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TERENCE

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TERENCE

THE WOMAN OF ANDROS
THE SELF-TORMENTOR
THE EUNUCH

EDITED AND TRANSLATED BY
JOHN BARSBY



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INTRODUCTION

Terence and His Background

Most of our information about the life and background of Publius Terentius Afer comes from the biography written by Suetonius in the second century A.D., preserved for us (with an additional paragraph) by the fourth-century commentator Donatus. This tells us that Terence was born at Carthage and became the slave at Rome of the senator Terentius Lucanus, by whom on account of his intelligence and good looks he was given not only a liberal education but also his freedom. He enjoyed the friendship of many of the nobility, especially Scipio Aemilianus and Laelius; he also gained the approval of Caecilius, the leading comic dramatist of the day, to whom he read the script of his first play, *The Woman of Andros*, before it was approved for performance. After writing six comedies, allegedly with the help of his noble friends, Terence left Rome for Greece, still not yet twenty-five years of age, and died on the return journey. He left a daughter, who married into an equestrian family, and a small estate near the temple of Mars.

NOTE. This Introduction is an adapted version of the Introduction to John Barsby (ed.), *Terence: Eunuchus* (Cambridge, 1999), pp. 1–32.

Suetonius, who quotes a number of conflicting sources, is himself unhappy with several of these details; and modern scholars have been even more sceptical. Terence's alleged Carthaginian origin could simply be a false deduction from the cognomen Afer (= the African), and the story of Caecilius reading the script of *Andria* is open to the chronological objection that Caecilius died two years before that play was performed. It may be too neat a coincidence that Terence's departure from Rome at the age of twenty-four in 160 B.C. puts his birth in 184 B.C., which is precisely the year of the death of Plautus; it also means that he was a young man of only eighteen years when his first play was performed in 166.¹ Terence's connections with Scipio and Laelius, though vouched for by several authorities mentioned by Suetonius, may ultimately be a conjecture based on the reference in the prologue of *The Brothers* (15–16) to "the malicious accusation that members of the nobility assist our poet and collaborate with him in his writing" and on the evidence from the Production Notices (*didascaliae*) of *The Brothers* and *The Mother-in-Law* (second performance) that these two plays were put on at the funeral games of Scipio's father Aemilius Paullus.

There is very little about Terence's life that can be asserted as fact; if we reject Suetonius' evidence, we have to admit that we know very little about him at all. But, given Terence's involvement with the funeral games of Aemilius Paullus, it is by no means an implausible assumption that he was an associate of Scipio's and indeed of Laelius and

¹ However, there is an alternative reading in the MSS of Suetonius' biography which would put Terence's birth ten years earlier.

others who shared Scipio's philosophical and literary interests and his predilection for Greek culture. Terence does not in fact deny the allegations that he received help from his noble friends, but "regards it as a great compliment if he finds favour with men who find favour with you all, men whose services have been freely available to everyone in time of need in war, in peace, and in their daily affairs" (*The Brothers* 17–21). This description does not in fact fit Scipio and Laelius, who were young men of Terence's own age, as well as it would fit Scipio's father Aemilius Paullus and men of his generation; but Terence may well be disguising the truth here in order to turn an allegation into a compliment.

The Production Notices which have been transmitted in the MSS together with the texts allow us to date Terence's six plays to the years 166–160 B.C. This puts them at a very interesting period in Rome's social and cultural history. It was a time when Roman contact with the civilisation of mainland Greece was at its height. Only two years before Terence's first play, in 168 B.C., Aemilius Paullus had won the decisive battle of the third Macedonian war and had brought home as part of the booty the library of the defeated king Perseus. The booty also included enough paintings and statues to fill 250 wagons; and, among the huge numbers of slaves, many must have been educated enough to serve as tutors in the houses of wealthy families or execute artistic commissions for their Roman masters.

The hellenisation of Rome was, of course, a lengthy process spread over several centuries, with Greek culture mediated first through the Etruscans and then through the Greek cities of South Italy and Sicily. Its effect is visible in

a number of ways long before the days of Terence, for example in the assimilation of Roman gods to their Greek counterparts or in the adoption by the lower classes of Greek colloquial vocabulary, as reflected in the plays of Plautus. But two clear trends are discernible in the second century B.C.: Greek influence is now derived direct from mainland Greece rather than from South Italy and Sicily, and a clear distinction begins to appear between the gradual hellenisation of the populace and the embracing by the aristocracy of the "higher" Greek culture of literature and the arts. And this cultural split between the aristocracy and the lower classes was accompanied by an ever growing economic division, caused by the sheer amount of wealth that foreign wars generated, whether fought in Greece or in Asia or in the west. The number of sumptuary laws passed in this period, attempting to restrict luxury of various kinds, shows both that luxury was widely enjoyed by the upper classes and that there were those among these same classes who thought that its spread should be controlled.

There were also those among the ruling classes who wanted to control the spread of hellenisation because of the threat that it presented to traditional Roman beliefs and ways of life. The evidence is patchy, but there are enough recorded incidents to make it clear that the opposition to the spread of Greek culture had some political strength. The worship of Bacchus was strictly regulated by the *senatus consultum de Bacchanalibus* of 186 B.C.; two Epicurean philosophers were banished from Rome in 173; and there was a general banishment of Greek philosophers and rhetoricians in 161. It would be an oversimplification to talk of a philhellenic party on the one hand, admirers of

Greek art, thought, and literature, and a nationalist party on the other, opposed to the spread of Greek culture, or to suppose that Rome's freeing of Greece after the second Macedonian war and her favourable treatment of Athens after the third owed more to sentiment than to practical political and military considerations. But there is no reason to deny a general polarisation of opinion, which can conveniently be illustrated by reference to Plutarch's biographies of Cato and Aemilius Paullus: Cato himself instructed his son in Roman history and law, whereas Aemilius employed Greek tutors to extend the education of his sons to grammar, logic, rhetoric, sculpture, and painting.²

It would be surprising if the conflict between the two points of view did not extend to the theatre. Roman drama, both tragedy and comedy, was closely based on Greek models, and the morality depicted in it, whether the grand crimes of tragedy or the private peccadilloes of comedy, could easily be seen as inimical to the Roman ideals of the *mos maiorum*. In 194 B.C. senators were voted special seats in the theatre on the proposal of the consul Scipio Africanus, a known philhellenist, which looks like an assertion of the respectability of the theatre as a place for the ruling classes. On the other hand attempts to build a permanent stone theatre at Rome were thwarted on at least three occasions in the first half of the second century B.C.;³ the opposition to the attempt by the censors of 154 was led by Scipio Nasica, a known upholder of Roman morality. In fact, there was no permanent theatre at Rome until

² Plutarch, *Cato the Elder* 20.3–5, *Aemilius Paullus* 6.4–5.

³ See for example Livy 40.51.3, 41.27.5.

Pompey built one in 55 B.C., and there must have been other grounds for opposition than the vain hopes of the conservatives to protect public morality or to check the popularity of the drama. Whatever the precise explanation, the general point is clear: Terence was writing at a time when the conflict between Greek ethics and traditional Roman morality was a live issue, and this conflict was bound to be reflected by a dramatist adapting Greek models for a Roman audience.

Theatrical Conditions and Stage Conventions

Dramatic performances (*ludi scaenici*) were part of the regular public festivals (*ludi*) which were held at Rome in an annual season which ran from April to November and also of occasional private games held to celebrate triumphs or funerals. The four public festivals which included *ludi scaenici* in Terence's day were the Ludi Megalenses (in honour of the Magna Mater) in April, the Ludi Apollinares (in honour of Apollo) in July, the Ludi Romani (in honour of Jupiter Optimus Maximus) in September, and the Ludi Plebeii (also in honour of Jupiter) in November. We know from the Production Notices that four of Terence's plays were performed at the Ludi Megalenses, two at the Ludi Romani, and two at the funeral games of Aemilius Paullus.⁴

These festivals, though religious festivals in the names of the various gods, were in spirit very much public holidays, offering various forms of entertainment for the

⁴ This total (eight) includes the two unsuccessful stagings of *The Mother-in-Law*.

people at large; apart from several days of *ludi scaenici*, the public festivals regularly included one or more days of *ludi circenses* (chariot races), and *munera* (gladiatorial shows) were a common feature of private games. In this atmosphere the comic dramatists were not always sure of their audience, and the plea for a fair hearing in silence which can be found at the end of each of Terence's prologues is no empty convention. The prologue to the third performance of *The Mother-in-Law* (33–42) reveals that the first performance had to be abandoned because of rumours that boxers and tightrope walkers would appear, and the second because a gladiatorial show was announced, and these were not isolated instances; the speaker of this prologue, the veteran producer Lucius Ambivius Turpio, makes it clear that he had had similar trouble in obtaining a hearing for the early plays of Terence's predecessor Caecilius (14–27).

Ambivius Turpio was in fact, according to the Production Notices, the producer of all six of Terence's plays, and it is clear from the prologues of *The Self-Tormentor* and *The Mother-in-Law*, both of which he spoke in person, that he played a significant part in promoting Terence's dramatic career.⁵ The producer (or actor-manager) was an important figure in Roman drama. It seems that, like the modern impresario, he acted as the middle man between the dramatist and the magistrates in charge of the festival (normally the aediles but a praetor in the case of the Ludi Apollinares), buying the text from the playwright and con-

⁵ Ambivius' reputation in antiquity is attested by references in both Cicero (*On Old Age* 48) and Tacitus (*Dialogue on Orators* 20.3).

tracting with the magistrate to mount the performance of the play; this he did with his own company of actors, often taking the leading role himself (*The Self-Tormentor* 35–52). The size of these acting companies at Rome is a matter of speculation; most Roman comedies can be done with six or seven actors doubling parts as necessary and it would have been uneconomic to maintain troupes much larger than this. The actors themselves, it seems, generally belonged to the lower classes, including freedmen and even slaves, and it may be deduced from the fact that very few names have been preserved before the first century B.C. that, unlike their counterparts at Athens, they were not highly regarded in society.

As we have seen, there was no permanent theatre at Rome in Terence's day. Tacitus (*Annals* 14.20) envisages early Roman theatres as consisting of "hastily erected steps (that is, tiers of seats) and a temporary stage" (*subitariis gradibus et scaena in tempus structa*), and Terence's plays must have been performed in some such settings as these. It is uncertain whereabouts in Rome these temporary theatres were set up; the forum was an obvious place, and there is some indication that theatres were erected near the temple of the god to whom the particular festival was dedicated. The actual structures, being wooden, have left no archeological trace, and there is very little, if anything, that we can say with confidence about their size or shape. The external evidence suggests that we can assume a stage building (*scaena*) with three doors in its façade,⁶ a platform stage (*proscenium*) of which the depth and width and height cannot be determined, and

⁶ For the three-door set see Pollux 4.124, Vitruvius 5.6.8.

an auditorium (*cavea*) consisting of benches (*subsellia*) probably raised in tiers but not necessarily arranged in a semicircle. The texts of the plays confirm the three-door setting, which itself implies a stage of a certain width but little else. The frequency of eavesdropping and asides does not of itself prove that the stage was of great length or equipped with suitable hiding places (such as side alleys or porches); once the eavesdropping convention was established, the audience would accept that characters looking the wrong way or engrossed in their own thoughts would fail to see or hear others onstage.

As for costumes and masks and styles of acting, we again lack contemporary evidence. The name *fabula palliata* or "play in a Greek cloak" (*pallium* is the Latin equivalent of the Greek *ἱμάτιον*), which the Romans gave to the type of Greek-based comedy written by Plautus and Terence, makes it clear that the costumes, like the locations, were Greek, and it seems highly likely that the *fabula palliata* took over the masks of the Greek tradition together with the costumes.⁷ We have a list of 44 masks compiled by the encyclopedist Pollux in the second century A.D., which describes (for example) ten different types of old men's masks and seven different types of slaves' masks (Pollux 4.143–54), but our best guide to the appearance of masks and costumes and indeed to styles of acting is to be found in the artistic tradition (terracottas, reliefs, mosaics, wall paintings, bronzes) which remains surprisingly homogeneous over several centuries throughout the Greek and Roman world. The most striking masks are those of

⁷ The literary evidence for masks in the early Roman theatre is curiously self-contradictory.

the leading *senex* and *servus* with their frowning foreheads, beetling brows, and trumpet mouths; those of the *adulescens* and the various female characters are rather more lifelike. Pollux (4.118–120) also provides us with a description of costumes, which can be similarly augmented by the artistic tradition. Free characters wear a long tunic reaching to the ankles (in the case of males) or to the ground (in the case of females) with a shorter *pallium* on top; slaves tend to wear a knee-length tunic only, with the *pallium* thrown around their shoulders (*pallium collectum*); soldiers wear an elaborate travelling uniform which includes a cloak (*chlamys*), sword (*machaera*), and military cap (*petasus*). Different characters wear different colours, for example red for young men, white for slaves, and green or light blue for old women. As for acting style, we can no doubt assume a lively style with much gesticulation (in masked drama seen from a distance the gestures provide a valuable clue to who is speaking); the artistic evidence suggests the brandishing of sticks by old men and the adoption of a particular wide-legged stance by slaves.

Roman comedy inherited a number of stage conventions from the Greeks together with the texts. The doors in the façade of the stage building represent neighbouring houses (or sometimes two houses and a shrine), and the stage represents a street. All the dialogue takes place in the street; indoor scenes cannot be portrayed, and more distant action has to be narrated. The two side entrances to the stage have a fixed conventional significance; unfortunately our evidence is confused, but the convention seems to have been that the right-hand entrance (from the audience's point of view) leads to the forum and the left-hand

one in the opposite direction (that is, to the harbour or the country).⁸ Characters approaching from the wings are normally seen and announced by one of the characters on stage before they become visible to the audience; similarly an entry from one of the stage houses is often foreshadowed by a reference to the sound of the doors opening. Characters entering from the houses frequently deliver a final "over the shoulder" remark to complete a conversation which has been going on indoors; this gives the audience some inkling of what has been said inside, and helps to provide some continuity between house and stage. If two characters enter together (whether from the wings or from one of the stage houses), they usually enter in mid-conversation; more often a single character enters, who typically utters a monologue of greater or lesser length.

The monologue is another feature that Roman comedy inherited from Greek. Monologues are used to narrate what has happened offstage, or to offer reflections on the situation, or to deliberate on a course of action; some monologues fulfil more than one of these functions. A few monologues can be regarded as genuine soliloquies, where a character wrestles with some emotional problem, but most are in fact artificial speeches delivered for the audience's benefit, though the so-called "dramatic illusion" is normally preserved whereby the characters are enclosed within the world of the play and do not directly interact

⁸ Vitruvius (5.6.8) states for the Roman theatre that one entrance led from the town (*a foro*) and the other from foreign parts (*a peregre*) but does not state which was which; Pollux's account for the Greek theatre (4.125–7) is hopelessly confused.

with the spectators. Monologues chiefly occur at the beginnings or endings of scenes. By far the commonest is the "overheard entrance monologue" at the beginning of a new scene, spoken by an entering character who is unaware of the presence of eavesdroppers onstage; such monologues can be quite lengthy and are often accompanied by asides and terminated by elaborate recognition formulas. Simple entrance monologues (ones delivered on an empty stage) also occur but are not so frequent. Monologues occur also at the end of the scene, where there are two possibilities, the "link monologue," where the speaker stays onstage to lead into the next scene, and the "exit monologue," after which the speaker departs leaving the stage empty.

The "eavesdropping aside" is not the only type of aside that Roman comedy took over from Greek comedy. There is also the "aside in conversation," where a character turns aside to utter a remark that is not meant to be heard by a dialogue partner. Asides of both kinds may be addressed to nobody in particular, or, where there are three characters on stage, to a second character unheard by the third. The object is often to amuse the audience, but the spectators are not normally directly addressed and the dramatic illusion is therefore maintained. The aside convention may seem to us highly artificial, but it is clear that it was readily accepted by both Greek and Roman audiences.

Terence and His Greek Originals

It was inevitable that the Roman dramatists in adapting Greek comedies for the Roman stage would modify them in significant ways. Not only were they writing for a differ-

ent kind of audience at a different kind of festival in a different kind of theatre. There was bound also to be some influence from traditional Italian forms of popular entertainment, notably the Atellan farce, the phlyax drama of South Italy, and the mime, whose common features seem to have included improvisation and a tendency towards farce, ribaldry, and stock characters.

The extent to which the Roman tradition had diverged from the Greek by the early second century B.C. can be highlighted by contrasting the typical features of Plautus, for whom we have twenty-one surviving plays spanning the years from about 205 to 184 B.C., with those of Menander, who is the only writer of Greek New Comedy whose plays survive to us in significant quantity. There is inevitably still much in common in terms of characters and plot elements, but there is a considerable difference both in tone and in structure. The setting of a Plautine play is formally Greek, but the stage is peopled by characters who, though they wear Greek clothes and are careful to refer to the Romans as "foreigners" (*barbari*), tend to lapse into Roman jokes or allude to Roman topography and laws and customs. The characters are overdrawn rather than realistically portrayed; real-life roles and relationships are inverted; and certain larger-than-life character types predominate, notably the tricky slave, the pimp, the swaggering soldier, the greedy courtesan, the lecherous husband. Intrigue and trickery are the main focus of the plot, and the dénouement turns on the success or failure of the tricksters and their schemes rather than on the resolution of a genuine human problem. The language of the play is no longer natural but artificial and exuberant, with abuse and insults, direct address to the audience, puns and word-

plays, extravagant imagery, striking sound effects, rhetorical flourishes. In terms of structure the most obvious difference is the metrical form; in place of a largely spoken drama Plautus has introduced a considerable amount of recitative and even song. Gone are the choral interludes which divided the play into five acts, imposing a certain discipline on the construction of the plot, and also providing time for offstage action; the action is now continuous, plots are in general more loosely constructed with less regard for probability or proportion, and unity of time becomes much harder to maintain. There are also more characters on stage, with Plautus employing four or five or even more speaking actors at once as against Menander's three; there is a corresponding increase in stage business and a general "thickening" of the plot.

This transformation of Greek comedy from a relatively realistic reflection of real life into a much more self-consciously theatrical performance was not something that Plautus achieved single-handed. On the contrary, he seems to have been working in a largely homogeneous tradition which went back at least to Naevius (whose dramatic career began in the 230s) and was carried on after his own death by writers such as Caecilius and Turpilius (who died in 103 B.C.). Terence, however, seems to have stood outside this tradition, rejecting Plautus' linguistic exuberance and delight in trickery for something more akin to the elegance of language and the serious treatment of human problems to be found in Menander. It is tempting to link Terence's preference for a more restrained and philosophical treatment to his association with the young intellectuals of the day; whatever the reason for this approach, it does not seem to have found favour with his audience at

large. Indeed, we can ascribe some of the specific changes which Terence made to his Menandrian originals, such as the addition of the characters of the soldier and flatterer to Menander's *Eunouchos* or the addition of a pimp-beating scene from a play by Diphilus to Menander's *Adelphoi*, to a perceived need to add scenes of farce and humour to satisfy the tastes of the spectators. It cannot be mere coincidence that Terence's *Eunuch*, which is generally regarded as his most Plautine play, was also his most successful; according to Suetonius, it was staged twice in a day and won 8,000 sesterces, the highest sum ever paid for a comedy.

Terence did not have only the tastes of the audience to consider; he also faced criticism from another quarter. The prologues of his plays several times refer to a malevolent critic (*malevolus vetus poeta*) whom he never names but whom Donatus identifies for us as Luscius of Lanuvium (a small town some twenty miles southeast of Rome). Luscius, who had been the senior comic dramatist at Rome since the death of Caecilius, mounted a determined opposition to Terence's dramatic career. This was no doubt partly due to personal jealousy, as the older writer saw his eminence threatened by the younger talent, but there was also a principle at stake. Luscius himself stood outside the "Romanising" tradition established by Naevius and Plautus; he believed that Roman writers should instead present a faithful translation of their Greek originals. Terence's prologues give a colourful, if not objective, account of the campaign which Luscius conducted against his younger rival. Luscius made two principal accusations, (i) that Terence "spoiled" his Greek originals (*contaminare*) and (ii) that he committed "plagiarism" or "theft" (*furtum*). By "contamination" Luscius meant the spoiling

of one Greek play by the addition of material from another: this was a rather pedantic charge, and Terence freely admits to the practice. By *furtum* Luscius meant repeating material which had already been used in a Latin play (which was in effect to "steal" from the previous Latin author), and Terence treats this point much more seriously: the Roman audience might well feel itself cheated if, instead of a brand new play, it was presented with a further Latin version of a Greek play which had already been adapted for the Roman stage.⁹

The practice of contamination indicates that Terence was not a slavish translator. There were other ways in which he seems to have significantly changed his Greek originals. It is commonly believed that he altered their openings by omitting expository prologues, and that, although he worked into his own opening scenes enough expository material for his plots to be followed, he nonetheless at times deprived the Roman audience of important information which its Greek counterpart had from the beginning. If this belief is correct, it follows that Terence rejected the opportunities for dramatic irony which the Greek audience's superior knowledge provided, but at the same time was able to exploit the Roman audience's uncertainty to create suspense and surprise. All this depends on the assumption that his Greek models did have expository prologues, and this is a matter of conjecture rather than an established fact. But it is certainly true that all the surviving plays of Menander for which we have sufficient evidence do have expository prologues, spoken by

⁹ See especially *The Woman of Andros* 9-14, *The Self-Tormentor* 16-19, *The Eunuch* 19-34, *The Brothers* 6-14.

divinities or by one of the human characters of the play, and that several plays of Terence's do produce surprise information at a late stage in a manner unparalleled in Menander. One arrangement of which Menander is particularly fond is worth noting, in that it is often assumed to have been used in the Greek originals of Terence's plays. This is the "postponed divine prologue," in which a divinity corrects misapprehensions created by the opening scenes and fills in other details of the background (as in *The Shield* and *The Shorn Girl*).

It is not easy to detect wholesale changes in the central portions of Terence's plays, but it is clear that he did make some. Terence has a fondness for double plots, involving two pairs of young men, fathers, and slaves, but with one exception it is clear that he took these over from his Greek originals rather than doubling up the plot himself; the exception is *The Woman of Andros*, where Donatus tells us that the second pair of lover and slave were not in Menander. We may also suspect structural change in the middle of *The Eunuch*, where the soldier-parasite pair, which Terence tells us in the prologue were imported from Menander's *The Flatterer*, loom relatively large. Apart from this, our best clue to Terentian change is the presence of four speaking actors in a scene, contrary to Menander's practice. This evidence reveals (for example) that Terence created a speaking part for the maid Dorias in the middle of *The Eunuch* by dividing up the role of the other maid Pythias, and that he extended the role of the young man Antipho in *Phormio* by bringing him back in the middle of the play.

There is also a good case for supposing that Terence made changes in the endings of his plays, nearly all of

which involve scenes with more than three speaking actors. In two plays at least (*The Eunuch* and *The Brothers*) there is an unexpected twist to the ending which seems to derive from Terence rather than from the Greek original. If this is the case, one explanation may be that Terence was deliberately exploiting the surprise ending for dramatic effect, even at the expense of consistency. In a genre where there are a limited number of plots and the dénouement can generally be predicted, surprise is a useful weapon in the dramatist's armoury. But ethical considerations may also have played a part, granted Terence's interest in social and moral questions and the potential tension between Greek and Roman views; he may have wanted to bring the Greek play more into line with Roman attitudes, and, even where this was not the case, he may still have been trying to provoke the audience to think about the moral of the play by a change of direction at the end.

