 eyes, and was chosen by Juno to guard Io, the maiden loved by Jupiter, and turned into a cow by Juno, cf. *Paul. Fest.* 26 L., *Non.* 782 L., Roscher, W.H. (1884-1921) 1.537 ff., RE 2.790 ff.

servet: this is a key word in this section, cf. *Aul.* 557. For the sense here see note on line 364.

oculeus: 'of eye'. This could be a translation of the Greek *πανόπτης*, or Plautus' explanation of the myth for his audience, cf. *Aul.* 564, *Catul.* 13.13 f., *Apul. Met.* 2.23, *Aes. Supp.* 304, L-H-S 1.286, Prescott, H.W. (1907) 335 f. As Stockert (154) notes, it is not an equivalent of *oculatus*, cf. *Asi.* 202, *Tru.* 489.

556 **quondam:** 'once'.

Ioni Iuno: this mythological reference to both Io and Juno involves alliteration and assonance. The use of this myth exaggerates the threat created by the cooks to Euclio's pot of gold, and also Megadorus' crime.

custodem addidit: 'brought in as a guard'. This is a set phrase, cf. *Cap.* 708, *Mil.* 146, 298, 305, *Acc. trag.* 386 R. For Plautus' explanation of

mythological references, cf. *Epi.* 604, *Men.* 714 ff., *Mer.* 690, *Poe.* 443 f., *Pse.* 870 f., Fraenkel, E. (1960) 79, Leo, F. (1912) 111.

557 is...servet: the verb is repeated from line 555. The statement is negative and brief. The use of *is* is anaphoric, referring to Argus; its presence is due to the intervention of line 556, cf. Ter. *Eu.* 14 ff.

tibicinam: the accusative is appropriate, because the musician is the object of *servet* in line 555 and *intro misti* in line 553.

558 This line contains the suggestion that women like to drink too much; see note on line 279.

interbibere: 'to drink up'. This provides the notion of finishing off the wine, which could not be conveyed by the simple form *bibere*, cf. Naev. *trag.* 52 R., Don. Ter. *An.* 496, L-H-S 2.232 f.

scatat: Donatus, Gulielmius; *scatet* MSS reading. This verb changed from the third conjugation in early Latin to the second in classical Latin, cf. Don. Ter. *Eu.* 80. For the use of ablative and genitive with this verb, cf. Liv. 45.28.2, Hor. *Carm.* 3.27.26, Bennett, C.E. (1910) 2.351, L-H-S 2.120.

559 This line contains only four long words, and is a very regular senarius, with a regular *caesura*. In addition to the alliteration, and the reference to geographical locations, this helps to make it a very striking line.

Corinthiensem...Pirenam: this is a reference to a spring in Corinth on the Acrocorinthus; in mythology it was known as the location where Pegasus was caught by Bellerophon, cf. Plin. *Nat.* 4.4.9 ff., 4.5.12 ff., Stat. *Silv.* 1.4.25 ff., Pers. prol. 4. For Plautus, any fountain is fine, as it is simply being used for hyperbolic effect, cf. *Pse.* 1302 ff., Eur. *Med.* 69, *Tr.* 205, Fraenkel, E. (1960) 75 f. The form *Corinthiensem* is rare, cf. Tac. *Ann.* 5.10.

Pirenam potest: Valla; *et pirineum* BVJ; *et perintum* D. For the verb form, cf. *Amp.* 703 f., Hor. *Carm.* 3.3.7 f.

560 In MSS B and D the speaker signal for Megadorus in the middle of the line is absent. However, in terms of sense, the change of speaker is necessary. Langen deleted this line, cf. Langen, P. (1880) 76 f., but Megadorus' words at the start of line 561 make little sense if line 560 is deleted. According to Stace (343 f.), this line commences a section of Plautine amplification (560-568), cf. Thierfelder, A. (1929) 37 f., Stockert, W. (1983) 154.

tum...autem: for this phrase, and the positioning of *autem*, cf. *Amp.* 144, *Aul.* 72, *Cap.* 818.

obsonium: B; *obsequium* DVJ. *obsequium* is not possible in terms of sense.

vel: the force of *vel* here is that of an intensifier, cf. *Tri.* 746, L-H-S 2.501.

legioni: B²; *leoni* B¹DVJ. This is a military and specifically Roman reference, and may be a proverbial expression, like the English idiom, 'enough to feed an army', cf. Otto, A. (1890) 189. The use of *legio* may be to indicate a large, indefinite number, cf. *Vulg. Marc.* 5.9, *Luc.* 8.30.

561 agnum: lamb would have been eaten only at sacrifices and on special occasion, as it would have been expensive at both Rome and Athens. This is the first occurrence of the noun, which will occur twice again in the following three lines, cf. *Aul.* 561, 563.

quo...agno: the ablative of comparison.

sat scio: 'I know well enough'. This is a set phrase, featuring alliteration. There is strong enjambment from this phrase to line 562, as one awaits the remainder of the comparative expression.

562 curionem: Gulielmus; *curiosam* MSS reading, Nonius. Both are very rare words and would be used in the same sense, cf. *Sti.* 198, *Afran. com.* 190 R., *Non.* 121 L., 729 L. For the word-play involving *curio* and *cura*,

cf. *Men.* 895 ff., *Mos.* 375, Thierfelder, A. (1929) 37. For Plautine word-play in which meanings are deliberately confused, cf. *Amp.* 721 f., *Mos.* 769 f., *Rud.* 1304 ff., *Tru.* 262 ff. This does not seem to fit with the character of Megadorus however. The emendation makes better sense therefore, but the mistake in the transmission would have to have occurred very early. The word *curio* may mean 'priest of a *curia*', which is not helpful to the sense. For other discussions of the passage, cf. Prescott, H.W. (1907) 335 f., Comfort, H. (1933) 373-376, Stockert, W. (1983) 155 f. Stace (344 f.) prefers Comfort's interpretation, who bases the pun in Latin, and around the word *cura*. Prescott tried to link the joke to Greek words, such as *κουριῶσαν* and *κουριῶν*. For the sense of *curiosam*, cf. TLL 4.1492.19 ff.; for the sense of *curio*, cf. TLL 4.1489.54 ff., L-H-S 2.157. There is a tradition in comedy of jokes about sheep looking ill, cf. *Men. Dys.* 437 ff., 567 ff., *Sam.* 399 ff.

nusquam: 'nowhere'.

563 volo ego ex te scire: MSS reading; *volo scire ego ex te* Nonius.

ex te: for the use of this phrase with similar verbs, cf. *Amp.* 745, 764, *Aul.* 734, 796, 822, *Cap.* 263, *Cas.* 643.

qui: 'how'. The ablative form, cf. *Aul.* 187, 310, 377.

curio: 'emaciated' / 'lean'. The word's etymology suggests that the thinness is a result of 'care' or 'worry', cf. Non. 121 L., Paul. Fest. 52 L.

564 ossa ac pellis: 'skin and bone'. The order of the nouns is the reverse to that in the English phrase, and to what we might expect. It seems to have been a proverbial saying, cf. *Cap.* 135, *Lucr.* 6.1270, *Hor. Epod.* 17.22, *Theoc.* 2.89 f., Otto, A. (1890) 260.

cura macet: Leo; *macet* Nonius; *cura magei* VJ; *curam aegi* B; *curāmagei* D. Euclio here explains the use of *curio* / *curiosus* in line 562, which Megadorus followed in line 563, cf. Non. 818 L. For the verb, cf. L-

H-S 1.554. *cura* is an ablative of cause, cf. *Asi.* 531, *Cap.* 133, *Cis.* 45, *Andr. trag.* 27 R., L-H-S 2.132.

565 Euclio continues to exaggerate in his description of just how emaciated the lamb in question is, cf. *Men. Dys.* 393 ff.

exta inspicere: 'to inspect the entrails', cf. *Priap.* 32.5 f., *Cic. Div.* 1.31, *Serv. Verg. Aen.* 4.64, *Tac. Hist.* 2.78.3. This was a method used to determine omens regarding the future and crucial events. A wedding was one of the events for which one would use augury to see if the omens were good or not, since it was a significant rite of passage.

in sole: 'in sunlight'.

sole ei: *Gruter*; *solee* BDV¹; *sole et* V²J. Following the emendation, *ei* must be scanned as a disyllable, cf. TLL 7.2.457.43 ff.

566 **pellucet:** J, *Priscian*; *perluget* BDV. 'it is transparent', cf. *Rud.* 102, *Prisc.* 2.50.7 ff. GLK.

lanterna Punica: this image suggests that there were trade dealings between Rome and North Africa by the time Plautus was writing, otherwise the effectiveness of this image for the audience would have been harmed. The material would normally have been horn, cf. *Amp.* 341, RE 12.1.693 f. It is mentioned here only, cf. CGL 5.30.8, 5.80.8, 5.111.46. This reference suggests this type of lantern may have been of hide, or of glass, for which invention the Phoenicians were famous, according to *Stace* (346 f.).

567 There are five elisions in this overcrowded line, as Megadorus tries to defend himself, and Euclio continues his attack. Euclio's sentence has strong enjambment to the next line, and he has control of the conversation at this point. The speaker signs are omitted or incorrect in this line in the MSS, and have been amended by *Merula*. For the sense of the line and a discussion of different interpretations, cf. *Stace, C.* (1971) 347 f.

caedundum: 'to be sacrificed'. The gerundive with purposive force, after *conduxi*, cf. *Bac.* 325, *Cap.* 743, *Rud.* 483, *Juv.* 6.596 f., TLL 7.2.1557.42 ff. Plautus uses the forms in '-endus' and '-undus' in third and fourth conjugation verbs, cf. CIL 1.1003, 1.1565.

caedundum conduxi ego illum: Nonius; *caedundum illum ego conduxi* MSS reading. There is alliteration, ensured by the compound verb form in 'con-'. This was a commonly used device in Plautus' plays, cf. Maniet, A. (1969) 120, 125, 126, 128, 129, 133, 134, 135, 136. As Stockert (156) notes, Nonius' reading is preferable, because of the order of the personal pronoun and demonstrative, cf. Non. 416 L., 420 L., Drexler, H. (1932-1933) 2.267.

conduxi: 'I bought' / 'I hired'. For the meaning and construction, cf. *Cap.* 819, Non. 420 L., TLL 4.159.11 f., 4.160.1 ff.

optimumst: 'it is best'. A set phrase, with the jussive subjunctive *loces*, cf. *Asi.* 448, *Epi.* 59, *Men.* 947, Bennett, C.E. (1910) 238.

568 loces efferendum: 'you should hire out to be carried out for burial'. This is a special sense of the verb *effero*, which has the precise meaning connected with the service of burial, cf. *Asi.* 615, *Epi.* 174, *Mos.* 1000 f., Lodge, G. (1924) 1.458. It derives from the Greek ἐκφέρω, cf. *Aul.* 664 f. Euclio is being absurdly critical of Megadorus with this line, in which he suggests the lamb was already dead from starvation when Megadorus bought it. For the construction of *loces* with a gerundive, cf. *Aul.* 251, *Cap.* 819, *Per.* 160, Bennett, C.E. (1910) 444. On the prefix 'ec-', cf. *Per.* 638, *Enn. Ann.* 59 V., Lindsay, W.M. (1900) on *Cap.* 457. The form 'ecf-' is older than 'eff-', which is the assimilated form, cf. Neue, F., Wagener, C. (1892-1905) 2.870, Sommer, F. (1914) 259.

569 hodie Euclio: MSS reading; *hodie* <hic> *Euclio* Mueller. There is hiatus at the *caesura* between these two words. Since it occurs at this

position, it is more acceptable, and Mueller's emendation is unnecessary, cf. *Cis.* 15, *Poe.* 1127, Maurach, G. (1971) 43, Stockert, W. (1983) 231 f.

570 non potem ego quidem hercle at ego iussero: MSS reading; *non <quod> potem ego quidem hercle <habeo> at ego iussero* Seyffert. The MSS reading requires two hiatuses, or one hiatus and iambic scansion of *ego*, and obscures the *caesura*, cf. *Aul.* 238, *Cur.* 656, *Epi.* 518, Drexler, H. (1932-1933) 2.271, TLL 5.2.252.45 ff. Seyffert's suggestion reduces the number of hiatuses required to one, but is still unwieldy; it does produce good sense, cf. Stace (349 f.). It is possible that Plautus wished the line to seem awkward, as Euclio protests that he does not wish to drink with Megadorus, and the wealthier man nevertheless begins to mention that he will order a good bottle of wine from his cellar.

iussero: the future perfect tense, used here with simple future force, cf. *Aul.* 666, *Bac.* 610, *Men.* 545, *Per.* 250, *Tri.* 1007, Bennett, C.E. (1910) 1.53 ff., Lindsay, W.M. (2002) 60 f.

571 cadum: 'jar'. This was similar to an amphora.

unum: for the use with the force of the indefinite article, cf. *Aul.* 77, *Mil.* 140, *Sti.* 538, Duckworth, G.E. (1940) on *Epi.* 453, Enk, P.J. (1953) on *Tru.* 250, Hofmann, J.B. (1951) 101 f., Lindsay, W.M. (2002) 40, Lodge, G. (1933) 2.896.

vini veteris: 'old wine' / 'good wine'.

a me: 'from my house', cf. *Cis.* 658, *Mil.* 339.

adferrier: this is the archaic infinitive form of the verb; see note on line 259. It underlines the formal tone of this line.

572 nolo: 'I refuse'.

decretum est: 'I have decided'. A set phrase, cf. *Asi.* 247, *Aul.* 574.

aquam: this noun is in the emphatic position at the end of the line. This is perhaps a shock to the audience, but it was appropriate for a

peasant to be abstemious. However, on special occasions, it would not be normal to drink water only. The Greek ὑδροποτέω brings with it connotations of being mean-spirited, cf. Xen. *Cyr.* 6.2.29.

573 reddam: 'I will make' / 'I will render', cf. *Aul.* 402, *Bac.* 767, *Cap.* 326, 822.

madidum: 'drunk', cf. *Amp.* 1001, *Asi.* 859, *Pse.* 1297. The Greek equivalent is βεβρηγμένος, cf. *Eur. El.* 326, *Eub.* 123 PCG, *Men. Epit.* 170.

si vivo: 'as sure as I live', cf. *Bac.* 766, *Cas.* 116, *Mos.* 1067, Lodge, G. (1933) 2.884, L-H-S 2.657 f., Hofmann, J.B. (1929) 595 f. This is used in order to emphasise a character's certainty.

probe: 'properly'. This is an adverb of quality, cf. *Aul.* 503, Hofmann, J.B. (1951) 75.

574 This line contains three resolutions, and three elisions. It is overcrowded and swift, suggesting heightened emotion in the speakers.

tibi...aquam: Megadorus picks up on Euclio's diction from line 572, and makes a jovial threat. The repetition of Euclio's own words helps to make it more emphatic. *tibi* occurs in place of *te*, due to attraction under the influence of *cui*. Its use here is redundant, thanks to the appearance of *te* in 573, cf. *Cur.* 267, *Epi.* 329-330, *Rud.* 997, *Tru.* 745, L-H-S 2.567.

scio...agat: Euclio mutters away to himself in an aside in the second half of the line. For the set phrase, cf. *Cap.* 208, *Men.* 685.

575 There is a sharp contrast with lines 573 and 574 as this line is a regular senarius, with no resolution. This reflects the fact that Euclio is muttering to himself, but describing how Megadorus' actions are part of a well-devised plan. Euclio's logic is blurred, but he believes that he is being logical.

deponat: 'he may get rid of'. For the sense here, cf. *Aur. Vict. Vir. Ill.* 71, *Serv. Verg. Aen.* 12.395, *Ov. Tr.* 3.3.40, *Non.* 429 L.

adfectat: 'he aims at', cf. *Men.* 686, *Ter. Hau.* 301, *Ph.* 964, *Cic. S. Rosc.* 140, *Serv. Verg. Geo.* 561.

576 **post...coloniam:** 'so that he may change the address after for this which I have'. The use of *post* is adverbial, cf. *Aul.* 249, 286.

commutet coloniam: the alliteration helps to underline this unusual phrase. *coloniam* derives from *colo*, with the force of someone's dwelling place, cf. *Epi.* 343, *Pse.* 1100.

577 Lines 577 f. contain five elisions and four resolutions in total, helping to give the impression that Euclio is muttering to himself very swiftly, to ensure that Megadorus does not hear him. It also suggests his anger and spite are increasing, and he is finding it harder to control his emotion.

alicubi: 'somewhere', cf. *Mil.* 582, 861 ff.

578 **faxo:** the sigmatic future form of the verb, cf. *Aul.* 58, Lindsay, W.M. (2002) 61. See notes on lines 50 and 149. The construction is paratactic, cf. *Aul.* 494.

et...vinum: this pair is rather surprising, placing 'time' or 'effort' in conjunction with 'wine'. One might perhaps have expected a noun referring to speech or words in the second half of the phrase. There is a parallel between *vinum* and *oleum*, and one might also expect these together, as two expensive luxuries. The proverbial phrase involves *operam* and *oleum*, cf. *Poe.* 332, *Rud.* 24, 900, *Cic. Fam.* 7.1.3, *Att.* 2.17.1, Otto, A. (1890) 253 f.

perdiderit: this could be the future perfect or the perfect subjunctive, cf. *Cap.* 801, *Men.* 521, *Pse.* 766, Lindsay, W.M. (2002) 60 f.

579 This line contains three resolutions, and moves extremely swiftly. Megadorus uses it to signal his own exit from the stage into his own

house, at the end of the line. It seems that he has run out of patience with Euclio, and intends simply to get on with the marriage.

nisi...vis: see note on line 175.

eo lavatum: the supine form, with purposive force; see note on line 27, cf. Lindsay, W.M. (2002) 76 f. It was necessary to wash before performing sacrifices, thus Megadorus would be performing a ritual purification of himself, cf. *Aul.* 270 f., 612, *Rud.* 150 f.

580 Euclio is left alone onstage. He betrays his rude and rustic nature by his lack of response to Megadorus' departure, cf. Lodge, G. (1933) 2.175. He may now reveal the pot, as he begins to discuss it openly and also addresses it directly, cf. *Cur.* 16, 147 ff. Stockert (158) likens this to when a Homeric hero addresses his θυμός or ἦτορ.

edepol: Euclio uses this single word exclamation to commence a two-line long exclamation regarding the enemies of the pot of gold, betraying his suspicious nature.

ne: the force is that of an asseverative particle; see note on line 447, cf. *Aul.* 610, *Poe.* 695, *Tri.* 433, Hofmann, J.B. (1951) 28 f.

aula: this is the vocative case of the first declension, as Euclio addresses the pot.

581 aurum: Euclio is alone onstage, and therefore it is safe to say *aurum* out loud. The word is unobscured by elision, making this an even more open usage, as is the fact that it follows the emphatic pronoun.

concreditum: 'entrusted'. Euclio speaks as though the pot is an animate object, looking after the gold.

582 hoc...factu: for the emphasis created by the use of the pronoun, cf. L-H-S 2.413.

factu: Aldus; *factum* MSS reading. This is the ablative of the supine form, cf. *Cas.* 625, *Mos.* 791, *Per.* 761, *Pse.* 185, *Sti.* 83, Lindsay, W.M. (2002) 76 f.

ted: Camerarius; *te* MSS reading. The emendation removes the need for hiatus between *te* and *auferam*.

583 aula: Scutarius; *aulam* MSS reading. The vocative case makes better sense in the context, as Euclio continues to address the pot directly.

Fidei fanum: the alliteration helps to underscore the choice of divinity, and the ironic nature of Euclio's decision. *Fides* was a Roman divinity, whose Greek equivalent was probably Πίστις, cf. Webster, T.B.L. (1950) 126. There was a temple in Rome, cf. Latte, K. (1960) 237, which was built around 250 B.C., and dedicated by A. Atilius Calatinus, cf. RE 6.2281 ff. There has been much discussion on the subject of what the equivalent would have been in the Greek model, if indeed there was one, cf. Stockert, W. (1983) 159, Stace, C. (1971) 354 ff. *fides* was a Roman concept which Euclio seems to lack, and therefore this choice of divinity seems strange; Euclio will even fail to trust this most trustworthy of divinities. The shrine referred to here was probably situated on stage, and was entered by means of the third door, cf. *Aul.* 608 ff., 628 ff., Krieger, A. (1914) 53 ff. See the introduction (p. 20 ff.) for a discussion of the use of religion in *Aulularia*. For the scansion of *Fidei*, with a long penultimate syllable, see the note on line 121, cf. Lindsay, W.M. (1900) *Cap.* p. 19.

584 Fides: this is the vocative case, as Euclio addresses the goddess directly in the following two lines. The name receives a prominent position at the start of the line, perhaps to heighten the irony, but this is the only form of respect she receives. Euclio's address is very disrespectful, and he does not seem aware of the correct method of approaching a divinity. His attitude is presumptuous and threatening, almost as though he is addressing a slave, cf. *Cas.* 2, Watson, A. (1971) 84 f.

novisti...te: there is an uneven pair in this phrase. One side omits the pronoun, and the other omits the verb. There is opposition between 'me' and 'you', but Euclio fails to draw a distinction between the divine and the human.

cave sis: *sis* modifies the imperative, cf. Bennett, C.E. (1910) 1.349. *tibi* accompanies this phrase, cf. *Cap.* 558, *Sti.* 604, *Tri.* 1011, Bennett, C.E. (1910) 2.152, Lodge, G. (1924) 1.243. For *sis* as the equivalent of *si vis*, cf. *Aul.* 46, 103, 660.

585 ne in me mutassis nomen: Weisius; *ne tu in me mutassis nomen* MSS reading; *ne tu immutassis nomen* Acidalius. For the phrase *in me*, cf. *Aul.* 590, *Bac.* 361, *Mos.* 237, Lindsay, W.M. (2002) 89. In favour of the emendation by Acidalius, cf. *Men.* 40. The concept of the goddess 'changing her name' is ironic, given that she is the goddess *Fides*. Stockert (159 f.) prefers Acidalius' emendation because of the sense it affords; in addition, the omission of *tu* leads to the statement applying only to Euclio. However, Euclio's suspicious nature is to the fore, and he is incapable of trusting 'Trust'. He may be expecting her to change her name to *Perfidia*. The phrase employs prayerful diction, despite its irony, such as the archaic form of the verb: *mutassis* equates to *mutaveris*; see note on line 228, cf. L-H-S 1.622. According to Fraenkel, the idea *mutare nomen* is a Plautine one, cf. Fraenkel, E. (1960) 26 ff. For Plautine parallels, cf. *Amp.* 305, *Bac.* 155, 361 f.

concreduo: 'I entrust'. This is another archaic verb form. Euclio should be able to entrust something to *Fides* without fear, but he cannot. Euclio's views and attitude towards the gods is shown to be erroneous. The form here is the future perfect, cf. L-H-S 1.528, Neue, F., Wagener, C. (1892-1905) 3.311 ff., Sommer, F. (1914) 540.

586 Euclio leaves the stage at the end of this line, with the intention of hiding the gold in the shrine of *Fides*. Euclio carries the pot of gold

offstage with him, and enters the shrine of *Fides* through the third stage door.

fretus: 'relying on'.

fretus...Fides fiducia: there is strong alliteration in this line, underlining the concept of trust. There is also *figura etymologica* between the words *fides* and *fiducia*, the latter word being a banker's term for 'confidence', cf. *Aul.* 615, 676, *Per.* 39, *Poe.* 1209, *Cic. Ver.* 2.5.176. For this type of pleonasm, cf. L-H-S 2.793. This line stresses the fact that Euclio does not fully trust *Fides*, even though he is going to try to entrust the gold to this goddess. He is clearly in two minds about his attitude towards divinities, and is certainly impious in his words and actions. Stockert (160) questions the sense of *fiducia*, cf. Walde, A., Hofmann, J.B. (1938-1956) 1.493 ff., Ernout, A., Meillet, A. (1932) 341 ff.

587-660 These lines are in trochaic septenarii, which would have been chanted and accompanied by the *tibiae*. There is a clear contrast with the preceding section, which consisted of spoken iambic senarii. This section involves Euclio and Lyconides' slave only. The stage is empty momentarily between line 586 and 587, as Euclio has left the stage. Thus the slave's entrance and the change of metre have been used as criteria for the signalling of a new act at this point by editors since Pius. The MSS indicate a new scene at this point for the same reasons. This section consists of a few monologues, while the two characters avoid each other, and finally an extremely amusing and lively dialogue. The section is very entertaining, and the tension and excitement builds up continuously. Yet, it is also a significant section in terms of moving the plot forward, although to increase the humour and tension, this is done only gradually. The appearance of the second slave character raises the issue of the names of the slaves in this play and the number of roles. This slave is clearly different in character to the one owned by Megadorus, and is more akin to the stereotype of the 'tricky' slave that we often meet in comedy. The problem is mainly a textual one, as the characters of the two slaves are distinct enough to allow for identification. It is also clear, that rather like their masters, they keep to one half of the play each, and were probably played by the same actor. For further discussion of this issue, see the introduction (p. 5 ff.).

587 This line commences a typical slave monologue, as the slave of Lyconides appears onstage for the first time, and introduces himself as the typical 'tricky' slave, cf. *Men.* 966-985, *Per.* 7-12. The first phrase of his monologue shows the slave trying to increase his own importance. The issue is also raised of from where this slave would have appeared. It is probable that he entered from one of the side-entrances, and in particular, that one used by Eunomia as the way to reach her home. The tone is ironic in its moralising, as the slave is not dutiful. According to Stockert

(160), this monologue is a 'Sklavenspiegel', which was a Plautine *topos*, cf. Fraenkel, E. (1960) 234 ff., in which the slave explains his loyalty and duty, cf. *Bac.* 651-666, *Men.* 966-985, *Mos.* 858-884, *Pse.* 1103-1113, *Rud.* 920-926a. There is a typical emphasis on the idea of the *servus bonus* and the *facinus servi frugi*. According to Fraenkel, the original would not have contained anything of this nature, cf. *Asi.* 254-266, *Ter. An.* 206-209, *Men. fr.* 351, 566 Koe., *Philem.* 59 PCG.

facinus: 'deed' / 'act'. The force is neutral; there are no negative connotations, and certainly it is not meant in the sense of 'crime', cf. *Non.* 483 L., TLL 6.77.56 ff., Langen, P. (1880) 171. This is just a change in nuance, which occurred with other words too in the Latin language, cf. Lodge, G. (1924) 1.579 f. For the construction with the genitive, cf. *Sal. Jug.* 30.3, *Liv.* 4.17.2, *Ov. Her.* 6.139, TLL 6.81.35 ff.

facinus frugi facere: the alliteration continues from the previous line, but has traversed a change of speaker and a change of metre. This serves to underline the pompous and moralising tone which the slave has adopted.

frugi: 'source of goodness' / 'useful'. This use of the dative as an indeclinable adjective is Plautine, cf. Bennett, C.E. (1910) 2.173, Lindsay, W.M. (2002) 22, 39, Lodge, G. (1924) 1.638.

588 morae molestiaeque: the alliteration underlines the pairing and rhetorical tone of the line.

imperium erile: this phrase is ceremonial, with the use of the adjective in place of the genitive *eri*, cf. Lindsay, W.M. (2002) 38.

589 ex sententia: 'to his mind' / 'to his liking'. This is a set phrase, cf. *Cap.* 347, *Per.* 10, Lodge, G. (1933) 2.613.

sententia servire servos: there is alliteration, continuing the alliterative nature of this monologue. This phrase also features *figura*

etymologica, which further heightens the rhetorical style, and is typical of slave monologues.

postulat: the force is weakened here, cf. *Rud.* 17, *Tru.* 730, *Non.* 598 L.

590 in erum matura in se sera: this phrase not only contrasts the ideas of being 'on time' and 'late', but also opposes the master and the slave. There is ellipse of *consilia* with *capesso*, cf. *Rud.* 204, *Tri.* 299, Lodge, G. (1924) 1.233.

condecet capessere: the use of the compound form of the verb, with the prefix 'con-' ensures there is alliteration. The phrase is neutral in force, cf. *Sal. Cat.* 52.5, *Sil.* 15.191, *Tac. Ann.* 1.28. For the sense of *capessere*, cf. *Non.* 406 L., Lodge, G. (1924) 1.233.

591 sin...cogitet: 'but if he falls asleep, may he think he is a slave as he sleeps'.

sin dormitet ita dormitet: the line commences with a square verse, involving rhyme and repetition. The verb is used in slightly different senses.

sese: MSS reading; *se esse* Mueller. The emendation is unnecessary, in terms of both sense and metre, cf. *Aul.* 127 f., *Tri.* 485. There is a double accusative with *servum*, cf. *Ov. Rem.* 570, *Sen. Cons. Marc.* 3.4, Bennett, C.E. (1910) 2.240.

592-598 Brix excluded lines 592 to 598 inclusive, since they appeared to have been adopted from a different play, cf. Leo (*app. crit.*). If one removes these lines, one needs to consider the effect on the logical flow: line 591 could flow easily into line 599. However, they do not impair the logic of the section by their inclusion. Stockert (161 f.) also excludes these lines, on the basis that they do not fit the plot of the play. The slave is not the guardian of Lyconides, nor are there any dangers to Lyconides, cf.

Langen, P. (1886) 249 f. According to Stockert (161 f.) the verses could be from a different Plautine play, given the diction, ring composition, and the image. In contrast, the seemingly contradictory thought process has been laid at Plautus' door, cf. *Cas.* 218 ff., Thierfelder, A. (1929) 77. Wagner changed the order, placing these lines after 602; this does provide a more logical sequence, but the problems noted above still remain. It has been noted that the number of citations from these lines show that if these lines are interpolated, they must have entered the text at a fairly early date, cf. Deufert, M. (2002) 55.

592 *servitutum servit...servio*: this is a set phrase involving alliteration and *figura etymologica* due to the cognate accusative, cf. *Cap.* 334, 391, *Per.* 7, *Cic. Mur.* 29.61, *Liv.* 40.18.7, Bennett, C.E. (1910) 2.199, Lindsay, W.M. (2002) 24, Lodge, G. (1933) 2.618.

593 *si erum videt superare amorem*: B²V²; *si erum videt super aream morem* B¹DV¹. For the construction, cf. K-S 2.1.699 f.

594-597 *retinere...censeo*: 'to restrain him for his own safety, not to drive him on to where he is inclined. Just as when boys who are learning to swim, a raft of rushes is introduced into the water, so that they may toil less, and swim and move their hands more easily, in that same way I think it is right for a slave to be a raft for his amorous master'.

594 *retinere ad salutem*: for parallels, cf. *Cis.* 744, *Pse.* 708.

non enim: the use is copulative, cf. *Mil.* 648, *Pse.* 1266, Lindsay, W.M. (2002) 131, Lodge, G. (1933) 1.496.

quo...eo: 'whither' / 'to where'.

595 *quasi pueri qui*: a long simile commences at this point, which lasts until the end of line 598. This also starts the line off with a proceleusmatic

foot, which is striking and unusual, cf. *Aul.* 603, Stockert, W. (1983) 237, (2000) 15-30 in Raffaelli, R., Tontini, A. (2000). There is inverse attraction of *pueri*, into the case of the relative.

scirpea...ratis: for the use of rushes, cf. *Nov. com.* 79 R., *Ov. Fast.* 5.622, *Paul. Fest.* 166.34 f. L., 444.15 L., *Don. Ter. An.* 941. Cork or *cortex* was also used as a buoyancy aid, cf. *Liv.* 5.46.8, *Hor. S.* 1.4.119 f.

596 qui: the force of this relative is purposive and final, and therefore takes the subjunctive mood, cf. *Poe.* 276, *Rud.* 389 f.

laborent: 'they may toil' / 'they may struggle'.

moveant manus: according to Stockert (163), this is the only occurrence of this phrase with the force it has here, cf. *Per.* 772, *Var. R.R.* 2 *praef.* 3.

597 eodem modo: the second part of the simile commences with this phrase, which opposes *quasi* at the start of line 595. *eodem* should be read with synezisis.

598 This line is problematic textually, since there is a *lacuna* fairly early on, and the end of it appears to be damaged. However, it is possible to understand the sense and content of the fragmentary end of the simile.