Language and Style

One of the criticisms which Luscius made of Terence was that his plays were thin in style (*Phormio* 5 *tenui . . . oratione*). Whatever precisely he meant by this, it is certainly true that Terence's language is restrained in comparison with the exuberance of Plautus'. This restraint was no doubt a conscious choice on Terence's part; as in other respects, he was deliberately rejecting the theatricality of the Roman comic tradition for something more akin to the realism of Menander. Early Latin literature is in general marked by vigour rather than by elegance; Terence's contribution was to bring into it something of the refinement of his Greek models. It is noteworthy that, a century after

his death, Terence's style earned the commendation of Cicero and Caesar, who were both very much concerned for the purity and elegance (*urbanitas*) of the Latin language. These writers praise Terence's style for its elegance, charm, and purity while at the same time acknowledging his comparative lack of vigour.¹⁰

In any discussion of Terence's language the contrast with Plautus is instructive. Both create the impression of colloquial dialogue, as appropriate to the everyday characters and situations of comedy. The essential difference is that Plautus deliberately exaggerates the colloquial elements of the language of his characters in order to make a greater impact on his audience, whereas Terence aims at a colloquialism of a more refined or studied kind, such as will not detract from his portrayal of character and theme. Good examples are terms of abuse, terms of endearment, oaths and interjections, Greek words, puns and word-plays, alliteration and assonance, and imagery. In all cases the examples in Plautus are more numerous and more striking. Plautus, for example, uses 285 different terms of abuse, Terence only 76. Terence uses only two terms of endearment in all his plays,¹¹ Plautus can have four in a single line.¹² The standard oaths by the gods (*pol, edepol, ecastor, mecastor, hercle, mehercle*)¹³ are twice as frequent in

¹⁰ Caesar addresses Terence as a "lover of pure diction" (*puri sermonis amator*).

¹¹ *Mi anime* "my darling" three times and *meum savium* "my kiss" once.

¹² *Meus ocellus, mea rosa, mi anime, mea uoluptas* "my eye, my rose, my darling, my pleasure" (*The Comedy of Asses* 664).

¹³ These are oaths by Pollux, Castor, and Hercules respectively.

Plautus as in Terence; on the other hand, the simple exclamations (*ah, au, attat, hem, hui, oh*, etc.) are actually three times as frequent in Terence. Terence is thus choosing the less obtrusive or more naturalistic way of adding a colloquial flavour to the dialogue.

Another respect in which Terence is more restrained than Plautus is in his use of Greek words, particularly of the kind which may be assumed to have invaded popular speech through increasing contact with Greek speakers; for example, the interjection *eu* (well done, bravo) and its variants *euge, eugepae, euax* occur only seven times in Terence as against some 70 examples in Plautus. There is less downright slang in Terence than in Plautus, though the milder colloquial expressions, such as *actum est* (we've had it), *bene facis* (very kind of you), *numquid uis?* (anything else?), *abi* (get away with you), *quid istuc?* (what's up with you?), are freely used. But there is one aspect in which Terence does come nearer than Plautus to real-life conversation and that is in his use of ellipse and of broken sentences in passages of rapid dialogue. Terence can have four or even more separate utterances in a single line of verse, with speakers breaking off or being interrupted in mid-sentence; responses are made in the minimum number of words, leaving the syntax to be inferred from the surrounding context.

If Terence's language lacks the racy colloquialism of Plautus, it also lacks his exuberant rhetoric. It has been claimed that Terence uses more rhetorical figures than Menander, and that may well be the case; it is not difficult to find examples of doublets, tricola, asyndeton, anaphora, antithesis, even chiasmus. The net effect of these figures is

to add a certain elegance to Terence's style; they rarely draw attention to themselves in the Plautine manner. Plautus revels in the use of alliteration and assonance, which are constant features of early Latin; Terence uses them much less obtrusively and with due regard for characterisation. On the other hand Terence does make frequent use of rhetorical figures such as rhetorical question and exclamation, presumably as realistic devices belonging to the natural rhetoric of colloquial speech.

One further feature in which Terence's language is plain beside that of Plautus is imagery. In general Plautus' imagery is striking, exaggerated, fantastic, whereas Terence's is closer to what we find in Menander and to what we may imagine was actually found in the everyday speech of the educated public. There are categories of imagery which are common to both Plautus and Terence and are mostly derived from Greek New Comedy, such as fire and storm, heat and cold, sickness and health, teacher and pupil, hunting and fishing, warfare, and the theatre. Plautus not only extends the range of images (he is particularly fertile in images for deceit and trickery) but is much more audacious in their use, displaying a keen eye for the incongruous and indulging in extended analogies, unlikely personifications, and bold identifications of humans with animals or mythological figures. In Terence by contrast the commonest form of imagery is the single-word metaphor, and the vast majority of examples fall within the common categories listed above.

It has sometimes been claimed that all Terence's characters speak the same basic language, the refined language of the educated classes. Even so, careful analysis shows

that Terence, following the example of Menander, does attempt some degree of linguistic differentiation. For one thing he distinguishes between male and female speakers. There are various markers of female speech which he is careful to use;¹⁴ there are similar markers of male speech,¹⁵ and in general Terence maintains these linguistic differences between the sexes to a greater degree than Plautus does. Terence also distinguishes between higher and lower character types: it can be shown statistically that his lower characters (defined as slaves, pimps, prostitutes, parasites, soldiers) use Greek words and metaphorical expressions more frequently than his higher characters, and that they tend to use the more colourful terms in both these categories. Among the higher characters there is some differentiation between young and old, with the *senex* showing a greater tendency to old-fashioned or more long-winded diction; and pairs of characters of the same type are often contrasted in their language, for example Demea and Micio in *The Brothers* or Chremes and Menedemus in *The Self-Tormentor*. Individual characters sometimes stand out against their types, for example Chaerea in *The Eunuch*, whose language is much more

¹⁴ For example, the oath *pol*, the interjection *au*, the coaxing words *obsecro* and *amabo*, the self-pitying *misera*, and the intimate form of address *mi* or *mea* + vocative; of these *pol* and *amabo* are very largely restricted to women, and females clearly predominate in the use of the others. The effect of female speech markers is further enhanced by their employment in clusters.

¹⁵ The chief male speech markers are the oaths *hercle* and *mehercle*, the exclamation *ei*, and the polite modifiers *quaeso*, *age*, *sis*, and *sodes*.

racy than that of the average young man, and Pythias in the same play, who is a much more assertive character than the average maid and employs some male speech habits in addition to the typical coaxing language of the female. Some characters are even given idiosyncratic speech mannerisms: Thais in *The Eunuch* uses the endearment *mi* + vocative so often (seven times) that Donatus is moved to comment (on line 95) that Terence intends this as a mannerism peculiar to her (*vult enim Terentius velut peculiare verbum hoc esse Thaidis*).

A translation cannot hope to reproduce the elegance and versatility of Terence's style. The one in this edition has a more modest aim: to be readable while giving the sense of the Latin as accurately as possible. There is a particular problem with oaths, exclamations, and other sentence modifiers, which tend to sound heavier in English than in Latin; some attempt has been made to reflect Terence's use of individual and gender speech markers, so that, for example, the female *pol* is consistently translated by phrases involving "heaven" (heaven knows, for heaven's sake) and the male *hercle* by phrases involving "god" (god knows, for god's sake).

Metrical and Musical Structure

The Roman dramatists transformed the metrical structure of their Greek originals. The surviving plays of Menander are written very largely in iambic trimeters; this is the standard dialogue meter of Greek and Roman drama, described by Aristotle (*Poetics* 1449a24–26) as the meter nearest to ordinary speech, and is roughly equivalent to

English blank verse but with six feet instead of five. Menander does however also have occasional scenes in longer lines of seven and a half feet in trochaic or iambic rhythm, which seem to have been accompanied by the pipe and declaimed or recited rather than being merely spoken. These "recitative" tetrameters are chiefly used in scenes which are particularly lively or farcical, but not all scenes in recitative are farcical and not all farcical scenes are in recitative. The proportion of recitative varies from play to play: *The Woman of Samos* has something over 30 percent, but *The Bad-Tempered Man* has only 16 percent, and a number of quite well preserved plays (e.g. *The Shield*, *The Arbitration*, *The Hated Man*) have none at all in their surviving portions.

In Plautus, by contrast, there is more recitative than spoken verse. Spoken iambic senarii (the Roman equivalent of iambic trimeters) amount to only 38 percent of the whole, being used chiefly for expository narrative, rapid dialogue, and low-key monologues. Almost half of Plautus (48 percent) is in recitative, including lines of eight feet (octonarii) as well as of seven and a half (septenarii) and using anapestic as well as iambic and trochaic meters; this "long verse" is typically used for more animated monologues and more elaborate passages of dialogue. The remaining 14 percent is in various lyric meters designed to be sung; the songs include both monodies, which are generally used for emotional effect, and songs for two or more actors, which have more varied purposes including the enhancement of the comic atmosphere of the play. Song is a new element, virtually unknown to Menander; its introduction to Roman comedy may owe something to the lyrics

of contemporary Roman tragedies or to the visits of traveling solo artists from the Hellenistic world or even to an Italian musical tradition derived from Etruria.¹⁶

In Terence we find something different again. The proportions are 52 percent spoken verse and 48 percent recitative; there are only three songs in the whole corpus amounting to less than thirty lines altogether (*The Woman of Andros* 481–486, 625–638, *The Brothers* 610–617). Terence is thus rejecting the Roman tradition of song, which is attested in Naevius and Caecilius as well as in Plautus; in its place he introduces a new element of his own, namely mixed-meter recitative (called by Donatus *mutatis modis cantica*) with the meter changing from line to line in what are predominantly trochaic systems. This functions in a similar way to song in Plautus, being used mainly to highlight the entry of a new character in an emotional or excited state, but is much less obtrusive; passages in mixed-meter recitative are kept relatively short and account for only about 7 percent of the whole.

A further feature of Terence's handling of meter is his use of variation within a single scene. This practice is already familiar from Plautus, but Terence carries it much further, ringing the changes not only between mixed-meter recitative, straight recitative, and spoken verse but also between the different recitative meters. These changes form an important clue to Terence's intentions in

¹⁶ The terms "recitative" and "song," as used here, should be treated with caution, since we have no real evidence for how the lines were delivered and the modern terminology may be misleading.

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terms of tone and tempo, even though it is difficult for us to gauge the precise effects of the individual meters. It is a reasonable assumption that mixed-meter recitative is the most animated form of utterance and iambic senarii the least, with trochaic septenarii, which is the most common recitative meter, somewhere in the middle and the other recitative meters belonging to the more excited end of the scale.

The Production Notices of all of Terence's plays (and of the *Stichus* of Plautus) name the musician, which is some indication of the importance of the musical element. They also name the type of pipe used, which is variously given as "equal," "unequal," and "two right-hand pipes." Greek and Roman pipes were normally played in pairs, one fingered by each hand. The right-hand pipe seems to have been a straight cylinder, whereas the left-hand one was curved at the end with a bell-shaped opening, as in the combination known as Phrygian pipes; the left-hand one was longer and thus lower in pitch. The second pipe may have been used to extend the range of the first or to complement its scale; the two may both have shared the tune or, at times, one may have provided a drone accompaniment.

A Loeb edition is not the place for a detailed exposition of the metrics of Roman comedy. This edition contains a Metrical Analysis at the end of each volume, which sets out the metrical structure of each play contained in the volume; it uses the terms *mutatis modis canticum* for mixed-meter recitative and *canticum lyricum* for sung lyrics. As a further guide to the reader a blank line is left in the Latin text of the plays to indicate the transition from one metrical section to the next.

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The Manuscripts

The main manuscripts of Terence are as follows:

A = codex Bembinus (Vat. lat. 3226), 4th-5th c.

Σ = consensus of Calliopian MSS, 9th-11th c.

Γ = consensus of CEFOPY

C = codex Vaticanus (Vat. lat. 3868), 9th c.

E = codex Riccardianus (Flor. 528), 11th c.

F = codex Ambrosianus (Ambr. H.75 inf.) 10th c.

O = codex Dunelmensis (Bodl. Auct. F 2.13), 12th c.

P = codex Parisinus (Par. lat. 7899), 9th c.

Y = codex Parisinus (Par. lat. 7900), 9th c.

Δ = consensus of DGLNp

D = codex Victorianus (Laur. 38.24), 10th-11th c.

G = codex Decurtatus (Vat. lat. 1640), 10th-11th c.

L = codex Lipsiensis (Bibl. munic. Lips. 1.37), 10th c.

N = codex Leidensis Vossianus (Voss. lat. Q.38), 10th c.

p = codex Parisinus (Par. lat. 10304), 10th c.

A¹ = A before correction; A² = A as corrected by a later hand

The manuscript tradition has two branches. One branch consists of the only surviving MS from late antiquity, a MS of the fourth or fifth century A.D. now in the Vatican, known as A; this is generally referred to as the Bembinus, because in the fifteenth century it was in the possession of the Bembo family. It is written in rustic capitals; it divides the text accurately into lines of verse; and it presents Terence's plays in the chronological order *Andria*, *Eunuchus*, *Hauton*, *Phormio*, *Hecyra*, *Adelphoe*. The other branch is represented by several hundred medieval MSS, the most significant of which are a dozen or so

dating from the ninth to the eleventh centuries. These are written in a minuscule script; they present the plays in a different order from that of A; and they tend to show little understanding of meter, several being written out as if in prose. This second branch is known as the Calliopian family, because several of the MSS acknowledge an otherwise unknown scholar Calliopius as their source.¹⁷ The Calliopian MSS are all indirectly descended from a lost common ancestor known as Σ, perhaps of the fourth or fifth century; more directly they are derived from two intermediary lost ancestors known as Γ and Δ, and they can be divided into two subbranches accordingly, though there has been a certain amount of cross-contamination between the two subbranches. A striking difference is that several of the Γ MSS have miniature illustrations to accompany the scene headings, whereas none of the Δ MSS is illustrated.

This edition presents a plain text with a minimal *apparatus criticus*. The text of Terence is generally well established, and it has not been thought necessary to do a fresh examination of the MSS or to report the readings of individual MSS in detail. Variant readings are given only where there are textual problems of particular difficulty or importance, and it has in many cases been considered sufficient to report the reading of the Bembinus (A) and the consensus of the Calliopian MSS (Σ); the phrase *codd. pl.* (= most of the MSS) is used to indicate a majority reading and *cett.* (= the rest) the reading of all the MSS other than those named. Other authors cited as witnesses to the text

¹⁷ By a subscription in the form *Calliopius recensui* or *feliciter Callipio bono scholastico*.

are the ancient commentators Donatus and Eugraphius (the phrase *Don. in comm.* identifies a reading mentioned by Donatus in his commentary as an alternative to the one given in his own lemma), the grammarian and commentator Servius, the grammarians Priscian and Charisius, and the encyclopedist Festus; there is also an occasional reference to ancient glossaries and to the scholia on the Bembinus. There are very few papyrus fragments of Terence from antiquity: Π^b (P.Oxy.2401) is referred to here twice for the text of *The Woman of Andros*.

The MSS of Roman comedy do not contain the act and scene enumeration which is found in modern editions (including this one). The act divisions in our texts are the work of the renaissance editors, who divided the plays into five acts in order (it seems) to conform to the five-act rule enunciated by Horace (*Art of Poetry* 189–190); the only reason for retaining them is that they provide a convenient framework for the discussion of the plays. The scene divisions on the other hand do appear in the MSS, though it is unlikely that they go back to Terence himself. The criterion for identifying a new scene is the entry of a new speaking character; when this happens, the MSS list at the head of the scene the names and roles of all the characters who will take part in it.

Changes of speaker within the scene are indicated by the MSS in two ways. Most of the medieval MSS insert an abbreviation of the character's name, either in the margin or in mid-line, at the beginning of every new speech. But the Bembinus, followed by a few of the later MSS, uses a curious "algebraic" system, found also in some MSS of Plautus, whereby each character is assigned a Greek letter in the scene heading and these letters are used in the text

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to denote the changes of speaker. Again, it is unlikely that either system goes back to Terence: our earliest papyri of dramatic texts use marginal dashes (*paragraphoi*) and mid-line double points (*dikola*) to indicate changes of speaker but rarely name the characters. There is obvious room for error in the transcribing of the speaker assignments, and it follows that the indications in our MSS are not altogether trustworthy: hence there are a fair number of alternative assignments in the apparatus of this edition.

The MSS preface the text of each play with a Production Notice, typically giving the festival, the presiding magistrates, the producer, the musician and the type of pipe, the author of the Greek original, and the date by consular year. These Production Notices do not go back to Terence's day and are full of inconsistencies and contradictions, with material possibly incorporated from later revivals. The author of the Greek original in the case of four plays is Menander; in the other two it is the little known Apollodorus whose style seems to have been similar and who is generally regarded as a pupil of Menander's. The MSS also preserve for each play a twelve-line metrical summary written by Gaius Sulpicius Apollinaris in the second century A.D.

The lists of Characters given in this edition are not found in the MSS but are reconstructed from the names and roles given in the scene headings. The stage directions in the translation are also the work of the editor: ancient dramatists indicate the exits and entrances of their characters and any other stage movements, if at all, by writing them into the words of the text. References to right and left are based on the convention that the right-hand entrance (from the audience's point of view) leads to the

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forum and the left-hand one to the country or the harbour: the location of offstage houses is conjectural and designed principally to enable arriving characters to use the opposite entrance to departing characters (thus avoiding any suggestion of an unwanted meeting in the wings).

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THE WOMAN OF ANDROS

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INTRODUCTORY NOTE

The Woman of Andros was Terence's first play, written (if we can believe the traditional chronology) when he was only nineteen years old. It already reveals a familiarity with the traditional characters of comedy, notably the angry father, the lovesick son, and the tricky slave, and it foreshadows the interest in father-son relationships which will dominate several of Terence's later plays. It also foreshadows Terence's liking for double plots, involving two contrasting love affairs and contrasting pairs of fathers, sons, and slaves, though in this case the second plot is left relatively undeveloped.

The plot is centred on the love affair between the young Athenian Pamphilus and a young woman from Andros called Glycerium. Pamphilus' father Simo has arranged for his son to marry Philumena, the daughter of his neighbour Chremes. Chremes withdraws his consent on hearing of Pamphilus' affair with Glycerium, but Simo persists in the pretence that the marriage is going ahead in order to test his son's loyalty and in the hope that Chremes will eventually relent. Simo's slave Davus, having deduced from the lack of preparations in either house that the marriage is in fact off, persuades Pamphilus that it is in his long-term interest to pretend to agree to it; this plan misfires badly when Simo persuades Chremes that Pam-

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philus and Glycerium have quarrelled and the marriage is on again. Meanwhile Glycerium gives birth to Pamphilus' child, which Davus produces in order to convince Chremes that Pamphilus is not a suitable son-in-law. The problems are resolved when Crito, a cousin of Glycerium's dead sister Chrysis, arrives from Andros to claim Chrysis' property. Simo, who is convinced that the baby has been "planted" and that Crito is an impostor, has Davus tied up, disowns Pamphilus, and abuses Crito; however, when Crito explains that Glycerium had been brought to Andros from Athens as a small girl by her uncle Phania, Chremes recognises the name as his brother's and Glycerium as his own long-lost daughter. The way is now clear for Pamphilus to marry Glycerium; and Philumena is free to marry her suitor Charinus, who with his slave Byrria has flitted in and out of the play trying to stake his claim.

The play provides the first example of the practice of "contamination" for which Terence was criticised by his critic Luscius of Lanuvium. Menander had written both a *Woman of Andros* and a *Woman of Perinthos*; Terence admits in his prologue that he has incorporated material from the latter into his own version of the former. The extent of the additions is hard to determine. The commentator Donatus reveals that the dialogue between Simo and his freedman at the beginning of Terence's play is based on *The Woman of Perinthos*, where the old man had a dialogue with his wife, rather than on Menander's *Woman of Andros*, where the old man spoke a monologue. Donatus also declares that Charinus and Byrria were "not in Menander"; critical opinion is divided on whether this means that they were an addition of Terence's own or al-

lows for the possibility that they came from Menander's *Woman of Perinthos*. Whatever the truth of this, the *Woman of Andros* is the least well balanced of Terence's double plots. Charinus and Byrria play too little part, and are too lightly characterised, to provide an effective contrast to Pamphilus and Davus. Charinus does have two scenes of jealous conflict with Pamphilus, but his main function (as Donatus remarks) is to provide someone for Philumena to marry at the end of the play.

Though the solution of the plot depends, as often, on a fantastic coincidence, *The Woman of Andros* does have some effective scenes and some interesting characterisation. Pamphilus makes two romantic declarations of love and loyalty and is probably the most romantic of all lovers in Roman comedy; at the same time he feels a genuine conflict between his love and his duty to his father, and when faced with his father's anger agrees to accept his bidding, even if it means losing his girl. Simo, like many angry fathers, is suspicious of the plotting of his slave on his son's behalf, but he is not as stupid as some of his Plautine counterparts; so far from being easily deceived, he practises a deception of his own, and, by an interesting twist, eventually deceives himself into disbelieving what is in fact the truth. He is introduced as a father who has always wanted to believe the best about his son, and the scene where, through a misunderstanding of the situation, he is finally brought to disown Pamphilus approaches pathos. Davus acts the part of the traditional tricky slave but risks becoming the bungling slave (one of Terence's favourite variations on the character) when his original plan goes wrong; he does however redeem himself in the excellent cross-

purpose scene in which he accuses the puzzled Mysis of "planting" the baby in order that her denials may be the more convincing to Chremes' ears.

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DIDASCALIA

INCIPIT ANDRIA TERENTI

ACTA LVDIS MEGALENSIBVS M. FVLVIO M'. GLABRIONE
AEDILIBVS CVRVLIBVS

EGERE L. AMBIVIVS TVRPIO L. ATILIVS PRAENESTINVS
MODOS FECIT FLACCVS CLAVDI TIBIIS PARIBVS DEXTRIS VEL
SINISTRIS

GRAECA MENANDRV

FACTA I M. MARCELLO C. SVLPICIO COS.

C. SVLPICI APOLLINARIS PERIOCHA

sororem falso creditam meretriculae
genere Andriae Glycerium vitiat Pamphilus,
gravidaque facta dat fidem uxorem sibi
fore hanc. namque aliam pater ei desponderat,
gnatam Chremetis; atque ut amorem comperit,
simulat futuras nuptias, cupiens suos
quid haberet animi filius cognoscere.
Davi suasu non repugnat Pamphilus.
sed ex Glycerio natum ut vidit puerulum
Chremes, recusat nuptias, generum abdicat.
mox filiam Glycerium insperato agnitam
hanc Pamphilo, aliam dat Charino coniugem.

¹ The Production Notice, which is preserved in the MSS for Terence's other five plays, is missing for *The Woman of Andros*. The one here given is reconstructed on the same model from information supplied by Donatus.

PRODUCTION NOTICE¹

Here begins the *Woman of Andros* of Terence, acted at the *Ludi Megalenses*² in the curule aedileship of M. Fulvius and M'. Glabrio. Produced by L. Ambivius Turpio and L. Atilius of Praeneste.³ Music composed by Flaccus, slave of Claudius, for equal pipes, left-hand or right-hand. Greek original by Menander. The author's first play, performed in the consulship of M. Marcellus and C. Sulpicius.⁴

SYNOPSIS BY C. SVLPICIUS APOLLINARIS

Glycerium, who was wrongly believed to be the sister of a courtesan of Andrian birth, is raped by Pamphilus, who, when she becomes pregnant, promises to make her his wife. But his father had arranged another marriage for him with the daughter of Chremes. When the father discovers the love affair, he pretends that the marriage is going ahead, hoping to find out what the son's real intentions are. On the advice of Davus, Pamphilus offers no objection. However, when Chremes sees the baby born to Glycerium, he cancels the marriage, refusing to have Pamphilus as his son-in-law. In due course Glycerium is unexpectedly recognised as Chremes' daughter. He then marries her to Pamphilus and gives his other daughter to Charinus.

² The *Ludi Megalenses*, founded in 204 B.C. in honour of the Great Mother (*Magna Mater*), were held in April and were the occasion of four of Terence's six plays.

³ For Ambivius Turpio see Introduction. Atilius was probably the co-producer, or second actor of Ambivius' troupe, though some have seen him as the producer of later revivals.

⁴ That is, in 166 B.C.

PERSONAE

SIMO senex
SOSIA libertus
DAVOS servus
MYSIS ancilla
PAMPHILUS adulescens
CHARINUS adulescens
BYRRIA servus
LESBIA obstetrix
GLYCERIUM virgo
CHREMES senex
CRITO senex
DROMO lorarius

Scaena: Athenis

CHARACTERS

SIMO, an old man, father of Pamphilus
SOSIA, freedman of Simo
DAVUS, slave of Simo
MYSIS, maid of Simo
PAMPHILUS, a young man, son of Simo, lover of Glycerium
CHARINUS, a young man, lover of Philumena
BYRRIA, slave of Charinus
LESBIA, a midwife
GLYCERIUM, a young woman, supposed sister of Chrysis of Andros, in fact daughter of Chremes
CHREMES, an old man, father of Philumena and (as it turns out) of Glycerium
CRITO, an old man from Andros, cousin of Chrysis
DROMO, slave of Simo

Staging

The stage represents a street in Athens. On it are two houses, belonging respectively to Simo and Glycerium. The exit on the audience's right leads to the forum and the house of Chremes, that on their left leads to the harbour and to the house of Charinus.⁵

⁵ The locations of the offstage houses is conjectural.

ANDRIA

PROLOGUS

poeta quom primum animum ad scribendum appulit,
id sibi negoti credidit solum dari,
populo ut placerent quas fecisset fabulas.
verum aliter evenire multo intellegit.
5 nam in prologis scribundis operam abutitur,
non qui argumentum narret sed qui malevoli
veteris poetae maledictis respondeat.
nunc quam rem vitio dent, quaeso, animum advortite.
Menander fecit Andriam et Perinthiam.
10 qui utramvis recte norit ambas noverit,
non ita dissimili sunt argumento, et tamen
dissimili oratione sunt factae ac stilo.
quae convenere in Andriam ex Perinthia
fatetur transtulisse atque usum pro suis.
15 id isti vituperant factum atque in eo disputant
contaminari non decere fabulas.
faciuntne intellegendo ut nil intellegant?
qui quom hunc accusant, Naevium, Plautum, Ennium
accusant, quos hic noster auctores habet,
20 quorum aemulari exoptat negligentiam

1-887 *deest A nisi frustula* 787-878

THE WOMAN OF ANDROS

PROLOGUE

When the playwright first turned his mind to writing, he believed that his only problem was to ensure that the plays he had created would win the approval of the public. He now realises that the reality is quite different. He is wasting his time writing prologues, not to explain the plot but to respond to the slanders of a malicious old playwright.⁶

Now please pay attention while I explain the substance of his criticisms. Menander wrote a "Woman of Andros" and a "Woman of Perinthos." If you know one, you know them both, since the plots are not very different, though they are written in a different language and style. Our author confesses that he has transferred anything suitable from the "Woman of Perinthos" to the "Woman of Andros" and made free use of it. His critics abuse him for doing this, arguing that it is not right to contaminate⁷ plays in this way. But isn't their cleverness making them obtuse? In criticising our author, they are actually criticising Naevius, Plautus, and Ennius, whom he takes as his models, preferring to imitate their carelessness in this respect rather

⁶ The reference is to Luscius of Lanuvium (see Introduction).

⁷ On "contamination" see Introduction.

TERENCE

potius quam istorum obscuram diligentiam.
 dehinc ut quiescant porro moneo et desinant
 maledicere, malefacta ne noscant sua.
 favete, adeste aequo animo, et rem cognoscite,
 25 ut pernoscatis ecquid spei sit relicuom,
 posthac quas faciet de integro comoedias
 spectandae an exigendae sint vobis prius.

ACTUS I

I. i: SIMO. SOSIA.

SIM vos istaec intro auferte, abite. Sosia,
 ades dum. paucis te volo.
 SOS dictum puta:
 30 nempe ut curentur recte haec?
 SIM immo aliud.
 SOS quid est
 quod tibi mea ars efficere hoc possit amplius?
 SIM nil istac opus est arte ad hanc rem quam paro,
 sed eis quas semper in te intellexi sitas,
 fide et taciturnitate.
 SOS exspecto quid velis.
 35 SIM ego postquam te emi, a parvolo ut semper tibi
 apud me iusta et clemens fuerit servitus
 scis. feci ex servo ut esses libertus mihi,
 propterea quod servibas liberaliter.
 quod habui summum pretium persolvi tibi.
 40 SOS in memoria habeo.

⁸ This seems to be a reference to over-literal translation (compare *The Eunuch* 6-7).

THE WOMAN OF ANDROS

than the critics' own dreary pedantry.⁸ So I am warning them
 from now on to hold their tongues and stop their slanders, or
 they will be forced to acknowledge their own shortcomings.

Give us your support, listen with open minds, and come to a
 decision. It is for you to determine what hope our author has,
 whether the new comedies he writes in the future are to gain an
 audience or be driven off the stage without a hearing.

ACT ONE

*Enter SIMO right from the direction of the forum with SOSIA and
 slaves carrying provisions.*

SIM *(to the slaves)* You take those things inside. Off you
 go! *(the slaves exit into Simo's house)* Sosia, stay here a
 moment. I want a few words with you.
 SOS Consider them said. You want me to see the food's prop-
 erly cooked?
 SIM No, it's something else.
 SOS What else is there on which my art could be better em-
 ployed?
 SIM It's not your art that's needed for what I have in mind, but
 qualities which I have always known you to possess,
 loyalty and discretion.
 SOS I await your instructions.
 SIM *(with a hint of pomposity)* Ever since I bought you, when
 you were a small child, you know how just and kind I have
 been to you as a master. You were my slave, but I gave you
 your freedom, because you served me with the spirit of a
 free man. I bestowed upon you the highest reward that
 was in my power.
 SOS I haven't forgotten.

TERENCE

haud muto factum.

SIM
SOS

gaudeo
si tibi quid feci aut facio quod placeat, Simo,
et id gratum fuisse advorsum te habeo gratiam.
sed hoc mihi molestumst; nam istaec commemoratio
quasi exprobratiost immemori benefici.

45

SIM

quin tu uno verbo dic quid est quod me velis.
ita faciam. hoc primum in hac re praedico tibi:

SOS

quas credis esse has non sunt verae nuptiae.
quor simulas igitur?

SIM

rem omnem a principio audies.

50

eo pacto et gnati vitam et consilium meum
cognosces et quid facere in hac re te velim.
nam is postquam excessit ex ephebis, Sosia, et
liberius vivendi erat potestas (nam antea
qui scire posses aut ingenium noscere,
dum aetas, metus, magister prohibebant?)—

SOS

itast.

55

SIM

—quod plerique omnes faciunt adolescentuli,
ut animum ad aliquod studium adiungant, aut equos
alere aut canes ad venandum aut ad philosophos,
horum ille nil egregie praeter cetera
studebat et tamen omnia haec mediocriter.
gaudebam.

60

SOS

non iniuria. nam id arbitror
apprime in vita esse utile, ut ne quid nimis.

SIM

sic vita erat: facile omnis perferre ac pati;

⁴⁴ *immemori edd., immemoris Σ Don. Eugr.*

THE WOMAN OF ANDROS

SIM And I don't regret it.
SOS I'm delighted if anything I've done, or do, pleases you, Simo, and I'm grateful that my behaviour has found your favour. But now you disturb me. Your reminder sounds like a reproach for ingratitude. Why don't you tell me in a word what you want me to do?

SIM I will. The first thing I want you to know about the situation is this. The wedding which you believe is taking place is not a real one.

SOS So why pretend it is?

SIM I'll tell you the whole story from the beginning. That way you'll understand my son's behaviour and my own scheme and how I'd like you to help me. After he'd finished his military service⁹ and had the opportunity to live with greater freedom—for how could you know him or judge his character before, while he was restrained by age and apprehension and a tutor?—

SOS Quite so.

SIM —he behaved as all young lads tend to do, involving themselves in some pursuit like breeding horses or hounds or studying philosophy. However, he didn't pursue any one of these things in particular but all of them in moderation. I was delighted.

SOS And rightly so. I believe that the best principle in life is nothing in excess.¹⁰

SIM I'll tell you how he lived his life. He was patient and toler-

⁹ Athenians were required to serve as ephebes for two years from the age of eighteen, during which time they underwent military training and performed guard duties on the coast and in the country.

¹⁰ A traditional Greek saying (*μηδὲν ἄγαν*), inscribed over the portal of Apollo's temple at Delphi.

- 65 cum quibus erat quomque una eis se dedere;
eorum obsequi studiis, advorsus nemini,
numquam praeponens se illis; ita ut facillume
sine invidia laudem invenias et amicos pares.
SOS sapienter vitam instituit. namque hoc tempore
obsequium amicos, veritas odium parit.
SIM interea mulier quaedam abhinc triennium
70 ex Andro commigravit huc viciniae,
inopia et cognatorum neglegentia
coacta, egregia forma atque aetate integra.
SOS ei! vereor ne quid Andria apportet mali.
SIM primo haec pudice vitam parce ac duriter
75 agebat, lana et tela victum quaeritans.
sed postquam amans accessit pretium pollicens
unus et item alter, ita ut ingeniumst omnium
hominum ab labore proclive ad lubricum,
accepit condicionem, dehinc quaestum occipit.
80 qui tum illam amabant forte, ita ut fit, filium
perduxere illuc secum ut una esset meum.
egomet continuo mecum: "certe captus est,
habet." observabam mane illorum servolos
venientis aut abeuntis. rogitabam: "heus, puer,
85 dic sodes, quis heri Chrysidem habuit?"; nam Andriae
illi id erat nomen.
SOS teneo.
SIM Phaedrum aut Cliniam
dicebant aut Niceratum; nam hi tres tum simul
amabant. "eho! quid Pamphilus?" "quid? symbolam

¹¹ Andros is one of the larger Cyclades islands in the Aegean Sea.

- ant with everybody. Whoever his companions were, he devoted himself to them. He fell in with their pursuits, opposed nobody, never putting himself first. That's the way to earn a good name, avoid jealousy, and find good friends.
- SOS (*aside*) He's chosen a wise path. These days obsequiousness makes friends, the truth just makes you unpopular.
- SIM Meanwhile, about three years ago, a woman moved into the neighbourhood from Andros,¹¹ driven here by poverty and the indifference of her family, a most beautiful woman in the prime of life.
- SOS (*aside*) Oh dear! I'm afraid the Andrian woman brings trouble.
- SIM At first she lived a virtuous life, sparing and thrifty, earning her living by spinning wool. But when a lover approached her offering money, first one and then another, human nature being always inclined to prefer pleasure to toil, she accepted the offers and took up the profession. It so happened that her lovers of the time, as young men do, took my son along to keep them company. Straightaway I thought to myself "He's caught for sure; she's got him." I took to watching his friends' slaves going to and fro in the early hours of the morning, and I'd question them: "Hey, my lad, tell me if you don't mind, who went with Chrysis yesterday?" That was the name of the Andrian woman.
- SOS I see.
- SIM They'd say Phaedrus or Clinia or Niceratus—she had these three as lovers simultaneously. "Oh! What about Pamphilus?" "Him? He just put up his share¹² and joined

¹² It was a common Greek practice for people to club together for dinner with each person paying a contribution (*συμβολή*).

90 dedit, cenavit." gaudebam. item alio die
 quaerebam. comperibam nil ad Pamphilum
 quicquam attingere. enimvero spectatum satis
 putabam et magnum exemplum continentiae.
 nam qui cum ingeniis conflictatur eiusmodi
 95 neque commovetur animus in ea re tamen,
 scias posse habere iam ipsum suae vitae modum.
 quom id mihi placebat tum uno ore omnes omnia
 bona dicere et laudare fortunas meas,
 qui gnatum haberem tali ingenio praeditum.
 quid verbis opus est? hac fama impulsus Chremes
 100 ultro ad me venit, unicam gnatam suam
 cum dote summa filio uxorem ut daret.
 placuit, despondi. hic nuptiis dictust dies.
 SOS quid obstat quor non verae fiant?
 SIM audies.
 fere in diebus paucis quibus haec acta sunt
 105 Chrysis vicina haec moritur.
 SOS o factum bene!
 besti. ei metui a Chryside.
 SIM ibi tum filius
 cum illis qui amabant Chrysidem una aderat frequens.
 curabat una funus. tristis interim,
 nonnumquam collacrumabat. placuit tum id mihi.
 110 sic cogitabam: "hic parvae consuetudinis
 causa huius mortem tam fert familiariter:
 quid si ipse amasset? quid hic mihi faciet patri?"
 haec ego putabam esse omnia humani ingeni
 mansuetique animi officia. quid multis moror?
 115 egomet quoque eius causa in funus prodeo,
 nil suspicans etiam mali.
 SOS hem! quid id est?

them for dinner." I was delighted. I made similar enqui-
 ries on another day, and I could find nothing which impli-
 cated Pamphilus. I supposed he had come through the
 test and proved himself a fine model of self-restraint.
 When a man is involved with characters like that and
 doesn't fall to temptation, you can be sure that he is now
 capable of taking control over his own life. This was not
 only a source of pleasure to me; everyone else with one
 accord spoke well of him, and they congratulated me on
 my good fortune in having a son endowed with such a
 disposition. To cut the story short, Chremes was so
 impressed with my son's reputation that he came to me
 of his own accord to offer his only daughter in mar-
 riage with a substantial dowry. I accepted the offer and
 arranged the match, and today is the day fixed for the
 wedding.
 SOS So why is this not a real wedding?
 SIM I'll tell you. Within a few days of this arrangement our
 neighbour Chrysis died.
 SOS Good news! I'm a happy man. I was afraid what Chrysis
 would do to him.
 SIM At this point my son was spending all his time with
 Chrysis' lovers, helping them with the funeral. He was
 distressed at times and occasionally joined in their weep-
 ing. At the time I was pleased at this. I thought "He's tak-
 ing her death very personally when he barely knew her.
 What if he had himself been one of her lovers? What
 will he do in my case, his own father?" I supposed his be-
 haviour was all due to human feeling and a sympathetic
 nature. Anyway, I went to the funeral myself for his sake,
 still not suspecting that anything was amiss.
 SOS Oh! What's this about?

SIM

effertur, imus. interea inter mulieres
 quae ibi aderant forte unam aspicio adulescentulam
 forma—

SOS

bona fortasse.

SIM

—et vultu, Sosia,

scies.

120

adeo modesto, adeo venusto ut nil supra.
 quae tum mihi lamentari praeter ceteras
 visast et quia erat forma praeter ceteras
 honesta ac liberali, accedo ad pedisequas,
 quae sit rogo. sororem esse aiunt Chrysidis.

125

percussit ilico animum. attat! hoc illud est,
 hinc illae lacrimae, haec illast misericordia.

SOS

quam timeo quorsum evadas!

SIM

funus interim

procedit. sequimur, ad sepulcrum venimus.
 in ignem impositast, fletur. interea haec soror
 quam dixi ad flammam accessit imprudentius,
 satis cum periculo. ibi tum exanimatus Pamphilus
 bene dissimulatum amorem et celatum indicat.
 accurrit, mediam mulierem complectitur.

130

“mea Glycerium,” inquit “quid agis? quor te is perdi-
 tum?”

135

tum illa, ut consuetum facile amorem cerneret,
 reiecit se in eum flens quam familiariter!

SOS

quid ais?

SIM

redeo inde iratus atque aegre ferens.
 nec satis ad obiurgandum causae. diceret:
 “quid feci? quid commerui aut peccavi, pater?”

¹²¹ quae *codd. pl.*, quia *P¹C Don.*

SIM

I'll tell you. The body was carried out, and we went
 along. Meanwhile among the women who were present I
 caught sight of one young lass whose looks were—

SOS

Not bad, perhaps.

SIM

—and whose expression, Sosia, was unsurpassably mod-
 est and lovely. Her grief seemed to me deeper than the
 others and her appearance more dignified and ladylike
 than the others. So I went up to the attendants and asked
 who she was. They said she was Chrysis' sister. The truth
 struck me at once. Oh no! This is it; this is the explanation
 of his tears¹³ and distress.

SOS

I dread to think where this is leading.

SIM

Meanwhile the funeral procession continued. We fol-
 lowed and came to the burial ground. The woman was
 laid on the pyre, and the lamentations began. Meanwhile
 this sister I was talking about approached the flames
 with little regard for her own safety and was in real dan-
 ger. At this point Pamphilus revealed by his alarm the
 love he'd disguised and hidden so well. He ran forward,
 grasped the woman round the waist, and said “My dear
 Glycerium, what are you doing? Why are you risking
 your life?” She fell into his arms and wept. It was such an
 intimate scene—you could readily see that they were
 lovers.

SOS

You don't say!

SIM

I returned home angry and annoyed, but I still hadn't a
 sufficient reason for reproaching him. He would have
 said “What have I done? How do I deserve this, father,

¹³ The Latin phrase (*hinc illae lacrimae*) became proverbial in the
 sense “so that's the explanation” (see Cicero, *For Caelius* 61, Horace,
Epistles 1.19.41).

- 140 quae sese in ignem inicere voluit, prohibui.
servavi." honesta oratiost.
- SOS recte putas.
nam si illum obiurges vitae qui auxilium tulit,
quid facias illi qui dederit damnum aut malum?
- SIM venit Chremes postridie ad me clamitans
145 indignum facinus: comperisse Pamphilum
pro uxore habere hanc peregrinam. ego illud sedulo
negare factum, ille instat factum. denique
ita tum discedo ab illo ut qui se filiam
neget daturum.
- SOS non tu ibi gnatum—?
- SIM ne haec quidem
150 satis vehemens causa ad obiurgandum.
- SOS qui? cedo.
- SIM "tute ipse his rebus finem praescripsti, pater.
prope adest quom alieno more vivendumst mihi.
sine nunc meo me vivere interea modo."
SOS qui igitur relictus est obiurgandi locus?
155 SIM si propter amorem uxorem nolet ducere,
ea primum ab illo animum advortenda iniuriast.
et nunc id operam do, ut per falsas nuptias
vera obiurgandi causa sit, si deneget.
simul sceleratus Davos si quid consili
160 habet, ut consumat nunc quom nil obsint doli,
quem ego credo manibus pedibusque obnixe omnia
facturum, magis id adeo mihi ut incommodet
quam ut obsequatur gnato.
- SOS quapropter?

¹⁴ The Latin idiom is "with hands and feet."

- what's my crime? A woman tried to throw herself on to a
pyre; I prevented her. I saved her." It's a fair argument.
- SOS You're right. If you reproach a person who's saved some-
body's life, what are you going to do to one who's done
real harm or damage?
- SIM Chremes came to me the next day making a terrible
fuss. It was outrageous, he said. He'd discovered that
Pamphilus was treating this foreign woman as his wife. I
strenuously denied that this was the case. He insisted
that it was the case. In the end we parted with the under-
standing that he was withdrawing his consent to his
daughter's marriage.
- SOS What about your son? Surely now—
- SIM Even this wasn't a strong enough reason for rebuking
him.
- SOS How so? Tell me.
- SIM "You yourself have prescribed an end to all this, father.
The time has almost come when I have to adapt my life to
suit another's. In the meantime let me live in my own
way."
- SOS So what grounds does this leave for rebuking him?
- SIM If he refuses to marry because of his love, that will be a
clear act of disobedience on his part which deserves to
be punished. And that's my purpose now with this pre-
tended marriage, to create a valid reason for rebuking
him if he refuses. At the same time, that rascal Davus
will use up whatever scheme he has now when his tricks
can do no harm. I'm sure he'll strive with might and
main,¹⁴ doing everything he can—and that more to
annoy me than to serve my son's interests.
- SOS Why?

- SIM mala mens, malus animus. quem quidem ego, si ^{rogas?}
 sensero—
 165 sed quid opust verbis? sin eveniat quod volo,
 in Pamphilo ut nil sit morae, restat Chremes
 qui mi exorandus est, et spero confore.
 nunc tuomst officium has bene ut assimules nuptias,
 170 perterrefacias Davom, observes filium
 quid agat, quid cum illo consili captet.
 SOS curabo. ^{sat est,}
 SIM eamus nunciam intro. i prae, sequar.
 non dubiumst quin uxorem nolit filius.
 ita Davom modo timere sensi, ubi nuptias
 futuras esse audivit. sed ipse exit foras.
- I. ii: DAVOS. SIMO.
- 175 DAV mirabar hoc si sic abiret et eri semper lenitas
 verebar quorsum evaderet,
 qui postquam audierat non datum iri filio uxorem suo,
 numquam quoiquam nostrum verbum fecit neque id
 aegre tulit.
 SIM at nunc faciet neque, ut opinor, sine tuo magno malo.
- 180 DAV id voluit nos sic necopinantis duci falso gaudio
 sperantis iam amoto metu, interoscitantis opprimi,
 ne esset spatium cogitandi ad disturbandas nuptias:
 astute!

¹⁶⁷ qui mi exorandus Σ *Don. Eugr., Non.*, cui mi expurgandus *Don.*
in comm.

¹⁷¹ eamus nunciam intro *Simoni dant edd.*, *Sostiae* Σ

¹⁷² hic novam scaenam (non 175) indicant Σ *edd.*

- SIM Don't ask. Evil mind, evil heart. Indeed, if I find him—
 But why waste words? If things turn out as I wish and
 Pamphilus offers no resistance, I've only Chremes to
 persuade, and I'm confident that can be done. Now, it's
 your job to maintain the pretence of the marriage, scare
 Davus off, and keep an eye on my son's doings and on any
 plan the two of them conceive.
- SOS All right. I'll see to it.
- SIM Let's go in now. You go first, I'll follow. (*Sosia exits into
 Simo's house*) There's no doubt that my son will refuse
 the marriage. I noticed Davus was worried just now
 when he heard that the wedding was going to take place.
 But he's coming out.

Enter DAVUS from Simo's house.

- DAV (*to himself*) I was surprised if it could end this way. The
 master was so calm, and I've been afraid all the time
 where that was leading. Ever since he heard that his son's
 wedding was cancelled, he hasn't said a word to any of us
 or been at all upset.
- SIM (*aside*) Well, he will now, and, if you ask me, it means a
 thrashing for you.
- DAV He meant to lead us on with false rejoicing, unsuspect-
 ing, full of hope, freed from fear, and then to catch us
 napping, giving us no time to think up a plan to prevent
 the marriage. The cunning old blighter!

TERENCE

SIM carnufex quae loquitur?
 DAV erus est neque provideram.
 SIM Dave!
 DAV hem! quid est?
 SIM ehodum, ad me!
 DAV quid hic volt?
 SIM quid ais?
 DAV qua de re?
 SIM 185 meum gnatum rumor est amare. rogas?
 DAV id populus curat scilicet.
 SIM hocine agis an non?
 DAV ego vero istuc.
 SIM sed nunc ea me exquirere
 iniqui patris est. nam quod antehac fecit nil ad me atti-
 net.
 dum tempus ad eam rem tulit, sivi animum ut expleret
 suom.
 190 nunc hic dies aliam vitam adfert, alios mores postulat.
 dehinc postulo, sive aequomst te oro, Dave, ut redeat
 iam in viam.
 hoc quid sit? omnes qui amant graviter sibi dari uxorem
 ferunt.
 DAV ita aiunt.
 SIM tum si quis magistrum cepit ad eam rem improbum,
 ipsum animum aegrotum ad deteriore[m] partem ple-
 rumque applicat.
 DAV non hercle intellego.

¹⁵ Literally "the hangman," "the executioner," a colourful term of

THE WOMAN OF ANDROS

SIM (*aside*) What's the scoundrel¹⁵ saying?
 DAV (*catching sight of Simo*) It's the master. I didn't see him.
 SIM Davus!
 DAV (*aside*) Oh! What's this?
 SIM Here you, look at me.
 DAV (*not looking*) What does he want?
 SIM What have you got to say for yourself?
 DAV (*finally facing Simo*) About what?
 SIM As if you didn't know! There's a rumour that my son's in
 love.
 DAV (*ironically*) It's a matter of public interest, obviously.
 SIM Are you taking me seriously or not?
 DAV Yes, I am.
 SIM Well, I would be a harsh father to pursue that now. What
 my son did in the past is not my concern. While the time
 was appropriate for such things, I allowed him to satisfy
 his desires. But today brings another life, demands an-
 other way of behaving. From now on I expect you or, if I
 may properly do so, I implore you, Davus, to bring him
 back to the right path. Let me explain. All lovers resent
 being given a wife.
 DAV (*cautiously*) So they tell me.
 SIM What's more, if any of them have a reprobate for a
 teacher, he tends to steer their lovesick hearts in the
 wrong direction.
 DAV (*with assumed innocence*) For god's sake, I don't under-
 stand.

abuse, which is used three times of Davus in the play (see lines 651,
 852). The hangman's job was considered so vile that he was not even al-
 lowed to reside within the city of Rome (Cicero, *For Rabirius on a
 Charge of Treason* 15).