<eum>: Hare; *lacuna* MSS reading.

toleret: V²]; *tolleret* BDV¹. 'he may support' / 'he may sustain'. *tolero* is found elsewhere in Plautus only with transitive force, cf. *Tri.* 687, Stockert, W. (1983) 163, Lodge, G. (1933) 2.777.

pessum abeat: the usual supine phrase involves the verb *ire* or *dare*, cf. *Cis.* 223, *Rud.* 395, *Tru.* 36, Lindsay, W.M. (2002) 76 f. *pessum* is rare, cf. Walde, A., Hofmann, J.B. (1938-1956) 2.296, Ernout, A., Meillet, A. (1932) 726, L-H-S 1.354.

***: MSS reading; *catapirateria* Lambinus; *reticulum in mari* Langen; *rete abit in mari* Stockert. There have been various suggestions to fill the

lacuna at this position, cf. *Tru.* 36, *Hdt.* 2.28. It is perhaps best to leave this part blank, since it is too badly damaged to know how it ended, but maybe to suggest that a possible understanding of the simile could leave us with words to the effect of: 'so that he may support him, so that he does not sink like a lead balloon'.

599 The start of this line is defective. Along with the problems at the end of the preceding line, this evidence suggests that in a manuscript, these lines were in vulnerable positions.

erile: MSS reading; *eri ille* Wagner; *eri is* Leo (*app. crit.*). The MSS reading is not possible metrically, as iambic shortening of *erile* would be necessary, cf. *Sti.* 165, *Tru.* 46, Stockert, W. (1983) 163, Questa, C. (1967) 49 ff., Skutsch, F. (1914) 102.

ediscat: 'he may learn by heart' / 'he may commit to memory', cf. *Per.* 174, *Cic. Tusc.* 4.3, *Hor. Ep.* 2.1.60, 2.2.144, *Tib.* 2.2.12.

frons: 'brow'. The brow was the mirror of one's feelings in Athens and Rome. For the proverbial nature of this idea, cf. *Cic. Att.* 14.13b.1, *Ar. Eq.* 37 f., Otto, A. (1890) 147.

velit: 'means'. Compare this to the phrase *volo dicere*, cf. *Ter. Ph.* 19 f., *Cic. Att.* 1.16.9.

600 **citis quadrigis citius:** this is a reference to a four-horse chariot. For the *figura etymologica* in this proverbial phrase, cf. *Amp.* 446, *Asi.* 614. On the speed of chariots, cf. *Amp.* 450 f., *Asi.* 279, *Poe.* 369, Otto, A. (1890) 293.

601 **apstinebit:** 'he will abstain from' / 'he will avoid'. The verb is being used intransitively here, cf. *Men.* 768, *Rud.* 1108, *Liv.* 2.56.7, August. C.D. 14.19, Lodge, G. (1924) 1.18.

consione bubula: this is a Plautine phrase, referring to censure with an ox-hide, or a scourging, cf. *Cap.* 650, *Epi.* 27 f., 311, *Mos.* 882, *Rud.* 636 f., *Sti.* 63, *Tri.* 1011.

602 **nec...compedes:** 'nor will he ever restore his shackles to brilliance at his own expense'. For the form of the shackles, cf. Stockert, W. (1983) 164.

sua opera: 'at his own expense' / 'by his own effort'.

rediget: B²; *rediet* B¹DVJ.

603 This line features a proceleusmatic in the second position of the septenarius, cf. *Cap.* 493, and *Epi.* 668, Leo (*app. crit.*), Questa, C. (1967) 64.

nunc: MSS reading; *nam* Brix. The emendation is unnecessary. *nunc* has accompanying force here, cf. Lodge, G. (1933) 2.220, Blänsdorf, J. (1967) 96 f.

604 **renuntiatum est:** 'it has been reported', cf. *Aul.* 783, *Men.* 421, *Poe.* 764, *Sti.* 599.

nuptum...dari: see note on line 27.

605 **speculatum:** see note on line 27.

fierent fieret: B²VJ; *fierent furet* B¹D. The polyptoton underlines the sense of possibility and uncertainty in the future events, and of Lyconides' involvement in them. In this word-play, two different senses of the verb are used, that of 'happen', and that of 'do', cf. Stockert, W. (1983) 164. As Stockert (164) notes, there is ellipse of *eorum*, cf. *Amp.* 318, *Men.* 192, *Lucr.* 1.883, Lindsay, W.M. (1900) on *Cap.* 216, Kroll, W. (1912) 12.

606 E, one of the more important manuscripts, begins again at this point, cf. Stockert, W. (1983) 2, Thomas MacCary, W., Willcock, M.M. (1976) 233 ff.

nunc: BDV²E²J; *hunc* V¹E¹.

sine omni suspicione: 'without creating any suspicion'. *sine omni* equates to *sine ulla*; see the note on line 215, cf. L-H-S 2.272. The force of *suspicione* is passive, cf. *Amp.* 489, *Mer.* 795, *Liv.* 25.7.10.

in ara hic adsidam sacra: this was a place of safety and refuge for a slave, cf. *Mos.* 1094, *Rud.* 688 ff., *Ter. Hau.* 975 f. There was often an altar on the stage in front of one of the houses, cf. Duckworth, G.E. (1952) 83 f., Beare, W. (1955) 167, Johnston, M. (1933) 20-33.

607 There are three resolutions and one elision in this line, which the slave uses to describe his movements. He remains onstage, awaiting his master, as he has been ordered, and may well sit on the altar, which is in the middle of the stage.

hinc: 'from here'.

et huc et illuc: 'over here and over there'. A neat pairing highlighted by the assonance, and the anaphora of *et*, cf. *Cap.* 370, *Tru.* 38.

arbitrariar: 'to perceive' / 'to observe', cf. *Cap.* 220, *Apul. Met.* 1.18, Gronovius, J.F. (1823) 175. See note on line 259. The use of this word is pretentious, since it has legal connotations, as is the form employed. This fits with the whole monologue of the slave, in which his lofty aspirations have been made quite clear.

608 Euclio returns to the stage, from the temple of *Fides*. The MSS indicate a new scene at this point, although there is no change of metre. Euclio no longer carries his pot of gold with him, since he has deposited this in the temple. It is likely that he is calling back in the direction of the temple as he speaks his first few lines, addressed to the goddess, as though he were calling back inside his house to a slave, cf. *Aul.* 250. For the style and form of this section, in which there is a small ring-composition, and repetition emphasising the link between *Fides* and *fidei*, corresponding with Euclio's character, cf. Blänsdorf, J. (1967) 115 f. This section has received criticism from scholars who view the self-address and betrayal of

the pot by this means as unrealistic and poor stage technique, cf. Norwood, G. (1963) 80 f. However, as Stockert (165 f.) notes, the ancient audience was used to the technique of self-address, and the betrayal by Euclio is clearly intentional on Plautus' part, and integral to the plot: it works better and suits Euclio's character better if he is the instrument of his own downfall.

cave...indicassis: see note on line 90 for the construction. Euclio is addressing the goddess *Fides*, and he continues to approach this goddess with a lack of respect that he demonstrated in lines 582-586. For the form *indicassis*, see note on line 228, cf. Lindsay, W.M. (2002) 63, L-H-S 1.622.

quoiquam: *Pius; quiquam B; quicquam DEJ; quidquam V.* The dative case is required.

Fides: the appearance of the name of the goddess at the end of the line is perhaps unexpected, and is made more striking thanks to its position. This surprise is due partly to the manner of the address, which is more akin to a reprimand of a person of lesser standing than the speaker, than of an address to a deity. It is also unexpected because the juxtaposition of concepts is unusual: that of trust and that of giving away a secret. For the vocative case, cf. L-H-S 1.444.

609 Euclio shows that he trusts his own skill in hiding the pot, but that he does not trust the goddess not to betray him. This is a sign of his impious nature.

ne quisquam: *quisquam* is emphatic, cf. *Cap.* 753, *Cis.* 495, *Cur.* 704, Lodge, G. (1933) 2.515, Lindsay, W.M. (2002) 44.

610-611 **edepol...auri:** 'By Pollux! Would he not manage a pretty prize therein, if someone were to find that, a pot full of gold'.

610 **praedam agat:** a rare transferred meaning; in its literal sense, cf. *Liv.* 1.1.5, 1.5.4, *Caes. Gal.* 6.43.2.

611 aulam onustam auri: a phrase full of assonance, which serves to conceal the 'gold' through partial elision. Note the use of the genitive, rather than the ablative with *onustus*, cf. *Aul.* 454, 551 f., 617, 809, 825, Bennett, C.E. (1910) 2.85, 2.350, Lindsay, W.M. (2002) 17, L-H-S 2.77.

quaeso: this makes the address to *Fides* more polite. See note on line 210, cf. Bennett, C.E. (1910) 1.218.

prohibessis: 'you might prevent'. The optative with *quaeso* plus *ut* emphasises the ceremonial nature of the words, cf. *Cato Agr.* 141.2, L-H-S 1.622.

Fides: see note on line 608.

612 This line leads us to hope that Euclio is at peace regarding the safety of the pot, and is now willing to focus on the wedding and his daughter.

lavabo...faciam: Euclio refers to the need to ritually purify oneself, before performing a sacrificial rite, cf. *Aul.* 579.

rem...faciam: 'I may sacrifice'. A set phrase, cf. *Amp.* 966, *Cur.* 558, *Epi.* 415, Gronovius, J.F. (1823) 175, Lodge, G. (1924) 1.404.

affinem: 'neighbour' / 'son-in-law'. Both nuances are possible here. See note on line 473.

613 ducat domum: 'he may marry'. See note on line 150.

614 Euclio returns to the theme of the pot and its safety. He is unable to forget about it, and concentrate on other matters.

vide Fides: 'see to it, Trust'. Euclio issues another command to the goddess. The fact that he still feels the need to express such commands at this stage, having committed the pot of gold to the temple, shows that he is unable to trust the goddess.

etiam atque etiam nunc: 'even now and even now', cf. *Tri.* 674, Cic. *Ver.* 2.5.174, Liv. 35.6.4, TLL 5.2.930.18 ff. This expression is colloquial, and the use of it here, together with the direct imperative, is rather impious. Euclio's suspicion is demonstrated by these strange switches in tone, attitude and concerns.

auferam: 'I may take away'. The verb is used in a neutral sense by Euclio, not in the negative sense of 'stealing', cf. TLL 2.1327.78 ff. However, its use ironically shows that Euclio is worried that it may be stolen. Note the assonance with *aulam* and *aurum* in lines 614 and 615 respectively; this emphasises the prayer form, as does the picking up of *tuae* by *tuo* in 615.

615 Euclio leaves the stage at the end of this line, which contains a typical Plautine joke, playing on the meaning of the goddess's name, and the idea that Euclio has deposited his trust there too. Presumably he enters his house, as he mentioned that he would wash himself in line 612. Or he could head offstage in the other direction, making for a public bathhouse. He leaves the slave alone on the stage, departing without having noticed the presence of this other character.

fide: Scaliger; *fidei* MSS reading. Both are dative forms: in Plautus' time *fide* was possible as the dative, but later scribes would probably have emended this to *fidei*, and even to *fidi*, automatically. The emendation is necessary for the scansion of this line.

fano est: Pylades; *fano modo est* MSS reading; *fac modo* V. If *modo* is included the line is too long metrically; it is not essential for the sense of the line. It is possible that there has been a conflation of two different lines. Bentley preferred to omit *aurum*, but the line that results is not good metrically; in addition, this would disrupt the placing of *tuae* and *tuo* at the start of the two semi-*cola* in the line, and *situm* refers better to *aurum* than *aulam*.

616 Lyconides' slave commences to speak again, and he may move into a more visible position. The MSS do not indicate a new scene at this point, and indeed one would not expect them to, since there is neither a change of metre nor the introduction of a new speaking character: the slave has been onstage throughout Euclio's speech.

facinus: 'deed', cf. *Aul.* 796, 822. The force of the word is neutral, and there are no negative connotations.

audivi: Bothe; *audio* MSS reading. The correction prevents the line from breaching to Luchs' law, cf. *Epi.* 247, *Mil.* 275, Stockert, W. (1983) 237 f.

617 aulam onustam auri: this phrase is repeated from line 611. It is already an emphatic phrase thanks to the assonance, but its repetition word for word fairly soon after its first appearance, underlines it further. The exact repetition also shows that for all his concern, Euclio has been unsuccessful at keeping his secret safe, and at hiding the existence of the gold. It is he who has given away its location, ironically by talking to himself. See note on line 611.

Fide: Scaliger; *Fidei* MSS reading; *Fides* Pylades. Note that the name of the goddess takes up the final emphatic position in the line again, which underlines the theme of this section of the play. In the fifth declension, the ending '-ei' as a monosyllable is only attested for certain with *res*. In inscriptions, one finds '-e' and '-i', cf. CIL 3.12036, Verg. *Geo.* 1.208, Ov. *Met.* 3.341, Char. 1.55.9 ff. GLK. A clear decision between these two endings is not possible according to Stockert (167), cf. L-H-S 1.446, Lindsay, W.M. (1922) 156, Hodgman, A.W. (1902) 299.

618 This line contains a Plautine joke, as the slave raises the idea of the goddess being more faithful to one worshipper than to another. The slave is cheeky, and willing to ask for more than he deserves, approaching the goddess in an inappropriate manner. There is a repetition of the motif in

this and the following few lines, creating a kind of ring-composition, cf. Stockert, W. (1983) 167.

cave...fueris: the slave adopts an impious tone towards the goddess similar to that used by Euclio. *fueris* is a prohibitive perfect subjunctive, cf. Lindsay, W.M. (2002) 131 f., Bennett, C.E. (1910) 1.232.

quaeso: see notes on lines 210 and 611.

619 **atque:** the connective is being used to introduce something new, cf. *Aul.* 728, *Bac.* 774, Lodge, G. (1924) 1.179.

ut ego opinor: this phrase suggests that the slave does not know Euclio very well, and he has to make a conjecture. This is a clear indication that Lyconides' slave cannot be the same as Megadorus' slave, who appeared in the first half of the play, since he lives next door to Euclio, and knew him well enough to describe him to the cooks, albeit in somewhat exaggerated terms, cf. *Aul.* 290-320. See introduction (p. 5 ff., 57, 64).

<virginis>: Mueller; **<meus>** Luchs; **<Euclio>** Goetz. The line is defective metrically. One needs to question whether it is best to pick up *hic*, *huius*, or *erus*. Lyconides' slave probably knows that the girl is not a *virgo*, and therefore *Euclio* or *meus* might be more appropriate. The problem with *Euclio* and *meus* is that there remains a lack of a clear word to which one may attach *huius*. Given that Plautus uses *virginis* at verse-end in similar contexts twice elsewhere, Mueller's suggestion is better, cf. *Aul.* 814-815, *Rud.* 51.

620 **perscrutabor:** 'I will search thoroughly'. Note the change of the form: the meaning remains active, despite the passive form, cf. *Aul.* 653, 657, Lindsay, W.M. (2002) 53 f.

si: the use is interrogative, cf. *Cis.* 183, 185, *Vid.* 56, Bennett, C.E. (1910) 1.122, 1.331, Saint Denis, E. de (1945) 82-92.

uspiam: 'anywhere'. The termination '-piam' is found in other words such as *quispiam*, with the indefinite sense 'any'. It is metrically convenient, hence its use at the end of the line, rather than the more usual *usquam*, and is used only in direct or indirect questions by Plautus, cf. Lindsay, W.M. (2002) 44.

621-622 **sed...fideliam:** 'but Trust, if I find it, I will sacrifice an earthenware pot to you full of honey-wine / mead'.

621 **aurum:** the slave has no qualms about mentioning the gold in an emphatic position in the line, and without any concealment through elision. He is direct in his approach to the goddess, like Euclio, but his attitude is characterised by brash confidence, not fear and suspicion.

O Fides: the tone becomes more reverent and emotional, as shown by the prominent position given to the name of the goddess, and the address *O*, cf. Lindsay, W.M. (2002) 31 f., Bennett, C.E. (1910) 2.269.

622 The slave offers the goddess a reward if she shows favour to him, whereas Euclio simply threatened her, cf. *Aul.* 608, Freyburger, G. (1977) 113-127.

mulsi: 'mead' / 'honey-wine' / 'sweet wine'. This was a favourite drink of the Romans, cf. Hor. *S.* 2.4.24 ff. For its composition, cf. Isid. *Orig.* 20.3.10. It was used in liquid sacrifices, cf. Liv. 10.42.7, RE 16.513 f.

congialem: 'holding a *congius*'. This measure of liquid was the equivalent of six pints or one gallon, cf. Vitruvius 10.4.4, TLL 4.281.25 ff., RE 4.880 f. There may be a connection with the Greek κόγχος, cf. Pherecr. 152.3 PCG, Phryn. Com. 51 PCG.

faciam: 'I will sacrifice'. With this sense, one would expect the construction with the ablative rather than the accusative, cf. *Men.* 196, *Sti.* 251, Cato *Agr.* 134.1, 139, Ov. *Fast.* 4.775 f., Non. 490 L., Ernout, A. (1963) 183-185, TLL 6.97.19 ff.

fideliām: 'earthenware jar'. This type of vessel would have been used for both eating and drinking, and may refer to Samian ware, cf. Col. 12.7.3, Pers. 5.183, Ar. fr. 139 PCG, Non. 872 L., RE 6.2277, TLL 6.655.40 ff. There is much bathos in the use of this term, since it seems etymologically similar to *fides*, creating a typical Plautine play on words. For the rare termination, cf. Maniet, A. (1969) 2.

623 At the end of this line the slave leaves the stage and enters the temple of *Fides*, from where Euclio entered the stage in line 608. The stage will be empty momentarily until Euclio leaves his house again, but the timing of this is probably fairly simultaneous, as the slave does not have time to find the gold or remove it.

adeo: 'indeed'. See note on line 291.

tibi faciam verum ego mihi bibam: the slave shows that his irreverence, since he will drink the wine himself once he has sacrificed to the goddess. The two datives are of different kinds, objective and of advantage; they produce a comic rhyme, cf. *Aul.* 635, *Cap.* 866, *Mil.* 331. There is hiatus after *bibam* at the *locus Jacobsohnianus*, which is legitimate, cf. Stockert, W. (1983) 168.

ubi id: MSS reading; *id ubi* Reiz. The emendation avoids the need for hiatus, but thanks to the elision, would weaken the comic rhyme of *faciam* and *bibam*, cf. Stockert, W. (1983) 168.

624 Euclio enters the stage from his house. His line indicates that there has been a sound cue, a bird's call, which has caused his return. The MSS indicate a new scene, but there is no change in metre.

non temere est: 'it is not by chance' / 'it is not for nothing'. This is a set phrase, cf. *Aul.* 184, *Bac.* 670, *Epi.* 714, *Ter. Ph.* 998, *Enn. Ann.* 482 V.

corvos: 'raven'. This bird was used in augury, cf. Cic. *Div.* 1.7.12, 1.39.85, 2.6.16, TLL 4.1077.81 ff. *canto* is often used of roosters as well as ravens, cf. *Mil.* 690, Cic. *Div.* 2.26.56 f., Non. 729 L.

ab laeva manu: the raven is on the left-hand side of Euclio, which he views as a bad omen. However, normally in Roman augury, a bird on the left-hand side was a good omen, cf. *Asi.* 260 f., *Cur.* 70, *Mer.* 879, *Tru.* 337, Var. *L.L.* 7.97, Lejay, P. (1925) 184. According to Stockert (169), the practice changed later under Greek influence, cf. Hor. *Carm.* 3.27.11 ff.

625 **semul...sua:** 'at the same time, he was scraping the earth with his wings and croaking with his voice'.

semul: the archaic form of *simul*.

croccibat: Nonius; *grocchibat* MSS reading. The verb is onomatopoeic, cf. Non. 65 L. The Greek equivalent is κρώζω, cf. Hes. *Op.* 747, Ar. *Av.* 2, 24, 710.

626-627 **continuo...currere:** 'immediately my heart began to do a dance, and to leap in my chest. But do I stop running?' For the comparison, and the use of the imagery of dancers, cf. *Cap.* 636 f., *Cas.* 414 f., *Mil.* 1087 f., Marx, F. (1928) on *Rud.* 1289, Aes. *Ch.* 166, *Pr.* 881, Eur. *Ba.* 1288, Ar. *Nu.* 1391 f., Anaxandr. 60 PCG, Fraenkel, E. (1960) 101.

626 **coepit:** for the trisyllabic scansion, cf. *Mer.* 533, Lindsay, W.M. (1922) 149.

artem...ludicram: this is a reference to dancing, through the use of the root 'lud-', cf. *Aul.* 402, Cic. *de Orat.* 2.84, *Rep.* 4.10, Liv. 7.2.12, TLL 2.665.12 ff.

627 At the end of this line Euclio heads towards the temple of *Fides*. He must enter it briefly to fetch the slave, since his words in line 628 show that he must have caught sight of the slave.

in pectus emicare: the sense of this verb is that of 'standing out', cf. *Mer.* 124, *Pse.* 1045, Vell. 2.70.5. The image created is that of a cartoon in which the body part, for example, the heart, stands out from the body,

stretching our imagination, to create the idea that it is jumping, cf. Verg. *Aen.* 6.5, 11.495 f., Ov. *Met.* 1.776.

sed...currere: this is a set phrase in Plautus, that a character asks himself, after standing around talking to the audience, when he should have been acting, using the frequentative of *cedo*. See note on line 397.

628 The MSS indicate a new scene at this point, due to the fact that the slave will return to the stage soon. Also, this line is the first one which points to the reappearance of the slave, and hence an apt point at which to introduce the new scene. However there is no change of metre, and as at line 624, there is no change in the direction of the plot.

<i> foras: Lambinus; *<foras> foras* Camerarius. There is a *lacuna* in the line; both suggestions are possible, although one would usually expect a verb with *foras*, cf. *Aul.* 415, Lodge, G. (1924) 1.628 f.

lumbrice: 'earthworm'. A derogatory term, used with irony here, according to Stockert (170). It is rarely used as a term of abuse, cf. *Bac.* 792, *Cas.* 127, Hom. *Il.* 13.654, Lilja, S. (1965) 35.

qui...modo: 'you who escaped under the earth just now'. This elaborates on the term *lumbrice*, which is typical of Plautus. The use of *sub* with this verb, and indeed with this force, is unique; one would usually expect *ex* or *ab* with *erepo*. The usage may have been influenced by the Greek ὑπό, cf. Hom. *Il.* 21.56, Hes. *Th.* 669, Bacchyl. 13.139, Pl. *Phdr.* 230b.

629 modo...nunc: the use of temporal conjunctions points to an opposition between the recent past and the present, which is underlined by the use of the different tenses and polyptoton of the verb *comparo*.

630 ego pol: Itali; *ego edepol* MSS reading; *edepol* Lindsay. If one retains the MSS reading, one must scan *praestrigiator* as four syllables, with synezisis, cf. Lindsay, W.M. (1922) 141. According to Stockert (170),

Lindsay's suggestion would be exceptional, cf. *Amp.* 285, Lodge, G. (1924) 1.451, (1933) 2.336 f.

praestrigiator: 'deceiver' / 'magician'. This is a very derogatory term, derived from the verb *praestringere*, cf. *Amp.* 830, *Cis.* 297, Var. *L.L.* 5.94, Schol. Hor. *Carm.* 1.10.8, Non. 50 L., Maltby, R. (1991) 493, Lilja, S. (1965) 17.

accipiam: 'I will deal with', cf. *Amp.* 285 f., 296, Ter. *Ad.* 166.

631 The slave starts to speak again in this line, although he may have been onstage already for a line or two. He has left the temple at Euclio's behest. The MSS do not indicate a new scene at this line, even though this is when the slave starts to speak again, preferring the point at which his reappearance onstage becomes clear, in line 628. The line moves very swiftly thanks to the three resolutions, and the short words, which are suggestive of high emotion. The slave has been caught unawares, and although he will recover well to deal skilfully with Euclio, it is not surprising that he should show fright, shock, and a desire to escape from this frantic and possibly violent old man.

quae...agitat: this is the first of five successive questions which the slave utters in two lines. The two in this line are both 'what' questions, cf. *Aul.* 642, *Bac.* 584, *Mer.* 134.

crux: 'torment'. See note on line 522.

quid...commerci: for the genitive plus *quid* construction, cf. *Bac.* 117, *Rud.* 725. The more usual phrase uses *rei* or *negoti*, cf. *Aul.* 427, *Cas.* 97, *Men.* 323, 494, Ter. *Ad.* 177, *Men. Dys.* 114 f., *Sik.* 100. On the concept of *commercium*, cf. *Men. Dys.* 469, Stockert, W. (1983) 170, Costa, E. (1968) 122, Kaser, M. (1955-1959) 1.29 f.

632 The questions change from 'what' to 'why', creating progression and *variatio* within the series of five questions. The three questions in this line are shorter, contrasting with line 631. The shortness produces a

staccato effect, and suggests increasing panic in the slave. The line is a regular septenarius with no resolution, punctuated by the use of *me*. There is a steady build-up and a crescendo to the end of the line, with the verbs becoming more physically violent in their meaning, although the broad sense of each question is the same. Its scansion is virtually that of a square verse. On the style, cf. Duckworth, G.E. (1952) 341, Leo, F. (1896) 3.16., Hofmann, J.B. (1951) 61 ff. For similar examples, cf. *Aul.* 116 f., *Cis.* 60, *Men.* 1015, *Pse.* 579 f., 695, 1243, *Ter. Hau.* 322.

633 Euclio interjects now, but the sequence of questions is unbroken. This is the sixth in succession, and the longest so far, taking up a whole line. There is alliteration throughout this line, underlining Euclio's rage.

verberabilissime: 'man most deserving of a flogging', cf. *Aul.* 722, 825, *Cas.* 694. This comic superlative is a Plautine coinage and an *hapax*, cf. Hofmann, J.B. (1951) 90 f., Duckworth, G.E. (1952) 345 f. Euclio picks up the slave's final word of the preceding line, to make this over-the-top form of address, cf. Lilja, S. (1965) 23, 54.

trifur: 'triple thief'. This is another Plautine coinage and *hapax*, cf. *Aul.* 86, 326, *Per.* 266, Lilja, S. (1965) 51, L-H-S 1.488. Euclio is exaggerating, in order to be exceptionally derogatory towards the slave. The slave was aiming to be a thief, but he has been unsuccessful.

634 The slave replies, with the seventh question in succession. There is alliteration throughout this line, which continues from line 633, highlighting Euclio's outrage and the slave's anxiety.

redde...sis: see notes on lines 46 and 584.

huc: 'to me'. This is a typical use of this preposition in Plautus, and it equates to *mihi* here. It would have been accompanied by a gesture.

quid...reddam: this is an eighth question, although the sequence has been broken. The construction is *quid...vis* plus the subjunctive, and the tone is indignant, cf. L-H-S 2.338.

rogas: Camerarius; *rogitas* MSS reading. Euclio's question suggests surprise and outrage that the slave should dare to ask to what Euclio refers.

635 This is a long line, with four resolutions, and many short words. Euclio is attempting to force his viewpoint onto the slave, and make him accept that he has stolen something from the old man. This is the first time in this dialogue that the slave says something which is not a question.

abstuli...abstuleras: there is polyptoton, stressing the key theme of theft in this section. For the force of the pluperfect, see note on line 33.

tibi: 'for yourself'. The anaphora of the dative form *tibi* also provides *variatio*, as it is used with different force on the two occasions it appears in this line. Here, Euclio appears to have taken the previous dative as one of advantage rather than of removal, cf. *Aul.* 623.

636 In the MSS, the distribution of words between characters is unsatisfactory. The distribution followed by Leo is that of Acidalius. The speaker changes in this line help to make it dynamic and exciting.

agis...agam: there is more polyptoton, similar to that in lines 634 and 635. There are two consecutive questions at the start of the line, one by Euclio, and one by the slave. The slave is replying to Euclio's questions with yet more questions, living up to the stereotype of the tricky slave. These questions are virtually identical, one commencing with *ecquid*, and the other with *quid*: thus there is the switch from general to specific, accompanying the switch from second to first person. Stockert (171) notes that the question *ecquid agis* has hortative force, cf. *Cis.* 643, *Epi.* 688.

agam auferre: MSS reading; *agam* <*hinc*> *auferre* Reiz.

637 pone: the simple form of the verb is used rather than the compound *depone*, cf. *Cas.* 698, *Cis.* 244, *Mer.* 778, *Hor. Ep.* 1.16.35. This allows the slave to misunderstand Euclio on purpose, taking him to mean

the adverb / preposition *pone*, or 'behind', cf. *Poe.* 611 f., Lodge, G. (1933) 2.339, Lindsay, W.M. (2002) 90, leading to a crude meaning and joke.

id quidem: Pareus; *di quidem* MSS reading. The emendation is essential in terms of both sense and metre.

datere: the frequentative form of the verb *do*. For its sense, cf. *Cas.* 362, TLL 5.1.1673.35 ff.

credo consuetum: the alliteration highlights this phrase. For the use of *consuetum*, cf. *Amp.* 1122, *Asi.* 703, *Cap.* 867, *Cis.* 87, *Ter. An.* 279, *Sal. Cat.* 23.3, *Liv.* 39.9.6, L-H-S 2.350.

638 pone: Euclio repeats his command from the start of line 637, elaborating it, to ensure it is clear.

hoc: Euclio uses the neuter case of the pronoun to refer to the gold. This is partly because he believes that the slave already knows about the gold, and indeed has taken possession of it. But, it is also because he is still fearful of saying the word out loud in the presence of someone else.

aufer cavillam: for the command and force of *aufer* as 'desist from', cf. *Cap.* 964, *Cur.* 245, *Tri.* 66, *Tru.* 861, *Ter. Ph.* 857, *Lucr.* 3.954, *Ar. Pax* 454.

cavillam: 'jeering'. This is an *hapax*, comparable to *cavillatio* in meaning, cf. *Sti.* 228, *Tru.* 685. This refers to the slave's pun on *pone*.

non...nugas ago: 'I am not joking'.

639 The slave continues to question and mock Euclio.

ego: EFZ; *ergo* BDVJ. In terms of scansion, if the reading *ergo* was employed, iambic shortening could be invoked, which is not unlikely in the first position in the line, to enable it to scan. Both are possible in terms of sense. Stockert prefers *ergo*, cf. *Poe.* 881, *Pse.* 1313, which emphasises the question, cf. *Per.* 217, *Poe.* 386, Lodge, G. (1924) 1.512, and indicates that the slave now understands Euclio, cf. Stockert, W. (1983) 172.

eloquere: most editors view this as the imperative, but Stockert (172) prefers to see this as the second person singular present indicative,

since in his opinion there is never a clear imperative with verbs of saying in connection with *quin*, cf. *Epi.* 274, *Mil.* 1183, *Per.* 144, *Tri.* 502, Müller, C.M.S. (1929) 137-142. But, cf. *Mos.* 469, *Rud.* 946, Lodge, G. (1933) 2.485, 2.487.

suo nomine: this phrase is in the emphatic final position of the line, cf. *Pse.* 185, *Rud.* 236. This helps to show that the theme of naming things and not naming them, in particular the pot, the gold, and Euclio's daughter, will become key from now on.

640 There is elision spanning the speaker change, which may suggest that Euclio interrupts the slave.

non hercle equidem quicquam sumpsi nec tetigi: MSS reading; *non equidem ego qua voluptate sumsi neque tetigi* Nonius, cf. Non. 635 L.

sumpsi...tetigi: a pair of synonyms rounds off the slaves' statement of denial in emphatic fashion.

ostende: for the sense of *ostendo* here, cf. *Epi.* 683, 723, TLL 9.2.1121.12 ff.

huc: 'to me', cf. *Aul.* 634, *Poe.* 1049.