TERENCE

SIM non? hem!
 DAV non. Davos sum, non Oedipus.
 195 SIM nempe ergo aperte vis quae restant me loqui?
 DAV sane quidem.
 SIM si sensero hodie quicquam in his te nuptiis
 fallaciae conari quo fiant minus,
 aut velle in ea re ostendi quam sis callidus,
 verberibus caesum te in pistrinum, Dave, dedam usque
 ad necem,
 200 ea lege atque omine ut, si te inde exemerim, ego pro te
 molam.
 DAV quid? hoc intellexti? an nondum etiam ne hoc quidem?
 immo callide.
 ita aperte ipsam rem modo locutu's, nil circumitione usus
 es.
 SIM ubivis facilius passus sim quam in hac re me deludier.
 DAV bona verba, quaeso!
 SIM irrides? nil me fallis. sed dico tibi,
 205 ne temere facias, neque tu haud dicas tibi non praedic-
 tum. cave!

²⁰⁵ haud *Don.*, hoc Σ

¹⁶ Oedipus solved the riddle of the Sphinx and saved the city of Thebes; he thus became proverbial as a riddle solver. This is one of Terence's rare allusions to Greek mythology.

THE WOMAN OF ANDROS

SIM No? Really!
 DAV No. I'm Davus, not Oedipus.¹⁶
 SIM You mean you want me to say the rest in plain words,
 then?
 DAV Yes indeed.
 SIM If I find you attempting any trick today to prevent this
 marriage, or trying to show how clever you are in this
 situation, I shall whip you to the point of death and send
 you to the mill, Davus, on the solemn condition that, if I
 release you from there, I will work the mill myself in your
 place.¹⁷ Well, have you understood? Or is even that
 taking time to sink in?
 DAV No, I understand perfectly. You've explained the situa-
 tion very plainly, no beating about the bush.
 SIM (*half to himself*) I'd rather be tricked in any other matter
 than in this one.
 DAV (*with feigned concern at these ill-omened words*) Hush, I
 beg you!
 SIM Mocking, are you? You can't fool me.¹⁸ But I'm warning
 you not to do anything rash. You can't say you haven't
 been told. Be careful! (*he exits right in the direction of
 the forum, leaving Davus onstage alone*)

¹⁷ Being sent to the mill is one of the more extreme punishments with which slaves are threatened in comedy. Slaves were evidently chained to their mills, which were simple hand-driven affairs, to prevent them absconding, and flogged if they slackened.

¹⁸ The Latin is a direct translation of the Greek *νὺν δ' οὐ λέληθάς με*, which is preserved for us by Donatus. This is one of only six places where Donatus gives the text of Menander's *The Woman of Andros*.

I. iii: DAVOS.

DAV enimvero, Dave, nil locist segnitiae neque socordiae,
quantum intellexi modo senis sententiam de nuptiis.
quae si non astu providentur, me aut erum pessum da-
bunt.

nec quid agam certumst, Pamphilumne adiutem an aus-
cultem seni.

210 si illum relinquo, eius vitae timeo; sin opitulor, huius mi-
nas,

quoi verba dare difficilest. primum iam de amore hoc
comperit;

me infensus servat ne quam faciam in nuptiis fallaciam.
si senserit, perii; aut si lubitum fuerit, causam ceperit
quo iure quaque iniuria praecipitem in pistrinum dabit.

215 ad haec mala hoc mi accedit etiam. haec Andria,
si ista uxor sive amicast, gravida e Pamphilost.
audireque eorumst operae pretium audaciam.
nam inceptiost amentium, haud amantium.

220 quidquid peperisset decreverunt tollere.
et fingunt quandam inter se nunc fallaciam
civem Atticam esse hanc. "fuit olim quidam senex
mercator. navem is fregit apud Andrum insulam.
is obiit mortem." ibi tum hanc eiectam Chrysidis
patrem recepisse orbam parvam. fabulae!

225 miquidem hercle non fit veri simile; atque ipsis commen-
tum placet.

sed Mysis ab ea egreditur. at ego hinc me ad forum ut
conveniam Pamphilum ne de hac re pater imprudentem
opprimat.

¹⁹ The exposure of unwanted babies is common in New Comedy and no doubt reflects real-life practice. Female and illegitimate babies

DAV (*to himself*) Well, Davus, there's no room here for idleness or procrastination, if I understood the old man's intention about the marriage just now. If this business isn't managed with some skill, it'll be the ruin either of myself or of my master. I can't decide what to do, whether to help Pamphilus or obey the old man. If I abandon Pamphilus, I fear for his life; if I assist him, I've the old man's threats to fear, and he's a difficult man to deceive. For a start he's already found out about the love affair: he's watching me like an enemy in case I play some trick over the wedding. If he catches me, I'm lost; in any case, if the fancy takes him, he'll find a reason for despatching me headlong to the mill, whether I deserve it or not.

On top of all this there's a further problem. The Andrian woman, whether she's a wife or a mistress, is pregnant by Pamphilus. And you should just listen to their impudence. They're scheming like lunatics rather than lovers. They have decided to raise the baby, whatever it is.¹⁹ And they're now concocting a story between them that the woman is an Athenian citizen. "Once upon a time there was an elderly merchant. He was shipwrecked off the island of Andros and died. The girl was washed ashore and Chrysis' father took the little orphan in." What nonsense! It seems pretty improbable to me, but they're pleased with their fiction. But here comes Mysis from the house. I'll be off to the forum to find Pamphilus, in case his father catches him off guard with the news. (*he exits right in the direction of the forum*)

were particularly at risk. The decision appears to have lain with the father, who could choose whether or not to acknowledge the baby by picking it up; this is the technical sense of the word "raise" here (Latin *tollere*).

TERENCE

I. iv: MYSIS.

MYS audivi, Archylis, iamdudum: Lesbiam adduci iubes.
sane pol illa temulentast mulier et temeraria
230 nec satis digna quoi committas primo partu mulierem.
tamen eam adducam. importunitatem spectate aniculae
quia compotrix eius est. di, date facultatem, obsecro,
huic pariundi atque illi in aliis potius peccandi locum.

sed quidnam Pamphilum exanimatum video? vereor
quid siet.

235 opperiar, ut sciam numquidnam haec turba tristitiae
afferat.

I. v: PAMPHILUS. MYSIS.

PAM hocinest humanum factu aut inceptu? hocin officium
patris?

MYS quid illud est?

PAM pro deum fidem, quid est, si haec non contumeliast?
uxorem decrerat dare sese mi hodie. nonne oportuit
praescisse me ante? nonne prius communicatum oportuit?

240 MYS miseram me! quod verbum audio!

PAM quid? Chremes, qui denegarat se commissurum mihi
gnatam suam uxorem, id mutavit quia me immutatum
videt?

²³⁵ num *Don.*, nunc Σ

²³⁶ factu aut inceptu *Don. in comm.*, factum aut inceptum Σ

THE WOMAN OF ANDROS

Enter MYSIS from Glycerium's house.

MYS (*speaking back to the housekeeper inside*) I heard you the
first time, Archylis; you want me to fetch Lesbia. (*coming
forward*) She's a drunken²⁰ and unreliable woman, for
heaven's sake, not the sort to be entrusted with a first
confinement. I'll fetch her even so. (*a voice is heard from
inside*) See how the old woman nags me, just because
the two of them are drinking partners. Ye gods, I be-
seech you, grant my mistress an easy birth and let the
midwife do her mischief somewhere else. (*looking down
the street*) But here's Pamphilus. Why is he in such a
state? I dread to think what this means. I'll wait and
see whether his confusion means bad news. (*she stands
aside*)

Enter PAMPHILUS right from the direction of the forum in a
state of agitation.

PAM (*to himself*) Is this human in deed or thought? Is this how
a father should behave?

MYS (*aside*) What's this about?

PAM In heaven's name, if this isn't an outrage, what is? He'd
decided to marry me off today. Shouldn't I have been told
beforehand? Shouldn't there have been some prior no-
tification?

MYS (*aside*) Oh dear! What am I hearing?

PAM And what about Chremes? Having refused to trust me
with his daughter's hand, has he now changed his mind
because he sees I haven't changed mine? Is he so deter-

²⁰ Drunkenness is a standard characteristic of midwives and of
older female slaves in general in comedy.

TERENCE

itane obstinate operam dat ut me a Glycerio miserum
abstrahat?

quod si fit pereo funditus.

245 adeon hominem esse invenustum aut infelicem quem-
quam ut ego sum!

pro deum atque hominum fidem,

nullon ego Chremetis pacto affinitatem effugere potero?

quot modis contemptus, spretus! facta transacta omnia.
em

repudiatus repetor. quam ob rem? nisi si id est quod sus-
picor.

250 aliquid monstri alunt. ea quoniam nemini obtrudi potest,
itur ad me.

MYS oratio haec me miseram exanimavit metu.

PAM nam quid ego dicam de patre? ah!

tantamne rem tam negligenter agere! praeteriens modo

mi apud forum: "uxor tibi ducendast, Pamphile, hodie"
inquit. "para,

255 abi domum." id mihi visust dicere: "abi cito ac suspende
te."

obstipui. censen me verbum potuisse ullum proloqui?
aut

ullam causam, ineptam saltem, falsam, iniquam? ob-
mutui.

quod si ego rescissem id prius, quid facerem si quis nunc
me roget:

aliquid facerem ut hoc ne facerem. sed nunc quid pri-
mum exsequar?

260 tot me impediunt curae, quae meum animum divorsae
trahunt:

amor, misericordia huius, nuptiarum sollicitatio,

THE WOMAN OF ANDROS

mined to drag me away from Glycerium and condemn
me to misery? If this happens, I'm utterly lost. To think
that a man can be so unlucky in love, so ill-fated as I am!
In the name of gods and men, is there no way I can es-
cape this marriage tie with Chremes? I'm insulted and
scorned at every turn. It's all signed and sealed.²¹ Here I
am, the reject recalled. Why? Unless what I suspect is
true, that they've reared a monster, and, since they can't
foist her on anyone else, they come to me.

MYS (*aside*) Poor me, this speech leaves me fainting with fear.

PAM What can I say about my father? Oh! How can he treat
such an important matter in such an offhand way? He
was passing me in the forum just now, and he said "You're
getting married today, Pamphilus. Go home and get
ready." He might as well have said "Run off and hang
yourself." I was flabbergasted. Do you think I could get
out a word? Or produce any argument, even a silly, un-
true, unreasonable one? I was struck dumb. If anyone
now asked me what I would be doing if I'd known about it
before, (*lamely*) I would be doing something so as to
avoid doing it. But as it is, what's my best course of ac-
tion? There are so many concerns weighing me down and
pulling my heart in different directions—love, pity for
her, anxiety about this wedding, and on the other side re-

²¹ According to Donatus the Latin phrase (*facta transacta*) was pro-
verbial.

TERENCE

tum patris pudor, qui me tam leni passus est animo usque
adhuc
quae meo quomque animo lubitumst facere. eine ego ut
advorser? ei mihi!
incertumst quid agam.

265 MYS misera timeo "incertum" hoc quorsus accidat.
sed nunc peropust aut hunc cum ipsa aut de illa aliquid
me advorsum hunc loqui.

dum in dubiost animus, paullo momento huc vel illuc im-
pellitur.

PAM quis hic loquitur? Mysis, salve.

MYS o salve, Pamphile.

PAM quid agit?

MYS rogas?

laborat e dolore atque ex hoc misera sollicitast, diem
quia olim in hunc sunt constitutae nuptiae. tum autem
hoc timet,

270 ne deseras se.

PAM hem! egone istuc conari queam?

egon propter me illam decipi miseram sinam,
quae mihi suom animum atque omnem vitam credidit,
quam ego animo egregie caram pro uxore habuerim?

275 bene et pudice eius doctum atque eductum sinam
coactum egestate ingenium immutarier?
non faciam.

MYS haud verear si in te solo sit situm,
sed vim ut queas ferre.

PAM adeon me ignavom putas,
adeon porro ingratum aut inhumanum aut ferum,
ut neque me consuetudo neque amor neque pudor
280 commoveat neque commoneat ut servem fidem?

THE WOMAN OF ANDROS

spect for my father, who has up to now been so generous
and allowed me to do whatever took my fancy. Oppose
him now? Oh dear! I just don't know what to do.

MYS (*aside*) Poor me, I dread to think where that "don't know"
is leading. But now it's imperative that either he speaks
with her or I say something to him about her. When a
man's wavering, a little thing can influence him one way
or the other.

PAM (*finally aware that there is someone present*) Who's that
speaking? (*recognising Mysis*) Mysis, good day.

MYS Oh, good day, Pamphilus.

PAM How is she?

MYS Well may you ask! The poor girl's in pain from her labour,
and she's anxious because your marriage was originally
fixed for today. On top of that, she's worried that you are
going to abandon her.

PAM What! Could I even think of doing that? Let the poor girl
be betrayed on my account when she has trusted me with
her heart and her whole life, when I have held her so very
dear and treated her as my wife? Let a nature formed and
fashioned in purity and innocence be corrupted by the
demands of poverty? I won't do it.

MYS I wouldn't be afraid if it depended solely on you, but you
may be forced against your will.

PAM Do you think me so base or ungrateful or inhuman or un-
feeling, that neither our intimacy nor love nor my sense
of honour could stir my heart or impel me to keep my
word?

TERENCE

MYS unum hoc scio, hanc meritam esse ut memor esses sui.

PAM memor essem? o Mysis, Mysis, etiam nunc mihi scripta illa dicta sunt in animo Chrysidis de Glycerio. iam ferme moriens me vocat.

285 accessi, vos semotae, nos soli. incipit:

"mi Pamphile, huius formam atque aetatem vides, nec clam te est quam illi nunc utraeque inutiles et ad pudicitiam et ad rem tutandam sient.

290 quod ego per hanc te dexteram et genium tuom, per tuam fidem perque huius solitudinem te obtestor ne abs te hanc segreges neu deseras.

si te in germani fratris dilexi loco sive haec te solum semper fecit maxumi seu tibi morigera fuit in rebus omnibus, 295 te isti virum do, amicum, tutorem, patrem; bona nostra haec tibi permitto et tuae mando fide." hanc mi in manum dat. mors continuo ipsam occupat. accepi, acceptam servabo.

MYS ita spero quidem.

PAM sed quor tu abis ab illa?

MYS obstetricem accerso.

PAM propera. atque audin?

300 verbum unum cave de nuptiis, ne ad morbum hoc etiam—

MYS teneo.

THE WOMAN OF ANDROS

MYS All I know is that she doesn't deserve to be forgotten.
PAM Forgotten? Oh Mysis, Mysis, even now Chrysis' words about Glycerium are engraved on my heart. She summoned me on her death bed, and I went to her. You were all sent away, and we were alone. "My dear Pamphilus," she said "you see her youth and beauty, and you are well aware that both of these are now useless to protect her honour or her property. By this right hand of yours and by your own better self, by your good faith and her lonely state, I beseech you not to turn your back on her or abandon her. If I have cherished you like my own brother, if she has always honoured you above all others, if she has obeyed you in everything, I give you to her to be her husband, friend, protector, father. I entrust these possessions of ours to you; I commit them to your good faith." She put Glycerium into my hands, and at that moment death overcame her. I accepted the charge, and, having accepted it, I will not let her down.

MYS That is my hope.

PAM But why have you left her side?

MYS I'm fetching the midwife.

PAM Hurry. And listen. Not a word about the wedding, in case on top of her pains—

MYS I understand. (*she exits right in the direction of the forum*)

TERENCE

ACTUS II

II. i: CHARINUS. BYRRIA. PAMPHILUS.

CHA quid ais, Byrria? daturne illa Pamphilo hodie nuptum?

BYR sic est.

CHA qui scis?

BYR apud forum modo e Davo audivi.

CHA vae misero mihi!
ut animus in spe atque in timore usque antehac attentus
fuit,

ita, postquam adempta spes est, lassus cura confectus
stupet.

305 BYR quaeso edepol, Charine, quoniam non potest id fieri
quod vis,
id velis quod possit.

CHA nil volo aliud nisi Philumenam.

BYR ah!
quanto satiust te id dare operam qui istum amorem ex
animo amoveas,
quam id loqui quo magis libido frustra incendatur tua!

CHA facile omnes quom valemus recta consilia aegrotis da-
mus.

310 tu si hic sis aliter sentias.

BYR age age, ut lubet.

CHA sed Pamphilum
video. omnia experiri certumst priusquam pereo.

BYR quid hic agit?

CHA ipsum hunc orabo, huic supplicabo, amorem huic narra-
bo meum.

credo, impetrabo ut aliquot saltem nuptiis prodat dies.
interea fiet aliquid, spero.

THE WOMAN OF ANDROS

ACT TWO

Enter CHARINUS and BYRRIA right from the direction of the forum.

CHA What are you saying, Byrria? She's being married to Pam-
philus today?

BYR That's right.

CHA How do you know?

BYR I heard it from Davus in the forum just now.

CHA Oh damn and blast! Up to now my mind has been racked
with hope and fear; now all hope is gone, it's sick to death
with worry and numbed with exhaustion.

BYR Please, Charinus, for god's sake, since you can't have
what you want, want what you can have.

CHA The only thing I want is Philumena.

BYR Oh! How much better to set about banishing that love
from your heart than to say things which only inflame
your desire to no purpose!

CHA We can all readily give good advice to the sick when we're
well. If you were in my place, you would feel differently.

BYR All right, all right, as you like.

CHA *(finally catching sight of Pamphilus, who is standing
aside immersed in his problems)* But there's Pamphilus.
I'm determined to try everything possible before I'm
lost.

BYR *(aside)* What's he going to do?

CHA I'll plead with him, I'll go down on my knees, I'll tell him
of my love. I'm sure I can persuade him at least to post-
pone his wedding for a few days. Meanwhile something
will turn up, I hope.

TERENCE

BYR id "aliquid" nil est.
 315 CHA Byrria,
 quid tibi videtur? adeon ad eum?
 BYR quidni? si nil impetres,
 ut te arbitretur sibi paratum moechum, si illam duxerit.
 CHA abin hinc in malam rem cum suspicione istac, scelus?
 PAM Charinum video. salve.
 CHA o salve, Pamphile.
 ad te advenio spem, salutem, auxilium, consilium expe-
 tens.
 320 PAM neque pol consili locum habeo neque ad auxilium co-
 piam.
 sed istuc quidnamst?
 CHA hodie uxorem ducis?
 PAM aiunt.
 CHA Pamphile,
 si id facis, hodie postremum me vides.
 PAM quid ita?
 CHA ei mihi!
 vereor dicere. huic dic, quaeso, Byrria.
 BYR ego dicam.
 PAM quid est?
 BYR sponsam hic tuam amat.
 PAM ne iste haud mecum sentit. ehodum, dic mihi:
 325 numquidnam amplius tibi cum illa fuit, Charine?
 CHA ah, Pamphile!
 nil.
 PAM quam vellem!
 CHA nunc te per amicitiam et per amorem obsecro,
 principio ut ne ducas.
 PAM dabo equidem operam.

THE WOMAN OF ANDROS

BYR (*aside*) Nothing, more like.
 CHA Byrria, what do you think? Shall I approach him?
 BYR (*sarcastically*) Why not? If you can't persuade him, you'll
 give him the idea that you're all set for a spot of adultery
 after the marriage.
 CHA Go to hell, you and your insinuations, you villain!
 PAM (*at last seeing them*) It's Charinus. Good day.
 CHA Oh, good day, Pamphilus. I am coming to you in need of
 hope, salvation, help, advice.
 PAM Heaven knows I'm in no position to advise and I've no
 means to help. But what's this about?
 CHA Are you getting married today?
 PAM (*without enthusiasm*) So I'm told.
 CHA (*dramatically*) If you are, Pamphilus, this is the last time
 you'll see me.
 PAM Why so?
 CHA Oh dear! I'm afraid to tell you. You tell him please,
 Byrria.
 BYR All right, I will.
 PAM What is this?
 BYR He's in love with the woman who's engaged to you.
 PAM I don't share his feelings, believe me. Hey, tell me, is
 there anything more between you?
 CHA Oh Pamphilus! Nothing.
 PAM How I wish there were!
 CHA (*dramatically again*) I implore you, in the name of
 friendship and love, in the first place don't marry her.
 PAM I'll do my best not to.

- CHA aut tibi nuptiae hae sunt cordi— sed si id non potest
 PAM cordi?
 CHA —saltem aliquot dies
 profer, dum proficiscor aliquo ne videam.
 PAM audi nunciam.
 330 ego, Charine, ne utiquam officium liberi esse hominis
 puto,
 quom is nil mereat, postulare id gratiae apponi sibi.
 nuptias effugere ego istas malo quam tu adipiscier.
 CHA reddidisti animum.
 PAM nunc si quid potes aut tu aut hic Byrria,
 335 facite, fingite, invenite, efficite qui detur tibi.
 ego id agam mihi qui ne detur.
 CHA sat habeo.
 PAM Davom optume
 video, quoius consilio fretus sum.
 CHA at tu hercle haud quicquam mihi,
 nisi ea quae nil opus sunt scire. fugin hinc?
 BYR ego vero ac lubens.
 II. ii: DAVOS. CHARINUS. PAMPHILUS.
 DAV di boni! boni quid porto? sed ubi inveniam Pamphilum,
 ut metum in quo nunc est adimam atque expleam ani-
 mum gaudio?
 340 CHA laetus est nescioquid.
 PAM nil est. nondum haec rescivit mala.

- CHA But if you can't help it or if you actually desire this wed-
 ding—
 PAM Desire it?
 CHA —at least postpone it for a few days, while I go some-
 where where I can't see it.
 PAM Now listen. For my part, Charinus, I reckon that it is not
 at all becoming for a gentleman to expect gratitude when
 he doesn't deserve it. I am keener to avoid this marriage
 than you are to achieve it.
 CHA I breathe again.
 PAM Do whatever you can, you and Byrria here, plot, scheme,
 contrive to have her given to you. I'll do the same to have
 her not given to me.
 CHA I'm happy with that.
 PAM (*looking down the street*) Excellent! Here's Davus. I rely
 on his advice.
 CHA (*to Byrria*) But I don't get any from you, god knows, ex-
 cept what I don't want to hear. Make yourself scarce.
 BYR I will, gladly. (*he runs off*)²²
 Enter DAVUS right from the direction of the forum in some
 excitement.
 DAV (*to himself*) Good gods! What good news I bring! But
 where shall I find Pamphilus to banish his fears and fill
 his heart with joy?
 CHA (*to Pamphilus*) Something's making him happy.
 PAM (*to Charinus*) It's nothing. He hasn't found out the bad
 news yet.

²² The offstage movements of Byrria are hard to plot. When he next returns (line 412), he is following Simo, who is coming from the forum.

TERENCE

- DAV quem ego nunc credo, si iam audierit sibi paratas nuptias—
 CHA audin tu illum?
 DAV —toto me oppido exanimatum quaerere. sed ubi quaeram? quo nunc primum intendam?
 CHA cessas alloqui?
 DAV abeo.
 PAM Dave, ades, resiste.
 DAV quis homost qui me—? o Pamphile,
 345 te ipsum quaero. euge, Charine! ambo opportune. vos volo.
 PAM Dave, perii!
 DAV quin tu hoc audi.
 PAM interii!
 DAV quid timeas scio.
 CHA mea quidem hercle certe in dubio vitast.
 DAV et quid tu, scio.
 PAM nuptiae mi—
 DAV etsi scio?
 PAM —hodie—
 DAV obtundis, tam etsi intellego?
 id paves ne ducas tu illam, tu autem ut ducas.
 CHA rem tenes.
 350 PAM istuc ipsum.
 DAV atque istuc ipsum nil periclist. me vide.
 PAM obsecro te, quam primum hoc me libera miserum metu.
 DAV em
 libero. uxorem tibi non dat iam Chremes.
 PAM qui scis?

³⁴⁴ abeo Σ *Don. in comm.*, habeo *Don.*

THE WOMAN OF ANDROS

- DAV If he's now heard his wedding's all arranged, I'm sure—
 CHA (to Pamphilus) Do you hear him?
 DAV —he'll be looking for me all over the town in a panic. But where shall I find him? Where shall I try first?
 CHA (to Pamphilus) Why don't you speak to him?
 DAV I'm off. (*he turns to leave*)
 PAM (to Davus) Davus, come here, stop.
 DAV (not looking) Who is this fellow who dares . . . ? (*recognising Pamphilus*) Oh, Pamphilus! I was looking for you. You too, Charinus, splendid! How convenient! Just the two people I want.
 PAM Davus, I'm lost!
 DAV Just you listen to this.
 PAM I'm ruined!
 DAV I know what you're afraid of.
 CHA My life's at risk for sure.
 DAV And I know what *you're* afraid of.
 PAM My wedding's—
 DAV I know.
 PAM —today.
 DAV Do you have to go on about it, when I understand the situation perfectly? You're in a panic in case you have to marry her, and (*to Charinus*) *you're* in one in case you can't.
 CHA You've got it.
 PAM Exactly.
 DAV But there's exactly no danger. Leave it to me.
 PAM I implore you, put me out of my fear and misery, and quickly.
 DAV Very well, I will. Chremes has withdrawn his consent to the marriage.
 PAM How do you know?

TERENCE

- DAV tuos pater modo meprehendit. ait tibi uxorem dare
 hodie, item alia multa quae nunc non est narrandi locus.
 355 continuo ad te properans percurro ad forum ut dicam
 haec tibi.
 ubi te non invenio, ibi escendo in quendam excelsum lo-
 cum.
 circumspicio: nusquam. forte ibi huius video Byrriam.
 rogo: negat vidisse. mihi molestum. quid agam cogito.
 360 redeunti interea ex ipsa re mi incidit suspicio: "hem!
 paullulum opsoni, ipse tristis, de improvise nuptiae.
 non cohaerent."
 PAM quorsumnam istuc?
 DAV ego me continuo ad Chremem.
 quom illo advenio, solitudo ante ostium. iam id gaudeo.
 CHA recte dicis.
 PAM perge.
 DAV maneo. interea introire neminem
 video, exire neminem, matronam nullam in aedibus.
 365 nil ornati, nil tumulti. accessi, intro aspexi.
 PAM scio:
 magnum signum.
 DAV num videntur convenire haec nuptiis?
 PAM non opinor, Dave.
 DAV "opinor" narras? non recte accipis.
 certa res est. etiam puerum inde abiens conveni Chremi:

³⁶⁸ Chremi *E*¹ *Don.*, Chremis Σ *Prisc.*

THE WOMAN OF ANDROS

- DAV I do. Your father stopped me just now. He said that he
 was marrying you off today, and a host of other things
 which there's no time to relate now. I immediately ran to
 the forum in haste to tell you. When I couldn't find you
 there, I climbed up on to some high ground and had a
 look round. You were nowhere to be seen. Then I hap-
 pened to see your friend's slave Byrria and asked him. He
 said he hadn't seen you. It was annoying, and I wondered
 what to do. While I was on my way back, the facts of the
 situation began to make me suspicious. "Wait a minute.
 There's not much food; the old man's looking gloomy; the
 wedding's sudden. It doesn't make sense."
 PAM Where's this leading?
 DAV I went straight to Chremes'. When I got there, there
 wasn't a soul at the door. That raised my spirits.
 CHA It would do.
 PAM (to Davus) Go on.
 DAV I waited. During this time I saw nobody go inside, no-
 body come out; not a married woman²³ in the house, no
 preparations, no bustle. I went up and looked inside.
 PAM I see. That's a pretty clear indication.²⁴
 DAV Does this seem to square with a wedding?
 PAM I don't think so, Davus.
 DAV Think? You haven't understood. It's a certainty. What's
 more, I met one of Chremes' slave boys as I left, carry-

²³ Married women acted as bride's attendants (*pronubae*) at a Ro-
 man wedding.

²⁴ As this conversation implies, the wedding banquet was normally
 held at the bride's house; it was followed by a procession to that of the
 bridegroom.

370 CHA holera et pisciculos minutos ferre obolo in cenam seni.
liberatus sum hodie, Dave, tua opera.

DAV

CHA quid ita? nempe huic prorsus illam non dat.

DAV

quasi necesse sit, si huic non dat, te illam uxorem ducere,
nisi vides, nisi senis amicos oras, ambis.

CHA

ibo, etsi hercle saepe iam me spes haec frustratast. vale.

II. iii: PAMPHILUS. DAVOS.

375 PAM quid igitur sibi volt pater? quor simulat?

DAV

si id suscenseat nunc quia non det tibi uxorem Chremes,
ipsus sibi esse iniurius videatur, neque id iniuria,
prius quam tuom ut sese habeat animum ad nuptias pers-
pexerit.

sed si tu negaris ducere, ibi culpam in te transferet.
tum illae turbae fient.

380

PAM

quidvis patiar.

DAV

difficilest. tum haec solast mulier. dictum factum invene-
rit

aliquam causam quam ob rem eiciat oppido.

PAM

eiciat?

DAV

cito.

PAM cedo igitur quid faciam, Dave?

375 *novam scaenam indicat Don. Eogr., non Σ*

381 *dictum factum edd., dictum ac factum Σ*

²⁵ This is a pretty small amount. At Athens the obol was the smallest

ing an obol's worth²⁵ of greens and a bit of fish for the old
man's dinner.

CHA I'm a free man today, Davus, thanks to you.

DAV Oh no, you're not.

CHA How so? He's quite obviously not giving her to *him* (*in-
dicating Pamphilus*).

DAV Don't be ridiculous. As if it followed that, if he doesn't
give her to him, she'll marry *you*, unless you look sharp
and canvas the old man's friends for support.

CHA Good advice. I'll go, though, god knows, my hopes have
often been dashed before. Goodbye. (*he exits right in the
direction of the forum, leaving Pamphilus and Davus on-
stage*)

PAM So what's my father up to? Why this pretence?

DAV I'll tell you. If he flew into a rage now at Chremes' refusal
to give you his daughter, before having established *your*
attitude towards the wedding, he would feel that he was
putting himself in the wrong, and rightly so. But if you re-
fuse to marry her, he'll transfer the blame on to you. And
then there'll be trouble.

PAM I'll put up with anything.

DAV He's your father, Pamphilus; it's difficult. Besides, Gly-
cerium has no one to protect her. He'll find a pretext for
driving her out of town, no sooner said than done.

PAM Driving her out?

DAV And quickly.

PAM So tell me, what shall I do, Davus?

silver coin: there were six obols to the drachma, 100 drachmas to the
mina, and 60 minas to the talent. For comparison, the basic wage was
three obols a day.

TERENCE

400 DAV
PAM dicam. puerum autem ne resciscat mi esse ex illa cautiost.
nam pollicitus sum suscepturum.

DAV o facinus audax!
PAM hanc fidem
sibi me obsecravit, qui se sciret non deserturum, ut darem.
DAV curabitur. sed pater adest. cave te esse tristem sentiat.

II. iv: SIMO. DAVOS. PAMPHILUS.

SIM reviso quid agant aut quid captent consili.
405 DAV hic nunc non dubitat quin te ducturum neges.
venit meditatus alicunde ex solo loco.
orationem sperat invenisse se
qui differat te. proin tu fac apud te ut sies.
PAM modo ut possim, Dave!

410 DAV crede, inquam, hoc mihi, Pamphile,
numquam hodie tecum commutaturum patrem
unum esse verbum, si te dices ducere.

II. v: BYRRIA. SIMO. DAVOS. PAMPHILUS.

BYR erus me relictis rebus iussit Pamphilum
hodie observare ut quid ageret de nuptiis
scirem. id propterea nunc hunc venientem sequor.
415 ipsum adeo praesto video cum Davo. hoc agam.
SIM utrumque adesse video.

THE WOMAN OF ANDROS

DAV Don't worry.
PAM I'll tell him. But we must make sure he doesn't find out
I've a child by Glycerium. I've promised to raise it.
DAV That's a rash undertaking!
PAM She implored me to give my word, to be sure I wouldn't
abandon her.
DAV We'll see to it. (*looking down the street*) But here's your
father. Don't let him see you looking gloomy. (*they withdraw to the far side of the stage*)

Enter SIMO right from the direction of the forum.

SIM (*to himself*) I've come back to see what they're doing,
what schemes they're hatching.
DAV (*to Pamphilus*) He's in no doubt now that you'll refuse
to marry. He's been to some lonely spot to practise his
speech, and he's confident he's found an argument that
will confound you. So be sure you keep your wits about
you.
PAM If only I could, Davus!
DAV Take my word for it, Pamphilus. I tell you, your father
won't have a thing to say to you if you agree to marry.

Enter BYRRIA from the right in pursuit of Simo. He pauses at the side of the stage.

BYR (*to himself*) My master told me to drop everything else
and keep an eye on Pamphilus today to find out what he
was doing about the marriage. So I followed *him* (*indicating Simo*)
on his way here. (*seeing Pamphilus and Davus*) There he is with Davus.
I'll listen in.
SIM (*seeing Pamphilus and Davus*) There they are, the pair
of them.

TERENCE

- DAV em serva.
 SIM Pamphile!
 DAV quasi de improvise respice ad eum.
 PAM ehem, pater!
 DAV probe.
 SIM hodie uxorem ducas, ut dixi, volo.
 BYR nunc nostrae timeo parti quid hic respondeat.
 420 PAM neque istic neque alibi tibi erit usquam in me mora.
 BYR hem!
 DAV obmutuit.
 BYR quid dixit?
 SIM facis ut te decet,
 quom istuc quod postulo impetro cum gratia.
 DAV sum verus?
 BYR erus, quantum audio, uxore excidit.
 SIM i nunciam intro, ne in mora, quom opus sit, sies.
 PAM eo.
 425 BYR nullane in re esse quoiquam homini fidem!
 verum illud verbumst, volgo quod dici solet,
 omnis sibi malle melius esse quam alteri.
 ego illam vidi; virginem forma bona
 memini videri. quo aequior sum Pamphilo,
 430 si se illam in somnis quam illum amplecti maluit.
 renuntiabo, ut pro hoc malo mihi det malum.

II. vi: DAVOS. SIMO.

- DAV hic nunc me credit aliquam sibi fallaciam
 portare et ea me hic restitisse gratia.

²⁶ There is a play here on the word *malum* ("trouble"), which in slave talk usually means a thrashing.

THE WOMAN OF ANDROS

- DAV (to Pamphilus) Now, be on your guard.
 SIM Pamphilus!
 DAV (to Pamphilus) Turn round as if you've only just seen him.
 PAM (to Simo, with feigned surprise) Oh hello, father!
 DAV (to Pamphilus) Well done!
 SIM As I told you, I want you to marry today.
 BYR (aside) I'm dreading his reply on our account.
 PAM Neither in this matter nor in any other will I ever stand in
 your way.
 BYR (aside) What!
 DAV (to Pamphilus) That's silenced him.
 BYR (aside) What did he say?
 SIM It does you credit that you agree to my request with a
 good grace.
 DAV (to Pamphilus) Didn't I tell you?
 BYR (aside) If I can believe my ears, my master has just lost a
 wife.
 SIM Go inside now, so you won't keep us waiting when we
 need you.
 PAM I'll go. (he exits into Simo's house)
 BYR (to himself) You can't trust anyone in anything! It's quite
 true what they say: every man looks to his own interest
 rather than his neighbour's. I've seen her, and, as I recall,
 she's a good-looking girl. So I'm not unsympathetic to
 Pamphilus if he chooses to sleep with her in his own arms
 rather than let my master have her. I'll report back; bad
 news for him means bad news²⁶ for me. (he exits right,
 leaving Davus and Simo onstage)
 DAV (aside) He's sure I've some trick up my sleeve and that's
 why I'm staying here.

TERENCE

- SIM quid Davos narrat?
 DAV aequè quicquam nunc quidem.
 435 SIM nilne? hem!
 DAV nil prorsus.
 SIM atqui exspectabam quidem.
 DAV praeter spem evenit, sentio. hoc male habet virum.
 SIM potin es mihi verum dicere?
 DAV nil facilius.
 SIM num illi molestae quippiam hae sunt nuptiae
 huiusce propter consuetudinem hospitae?
 440 DAV nil hercle, aut, si adeo, biduist aut tridui
 haec sollicitudo (nosti?), deinde desinet.
 etenim ipse secum id recta reputavit via.
 SIM laudo.
 DAV dum licitumst ei dumque aetas tulit,
 amavit; tum id clam. cavet ne umquam infamiae
 445 ea res sibi esset, ut virum fortem decet.
 nunc uxore opus est: animum ad uxorem appulit.
 SIM subtristis visus est esse aliquantum mihi.
 DAV nil propter hanc rem, sed est quod suscenset tibi.
 SIM quidnamst?
 DAV puerilest.
 SIM quid id est?
 DAV nil.
 SIM quin dic, quid est?

⁴³⁹ sic edd. metro consulentes, propter huiusce hospitae consuetudinem Σ Don.

⁴⁴² id recta Fleckeisen, eam rem recta codd. pl., eam rem P¹C¹Don.

²⁷ Donatus takes this as a reference to line 185, where Davus re-

THE WOMAN OF ANDROS

- SIM (*approaching him*) What does Davus have to say for himself?
 DAV No more than before.²⁷
 SIM Nothing? Really!
 DAV Nothing at all.
 SIM Well, I was expecting something.
 DAV (*aside*) It's taken him by surprise, I can see that. He's not enjoying this.
 SIM Can you tell me the truth?
 DAV Nothing easier.
 SIM Isn't he a little bit annoyed at this wedding in view of his affair with the foreign woman?
 DAV God, no. Or, if he is, he'll only be upset for a day or two, you know, and then he'll get over it. He's been thinking it over himself in his own mind, and he's on the right path.
 SIM Good for him.
 DAV While the licence of youth permitted it, he had a love affair. Even then he kept it quiet, taking care that it should never bring him into disrepute, as an honest man should. Now it's time for a wife, and he has directed his thoughts towards a wife.
 SIM He seemed a little bit subdued to me.
 DAV But not on this account. There's something else which is upsetting him.
 SIM Whatever is it?
 DAV (*with feigned reluctance*) It's childish.
 SIM But what is it?
 DAV Nothing.
 SIM Why don't you tell me? What is it?

fused to be drawn into answering Simo's question about Pamphilus' behaviour.

TERENCE

- 450 DAV ait nimium parce facere sumptum.
 SIM mene?
 DAV te.
 "vix" inquit "drachumis est opsonatum decem.
 non filio videtur uxorem dare.
 quem" inquit "vocabo ad cenam meorum aequalium
 potissimum nunc?" et, quod dicendum hic siet,
 455 tu quoque perparce nimium. non laudo.
 SIM tace!
 DAV commovi.
 SIM ego istaec recte ut fiant videro.
 quidnam hoc est rei? quid hic volt veterator sibi?
 nam si hic malist quicquam, em illic est huic rei caput.

ACTUS III

- III. i: MYSIS. SIMO. DAVOS. LESBIA. (GLYCERIUM).
 MYS ita pol quidem res est ut dixti, Lesbia.
 460 fidelem haud ferme mulieri invenias virum.
 SIM ab Andriast ancilla haec? quid narras?
 DAV itast.
 MYS sed hic Pamphilus—
 SIM quid dicit?
 MYS —firmavit fidem.
 SIM hem!
 DAV utinam aut hic surdus aut haec muta facta sit!
 MYS nam quod peperisset iussit tolli.

⁴⁶¹ quid narras? *Simoni continuant Σ, Davo dant edd. nonn.*

²⁸ For monetary amounts see note 25.

THE WOMAN OF ANDROS

- DAV He says you're being too tight-fisted.
 SIM Me?
 DAV You. "You've scarcely spent ten drachmas²⁸ on food," he
 says. "It doesn't look like a wedding for a son. How am I
 going to choose" he says "which friends to invite to the
 dinner?" And, if I may say so, you really are being very
 tight-fisted. I don't approve.
 SIM You hold your tongue!
 DAV (*aside*) That's stirred him up.
 SIM I'll see that it's put right. (*aside*) Whatever's going on
 here? What's the old rogue up to? If there's any trouble
 brewing here, look (*indicating Davus*), there's the source
 of it.

ACT THREE

*Enter MYSIS right from the direction of the forum with the mid-
 wife LESBIA.*

- MYS Heaven knows you're quite right, Lesbia. You can
 scarcely find one single man who's loyal to a woman.
 SIM (*to Davus*) Is this the Andrian woman's maid? What do
 you say?
 DAV (*to Simo*) Yes, it is.
 MYS But our Pamphilus—
 SIM (*aside*) What's she saying?
 MYS —has proved himself faithful.
 SIM (*aside*) What!
 DAV (*aside*) How I wish he had lost his hearing or she her
 tongue!
 MYS He's given instructions for her baby to be raised.

TERENCE

- 465 SIM o Iuppiter,
quid ego audio? actumst, siquidem haec vera praedicat.
LES bonum ingenium narras adolescentis.
MYS
sed sequere me intro, ne in mora illi sis. optimum.
LES
DAV quod remedium nunc huic malo inveniam? sequor.
SIM
adeon est demens? ex peregrina? iam scio. ah! quid hoc?
470 vix tandem sensi stolidus.
DAV
SIM quid hic sensisse ait?
haec primum affertur iam mi ab hoc fallacia.
GLY hanc simulant parere, quo Chremetem absterreant.
SIM Iuno Lucina, fer opem, serva me, obsecro.
475 hui! tam cito? ridiculum. postquam ante ostium
me audivit stare, appropereat. non sat commode
divisa sunt temporibus tibi, Dave, haec.
DAV
SIM num immemores discipuli? mihin?
DAV
SIM ego quid narres nescio.
480 hicin me si imparatum in veris nuptiis
adortus esset, quos mihi ludos redderet!
nunc huius periculo fit, ego in portu navigo.
- III. ii: LESBIA. SIMO. DAVOS.
LES adhuc, Archylis, quae adsolent quaeque oportent
signa esse ad salutem, omnia huic esse video.

²⁹ Juno Lucina was the Roman goddess of childbirth. Donatus tells us that in Menander's version the appeal was to Artemis.

³⁰ This is one of only two lyric passages in the play, which would have been sung in the original performance; the other is at line 625. There may be a hint here that Lesbia has been drinking.

THE WOMAN OF ANDROS

- SIM (*aside*) Jupiter! What am I hearing? It's all over, if she's
telling the truth!
LES You make him sound a very nice young man.
MYS The best. But follow me in. You mustn't keep her waiting.
LES I'm coming. (*they exit into Glycerium's house*)
DAV (*aside*) How can I find a way out of this mess?
SIM (*aside*) What's this? Is he quite out of his mind? A foreign
woman's child? (*after a pause*) Now I see. Oh, how stu-
pid! I've only just realised after all this time.
DAV (*aside*) What does he say he's realised?
SIM (*aside*) This is the first of the tricks he's planning for
me. They're pretending she's having a baby to frighten
Chremes off.
GLY (*from inside the house*) Juno Lucina,²⁹ help me, save me,
I beseech you!
SIM (*aside*) Wow! So soon? It's ridiculous. As soon as she
heard I was standing in front of the door, she speeded it
up. (*turning to Davus*) There's something wrong with
your timing here, Davus.
DAV Mine?
SIM Have your actors forgotten their cues?
DAV I don't know what you're talking about.
SIM (*aside*) If this had been a real marriage and he'd caught
me off my guard, what a fool he would have made of
me! But now he's the one who's in danger: my ship's in
harbour.

Enter LESBIA from Glycerium's house.

- LES (*to the housekeeper back inside the house, singing*)³⁰
So far, Archylis, all is normal.
All the proper indications of a safe delivery are present.

TERENCE

- 485 nunc primum fac ista ut lavet, poste deinde
quod iussi dari bibere et quantum imperavi
date; mox ego huc revortor.
per ecastor scitus puer est natus Pamphilo.
- deos quaeso ut sit superstes, quandoquidem ipsest inge-
nio bono,
quomque huic est veritus optumae adulescenti facere
iniuriam.
- SIM vel hoc quis non credat qui te norit abs te esse ortum?
DAV quidnam id est?
- 490 SIM non imperabat coram quid opus facto esset puerperae,
sed postquam egressast illis quae sunt intus clamat de
via.
o Dave, itane contemnor abs te? aut itane tandem ido-
neus
tibi videor esse quem tam aperte fallere incipias dolis?
saltem accurate ut metui videar certe si resciverim.
- 495 DAV certe hercle nunc hic se ipsus fallit, haud ego.
SIM edixin tibi,
interminatus sum ne faceres? num veritus? quid re tulit?
- credon tibi hoc nunc, peperisse hanc e Pamphilo?
DAV teneo quid erret et quid agam habeo.
SIM quid taces?
- DAV quid credas? quasi non tibi renuntiata sint haec sic fore.
500 SIM min quisquam?

³¹ According to Donatus, the midwife in Menander prescribed the
yolk of four eggs here rather than a drink.

THE WOMAN OF ANDROS

- First make sure she has her bath, and after that
Give her the the potion I prescribed in the right dose.³¹
I'll be back soon.
- (to herself, in a more normal voice) Lord knows that's a
lovely baby Pamphilus has got! I pray the gods it survives.
He's a nice young man and he wasn't going to wrong that
nice young girl. (she exits right in the direction of the
forum)
- SIM (to Davus) Well, any one who knew you would be sure
this was your doing.
- DAV How do you mean?
- SIM She didn't give her instructions for the needs of the
mother at the bedside, but came out of the house and
shouted them back inside from the street. Do you have so
little respect for me, Davus? Do you think I'm the sort of
person who can be deceived with such obvious tricks? At
least try to make it seem you're afraid of what I'll do if I
find out.
- DAV (aside) This time he's deceiving himself, for god's sake.
It's nothing to do with me.
- SIM Didn't I instruct you not to do this? Didn't I threaten
you? Did you hesitate at all? Did it make any difference?
Do you expect me to believe the girl has had a child by
Pamphilus?
- DAV (aside) I see the mistake he's making, and how I can use
it.
- SIM Why no reply?
- DAV Expect you to believe what? As if you weren't told that
this would happen!
- SIM Me? By whom?

TERENCE

DAV eho! an tute intellexti hoc assimilari?
 SIM irrideor.
 DAV renuntiatumst. nam qui istaec tibi incidit suspicio?
 SIM qui? quia te noram.
 DAV quasi tu dicas factum id consilio meo.
 SIM certe enim scio.
 DAV non satis me pernosti etiam qualis sim, Simo.
 SIM egon te?
 DAV sed si quid tibi narrare occepi, continuo dari
 505 tibi verba censes.
 SIM falso?
 DAV itaque hercle nil iam muttire audeo.
 SIM hoc ego scio unum, neminem peperisse hic.
 DAV intellexti.
 sed nilo setius referetur mox huc puer ante ostium.
 id ego iam nunc tibi, ere, renuntio futurum, ut sis sciens,
 ne tu hoc posterius dicas Davi factum consilio aut dolis.
 510 prorsus a me opinionem hanc tuam esse ego amotam
 volo.
 SIM unde id scis?
 DAV audivi et credo. multa concurrunt simul
 qui coniecturam hanc nunc facio. iam prius haec se e
 Pamphilo
 gravidam dixit esse. inventumst falsum. nunc, postquam
 videt
 nuptias domi apparari, missast ancilla ilico

THE WOMAN OF ANDROS

DAV Hey, did you work it out for yourself that this was a
 pretence?
 SIM (aside) I'm being mocked.
 DAV Somebody told you. How else did you come to suspect?
 SIM How? Because I know you.
 DAV You're as good as saying it was all my plan.
 SIM I'm quite sure it was.
 DAV You don't really know what sort of person I am, Simo.
 SIM I don't?
 DAV If I ever try to tell you something, you immediately sup-
 pose that I'm deceiving you.
 SIM And wrongly?
 DAV The result is that now I daren't utter a word, for god's
 sake.
 SIM The one thing I do know is that nobody has had a baby
 here.
 DAV You realised! Even so, any moment they'll bring a baby
 out and put it on the doorstep. I'm telling you this will
 happen now, master, so that you'll be warned and you
 can't afterwards say that it was all some plot or trick of
 Davus'. I want to dispel your prejudice against me once
 and for all.
 SIM How do you know this?
 DAV I heard it, and I'm sure it's true. There are a number of
 things which, if you take them together, point to this con-
 clusion. Some time ago she said that she was pregnant by
 Pamphilus;³² this has been shown to be false. Now, when
 she sees wedding preparations being made at home, she
 immediately sends her maid to summon the midwife and

³² There has been no precise reference to this in the play.

515 obstetricem accersitum ad eam et puerum ut afferret simul.

hoc nisi fit, puerum ut tu videas, nil moventur nuptiae.

SIM quid ais? quom intellexeras

id consilium capere, quor non dixti extemplo Pamphilo?

DAV quis igitur eum ab illa abstraxit nisi ego? nam omnes nos quidem

520 scimus quam misere hanc amarit. nunc sibi uxorem expetit.

postremo id mi da negoti. tu tamen idem has nuptias perge facere ita ut facis, et id spero adiuturos deos.