641 This line features two resolutions and five elisions, as the excitement of the section increases. Euclio's mood is becoming more agitated, while the slave is gaining confidence.

em: 'there you are'. The imperative of *emo*, shortened by *apocope*, cf. Hofmann, J.B. (1951) 35 f., Lindsay, W.M. (2002) 137.

ostendi: there is polyptoton with line 640 and with *ostende* later in line 641. The present tense is to be expected here: *ostendo*, cf. *Amp.* 52 f., 89, *Epi.* 683, *Men.* 1086, *Mil.* 206, *Poe.* 724 f., Bennett, C.E. (1910) 1.45 f.

eccas: 'here they are'. The form arises from the combination of *ecce* plus *is*, cf. *Amp.* 778, *Aul.* 177, Lindsay, W.M. (2002) 138. This would have been accompanied by the slave ostentatiously showing his hands to Euclio.

video: with this simple affirmation, Euclio acknowledges that he sees that the slave cannot be hiding the pot of gold. However, his suspicion is so great that despite the evidence of his own eyes, he is incapable of believing. Thus the use of this verb is especially ironic.

age: 'come on'. This is normally a general exclamation rather than a specific imperative from the verb *ago*, cf. Bennett, C.E. (1910) 1.349 f.

tertiam: 'the third', sc. *manum*. This word and the irony it contains is emphasised through the positioning at line-end. It demonstrates the absurd action Euclio is being driven to by his suspicion. For the idea of thieves having extra hands, cf. *Aul.* 554, Marcovich, M. (1977) 217 f.

642 This line contains two resolutions and four elisions, underlining the agitation of Euclio as described by the slave.

laruae...intemperiae insaniaeque: the slave speaks an aside, and names three things which seem to be attacking Euclio, in an emphatic tricolon, cf. Leo, F. (1896) 3.14. *laruae* is always trisyllabic in Plautus, cf. Lindsay, W.M. (1900) on *Cap.* 598. For the etymology, cf. Walde, A., Hofmann, J.B. (1938-1956) 2.476, 2.661 f., Ernout, A., Meillet, A. (1932) 853 f., 980 f. For parallels, cf. *Amp.* 777, *Men.* 890, *Non.* 64 L., RE 12.878 ff., Wissowa, G. (1912) 235 ff.

intemperiae insaniaeque: 'madness and mania', cf. *Aul.* 71, Serv. Verg. *Aen.* 6.152. These are virtual synonyms, which produce alliteration and assonance. Note the use of the plurals, which creates rhyme. The plural of *insania* is unique in Plautus, cf. *Cic. Mil.* 22, *Ver.* 2.4.47.

643 **facisne iniuriam:** 'do you do harm?', cf. *Aul.* 458, *Ter. Ad.* 162, *Ph.* 983, *Rhet. Her.* 4.25.35, Kaser, M. (1955-1959) 1.139 ff.

mihi: *Langen*; *mihi annon* MSS reading. *annon* is unnecessary; if it were included, it would give the question imperative force, cf. *Rud.* 1399, Lodge, G. (1924) 1.123.

fateor: there is polyptoton with line 644. Euclio takes the slave's words in a trivial manner, which is surprising, cf. *Men.* 138, Duckworth, G.E. (1952) 356 ff.

pendes: see notes on lines 50 and 77-78.

644 Euclio issues a threat to the slave in the first part of this line.

fiet...fatere...fatear: there is alliteration throughout the line, together with polyptoton of the verb *fateor*. The conditional threat governs the tenses of *fiet* and *fatere* strictly, cf. *Amp.* 358. The *nisi* clause must feature the present indicative, as it does here.

645 di me perdant: this is a standard formula for a curse or prayer, using the subjunctive mood. For the construction, followed by a *si* clause, cf. *Cis.* 497 f., *Mil.* 833, Bennett, C.E. (1910) 1.72, L-H-S 2.664.

646 nive: 'or if', cf. *Rud.* 1420.

adeo: 'in fact', cf. *Mer.* 993, 1018. With this remark the slave turns Euclio's idea against him, since he makes out that he would not want to steal from the old man anyway, as he clearly has nothing worth stealing. This may also be a ploy to make Euclio admit the detailed whereabouts of the pot.

agedum: this exhortation consists of *age* plus the particle *dum*. It is often used with another imperative, cf. Bennett, C.E. (1910) 1.350. The suffix '-dum' is often attached to an imperative in Plautus as an intensifier, cf. L-H-S 2.610. This is the only place in Plautus in which there is a sequence of such imperatives with this suffix, cf. Lodge, G. (1924) 1.438 f. For parallels with *excutedum*, cf. *Petr.* 128.4, *Mart.* 4.66.3, *Ar. Ach.* 344.

pallium: this is a Greek cloak or mantle, cf. Duckworth, G.E. (1940) on *Epi.* 1, RE 18.2.249 ff. The fact the slave has one suggests he has a wealthy master, since slaves would usually just have worn a tunic. The

fact that he wears this garment also fits the idea that he puts forward at the start of the line, that Euclio has nothing that he would wish to steal.

647 This line contains a few speaker changes, and therefore runs swiftly and excitedly. The to-and-fro nature of the dialogue in the line helps to heighten the excitement of this section.

tuo arbitrato: 'at your pleasure' / 'by your wish', cf. *Aul.* 654, *Bac.* 876, *Cur.* 428.

ne...habeas: a clause of fear, cf. *Mos.* 922, *Per.* 541 f., *Sti.* 600, *Hom. Il.* 16.128, *Men. Epit.* 425, Madvig, D.J.N. (1869) on *Cic. Fin.* 5.3.8, Hofmann, J.B. (1951) 51 f.

tunicas: this was the short-sleeved Roman undergarment worn by both males and females: one wore an outer and an under tunic, for which there were various names, such as *tunica interior*, *subucula*, *indusium*, cf. *V. Max.* 7.4.5, *Hor. Ep.* 1.1.95.

tempta qua lubet: the slave is being suggestive and crude. The verb is used in this sense only here in Plautus, cf. *Lucr.* 4.234, *Cic. Leg.* 2.3.6, *Verg. Geo.* 3.563, *Ov. Met.* 10.289, Lodge, G. (1933) 2.769.

648 This line is a regular septenarius, with three elisions, but no resolution.

vah: see note on line 296.

scelestus quam benigne: *scelestus* was one of Plautus' favourite words for describing a villainous character. According to Stockert (174), there is ellipse of *facit*, cf. *Cap.* 949, *Cis.* 107, *Mos.* 816, *Cic. Ver.* 2.3.196, *Phil.* 13.35, *Hor. Ep.* 1.7.62 f.

ut ne: 'so that...not'. It is the equivalent of *ne*, and leads to a paratactic construction, cf. L-H-S 2.643 f., Bennett, C.E. (1910) 1.258.

649 novi sycophantias: Leo; *novi siconpantyas* BDV; *novi siconpantyras* E; *novi sichophantias* J. 'I know deceit'. This is derived from the Greek word

συκοφαντία, which had the somewhat different sense of 'blackmail' or 'dishonest prosecution', and is found only in Plautus in Latin, cf. *Poe.* 654, *Pse.* 485, *Men. Sam.* 578. For the ironic sense of *novi* here, cf. *Aul.* 241, 434, *Mil.* 265.

rusum ostende: there is hiatus required between these two words. However, *rusum* was also found as *rursus* and *rursum*, and certainly in the former case, there would not be hiatus. However the word is written, it appears that Plautus would have wished to have a pause at this point, cf. *Cis.* 754, *Poe.* 1000, Leo, F. (1912) 312, n.2, Stockert, W. (1983) 175, Langen, P. (1880) 152 f.

650 **dexteram:** J; *dextram* BDVE. There is strong enjambment to this line, and then a break comes after this word, with hiatus at the change of speaker.

em: 'there you are'. See note on line 641.

laevam: Euclio draws an opposition between the right and left hand. This contrasts with the prior occasion on which he requested sight of the slave's hands, when he viewed both hands together, cf. *Aul.* 640.

651 There are swift exchanges in this line, which demonstrate the trickiness of the slave.

mitto: 'I forbear' / 'I omit'. Here, the verb equates to *cesso*, or *desino*, cf. *Per.* 207, *Ter. Ad.* 335, *Cic. Quinct.* 27.85, *S. Rosc.* 53, *Non.* 551 f. L.

redde...reddam: there is polyptoton, and the slave again responds to Euclio's command with a question, in which he picks up the old man's diction, cf. *Aul.* 634.

a: 'ah'. For the form, cf. *Amp.* 935. This particle may have various different meanings, depending on the context, cf. Lodge, G. (1924) 1.1.

652 The swift exchanges continue in this line. The repetition gives the line a sense of moving to and fro between the two speakers. The line itself moves swiftly thanks to three resolutions.

certe: MSS reading; *certo* Langen. *certe* equates to *certo* here, cf. *Amp.* 829, *Aul.* 60, Langen, P. (1880) 28, Lodge, G. (1924) 1.257.

habes...habeo...habeo: there is polyptoton, as the slave responds to Euclio's statement with two questions picking up Euclio's diction. This mimicry creates mockery. These questions show excitement or agitation on the part of the slave, cf. *Aul.* 713, *Cap.* 148, *Cis.* 511 ff., L-H-S 2.467, Hofmann, J.B. (1951) 102 f.

653 **id meum:** this phrase at the start of the line uses the pronoun, and highlights Euclio's refusal to name the pot to another character, cf. *Aul.* 760. This refusal to identify the pot is made to seem even more absurd, because of his insistence on trying to retrieve it from the slave.

insanis: for the sense, cf. *Epi.* 575, *Men. The.* 22 f.

654 **tuo arbitrato:** see note on line 647.

penes: 'in my possession'. This preposition governs pronouns only, often following them. Here it governs the personal pronoun *me*, cf. L-H-S 2.239. There is significant hyperbaton between *penes* and *me*, as they are separated by more than an enclitic, cf. L-H-S 2.216. Plautus neglects normal word-order for the sake of placing this word at line-end, and keeping the pronouns together. The word-order of the line is striking for the double anastrophe of *tui...quicquam*, and *me...penes*, cf. *Asi.* 854, *Cap.* 795, *Tri.* 1146, *Ter. Hec.* 535, Langen, P. (1880) 153, Lindsay, W.M. (2002) 90.

655 This line consists of two imperatives and two questions. It therefore underlines Euclio's state of mind extremely well, and is supported by the five resolutions.

mane mane: the repetition of this imperative at the start of the line demonstrates Euclio's agitated state of mind. It is an approximation to real speech, and gives the line a lively start, especially since it creates a proceleusmatic foot, cf. *Asi.* 229, *Men.* 179, *Mer.* 474.

illic...hic: 'there...here'. Euclio creates an opposition between two locations, and in terms of the length of question involved, cf. Lindsay, W.M. (2002) 45. However, ironically he is referring to the same place, despite these opposing terms, cf. Stockert, W. (1983) 175. The questions suggest that there is a sound off-stage, cf. *Aul.* 242, Hunter, R.L. (1981) 47.

656 Like the previous line, this one is agitated, due to two resolutions, four elisions, one example of *apocope*, and the use of exclamations at the start of the line.

ille...hunc...hic: the use of the pronouns highlights the opposition between this man and that man: there are two thieves collaborating together in Euclio's mind, cf. Lindsay, W.M. (2002) 45. *ille* must refer to the imagined man in the temple, while *hunc* and *hic* refer to Lyconides' slave, cf. *Mil.* 275, 1053, 1082, Lindsay, W.M. (2002) 7 f., Sedgwick, W.B. (1959) 139. In order for the line to scan satisfactorily, it is necessary to treat *ille* as one syllable, by *apocope*.

657 The line is calmer than the previous two, with only one resolution. Euclio appears to be calming down, and becoming more reasoned in his thinking. Nevertheless, he seems to be convinced that there is someone else inside the temple.

postremo: 'finally'. This introduces the final part of the argument, cf. *Asi.* 49, *Bac.* 615, Lodge, G. (1933) 2.353.

hunc iam: Nonius; *iam hunc* MSS reading. The MSS reading would require hiatus.

perscrutavi: Euclio picks up the slave's and his own words from earlier, cf. *Aul.* 620, 651, 653, *Non.* 751 L.

hic nihil habet: Leo; *nihil habet* Nonius; *hic nihili abet* B¹DJ; *hic nihili habet* B²EV. For the force of *habeo* as comparable to *teneo* and *occupo*, cf. Ter. *An.* 82 f., Verg. *Aen.* 2.290, Non. 497 L.

quo: 'to where'.

658 **Iuppiter...perdant:** the slave utters a standard short curse formula, cf. *Cap.* 868, *Rud.* 1112. There are similar formulae in Greek, cf. Ar. *Pl.* 1 f., *Ec.* 476, Nicostr. Com. 5 PCG, Alex. 247.14 PCG, Men. *Dys.* 504, *Epit.* 424 f.

egit: Mueller; *agit* MSS reading. The emendation removes the need for hiatus, although it would not be problematic in this position. According to Stockert (176), the MSS reading should be retained, and hiatus and *syllaba anceps* at the *locus Jacobsohnianus* should be accepted, since in Plautus, the phrase *agere gratias* always occurs in the present tense, cf. Lodge, G. (1924) 1.653 f.

egit gratias: 'he showed gratitude'. Euclio makes a very ironic statement about the slave's behaviour and words, cf. TLL 6.2224.81.

659 **socienno:** 'friend'. This word has an unusual ending, cf. Maniet, A. (1969) 60. The etymology and origin may be Etruscan, cf. Walde, A., Hofmann, J.B. (1938-1956) 2.551 f., Ernout, A., Meillet, A. (1932) 908, L-H-S 1.321. This is the only occasion on which it is used in place of *socius*, cf. Non. 253 L.

interstringam gulam: 'I will strangle the throat'. Euclio utters a typical violent Plautine threat, using an unusual phrase, cf. *Amp.* 673, *Rud.* 655, *Sal. Cat.* 55.5, TLL 7.1.2281.53 ff.

660 The line contains many short words and six resolutions, and therefore moves very quickly. This underlines Euclio's desire that the slave hurry up and leave, and his agitated state of mind, as he ends up leaving the stage rather than the slave. There is the sense that Euclio does not know what he is doing, because he is so upset. Euclio leaves the stage

at the end of the line, entering into the temple, which ensures that the slave cannot enter there and collect the gold. It also follows from the idea that he believes there is another robber inside the temple. In the MSS, the line appears to be an octonarius, which is not likely; therefore it is necessary to remove a word.

abin an non: Pylades; *abin hinc annon* MSS reading. The emendation leaves the common phrase *fugin hinc* intact, and restores the metre, cf. *Aul.* 643, *Cur.* 566, *Pse.* 1246, Wallstedt, E. (1910) 69.

te videam: MSS reading; *revideam* Bothe; *revideas* Goetz; *revenias* Brix; *recipias* Stockert. There is corruption towards the end of the line, resulting in a *lacuna*. Catalexis is required at the end of the line, since it is the final line of the section, and the last line in this metre; therefore *revideam* is possible. The problem with *revideam* and *revideas* is that they lack an object, cf. *Apul. Met.* 11.26, Langen, P. (1880) 154. Stockert (176 f.) suggests *recipias*, which he supports by virtue of its occurring at other scene-endings, cf. *Aul.* 119, 177, *Mer.* 498, *Ter. Ph.* 462, 464. In addition, it seems that it can be used intransitively or reflexively but omitting the pronoun, which means that the problem of the lack of an object does not arise, cf. *Per.* 51, *Rud.* 880, Lodge, G. (1933) 2.535.

661-712 These lines are in iambic senarii, which would have been spoken, without musical accompaniment. There is a clear contrast with the preceding section, which consisted of chanted trochaic septenarii. This section involves Euclio and Lyconides' slave only at first. The stage is empty momentarily between line 681 and 682, as both of these characters leave the stage. The second part of this section involves Lyconides and his mother Eunomia, and the third part is a monologue by Lyconides' slave. The exit of Euclio and the change of metre at line 661 have been used as criteria for the signalling of a new scene at this point, however, there are no new speakers. The first section, the slave's monologue is almost a stop-gap scene, since Euclio has left the stage briefly to fetch the gold from the temple of *Fides*. It therefore serves to prevent the stage from being empty, and the length of the monologue simply provides a reasonable time delay for Euclio's absence. The spoken section of these fifty lines or so is much less lively than the previous section: there is much less knockabout humour, and the speeches are in general much less emotional. However, much occurs in this short space to forward the plot of the play. The location of the pot is changed from the temple of *Fides* to the grove of *Silvanus*, and it is eventually stolen by the slave; in addition, the daughter of Euclio gives birth to Lyconides' son, within earshot of the youth and his mother, driving on the marriage between the young couple, and ensuring the marriage proposed by Megadorus will not go ahead.

The characterisation of Lyconides in this section is unsatisfactory, especially since this is his first appearance onstage. This seems to be a result of a lack of interest in his characterisation on the part of Plautus, rather than a deliberate attempt to alienate the audience from him. At line 592, the characterisation of Lyconides poses no problems for Plautus. He is portrayed as the *amans adulescens*, in a shorthand characterisation by his slave. There are two levels to this portrait, that is the stereotypical, and the detail. It would appear from events later in the play that Lyconides is meant to be viewed as basically good morally, but that he suffers in this

section from a heavy reliance on assumptions by Plautus, as regards the typical youth role in comedy.

661 The line is a regular senarius with only one resolution and one elision, underlining the change of metre. There is strong enjambment to the next line, with *mavelim* creating the expectation of *quam* at the start of line 662.

emortuum...me mavelim...malo: there is alliteration throughout the line, ensuring a striking start to this spoken section. For the traditional asseverative formula, cf. *Amp.* 1017 f.

me: sc. *esse*.

lito: 'by destruction' / 'by death'. This word belonged to the language of high poetry in old Latin, cf. *Enn. Ann.* 398 V., *scen.* 134, 334 V. Thus the monologue commences in a typically grand manner, cf. Haffter, H. (1934) 70.

662 dem...insidias: 'I may trick'. The slave refers to a typical Plautine theme in his development of the slave role in Roman comedy: the desire of a slave to trick his or someone else's master, cf. *Bac.* 299, *Cas.* 436, *Mil.* 303, 1389, *Per.* 481, *Poe.* 549.

663 The line is a regular senarius with no resolution, underlining the nature of the metre.

hic: MSS reading; *illic* Bach. 'here'. The emendation removes the need for hiatus that is otherwise required at this point. The hiatus is acceptable however, so the emendation is not necessary.

audebit aurum abstrudere: the second half of the line is filled by three long words, which produce both alliteration and assonance.

aurum: the slave is by himself, and has no qualms about identifying the gold, cf. *Aul.* 818 f.

664 The line is a regular senarius with no resolution, and therefore suitable for the content, which is suggestive of the slave's clarity of thought and calmness of mind.

ecferet iam: Pius; *hec feretiam* B; *hęc seretiam* V¹E; *hec secretiam* D; *hoc feret iam* V²J.

665 **āttāt fōrīs crēpūīt sēnēx ēcc(um) aūr(um) ēcfērt fōrās:** this line contrasts sharply with the previous few senarii, as it contains three resolutions and two elisions. It therefore moves much more swiftly, and is more agitated in tone. This is appropriate, as the slave is surprised at the start of the line, and has to think quickly.

attat: see note on line 411.

foris crepuit: 'the door creaked'. The slave employs a standard means of signalling the entrance of another character onto the stage, cf. Petersmann, H. (1971) 91-109. The stage doors may have made a noise to accompany these words, or an artificial sound may have been produced. *crepo* is always intransitive, cf. *Bac.* 1057, *Cas.* 874.

eccum: see note on line 177.

ecfert: there is polyptoton with line 664, as the slave picks up his vocabulary from the previous line. This underlines the fact that Euclio is doing exactly what the slave predicted.

666 This line serves to signal and explain the slave's decision to remain onstage. The line divides neatly into its three metrons, mirroring well the possible tiptoe movement of the slave, as he creeps into the background.

huc: Lambinus; *hic* MSS reading. The emendation is necessary to restore the sense of the line.

ianuam: there is *variatio*, as Plautus employs this singular form for the word 'door', rather than *foris* which he used twice in line 665.

concessero: 'I will loiter'. The verb is usually used in the following phrase, *concedo huc a foribus*, rather than *ad ianuam*, cf. *Men.* 158, *Mos.* 429.

For the use of the future perfect tense as a simple future, see note on line 570.

667 While the slave remains onstage, Euclio re-enters from the temple of *Fides*, his arrival having been signalled by the slave's words and the noise of the door, cf. *Aul.* 665 f. Euclio commences a monologue, which is directed to himself, but is overheard by the slave. The monologue is not too lengthy, and therefore the dramatic illusion is not stretched too far in this instance, cf. Norwood, G. (1963) 80 f. There is no dialogue between the two characters, as the slave does not speak again until Euclio has left the stage, cf. *Aul.* 676. In the MSS a new scene is indicated at this point, because of the return of Euclio, even though the metre remains unchanged, and the two speakers remains unchanged, even though Euclio has been offstage briefly. The line contains no elision or resolution, and only five words. It is therefore rather striking and emphatic, which is appropriate since Euclio is choosing to pass judgement on the goddess *Fides*, and it also highlights the irony of the line. Euclio is clutching the pot of gold, and he may not be concealing it with his clothing.

Fide...fidem: Charisius; *fidei...fidem* MSS reading. The polyptoton neatly encloses the line, and emphasises the irony, since Euclio does not have the ability to trust any god or person. *Fide* is an alternative form of the dative case, cf. *Aul.* 615, *Char.* 1.70.16 GLK, 1.55.9 ff. GLK. For the word-play, cf. *Aul.* 586, 614 f., 617 f., 621 f., Blänsdorf, J. (1967) 62.

Fide...maxumam multo fidem: the alliteration underlines the neat construction and ironic content. Note the use of *multo* plus the superlative, which provides extra emphasis, cf. *Amp.* 782, 994, *Sti.* 164. For the unusual word-order, see note on line 499.

668 sublevit os: Nonius, Charisius; *subluit os* MSS reading. 'she has bamboozled' / 'she has cheated'. This set phrase originates from the verb *sublino*, and alludes to the practice of smearing the face of a sleeping

person, which was a kind of practical joke, cf. Verg. *Ecl.* 6.22, Petr. 22, Non. 65 L., Gronovius, J.F. (1823) 176 f., Otto, A. (1890) 259. The use of this phrase shows Euclio's suspicion and superstition, as he believes that the gods are trying to trick him. This expression is found only in Plautus, cf. *Mil.* 110, 467, *Pse.* 719.

paenissume: MSS reading; *plenissime* Charisius. 'very nearly'. It is better to retain the MSS reading, since it is well attested, cf. Char. 1.189.25 ff. GLK. For the superlative adverb, cf. *Aul.* 466, 633.

669 subvenisset: 'had come to my assistance'.

subvenisset...miser: the line contains a pair of parallel clauses, which involve *variatio* through the change of subject from *corvos* to *miser*, and third to first person. For the use of the pluperfect subjunctive, cf. Lindsay, W.M. (2002) 124.

corvos: see note on line 624.

670 There are two resolutions and three elisions, as Euclio appears to become a little excited, since he is grateful to the raven for saving his gold from theft.

nimis: 'very much'. See note on line 61.

illum corvum: this is the object of *velim*, as well as the subject of *veniat*, demonstrating an archaic form of parataxis, cf. *Cas.* 559, *Poe.* 1066, *Ter. Ad.* 874, Lindsay, W.M. (2002) 27 f. See note on line 54.

ad me: 'to my house'.

671 illi: MSS reading; *illic* Bothe. The emendation removes the need for hiatus at the *locus Jacobsohnianus*. It is the dative case. There is no clear evidence in favour of *illic*, cf. *Amp.* 263: as a dative it is never transmitted clearly. If one scans the first syllable of *illi* as long, Meyer's law is not broken, according to Stockert (178), because *aliquid boni* is a quasi-four syllable word, for which an exception is possible.

aliquid boni: this phrase at the end of the line raises the audience's expectations. Euclio appears to be on the point of rewarding the raven, and expressing his gratitude. The use of *aliquid* also suggests the reward will be material, maybe even financial. There is strong enjambment to line 672.

672 dicam: 'I may say'. This word lets the audience and its expectations down with a sudden drop, as one would expect *faciam*. According to Stockert (178), this is an example of *aprosdoketon* or *παρὰ προσδοκίαν*. Euclio wishes to give only words as a reward to the raven. This is in line with Euclio's character development in the play: although expectations were raised, it would not have been in character for Euclio to give a financial reward. Therefore Plautus has created a very funny joke, with an unexpected twist, which has caught the audience out, cf. *Bac.* 503 ff., *Poe.* 1228, *Ar. Ach.* 733, *V.* 166 f., Duckworth, G.E. (1952) 356 ff., Enk, P.J. (1953) on *Tru.* 347 f.

nam...perduim: 'for that which he utters, may I give so much as I may waste'. *quod edit* is the object of both verbs, cf. *Asi.* 536, *Tri.* 339.

tam...quam: these words signal the two parallel clauses; for their force, cf. L-H-S 2.596.

duim...perduim: *Camerarius*; *dium...perdium* MSS reading. There is *variatio*, polyptoton, and *figura etymologica*. The archaic optative forms are used, with the force of present subjunctives, cf. L-H-S 1.528. The line is therefore extremely rhetorical and figurative in construction and tone. The use of *duim* within the line is especially unusual, and is a result of the desire for word-play, cf. Haffter, H. (1934) 115 f.

673 abstrudam: 'I may conceal'. This is a key theme in the play, with the pot being concealed four times, cf. *Aul.* 7 f., 583, 673 ff., 712.

cogito: 'I wonder' / 'I think up'. The use is unusual, whereby the verb equates to *excogito*, or *invenire*, cf. Prop. 1.1.17, Cic. *Rep.* 1.21, TLL 3.1468.49 ff.

solum locum: 'lonely place', cf. *Mos.* 995, *Rud.* 227, 1185.

674 **Silvani:** *Silvanus* was a Roman god. According to Stockert (179), the equivalent in the Greek model was probably Pan, cf. Wissowa, G. (1912) 215, Latte, K. (1960) 83, Ludwig, W. (1961) 60. This raises the question of whether this change of location was a Plautine addition, and whether there was an equivalent in the Greek model. He was a god of private rather than public cult, but he was a very popular god in Roman folk religion, cf. CIL 13.1780, *Cato Agr.* 83, Wissowa, G. (1912) 213 ff., Latte, K. (1960) 83, RE 2nd S. 3.1.117 ff., Dorcey, P.F. (1992) *passim*. On the etymology of his name, cf. Walde, A., Hofmann, J.B. (1938-1956) 2.537 f., Ernout, A., Meillet, A. (1932) 900. See introduction (p. 32 ff.).

lucus: V²J, Nonius; *lucus* BDV¹E, cf. Chelius, K.H. (1989) 133.

extra murum: 'beyond the wall'. This may allude to the idea of the *pomerium* at Rome, that is the sacred boundary of the city, cf. Konstan, D. (1977) 311 ff.

avius: Nonius; *aulus* MSS reading. 'out of the way'.

675 **crebro:** 'dense'.

salicto: 'willow plantation', cf. *Cato Agr.* 1.7, 33.5.

oppletus: 'filled with'. For the construction with the ablative, cf. Lindsay, W.M. (2002) 11 f.

sumam: 'I will take up'. Stockert (179) takes the verb as having the same sense as *eligere* here, cf. Non. 636 L.

676 **Euclio** leaves the stage by one of the side-entrances at the end of this line, making for the grove of *Silvanus*. In order for the slave to

overtake him later he must leave slowly, without noticing the slave. He is clutching the pot of gold.

certumst: 'I have decided', cf. Ter. *Hau.* 466. This set phrase is used several times in this play, cf. *Aul.* 141, 681. It may be followed by the accusative plus infinitive, the plain infinitive, an indirect question, or a paratactic clause, as here, cf. *Poe.* 501, Bennett, C.E. (1910) 1.236, Lindsay, W.M. (2002) 53. It is the normal impersonal means in Plautus and Terence of saying 'I am certain'.

Silvano...Fide: the two names of the deities surround the clause which takes up most of this line. It is ironic that Euclio should trust the former more than the latter.

Fide: Leo; *Fidei* MSS reading.

677 The distribution of words between the characters was amended by Pius, so that the slave now commences his speech, as Euclio leaves the stage.

euge euge: Camerarius; *fuge fuge* MSS reading. The slave is exclaiming with joy at the prospect of stealing the gold successfully from Euclio. This is a necessary emendation if these words are given to the slave rather than Euclio. It would not make sense for Euclio to say these words, or even the command to flee suggested by the MSS, cf. Hofmann, J.B. (1951) 26 f.

di...volunt: the exclamation continues, in a set phrase, cf. *Cas.* 814, *Men.* 1120, *Tri.* 1076. According to Fraenkel, it is typical of Plautine slaves to found their success on the help of the gods, cf. Fraenkel, E. (1960) 175 f.

678 This line is rather swift moving, containing six elisions and two resolutions, and therefore suggestive of the slave's quick mind and rapid movement.

praecurram: Leo; *percurram* MSS reading. 'I will hurry on before'.

inscendam: 'I will climb up'.

679 **indeque:** 'from where', cf. *Aul.* 707, Lindsay, W.M. (2002) 48.

observabo aurum: there is hiatus at the *caesura*.

aurum: the slave openly refers to the gold once again; he is willing to do this partly because he knows he is alone.

abstrudat: see note on line 673.

680 In this and the following line, the slave provides further justification for his presence onstage by referring to his master, cf. *Aul.* 696 ff., 815. However, the fact that this occurs late in his appearance shows that the slave is an instrument in the Euclio story, cf. Stockert (179).

hic: 'here'.

681 At the end of this line the slave dashes off in the same direction as Euclio, using the same side-entrance, in the hope of overtaking the old man and stealing the gold. It is neatly parallel in structure to the line uttered by Euclio just before he left the stage for the grove of *Silvanus*, cf. *Aul.* 676.

certum est: see note on line 676.

malam rem...lucro: these key nouns surround the final clause uttered by the slave, highlighting the fact that he brings trouble and seeks wealth. In line 676, Euclio drew an ironic contrast; the slave's exit line differs in that he elaborates on what he will do. *malam rem* equates to *poenam*; see note on line 483. For the expression here, cf. *Asi.* 474, *Cas.* 266.

quaeram: 'I will seek out'.

lucro: 'gain' / 'profit'.

682 The stage is momentarily empty after the exit of the slave towards the grove. At this point two new characters enter the stage, but the metre remains unchanged. The MSS indicate a new scene at this point, because of the entrance of new characters. This is the first appearance of Lyconides

onstage in the play, and he does not name himself until line 779. However, Eunomia has already appeared onstage, and thanks to his use of *mater* in his first line when addressing her, the audience should be able to identify the youth on the stage. It has been suggested that Lyconides would not have made his first appearance so late in the Greek model, and that Plautus has cut one or two scenes from the start of the play, cf. Kuiper, W.E.J. (1940) *passim*. In the scene-headings in the MSS the daughter of Euclio, who calls from offstage, is named as *Phedria*, cf. Deufert, M. (2002) 219. For a discussion of her name, see the introduction (p. 67 f.). The motif here is that of the intervention by the mother, cf. *Men. Kith.* 1 f., Webster, T.B.L. (1950) 149.

dixi tibi mater: this phrase shows that as we meet the characters, their conversation is drawing to a close. This is a typical stage technique, whereby characters come onto stage mid-discussion. As Stockert (179 f.) notes, this avoids repetition, cf. *Cis.* 631, *Epi.* 104, Duckworth, G.E. (1952) 124 f.

mater: Lyconides will address his mother directly three times within four lines. This stresses the fact that he is pleading with her, and perhaps suggests that he is whining. However, it also shows his respect for her position in the family, as his superior, and continues the pattern established during the conversation between Eunomia and Megadorus, cf. *Aul.* 120-176.

iuxta: 'next to'. In Plautus, *iuxta* always occurs together with *cum*, cf. L-H-S 2.235, Lodge, G. (1924) 1.875.

rem mecum: MSS reading; *mecum rem* Nonius. In the MSS reading, *rem* is enclitic, and has therefore naturally moved into the second position in the clause. Nonius has made his emendation for the sake of the sense, since *iuxta* and *mecum* should accompany one another, cf. *Mil.* 234, *Per.* 249, *Pse.* 1161, *Tri.* 197, *Non.* 504 f. L. *rem tenes* should appear together too, according to Stockert (180), cf. *Aul.* 782, *Mer.* 478, *Poe.* 565, *Pse.* 651, *Tru.* 411. Stockert places the whole phrase *iuxta mecum rem tenes* in

parentheses, on the basis that the phrase *rem tenes* is not normally expanded upon, cf. *Amp.* 110.

683 super: 'concerning', cf. Lindsay, W.M. (2002) 92.

obsecro: 'I beseech'. There is polyptoton with line 684. The repetition of this verb by Lyconides underlines his earnest approach towards his mother, alongside his repetition of *mater*.

684 resecroque...obsecraueram: there is polyptoton in this line, which also creates polyptoton with line 683. The enclosure of the line by these two verbs reinforces Lyconides' plea, as does the change in tense. Stockert (180) attributes the use of *resecro* in this line to the desire for rhyme and emphasis, cf. *Cap.* 898 f., *Mos.* 1111 f. It is a rare verb in Plautus, cf. *Per.* 48, where the sense is different than elsewhere, cf. Paul. Fest. 353.9 ff. L., 354.8 L., *Nep. Alc.* 6.5, *Amm. Marc.* 24.6.17. The verbs are synonymous here, and this accumulation of synonyms is typical of Plautus, cf. *Aul.* 715 f., *Cap.* 511, *Cur.* 148, *Mer.* 170, *Rud.* 882, Szantyr, A. (1971) 7. In classical Latin, we would have the perfect tense of *obsecro*, rather than the pluperfect, cf. Lindsay, W.M. (2002) 62 f., Lodge, G. (1924) 1.436.

dudum: 'just now' / 'a long time ago'. There is an opposition between this temporal preposition and *nunc* in line 683, which is reflected in the use of tenses in this line, cf. Langen, P. (1880) 33.

685 fac mentionem: 'mention', cf. *Cis.* 134, *Per.* 109, Gronovius, J.F. (1823) 177.

avonculo: 'uncle'. This was trisyllabic here, which was the normal scansion; see note on line 35.

686 This iambic senarius, the first spoken by Eunomia in this dialogue, is very regular, featuring neither elision nor resolution, cf. *Aul.* 121-134. It is appropriate to the content of her words, as she seeks to calm and

reassure Lyconides. Her unflappable support of Lyconides is perhaps surprising, and not especially realistic. Plautus declines the opportunity to explore her character and her relationship with Lyconides.

tute: 'you'. There is pleonastic strengthening of the personal pronoun, which is typical of colloquial language, cf. Lindsay, W.M. (2002) 40.

facta...quae: the neuter plural, cf. *Aul.* 146. On the syntactical structure, cf. Lindsay, W.M. (2002) 68.

687 **confido:** 'I am sure'.

<a> **fratre:** Pylades; *fratre* MSS reading. *a* is required for the construction with *impetro*, cf. *Mil.* 1200 f., *Sti.* 71, *Cic. Fam.* 13.36.1.

impetrassere: 'to obtain'. This is the archaic future infinitive of *impetro*, cf. *Amp.* 210, L-H-S 1.624.

688 In this line, Eunomia is remarkably acquiescent, and has a surprisingly positive reaction to her son's predicament.

et: the force is *et profecto*, according to Stockert (180), cf. *Cas.* 227, TLL 5.2.892.77 ff.

causa iusta est: for the phrase, cf. *Cap.* 257, *Poe.* 533.

689 The senarius is heavy and regular. There is irony in that despite the weight of the line, Eunomia is not condemning her son's actions, cf. *Ter. Ad.* 469-477.

te...virginem: note the structure of the line, which involves patterning similar to that of a 'golden line', (pronoun PRONOUN verb adjective SUBSTANTIVE), as well as pairing of pronouns, and alliteration, cf. *Aul.* 107.

te...compressisse: the accusative plus infinitive construction is dependent on the phrase *ita est* in line 688, cf. *Cap.* 129, *Ter. Hec.* 577, Bennett, C.E. (1910) 1.389 ff., L-H-S 2.359, Löfstedt, E. (1911) 121 ff.

eam...virginem: there is hyperbaton, and the delay of the noun to line-end makes it more emphatic. There is irony in that the girl is no longer a *virgo* as a result of Lyconides' actions.

vinulentum: 'while drunk'. The word is modelled on *violentus* in its formation, and the ending '-entus' has the sense of being 'rich in' something, cf. *Cis.* 159, *Ter. Ph.* 1017, L-H-S 1.336, Maniet, A. (1969) 68 f.

690 **egone ut...mentiar:** a deliberative subjunctive, with a tone of protestation, cf. *Bac.* 375, *Cur.* 616, *Ter. Ph.* 304, Bennett, C.E. (1910) 1.189 f., Lindsay, W.M. (2002) 118.

te advorsum mentiar: for the use of *advorsum* with this verb, cf. *Mil.* 1079, *Poe.* 400, *Non.* 346 L. This verb is also constructed with *apud*, or the dative case, cf. *Amp.* 468, *Poe.* 152, Lodge, G. (1933) 2.41.

691 The daughter of Euclio shouts from within the old man's house while she gives birth, and does not appear onstage. Her name appears on the scene-heading in the MSS, but she is not mentioned by name in the play as it survives. Birth scenes always occur offstage, in both comedy and tragedy, so Plautus was just following convention, cf. *Ter. Ad.* 486 f., *An.* 473, T.B.L. (1950) 59, Duckworth, G.E. (1952) 125 f.

uterum: this noun is usually masculine in classical Latin, cf. *Caecil. com.* 94 R., *Afran. com.* 336 f. R., 345 R., *Turp. com.* 179 R., *Prob.* 4.213.3 ff. GLK, *Gel.* 3.16.1, *Apul. Apol.* 85., *Non.* 341 L., but it appears to be neuter in gender here. For discussions of this change of gender, cf. Langen, P. (1880) 154, Hodgman, A.W. (1902) 300.

uterum dolet: this is a personal construction in which the subject is *uterum*, cf. *Aul.* 410, Lindsay, W.M. (1900) on *Cap.* 928, Lindsay, W.M. (2002) 52. Originally impersonal constructions predominated with *dolere*, but personal constructions developed from uses like those found in Plautus, cf. *Men.* 882, *Sti.* 34-35, *Tri.* 288.

692 Iuno Lucina: this aspect of Juno was the goddess of childbirth. The Greek equivalent would have been Artemis, or Eileithyia, cf. RE 10.1115 f., Wissowa, G. (1912) 183, Schuhmann, E. (1977) 142.

fidem: the accusative of exclamation, perhaps with ellipse of *obsecro*, cf. *Aul.* 704, 712, Lindsay, W.M. (2002) 29, 55, 138.

em: see note on line 641.

693 rem...verbo: there is an antithesis between the event and the words, and the contrast is used to lay stress on the former as a better means of proof, cf. *Aul.* 222.

verbo: Leo; *video* MSS reading. For such a contrast between words and action, requiring this emendation, cf. *Cic. Fam.* 11.28.5, *Phil.* 8.4, *Sal. Hist.* 2.98.6 Maur.

694 ei: the archaic form of the imperative of *eo*.

intro mecum: usually the word-order is reversed, cf. *Bac.* 1175, 1181, 1185. However, this unusual word-order may have been used deliberately in order to avoid prosodic hiatus between *ei* and *hac*, cf. Stockert, W. (1983) 182.

gnate: see note on line 387.

695 impetratum ab eo auferam: Gruter; *efficiam tibi impetratum habeo auferam* MSS reading. It would appear that there are two different lines which have been conflated, or that a gloss (*efficiam tibi*) has entered the MSS tradition. This is a periphrasis of *impetrem*, cf. *Bac.* 197, *Epi.* 48, *Mil.* 1214. For the construction, see note on line 687.

696 Eunomia enters Megadorus' house during the course of this line, leaving Lyconides alone on the stage, to speak an exit monologue, cf. Duckworth, G.E. (1952) 107.

i: in contrast to *Eunomia* in line 694, Lyconides uses the classical form of the imperative. This shows that these forms were interchangeable for Plautus, making them available for characterisation.

sequor...meum: there is strong alliteration underlining Lyconides' obsequious nature. Lyconides indicates that he will leave the stage, but does not do so for a few more lines, cf. *Aul.* 802, Maurach, G. (1975) on *Poe.* 193, Marti, H. (1959) 97.

697 Lyconides addresses himself, and provides a reason for his slave's appearance earlier, cf. *Aul.* 605 ff., 680.

Strobilum: BDVJ; *Strolidum* E. Note the unusual word-order here; one would expect *meum Strobilum servum*, cf. *Cap.* 880 f., *Sti.* 656, Lindsay, W.M. (1900) on *Cap.* 875, Stockert, W. (1983) 182. For the question of the names of the two male slaves, see the introduction (p. 5 ff.).

miror: see note on line 1.

698 nunc ego mecum cogito: MSS reading; *quom ego mecum cogito* Seyffert; *nunc ego mecum <hoc> cogito* Stockert. The MSS reading is possible, but Stockert (182) suggests that a pronoun may be required, cf. *Mil.* 1375, *Mos.* 702, *Sti.* 519, *Tri.* 485.

699 This line contains four elisions and two resolutions, as well as alliteration. This suggests that Lyconides is becoming more emotional, and maybe angry, despite his words.

dat operam: 'he pays attention' / 'he does me service'. For this set phrase, see note on line 142.

700 At the end of the line Lyconides enters into Megadorus' house, where he imagines the trial regarding his fate to be taking place. Although this is his uncle's house, and therefore the issues do concern his family, surely the events of this section within Euclio's house concern Lyconides

just as much, or they should do. This monologue by Lyconides is revealing in terms of what it does not say or do. Lyconides expresses no affection for Euclio's daughter; rather he remains very objective. He shows no concern for his 'beloved', at what was an extremely dangerous stage in her life. Childbirth often led to the death of the child and the mother in ancient times, and yet Lyconides demonstrates a complete disregard for the mother of his child and perhaps even more surprisingly his child, cf. Hopkins, K. (1983) 72 f., 118 f., 218-226. Lyconides does seem reflective during this short monologue, but his concern is completely self-centred. There is a lack of characterisation of Lyconides. This line is problematic metrically, since if one scans *capite* as a tribrach, the law of the split anapaest is transgressed. According to Stockert (182), this can be avoided by scanning *ubi* as an iamb, or having hiatus after *intro*, cf. Lindsay, W.M. (1922) 19 ff., Hodgman, A.W. (1902) 297. Brix inserted *hinc* after *ibo*, and Wagner inserted *sed* before *ibo* in order to resolve the metrical difficulties of this line.

capite: 'head' / 'fate'.

comitia: 'assemblies' / 'meetings'. This is a Roman allusion and legal terminology. For the imagery, cf. *Pse.* 1232, *Tru.* 819, *Cic. Leg.* 3.19.44, *Sen. Ep.* 118.3 f.

701 The MSS indicate a new scene at this point, although the metre remains the same, with the iambic senarii continuing. The stage is empty momentarily after Lyconides' departure into his uncle's house, however, and Lyconides' slave then returns alone from the grove of *Silvanus*, holding the pot of gold. It is likely that the pot is held so that it is visible to the audience, as the slave is proud of his achievement. The name of the slave given in the MSS is *Strobilus*. It is certainly the slave that belongs to Lyconides. This speech is typical of a boastful slave, and the first line sets the tone, with the image of a mythological land, and the reference to mountains of gold, cf. *Men. Dys.* 666 ff., Zagagi, N. (1980) 16 f., Fraenkel, E.

(1960) 8, 71, Lieberg, G. (1992) 71-80. Note how the line begins with a comparison, cf. *Bac.* 925 ff., *Mer.* 469.

picis...supero: 'I alone surpass in wealth the rich griffins who inhabit the mountains of gold'. The *picus* was a fabulous bird like the griffin; compare the Greek γρύψ, cf. Non. 222 L., Riess, E. (1941) 161. According to Nicastrī (158 f.), the mountains could be those in the extremes of Sarmatia or Scythia, or the modern Atlas mountains, which were fabled by the ancients, and supposedly guarded by ferocious griffins, which were half-snake, and half-lion, cf. Hdt. 3.116, 4.13, Plin. *Nat.* 7.2.10, 33.21.66, Mela 2.1. *picis* is dative plural, with *supero*, cf. Bennett, C.E. (1910) 116. The Boeotian name for the sphinx was φίξ. This lived near Thebes, cf. Pl. *Cra.* 414d, RE 20.256 f., Paul. Fest. 226 L. This may be a confusion or conflation of myths by Plautus, cf. Fraenkel, E. (1960) 31, 83; or the names may have been interchangeable in old Latin, cf. Isid. *Orig.* 20.11.3. On the word-order here, cf. *Amp.* 712 f., *Asi.* 64 f., *Mil.* 986. The golden mountains were proverbial, cf. *Sti.* 24 f., Non. 604 L., Ar. *Ach.* 82, Otto, A. (1890) 227, 279.

702 **istos:** 'those of yours'. The word has its pejorative sense here; see note on line 167.

703 **memorare...mendicabula:** the line is composed of four long and heavy words, giving it an elevated tone. This is typical of the speech of a boastful slave, since they tend to rise above their expected positions, cf. Duckworth, G.E. (1952) 249 f., 323. The phrase *hominum mendicabula* equates to *homines mendicos*, cf. *Asi.* 473, *Cur.* 614, *Per.* 204, *Poe.* 273, Cic. *Att.* 11.9.2, Non. 201 L., Fraenkel, E. (1960) 8, Stockert, W. (2000) 15-30 in Raffaelli, R., Tontini, A. (2000). In this type of phrase, the genitive is appositional, cf. Bennett, C.E. (1910) 68, Lindsay, W.M. (2002) 16. There is hiatus at the caesura after *nolo*.

mendicabula: this is a *hapax* formed from *mendicus* plus the suffix '-bulum', which is usually used to denote instruments or places, cf. *Aul.* 285, *Bac.* 376, *Cas.* 159, *Tru.* 27, *Apul. Met.* 9.4, Langen, P. (1880) 155, L-H-S 314, Maniet, A. (1969) 17, Palmer, L.R. (1954) 237.

704 **rex:** 'big wig' / 'ruler'.

Philippus: the slave identifies himself with a king, which is a common theme for a boastful slave. Plautus refers to one of the kings of Macedon; this reference may also have been in his Greek model. In any case, the wealth of many of the kings of Macedon was proverbial, cf. Otto, A. (1890) 278. See note on line 86. For the Plautine figure of identification, cf. *Aul.* 86, *Epi.* 178, Fraenkel, E. (1960) 36, 51 f.

o lepidum diem: an accusative of exclamation, cf. Lindsay, W.M. (2002) 29, Bennett, C.E. (1910) 253 f.

705-706 **multo...prior multoque prius:** 'I arrived earlier than him by far, and first I stationed myself in a tree much before'. The construction being employed is that of the ablative of comparison plus the comparative in both adjectival and adverbial forms. There is parallelism between these two clauses, and strong enjambment from line 705 to 706. There is also a strong *caesura* in line 705 immediately preceding this section.

706 **me conlocavi in arborem:** it is rare to use the verb *conlocare* with the idea of direction, cf. *Men.* 986, TLL 3.1635.39 ff.

707 **indeque:** the force here is positional not temporal; see note on line 679.

spectabam: *Lambinus*; *exspectabam* MSS reading. There is hiatus after the verb. If one retains the MSS reading it is necessary to scan *indeque* as a disyllable. The literal meaning of the verb was probably still quite prominent when Plautus was writing, cf. TLL 5.2.1887.36 ff., 5.2.1898.72 f.

708 **me deorsum duco:** 'I descend down', cf. *Amp.* 1042, *Bac.* 593. Note that the tense used by the slave changes from the perfect to the present, increasing the vivid picture of the action. *deorsum* scans as two syllables here; see note on line 367. For the meaning of *duco* as comparable to *descendo*, cf. *Non.* 438 L.

709 There are three elisions and one hiatus after *plenam*, meaning that the line does not flow easily. The weight of the line lays emphasis on the pot of gold. There are some difficulties in the understanding of these last few lines of the slave's speech. Stockert (185) suggests that a verse may have fallen out, in order to explain what he perceives as an awkward sequence of appearances. His other consideration is that Plautus may have altered this part of the play, and indeed, this whole speech may be a Plautine invention, which may explain the lack of clarity.

auri plenam: for the genitive with *plenus*, cf. Bennett, C.E. (1910) 2.85 f., Lindsay, W.M. (2002) 17, L-H-S 2.77.

inde: 'thence'.

710 In contrast to line 709, there are two resolutions, elision at the main sense break in the middle of the line, and *apocope* of *ille*, making line 710 swift and light. The rapid movement is appropriate for the quick movement of the slave, and the sense that he is rushing as he describes Euclio arriving, and tries to hide from him.

recipere se: 'to retire' / 'to go home'. This refers to Euclio's return to the hiding-place, according to Stockert (184 f.), cf. Ludwig, W. (1961) 66. However, it could refer to his return home, having already been to the hiding-place.

711 **declinavi:** 'I turned away'. The usage is transitive here; this usually occurs only when the verb is being used metaphorically, cf. *Ov. Met.* 7.88, *Suet. Aug.* 70. The slave is on his way back into the town.

extra: the preposition has local force, opposite in meaning to both *intro* and *intra*, cf. *Cap.* 735 f., *Pse.* 331, Lindsay, W.M. (2002) 88, L-H-S 2.230.

712 At the end of this line the slave leaves the stage by the other side-entrance, making for Lyconides' and his home. He cannot be referring to Megadorus' house, as he does not meet Lyconides until later. This leaves the stage empty momentarily. At the beginning of this line the slave indicates that Euclio will soon be arriving onstage from the side-entrance from which the slave entered, from the grove of *Silvanus*. Together with the clear reference to the pot, this ensures the audience anticipates that Euclio will have discovered the theft.

attat: see note on line 411.

hoc: this is the first clear indication in the slave's speech that he is actually carrying the pot of gold.

condam: according to Stockert (185), the sense equates to *abscondo*, which is a rare usage, cf. *Lucr.* 5.956. The force may however simply equate to *pono*, cf. Lodge, G. (1924) 1.292.

domum: this is governed by the verb *ibo* rather than *condam*. See note on line 79.

713-831 These lines are in various sung and chanted metres, to musical accompaniment. See introduction (p. 13). There is a clear contrast with the preceding section, which consisted of spoken iambic senarii. The MSS indicate a new scene due to the change in metre, the momentary emptiness of the stage, and the entrance of a new speaking character in Euclio from the grove of *Silvanus*. The first section is a monologue by Euclio, who has just discovered the theft of the gold. The colometry and metre are uncertain. Some editors like Lindsay designate the first section as anapaestic. However they may be cretic or dactylic measures involving shortening of some syllables, cf. Questa, C. (1995) 86 f. It is certain that the prosody is very different from that in the preceding section, and that it is not in iambo-trochaic verse. There is a sharp change in the pace of the play at this point. The metre serves to emphasise Euclio's agitated emotional state, and this is an extremely lively section. It does not further the plot as such, and is rather for the entertainment of the audience. The second short section is a monologue by Lyconides, which takes the form of a trochaic system. This is also rather lively, given that Lyconides is also in an emotional frame of mind. It is instructive that these two monologues are juxtaposed, for similarities and differences are shown between the two characters. Euclio continually changes his behaviour and his attitude, because of his suspicious and frantic nature. This indecision and hesitation is also demonstrated by Lyconides, although it is the result not of a suspicious mind but of his being a typical *adulescens* of ancient comedy, cf. Duckworth, G.E. (1952) 237 ff., 279 ff. The third section is a dialogue between the two characters already onstage. This commences at line 731, and the MSS indicate a new scene at this point, even though no new characters appear, cf. *Aul.* 537. This is composed in lively trochaic septenarii, and is rather long, but amusing. Tension builds up during this section, as there is a grave lack of communication between the two men, and therefore mistaken meanings. In the fourth section, Lyconides is left alone onstage, and continues in a long chanted measure, the iambic

septenarius. This metre is used for energetic monologues and dialogues by both Plautus and Terence, and though there is a change of pace, the tone is still fairly lively, cf. *Epi.* 341-381, *Per.* 280-328, *Rud.* 290-413, 1281-1337, *Sti.* 673-682, *Ter. Ad.* 707-711, *An.* 820-828, *Hec.* 816-840. The final section involves both Lyconides and his slave, as the slave returns from Lyconides' home, without the pot of gold, still triumphant. This is also a lively dialogue as Lyconides tries to get the better of his slave. Unfortunately, this is also where the MSS end, and the remainder of the play is lost. It does appear that the gold was obtained from the slave by Lyconides and returned to Euclio, before the marriage between the young couple proceeded. It is also likely that Euclio gives some or all of the gold as a dowry for his daughter.

713 A *canticum* commences with this line, creating a strong contrast in pace with the previous section. There are two elisions, underlining the swift and agitated entry made by Euclio from the shrine of *Silvanus*, having discovered the theft of his beloved pot of gold. The structure of the line is neat and striking, with a tricolon of exclamations, followed by a pair of rhetorical and opposing questions, a repeated imperative, and another pair of questions. There is also a decline in Euclio's command of syntax, as he moves from polysyllabic words to monosyllables, and from sentences of a few words to single-word questions. This is highlighted by the staccato nature of the line. It not only introduces the change of metre, but it also swiftly introduces the tone of this section. Stockert (185) considers this to be a swift anapaestic octonarius, to emphasise Euclio's unrestricted agitation, cf. *Rufin.* 6.561.8 ff. GLK.

perii interii occidi: there is an asyndetic tricolon of exclamations of despair, to give Euclio a striking and emotional entrance, cf. *Mil.* 1244, *Tri.* 1118, *Ter. Hec.* 65, *Leo, F.* (1896) 3.10, 3.11 f. These verbs are synonyms, but used in this context their meaning is less important than the emotional state of the speaker that they imply. The tricolon serves to underline his

upset. The norm with these verbs is to have a pair, cf. *Cap.* 693, *Cas.* 665, *Mos.* 1031.

quo...curram: there are two deliberative questions, one is positive, one is negative. They are parallel and opposed. The use of short deliberative questions further emphasises the agitated state of Euclio's mind. The subjunctive is used as one would expect in questions of this nature, suggestive of possibility not fact. They lack meaning, and emphasise that there is no way out of this situation for Euclio.

tene tene: the repetition of the imperative continues to demonstrate Euclio's state of confusion and woe, cf. *Aul.* 415.

quem quis: the use of two one-word questions serves to highlight his despair, and rounds off this agitated line well. The neat opposition between these words and the meanings of the questions highlights well the succinct nature of the Latin language. There is ellipse of the verbs, which by enhancing the brevity, emphasises the sense of Euclio's agitation, cf. *Poe.* 435 ff., *Ter. Eu.* 65, *Hau.* 555, Hofmann, J.B. (1951) 46 f.

714 The line moves swiftly like line 713, thanks to five resolutions, the short words within the line, and five elisions. The sense of Euclio gabbling and exaggerating his misfortunes is heightened by the occurrence of two more tricola.

nescio nil video caecus eo: this is a tricolon expressing Euclio's utter confusion, employing *variatio* in the type of verb constructions. He does not know or understand what has happened, because he was unable to see. His trust is based entirely in that which he can see. This first half of the line demonstrates this for the audience once again. Stockert (186) equates *caecus eo* to *caecus sum*, cf. *Aul.* 721.

quo...sim: the second tricolon involves polyptoton of *qui*, and *variatio* with the use of *ubi*. Since the constructions are indirect questions, and the ideas expressed are future possibilities, as in line 713, the subjunctive mood is used. For the force of *qui* here, cf. *Aul.* 1.

715 In this line the pace slows, as there are fewer words. Euclio actually stops rushing around, and begins to gather his thoughts a little. For the scansion of this line, cf. Questa, C. (1967) 239.

nequeo cum animo certum investigare: there is the idea of the *animus* as the partner of a person, according to Stockert (186), cf. *Aul.* 383, *Mos.* 702, *Tri.* 255, *Ter. Ad.* 500. The force of *certum* is predicative, cf. *Pse.* 566, *Ter. Eu.* 921, TLL 3.915.43 ff.

investigare: the use of this word in particular helps to reduce the pace, thanks to its length and its long syllables. It is used here with an indirect question, cf. *Rud.* 1210, *Cic. Ver.* 2.1.63, *Att.* 3.23.4.

vos ego: MSS reading; *ego vos* Peters. The emendation results in a more common word-order.

715-716 Euclio addresses the audience from the middle of line 715 onwards for several lines. This is a feature of comedy, whereby the illusion is broken, and the audience are invited into the play, cf. *Cap.* 11 ff., *Cis.* 678 f., *Men.* 879-880 f., *Ar. Pax* 543 ff., Duckworth, G.E. (1952) 132 ff., Kraus, W. (1934) 72 f., Molina Sánchez, M. (1990) 285-295.

obsecro...oro obtestor: there is a tricolon with alliteration of synonyms that continues from line 715 into line 716, cf. *Aul.* 713 f. These verbs of begging require the subjunctive mood in the verbs which complete their sense. For the asyndeton of *oro obtestor*, cf. Szantyr, A. (1971) 1 ff.; Stockert (186) views this phrase as parenthetical, within the wish-clause.

716 hominem...quis: a contamination of *hominem qui* and *demonstretis quis* according to Stockert (186). For this use of *quis* after a specific antecedent, cf. *Rud.* 920, L-H-S 2.555, Lindsay, W.M. (2002) 44.

eam: Euclio refers to the pot of gold using the feminine pronoun, effectively saying 'her' as opposed to 'it'. This is ambiguous, and it allows

the misunderstanding which will occur later with Lyconides, and indeed signals to the audience that they might begin to expect this problem. This misunderstanding would also have worked in the Greek model, if a female noun for 'pot' was employed, like ὑδρία. It is typical of Euclio that he is unwilling to identify the pot of gold to the audience, his potential helpers, cf. *Aul.* 634 ff., Blänsdorf, J. (2000) 27-42 in Mennemeier, F.N. (2000).

717-719 Acidalius; 717 *post* 719 MSS reading; 719, 717, 718 Hermann. The change of order by Acidalius makes better sense in terms of the addresses used by Euclio and unity of the section. If the order in the MSS were retained, there would be a few switches between singular and plural, rather than only one. Line 718 must follow directly on 717; the question is whether 719 precedes or follows these two lines. Hermann's suggestion suits the staging well. Euclio addresses the whole audience, and then turns to an individual, before addressing the whole audience once again, after the laughing has occurred.

717 **quid est quid ridetis:** DVEJ; *quid est quod ridetis* B. The two questions directed at the audience demonstrate Euclio's suspicious nature. The anaphora of *quid* lays emphasis on the short questions, and involves *variatio* in terms of the sense of the word in each question. It means 'what' and 'why' in the first and second question respectively. For evidence in favour of B, cf. *Men.* 677, *Mos.* 69, *Pse.* 9.

fures...complures: this is funny, because Euclio accuses the audience of being thieves, and this is stressed through the positioning of the adjective at line-end in the emphatic position, as well as by the use of hyperbaton. There may have been visual humour too, if the actor in question chose to look at certain members of the audience implying that he meant them, cf. *Bac.* 1072 f., *Mil.* 1130 f., *Sti.* 673 f., Duckworth, G.E.

(1952) 135. The reaction of Euclio to the laughter is to attack the audience, cf. *Ar. Ra.* 274 ff.

718 vestitu et creta: the construction is the instrumental ablative with *occulto*, cf. *Sal. Jug.* 12.5, *Tac. Ann.* 2.17.6. There are differing interpretations of this phrase. One could view *creta* as 'make-up', cf. *Tru.* 294, *Nov. com.* 83 R., *Hor. Epod.* 12.10, Gronovius, J.F. (1823) 177, TLL 4.1186.69 ff. However, the reference seems to be to men only, which would probably argue against this. The Roman *candidati* would have used chalk to whiten their togas, cf. *Isid. Orig.* 19.24.6. In this case, the phrase is a hendiadys, which equates to *vestitu cretato*. It is rare to find true classical Latin hendiadys in Plautus, cf. *Epi.* 149, *Mos.* 1157, *Pse.* 42, *Verg. Geo.* 2.192. This may be a Roman reference added by Plautus; however, as Stockert (187 f.) notes, such an attack on important politicians would not only be unusual for Plautus, it would also have been rather dangerous. Stockert (187) favours another hypothesis, that this phrase describes elegant garments, treated with chalk. Therefore the reference would be to refined citizens in general, not politicians; these people would be sitting in the front rows of the audience. In this case, *creta* refers to *creta Cimolia* or *creta fullonia*, used mainly for freshening up clothes, cf. *Poe.* 969 f., *Titin. tog.* 29 R., *Plin. Nat.* 35.57.195 ff.

atque sedent: for opposing views on whether the audience would have been seated, or would have had to stand, cf. *Amp.* 65 f., *Cap.* 11 f., *Poe.* 17 f., 1224, Duckworth, G.E. (1952) 80 f., Beare, W.S. (1955) 231 f. The evidence of the plays suggests that Plautus viewed his audience as seated.

frugi: see note on line 587.

719 quid ais tu: Euclio switches to the second person singular. He is now addressing one person in the audience, cf. *Asi.* 104, 521, *Tru.* 129, Hofmann, J.B. (1951) 43 f. *aio* is a defective verb; the second person singular is disyllabic, cf. *Amp.* 364, *Asi.* 371, L-H-S 1.531.

credere: 'to trust' / 'to believe'. This is ironic, since Euclio does not seem willing or able to trust anyone, not even the goddess *Fides*.

certum est: 'I have decided'. See note on line 676.

esse...cognosco: Euclio suggests with this clause that he is able to determine whether someone is of good character by their air or expression. Yet thus far in the play Euclio has appeared to be a poor judge of character. This is probably meant to flatter his addressee. For the idea that the face was a mirror of one's character, see note on line 599, cf. Cic. *de Orat.* 3.59.221, Petr. 126. For the construction of the verb *cognosco* with *ex*, cf. Var. *R.R.* 2.8.5 f., Cic. *Inv.* 1.70, TLL 3.1511.27 ff.

720 Throughout this line, Euclio refuses to mention the pot of gold by name, or even by pronoun. He also becomes more agitated again, as signalled by his use of three questions of decreasing length, and a one-word accusation.

hem: an exclamation. For the force, cf. *Asi.* 445, *Men.* 250, Don. Ter. *An.* 803, 928, Luck, G. (1964) 39 f.

721-726 This appears to be an anapaestic system. The fact this is a system is demonstrated by the joining of lines 724 and 725 by synaloepha, and the lack of use of means of separating lines, such as hiatus and *syllaba anceps*. The MSS treat these verses as long lines, apart from 723, which indicates a lack of understanding of the metre by the scribes, cf. Stockert (188).

721 There is alliteration throughout the line underlining the self-pitying and egocentric nature of the line, constituted by a quadricolon of exclamations of self-pity.

miserum misere perii: B²; *miserum miserum* B¹DVEJ. The correction is necessary for the restoration of the grammar, cf. *Aul.* 14, 731, *Tru.* 565. The usual word order is *perii miser*, with the substantive or adjective,

rather than the adverb. Seyffert suggested *misere miserum*, cf. *Cis.* 689, *Pse.* 13.

ornatus: this word is characteristic of Euclio's self-pity. The first syllable is shortened by iambic shortening, because of the word-group, cf. *Tri.* 841, Dziatzko, K. (1882) 272 f. The force is predicative, cf. *Amp.* 119, *Cap.* 997, *Epi.* 214, *Tru.* 463, *Cic. Fin.* 5.7.

722 tantum gemiti: the construction involved is *tantum* plus the genitive case, cf. Bennett, C.E. (1910) 2.18, Lindsay, W.M. (2002) 16 f. *gemitus* was a noun of the fourth declension, and one would expect the genitive to be *gemitus*; however, when Plautus was writing, both *gemiti* and *gemitus* were possible alternatives for the fourth declension genitive case. It was not until later that this ambiguity was removed and *gemitus* was installed as the normal genitive case, cf. *Aul.* 83, CIL 1.636, *Non.* 782 L., *Prisc.* 2.258.17 ff. GLK.

mali maestitiaeque: the alliteration continues from line 721, and highlights the pairing of these words, within the tricolon formed by *gemiti* and these two nouns. Plautus uses *maestitia* only on this occasion, and it is rare in poetry, cf. *Juv.* 11.53, *Cic. Off.* 1.146, *Phil.* 5.38, *Liv.* 9.4.6.