SIM immo abi intro. ibi me opperire et quod parato opus est para.

non impulit me haec nunc omnino ut crederem.

525 atque haud scio an quae dixit sint vera omnia.

sed parvi pendo. illud mi multo maxumumst quod mi pollicitust ipse gnatus. nunc Chremem

conveniam, orabo gnato uxorem. si impetro,

quid alias malim quam hodie has fieri nuptias?

530 nam gnatus quod pollicitust, haud dubiumst mihi, id si nolit, quin eum merito possim cogere.

atque adeo in ipso tempore eccum ipsum obviam.

III. iii: SIMO. CHREMES.

SIM iubeo Chremetem—

CHR o te ipsum quaerebam.

SIM et ego te. optato advenis.

bring in a baby at the same time.³³ If she can't get you to see the baby, there's no stopping the wedding.

SIM Tell me then, when you realised that was her plan, why didn't you inform Pamphilus at once?

DAV (*with feigned indignation*) Who was it but me who dragged him away from her? We all know how desperately he was in love with her; now he wants to take a wife. In short, let me look after this. Meanwhile you go on with the wedding as you're doing, and I hope the gods will give us their blessing.

SIM No, you go inside. Wait for me there, and prepare everything we need. (*Davus exits into Simo's house*) (*to himself*) He hasn't altogether convinced me; yet, for all I know, everything he says may be true. But I don't care very much. By far the most important thing to me is the promise my son gave me. I'll go and find Chremes now and ask for his daughter in marriage. If he agrees, what better day for the wedding than today? If my son tries to go back on his promise, there's no doubt I'll have every right to compel him. But here comes Chremes, just at the right moment.

Enter CHREMES right from the direction of the forum in some agitation.

SIM Chremes, please accept—

CHR Oh! I was looking for you.

SIM And I for you. I'm glad you've come.

³³ The bringing in of supposititious babies to ensnare their supposed fathers or otherwise precipitate a marriage is a traditional feature of the life depicted in comedy (see *The Eunuch* 39, Plautus, *The Threepenny Bit* 391–411).

TERENCE

CHR aliquot me adierunt, ex te auditum qui aibant hodie
filiam

535 meam nubere tuo gnato. id viso tune an illi insaniant.

SIM ausculta pauca, et quid ego te velim et tu quod quaeris
scies.

CHR ausculto. loquere quid velis.

SIM per te deos oro et nostram amicitiam, Chreme,
540 quae incepta a parvis cum aetate accrevit simul,
perque unicam gnatam tuam et gnatum meum,
quod tibi potestas summa servandi datur,
ut me adiuves in hac re atque ita uti nuptiae
fuerant futurae, fiant.

CHR ah! ne me obsecra.

545 quasi hoc te orando a me impetrare oporteat!
alium esse censes nunc me atque olim quom dabam?
si in remst utrique ut fiant, accersi iube.

sed si ex ea re plus malist quam commodi
utrique, id oro te in commune ut consulas,
quasi si illa tua sit Pamphilique ego sim pater.

550 SIM immo ita volo itaque postulo ut fiat, Chreme,
neque postulem abs te ni ipsa res moneat.

CHR quid est?

SIM irae sunt inter Glycerium et gnatum.

CHR audio.

SIM ita magnae ut sperem posse avelli.

CHR fabulae!

SIM profecto sic est.

THE WOMAN OF ANDROS

CHR A number of people have come up to me to say that
they've heard from you that my daughter is marrying
your son today. I've come to see whether it is you who
have taken leave of your senses or they.

SIM Just listen a moment, and I'll tell you what I want and
answer your question.

CHR I'm listening. Say what you want.

SIM (*earnestly*) I beg you in the name of the gods, Chremes,
and of our friendship, which began when we were young
and has grown stronger with age, and in the name of your
only daughter and my son, whose salvation rests entirely
in your hands, to support me in this matter and allow the
wedding to take place as planned.

CHR Ah! Please don't beseech me. This isn't a favour to be
gained by begging. Do you think I'm a different man
from before when I offered my daughter? If it is in both
their interests that the wedding takes place, have her
fetched.³⁴ But if it is going to cause them both more harm
than good, I beg you to look to our common interest, as if
she were your daughter and Pamphilus my son.

SIM You misunderstand me, Chremes. Those are my wishes;
that's what I'm asking to happen. And I wouldn't ask it of
you if the circumstances weren't favourable.

CHR How do you mean?

SIM (*significantly*) Glycerium and my son have fallen out.

CHR (*unimpressed*) I'm listening.

SIM So seriously that I am confident they can be parted.

CHR (*still unimpressed*) Nonsense!

SIM It's true, I assure you.

³⁴ *Accersere* (fetch) is the technical term for the summoning of the
bride to the bridegroom's house as part of the marriage ceremony.

TERENCE

- CHR sic hercle ut dicam tibi,
555 amantium irae amoris integratiost.
- SIM em, id te oro ut ante eamus. dum tempus datur
dumque eius lubido occlusast contumeliis,
prius quam harum scelera et lacrumae confictae dolis
560 redducunt animum aegrotum ad misericordiam,
uxorem demus. spero consuetudine et
coniugio liberali devinctum, Chreme,
dein facile ex illis sese emersurum malis.
- CHR tibi ita hoc videtur. at ego non posse arbitror
neque illum hanc perpetuo habere neque me perpeti.
- 565 SIM qui scis ergo istuc, nisi periculum feceris?
- CHR at istuc periculum in filia fieri gravest.
- SIM nempe incommoditas denique huc omnis redit
si eveniat, quod di prohibeant, discessio.
at si corrigitur, quot commoditates vide.
- 570 principio amico filium restitueris,
tibi generum firmum et filiae invenies virum.
- CHR quid istic? si ita istuc animum induxti esse utile,
nolo tibi ullum commodum in me claudier.
- SIM merito te semper maxumi feci, Chreme.
- 575 CHR sed quid ais?
- SIM quid?
- CHR qui scis eos nunc discordare inter se?
- SIM ipse mihi Davos, qui intumust eorum consiliis, dixit.
et is mihi suadet nuptias quantum queam ut maturem.
num censes faceret, filium nisi sciret eadem haec velle?
tute adeo iam eius verba audies. heus! evocate huc
Davom.

THE WOMAN OF ANDROS

- CHR (*with a hint of impatience*) I'll tell you what's true, by god:
lovers' quarrels are love's renewal.
- SIM Well then, I beg you, let's prevent that happening. While
the opportunity offers, while his desires are disrupted
by their quarrels, before those women's wicked ways
and cunningly contrived tears can work on his lovesick
mind and reduce him to pity, let's give him a wife. I ex-
pect that, once he is tied down by a respectable marriage,
Chremes, he will easily extricate himself from the other
situation.
- CHR That's what you think. I don't believe he can. But he can't
keep that woman for ever, nor can I put up with it.
- SIM So how do you know, if you don't take the risk?
- CHR It's a serious business to risk your daughter.
- SIM After all, the worst thing that it could come to in the end
is a separation, which heaven forbid! But if he mends his
ways, consider all the advantages. In the first place, you'll
have given a friend back his son, and you'll gain a steady
son-in-law for yourself and husband for your daughter.
- CHR (*reluctantly*) All right, then. If you are convinced that this
is in everybody's interests, I don't want to stand in your
way.
- SIM You deserve the high regard which I have always had for
you, Chremes.
- CHR But tell me this.
- SIM What?
- CHR How do you know they're quarrelling?
- SIM Davus told me himself; he's in on all their plans. And he's
urging me to hasten the wedding with all speed. Do you
suppose he would do that, if he didn't know that my son
was keen on it? You can hear it from his own mouth.
(*shouting to slaves inside the house*) Hey there! Send

580

atque eccum video ipsum foras exire.

III. iv: DAVOS . SIMO. CHREMES.

DAV

ad te ibam.

SIM

quidnamst?

DAV

quor uxor non accersitur? iam advesperascit.

SIM

audin?

ego dudum non nil veritus sum, Dave, abs te ne faceres
idemquod volgus servorum solet, dolis ut me deluderet
propterea quod amat filius.

DAV

egon istuc facerem?

SIM

credidi,

585

idque adeo metuens vos celavi quod nunc dicam.

DAV

quid?

SIM

scies.

nam propemodum habeo iam fidem.

DAV

tandem cognosti qui siem?

SIM

non fuerant nuptiae futurae.

DAV

quid? non?

SIM

sed ea gratia

simulavi vos ut pertemptarem.

DAV

quid ais?

SIM

sic res est.

DAV

vide!

numquam istuc quivi ego intellegere. vah! consilium cal-
lidum!590 SIM hoc audi: ut hinc te introire iussi, opportune hic fit mi ob-
viam.

DAV

hem!

numnam perimus?

SIM

narro huic quae tu dudum narrasti mihi.

Davus out here. Look, the very man. He's coming out.

Enter DAVUS from Simo's house.

DAV (to Simo) I was coming for you.

SIM What's the matter?

DAV Why isn't the bride being fetched? It's already evening.³⁵SIM Listen to me. I was quite worried before, Davus, that you
would behave like the common run of slaves and play
some trick on me because of my son's love affair.

DAV (with feigned innocence) I do that?

SIM I believed you would, and being afraid of that I concealed
from you what I will now tell you.

DAV What's that?

SIM You shall hear, since I now just about trust you.

DAV You've at last recognised my true character?

SIM There wasn't going to be a wedding.

DAV (with feigned surprise) What? There wasn't?

SIM But I pretended there was, in order to test you.

DAV You don't say!

SIM That's the truth.

DAV Look at that! I'd never have realised. Huh! What a clever
scheme!SIM Now listen. After I told you to go indoors, by a stroke of
luck *he* appeared (indicating *Chremes*).

DAV (aside) What! Is this the end of us?

SIM I told him what you just told me.

³⁵ The evening was the traditional time for weddings, both in
Greece and in Rome (see, for example, Catullus 62).

TERENCE

- DAV quidnam audio?
 SIM gnatam ut det oro vixque id exoro.
 DAV
 SIM occidi!
 quid dixti? hem!
 DAV optume inquam factum.
 SIM nunc per hunc nullast mora.
 CHR domum modo ibo, ut appareatur dicam, atque huc renun-
 tio.
 595 SIM nunc te oro, Dave, quoniam solus mi effecisti has nup-
 tias—
 DAV ego vero solus.
 SIM —mihi corrigere gnatum porro enitere.
 DAV faciam hercle sedulo.
 SIM potes nunc, dum animus irritatus est.
 DAV quiescas.
 SIM age igitur, ubi nunc est ipse?
 DAV mirum ni domist.
 SIM ibo ad eum atque eadem haec quae tibi dixi dicam itidem
 illi.
 DAV nullus sum!
 600 quid causaest quin hinc in pistrinum recta proficiscar
 via?
 nil est preci loci relictum. iam perturbavi omnia:
 erum fefelli, in nuptias conieci erilem filium,
 feci hodie ut fierent insperante hoc atque invito Pam-
 philo.
 em astutias! quod si quiessem, nil evenisset mali.
 605 sed eccum ipsum video. occidi!

THE WOMAN OF ANDROS

- DAV (*aside*) What am I hearing?
 SIM I asked him to give his daughter in marriage, and with
 some difficulty I persuaded him.
 DAV (*aside*) Damnation!
 SIM What! What did you say?
 DAV (*hastily covering himself*) I said, congratulations.
 SIM Now there's no delay on his side.
 CHR (*coming forward*) I'll go home now and tell them to get
 things ready. I'll report back. (*he exits right in the direc-
 tion of his house*)
 SIM Now I beg you, Davus, since you have brought about this
 wedding for me singlehanded—
 DAV (*aside*) Singlehanded indeed!
 SIM —endeavour to reform my son for the future.
 DAV God knows I'll do my best.
 SIM You can now, while he's in this angry mood.
 DAV Rest assured.
 SIM Come on then, where is he now?
 DAV At home, I expect.
 SIM I'll go to him and tell him what I've just told you. (*he goes
 into his house, leaving Davus alone on stage*)
 DAV (*to himself*) I'm done for! Is there any reason why I
 shouldn't go straight to the mill?³⁶ There's no room left
 for mercy. I've now confounded everything—deceived
 the master, propelled the master's son into a wedding,
 and fixed the ceremony for today, which is more than the
 old man dared to hope and not at all what Pamphilus
 wanted. There's real cleverness for you! If I hadn't in-
 terfered, everything would have been all right. (*seeing
 Pamphilus emerging*) But here's the man himself. Dam-

³⁶ See note 17.

utinam mi esset aliquid hic quo nunc me praecipitem
darem!

III. v: PAMPHILUS. DAVOS.

PAM ubi ille est scelus qui perdidit me?

DAV perii!

PAM atque hoc confiteor iure
mi obtigisse, quandoquidem tam iners tam nulli consili
sum.

servon fortunas meas me commisisse futtili!

610 ego pretium ob stultitiam fero. sed inultum numquam id
auferet.

DAV posthac incolumem sat scio fore me, nunc si devito hoc
malum.

PAM nam quid ego nunc dicam patri? negabon velle me, modo
qui sum pollicitus ducere? qua audacia id facere au-
deam?

nec quid nunc me faciam scio.

615 DAV nec mequidem, atque id ago sedulo.
dicam aliquid me inventurum, ut huic malo aliquam pro-
ducam moram.

PAM oh!

DAV visus sum.

PAM ehodum, bone vir, quid ais? viden me consiliis tuis
miserum impeditum esse?

DAV at iam expediam.

PAM expedies?

DAV certe, Pamphile.

PAM nempe ut modo.

DAV immo melius spero.

PAM oh! tibi ego ut credam, furcifer?

nation! If only there was a pit to throw myself into head
first!

Enter PAMPHILUS from Simo's house in an angry mood.

PAM Where's that villain who's destroyed me?

DAV (*aside*) This is the end of me!

PAM I admit I've deserved this, for being so feeble and so
helpless. Fancy entrusting my fortunes to a blabbering
slave! I'm paying the price for my stupidity. But he'll
never get away with it.

DAV (*aside*) If I escape a thrashing now, I'm quite sure I'll be
safe in the future.

PAM What am I going to say to my father now? Say I refuse to
marry her, when I've just promised to? How would I dare
to be so bold? Now I don't know what to do with myself.

DAV (*aside*) Nor do I, and I'm doing my best. I'll tell him I'll
work something out; that should postpone my punish-
ment a little.

PAM (*catching sight of Davus*) Ah!

DAV (*aside*) He's seen me.

PAM Here you, my good man, answer me this. Do you realise
that your schemes have entangled me in a web of misery?

DAV I'll soon disentangle you.

PAM Disentangle me?

DAV Yes, for sure, Pamphilus.

PAM You mean, in the same way as before?

DAV No, better, I hope.

PAM Oh! Do you expect me to believe you, you rascal? You

613 audacia gloss. *edd.*, fiducia Σ *Don.*

TERENCE

620 tu rem impeditam et perditam restituas? em quo fretus
sim,
qui me hodie ex tranquillissima re coniecisti in nuptias!

an non dixi esse hoc futurum?

DAV

dixi.

PAM

quid meritu's?

DAV

crucem.

PAM

sed sine paullulum ad me redeam. iam aliquid dispiciam.

quom non habeo spatium ut de te sumam supplicium ut
volō!

namque hoc tempus praecavere mihi me, haud te ulcisci
sinit.

ACTUS IV

IV. i: CHARINUS. PAMPHILUS. DAVOS.

625 CHA hocine credibile aut memorabile,
tanta vecordia innata quoiquam ut siet
ut malis gaudeant atque ex incommodis
alterius sua ut comparent commoda? ah!
idnest verum? immo id est genus hominum pessimum,
in
630 denegando modo quis pudor paullum adest.
post ubi tempus promissa iam perfici,
tum coacti necessario se aperiunt,

³⁷ Crucifixion is the most extreme of the punishments anticipated by slaves in comedy; it is mentioned several times in Plautus but only in this one play of Terence's, where it occurs twice (also in line 786), and never in Menander. It is attested historically in slave revolts in Roman

THE WOMAN OF ANDROS

undo this disastrous entanglement? Here he is, the man I
relied on, who, when there wasn't a cloud on the horizon,
has propelled me into a marriage today. Didn't I say this
would happen?

DAV

You did.

PAM

What do you deserve?

DAV

Crucifixion.³⁷ But give me a moment to recover my wits.
I'll soon see a way through.

PAM

I don't have time to punish you as I'd like, confound it! In
this situation I need to look out for myself first rather
than take my revenge on you.

ACT FOUR

*Enter CHARINUS right from the direction of the forum in a state
of great agitation.*

CHA *(to himself, singing)*³⁸ It's unbelievable, unimaginable!
That a man can be so morally deranged
As to delight in another man's misfortunes
And seek his own gain from another's loss!
Oh! Can it be true? It's the worst kind of men
Who for a while feel shame to go back on their word
But, when the time comes to make good their promises,
Reveal their true selves as needs they must,

times, but was presumably not a real-life punishment for domestic
slaves.

³⁸ This is the second of the lyric passages in the play (cf. line 481).
The lyric is here intended to heighten the emotional effect. It may be
part of the characterisation of Charinus that the ideas expressed are
both trite and muddled.

TERENCE

- 635 et timent et tamen res premit denegare.
 ibi tum eorum impudentissima oratiost:
 "quis tu es? quis mihi's? quor meam tibi?
 heus! proxumus sum egomet mihi."
 at tamen "ubi fides?" si roges, nil pudet
 hic ubi opus; illi ubi nil opust, ibi verentur.
- 640 sed quid agam? adeamne ad eum et cum eo iniuriam
 hanc expostulem?
 ingeram mala multa? atque aliquis dicat "nil promove-
 ris."
 multum. molestus certe ei fuero atque animo morem
 gessero.
- PAM Charine, et me et te imprudens, nisi quid di respiciunt,
 perdididi.
- CHA itane "imprudens"? tandem inventast causa: solvisti
 fidem.
- PAM quid "tandem"?
- CHA etiamnunc me ducere istis dictis postulas?
- 645 PAM quid istuc est?
- CHA postquam me amare dixi, complacitast tibi.
 heu me miserum, qui tuom animum ex animo spectavi
 meo!
- PAM falsus es.
- CHA non tibi sat esse hoc solidum visumst gaudium,
 nisi me lactasses amantem et falsa spe produceres?
 habeas.
- PAM habeam? ah! nescis quantis in malis vorser miser,
 650 quantasque hic suis consiliis mihi conflavit sollicitudines
 meus carnufex.

THE WOMAN OF ANDROS

- Afraid to prove false but they have no option.
 Then their impudence knows no bounds:
 "Who are you? What are you to me?
 Why give you my girl? I come first with me."
 Yet, if you ask "What about your word?"
 They've no shame then, when shame is wanted.
 It's when you don't want it, they have their scruples.
- (*more calmly*) But what shall I do? Go up to him and
 complain about this outrage? Heap abuse on him? Peo-
 ple may say "You won't achieve anything." But I'll achieve
 a lot. At least I'll have annoyed him and given vent to my
 anger.
- PAM (*coming forward*) Charinus, I didn't mean to, but I've
 destroyed us both, unless the gods take pity on us.
- CHA (*angrily*) Didn't mean to? You've finally found an excuse
 and broken your promise.
- PAM How do you mean "finally"?
- CHA Do you still think you can lead me on by that sort of talk?
- PAM What's this about?
- CHA It was only after I said I loved her that you fell for her.
 What a fool I was to judge your character by my own!
- PAM You're mistaken.
- CHA Did you think your joy was not complete unless you'd
 enticed me to love her and led me on with false hope?
 You can have her.
- PAM Have her? Ah! You don't realise the torments of misery
 that I'm suffering and the agonies that this despicable
 slave of mine has contrived for me by his schemes.

650 conflavit *Don. in comm.*, confecit Σ

TERENCE

- CHA quid istuc tam mirumst de te si exemplum capit?
 PAM haud istuc dicas, si cognoris vel me vel amorem meum.
 CHA scio. cum patre altercasti dudum et is nunc propterea tibi
 suscenset nec te quivit hodie cogere illam ut duceres.
- 655 PAM immo etiam, quo tu minus scis aerumnas meas,
 hae nuptiae non apparabantur mihi
 nec postulabat nunc quisquam uxorem dare.
 CHA scio. tu coactus tua voluntate es.
 PAM
 nondum scis. mane.
- CHA scio equidem illam ducturum esse te.
 660 PAM quor me enicas? hoc audi. numquam destitit
 instare ut dicerem me ducturum patri,
 suadere, orare usque adeo donec perpulit.
- CHA quis homo istuc?
 PAM Davos.
 CHA Davos?
 PAM interturbat.
 CHA quam ob rem?
 PAM nescio,
 nisi mihi deos satis scio fuisse iratos qui auscultaverim.
- 665 CHA factum hoc est, Dave?
 DAV factum.
 CHA hem! quid ais, scelus?
 at tibi di dignum factis exitium duint!
 eho, dic mi, si omnes hunc coniectum in nuptias
 inimici vellent, quod nisi hoc consilium darent?
 DAV deceptus sum, at non defetigatus.
 CHA scio.

THE WOMAN OF ANDROS

- CHA What's so surprising if he follows your example?
 PAM You wouldn't say that if you knew the truth about me and
 my love.
 CHA (*with bitter irony*) I see. You've been having an argument
 with your father all this time, and he's now furious with
 you, having failed to compel you to marry her today.
 PAM On the contrary. You have no idea about my problems.
 This marriage was not taking place; nobody was asking
 me to take a wife.
 CHA (*scornfully*) I see. You were compelled of your own free
 will.
 PAM Hold on. You still don't know the facts.
 CHA I know one fact: you are about to marry her.
 PAM Why do you try my patience? Listen. He never stopped
 pressing me to tell my father I would marry her. He
 urged me, begged me, until in the end he persuaded me.
- CHA Who did?
 PAM Davus.
 CHA Davus?
 PAM He's the cause of all this trouble.
 CHA Why?
 PAM I've no idea, though the gods must have been angry with
 me to make me listen.
 CHA (*to Davus*) Is this true, Davus?
 DAV (*reluctantly*) Yes.
 CHA What! What do you have to say for yourself, you villain?
 May the gods destroy you as your deeds deserve! Hey,
 tell me, if all his enemies wanted him propelled into a
 marriage, could they have conceived a better scheme?
 DAV I made a mistake but I haven't given up.
 CHA I see.

TERENCE

- 670 DAV hac non successit, alia aggrediemur via;
nisi si id putas, quia primo processit parum,
non posse iam ad salutem convorti hoc malum.
PAM immo etiam. nam satis credo, si advigilaveris,
ex unis geminas mihi conficies nuptias.
675 DAV ego, Pamphile, hoc tibi pro servitio debeo,
conari manibus pedibus noctesque et dies,
capitis periculum adire, dum prosim tibi.
tuomst, si quid praeter spem evenit, mi ignoscere.
parum succedit quod ago; at facio sedulo.
680 PAM vel melius tute reperi, me missum face.
cupio. restitue in quem me accepisti locum.
DAV faciam.
PAM at iam hoc opust.
DAV em. sed mane. concrepuit a Glycerio ostium.
PAM nil ad te.
DAV quaero—
PAM hem! nuncin demum?
DAV at iam hoc tibi inventum dabo.
IV. ii: MYSIS. PAMPHILUS. CHARINUS. DAVOS.
MYS iam ubiubi erit inventum tibi curabo et mecum adduc-
tum
tuom Pamphilum. modo tu, anime mi, noli te macerare.
685 PAM Mysis!
MYS quis est? ehem, Pamphile! optume mihi te offers.
PAM quid id est?

³⁹ See note 14.

⁴⁰ The emergence of a character from a stage house in comedy is regularly preceded by a reference to the noise made by the door opening, caused presumably by the rattling of bolts or creaking of hinges.

THE WOMAN OF ANDROS

- DAV (*to Pamphilus*) We didn't succeed this way, but we'll try another one. Unless you think that, because it didn't work out at first, we can never find a happy ending to the situation.
PAM (*with heavy irony*) Of course not. I'm quite sure that, if you keep your wits about you, you can arrange me two marriages, not just one.
DAV (*with dignity*) It is my duty, Pamphilus, as your slave, to strive with might and main,³⁹ night and day, and risk my neck in order to serve your interests. In return, if anything goes wrong, it is for you to forgive me. If my plan doesn't work out, at least I'm doing my best. Otherwise devise something better for yourself, and forget about me.
PAM I wish I could. Just put me back where you found me.
DAV I will.
PAM I mean now.
DAV Very well. But wait. I heard Glycerium's door.⁴⁰
PAM It's nothing to do with you.
DAV I'm racking my brains—
PAM Really! After all this time?
DAV I'll soon have it all worked out for you.
Enter MYSIS from Glycerium's house.
MYS (*speaking back inside to Glycerium*) Wherever he is, I'll make sure I find your Pamphilus for you and bring him back with me. Just don't torment yourself, my darling.
PAM (*coming forward*) Mysis!
MYS Who's that? Oh hello, Pamphilus! Excellent!
PAM What is it?