723 perditissimus: MSS reading; *peritissimus* Lindsay (*app. crit.*). Euclio is exaggerating, to comic effect; see note on line 633. The placing of this long word at the start of the line provides it with even more emphasis. For the shortening within the word, cf. *Tri.* 833, Questa, C. (1967) 33.

omnium in terra: the use of this phrase, the genitive of *omnis* and the generalising formula *in terra* lends further exaggeration and weight to Euclio's words. There is iambic shortening in this word-group, cf. *Men.* 367.

nam quid...tantum auri: Stockert (189) draws on the parallel of line 722 to support the deletion of *qui* by Spengel, as well as the metrical advantages, cf. *Cap.* 868 f., *Poe.* 917 f.

724 This line is composed of only a few longer words. It is therefore more weighty, and sombre, reflecting the fact that a disaster has occurred to Euclio, and the seriousness with which he approached the task of protecting his valuable find.

concustodivi: this is a rare word, found only here and in inscriptions, according to Stockert (189).

sedulo: for the ancient etymology of this word, cf. Non. 54 L., Don. Ter. An. 679, Maltby, R. (1991) 556.

me defraudavi: there is a strong opposition between this verb at line-end and the use of *sedulo* in the middle of the line. In this line, Euclio claims to have tricked himself, which suggests his suspicious nature has driven him to the extreme belief that he can trust nobody at all, not even himself. This forms the beginning of a tricolon, which continues into line 725, cf. *Aul.* 713 f., *Cur.* 628, Leo, F. (1896-1906) 3.17.

725 **animumque...meum:** the first half of this line involves pairing and parallelism, signalled by anaphora of *que* and *meum*, and the identical structure of each phrase within the clause. It is also underlined by the similarity in meaning of the words *animum* and *genium*, and the similarity in their prosody. The idea of deceiving one's own *genium* can be explained by the nature of the *genius*, which can be equated with the life-strength of a person, cf. *Per.* 108, 263, *Sti.* 622, *Tru.* 183, Ter. *Ph.* 44, Pers. 5.151, Latte, K. (1960) 103 ff., Wissowa, G. (1912) 175 ff., RE 7.1155 ff., Stockert, W. (1983) 189. It seems Euclio and his *genius* are sustained by the possession of the gold, rather than by food and drink.

eo: MSS reading; *ergo* Mueller; *adeo* Seyffert. Since the metre is still uncertain in this line, it is unwise to amend the text on metrical grounds. *eo* is a logical reference to the gold, cf. Leo (*app. crit.*), and should not be amended unnecessarily. It should be taken in prosodic hiatus with *alii*, or with synezisis and hiatus, according to Stockert (189 f.). The suggestion of

ergo is questionable, because it is attested with *nunc* only in questions, cf. *Bac.* 346, 899. *adeo* would also be questionable and unparalleled.

726 malo et damno: Euclio ends his speech of outrage with a neat doublet, cf. *Men.* 133, *Poe.* 1367. If this is taken as an ablative of cause, a change would be required to be made to *eo*, cf. Bennett, C.E. (1910) 315. It could be viewed as an ablative of accompanying circumstances, cf. *Amp.* 321, *Asi.* 471, *Cas.* 825, *Rud.* 775, Lindsay, W.M. (2002) 35.

727 A trochaic system commences and Lyconides enters the stage from Megadorus' house. The stage has not been left empty because Euclio is still onstage nearby. Despite the change of metre and the entrance of a new speaking character, the MSS do not indicate a new scene here. The trochaic system differs from a section of trochaic septenarii in that each line flows into the next, and therefore elision may occur over what appears to be a line junction. The metre is continuous until the end of the system. This section works as a transitional phase before the next trochaic section, cf. Questa, C. (1995) 86 f. This line in particular moves swiftly thanks to three elisions.

quinam: 'who exactly?' / 'who on earth?'. This has special force due to the strengthening particle '-nam', cf. Lindsay, W.M. (2002) 44, 101. This commences a standard line of introduction, indicating that a character has noticed the presence of another on the stage, cf. *Bac.* 451.

nostras: Lyconides is referring to Megadorus' house.

eiulans...maerens: there is a neat opposition in the use of these two words which have a similar meaning, and both refer to Euclio's lamenting. The first term is a rather silly word, formed etymologically from the exclamation *ei*, cf. Porph. Hor. *Epod.* 10.17, Walde, A., Hofmann, J.B. (1938-1956) 1.396 f., Ernout, A., Meillet, A. (1932) 284 f. The second term is a serious, rather tragic word. Together with the active verb that they enclose they show that Lyconides is fond of exaggerating and using

many words when a few would suffice. The structure is asyndetic, and the word-order is unusual, cf. *Aul.* 318.

728 Despite the fact that this is a trochaic system, this line has a dactylic rhythm. It flows in an ungainly manner, and may therefore be representative of the alarm which seizes Lyconides once he realises that the man he can hear complaining is Euclio.

oppido...interii: Lyconides utters exclamations of woe, cf. *Aul.* 713 ff., but he is much less agitated than Euclio.

palam: 'public' / 'in the open'. Lyconides assumes that Euclio has discovered the birth.

729 **filiam suam:** this phrase is delayed through hyperbaton, for emphasis. The possessive adjective scans as one long syllable. Stockert (190) points out that it is at this point that Lyconides' misunderstanding commences, as he now focuses his thoughts on the girl alone, as he continues to do in the following conversation with Euclio.

incertumst: 'I am uncertain' / 'I am undecided'. This is a set phrase comparable to the frequent *certum est*; see note on line 676.

730 **abeam:** Hare; *quid agam abeam* MSS reading. The phrase *quid agam* is unnecessary in this line, and would spoil the neatness of the line's structure.

abeam...fugiam: this is a Latin tongue-twister, formed of two pairs of verbs, signalled by the anaphora of the particle *an*. It also constitutes a quadricolon as a whole. The pairs are formed of standard opposites, whether to go away or stay, and whether to approach or flee. There is a progression in thought, as the first pair seems to be a general rhetorical *topos*, but the second pair appears to be more specifically related to Lyconides' options regarding Euclio. The use of rhetorical questions and the sense of confusion is comparable to that of Euclio in lines 713 ff.

quid agam: the state of mind displayed by Lyconides, in not knowing what he should do, is known as *aporia*, cf. *Cur.* 589, *Sti.* 77 ff., *Tru.* 824, Thierfelder, A. (1929) 92 f. There is hiatus after *agam*, which is not satisfactory metrically.

edepol nescio: MSS reading; *non edepol scio* Spengel. *edepol* is being used as an intensifier by Lyconides to emphasise his *nescio* and *quid agam*. The phrase *edepol nescio* is not paralleled; Spengel's suggestion avoids the problematic hiatus, and has parallels, cf. *Asi.* 299, *Bac.* 321, *Sti.* 111 f.

731 The metre changes to trochaic septenarii at this point, and this section is therefore chanted to musical accompaniment. As usual with this metre, the tempo is swift and lively. The MSS indicate a new scene, perhaps prompted by the subtle change in the metre, and the change from monologue to dialogue, as the characters already onstage notice one another. However, there are no new characters. In this line Euclio shows that he has heard Lyconides speaking, even though he may not have caught the actual words spoken by the youth. There are two changes of speaker in this line, and many short words, helping the dialogue to run swiftly.

quis homo hic loquitur: this is a standard means of transition from monologue to dialogue, cf. *Cap.* 133, *Cur.* 229, *Rud.* 333.

<miser> **immo ego sum et:** Acidalius; *immo ego sum miser et* MSS reading. It is more logical for Euclio not to say *miser*, since he speaks after Lyconides, and *miser* can be understood in his sentence from the context. Euclio picks up on this adjective though, and converts it into an adverb, cf. *Mer.* 708 f. It is noticeable that where Lyconides contents himself with a simple statement, Euclio has to elaborate his worries. In contrast, if we retain the MSS reading, cf. Skutsch, O. (1936) 213-214, Euclio would appear to have supplied *miser* to the younger man's words in his own head. This type of misinterpretation in Plautus, however, usually only happens if an idea has already been expressed, cf. *Bac.* 276.

732 **maestitudo:** the sense is comparable to *maestitia*, and it is another *hapax* in Plautus, cf. *Aul.* 722, *Acc. trag.* 613 ff. *R.*, *Non.* 198 L.

optigit: the verb is third person singular, even though its subjects are a neuter plural and a feminine singular noun. This is because it agrees with the nearest noun, cf. *Mil.* 224 f., *Pse.* 1097, *Ter. Ad.* 835 ff., *Enn. Ann.* 38 V., *Cic. Fin.* 5.35, *Tusc.* 3.5, *K-S* 2.1.49 ff., Lindsay, W.M. (2002) 4 ff.

733 There is strong enjambment to line 734, as the relative clause introduced by *quod* requires completion. As Stockert (191) notes, the misunderstanding in this dialogue occurs thanks to the use by both men of general expressions and homonyms, cf. *Aul.* 737, 740, 744, 754, 756. Each man also uses terms that could resolve the issue, if the other were less blinkered, cf. *Aul.* 745, 748. For parallels in other plays, cf. *Amp.* 792 f., *Bac.* 842 ff.

quo...pacto: 'on what terms'. The construction uses the instrumental ablative, and is a legal phrase, cf. *Amp.* 592, *Mer.* 183, *Mil.* 964-965, Lodge, G. (1933) 2.274 f.

734 **feci et fateor:** the clause involves an alliterative pair of verbs, with *variatio* of tenses. Lyconides' tone as he says these words may seem inappropriate, as though he does not recognise the gravity of the situation, but he is also being practical, since the situation cannot be reversed.

735 **verumst:** Leo; *verum est* V²J; *versumst* DV¹; *versum est* BE. All the readings are possible from a metrical point of view, but in terms of sense, only *verumst* / *verum est* is possible.

<de te com>merui: Camerarius, Brix; *emerui* MSS reading; <de te de>merui Lindsay; <erga te com>merui Redslob. The *lacuna* has been filled by various suggestions: Redslob's emendation is not as logical in the context, and *erga* only occurs in the medial use, cf. *Ter. Hec.* 486, TLL

3.1880.18 ff., 3.1880.31 ff.; Lindsay's suggestion is unusual. The suggestion of Brix is better because it has the force of deserving badly from someone, and the verb governs *mali*, cf. *Epi.* 62, *Mer.* 828, *Ter. Hec.* 631, *Arn. Adv. nat.* 6.7, *Quer.* 95 J.

736 **quam ob rem ita faceres:** this type of subordinate clause derives from a subjunctive expressing doubt, cf. *Amp.* 1142, *Men.* 490, *Sti.* 82, Bennett, C.E. (1910) 1.248.

meosque...liberos: Euclio uses the plural, even though he has only one daughter, which may suggest that he is concerned about future generations. However, *liberi* is sometimes used to refer to only one child, cf. *Asi.* 64, *Ter. Hec.* 212, *Cic. Ver.* 2.1.40.

perditum ires: 'you would destroy'. The construction involves the supine with a verb of movement; see note on line 27.

737 **deus impulsor:** Lyconides places the responsibility on the gods rather than on himself, which is unacceptable to Euclio, but typical of young lovers in Plautine plays. It is however a generic excuse, cf. *Mos.* 916, *Per.* 597, *Ter. Eu.* 988, *Aes. A.* 1507 f., *Ar. Eq.* 229, *V.* 733 ff., *Men. Sam.* 631 f., *Dys.* 346 f. The idea of *impulsor* is negative here, cf. *Don. Ter. Ad.* 967; the positive force would be an *adiutor*.

impulsor mihi: B; *mihi impulsor* DVEJ. According to Stockert (192), the reading of B is preferable, because of the unusual trochaic scansion of *fuit* that is required by the order *mihi impulsor*, cf. *Cap.* 555.

738 **peccavisse:** MSS reading; *peccavisse* <me> Bentley; <me> *peccavisse* Itali. The insertion of *me* either before or after *peccavisse* removes the need for hiatus between *peccavisse* and *et*. In terms of sense the *me* is not needed, as it is natural to understand it in the context. However, metrically it places emphasis on the word and creates a neat chiasmus within the line. It would have been easy for a small word to be missed

out, especially since it appears later in the line too. For the accusative plus infinitive construction in which the subject of both words is the same, cf. *Aul.* 108, *Bac.* 1013, *Mos.* 1139, *Pse.* 853, Lindsay, W.M. (2002) 73.

peccavisse...culpam commeritum: these words are synonyms and there is a parallelism and chiasmus in this line which emphasises Lyconides' words.

739 In this line there are five elisions, so the line moves swiftly, and it may seem that Lyconides is rushing, out of embarrassment. The line is euphonious, with rounded vowels featuring prominently, as Lyconides attempts to calm the older man down.

adeo: 'indeed'. See note on line 291.

oratum: see note on line 27.

animo aequo: see note on line 187.

740 cur...ausu's: 'how could you?', cf. *Epi.* 697, 710. The etymology is from *qua plus re*, which then became *qur*. Euclio does not refuse to pardon Lyconides immediately, rather he takes the opportunity to release his anger. For the aphaeresis of *es* after *ausus*, cf. *Amp.* 379, *Verg. Aen.* 1.237, L-H-S 1.124.

id: 'that thing'. Euclio refuses to name the pot of gold again, and this allows the misunderstanding to continue, even though Euclio uses the neuter pronoun here.

tangeres: this is often used by Plautus with a double-meaning, as here, cf. *Aul.* 637, *Mil.* 1092, *Pse.* 122 ff., *Tru.* 276 f., Duckworth, G.E. (1952) 293 f. Ownership means that, without the consent of the owner, it is not legal to touch the property of the owner, cf. *Aul.* 744, 754, 756, Costa, E. (1968) 248.

741 fieri factum...fieri infectum: there is repetition of the verbs *facio* and *fio*, which is very deliberate word-play by Plautus, creating alliteration

and assonance, and a very figured line, cf. Otto, A. (1890) 129 f. The word-play would not be possible in either Greek or English. For a similar rhetorical style, cf. Ter. *Ad.* 26-80.

infectum: 'undone' / 'not done'.

742 **deos:** see note on line 737.

743 **at...enicem:** 'but I believe that the gods willed it that I may torment you in fetters at my home'. Euclio picks up and twists Lyconides' words from line 742 into a threat, in an extremely humorous manner. In particular, there is repetition of the phrase *deos credo voluisse*. The first half of the line is quite calm in the first half, although the repetition is suggestive of a future joke. The second half of the line is shocking and funny, and is a sharp turn in mood for Euclio, cf. Duckworth, G.E. (1952) 356 ff. He seemed to be calm, and suddenly he is raging at Lyconides. For the phrase *voluisse ut*, cf. *Bac.* 77, *Cas.* 828, Lodge, G. (1933) 2.911 f.

in nervo: 'in fetters'. The *nervus* was a wooden instrument, used to bind the feet and thighs, as well as the neck in Plautus' time, cf. *Poe.* 1409, Paul. Fest. 160 ff. L., RE 17.1.64 f., Stockert, W. (1983) 192.

enicem: technically *eneco* refers to a method of killing that does not leave external marks on the victim, for example, asphyxiation, cf. TLL 5.2.561.78 ff., 5.2.562.10 ff.

744 **ne...dixis:** this is an archaic form of the aorist optative, used here with the force of the jussive subjunctive; see note on line 50 and introduction (p. 74), cf. Happ, H. (1967) 87 ff. In classical Latin, the form would have appeared as *ne...dixeris*, the perfect subjunctive.

meam: Euclio uses the personal adjective without a noun in order to refer to the feminine *aula*. This word-play is possible in Greek, but not in English. It is understandable therefore that Lyconides assumes Euclio is referring to his daughter. This misunderstanding was foreshadowed and

prepared for in line 716. In Greek and Latin it is idiomatic to use *meus*, *tuus*, and their various other forms by themselves in order to refer to members of a family, providing another reason for Lyconides to take the view he does, cf. Lindsay, W.M. (2002) 41 f. Euclio is at fault, for once again refusing to name the pot or gold to his interlocutor, while referring to it as though it is a family member.

tactio: see note on line 423.

745 quia: for the force in answers to questions commencing with an interrogative, in which it introduces a better explanation, cf. *Aul.* 429, *Cur.* 688 f., Lindsay, W.M. (2002) 120, Stockert, W. (1983) 192.

vitio: 'failure' / 'defect'. This is the instrumental ablative, which governs the genitives *vini* and *amoris*. The doublet here is typically found in comedy when young men and assaults are the theme, cf. *Per.* 49, *Pse.* 802, *Tru.* 828, *Caes. Civ.* 3.57.2, *Cic. Fam.* 4.4.2, *Sal. Hist.* 1.7 Maur. The force of *vitium* is such that it does not necessarily imply that the failing or defect is morally wrong. Therefore in saying this line, Lyconides is not accepting responsibility for what he has done, nor is he acknowledging that it was morally wrong, cf. *Bac.* 87 f., *Ter. Ad.* 470 f., *Ov. Am.* 1.6.59, Otto, A. (1890) 372. For the formulaic use of *vitio*, cf. *Aul.* 166, Stockert, W. (1983) 193, Bennett, C.E. (1910) 2.69 f.

audacissime: Euclio uses this superlative adjective as a term of abuse, criticising Lyconides' insolence and brazen behaviour, cf. *Pse.* 288, Lilja, S. (1965) 19, 23, 57.

746 te...ausum: sc. *esse*. This is the accusative plus infinitive of exclamation, cf. *Cap.* 783, Hofmann, J.B. (1951) 49 f., L-H-S 2.461 f., Lindsay, W.M. (2002) 30, 75.

747 excusare: 'to plead as an excuse'. For the sense of this verb, cf. *Cic. Phil.* 8.1, *Caes. Civ.* 3.20.3, *Liv.* 33.29.8, TLL 5.2.1305.72 ff.

748 **luci claro:** 'in broad daylight'. Nonius; *luce clara* MSS reading. Nonius' reading is preferable, as the unusual masculine gender is likely to have been amended, cf. *Cap.* 1008, *Cic. Att.* 4.3.4, *Verg. Geo.* 4.490, *Non.* 309 L. *luci* is the ablative case, used with adverbial force, cf. *Amp.* 165, *Cas.* 786, *Men.* 1005. Stockert (193) notes that the attribute of such words is always masculine in gender, cf. *Amp.* 165, *Cis.* 525, *CIL* 1.582.4.

aurum: Euclio manages to say the word 'gold' out loud to another person, because he is mentioning it in a general context.

matronis: 'from Roman matrons'. The honour of a Roman matron is important, but this crime would be an insult to the whole family. The crime is cowardly, since a female is the target.

palam: the meaning is very similar to that of the phrase *luci claro*, emphasising the idea of the crime happening publicly.

749 **postid:** this is an alternative to *postidea*, cf. *Aul.* 118.

prehensi: Camerarius; *prensi* MSS reading. The emendation is necessary to restore the metre.

750 **nimis:** MSS reading; *nimi*' Lindsay. Although a word ending in '-s' did not always make position, it is not necessary to alter the spelling as Lindsay does, cf. Lindsay, W.M. (1922) 126, 207 f.

vile...amor: this is a moral reference, in the sense that these standard and clichéd excuses are used too readily, and that this is unacceptable from a moral point of view. As Stockert (193) notes, one has to supply the concept, 'expression'; thus, it is the expression and excuse that is too cheap, not wine and love themselves, cf. *Aul.* 547, *Sti.* 189. For the singular verb with two subjects, see note on line 732.

751 This line contains four elisions and two resolutions, which is indicative of Euclio's agitated state of mind.

752 quin: 'but' / 'rather'. The force is adversative, equating to *immo*, cf. *Asi.* 114, *Bac.* 1138, *Mer.* 431, *Per.* 485-486, *Tru.* 327, Lodge, G. (1933) 2.485 f.

ultro: 'voluntarily'. For the sense here, cf. *Mil.* 1244, 1403, *Pse.* 1120, *Tri.* 611, Lodge, G. (1933) 2.888.

supplicatum: see note on line 27.

753 purigant: Ritschl; *purgitant* MSS reading. 'they excuse themselves' / 'they make excuses'. The correction restores the sense of the line. This is the archaic, unsyncopated form, which was confined to the end of the verse, cf. *Aul.* 791, *Cis.* 384, *Mer.* 739, L-H-S 1.96, Lindsay, W.M. (1900) *Cap.* p. 20. Similar formations are *corrigo*, cf. *Tri.* 118, 653, and *iurgo*, cf. *Mer.* 119. The reflexive pronoun has also been omitted, cf. L-H-S 2.295.

754 illam: Euclio uses a feminine pronoun to refer to the pot of gold, and once again Lyconides believes that the older man is referring to his daughter, cf. *Aul.* 744.

attactam: 'that she was touched'. This is the passive perfect participle, forming the perfect infinitive, with the omission of *esse*, cf. L-H-S 2.351 f.

oportuit: 'it was fitting'. This is comparable to the phrase *opus est*, which is also impersonal, cf. *Mil.* 1336, *Tru.* 510, Lodge, G. (1933) 2.260, Bennett, C.E. (1910) 428, Langen, P. (1880) 236.

755 causifitor: 'I offer a pretext' / 'I make a pretence'. This rare verb occurs only once in Plautus, cf. *Apul. Met.* 10.9.

eam: Lyconides uses the feminine pronoun to refer to Euclio's daughter. However, Euclio believes Lyconides is referring to the pot of gold, for which he has been using feminine pronouns. Lyconides is also a poor communicator, because his embarrassment prevents him from explicitly mentioning Euclio's daughter, but his obsession with her makes

him narrow-minded, so that he assumes Euclio is also talking about her. His mistake is perhaps more reasonable, since Euclio talks about the pot as though it is a person, but Lyconides' refusal to take full responsibility for his action, and his resultant inability to name the girl, compound the communication problems.

756 potissimum: 'in preference to all others' / 'above all'. This may be a reference to a supposed Athenian law by which a rapist was obliged to marry the girl, or to supply her with a dowry, cf. Harrison, A.R.W. (1968-1971) 1.19, Todd, S.C. (1993) 276 f. For the phrase *uxorem habere*, cf. *Men.* 399, 509, *Mos.* 703.

meam: Euclio refers to the pot of gold, but his use of the feminine possessive pronoun allows Lyconides to continue to believe that Euclio is talking about his daughter, cf. *Aul.* 744. There is ellipse of *aulam*, which as Stockert (193) notes, is only possible because the audience knows that Euclio is concerned by the pot of gold alone.

757 This line features four elisions and flows quite swiftly. It may be that Lyconides is rushing, because he is embarrassed.

postulo: 'I desire'.

meam: Lyconides uses the feminine possessive pronoun to refer to Euclio's daughter, cf. *Aul.* 756. Lyconides uses the term inappropriately, but in a different manner to Euclio: he has assaulted this girl, but he has no right to consider her as his or call her his until the father has agreed.

758 quin: 'indeed'. See note on line 752.

meam illam: Lyconides uses these feminine pronouns to refer to Euclio's daughter, but Euclio as expected believes that Lyconides is talking about the pot of gold. There is synaloepha here, which obscures the diaeresis, cf. *Aul.* 189, 197, 221, Stockert, W. (1983) 194.

759-760 iam...meum: in the MSS these two lines are in reverse order, which was corrected by Acidalius. In terms of sense, the lines must flow in the amended order. The repetition of the verb *surripio* in line 761 from line 760 suggests that the amended order is correct. In addition, Euclio's words in line 759 respond well to line 758. Stockert prints the order according to the MSS, but in his commentary suggests that the inverse order as emended by Acidalius should be followed, cf. Stockert, W. (1983) 194.

759 praetorem: see note on line 317.

rapiam: 'I will snatch' / 'I will drag off', cf. *Cur.* 723, *Poe.* 1336, *Hor. S.* 1.9.77. This may have been accompanied by an attempt by Euclio to seize Lyconides.

tibi scribam dicam: 'I will bring legal action against you'. This is a set legal phrase, based on the Greek, δίκην γράφειν τινί, cf. *Poe.* 800, *Ter. Ph.* 127, 329, *Cic. Ver.* 2.2.37, *Men. fr.* 601 Koe., Costa, E. (1968) 443. There was an official action against theft in Athens, but not in Rome, cf. Todd, S.C. (1993) 99 ff., Scafuro, A. (1997) 95 f., Watson, A. (1971) 161 ff.

760 quid...quod: Lyconides uses the neuter pronoun. This suggests that Lyconides is beginning to realise that they have been speaking at cross-purposes, as the object of his concern changes from Euclio's daughter to a neuter object. He now has an inkling that Euclio has lost something, but Euclio is still completely wrapped up in his own concerns, and has no idea that they may have been talking at cross-purposes.

761 surripui: V²J; *surripio* BDEV¹. The perfect tense is more logical given Euclio's use of *surripuisti* at the end of line 760, to which Lyconides is responding. The use of the present would be colloquial, cf. *Prop.* 2.8.1, L-H-S 2.305. It would be more common in Greek, cf. K-G 2.1.136 f., by which this may have been influenced, cf. *Men. fr.* 3 Koe., *Ter. Ad.* 44.

Stockert retains the present tense, but Leo uses the perfect tense. This introduces a tricolon of questions, suggesting Lyconides' bewilderment.

tuom...quid id: Lyconides uses neuter pronouns, which shows that he has realised that Euclio and he were talking about different things. However, Euclio, now thinks that the *aurum* is the subject of discussion, as opposed to the *aula*.

763 The line is very heavy and regular, with mainly long syllables, and no resolution, as well as assonance, which emphasises Euclio's words, and lends them gravity.

aulam auri: this phrase is given an emphatic position at the start of the line and Euclio's response. This is the first time that Euclio has mentioned the pot of gold to anyone directly. There is a release of tension, as this phrase allows the process of resolution to commence, and ends the communication problems between the two men.

764 There is a strong contrast with line 763, because there are three resolutions that help the line to move swiftly. This is appropriate to the content: two accusations made by Euclio enclosing a defensive denial by Lyconides.

neque...feci: the denial of Lyconides employs parallelism signalled by the anaphora of *neque*. For the doublet of words and deeds, see note on line 222.

765 Lyconides is on the defensive, but this line is a skilful defence, with a neat, rhetorical structure. It also shows that Lyconides is willing to name both the pot and the gold, which contrasts strongly with his slowness to mention the daughter of Euclio directly.

pernego: Lyconides picks up the vocabulary of Euclio's one-word question at the end of line 764 *negas*, and gives his denial more emphasis through the addition of the intensifying prefix 'per-', cf. L-H-S 2.239 ff. He

further stresses this negative by the addition of the word *immo*, whose delay here is unusual, although not without parallel, cf. *Cap.* 354, *Sil.* 2.51, 9.28, *Mart.* 1.85.4, L-H-S 2.492.

765-766 neque...novi: this phrase involves two parallel clauses, with the pairing of the nouns *aurum* and *aula*, followed by the pairing of the verbs *scio* and *novi*. The first pair is signalled by the anaphora of *neque*, alliteration and assonance. The pairing of the verbs involves *variatio* through the use of two different verbs with the same meaning, and the use of different tenses which occurs naturally because of the force of the verb *nosco*. The structure of the phrase underlines the fact that Lyconides has no idea of what Euclio is talking about, cf. *Epi.* 576, *Mil.* 451 f., *Pse.* 1212, *Tri.* 848 ff.

766 illam: Euclio commences his reply with the feminine pronoun, returning to the use of the pronoun rather than the noun. This shows that even though the pot and gold have now been mentioned explicitly he is still uncomfortable with naming them.

ex Silvani luco: 'from the grove of Silvanus'.

abstuleras: theft is an illicit act, perpetrated with the intention of making gain; note that the slave portrays his theft as a 'find' to Lyconides, in order to create a proper claim to the treasure, cf. *Aul.* 816, 820 f., Costa, E. (1968) 253, 403.

767 The line is metrically strict, with two resolutions, but no elision, and a regular *caesura*. This contrasts with the previous few lines, and is appropriate to the context, as Euclio seems to be more reasonable and practical.

i refer: Euclio commences this line with two imperatives; continuing from the imperative which ended line 766 this creates a tricolon. He seems to have ignored Lyconides, and remains convinced

that he has the gold. The use of the imperative *i* with another imperative is colloquial, like the Greek ἴθι, cf. *Men.* 952, *Ar. Eq.* 1299, fr. 315 PCG, *Nicopho* 8 PCG, L-H-S 2.783.

dimidiam...dividam: these two words enclose and are part of a neat clause involving assonance and alliteration. Euclio is attempting to bribe Lyconides, and the ornamentation of this line is intended to enhance the pleasing sound of the offer. The repetition of the prefix 'di-' places emphasis on the concept of dividing the treasure into two equal parts, cf. *Amp.* 1125, *Rud.* 1123.

768 This line is also fairly regular: while there are three elisions there is no resolution, and the *caesura* is regular. Euclio continues to appear reasonable and accommodating.

mihi: for the dative of judging or opinion, cf. *Asi.* 178, *Rud.* 881, Bennett, C.E. (1910) 2.145 f.

es...ero: there is a strong contrast between the tenses used by Euclio to place emphasis on the kindness of his offer. Lyconides 'is' a thief, and that is considered to be a continuous state. Euclio is able to amend his future behaviour, and he 'will be' generous in how he treats the thief. Therefore in his own mind, Euclio is a wonderful person, capable of varying his behaviour according to the demands of the situation. This change of tense is meant to encourage Lyconides that there is hope of treatment that he does not deserve.

i...refer: Euclio closes the lines in the same manner in which he opened them, with two commands. In addition to his repetition of these two imperatives, Euclio adds *vero*, which adds emphasis to what he is saying. Thus the whole structure of these two lines is very neat and contrived, in a manner best suited to convince the young man to return the gold. Stockert (195) describes this as a ring composition, framed by the urgent request, *i refer*.

769 **qui:** 'you who' / 'since you'. The relative pronoun takes the subjunctive, and introduces a causal relative clause, cf. *Cap.* 546, Lindsay, W.M. (2002) 68 f., Bennett, C.E. (1910) 1.292 ff.

770 **de alia re:** Lyconides is still unwilling to explicitly identify the subject of Euclio's daughter, as shown by this periphrasis.

rescivisse censui: Lyconides employs formal vocabulary, which suggests a certain calmness. The construction *resciscere de* appears only here in Plautus, cf. *Nep. Eum.* 8.6.

quod ad me: there is iambic shortening. According to Stockert (195), *quod ad me* is an example of free congruence of the relative, referring back to *res*, cf. *Poe.* 36, 1181 f.; this is more commonly found in the form *omnia quod*, cf. *Sal. Cat.* 56.5, L-H-S 2.432, Lindsay, W.M. (2002) 3.

771 † **magna est res quam ego tecum otiose si otium est cupio loqui:** this line is problematic metrically, as it contains too many syllables for a trochaic septenarius. There are five elisions; Lyconides' increasing nervousness in approaching the topic of Euclio's daughter is suggested by this line, as he appears to be rushing.

magna est res quam ego tecum otiose: BDEV; *magna res est quam ego tecum otiose* J; *magna* del. Ussing; *est res* del. Wallstedt; *res* del. Hare; *tecum* del. Guyet; *otiose* del. Bentley. Stockert (195 f.) notes that *res* could have slipped in from the previous line, cf. Wallstedt, E. (1910) 69 f. If Leo's reading is retained the line may scan if *otiose* is treated as having three syllables, with the '-i-' acting as a consonant. *otiose* is not necessary for the sense of the line, but if it is removed, it will be necessary to postulate prosodic hiatus in order for the line to scan, cf. Stockert, W. (1983) 195 f. The abundance would not be unparalleled in Plautus, and may help to emphasise the embarrassment of Lyconides, through alliteration and assonance, cf. *Aul.* 741. If *res* is deleted and *otiose* kept, retaining the word-play, nothing is lost in terms of sense, and the line scans fairly well. The

other suggestions are not as logical in terms of the required sense of the line.