- MYS orare iussit, si se ames, era iam ut ad sese venias.
videre ait te cupere.
- PAM vah! perii! hoc malum integrascit.
sicin me atque illam opera tua nunc miseros sollicitari!
690 nam idcirco accersor nuptias quod mi apparari sensit.
- CHA quibus quidem quam facile potuerat quiesci, si hic quies-
set!
- DAV age, si hic non insanit satis sua sponte, instiga.
- MYS atque edepol
ea res est, proptereaque nunc misera in maerorest.
- PAM Mysis,
per omnis tibi adiuro deos numquam eam me desertu-
rum,
695 non si capiundos mihi sciam esse inimicos omnis homi-
nes.
hanc mi expetivi, contigit, conveniunt mores. valeant
qui inter nos discidium volunt. hanc nisi mors mi adimet
nemo.
- MYS resipisco.
- PAM non Apollinis magis verum atque hoc responsumst.
si poterit fieri ut ne pater per me stetisse credat
700 quo minus hae fierent nuptiae, volo. sed si id non poterit,
id faciam, in proclivi quod est, per me stetisse ut credat.
quis videor?
- CHA miser, aequae atque ego.
- DAV consilium quaero.
- PAM forti's.
scio quid conere.
- DAV hoc ego tibi profecto effectum reddam.
- PAM iam hoc opus est.

- MYS My mistress told me to beg you to come and see her
straightaway, if you love her. She says she's longing to see
you.
- PAM (*aside*) Oh, damn it! Here we go again! (*to Davus*) To
think that she and I are tortured with worries because of
your meddling! She's sending for me because she's heard
about the wedding preparations.
- CHA How easily things could have been kept quiet, (*pointing
to Davus*) if he had kept quiet!
- DAV (*to Charinus*) Go on, goad him on, as if he isn't out of his
mind on his own account.
- MYS (*to Pamphilus*) That's just it, for god's sake, and that's why
the poor girl's pining away.
- PAM (*solemnly*) Mysis, I swear to you by all the gods that I will
never abandon her, not if it means I must have all the
world as my enemies. I courted her, I won her, we suit
each other. Good riddance to those who want to separate
us! Nothing but death will take her from me.
- MYS (*aside*) I breathe again.
- PAM Apollo's oracle does not speak more truly. If it's possible
to convince my father that it's not my fault that the wed-
ding's called off, that's what I wish. But if it's not possible,
I'll do the easy thing, and let him believe that it is my
fault. (*to Charinus*) How am I doing?
- CHA Miserably, the same as me.
- DAV (*to Pamphilus*) I'm searching for a plan.
- PAM (*sarcastically*) Well done! I know your efforts.
- DAV I'll carry this one through, I promise you.
- PAM I need it now.

698 resipisco *Mysi dant edd. pl., Charino Σ*702 forti's *Pamphilo dant edd. nonn., Charino Σ*

TERENCE

- DAV quin iam habeo.
 CHA quid est?
 DAV huic non tibi habeo, ne erres.
 705 CHA sat habeo.
 PAM quid facies? cedo.
 DAV dies hic mi ut satis sit vereor
 ad agendum, ne vacuum esse me nunc ad narrandum
 credas.
 proinde hinc vos amolimini; nam mi impedimento estis.
 PAM ego hanc visam.
 DAV quid tu? quo hinc te agis?
 CHA verum vis dicam?
 DAV immo etiam.
 narrationis incipit mi initium.
 CHA quid me fiet?
 710 DAV eho tu, impudens, non satis habes quod tibi dieculam
 addo,
 quantum huic promoveo nuptias?
 CHA Dave, at tamen—
 DAV quid ergo?
 CHA ut ducam.
 DAV ridiculum!
 CHA huc face ad me ut venias, si quid poteris.
 DAV quid veniam? nil habeo.
 CHA at tamen si quid.
 DAV age, veniam.
 CHA si quid,
 domi ero.
 DAV tu, Mysis, dum exeo, parumper me opperire hic.
 715 MYS quapropter?
 DAV ita factost opus.
 MYS matura.

THE WOMAN OF ANDROS

- DAV I've got it now.
 CHA (to Davus) What is it?
 DAV (to Charinus) It's for him, not for you. Don't get it wrong.
 CHA All right.
 PAM (to Davus) What are you going to do? Tell me.
 DAV I'm afraid it'll take me all day to carry it out, so you
 needn't think I've the time to explain it. You two clear out
 of here. You're getting in my way.
 PAM I'll go and see her. (*he exits into Glycerium's house*)
 DAV (to Charinus) What about you? Where are you going?
 CHA Do you want me to tell you the truth?
 DAV Yes indeed. (*aside*) Here begins a tale.
 CHA What will become of me?
 DAV Hey, you've got a nerve! Isn't it enough for you that I've
 won you a little time by postponing the wedding?
 CHA Yes, Davus, but—
 DAV What?
 CHA Help me to marry her.
 DAV Don't be ridiculous!
 CHA (*moving away*) Be sure you come and tell me, if you can
 do anything.
 DAV Why should I? I've no plans for you.
 CHA But even so, if you can—
 DAV All right, I'll come.
 CHA If you can, I'll be at home. (*he exits left in the direction of
 his house*)
 DAV Mysis, you wait here a moment until I come out.
 MYS What for?
 DAV I need you.
 MYS Hurry then.

TERENCE

iam, inquam, hic adero.

IV. iii: MYSIS. DAVOS.

- 720 DAV nilne esse proprium quoiquam! di vostram fidem!
 MYS summum bonum esse erae putabam hunc Pamphilum,
 amicum, amatorem, virum in quovis loco
 paratum. verum ex eo nunc misera quem capit
 laborem! facile hic plus malist quam illic boni.
 sed Davos exit. mi homo, quid istuc, obsecro, est?
 quo portas puerum?
- 725 DAV Mysis, nunc opus est tua
 mihi ad hanc rem exprompta memoria atque astutia.
 MYS quidnam incepturu's?
 DAV accipe a me hunc ocius
 725 atque ante nostram ianuam appone.
 MYS obsecro,
 humine?
- DAV ex ara hinc sume verbenas tibi
 atque eas substerne.
- MYS quam ob rem id tute non facis?
 DAV quia, si forte opus sit ad erum iurandum mihi
 non apposisse, ut liquido possim.
- 730 MYS intellego.
 nova nunc religio in te istaec incessit. cedo.
 DAV move ocius te, ut quid agam porro intellegas.
 pro Iuppiter!
 MYS quid est?

⁴¹ The Roman stage regularly had an altar, usually of Apollo, in front of one of the stage houses, which would be decked with boughs or

THE WOMAN OF ANDROS

- DAV I'll be straight back, I say. (*he exits into Glycerium's house*)
- MYS (*to herself*) Nobody can count on anything! Heaven help us! I used to think Pamphilus was the perfect answer for my mistress, a friend, a lover, a husband ready for all occasions. But now look what distress he's causing the poor girl! With him, the bad easily outweighs the good. But here comes Davus. (*Davus reappears from the house, carrying a baby*) My dear man, what are you doing, for heaven's sake? Where are you taking that baby?
- DAV Mysis, for this job I need your presence of mind and your cunning.
- MYS What are you planning to do?
- DAV Take this from me quickly and put it on our doorstep. (*he gives her the baby*)
- MYS On the ground? For heaven's sake!
- DAV Take some branches from this altar⁴¹ and put them underneath.
- MYS Why don't you do it yourself?
- DAV Because, if it so happens that I need to swear to my master that I didn't put it here, I want to do so with a clear conscience.
- MYS I see. You didn't use to be so scrupulous. Give it here. (*she takes the baby and turns to put it on the doorstep*)
- DAV Get a move on, and I'll tell you what I'm going to do next. (*looking down the street*) Great Jupiter!
- MYS What's the matter?

twigs. According to the fourth-century commentator Servius (on Virgil, *Aeneid* 12.120), Menander specifically mentioned myrtle boughs at this point.

TERENCE

DAV sponsae pater intervenit.
 repudio quod consilium primum intenderam.
 MYS nescio quid narres.
 DAV ego quoque hinc ab dextera
 735 venire me assimulabo. tu ut subservias
 orationi, ut quomque opus sit, verbis vide.
 MYS ego quid agas nil intellego. sed si quid est
 quod mea opera opus sit vobis, ut tu plus vides,
 manebo, ne quod vostrum remorer commmodum.

IV. iv: CHREMES. MYSIS. DAVOS.

740 CHR revortor, postquam quae opus fuere ad nuptias
 gnatae paravi, ut iubeam accersi. sed quid hoc?
 puer herclest. mulier, tun posisti hunc?
 MYS ubi illic est?
 CHR non mihi respondes?
 MYS nusquamst. vae miserae mihi!
 reliquit me homo atque abiit.
 DAV di vostram fidem!
 745 quid turbaest apud forum! quid illi hominum litigant!
 tum annona carast. quid dicam aliud nescio.

⁷³⁸ ut *edd.*, aut Σ *Don. Eugr.*

⁴² There are several problems in reconstructing the staging of this passage. Chremes enters from the audience's right, his house being located in the direction of the forum (line 361). Davus also reenters from the audience's right, pretending to have come from the forum (line 745). When Davus tells Mysis that he too will enter "from the right" (line 734), he must therefore mean the audience's right, which is possible only if he has his back to the audience at the time (he is facing Mysis, who is laying the baby on the doorstep), so that actors' right and audi-

THE WOMAN OF ANDROS

DAV The bride's father's coming. I'm abandoning my original plan.
 MYS I don't know what you're talking about.
 DAV I'll pretend that I too am arriving here from the right. Make sure you back up my story when the need arises. (*he exits to the left*)
 MYS I haven't a clue what you're up to. But, if there's anything in which you people need my help, since you know best, I'll stay. I don't want to impede your progress.

*Enter CHREMES right from the direction of his house.*⁴²

CHR (*to himself*) I've made the necessary preparations for my daughter's wedding, and I'm returning to tell them to fetch her. (*seeing the baby*) But what's this? Good heavens, it's a baby! (*seeing Mysis*) Woman, did you put it here?
 MYS (*aside*) Where's Davus got to?
 CHR Aren't you going to answer me?
 MYS (*still aside*) He's nowhere to be seen. Oh damn and blast! He's gone off and left me.
 DAV (*reappearing from the right, and pretending not to see Mysis or Chremes*) Heaven help us! What a crowd in the forum! People arguing everywhere! And the high prices! (*aside*) I don't know what else to say.

ence's right coincide. However, Davus must exit to the audience's left, to avoid meeting Chremes on the latter's approach, so we have to assume that he runs round behind the stage building in order to return from the audience's right. In line 751 Davus draws Mysis aside "to the right," which could now be actors' right, depending on where we assume Chremes to be now standing.

TERENCE

- MYS quor tu, obsecro, hic me solam—?
 DAV hem! quae haec est fabula?
 eho, Mysis, puer hic undest? quisve huc attulit?
 MYS satin sanu's qui me id rogites?
 DAV quem ego igitur rogem
 750 qui hic neminem alium videam?
 CHR miror unde sit.
 DAV dictura's quod rogo?
 MYS au!
 DAV concede ad dexteram.
 MYS deliras. non tute ipse—?
 DAV verbum si mihi
 unum praeterquam quod te rogo faxis, cave!
 male dicis? undest? dic clare.
 MYS a nobis.
 DAV hahae!
 755 mirum vero impudenter mulier si facit
 meretrix.
 CHR ab Andriast haec, quantum intellego.
 DAV adeon videmur vobis esse idonei
 in quibus sic illudatis?
 CHR veni in tempore.
 DAV propera adeo puerum tollere hinc ab ianua.
 760 mane. cave quoquam ex istoc excessis loco.
 MYS di te eradicent! ita me miseram territas.
 DAV tibi ego dico an non?
 MYS quid vis?

THE WOMAN OF ANDROS

- MYS (to Davus) Why did you leave me here alone, for heaven's
 sake?
 DAV (ignoring her) Hey! What's this nonsense? (to Mysis)
 Here you, Mysis, where does this baby come from? Who
 brought it here? (he winks at her)
 MYS (uncomprehending) Are you in your right mind? Asking
 me that?
 DAV Who am I supposed to ask? There's no one else here.
 CHR (aside) I wonder where it does come from.
 DAV (to Mysis, threateningly) Are you going to answer my
 question?
 MYS (as Davus grabs her arm) Ow!
 DAV Come over here to the right. (drawing her further away
 from Chremes)
 MYS You're crazy. Didn't you yourself—?
 DAV (whispering) Just answer my questions. If you utter a sin-
 gle word more, look out! (aloud) Abusing me, are you?
 Where does it come from? Tell me straight.
 MYS It's from our house.
 DAV Ha! Just the shameless behaviour you'd expect from that
 class of woman!
 CHR (aside) This is the Andrian woman's maid, unless I'm mis-
 taken.
 DAV Do you think we're the sort of people you can make
 fools of?
 CHR (aside) I arrived in the nick of time.
 DAV Hurry up and remove the baby from the doorstep. (whis-
 pering) Wait! Don't move an inch from where you are.
 MYS May the gods blast you! You're frightening a poor woman
 out of her wits.
 DAV (aloud) Are you listening to me or not?
 MYS What do you want?

TERENCE

- DAV at etiam rogas?
cedo, quoniam puerum hic apposisti? dic mihi.
MYS tu nescis?
DAV mitte id quod scio. dic quod rogo.
765 MYS vestri.
DAV quoniam vestri?
MYS Pamphili.
DAV hem! quid? Pamphili?
MYS eho, an non est?
CHR recte ego has semper fugi nuptias.
DAV o facinus animadvertendum!
MYS quid clamitas?
DAV quemne ego heri vidi ad vos afferri vesperi?
MYS o hominem audacem!
DAV verum. vidi Cantharam
770 suffarcinatam.
MYS dis pol habeo gratiam
quom in pariundo aliquot adfuerunt liberae.
DAV ne illa illum haud novit quoniam causa haec incipit:
"Chremes si positum puerum ante aedis viderit,
suam gnatum non dabit." tanto hercle magis dabit.
775 CHR non hercle faciet.
DAV nunc adeo, ut tu sis sciens,
nisi puerum tollis, iam ego hunc in mediam viam
provolvam teque ibidem pervolvam in luto.
MYS tu pol homo non es sobrius.

⁴³ Free women are presumed to be more trustworthy than slaves

THE WOMAN OF ANDROS

- DAV You're not still asking? Come on, whose baby have you
put here? Tell me.
MYS (*still puzzled*) Don't you know?
DAV (*whispering*) Never mind what I know. Tell me what I
ask.
MYS Your master's.
DAV Which master?
MYS Pamphilus.
DAV What, really? Pamphilus' baby?
MYS Oh! Isn't it?
CHR (*aside*) I was right to be against this wedding all along.
DAV (*shouting*) It's wicked! It's criminal!
MYS What are you shouting for?
DAV Isn't this the baby I saw being brought in to you yesterday
evening?
MYS (*aside*) The impudence of the man!
DAV It's true. I saw Canthara with something under her cloak.
MYS I thank the gods that there were several free women
present at the birth.⁴³
DAV (*aside, for Chremes to hear*) She doesn't realise what sort
of man she's scheming against. (*imitating Glycerium's
voice*) "Chremes won't give his daughter in marriage if he
sees a baby lying on the doorstep." He'll do so all the
more, for god's sake.
CHR (*aside*) He won't, for god's sake.
DAV Now, you be warned, if you don't remove this baby at
once, I'll roll it down the middle of the street and roll you
there in the mud with it.
MYS Good heavens! You must be drunk.

(whose evidence was admissible in a court of law only when obtained
under torture).

TERENCE

- 780 DAV fallacia
alia aliam trudit. iam susurrari audio
civem Atticam esse hanc.
- CHR hem!
- 785 DAV coactus legibus
eam uxorem ducet.
- MYS eho, obsecro, an non civis est?
- CHR iocularium in malum insciens paene incidi.
- 790 DAV quis hic loquitur? o Chreme, per tempus advenis.
ausculta.
- CHR audivi iam omnia.
- 795 DAV anne haec tu omnia?
- CHR audivi, inquam, a principio.
- DAV audistin, obsecro? em
scelera! hanc iam oportet in cruciatum hinc abripi.
hic est ille. non te credas Davom ludere.
- MYS me miseram! nil pol falsi dixi, mi senex.
- CHR novi omnem rem. est Simo intus?
- DAV est.
- 795 MYS ne me attigas,
sceleste. si pol Glycerio non omnia haec—
- DAV eho, inepta, nescis quid sit actum?
- MYS qui sciam?
- DAV hic socer est. alio pacto haud poterat fieri
ut sciret haec quae voluimus.
- MYS praediceres.
- 795 DAV paullum interesse censes, ex animo omnia,
ut fert natura, facias an de industria?

⁷⁸⁷ non . . . credas *codd. pl. Don.*, non . . . credes *PDL*, ne . . . credas *Prisc.*

THE WOMAN OF ANDROS

- DAV One fabrication leads to another. I now hear it whispered
that she's an Athenian citizen.
- CHR (*aside*) What!
- DAV So he'll have to marry her under the law.
- MYS Oh, for goodness' sake, is she not a citizen?
- CHR (*aside*) It's laughable. I nearly fell into the trap without
seeing it.
- DAV Who's that speaking? (*turning round to Chremes*) Oh,
Chremes! You're just in time. Listen.
- CHR I've already heard everything.
- DAV You have? Everything?
- CHR I tell you, I heard it from the beginning.
- DAV You heard it, really? It's criminal! The woman ought to be
dragged off and crucified. (*to Mysis*) See who this is.
Don't suppose it's Davus you're fooling.
- MYS Poor me! (*to Chremes*) Heaven knows I haven't told a lie,
sir.
- CHR I know the whole situation. (*to Davus*) Is Simo at home?
- DAV Yes. (*Chremes exits into Simo's house*)
- MYS (*as Davus tries to embrace her*) Don't touch me, you vil-
lain. By heaven, if I don't tell Glycerium all about this—
- DAV Oh, you silly creature! Don't you know what we've been
doing?
- MYS How should I know?
- DAV That was the father-in-law. It was the only way we could
make him believe what we wanted.
- MYS You could have warned me.
- DAV Do you suppose it doesn't make any difference whether
you are behaving sincerely and naturally or are acting a
part?

TERENCE

IV. V: CRITO. MYSIS. DAVOS.

- 800 CRI in hac habitasse platea dictumst Chrysidem,
 quae sese inhoneste optavit parere hic ditias
 potius quam in patria honeste pauper viveret.
 eius morte ea ad me lege redierunt bona.
 sed quos perconter video. salvete.
- MYS obsecro,
 quem video? estne hic Crito, sobrinus Chrysidis?
 is est.
- CRI o Mysis, salve.
- MYS salvos sis, Crito.
- CRI itan Chrysis—? hem!
- MYS nos quidem pol miseras perdidit.
- CRI quid vos? quo pacto hic? satine recte?
- MYS nosne? sic
- 805 ut quimus, aiunt, quando ut volumus non licet.
- CRI quid Glycerium? iam hic suos parentis repperit?
- MYS utinam!
- CRI an nondum etiam? haud auspicato huc me appuli.
 nam pol si id scissem numquam huc tetulisset pedem.
 semper eius dictast esse haec atque habitast soror.
 810 quae illius fuere possidet. nunc me hospitem
 litis sequi quam hic mihi sit facile atque utile
 aliorum exempla commonent. simul arbitror
 iam aliquem esse amicum et defensorem ei. nam fere
 grandicula iam profectast illinc. clamitent

⁴⁴ In Athenian law the property of those who died without heirs reverted to their nearest relatives.

⁴⁵ The word *sobrinus* denotes a second cousin.

⁴⁶ These words are ironic; the implication is that it was difficult for a foreigner to obtain justice at Athens.

THE WOMAN OF ANDROS

Enter CRITO left from the direction of the harbour in travelling clothes.

- CRI *(to himself)* This is the street where I'm told Chrysis lived, having chosen to get rich here dishonourably rather than live a poor but honourable life in her homeland. Now that she's dead, by law her possessions revert to me.⁴⁴ *(seeing Davus and Mysis)* But here are some people I can ask. Good day.
- MYS *(aside)* For heaven's sake, who's this? Is it Chrysis' cousin Crito?⁴⁵ It is.
- CRI *(recognising her)* Oh Mysis, good day.
- MYS And good day to you, Crito.
- CRI Has Chrysis really—? *(as Mysis wipes away a tear)* I'm sorry.
- MYS Yes, and, heaven knows, it's been the end of us, poor things.
- CRI What about you? How are you doing here? All right?
- MYS Us? So so. We live how we can, as the saying goes, since we can't live how we will.
- CRI What about Glycerium? Has she found her parents here yet?
- MYS If only she had!
- CRI Still not? So this was an inauspicious voyage. If I'd known, by heaven, I wouldn't have made the journey. It was said she was Chrysis' sister and she was always so regarded. She's now in possession of Chrysis' property. *(with a wry smile)* I know from other people's experience how easy and advantageous⁴⁶ it would be for me as a foreigner here to take her to court. Besides, I'm sure she has a friend and protector now; she was almost grown up when she left home. The cry would go up that I'm a

TERENCE

- 815 me sycophantam, hereditatem persequi
mendicum. tum ipsam despoliare non lubet.
MYS o optume hospes! pol, Crito, antiquom obtines.
CRI duc me ad eam quando huc veni ut videam.
MYS
DAV sequar hos. nolo me in tempore hoc videat senex. ^{maxume.}

ACTUS V

V. i: CHREMES. SIMO.

- 820 CHR satis iam satis, Simo, spectata erga te amicitias mea.
satis periculi incepti adire. orandi iam finem face.
dum studeo obsequi tibi, paene illusi vitam filiae.
SIM immo enim nunc quom maxume abs te postulo atque
oro, Chreme,
ut beneficium verbis initum dudum nunc re comprobes.
825 CHR vide quam iniquos sis prae studio. dum id efficias quod
cupis,
neque modum benignitatis neque quid me ores cogitas.
nam si cogites remittas iam me onerare iniuriis.
SIM quibus?
CHR at rogitas? perpulisti me ut homini adolescentulo
in alio occupato amore, abhorrenti ab re uxoria,
830 filiam ut darem in seditionem atque in incertas nuptias,
eius labore atque eius dolore gnato ut medicarer tuo.

⁸²³ quom *Don. edd.*, quam Σ

THE WOMAN OF ANDROS

- poverty-stricken trickster looking for a legacy. Besides,
for her own sake, I don't like to leave her penniless.
MYS What a splendid man! By heaven, you're the same old
Crito.
CRI Well, take me in, since I've come to see her.
MYS Certainly. (*they exit into Glycerium's house*)
DAV I'll follow them. I don't want the old master to see me just
at the moment. (*he follows them in, leaving the stage
empty*)

ACT FIVE

Enter CHREMES and SIMO from Simo's house.

- CHR I've already given enough proof of my friendship for you,
Simo. I've taken enough risks. Now stop your entreaties.
I almost gambled away my daughter's life in my eager-
ness to fall in with your wishes.
SIM On the contrary, now more than ever, I beg and beseech
you to make good in practice the favour you promised a
while ago.
CHR Look how unreasonable your eagerness for this marriage
makes you. So long as you get what you want, you don't
realise that there is a limit to my generosity or see what
you are asking me to do. If you did, you would now stop
troubling me with these unjust demands.
SIM What unjust demands?
CHR A fine question! You persuaded me to promise my daugh-
ter to a young lad involved in another love affair who had
no intention of taking a wife, condemning her to squab-
bling and an unstable marriage, all so that your son could
be cured through *her* pain and *her* suffering. You got

TERENCE

impetrasti. incepti, dum res tetulit. nunc non fert: feras.
illam hinc civem esse aiunt, puer est natus: nos missos
face.