772 bona fide: this set phrase uses the ablative case, and was probably becoming fixed in terms of the word-order, so that one would be unlikely to see *fide bona*, cf. Lodge, G. (1924) 1.615. According to Stockert (196), the iambic scansion of the words underline the serious nature of the phrase, cf. *Aul.* 212 f., *Per.* 485, *Poe.* 439, *Ter. Hau.* 761, Lindsay, W.M. (1900) on *Cap.* 890.

aurum: Euclio is able to relax a little, and this is shown by the fact that he feels able to name the gold explicitly in this question. He also senses that he may have found someone who can help him in retrieving the gold.

bona: by repeating the requirement stipulated by Euclio, Lyconides uses this one word to respond in the negative to the question of whether he stole the gold or not. The words *fide dico* are understood, cf. *Aul.* 212 ff.

773 Euclio questions Lyconides in a manner similar to a praetor carrying out an investigation.

<eum> scis qui: Langen; *scis qui* MSS reading; *scis qui<s id>* Bothe; *scis <id> qui* Stockert. The emendation restores the scansion of the line, cf. *Aul.* 716, 765. Stockert's emendation produces *id qui*, which is analogous to *id si* later in the line.

bona: Lyconides refers back to line 772 again and Euclio's question, in order to respond in the negative, and also to stress that he is telling the truth and can be trusted. This is important according to Stockert (196), since in Attic law, it was also a crime to share in knowledge of a crime, cf. *Pl. Lg.* 12.955b, *Lys. Philocr.* 11.

id: B²DEV; *ut* B¹. Both readings are metrically possible, but *id* makes logical sense in the context.

775 **qui habet:** Leo; *cuiquam est* MSS reading; *cui sit* Nonius 187 L.; *cui vis* Nonius 454 L.; *quoium est* Goetz; *quisquist* Niedermann; *quisque est* Langen. 'who has (the gold)'. Goetz' suggestion is good in terms of palaeography, but otherwise is unhelpful, since Euclio is the 'owner' of the gold, although it is not currently in his hands, and according to Stockert (196), *cuius* usually gives the sense of the owner of something, cf. *Amp.* 346, *Cur.* 229. Stockert (196) takes this line as referring to sharing the gold with the thief, not with the owner, Euclio, cf. *Rud.* 1011. In favour of Langen's emendation, cf. *Asi.* 404, *Mil.* 1391. Leo's emendation provides the correct sense, that of the person who currently has the gold. Metrically, most of the readings are identical, but Leo's would require prosodic hiatus of *qui habet*.

indipisces: Nonius; *inde posces* MSS reading. For the sense of the verb as 'to demand' or 'to seek', cf. *Non.* 187 L. Euclio appears to have forgotten that he has offered half of the gold to Lyconides. This is a legal term and formula, cf. TLL 7.1.1197.43 ff. The verb is active here, cf. *Asi.* 279; it usually appears in the middle, cf. *Epi.* 451, *Sti.* 563, *Tri.* 224, cf. Lindsay, W.M. (2002) 53 f.

excipies: Nonius; *expies* MSS reading. 'you will excuse' / 'you will conceal' / 'you will protect'. For the sense of the verb, cf. *Laber. mim.* 14 R., *Non.* 454 L., TLL 5.2.1251.13 ff., Kaser, M. (1955-1959) 1.199, Watson, A. (1970) 60, 80 f. *expies* is not possible metrically or in terms of sense.

ita: Lyconides uses this short word in order to indicate his agreement with Euclio that he will not do these things, cf. *Bac.* 806, *Pse.* 487, Brix, J., Niemeyer, M. (1930) on *Cap.* 262, Lindsay, W.M. (2002) 55 f., 100, Lodge, G. (1924) 1.860, TLL 7.2.519.47 ff.

776 **quid <si>:** Camerarius; *it* B¹D; *id* B²EVJ; *id <si>* Valla. This is a logical emendation given that *quid si fallis* was a set legal phrase, cf. *Amp.* 392, *Cis.* 273, *Mil.* 1417, Lodge, G. (1933) 2.500. Valla's suggestion creates

an elliptical expression, which occurs elsewhere only in the first person, cf. *Amp.* 933, *Cis.* 482.

tum...Iuppiter: Jupiter is the god of the sky and was one of the few gods who was capable of hurling a thunderbolt, to which Lyconides refers here. Note that Lyconides uses the authority of a god and the possible punishment from a god in order to lend weight and credibility to his words, in the hope that Euclio will trust him. For the force of *tum*, cf. *Amp.* 392, *Rud.* 1137, *Liv.* 22.53.11.

me faciat: this is the jussive subjunctive, with the instrumental ablative, cf. *Tri.* 157, *Tru.* 799, Lindsay, W.M. (2002) 33, TLL 6.103.73 ff.

777 **si...minus:** 'if you do not know me' / 'if you do not know who I am'. *minus* has the force of *non* in this context, cf. *Mos.* 1012, *Sti.* 61, *Cic. Att.* 3.16, L-H-S 2.667, Lodge, G. (1933) 2.287 f. There is prolepsis with a verb of sensing, cf. *Aul.* 54, 542.

778 **genere:** 'tribe' / 'family' / 'genus'.

gnatus: this is the archaic form of the word *natus*, which produces *figura etymologica* and alliteration with *genere*, underlining the importance of family.

avonculus: this must scan as a trisyllabic cretic word here; see note on line 35.

779 In this line Lyconides refers to his father and himself, having referred to his uncle in line 778, and he proceeds to refer to his mother in line 780. This list of people is a quadricolon involving *variatio*. He uses four different ways of presenting family information, and turns this section into a lengthy speech regarding his background. This is a hint that he is seeking marriage, yet Euclio does not realise yet. He is making a case for his suitability as Euclio's son-in-law, cf. *Aul.* 212 ff.

pater fuit: Leo; *fuit pater* MSS reading. If the MSS reading is retained, one must scan *pater* as an iambic word; in addition *meus pater* is a set phrase, cf. Stockert, W. (1983) 197, 226, Drexler, H. (1932-1933) 1.39 ff.

Antimachus: in Plautus, names that are only cited are normally proper Greek names, cf. Schmidt, K. (1902) 177.

Lyconides: this is the first time within the action of the play that the young man is named, nearly one hundred lines after his first appearance onstage at line 682.

780 Euclio's response to Lyconides contrasts sharply, in that it is formed of a few very short statements and questions. Lyconides appears smooth and well-educated, where Euclio appears brusque and coarse. This is summed up by his extremely pithy remark *novi genus*, after all the detail that Lyconides has provided him with.

781 **nōscērē fili(am) ēx tē tū hābēs īmmō ēccīllām dōmī:** in the first foot of the line, *noscere* can be treated as a dactyl, cf. *Epi.* 545, Stockert, W. (1983) 197, Lindsay, W.M. (1922) 106 f. There is a hiatus before *eccillam*, cf. *Cur.* 278, *Men.* 286, *Mos.* 560, Lindsay, W.M. (1900) *Cap.* p. 53, Maurach, G. (1971) 43.

filiam ex te: Lyconides makes his first explicit reference to Euclio's daughter in this conversation. It commences his statement, and the odd word-order of this sentence suggests the unease Lyconides is feeling, as he finally mentions the matter he is attempting to broach. The use of *ex te* emphasises that the daughter is Euclio's own flesh and blood, cf. *Aul.* 21, *Tru.* 865.

immō: see note on line 307.

eccillam: this is a word of conversational tone, and demonstrative force, thanks to the use of the word *ecce* in combination with the pronoun *illa*, cf. Lindsay, W.M. (2002) 49, 138. On the use of this word with *domi*

and *intus* to refer to persons not on the stage, cf. Duckworth, G.E. (1940) on *Epi.* 563.

782 There is a sharp distinction between the contributions made by Euclio and those made by Lyconides: where Lyconides is elaborate, Euclio is curt.

despondisti: 'you have betrothed' / 'you have promised in marriage'. See note on line 173.

783 In this line Lyconides uses extremely formal language. In addition, the two important words are positioned in the middle of the line where they receive less emphasis, which may be Lyconides manner of hiding the bad news from Euclio, or at least trying to lessen its impact. There is alliteration with these two significant words too. In real life, Megadorus would have had to carry out this process himself. Why does he not here? There is a sense of embarrassment about this line, perhaps because Lyconides realises it seems odd that he is acting on behalf of his uncle, and also because he is embarrassed about the situation in which he finds himself, as the attacker of Euclio's daughter.

renuntiare repudium: this is a legal term used for divorce, as well as for the breaking-off of an engagement. On the other hand, *divortium* was used in the case of divorce only, cf. Ter. *Ph.* 677, Gronovius, J.F. (1823) 178, Costa, E. (1968) 149, Kaser, M. (1955-1959) 1.72 ff. The synonymous phrase *repudium remittere* is more common, cf. *Aul.* 799, Ter. *Ph.* 928 f., Suet. *Tib.* 11.4. The prefix 're-' in the verb helps to emphasise the idea of dissolving ties, cf. Stockert, W. (1983) 197.

784 This striking line is constituted by only five words, four of which form two ablative absolute phrases, underlining Euclio's shock.

repudium: Euclio picks up the key word from line 783. Despite Lyconides' best effort to break the news to Euclio gently, the old man is

outraged. There is alliteration and assonance throughout this line, underlining its striking nature.

rebus paratis exornatis nuptiis: Nonius; *rebus paratis atque exornatis nuptiis* MSS reading. The pair of ablative absolutes are chiasmic in their arrangement. This construction was formal for Plautus, so this line would have appeared very stylised. The inclusion of *atque* is not metrically possible, and may have been a correction of the asyndetic clauses, cf. *Aul.* 787, Non. 150 L., Leo, F. (1912) 324 ff. *rebus* retains the force of its final '-s', which is unusual, but emphasises the slow and formal speech.

exornatis: 'have been arranged'. This verb is not usually employed in connection with wedding arrangements; the normal verb is *adornare*, cf. *Aul.* 157, *Cas.* 419, *Sal. Jug.* 85.39, *Curt.* 8.5.9, Non. 150 L.

785 This line contrasts strongly with line 784, as it is formed of nine words, and is the first line in a full-length two-line curse. It is unusual for Plautus to use the full length of a line for a curse, and therefore the anger of Euclio is stressed clearly by the use of this construction.

ut...perduint: The subjunctive mood of the verb is used as one would expect in a curse. Euclio invokes all the gods and goddesses, cf. *Aul.* 658, *Cur.* 720, *Poe.* 739. For the form of the verb, see note on line 672.

di...deaeque: there is synezisis, meaning that *deaeque* scans as two syllables, cf. Lindsay, W.M. (1922) 63 f.

quantum est: there is no connection between the use of this and the use of *tantum* in line 786. The phrase *deorum dearumque* should be understood with this phrase, which is a form of superlative, cf. *Poe.* 433, *Pse.* 37, 535, Lindsay, W.M. (1900) on *Cap.* 836, Lodge, G. (1933) 2.421, Leo, F. (1912) 311.

786 infelix miser: Euclio feels the need to emphasise his misfortune by using more than one adjective to describe his situation, cf. *Aul.* 731 f., *Mos.* 562 f.

787 **bono animo es:** Pylades; *bono animo es et* MSS reading. 'be of good spirit' / 'cheer up'. For this set phrase, cf. *Amp.* 671, 1131, *Asi.* 638, *Aul.* 732, *Cis.* 591.

bene dice: 'don't say that'. This is a formulaic Latin response to the use of unpropitious words by the interlocutor. It can be written as either one or two words. The usual form of the imperative of *dico* is *dic*, however, in certain formulae it is *dice*. The phrase equates to *noli male dicere*, cf. *Asi.* 745, *Cas.* 346, Stockert, W. (1983) 198. The Greek equivalent is εὐφημέω, cf. *Ar. Ach.* 241, *Nu.* 297, *Men. fr.* 258 Koe. At sacrifices in particular, it was important to avoid saying words of bad omen, cf. *Paul. Fest.* 78.14 ff. L., Latte, K. (1960) 386.

quae: 'because' / 'since' / 'this'. This introduces a formulaic blessing, cf. *Aul.* 218, *Cur.* 273, *Tri.* 500.

gnatae: see note on line 224.

788 **ita...faxint:** see note on line 50.

inquito: the future imperative of the defective verb *inquam* gives the phrase a legalistic tone; it is used here with present force, cf. *Pse.* 538, *Rud.* 1342, *Tri.* 427, *Ter. Hau.* 829, L-H-S 2.341, Lindsay, W.M. (2002) 71 f., Bennett, C.E. (1910) 1.358 f.

789 **nunciam:** 'just now'. This commences a reverse in roles, as Lyconides takes the part of controller of the conversation, and wise thinker, and Euclio is placed in a weaker and more defensive position. For the trisyllabic nature of *nunciam*, see note on line 81.

790-791 **qui...preti:** 'there is no man of such small value, who has committed a crime, as to not feel ashamed, but that he makes amends'.

790 culpam admisit in se: the set phrase *admittere in se* indicates the incurring of a moral liability, cf. *Amp.* 885, *Sti.* 84, *Tri.* 44, Gronovius, J.F. (1823) 179.

791 quom...purget: Bothe; *quin* MSS reading. There are paired phrases with alliteration; if the MSS reading was retained there would be even more parallels between the clauses signalled by anaphora. The first verb is impersonal, and the second verb is reflexive, so that there is *variatio* too. The subjunctive mood is employed in conjunction with *quin*. According to Stockert (198), who retains the MSS reading, the sequence of *quin*-clauses is typical of Plautus, cf. *Aul.* 162 ff., 228 ff. The shame of the doer is the important thing here, meaning that *quin pudeat* should be retained, cf. Stockert, W. (1983) 198. For the structure of the period, cf. *Aul.* 613, 753, *Mos.* 435. For *purget*, see note on line 753, cf. L-H-S 2.295.

792 This line contains three elisions and much alliteration, and suggests that Lyconides is nervous.

erga: 'against' / 'towards'. This preposition takes the accusative, cf. Lindsay, W.M. (2002) 87, Langen, P. (1880) 156 f.

imprudens: this participle adjective is formed by contraction from *inprovidens*, cf. *Epi.* 729. For a discussion of the various Greek terms, ἀτύχημα, ἀμάρτημα, ἀδίκημα, and the difference in their sense, cf. Ter. *Ad.* 470 f., Men. *Epit.* 914 ff., Per. 723, Arist. *Rh.* 1374b.4 f., *E.N.* 1111b.1., Webster, T.B.L. (1950) 204 ff.

gnatam: see note on line 224.

793 leges iubent: there was a moral obligation in Athens for a young man to marry a girl in this type of situation, but there was no law to this effect, as it would have been virtually impossible to enforce, cf. Scafuro, A. (1997) 238 ff. The evidence for such a law rests on Plautus and Terence, cf. Ter. *Ad.* 729, *An.* 780 f. If the young man refused to marry the girl, there

was recourse at Athens to laws, after Solon, cf. *Tru.* 840 f., Stockert, W. (1983) 199, Harrison, A.R.W. (1968-1971) 1.19.

794 fecisse filiae fateor: there is alliteration in the middle of the line, underlining the fact that Lyconides has committed this act and is admitting it. The placing of *filiae* as the middle of the three alliterative words highlights her position at the centre of this thread of the plot.

795 This line is swift due to two resolutions and two elisions. There is a sense that Lyconides is rushing this line, through embarrassment, as he attempts to excuse himself.

Cereris vigiliis: see note on line 36.

per vinum...adulescentiae: Lyconides uses the two standard excuses again to explain his behaviour, cf. *Aul.* 737, 745, *Ter. Ad.* 470 f., *Eur. fr.* 265 N., *Ion* 553, *Men. Sam.* 340 f. In this part of the line the two clauses use two different kinds of instrumental construction, cf. *Aul.* 14. The first involves the preposition *per* plus the accusative case, and the second involves the instrumental ablative plus a genitive. In Plautus, *impulsu* usually occurs with *meo*, but in later writers it is found in phrases similar to this one, cf. *Per.* 597, *Tri.* 10, *Cic. Rep.* 6.29, *Juv.* 10.350 f.

796 quod ego facinus ex te: Guyet; *quod facinus ex te ego* MSS reading. The MSS reading is metrically possible, however, the personal pronoun as subject should precede the pronoun in the oblique case, making it necessary to follow Guyet's emendation, which results in the need for hiatus between *te* and *audio*, cf. *Aul.* 734, 822, *Tru.* 382, Lodge, G. (1924) 1.470.

cur eiulas: 'why do you lament?' See notes on lines 318, 727.

797 avom: 'grandfather'. Lyconides attempts to change Euclio's opinion of his act, by viewing the resultant birth from a positive angle. It

was the duty of Roman citizens to continue their family line, so Lyconides has performed a favour for Euclio in enabling him to do this, and providing him with a grandchild. This is both the object of one clause, and the subject of another, that is, a proleptic accusative. It may be a contamination of two types of phrase, according to Stockert (199): *quem ego avom feci* and *te feci ut avos esses*, cf. *Aul.* 25 f., 31 f.

esses: the imperfect subjunctive following *feci ut*, cf. *Aul.* 438, 551 f., *Men. Dys.* 868.

filiai nuptiis: see note on line 295.

798 **gnata:** see note on line 224.

decumo mense: the ablative case is used in conjunction with the preposition *post*, which has temporal force in this context, meaning after an event has occurred, cf. Lindsay, W.M. (2002) 90, Bennett, C.E. (1910) 2.364. The Roman method of counting was inclusive, and the reference to ten months in this line is the equivalent of our nine months counted exclusively. The month would have been a lunar month, cf. *Ter. Ad.* 475, *Hec.* 393 f., RE 16.44 ff.

cape: 'grasp'. For the force of the verb here, cf. *Pse.* 596, *Ter. Hau.* 964, *Non.* 385 L. The use of the imperative at the end of this line is an effective means of showing that Lyconides' confidence has grown significantly.

799 **repudium remisit:** see note on line 783.

avonculus: this scans as a trisyllabic cretic word here; see note on line 35.

800 This line features five elisions, and runs swiftly, which supports the idea that Lyconides is becoming frantic in his attempts to persuade Euclio to let him marry his daughter.

exquaere: Priscian; *exquere* J; *exquire* BDEV. 'seek out'. For the force of the verb, cf. *Cap.* 293, *Cis.* 765, Prisc. 2.38.1 f. GLK.

801 **ita:** for the force of *ita*, cf. *Aul.* 69.

ad malum: 'towards evil', cf. *Bac.* 426, *Men.* 82.

malum malae: there is alliteration and polyptoton, underlining Euclio's impression that evil forces are conspiring against him, cf. *Aul.* 43.

se adglutinant: 'they fasten themselves together'. This is a metaphorical use of the verb, which occurs only in Plautus and late writers, cf. *Cis.* 648, *Men.* 342, *Vulg. Jer.* 13.11. It is used literally elsewhere, cf. *Cic. Att.* 16.6.4.

802 Euclio leaves the stage mid-way through this line, after he has spoken his words. He enters into his own house in order to ascertain whether what Lyconides has told him is true, as indicated by his words. Lyconides says that he will follow the old man soon, but in fact, he lingers onstage, and does not manage to enter into Euclio's house in the remainder of the play as it survives, cf. Marti, H. (1959) 39.

quid huius: the usage here is slightly unusual, in that we have *quid* plus the partitive genitive. In Plautus, the partitive genitive is only expected with words like *quod* and *nihil*.

iam te sequor: note the use of the present tense, where one might expect a future, cf. *Amp.* 544, *Aul.* 696, *Cis.* 773, *Men.* 431, Lindsay, W.M. (2002) 58.

803 In this line the metre changes to the iambic septenarius, as Lyconides commences a short monologue. His few words at the end of line 802 do not form part of the monologue, since they are addressed to Euclio. The iambic septenarius is a long, chanted metre. The context has changed, as the young man is now alone onstage, and there is no longer an

animated dialogue, but rather introspective thoughts. Thus the pace has slowed slightly.

haec...esse...res videtur: a nominative and infinitive construction with *videor*, cf. Ter. *Ph.* 416, L-H-S 2.364.

in vado salutis: 'in the shallow water of safety' / 'safe' / 'secure'. This is a poetic phrase, typical of an *adulescens* of Roman comedy, cf. Don. on Ter. *An.* 845, Otto, A. (1890) 360. This phrase suggests Lyconides is feeling relieved, and this is appropriate given the metre, cf. Ter. *An.* 480.

804 dicam: this is the subjunctive mood, following *ubi*, creating a periphrasis, cf. *Aul.* 67, 696 f., *Cap.* 268, *Mer.* 128.

Strobilum: DE²V²J; *strobolum* B²; *strolum* B¹E¹V¹. Lyconides appears to give his slave the name *Strobilus*. For a discussion of the question of the names of the slaves, see introduction (p. 5 ff.).

805 nisi...paulisper: 'unless I wait here still for a little while however'. On the use of *nisi*, see note on line 365, cf. Cic. *Att.* 5.14.3, L-H-S 2.669.

806 subsequar: this is a compound of the simple verb *sequor*, used to provide precision and emphasis. Lyconides postpones his interview inside Euclio's house for no apparent reason, ensuring that he remains onstage long enough to meet his slave. The new information contained in the speech is minimal, although it suggests there has been a meeting between Staphyla and Lyconides. It seems that Lyconides is simply filling a gap before the entrance of the slave with this link monologue, cf. *Aul.* 460-474, Duckworth, G.E. (1952) 107 f.

807 gnatae: see note on line 224.

pedisequa nutrice anu: Lyconides uses three words to describe Staphyla, when perhaps one would have been enough, cf. *Aul.* 501, 814-815, *Cur.* 76, *Mos.* 281, *Rud.* 671. This is typical of the young man's

tendency to speak in an elaborate manner. It seems inappropriate to give Staphyla three names, like the typical Roman pattern of naming someone, cf. L-H-S 2.157 f.

anu ea rem: Camerarius; *an veram* MSS reading.

808 The MSS indicate a new scene, as the slave of Lyconides makes his entrance, and the metre changes from the iambic septenarius to the trochaic septenarius. The slave's entrance is not announced, although it is prepared by the fact that Lyconides has just been mentioning his slave in the preceding few lines. The trochaic septenarii are long, swift, and chanted lines, used often, as here, for lively dialogue. Interestingly, the scene headings also refer to Euclio, who does not appear by the time the MSS break off. His appearance suggests that a resolution occurs soon, involving the slave, Lyconides and Euclio. They are the three characters that draw both threads of the plot together, and a section involving all three of them is necessary in order for the resolution of the play to occur. The slave's brief monologue is similar in tone to his earlier appearance, cf. *Aul.* 701-712, and commences in similar fashion with a short prayer, cf. *Men.* 957, *Tru.* 434, *Ar. Nu.* 1 f., *Men. fr.* 97 Koe., Fraenkel, E. (1960) 175 f.

quibus...gaudiis: for the slave's attribution of the responsibility for his success to the gods, see note on line 677.

809 **quadrilibrem:** this refers to the weight measure of four Roman pounds, cf. *Aul.* 821, *Mil.* 853, *Plin. Nat.* 18.26.103. According to Nicastrì (173), the *libra* equates to 328 grams approximately, cf. RE 13.116.

quadrilibrem aulam auro: MSS reading; *aulam quadrilibrem auro* Osbernus; *quadrilibrem aulam <hanc> auro* Wagner; *quadrilibrem aulam <hic> auro* Ussing. There is hiatus in this phrase, at the *caesura*, which is underlined by the alliteration and the assonance, cf. Maurach, G. (1971) 51. Osbernus's emendation removes the need for hiatus. However, this breaks up the alliteration, and the rhyme between *caesura* and diaeresis, of

aulam and *onustam*, cf. Stockert (201). Wagner's and Ussing's insertions produce the suggestion that the slave has the gold with him, against which various sections of speech argue, cf. *Aul.* 712, 823. The hiatus and the use of long syllables and word-play makes the first part of the line very weighty, emphasising the weight of the pot referred to in the first four words of the line.

onustam: this word adds to the assonance and weight of the first half of the line, underlining its sense. For the ablative with *onustus*, cf. *Pse.* 218, *Afran. tog.* 16 f. R., Bennett, C.E. (1910) 2.350, Lindsay, W.M. (2002) 17, L-H-S 2.128.

ditior: Leo; *divitior* MSS reading. This word must scan as a cretic, regardless of the orthography, cf. Langen, P. (1880) 280. The phrase *quis me est ditior* is exaggerated in the following line. For comparative statements uttered by slave characters, cf. *Asi.* 435, 492 f.

810 **quis...quisquam:** a pleonastic intensification, cf. *Asi.* 785 f., *Epi.* 313, *Mos.* 256, *Per.* 648, *Rud.* 896, Lindsay, W.M. (2002) 42, L-H-S 2.801.

811 This trochaic septenarius runs extremely swiftly because of the five elisions it contains. For the standard recognition scene of which this line forms part, cf. *Per.* 13-15, *Rud.* 333-336, Marx, F. (1928) *Rud.* p. 310 ff., Fraenkel, E. (1960) 211 ff.

certo: MSS reading; *certe* Langen. For the force, see note on line 60, cf. Langen, P. (1880) 26.

enim: for the force here, see note on line 500.

me audire visus sum: this is a contamination of two constructions, the accusative plus infinitive, and the nominative with infinitive, cf. *Epi.* 537, *Cic. Div.* 1.21.42, Löfstedt, E. (1917) 178.

hem: for the use without reference to the preceding statement of another speaker, cf. Luck, G. (1964) 25.

812 erumne...meum: this line contains a doublet of questions, one uttered by the slave, and the other by Lyconides. The questions ask similar things, and are standard means of introducing another character when a dialogue is about to commence between two characters who are already onstage. There is *variatio* in terms of the word-order, and in terms of the verbs used, *video* and *aspicio*. The questions signal their parallel nature through the use and positioning of *ego* and *meum*, as well as the questioning particle *ne*.

hunc: Brix; *hunc strobilum* BD; *nunc strobilum* EVJ. The line scans best without the inclusion of the name, and the pronoun *hunc* is more logical than the preposition *nunc*. It is possible that the MSS include the name of the slave here as an intrusive gloss, which gradually worked its way into the main text.

813 ipsus...est: the slave and Lyconides each use a different means of saying the same thing, to continue the standard means of introducing a dialogue. The slave uses the positive formula, while Lyconides uses a negative formula, but both affirm the identity of the person they have seen as being correct. Thus Plautus continues to use *variatio*. For the force of *ipsus*, see note on line 356.

congridiar...gradum: this is the third item of speech in succession which is repeated using *variatio* by each of the characters. As in the previous sentences, Lyconides uses a more elaborate means of expressing himself than his slave. There is also alliteration and assonance due to the compounding of verbs using the prefix 'con-' which Plautus favoured, cf. *Per.* 15. In classical Latin, one would expect *confero* rather than *contollo gradum*, cf. *Bac.* 535, *Non.* 115 L.

814-815 crēd(o) ěg(o) ill(um) ūt iūss(i) eāmps(e) ān(um) ādīss(e) huius nūtrīcēm vīrgīnīs: this line is difficult metrically and features seven elisions. Stockert (202) suggests reading both *eampse* and *huius* with

synechism. It was deleted by Dziatzko, because of these problems, but also because the order of Lyconides mentioned in this lines is not referred to anywhere else in the play, cf. Dziatzko, K. (1882) 265. Thierfelder prefers to retain the line, on the basis that its absence elsewhere may be due to Plautine changes, and that this was likely to have been present in the original, cf. Thierfelder, A. (1929) 140 f., Drexler, H. (1932-1933) 2.232. One must also consider the motivation of the entrance of the slave, cf. *Aul.* 605-607, 680, 696-698. This line forms part of the recognition scene, and is parallel to line 816; its presence is therefore required in order to maintain the balance of the section, cf. *Aul.* 812 f., Stockert, W. (1983) 202.

credo: 'I believe'. For the contrast between expectation and reality, cf. *Aul.* 696-698, 701-712.

eampse: this is an archaic form of the pronoun *ipse*, formed by the combination of *is / ea / id* with '-pse', a reinforcing particle, whereby by the first part of the formation alters; it is therefore equivalent to *ipsam*, cf. *Cis.* 170, *Mos.* 346, Palmer, L.R. (1954) 257.

816 quin: 'why not'. For this hortatory self-address commencing with *quin*, cf. *Asi.* 291, *Mer.* 910, Bennett, C.E. (1910) 1.25, Lindsay, W.M. (2002) 109.

praedam: 'booty'. It is typical of a slave to boast about his successes in Plautine comedy, cf. Duckworth, G.E. (1952) 249 f. The use of *hanc* suggests the slave has the gold with him, although he left the stage to hide the gold at line 712, cf. Marx, F. (1928) on *Rud.* 156, Lindsay, W.M. (1900) on *Cap.* 38, Stockert, W. (1983) 202. For the use of *praedam* to describe the object of intrigue, cf. Gruen, E.S. (1990) 139.

[atque eloquar]: Ussing; *atque eloquar* MSS reading; *atque eloquor* Pylades. Ussing deleted these words on the basis that they were introduced erroneously from line 817, and also because the verb is in the wrong tense to be appropriate here. The words seem to fit better at the end of line 817 than 816. However the removal of these words creates a

lacuna in line 816. A better solution may be to follow Pylades' slight emendation, cf. Stockert, W. (1983) 202. For the repetition, cf. *Aul.* 123 f., 527 ff.

817 manu me emittat: this is legal terminology for the procedure of manumission, which was a Roman custom, cf. *Asi.* 411, *Cap.* 408, Kaser, M. (1955-1959) 1.115 ff., Watson, A. (1970) 46 ff., (1971) 47 ff., Todd, S.C. (1993) 190 ff., Harrison, A.R.W. (1968-1971) 1.182 ff.

818-819 repperi...repperisti...repperisse: there is a tricolon through one and a half lines with the threefold repetition by polyptoton of this verb. This repetition helps to emphasise the slave's joke. It also makes the dialogue lively and dynamic, as one senses the shifts in control of the dialogue between the two interlocutors.

non quod...repperisse: this joke by the slave may make a reference to stage and toy money, which often took the form of peas from within beans, cf. Gronovius, J.F. (1823) 179, Comfort, H. (1963) 34-36, Otto, A. (1890) 128, TLL 6.2.32 ff. This seems most likely to Stockert (202 f.), although there are no ancient witnesses. However, it is also an allusion to an obscene song, and one of the rare occasions in Plautus when we meet a *double entendre*, cf. Gel. 4.11.9 f., RE 3.618 ff., Riess, E. (1941) 196. For comparisons with other foodstuffs, cf. *Poe.* 597, Hor. *Ep.* 1.7.23, Schol. Ar. *Ra.* 545, Juv. 6.373 f. The structure used in this sentence is a use of the negative to make a positive statement, cf. *Aul.* 813. Stockert (202 f.) puts forward Lambinus' explanation as the most current. He questions it however, on the basis that the worm mentioned is referred to very rarely, and there is a lack of evidence that it was used proverbially, cf. Thphr. *C.P.* 4.15.4.

819 iamne...deludis: the punctuation is extremely important in terms of determining how to interpret this section of the line. Leo places a

question mark after *soles*, but other editions commonly place the question mark at the end of the line after *deludis*, cf. *Bac.* 203, *Poe.* 1410, *Tru.* 695, *Ter. Ad.* 79 f. Leo (*app. crit.*) suggests <*intro abeo*> in place of *deludis* at the end of the line, cf. *Pse.* 1310. For the sense of the phrase *ut soles*, cf. *Aul.* 637. For the force of *autem* in this phrase as an intensifier, cf. *Epi.* 25, *Mer.* 997 f., Langen, P. (1880) 317 f.

820 There are four elisions, with hiatus at the change of speaker, which is the *diaeresis*, as the dialogue becomes even more lively. The slave is attempting to retain Lyconides' attention and Lyconides is becoming impatient.

repperi hodie: the slave delays the reference to what he has actually found until the next line, because he is reluctant to identify the gold explicitly. This attitude towards explicit naming of the gold is similar to Euclio's reluctance, and Lyconides' reluctance to mention the daughter of Euclio directly, cf. *Aul.* 633-639, 651-654, 738-762. This reticence arises out of fear that he will lose the gold, and therefore Euclio's problem resurfaces in the new owner of the gold. There is strong enjambment to line 821, with anticipation of the identifying of the pot of gold growing.

821 ubinam: 'where indeed?' The interrogative particle *nam* serves to make the question more emphatic, cf. Lindsay, W.M. (2002) 101. Note how the slave does not respond to this question, cf. *Aul.* 822, 829.

inquam: 'I say' / 'indeed'. This defective verb is used to give emphasis not to the clause it accompanies, but to the idea expressed earlier in the line, which the accompanying phrase elaborates, *divitias nimias repperi*.

822 te Euclioni: there is hiatus between these two words at the *diaeresis* and at the change of speaker.

Euclioni hic seni subripuit: Leo; *Heuclioni huic seni subripui* MSS reading. Leo attributes these words to Lyconides, rather than to the slave, on the basis that the slave would not admit the theft, and that the sentence makes better sense as an aside by Lyconides, cf. Leo (*app. crit.*). Furthermore, the reading in the MSS would not answer Lyconides' question *ubinam*, and later in the conversation the slave is still describing his theft as a find, cf. *Aul.* 828. However, in favour of the MSS reading, the phrase *scelerum cumulatissime* is more comprehensible after an admission of the theft, cf. *Aul.* 825, and there is a clear parallel with line 829, and the use of *huic* alone there, cf. Stockert, W. (1983) 203. In the MSS reading the idiom *hic Euclio senex* is used, cf. *Aul.* 290, 603, *Cap.* 95 f., *Epi.* 604. If the MSS reading is retained there is a better balance of dialogue.

823 arca: 'box' / 'purse'. These were specifically used for the storing of valuables, cf. *Juv.* 3.143, *Var. L.L.* 5.28.128.

apud me: 'at my house'. This is a stage direction, which could involve the slave pointing offstage towards the home of Lyconides and himself.

me...manu: see note on line 817.

824 Seyffert divided one long line in the MSS into three lines, 824 to 826 inclusive, recognising them as trochaic dimeters catalectic.

825 scelerum cumulatissime: this address is an invention by Plautus, using a made-up superlative vocative form in conjunction with a genitive plural, cf. *Caecil. com.* 61 R., *Hist. Apoll.* 17, Bennett, C.E. (1910) 2.83, Lindsay, W.M. (2002) 17, L-H-S 2.77. The noun is *scelus*, that is a 'criminal', not a 'crime', making this term abusive, cf. Lilja, S. (1965) 20 f., 57. This exaggerated form is used to demonstrate Lyconides' anger and for comic effect, cf. *Aul.* 633.

826 abi: 'go away' / 'leave me alone'. The force is not that of a command meaning purely 'leave!'. Rather there is the sense that the slave wishes Lyconides to stay physically, but to leave the subject of the money alone, cf. *Aul.* 767, *Mil.* 291, *Ter. Ad.* 220, Lodge, G. (1924) 1.13, TLL 1.66.76 ff.

827 This appears to be the first line in a system of trochaic octonarii. However, this section is nearing the end of our remaining text for the play, and it is conceivable that there are more problems textually and metrically than one might realise. In this line the slave demonstrates his cunning by levelling an accusation at Lyconides, that he wishes to find out more about the gold so that he may steal it from him. This is intended to shift attention away from the slave's demands, and the problem of the manner in which he obtained the gold.

828 repperissem: for the use of the pluperfect subjunctive, cf. Lindsay, W.M. (2002) 124.

probasse: the tense is the perfect infinitive and is therefore at a further remove than one might have expected: *probare*. This has been influenced by the appearance of *repperissem* in the first half of the line, cf. *Aul.* 754, L-H-S 2.352. For the contracted form of the perfect, cf. *Mos.* 175, L-H-S 1.599.

nugas: 'rubbish' / 'nonsense'. This is unexpected at the end of the line, and receives further emphasis through this positioning. For the phrase *nugas probare*, cf. *Pse.* 101, *Rud.* 1017.

829 There are five elisions in this line, which runs swiftly, and is especially comic because of the to and fro motion of the dialogue. Timing would be particularly important in chanting this line to highlight its rhythm.

i redde: there is asyndeton of the two imperatives, with *i* being similar in force to an interjection, cf. *Ter. Ph.* 994, L-H-S 2.471.

redde...reddatur: the verb *reddo* is repeated four times with polyptoton during this line, and *aurum* is repeated twice. This adds to the comic effect, as the characters take it in turns to speak these words in response to one another. It is also clear that the slave is playing 'innocent', as underlined by his repetition of the words of his master, like a parrot. The repetition serves to divide the line into clear parts.

unde: 'what' / 'how' / 'where'. The slave continues to pretend that he does not know what Lyconides is talking about, cf. *Asi.* 258, *Aul.* 761, Lindsay, W.M. (2002) 48.

830 garrire: 'to chatter' / 'to talk'. For the phrase *nugas garrire*, cf. *Cur.* 604.

nugas: the slave tries to turn Lyconides' words of line 828 to his own advantage, and to now agree with his master that he has a tendency to lie, even though he denied this earlier in the conversation.

831 There is a *lacuna* at the start of this line according to Leo who follows Ussing. In the MSS lines 831 and 832 are joined together to make one complete line, and there is no indication of a *lacuna*. The text becomes very difficult from this point onwards, and there are many problems in determining how to attribute words to the speakers and how to spread the words between lines. Ussing believed that a response by Lyconides was missing from the beginning of the line, for example <*non te habere dicis aurum*>, cf. Leo (*app. crit.*). This means that *ita loquor* are attributed to the slave. However, as such supplements are pure speculation, and it is best to signal the *lacuna*, cf. *Amp.* 1021, *Mos.* 946, *Pse.* 1152, *Tri.* 969.

at scin quomodo: for this threatening phrase, see note on line 47.

832 A *lacuna* is postulated in the first part of this line; see note on line 831. One suggestion for completing the line is <*verberibus caedere donec reddideris*>, cf. Leo (*app. crit.*).

enica: this is threatening language by the slave in response to Lyconides, perhaps daring his master. In the phrase *vel hercle enica*, the pronoun *me* is understood, cf. *Rud.* 1401. For the force of *vel*, see note on line 452.

833 numquam...me: this is the final phrase in our surviving text. It suggests the obstinacy and confidence of the slave in his defiance of Lyconides.

Fragments

1 Nonius 863 L. It has been suggested that these words were said by Euclio at the time of handing over the gold to Lyconides as a dowry for his daughter. Wagner however, wished to place this line within Megadorus' speech on luxury, cf. *Aul.* 475-535.

corcotis: there is metathesis in this variant form of *crocotis*; it is taken from the Greek κροκωτός, cf. *Aul.* 521. One must understand *vestis* in this context, which refers to a type of saffron-coloured court dress for women.

strophiiis: 'band' / 'breast-band'. This was another item of women's clothing, taken from the Greek στρόφιον, cf. *Aul.* 516.

2 Aulus Gellius N.A. 6.9.6 There are too few words in this fragment to make attribution possible. It has been suggested that Euclio spoke these words, regarding the behaviour of slaves towards their masters.

admemordit: 'he bites at' / 'he fleeces'. This verb was used elsewhere by Plautus when referring to the behaviour of miserly old men, cf. *Per.* 266 f., *Pse.* 1125.

3 Nonius 333 L. This line is tentatively attributed to Euclio, as words he might have said after being freed from the torment of the pot. According to Stockert (205), this fragment is similar in language to another, cf. *Amp. fr.* 12. In addition, it recalls an earlier line which described Euclio's behaviour, cf. *Aul.* 70.

ecfodiebam in: Nonius; *ecfodiebam* <ei> in Leo (*app. crit.*). There is hiatus between these two words, at the *caesura*, cf. Maurach, G. (1971) 47 ff. Leo's suggestion would avoid the need for hiatus, but does not improve the sense.

in die: 'per day'.

denos: the distributive adjective is used here in place of *decem*.

scrobes: 'trenches' / 'ditches'. This was often a feminine noun, but it was masculine in Plautus, cf. *Amp. fr.* 12, *Ov. Met.* 7.243, *Non.* 333 L.

4 Nonius 140 L. This fragment has been attributed to Euclio by Leo. It could relate to the point at which he has handed over his retrieved gold as a dowry. There appears to be a moralising tone, which could be aimed at providing a message to the audience.

nec...diu: there are parallel clauses highlighted by the anaphora of *nec*, and the opposition between *noctu* and *diu*. *noctu* and *diu* are ablative cases used adverbially, and the forms are alternatives for *nocte* and *die*, with the force 'in the' / 'at' / 'by', cf. *Aul.* 72, *Cas.* 820, *Mer.* 862, *Titin. tog.* 27 R.

<servabam> eam: Leo; *eam* MSS reading; *eram* Bothe. Leo's insertion and Bothe's emendation were intended to aid the scansion of the line. It is better to signal the problems of the fragment, as it is uncertain what the metre of the line should be.

5 Nonius 172 L. Goetz suggested that this fragment was spoken by the slave on the subject of the gift of his freedom. Kunst suggests that the

slave is asking for maintenance and food, cf. *Epi.* 726 f. Nicastrī (177) suggests that these words may have been spoken by Euclio, wishing to hold a banquet with better dishes.

qui...adduint: 'those who lay raw vegetables on me, let them add fish-sauce'.

hallec: 'fish sauce'. This neuter noun has alternative spellings, including *alec* and *allec*, cf. *Per.* 107, *Hor. S.* 2.4.73, *Plin. Nat.* 31.44.95. For the content of this sauce, cf. *RE* 1.1584.

adduint: *Quicherat*; *duint* *Nonius*. For the form of the subjunctive, see note on line 672.

Dubious 1 Varro *Eum.* 134 One could attribute this fragment to the play, thanks to the name, *Strobilus*. On a discussion of this possibility, cf. *Stockert, W.* (1983) 205, *Gaiser, K.* (1977) 232. On the sense of this line, cf. *Cas.* 281, *Ter. Ad.* 839, *Men. Dys.* 423.

caperratam tuam frontem: on this concept, cf. *Epi.* 609, *Var. L.L.* 7.6.107, *Non.* 13 f. L.

CONSPECTUS METRORUM

| | |
|---------|---|
| 1-119 | iambic senarii (x - x - x - x - x - u o) |
| 120-130 | bacchiac tetrameters (x -- x -- x -- x - o) |
| 131 | bacchiac dimeter plus iambic quaternarius catalectic (x -- x -- x - x - x - o) |
| 132 | bacchiac tetrameter / six anapaests (?) (x -- x -- x -- x - o) / (uu - uu - uu - uu - uu - uu) |
| 133 | bacchiac dimeter plus iambic quaternarius catalectic |
| 134 | bacchiac tetrameter |
| 135-139 | iambic quaternarii (x - x - x - u o) |
| 140 | iambic senarius |
| 141 | trochaic septenarius (- x - x - x - o - x - x - u o) |
| 142 | cretic tetrameter (- x -- u o - u -- u o) |
| 143 | ithyphallic (- u - u - o) |
| 144 | cretic tetrameter |
| 145 | ithyphallic |
| 146 | anapaestic quaternarius (uu - uu - uu - uu) |
| 147-148 | bacchiac tetrameters |
| 149-152 | anapaestic quaternarii |
| 153-154 | six anapaests (?) / versus Reiziani (?) (uu - uu - uu - uu - uu - uu) / (x - x - x - u - x - x - o) |
| 155 | bacchiac dimeter plus colon Reizianus (x -- x -- x - x - o) |
| 156-158 | versus Reiziani |
| 159 | bacchiac trimeter plus colon Reizianus (x -- x -- x -- x - x - o) |
| 160 | versus Reizianus |
| 161-279 | trochaic septenarii |
| 280-405 | iambic senarii (393 trochaic septenarius) |

| | |
|---------|---|
| 406-409 | trochaic octonarii (- x - x - x - ∩ - x - x - x - ∩) |
| 410 | anapaestic octonarius / trochaic octonarius (∪ ∪ - ∪ ∪ - ∪ ∪ - ∪ ∪ ∩ ∪ ∪ - ∪ ∪ - ∪ ∪ - ∪ ∪ -) / (- x - x - x - ∩ - x - x - x - ∩) |
| 411-412 | trochaic quaternarii catalectic (- x - x - ∪ ∩) |
| 412a | anapaestic quaternarius (?) |
| 413-414 | iambic octonarii (x - x - x - ∪ ∩ x - x - x - ∪ ∩) |
| 415-446 | versus Reiziani |
| 447-474 | trochaic septenarii |
| 475-586 | iambic senarii |
| 587-660 | trochaic septenarii |
| 661-712 | iambic senarii |
| 713-719 | anapaestic octonarii |
| 720 | anapaestic octonarius catalectic |
| 721-726 | anapaestic system |
| 727-730 | trochaic system |
| 731-802 | trochaic septenarii |
| 803-807 | iambic septenarii (x - x - x - ∪ ∩ x - x - x - ∩) |
| 808-818 | trochaic septenarii |
| 819-822 | trochaic octonarii |
| 823 | trochaic septenarius |
| 824-826 | trochaic quaternarii catalectic |
| 827-830 | trochaic octonarii |

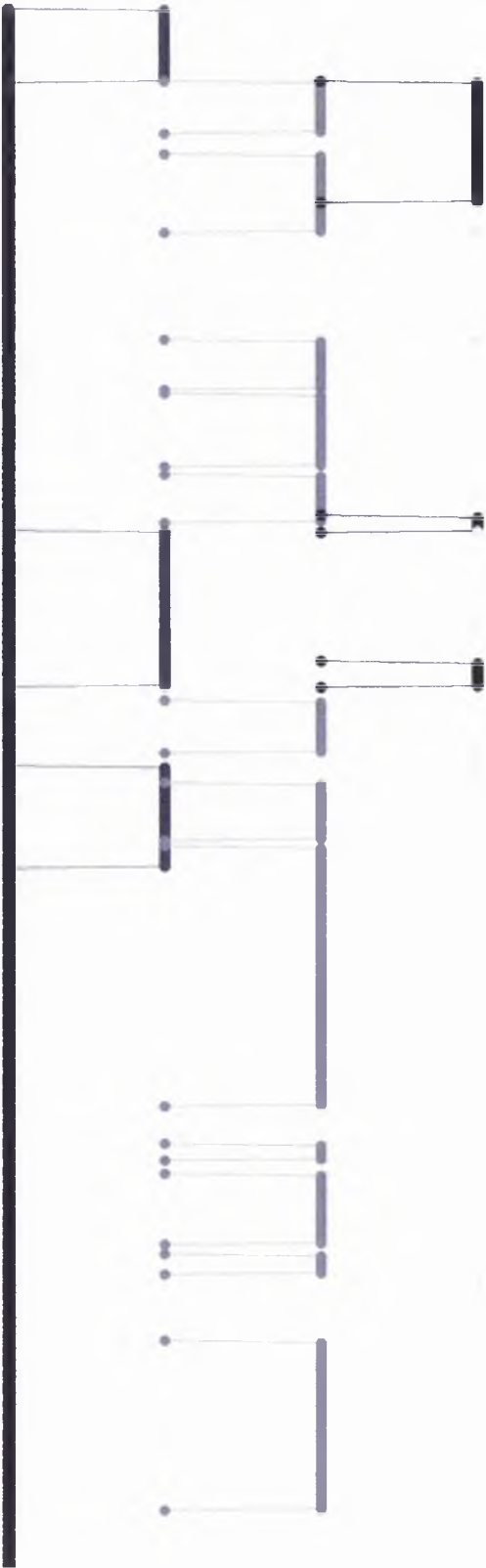
Key

| | |
|---|--|
| ∪ | elementum breve |
| - | elementum longum |
| x | elementum anceps (breve / longum / 2 brevia) |
| ∩ | elementum indifferens (breve / longum) |

Movements of Characters



Appendix: Exits and Entrances

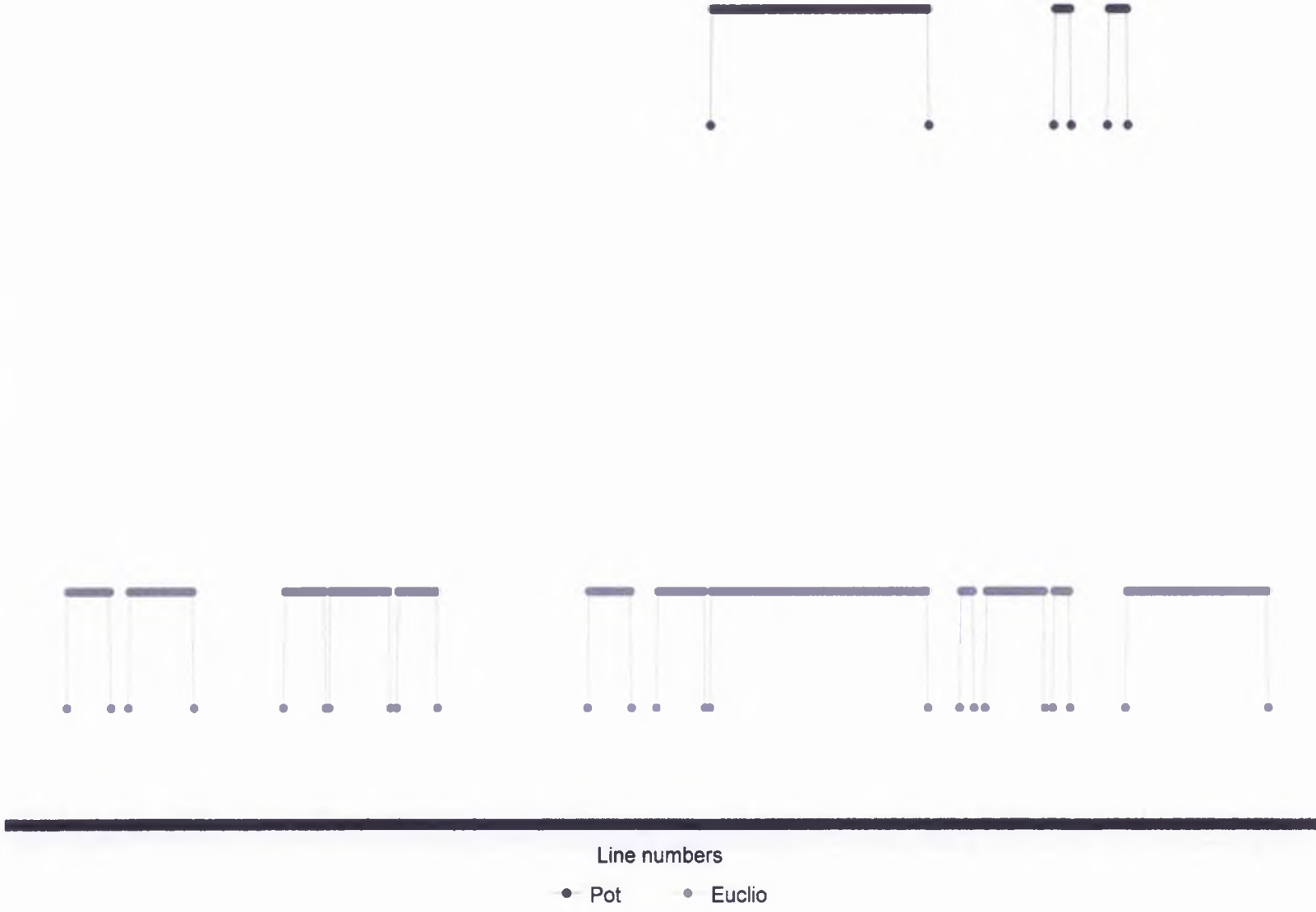


- Lar / Congrio
- Euclio
- Staphyla
- Eunomia / Anthrax
- Megador. / Lycon.
- Strob. / Serv. Lyc.

Line numbers

Movements of Characters

Appendix: Euclio and the Pot



BIBLIOGRAPHY

Reference Works

- Bennett, C.E. (1910, 1914) *Syntax of Early Latin* vol. 1-2 (Boston)
- Byrne, S.G., Osborne, M.J. (1994) *A Lexicon of Greek Personal Names* vol. 2 (Oxford)
- Cancik, H., Schneider, H., edd. (1996-2003) *Der Neue Pauly: Enzyklopädie der Antike* vol. 1-10 (Stuttgart)
- Corpus Inscriptionum Latinarum (1893-) vol. 1- (Berlin) (CIL)
- Ernout, A., Meillet, A. (1932) *Dictionnaire étymologique de la langue latine* (Paris)
- Hofmann, J.B. (1951 3rd ed.) *Lateinische Umgangssprache* (Heidelberg)
- Kühner, R., Gerth, B. (1890, 1892, 1898, 1904) *Ausführliche Grammatik der Griechischen Sprache* vol. 1-4 (Hannover) (K-G)
- Kühner, R., Stegmann, C. (1982, 1971, 1971) *Ausführliche Grammatik der Lateinischen Sprache* vol. 1-3 (Hannover, Darmstadt) (K-S)
- Leumann, M., Hofmann, J.B., Szantyr, A. (1977, 1965, 1979) *Lateinische Grammatik* vol. 1-3 (Munich) (L-H-S)
- Lindsay, W.M. (2002 impression of 1907) *Syntax of Plautus* (Bristol)
- Lindsay, W.M. (1895) *A Short Historical Latin Grammar* (Oxford)
- Lindsay, W.M. (1894) *The Latin Language* (Oxford)
- Lodge, G. (1924, 1926-1933) *Lexicon Plautinum* vol. 1-2 (Leipzig)
- Maltby, R. (1991) *A Lexicon of Ancient Latin Etymologies* (Melksham)
- Maniet, A. (1969) *Plaute: Lexique inverse, listes grammaticales, relevés divers* (Hildesheim)
- McGlynn, P. (1963) *Lexicon Terentianum* (London, Glasgow)
- Neue, F., Wagener, C. (1902, 1892, 1897, 1905, 3rd ed.) *Formenlehre der lateinischen Sprache* vol. 1-4 (Leipzig)
- Otto, A. (1890) *Die Sprichwörter und Sprichwörtlichen Redensarten der Römer* (Leipzig)
- Palmer, L.R. (1954) *The Latin Language* (London)

- Pauly, A.F. von (1893-1978) *Paulys Real-Encyclopädie der classischen Altertumswissenschaft* (Stuttgart) (RE)
- Roscher, W.H. (1884-1921) *Lexicon der Griechischen und Römischen Mythologie* vol. 1-6 (Leipzig)
- Sommer, F. (1914) *Handbuch der Lateinischen Laut- und Formenlehre* (Heidelberg)
- Thesaurus linguae Latinae (1900-) vol. 1- (Leipzig, Munich) (TLL)
- Treccani, G. (1983) *Dizionario Biografico degli Italiani: Istituto della Enciclopedia Italiana* (Rome)
- Walde, A., Hofmann, J.B. (1938, 1954, 1956 3rd ed.) *Lateinisches Etymologisches Wörterbuch* vol. 1-3 (Heidelberg)

Editions, Commentaries, Translations

Plautus is cited from Leo's edition. Terence is cited from Kauer-Lindsay's edition. The fragmentary Roman dramas are cited from Ribbeck's edition. Nonius and Festus are cited from Lindsay's editions. Menander is cited from Arnott's edition. The *Querolus* is cited from Jacquemard-le Saos' edition. Ennius' *Annales* are cited from Skutsch's edition, following Vahlen's numbering; Ennius' other works are cited from Vahlen. All other texts are cited from the most recent Oxford Classical Text, or where non exists, from the most recent Teubner edition.

- Arnott, W.G. (1979; 1996; 2000) *Menander* vol. 1-3 (Cambridge, Massachusetts, London)
- Bain, D.M. (1985) *Menander: Samia* (Warminster)
- Barsby, J. (1991 2nd ed.) *Plautus: Bacchides* (Warminster)
- Brix, J., Niemeyer, M. (1930) *Plautus 2: Captivi* (Leipzig)
- Brix, J., Niemeyer, M. (1907) *Plautus 1: Trinummus* (Leipzig)
- Brothers, A.J. (1988) *Terence: The Self-Tormentor* (Warminster)
- Dalby, A. (1998) *Cato: On Farming; De Agricultura* (Totnes)

- Duckworth, G.E. (1940) *T. Macci Plauti Epidicus* (Princeton)
- Edmonds, J.M. (1961) *Theophrastus: The Characters* (Cambridge, Massachusetts, London)
- Enk, P.J. (1953) *Plauti Truculentus* (Leiden)
- Enk, P.J. (1932) *Plauti Mercator* (Leiden)
- Ernout, A. (1932) *Plautus: Amphitryon, Asinaria, Aulularia* vol. 1 (Paris)
- Gaiser, K. (1977) *Menander's 'Hydria'* (Heidelberg)
- Goetz, G., Loewe, G., edd. (1888-1923) *Corpus glossariorum Latinorum* vol. 1-7 (Leipzig) (CGL)
- Goetz, G., Schoell, F. (1922) *Plautus* vol. 1 (Leipzig)
- Gomme, A.W., Sandbach, F.H. (1973) *Menander: A Commentary* (Oxford)
- Gratwick, A.S. (1987) *Terence: The Brothers* (Warminster)
- Gratwick, A.S. (1993) *Plautus: Menaechmi* (Cambridge)
- Handley, E.W. (1965) *The Dyskolos of Menander* (London)
- Housman, A.E. (1903-1930) *M. Manilii Astronomicon* vol. 1-5 (London)
- Jacquemard-le Saos, C. (1994) *Querolus: comédie latine anonyme* (Paris)
- Kassel, R., Austin, C. (1983-) *Poetae Comici Graeci* vol. 1-9 (Berlin, New York)
- Kauer, R., Lindsay, W.M., Skutsch, O. (1957) *Terenti Comoediae* (Oxford)
- Keil, H. (1857-1880) *Grammatici Latini* vol. 1-7, supplement (Leipzig) (GLK)
- Koerte, A. (1938-1959) *Menander: Reliquiae* vol. 1-2 (Leipzig)
- Latte, K. (1953-1966) *Hesychii Alexandrini Lexicon* vol. 1-2 (Copenhagen)
- Leo, F. (1895) *Plautus* vol. 1-2 (Berlin)
- Leutsch, E.L., Schneidewin, F. (1839-1851) *Paroemiographi Graeci* vol. 1-2 (Göttingen)
- Lindsay, W.M. (1900) *The Captivi of Plautus* (London)
- Lindsay, W.M. (1903) *Nonius Marcellus* vol. 1-3 (Leipzig)
- Lindsay, W.M. (1904, 1905) *Plauti Comoediae* vol. 1-2 (Oxford)
- Lindsay, W.M. (1913) *Festus: De Verborum Significatu* (Leipzig)
- Madvig, D.J.N. (1869) *M. Tullii Ciceronis De Finibus Bonorum et Malorum* (Copenhagen)

- Marx, F. (1928) *Plautus: Rudens* (Leipzig)
- Maurach, G. (1975) *Plauti Poenulus* (Heidelberg)
- Maurenbrecher, B. (1891, 1893) *C. Sallusti Crispi Historiarum Reliquiae* (Leipzig)
- MacCary, W.T., Willcock, M.M. (1976) *Plautus: Casina* (Cambridge)
- Nauck, A. (1926) *Tragicorum Graecorum Fragmenta* (Leipzig)
- Nicastri, L. (1970) *Plauto: Aulularia* (Naples)
- Page, D.L. (1942) *Greek Literary Papyri* vol. 1 (Cambridge, Massachusetts, London)
- Questa, C. (1978) *Plauto. La Pentola dell'Oro* (Turin)
- Questa, C. (1965) *T. Maccius Plautus: Bacchides* (Florence)
- Shipp, G.P. (1960) *Terence Andria* (Melbourne)
- Skutsch, O. (1985) *The Annals of Quintus Ennius* (Oxford)
- Stace, C. (1971) *A Commentary on the Aulularia of Plautus (lines 1-586)* (London: Ph. D. diss. University of London)
- Stockert, W. (1983) *T. Maccius Plautus: Aulularia* (Stuttgart)
- Studemund, W. (1889) *T. Macci Plauti Fabularum Reliquiae Ambrosianae. Apographum* (Berlin)
- Thierfelder, A. (1962) *T. Maccius Plautus: Rudens* (Heidelberg)
- Thomas, E.J. (1913) *T. Macci Plauti Aulularia* (Oxford)
- Ussing, I.L. (1878) *T. Macci Plauti Comoediae* vol. 2 (Copenhagen)
- Vahlen, J. (1903) *Ennianae poesis reliquiae* (Leipzig)
- Wagner, W. (1866) *T. Macci Plauti Aulularia* (Cambridge)
- Watling, E.F. (1965) *Plautus: The Pot of Gold and Other Plays* (Harmondsworth)
- Wilamowitz-Moellendorff, U. v. (1925) *Menander: Das Schiedsgericht (Epitrepontes)* (Berlin)

General

- Adkins, L., Adkins, R.A. (1996) *Dictionary of Roman Religion* (Oxford)

- Allen, W.S. (1970) *Vox Latina: The Pronunciation of Classical Latin* (Cambridge)
- Amatucci, A.G. (1908) 'Noterelle Plautine (*Aulul.* 324 sg.; 406 sg.; 430. – *Pseud.* 795 sgg.)' in *Rivista di Filologia e d'Istruzione Classica* 36 (1908), 105-110
- Amatucci, A.G. (1906) *Quaestiones Plautinae II. Aulularia* (Bari)
- Anderson, W.S. (1993) *Barbarian Play: Plautus' Roman Comedy* (Toronto)
- Anderson, W.S. (1970) 'A New Menandrian Prototype for the *servus currens* of Roman Comedy' in *Phoenix* 24 (1970), 229-236
- Arnott, W.G. (1989) 'A study in Relationships: Alexis' *Lebes*, Menander's *Dyskolos*, Plautus' *Aulularia*' in *Quaderni Urbinati di Cultura Classica* 62 (1989), 27-38
- Arnott, W.G. (1988) 'The Greek Original of Plautus' *Aulularia*' in *Wiener Studien* 101 (1988), 181-191
- Arnott, W.G. (1975) *Menander, Plautus, Terence* (Oxford)
- Arnott, W.G. (1964) 'A note on the parallels between Menander's *Dyskolos* and Plautus' *Aulularia*' in *Phoenix* 18 (1964), 232-237
- Bader, B. (1970) *Szenentitel und Szeneneinteilung bei Plautus* (Stuttgart)
- Baehrens, W.A. (1912) 'Beiträge zur lateinischen Syntax' in *Philologus* supplement 12 (1912), 233-556
- Bailey, C. (1932) *Phases in the Religion of Ancient Rome* (London)
- Bain, D.M. (1992) 'A recent suggestion about the original of Plautus' *Aulularia*' in *Liverpool Classical Monthly* 17 (1992), 68-70
- Beard, M., North, J., Price, S. (1998) *Religions of Rome* vol. 1-2 (Cambridge)
- Beare, W. (1955 2nd ed.) *The Roman Stage* (London)
- Benz, L., Stärk, E., Vogt-Spira, G., edd. (1995) *Plautus und die Tradition des Stegreifspiels: Festgabe für Eckard Lefèvre zum 60. Geburtstag* (Tübingen) (cf. p. 522)
- Bertini, P. (2000) 'Il *Dyskolos* e l' *Aulularia*: parentele e patrimonia' in *Lecturae Plautinae Sarsinates III Aulularia* (Sarsina, 11 settembre 1999) edd. Raffaelli, R., Tontini, A. (2000) (Urbino), 103-109 (cf. p. 519)

- Blänsdorf, J. (2000) 'Lachen über gestörte Menschen? Plautus, *Aulularia* (Der Geizige)', in *Die großen Komödien Europas*, Mainzer Forschungen zu Drama und Theater 22 ed. Mennemeier, F.N. (2000) (Tübingen), 27-42 (cf. p. 517)
- Blänsdorf, J. (1967) *Archaische Gedankengänge in den Komödien des Plautus* Hermes Einzelschriften 20 (Wiesbaden)
- Blümner, H. (1912) *Technologie und Terminologie der Gewerbe und Künste bei Griechen und Römern* (Leipzig)
- Bodelot, C. (1990) *Termes introducteurs et modes dans l'interrogation indirecte en Latin de Plaute à Juvenal* (Avignon)
- Braun, L. (1970) *Die Cantica des Plautus* (Göttingen)
- Brind'Amour, P. (1976) 'Des Ânes et des Boeufs dans l'*Aululaire*' in *Maia* 28 (1976), 25-27
- Bruder, H.W. (1970) *Bedeutung und Funktion des Verswechsels bei Terenz* (Zürich)
- Burck, E. (1956) 'Zur *Aulularia* des Plautus (Vs. 280-370)' in *Wiener Studien* 69 (1956), 265-277
- Castañé Llinás, J. (1989) 'La acies de la *Aulularia* Plautina' in *Emerita* 57 (1989), 89-94
- Chelius, K.H. (1989) *Die Codices Minores des Plautus* (Baden-Baden)
- Churchhouse, R.F., Jones, A., edd. (1976) *The Computer in Literary and Linguistic Studies* (Cardiff)
- Clarke, G.M., Cooke, D. (1983 2nd ed.) *A Basic Course in Statistics* (London)
- Comfort, H. (1963) 'Stage Money Again; *Aulularia* 818-821' in *Transactions of the American Philological Association* 94 (1963), 34-36
- Comfort, H. (1933) '*Aulularia* 561 ff.' in *American Journal of Philology* (1933), 373-376
- Conrad, F. (1931) 'Die Deminutiva im Altlatein' in *Glotta* 19 (1931), 127-148
- Costa, E. (1968) *Il diritto privato Romano nelle commedie di Plauto* (Roma)
- Danese, R.M. (2002) 'Modelli letterari e modelli culturali del teatro Plautino (Qualche problema di metodo)' in *Due seminari Plautini (La*

- tradizione del testo; I modelli*) edd. Questa, C., Raffaelli, R. (2002) (Urbino), 133-153 (cf. p. 518)
- Deufert, M. (2002) *Textgeschichte und Rezeption der plautinischen Komödien im Altertum* (Berlin, New York)
- Dibdin, T.F. (1804 2nd ed.) *An Introduction to the Knowledge of Rare and Valuable Editions of the Greek and Latin Classics* (London)
- Dohm, H. (1964) *Mageiros: Die Rolle des Kochs in der griechisch-römischen Komödie* (Munich)
- Dorcey, P.F. (1992) *The Cult of Silvanus: A Study in Roman Folk Religion* (Leiden, New York, Cologne)
- Drexler, H. (1967) *Einführung in die Römische Metrik* (Darmstadt)
- Drexler, H. (1965) "Lizenzen" am Versanfang bei Plautus (Munich) *Zetemata* 38
- Drexler, H. (1959) 'Neue Plautinische Akzentstudien' in *Maia* 11 (1959), 260-314
- Drexler, H. (1932-1933) *Plautinische Akzentstudien* vol. 1-3 (Breslau)
- Duckworth, G.E. (1952, 1994 2nd ed.) *The Nature of Roman Comedy* (Princeton)
- Dumézil, G. (1970) *Archaic Roman Religion* vol. 1-2 (Chicago, London)
- Dunbabin, R.L. (1935) 'Notes on Lewis & Short' in *Classical Review* 49 (1935), 9-12
- Dziatzko, K. (1882) 'Zur Aulularia des Plautus' in *Rheinisches Museum für Philologie* 37 (1882), 261-273
- Enk, P.J. (1938) 'Quelques observations sur la manière dont Plaute s'est comporté envers ses originaux' in *Revue de Philologie* 12 (1938), 289-294
- Enk, P.J. (1935) 'De Euclionis Plautini moribus' in *Mnemosyne* 2 (1935), 281-290
- Enk, P.J. (1919) 'De Aulularia Plautina' in *Mnemosyne* 47 (1919), 84-99
- Ernout, A. (1963) 'facere vitula' in *Revue de Philologie* 3 s. 47 (1963), 183-185
- Ernout, A. (1958) 'Indusium, Indusiarius, Indusiatus' in *Revue de Philologie* 32 (1958), 7-14

- Fogazza, D. (1978) 'Plauto 1935-1975' in *Lustrum* 19 (1978), 79-296
- Fraenkel, E. (1964) *Kleine Beiträge zur Klassischen Philologie* vol. 1-2 (Rome)
- Fraenkel, E. (1960) *Elementi plautini in Plauto* tr. F. Munari (Florence)
- Fraenkel, E. (1928) *Iktus und Akzent im Lateinischen Sprechvers* (Berlin)
- Frank, T. (1933) 'On the Dates of Plautus' *Casina* and its Revival' in *American Journal of Philology* 54 (1933), 368-372
- Frazer, J. (1922, 1993 abridged ed.) *The Golden Bough* (Ware)
- Freyburger, G. (1977) 'La morale et la Fides chez l'esclave de la comédie' in *Revue des Études Latines* 55 (1977), 113-127
- Funck, A. (1924) 'De Euclione Plautino' in *Rheinisches Museum für Philologie* 73 (1924), 456-465
- Gabba, E. (1979) 'Sul Miles inpransus dell'Aulularia di Plauto' in *Rendiconti Classe di Lettere e Scienze Morali e Storiche Istituto Lombardo* 113 (1979), 408-414
- Gaiser, K. (1966) 'Einige Menander-Fragmente in Verbindung mit Plautus und Terenz' in *Wiener Studien* 79 (1966), 191-201
- Gathercole, J. (2001) *The Polymetric Cantica of Plautus and Terence* (University of St. Andrews: M.Litt. dissertation)
- Goldberg, S.M. (1980) *The Making of Menander's Comedy* (London)
- Gratwick, A.S. (2000) 'Brauchen wir einen neuen Plautus?' in *Dramatische Wäldchen: Festschrift für Eckard Lefèvre zum 65. Geburtstag* edd. Stärk, E., Vogt-Spira, G. (2000) (Hildesheim, Zurich, New York), 321-344 (cf. p. 521)
- Gratwick, A.S. (1982) 'Plautus' in *The Cambridge History of Classical Literature 2: Latin Literature* ed. Kenney, E.J. (1982) (Cambridge), 95-115
- Gratwick, A.S. (1968) *The Poenulus of Plautus and its Attic Original* vol. 1-2 (Oxford: Ph.D. diss. Balliol College, Oxford)
- Gronovius, J.F. (1823) *Lectiones Plautinae* (Augustae Taurinorum) (incl. Camerarius, J. *De fabulis Plautinis Deque Carminibus Comicis*; Scaliger, J.C. *De Carminibus Comicis Dissertationes*; Bulengeri, J.C. *Theatri Romani et Graeci Descriptio*)

- Gruen, E.S. (1992) *Culture and National Identity in Republican Rome* (Ithaca, New York) (*Cornell Studies in Classical Philology* 52)
- Gruen, E.S. (1990) *Studies in Greek Culture and Roman Policy* (Leiden, New York, Copenhagen, Cologne)
- Gruen, E.S. (1984) *The Hellenistic World and the Coming of Rome* vol. 1 (Berkeley, Los Angeles, London)
- Gruen, E.S. (1982) 'Greek Πίστις and roman Fides' in *Athenaeum: Studi Periodici di Letteratura e Storia dell'Antichità* N.S. 60 (1982), 50-68
- Gruen, E.S. (1974) *The Last Generation of the Roman Republic* (Berkeley, Los Angeles, London)
- Gruen, E.S. (1968) *Roman Politics and the Criminal Courts, 149-78 B.C.* (Cambridge, Massachusetts)
- Haffter, H. (1934) *Untersuchungen zur Altlateinischen Dichtersprache* *Problemata* 10 (Berlin)
- Handley, E.W. (1968) *Menander and Plautus: A Study in Comparison* (London: Lewis & Co.)
- Handley, E.W. (1963) 'Plautus *Aulularia* 363-370' in *Philologus* 107 (1963), 316-317
- Hanson, J.A. (1965-1966) 'Scholarship on Plautus Since 1950' in *The Classical World* 59 (1965-1966), 103-107, 126-129, 141-148
- Hanson, J.A. (1959) 'Plautus as a Source Book for Roman Religion' in *Transactions and Proceedings of the American Philological Association* 90 (1959), 48-101
- Happ, H. (1967) 'Die lateinische Umgangssprache und die Kunstsprache des Plautus' in *Glotta* 45 (1967), 60-104
- Harrison, A.R.W. (1968-1971) *The Law of Athens* (Oxford)
- Harsh, P.W. (1967) *A Handbook of Classical Drama* (Oxford)
- Heinze, R. (1929) 'fides' in *Hermes: Zeitschrift für klassische Philologie* 64 (1929), 140-166
- Hodgman, A.W. (1902) 'Adjectival Forms in Plautus' in *Classical Review* 16 (1902), 446-452

- Hodgman, A.W. (1902) 'Noun Declensions in Plautus' in *Classical Review* 16 (1902), 294-305
- Hofmann, J.B. (1929) 'On H.C. Nutting' in *Gnomon* 5 (1929), 593-604
- Hofmann, W. (1977) 'Zur Charaktergestaltung in der *Aulularia* des Plautus' in *Klio* 59 (1977), 349-358
- Hopkins, K. (1983) *Death and Renewal* (Cambridge)
- Hughes, G.J. (2001) *Aristotle on Ethics* (London, New York)
- Hughes, J.D. (1975) *A Bibliography of Scholarship on Plautus* (Amsterdam)
- Hunter, R.L. (1985) *The New Comedy of Greece and Rome* (Cambridge)
- Hunter, R.L. (1981) 'The *Aulularia* of Plautus and its Greek original' in *Proceedings of the Cambridge Philological Society* 27 (1981), 37-49
- Immisch, O. (1923) *Zur Frage der Plautinischen Cantica* (Heidelberg)
- Jachmann, G. (1931) *Plautinisches und Attisches* (Berlin)
- Jachmann, G. (1916) 'zur altlateinischen Prosodie' in *Glotta* 7 (1916), 39-72
- Johnston, M. (1933) *Exits and Entrances in Roman Comedy (Plautus and Terence)* (Geneva, New York)
- Jones, A., Churchhouse, R.F., edd. (1976) *The Computer in Literary and Linguistic Studies* (Cardiff) (cf. p. 522)
- Jory, E.J. (1963) "'Algebraic" notation in dramatic texts' in *Bulletin of the Institute of Classical Studies* 10 (1963), 65-78
- Jouanna, J. (1999) *Hippocrates* tr. M.B. DeBevoise (Baltimore, London)
- Kakridis, T.A. (1904) *Barbara Plautina* (Athens)
- Kaser, M. (1955-1959) *Das Römische Privatrecht* vol. 1-2 (Munich)
- Kenny, A. (1982) *The Computation of Style* (Oxford, New York)
- Klingner, F. (1956) 'Über eine Szene der Plautinischen *Aulularia* (280-349)' in *Studi Italiani di Filologia Classica* 27-28 (1956), 157-170
- Klotz, A. (1940) 'Zu Plautus' *Aulularia*' in *Rheinisches Museum für Philologie* (1940), 317-318
- Konstan, D. (1983) *Roman Comedy* (Ithaca, New York, London)
- Konstan, D. (1977) 'The Social Themes in Plautus' *Aulularia*' in *Arethusa* 10 (1977), 307-320

- Kraus, W. (1934) "'Ad spectatores" in der römischen Komödie' in *Wiener Studien* 52 (1934), 66-83
- Krieger, A. (1914) *De Aululariae Plautinae exemplari Graeco* (Gießen)
- Kroll, A. (1912) 'Der lateinische Relativsatz' in *Glotta* 3 (1912), 1-18
- Kuiper, W.E.J. (1941) 'De Aululariae exemplaris Graeci fragmentis papyraceis' in *Mnemosyne* 9 (1941), 44-50
- Kuiper, W.E.J. (1941) 'Fides et Fortuna (ad Plauti Aululariae versum 102)' in *Mnemosyne* 9 (1941), 319-320
- Kuiper, W.E.J. (1940) *The Greek Aulularia: A study of the original of Plautus' masterpiece* (Leiden) *Mnemosyne* supplement 2
- Landels, J.G. (1999) *Music in Ancient Greece & Rome* (London, New York)
- Lange, D. (1973) 'The Number of Slave Roles in Plautus' *Aulularia*' in *Classical Philology* 68 (1973), 62-63
- Langen, P. (1886) *Plautinischen Studien* (Berlin)
- Langen, P. (1880) *Beiträge zur Kritik und Erklärung des Plautus* (Leipzig)
- Latte, K. (1960) *Römische Religionsgeschichte* (Munich)
- Lefèvre, E. (2001) *Plautus' Aulularia* (Tübingen) (collection of essays)
- Lefèvre, E., ed. (1973) *Die Römische Komödie: Plautus und Terenz* (Darmstadt)
- Legrand, P.-E. (1910) *Daos* (Paris, Lyon)
- Leigh, M. (2004) *Comedy and the Rise of Rome* (Oxford)
- Lejay, P. (1925) *Plaute* (Paris)
- Leo, F. (1912 2nd ed.) *Plautinische Forschungen zur Kritik und Geschichte der Komödie* (Berlin)
- Leo, F. (1908) *Der Monolog im Drama* (Berlin)
- Leo, F. (1896, 1898, 1906) *Analecta Plautina* vol. 1-3 (Göttingen)
- Leon, E.F. (1953) 'molochina and a Fragment of Caecilius' in *Transactions and Proceedings of the American Philological Association* 84 (1953), 176-180
- Lieberg, G. (1990-1993) 'Plaut. Aul. 201s. (accusativo retto da un sostantivo)' in *Museum Criticum* 25-28 (1990-1993), 305-313

- Lieberg, G. (1992) 'Hat Plautus die Szene IV 8 der *Aulularia* eingeschoben?' in *Philologus* 136 (1992), 71-80
- Lieberg, G. (1992) 'De Euclionis apud Plautum et Harpagonis apud Molière desperatione, id est de scaenis quibusdam, quarum altera in *Aulularia*, altera in *Avaro* legitur, inter se comparandis' in *Atene e Roma* 37 (1992), 27-33
- Lilja, S. (1965) *Terms of Abuse in Roman Comedy* (Helsinki)
- Lindsay, W.M. (1972 impression of 1898/1899) *The Codex Turnebi of Plautus* (Hildesheim, New York)
- Lindsay, W.M. (1965 impression of 1901) *Nonius Marcellus' Dictionary of Republican Latin* (Hildesheim)
- Lindsay, W.M. (1922) *Early Latin Verse* (Oxford)
- Lindsay, W.M. (1904) *Ancient Editions of Plautus* (Oxford)
- Löfstedt, E. (1917) 'Plautinischer Sprachbrauch und Verwandtes' in *Glotta* 3 (1917), 171-191
- Löfstedt, E. (1911) *Philologischer Kommentar zur Peregrinatio Aetheriae* (Oxford, Uppsala, Leipzig)
- Luck, G. (1964) *Über einige Interjektionen der lateinischen Umgangssprache* (Heidelberg)
- Ludwig, W. (1961) 'Aulularia-Probleme' in *Philologus* 105 (1961), 44-71, 247-262
- Marcovich, M. (1977) 'Euclio, Cnemon, and the Peripatos' in *Illinois Classical Studies* 2 (1977), 197-218
- Marti, H. (1959) *Untersuchungen zur dramatischen Technik bei Plautus und Terenz* (Schellenberg)
- Mattingly, H. (1945) 'The First Age of Roman Coinage' in *Journal of Roman Studies* 35 (1945), 65-77
- Mattingly, H., Robinson, E.S.G. (1935) 'Nummus' in *American Journal of Philology* 56 (1935), 225-231
- Maurach, G. (1971) 'Ein System der Plautushiate' in *Acta Classica* 14 (1971), 37-66

- Maurach, G. (1963) 'Zum Colon Reizianum (cr)' in *Philologus* 107 (1963), 227-262
- Maurach, G. (1960) *Untersuchungen zum Aufbau plautinischer Lieder* (Göttingen)
- Mennemeier, F.N., ed. (2000) *Die großen Komödien Europas*, Mainzer Forschungen zu Drama und Theater 22 (Tübingen) (cf. p. 510)
- Milch, W. (1957) 'Zum Kapitel "Plautinische Zwischenreden"' in *Hermes* 85 (1957), 159-170
- Minar Jr., E.L. (1947) 'The Lost Ending of Plautus' *Aulularia*' in *Classical Journal* 42 (1947), 271-274
- Molina Sánchez, M. (1990) 'La ruptura de la ilusión escénica: notas sobre la caracterización del "aparte" en la *Aulularia* de Plauto' in *Florentia Iliberritana: Revista de estudios de antigüedad clásica* 1 (1990), 285-295
- Moore, T.J. (1998) 'Music and structure in Roman comedy' in *American Journal of Philology* 119 (2) (1998), 245-273
- Müller, C.F.W. (1871) *Nachträge zur Plautinischen Prosodie* (Berlin)
- Müller, C.F.W. (1869) *Plautinische Prosodie* (Berlin)
- Müller, C.M.S. (1929) 'Zweite Person Singularis medii-passivi bei Plautus' in *Glotta* 17 (1929), 137-142
- Müller-Graupa, E. (1914) 'Mapalia: Eine Kulturgeschichtliche Untersuchung' in *Philologus* 73 (1914), 302-317
- Niedermann, M. (1948) *Elementi di fonetica storica del Latino* tr. C.P. Tosi (Bergamo)
- Norwood, G. (1963) *Plautus and Terence: Our Debt to Greece and Rome* (New York)
- Oakman, R.L. (1984) *Computer Methods for Literary Research* (Athens, Georgia)
- Ogilvie, R.M. (1969) *The Romans and Their Gods in the Age of Augustus* (New York)
- Pascucci, G. (1961) 'Nedum' in *Studi Italiani di Filologia Classica* N.S. 33 (1961), 127-153

- Perl, G. (1971) 'Die Einführung der griechischen Buchstaben 'Y' und 'Z' in das lateinische Alphabet' in *Philologus* 115 (1971), 196-233
- Perusino, F. (1960) 'Note all' "Aulularia" di Plauto' in *Studi Urbinati di Storia, Filosofia e Letteratura* 34 (1960), 121-123
- Petersmann, H. (1971) 'Philologische Untersuchungen zur antiken Bühnentür' in *Wiener Studien* 84 (1971), 91-109
- Plinval, G. de (1940) 'A propos du *Miles Inpransus* de Plaute (*Aulul.* 526-531)' in *Mélanges de philologie, de littérature et d'histoire anciennes offerts à Alfred Ernout* (1940) (Paris), 297-302 (cf. p. 520)
- Pokrowsky, M. (1931) 'Zur Plautinischen *Aulularia*' in *Wiener Studien* 49 (1931), 128-133
- Prescott, H.W. (1939) 'Link Monologues in Roman Comedy' in *Classical Philology* 34 (1939), 1-23, 116-126
- Prescott, H.W. (1932) 'Criteria of Originality in Plautus' in *Transactions and Proceedings of the American Philological Association* 63 (1932), 103-125
- Prescott, H.W. (1907) 'Agnus curio in Plautus *Aulularia* 562, 563' in *Classical Philology* 2 (1907), 335-336
- Prescott, H.W. (1904) 'The Name of the Slave in Plautus' *Aulularia*' in *Transactions and Proceedings of the American Philological Association* 35 (1904), xcvi
- Primmer, A. (1992) 'Der Geizige bei Menander und Plautus' in *Wiener Studien* 105 (1992), 69-127
- Questa, C., Raffaelli, R., edd. (2002) *Due Seminari Plautini (La tradizione del testo; I modelli)* (Urbino) (cf. p. 511, 522)
- Questa, C. (1995) *Titus Maccius Plautus: Cantica* (Urbino)
- Questa, C. (1979) 'Note di colometria Plautina' in *Studi di poesia latina in onore di Antonio Traglia* vol. 1 (1979), 25-49
- Questa, C. (1974) 'Problemi di metrica plautina: II - L'antichissima ekdosis dei cantica ed il moderno editore di Plauto (questioni di metodo)' in *Quaderni Urbinati di Cultura Classica* 17 (1974), 67-87

- Questa, C. (1973) 'L'antichissima edizione dei cantica di Plauto - Origine, caratteristiche, vicende' in *Rivista di Filologia e di Istruzione Classica* 102 (1973), 1-39
- Questa, C. (1968) *Per la Storia del testo di Plauto nell'umanesimo* (Rome)
- Questa, C. (1967) *Introduzione alla metrica di Plauto* (Bologna)
- Raffaelli, R., Tontini, A., edd. (2000) *Lecturae Plautinae Sarsinates III Aulularia* (Sarsina, 11 Settembre 1999) (Urbino) (cf. p. 510, 519, 521, 522, 523)
- Raffaelli, R. (2000) 'C'è del comico in quella follia' in *Lecturae Plautinae Sarsinates III Aulularia* (Sarsina, 11 Settembre 1999) edd. Raffaelli, R., Tontini, A. (2000) (Urbino), 49-65 (cf. p. 519)
- Reeve, M.D. (1983) 'Terence' in *Texts and Transmission: A Survey of the Latin Classics* ed. Reynolds, L.D. (1983) (Oxford), 412-420 (cf. p. 519)
- Reynolds, L.D., Wilson, N.G. (1974 2nd ed.) *Scribes and Scholars: A Guide to the Transmission of Greek and Latin Literature* (Oxford)
- Reynolds, L.D., ed. (1983) *Texts and Transmission: A Survey of the Latin Classics* (Oxford) (cf. p. 519, 522)
- Rickmers, A.D., Todd, H.N. (1967) *Statistics: An Introduction* (New York)
- Ricottilli, L. (2000) 'Strategie relazionali e 'ridefinizione' di un progetto di matrimonio nell' *Aulularia* (vv. 120-176)' in *Lecturae Plautinae Sarsinates III Aulularia* (Sarsina, 11 settembre 1999) edd. Raffaelli, R., Tontini, A. (2000) (Urbino), 31-48 (cf. p. 519)
- Riess, E. (1941-1942) 'Aulularia 818-9' in *Classical Weekly* 35 (1941-1942), 196
- Riess, E. (1941) 'Notes on Plautus' in *Classical Quarterly* 35 (1941), 150-162
- Rose, H.J., Skutsch, O. (1942) 'Once More 'Macte'' in *Classical Quarterly* 36 (1942), 15-20
- Rose, H.J., Skutsch, O. (1938) 'Mactare - Macula' in *Classical Quarterly* 32 (1938), 220-223
- Rose, H.J. (1924) 'de talento Plautino' in *Classical Review* 38 (1924), 155-157
- Rosivach, V.J. (1970) 'Plautine Stage Settings (*Asin.*, *Aul.*, *Men.*, *Trin.*)' in *Transactions and Proceedings of the American Philological Association* 101 (1970), 445-461

- Rosivach, V.J. (1989) 'The *miles inpransus* of Plaut. *Aul.* 528' in *Latomus* 48 (1989), 344-345
- Ruffel, P. (1940) 'Domi, Domum, Domo chez Plaute et Térence' in *Mélanges de philologie, de littérature et d'histoire anciennes offerts à Alfred Ernout* (1940) (Paris), 317-329 (cf. p. 518)
- Ruyt, F. de (1981) 'Observations critiques et herméneutiques à l'*Aululaire* de Plaute' in *L'Antiquité Classique* 50 (1981), 235-241
- Ruyt, F. de (1961) 'Le theme fondamental de l'*Aululaire* de Plaute' in *Les Études Classiques* 29 (1961), 375-382
- Saint Denis, E. de (1945) 'Au Dossier de *si* interrogatif' in *Revue des Études Latines* 23 (1945), 82-92
- Sandbach, F.H. (1977) *The Comic Theatre of Greece and Rome* (London)
- Sarton, G. (1954) *Galen of Pergamon* (Lawrence)
- Scafuro, A.C. (1997) *The Forensic Stage: Settling Disputes in Graeco-Roman New Comedy* (Cambridge)
- Schmidt, K. (1902) 'Die griechische Personennamen bei Plautus' in *Hermes* 37 (1902), 173-211, 353-390, 608-626
- Schmude, M.P. (1988) *Reden-Sachstreit-Zänkereien* (Stuttgart)
- Schuhmann, E. (1977) 'Der Typ der *uxor dotata* in der Komödien des Plautus' in *Philologus* 121 (1977), 45-65
- Schuhmann, E. (1977) 'Hinweise auf Kulthandlungen im Zusammenhang mit plautinischen Frauengestalten' in *Klio* 59 (1977), 137-147
- Sedgwick, W.B. (1959) 'Conjectures on Plautus' in *Mnemosyne* 12 (1959), 138-139
- Sedgwick, W.B. (1930) 'The Dating of Plautus' Plays' in *Classical Quarterly* 24 (1930), 102-106
- Segal, E. (1980-1981) 'Scholarship on Plautus 1965-1976' in *The Classical World* 74 (1980-1981), 353-433
- Shackleton Bailey, D.N. (1953) '*Num* in Direct Questions: A Rule Restated' in *Classical Quarterly* N.S. 3 (1953), 120-125

- Sherberg, B. (2000) 'Zum vierten Akt der *Aulularia* des Plautus' in *Dramatische Wäldchen: Festschrift für Eckard Lefèvre zum 65. Geburtstag* edd. Stärk, E., Vogt-Spira, G. (2000) (Hildesheim, Zurich, New York), 397-413 (cf. p. 521)
- Shipp, G.P. (1955) 'Plautine Terms for Greek and Roman Things' in *Glotta* 34 (1955), 139-152
- Skutsch, F. (1914) *Kleine Schriften* (Leipzig, Berlin)
- Skutsch, F. (1892) *Plautinisches und Romanisches. Studien zur Plautinischen Prosodie* (Leipzig)
- Skutsch, O. (1936) 'Notes on the *Aulularia* of Plautus' in *The Classical Review* (1936), 213-214
- Soubiran, J. (1988) *Essai sur la versification dramatique des Romains: sénaire iambique et septénaire trochaïque* (Paris)
- Spaeth, B.S. (1996) *The Roman Goddess Ceres* (Austin)
- Stace, C. (1975) 'Four notes on Plautus' *Aulularia*' in *Classical Philology* 70 (1975), 41-42
- Stärk, E., Vogt-Spira, G., edd. (2000) *Dramatische Wäldchen: Festschrift für Eckard Lefèvre zum 65. Geburtstag* (Hildesheim, Zurich, New York) (cf. p. 512, 521)
- Stockert, W. (2000) 'Sull'originalità di Plauto. Metafore e similitudini nell' *Aulularia*' in *Lecturae Plautinae Sarsinates III Aulularia (Sarsina, 11 settembre 1999)* edd. Raffaelli, R., Tontini, A. (2000) (Urbino), 15-30 (cf. p. 519)
- Stockert, W. (1982) 'Zur sprachlichen Charakterisierung der Personen in Plautus' *Aulularia*' in *Gymnasium* 89 (1982), 4-14
- Szantyr, A. (1971) 'Über einige Fälle der semantischen Attraktion im Lateinischen' in *Gymnasium* 78 (1971), 1-47
- Szantyr, A. (1967) '*stantarius* und *instantarius*: Ein Beitrag zur lateinischen Wortbildungslehre' in *Glotta* 45 (1967), 107-113
- Tarrant, R.J. (1983) 'Plautus' in *Texts and Transmission: A Survey of the Latin Classics* ed. Reynolds, L.D. (1983) (Oxford), 302-307 (cf. p. 519)
- Thierfelder, A. (1929) *De rationibus interpolationum plautinarum* (Leipzig)

- Tobias, A.J. (1979) 'Bacchiac Women and Iambic Slaves in Plautus' in *The Classical World* 73 (1979), 9-18
- Tobias, A.J. (1970) *Plautus' Metrical Characterization* (Stanford University: Ph.D. dissertation)
- Todd, S.C. (1993) *The Shape of Athenian Law* (Oxford)
- Toliver, H.M. (1952) 'Plautus and the State Gods of Rome' in *The Classical Journal* 48 (1952), 49-57
- Tontini, A. (2002) 'La tradizione manoscritta umanistica di Plauto (novità e problemi)' in *Due seminari Plautini (La tradizione del testo; I modelli)* edd. Questa, C., Raffaelli, R. (2002) (Urbino), 57-88 (cf. p. 518)
- Tontini, A. (2000) 'L' *Aulularia* nella tradizione manoscritta umanistica' in *Lecturae Plautinae Sarsinates III Aulularia (Sarsina, 11 Settembre 1999)* edd. Raffaelli, R., Tontini, A. (2000) (Urbino), 91-101 (cf. p. 519)
- Vogt-Spira, G. (1995) 'Plautus und die Überwindung des Stegreifspiels' in *Plautus und die Tradition des Stegreifspiels: Festgabe für Eckard Lefèvre zum 60. Geburtstag* edd. Benz, L., Stärk, E., Vogt-Spira, G. (1995) (Tübingen), 229-239 (cf. p. 509)
- Waite, S. (1976) 'Word Position in Plautus: Interplay of Verse Ictus and Word Stress' in *The Computer in Literary and Linguistic Studies* edd. Jones, A., Churchhouse, R.F. (1976) (Cardiff), 92-105 (cf. p. 514)
- Wallstedt, E. (1910) 'Spicilegium Plautinum' in *Erano* 10 (1910), 61-70
- Watson, A. (1971) *Roman Private Law around 200 B.C.* (Edinburgh)
- Watson, A. (1970) *The Law of the Ancient Romans* (Dallas)
- Watson, A. (1968) *The Law of Property in the Later Roman Republic* (Oxford)
- Webster, T.B.L. (1974) *An Introduction to Menander* (Manchester)
- Webster, T.B.L. (1969 2nd ed.) *Monuments Illustrating Old and Middle Comedy* Bulletin of the Institute of Classical Studies 23 (London)
- Webster, T.B.L. (1969 2nd ed.) *Monuments Illustrating New Comedy* Bulletin of the Institute of Classical Studies 24 (London)
- Webster, T.B.L. (1950) *Studies in Menander* (Manchester)

- Wilner, O.L. (1938) 'The Technical Device of Direct Description of Character in Roman Comedy' in *Classical Philology* 33 (1938), 20-36
- Wilner, O.L. (1930) 'Contrast and Repetition as Devices in the Technique of Character Portrayal in Roman Comedy' in *Classical Philology* 25 (1930), 56-71
- Wissowa, G. (1912) *Religion und Kultus der Römer* (Munich)
- Woolf, G. (1998) *Becoming Roman* (Cambridge)
- Zagagi, N. (1980) *Tradition and Originality in Plautus Hypomnata* 62 (Göttingen)
- Zwierlein, O. (1990-1992) *Zur Kritik und Exegese des Plautus* vol. 1-4 (Mainz, Stuttgart)

Select Bibliography - Afterlife of *Aulularia*

- Dauvin, J., Dauvin, S. (1979) *L'Avare: Molière* (Paris)
- Duckworth, G.E. (1952; 1994 2nd ed.) *The Nature of Roman Comedy* (Princeton)
- Dullin, C. (1983) *Mise en scène de L'Avare de Molière* (Paris)
- Gambelli, D. (2000) 'Il vecchio avaro nella commedia dell'arte e nel teatro di Molière' in *Lecturae Plautinae Sarsinates III Aulularia (Sarsina, 11 settembre 1999)*, edd. R. Raffaelli, A. Tontini (2000) (Urbino), 67-88 (cf. p. 519)
- Harsh, P.W. (1967) *A Handbook of Classical Drama* (Oxford)
- Howarth, W.D. (1982) *Molière: A Playwright and his Audience* (Cambridge)
- Hubert, J.B. (1962) *Molière and The Comedy of Intellect* (Berkeley, Los Angeles)
- Lefèvre, E. (2001) *Plautus' Aulularia* (Tübingen) (collection of essays)
- Mallinson, G.J. (1988) *Molière L'Avare* (London)
- Morel, J. (1986) *Molière: L'Avare* (Paris)
- Stockert, W. (1983) *Plautus Aulularia* (Stuttgart)
- Yarrow, P.J., ed. (1959) *L'Avare: Molière* (London)