835 SIM per ego te deos oro, ut ne illis animum inducas credere,
quibus id maxime utilest illum esse quam deterrumum.
nuptiarum gratia haec sunt ficta atque incepta omnia.
ubi ea causa quam ob rem haec faciunt erit adempta his,
desinent.

CHR erras. cum Davo egomet vidi iurgantem ancillam.

SIM scio. at

840 SIM vero voltu, quom ibi me adesse neuter tum praesenserat.
credo, et id facturas Davos dudum praedixit mihi. et
nescio qui id tibi sum oblitus hodie ac volui dicere.

V. ii: DAVOS. CHREMES. SIMO. DROMO.

DAV animo nunciam otioso esse impero—
CHR em Davom tibi!

SIM unde egreditur?
DAV —meo praesidio atque hospitis.

SIM quid illud malist?
DAV ego commodiorem hominem adventum tempus non vidi.

845 SIM scelus,
quemnam hic laudat?

DAV omnis res iam est in vado.

SIM cesso alloqui?

THE WOMAN OF ANDROS

your way. I agreed, so long as the circumstances permitted. Now they don't. So accept the situation. They claim she's an Athenian citizen, and they have a baby. You can forget about us.

SIM I beg you in the name of the gods not to let yourself believe these women. It suits their best interests to put my son in the worst possible light. These are all schemes and inventions designed to prevent the wedding. Take away their reason for doing this, and they'll stop.

CHR You're mistaken. I saw the maid arguing with Davus myself.

SIM *(ironically)* Quite so.

CHR They weren't pretending. Neither of them had realised that I was present.

SIM *(ironically)* Of course. Davus warned me some time ago that they'd do this. I meant to tell you today but somehow I forgot.

Enter DAVUS from Glycerium's house.

DAV *(speaking back inside to Glycerium)* Just take things easy now. That's an order.

CHR *(to Simo)* There you are, there's Davus.

SIM *(to Chremes)* Coming from that house?

DAV *(to Glycerium)* You're in good hands, mine and our visitor's.

SIM *(to Chremes)* What the hell's going on?

DAV *(to Glycerium)* I've never known a better person to arrive at a better time.

SIM *(to Chremes)* The villain! Who's he praising?

DAV *(to Glycerium)* Our boat's now in shallow water.

SIM Why don't I talk to him? *(he goes up to Davus)*

TERENCE

- DAV erus est. quid agam?
 SIM o salve, bone vir.
 DAV ehem, Simo! o noster Chremes!
 omnia apparatus iam sunt intus.
 SIM curasti probe.
 DAV ubi voles accerse.
 SIM bene sane. id enimvero hinc nunc abest.
 etiam tu hoc responde: quid istic tibi negotist?
 DAV mihin?
 SIM ita.
 850 DAV mihin?
 SIM tibi ergo.
 DAV modo introii—
 SIM quasi ego quam dudum rogem.
 DAV —cum tuo gnato una.
 SIM anne est intus Pamphilus? crucior miser.
 eho, non tu dixti esse inter eos inimicitias, carnufex?
 DAV sunt.
 SIM quor igitur hic est?
 CHR quid illum censes? cum illa litigat.
 DAV immo vero indignum, Chreme, iam facinus faxo ex me
 audies.
 855 nescioquis senex modo venit—ellum—confidens catus.
 quom faciem videas videtur esse quantivis preti.
 tristis severitas inest in voltu atque in verbis fides.
 SIM quidnam apportas?
 DAV nil equidem nisi quod illum audivi dicere.
 SIM quid ait tandem?
 DAV Glycerium se scire civem esse Atticam.

⁸⁵⁷ severitas *codd. pl.*, veritas *P1C1p1*

THE WOMAN OF ANDROS

- DAV (*aside*) It's the master. What shall I do?
 SIM Good day, my fine fellow.
 DAV Oh hello, Simo! And our friend Chremes! (*remembering
 his instructions*)⁴⁷ Everything's now ready at home.
 SIM (*with heavy irony*) You've managed things well.
 DAV You can fetch the bride when you wish.
 SIM (*still ironically*) Why yes, of course. That's the one thing
 that's missing now. (*changing his tone*) Now answer me
 this. What were you doing in there?
 DAV (*evasively*) Me?
 SIM Yes, you.
 DAV I went in just now—
 SIM As if I asked you how long ago!
 DAV —together with your son.
 SIM Is Pamphilus in there? It's heartbreaking! (*a thought
 strikes him*) Hey, didn't you say that there was a quarrel
 between them, you scoundrel?
 DAV There is.
 SIM Then why is he in there?
 CHR (*sarcastically*) Why do you think? He's arguing with her.
 DAV Not at all. It's a shocking business, Chremes, and I'll
 put you in the picture. An old man arrived just now—he's
 in there (*pointing to Glycerium's house*)—a crafty con-
 fident type. To look at, he seems a very worthy man, with
 a severe expression on his face and truth upon his lips.
 SIM What are you trying to tell us?
 DAV Nothing, except what I overheard him say.
 SIM Well, what did he say?
 DAV That he knows Glycerium to be an Athenian citizen.

⁴⁷ See line 523.

- 860 SIM Dromo, Dromo! hem!
 DAV quid est?
 SIM Dromo!
 DAV audi.
 SIM verbum si addideris—Dromo!
- DAV audi, obsecro.
 DRO quid vis?
 SIM sublimem intro rape hunc quantum potest.
 DRO quem?
 SIM Davum.
 DAV quam ob rem?
 SIM quia lubet. rape, inquam.
 DAV quid feci?
 SIM rape.
 DAV si quicquam invenies me mentitum occidito.
 SIM nil audio.
 DAV ego iam te commotum reddam.
 SIM tamen etsi hoc verumst?
 SIM tamen.
- 865 cura asservandum vinctum atque (audin?) quadrupedem
 constringito.
- age nunciam. ego pol hodie, si vivo, tibi
 ostendam erum quid sit pericli fallere,
 et illi patrem.
- CHR ah! ne saevi tanto opere.
 SIM o Chreme,
 pietatem gnati! nonne te miseret mei?

- SIM (*furious*) What! (*calling inside his house*) Dromo!
 Dromo!
 DAV What's the matter?
 SIM (*calling*) Dromo!
 DAV Listen to me.
 SIM (*to Davus*) If you utter another word—(*calling*) Dromo!
 DAV Listen, I beseech you.
 DRO (*appearing from Simo's house, a thuggish looking slave carrying a whip*) What do you want?
 SIM Pick him up and take him inside, and quickly.
 DRO Who?
 SIM Davus.
 DAV Why?
 SIM Because I want it. (*to Dromo*) Take him off, I say.
 DAV What have I done?
 SIM (*ignoring him*) Take him.
 DAV If you discover I've told a lie, put me to death.
 SIM I'm not listening. I'll give you a real stirring up.
 DAV Even if all this is true?
 SIM Even so. (*to Dromo*) Make sure he's tied up and guarded, and (do you hear me?) bind him hands to feet. Go on then. (*to Davus, as Dromo carries him into Simo's house*) As sure as I live, by heaven, I'll show you how risky it is for you to deceive your master, and him his father.
 CHR (*to Simo*) Oh! Don't be so harsh.
 SIM Oh, Chremes! How's that for filial duty? Aren't you sorry

863 nil audio *Simoni vel Dromoni varie dant* Σ *edd.*864 ego . . . reddam *Simoni dant codd. pl., Dromoni G¹L*

- 870 tantum laborem capere ob talem filium!
age, Pamphile. exi, Pamphile. ecquid te pudet?
- V. iii: PAMPHILUS. SIMO. CHREMES.
- PAM quis me volt? perii! pater est.
- SIM quid ais, omnium—?
- CHR ah!
- rem potius ipsam dic ac mitte male loqui.
- SIM quasi quicquam in hunc iam gravius dici possiet.
- 875 ain tandem, civis Glyceriumst?
- PAM ita praedicant.
- SIM "ita praedicant"? o ingentem confidentiam!
num cogitat quid dicat? num facti piget?
vide num eius color pudoris signum usquam indicat.
adeo impotenti esse animo ut praeter civium
880 morem atque legem et sui voluntatem patris
tamen hanc habere studeat cum summo probro!
- PAM me miserum!
- SIM hem! modone id demum sensi, Pamphile?
olim istuc, olim quom ita animum inducti tuom,
quod cuperes aliquo pacto efficiendum tibi,
885 eodem die istuc verbum vere in te accidit.
sed quid ego? quor me excrucio? quor me macero?
quor meam senectutem huius sollicito amentia?
an ut pro huius peccatis ego supplicium sufferam?
immo habeat, valeat, vivat cum illa.
- PAM mi pater!

for me? Suffering so much trouble for such a son! (*going to Glycerium's door and shouting inside*) Come on, Pamphilus! Come out here, Pamphilus! Aren't you ashamed of yourself?

Enter PAMPHILUS from Glycerium's house.

- PAM Who wants me? (*seeing Simo*) Damn it! It's my father.
- SIM (*angrily*) What have you to say for yourself, you worst of all—?
- CHR Oh! Keep to the facts and never mind the abuse.
- SIM As if it were possible to speak too harshly to him! (*to Pamphilus*) Well, are you saying Glycerium is a citizen?
- PAM So they claim.
- SIM "So they claim?" What monstrous insolence! Does he think what he's saying? Does he regret what he's done? See if there's a blush on his face which might indicate shame. How can he be so headstrong as to defy social custom and the law and the wishes of his own father? He's determined to have this woman whatever the disgrace.
- PAM I'm a miserable wretch!
- SIM What! Have you only now realised that, Pamphilus? Long long ago, when you decided that you must get what you wanted by whatever means you could, that was the day when you really earned that description. But why do I bother? Why torture myself? Why torment myself? Why worry my old age with his folly? Just so that I can suffer the punishment for his misdeeds? No, let him have her, let him live with her, and good riddance!
- PAM Father!

TERENCE

- 890 SIM quid "mi pater"? quasi tu huius indigeas patris.
domus, uxor, liberi inventi invito patre.
adducti qui illam hinc civem dicant. viceris.
- PAM pater, liceatne pauca?
- SIM quid dices mihi?
- CHR at
tamen, Simo, audi.
- SIM ego audiam? quid audiam,
895 Chreme?
- CHR at tandem dicat.
- SIM age dicat. sino.
- PAM ego me amare hanc fateor. si id peccarest, fateor id
quoque.
tibi, pater, me dedo. quidvis oneris impone. impera.
vis me uxorem ducere? hanc vis mittere? ut potero
feram.
hoc modo te obsecro ut ne credas a me allegatum hunc
senem.
- 900 SIM sine me expurgem atque illum huc coram adducam.
adducas?
- PAM sine, pater.
- CHR aequom postulat. da veniam.
- PAM sine te hoc exorem.
- SIM sino.
quidvis cupio dum ne ab hoc me falli comperiar,
Chreme.
- CHR pro peccato magno paullum supplici satis est patri.
- V. iv: CRITO. CHREMES. SIMO. PAMPHILUS.
- CRI mitte orare. una harum quaevis causa me ut faciam
monet,

THE WOMAN OF ANDROS

- SIM How do you mean "Father"? You don't need me for a
father. You've found your own home, wife, and children
against your father's wishes. You've brought in people to
declare that she's an Athenian citizen. Enjoy your victory.
- PAM Father, may I speak briefly?
- SIM There's nothing you can say.
- CHR Even so, listen, Simo.
- SIM Listen? Listen to what, Chremes?
- CHR But let him speak.
- SIM All right, let him speak. I give my permission.
- PAM I confess that I love her. If that is a sin, I confess that too.
I put myself in your hands, father. Impose whatever bur-
den you wish. Give me my orders. Do you wish me to take
a wife? Do you wish me to send *her* away? I will bear it as
best I can. But I make this one entreaty: don't believe
that I brought in this old gentleman. Let me clear myself;
let me bring him here to meet you.
- SIM Bring him here?
- PAM Let me, father.
- CHR It's a fair request. Grant it.
- PAM Let me persuade you.
- SIM I give my permission. (*to Chremes, as Pamphilus goes
into Glycerium's house to get Crito*) I'd give anything
rather than find out that he's deceiving me, Chremes.
- CHR However great the misdeed, a father should be content
with a small punishment.

Enter PAMPHILUS and CRITO from Glycerium's house.

- CRI You don't have to beg me. I'll do it for any one of three

- 905
 CHR vel tu vel quod verumst vel quod ipsi cupio Glycerio.
 Andrium ego Critonem video? certe is est.
 CRI
 CHR quid tu Athenas insolens? salvos sis, Chreme.
 CRI
 CHR hic. evenit. sed hicinest Simo?
 CRI Simo, men quaeris?
 SIM eho tu, Glycerium hinc civem esse ais?
 CRI tu negas?
 SIM itane huc paratus advenis?
 CRI
 SIM qua re?
 910
 CHR tune impune haec facias? tune hic homines adulescentu-
 los
 imperitos rerum, eductos libere, in fraudem illicis?
 sollicitando et pollicitando eorum animos lactas?
 CRI
 SIM ac meretricios amores nuptiis conglutinas? sanun es?
 PAM perii! metuo ut substet hospes.
 CHR si, Simo, hunc noris satis,
 915
 SIM non ita arbitrere. bonus est hic vir.
 hic vir sit bonus?
 itane attemperate evenit, hodie in ipsis nuptiis
 ut veniret, antehac numquam? est vero huic credundum,
 Chreme.

⁹⁰⁸ men quaeris *Simoni dant codd. pl., Critoni C¹p¹*

- reasons, for you or because it's true or because I want to
 for Glycerium's sake.
 CHR (*looking closely at Crito*) Is that Crito from Andros? I'm
 sure it is.
 CRI (*recognising him*) Good day to you, Chremes.
 CHR Why this rare visit to Athens?
 CRI (*vaguely*) Things turned out that way. But is this Simo?
 CHR Yes.
 CRI Simo, are you looking for me?
 SIM (*gruffly*) Here you, are you saying that Glycerium is an
 Athenian citizen?
 CRI Are you saying she isn't?
 SIM So you've come here all primed, have you?
 CRI What do you mean?
 SIM Well may you ask! Do you think you'll get away with this?
 Coming here and luring young men into wrongdoing,
 young lads ignorant of the ways of the world and brought
 up as gentlemen? Leading them astray with temptations
 and promises?
 CRI Are you in your right mind?
 SIM Cementing love affairs⁴⁸ with the glue of marriage?
 PAM (*aside*) Damn it! I'm afraid our visitor won't be able to
 stand this.
 CHR If you knew him well, Simo, you wouldn't judge him like
 this. He's a good man.
 SIM Him a good man? Did it just happen that he arrived to-
 day in time for the wedding when he'd never been here
 before? (*sarcastically*) We really should believe him,
 Chremes.

⁴⁸ Literally "affairs with courtesans."

- PAM ni metuam patrem, habeo pro illa re illum quod moneam probe.
- SIM sycophanta!
- CRI hem!
- CHR sic, Crito, est hic. mitte.
- CRI
- 920 si mihi perget quae volt dicere, ea quae non volt audiet. ego istaec moveo aut curo? non tu tuom malum aequo animo feras? nam ego quae dico vera an falsa audierim iam sciri potest.
- Atticus quidam olim navi fracta ad Andrum eiectus est et istaec una parva virgo. tum ille egens forte applicat primum ad Chrysidis patrem se.
- 925 SIM fabulam inceptat.
- CHR sine.
- CRI itane vero obturbat?
- CHR perge.
- CRI tum is mihi cognatus fuit qui eum recepit. ibi ego audivi ex illo sese esse Atticum. is ibi mortuost.
- CHR eius nomen?
- CRI nomen tam cito? Phania? hem!
- perii! verum hercle opinor fuisse Phanium. hoc certo scio,
- 930 CHR Rhamnusium se aiebat esse.
- o Iuppiter!

⁹²⁸ Phania Critoni dant A¹ΠbΣ, Pamphilo A². hem Chremeti dant Σ, Critoni A¹, Simoni A²

⁹²⁹ perii Chremeti dant codd. pl., Simoni P¹C², Pamphilo A²

- PAM (*aside*) If I wasn't afraid of my father, I could give him some good advice on this matter.
- SIM (*to Crito*) You trickster!
- CRI What!
- CHR He's like this, Crito. Ignore it.
- CRI He'd better look to his behaviour. If he insists on saying what he likes, he'll hear what he doesn't like. (*to Simo*) Did I cause this situation? Is it any concern to me? It's your problem: can't you handle it without losing your temper? As for my story, you can soon check whether what I've heard is true or false. Some time ago an Athenian was shipwrecked on the coast of Andros. He had a small girl with him. He'd lost everything, and quite by chance the first person he turned to was Chrysis' father.
- SIM Here begins the fairy tale.
- CHR Let him continue.
- CRI Is he really going to interrupt like this?
- CHR Go on.
- CRI The man who took him in was a relative of mine. I was there and I heard him say that he was an Athenian citizen. He died on Andros.
- CHR His name?
- CRI His name? Just a moment. Was it Phania? (*trying to remember*) Oh damn it! (*after a pause*) Yes, by god, I think it was Phania. One thing I'm quite sure about: he said he came from Rhamnus.⁴⁹
- CHR (*aside*) Jupiter!

⁴⁹ Athenians were identified by their father's name and their deme of origin. Rhamnus was a deme on the east coast of Attica.

- CRI eadem haec, Chreme,
multi alii in Andro audivere.
- CHR utinam id sit quod spero! eho, dic mihi,
quid eam tum? suamne esse aibat?
- CRI non.
- CHR quoniam igitur?
- CRI fratris filiam.
- CHR certe meast.
- CRI quid ais?
- SIM quid tu ais?
- PAM arrige auris, Pamphile.
- SIM qui credis?
- CHR Phania illic frater meus fuit.
- SIM noram et scio.
- 935 CHR is bellum hinc fugiens meque in Asiam persequens
proficiscitur.
tum illam relinquere hic est veritus. postilla hoc primum
audio
quid illo sit factum.
- PAM vix sum apud me. ita animus commotus metu,
spe, gaudio, mirando tanto hoc tam repentino bono.
- SIM ne istam multimodis tuam inveniri gaudeo.
- PAM credo, pater.
- 940 CHR at mi unus scrupulus etiam restat qui me male habet.
- PAM dignus es
cum tua religione, odium. nodum in scirpo quaeris.

⁹³⁶ hoc *Kauer*, hunc *A¹*, nunc *cett.*

⁵⁰ Andros was on the sea route to Asia Minor for anyone fleeing from Athens. There were a number of civil wars in Athens in

- CRI There were lots of people on Andros who heard him say it, Chremes.
- CHR (*aside*) May my hopes come true! (*to Crito*) Hey, tell me, what about the girl? Did he say that she was his daughter?
- CRI No.
- CHR Whose, then?
- CRI His brother's.
- CHR She must be mine.
- CRI What did you say?
- SIM What did you say?
- PAM (*aside*) Prick up your ears, Pamphilus.
- SIM (*to Chremes*) What makes you believe that?
- CHR This Phania was my brother.
- SIM I knew him. It's true.
- CHR He left Athens to avoid the war and follow me to Asia.⁵⁰ He was afraid to leave the girl here. This is the first time since then that I've heard what became of him.
- PAM (*aside*) I'm beside myself. I'm a jumble of emotions, fear, hope, joy, at this wonderful unexpected good news.
- SIM (*to Chremes*) I'm absolutely delighted that she turns out to be your daughter.
- PAM (*aside*) I'm sure you are, father.
- CHR But there's one little thing⁵¹ which still worries me.
- PAM (*aside*) Serve you right, you and your scruples, you tiresome man! You're looking for a knot in a bullrush.⁵²

Menander's lifetime between the Macedonian rulers and the democratic movement. ⁵¹ In the Latin idiom the reference is to a stone (*scrupulus*) in the shoe.

⁵² A proverbial expression for finding difficulties where there are none, a bullrush being smooth.

TERENCE

CRI
 CHR nomen non convenit. quid istud est?
 CRI
 CHR fuit hercle huic aliud parvae.
 numquid meministi? quod, Crito?
 CRI id quaero.
 PAM egon huius memoriam patiar meae
 voluptati obstare, quom ego possim in hac re medicari
 mihi?
 945 non patiar. heus, Chreme, quod quaeris Pasibulast.
 CHR ipsast.
 CRI east.
 PAM ex ipsa miliens audivi.
 SIM omnis nos gaudere hoc, Chreme,
 te credo credere.
 CHR ita me di ament, credo.
 PAM quod restat, pater,—
 SIM iamdudum res redduxit me ipsa in gratiam.
 PAM o lepidum patrem!
 de uxore, ita ut possedi, nil mutat Chremes?
 CHR causa optumast,
 950 nisi quid pater ait aliud.
 PAM nempe id.
 SIM scilicet.
 CHR dos, Pamphile, est
 decem talenta.
 PAM accipio.

⁹⁴¹ istud *Dziatzko metro consulens*, istuc Σ

⁵³ The language in this and the following lines has a legal ring.

THE WOMAN OF ANDROS

CRI (to Chremes) What is it?
 CHR The name isn't right.
 CRI She had another one when she was small, for god's sake.
 CHR What was it, Crito? Can you remember?
 CRI I'm thinking.
 PAM (aside) Shall I allow my happiness to be spoiled by his
 forgetfulness, when the remedy is in my own hands? No.
 I shan't. (aloud) Listen, Chremes, the name you want is
 Pasibula.
 CHR That's her.
 CRI It is.
 PAM I've heard it from her a thousand times.
 SIM All of us are delighted at the news, Chremes, as I'm sure
 you are.
 CHR Heaven help me, I certainly am.
 PAM It only remains, father—
 SIM I'm on your side now we know the facts.
 PAM Father, you're splendid. As for my wife, given I'm in pos-
 session, I presume Chremes has no objection?⁵³
 CHR You have an excellent claim, unless your father says
 otherwise.
 PAM He agrees.
 SIM Of course.
 CHR Her dowry, Pamphilus, is ten talents.⁵⁴
 PAM I accept the offer.

⁵⁴ This implies that Chremes is a rich man and is being very gener-
 ous with the dowry. His namesake in *The Self-Tormentor* (line 838) of-
 fers two talents, and it seems that one talent was a perfectly acceptable
 amount in real-life Athens among the wealthy classes.

TERENCE

PAM Davom video. nemost quem malle omnium.
nam hunc scio mea solide solum gavisurum gaudia.

V. vi: CHARINUS. PAMPHILUS. DAVOS.

- 965 DAV Pamphilus ubinam hic est?
PAM Dave!
DAV quis homost?
PAM ego sum.
DAV o Pamphile!
PAM nescis quid mi obtigerit.
DAV certe. sed quid mi obtigerit scio.
PAM et quidem ego.
DAV more hominum evenit ut quod sim nactus mali
prius rescisceres tu quam ego illud quod tibi evenit boni.
PAM Glycerium mea suos parentis repperit.
DAV factum bene!
CHA hem!
970 PAM pater amicus summus nobis.
DAV quis?
PAM Chremes.
DAV narras probe.
PAM nec mora ullast quin eam uxorem ducam.
CHA num ille somniat
ea quae vigilans voluit?
PAM tum de puero, Dave—
DAV ah! desine.
solus est quem diligent di.
CHA salvos sum si haec vera sunt.
colloquar.
PAM quis homost? Charine, in tempore ipso mi advenis.
975 CHA bene factum!

THE WOMAN OF ANDROS

PAM (*as Simo's door opens*) Here's Davus. There's nobody in
the world that I'd rather see. He's the only person I know
will share my joy with his whole heart.

Enter DAVUS from Simo's house.

- DAV Where's Pamphilus?
PAM Davus!
DAV Who's that?
PAM It's me.
DAV Oh, Pamphilus!
PAM You don't know what's happened to me.
DAV True. But I do know what's happened to *me*.
PAM So do I.
DAV That's the way of the world. You know the bad that's come
to me before I know the good that's befallen you.
PAM My Glycerium has found her parents.
DAV Congratulations!
CHA (*aside*) What!
PAM Her father's a good friend of ours.
DAV Who?
PAM Chremes.
DAV Good news!
PAM And I can marry her immediately.
CHA (*aside*) Is he dreaming that his wishes have come true?
PAM Then about the baby, Davus . . .
DAV Enough! He must be the darling of the gods.
CHA (*aside*) If this is true, I'm saved. I'll speak to him. (*he goes
up to Pamphilus*)
PAM Who's that? Charinus, you've arrived at the right mo-
ment.
CHA Congratulations!

TERENCE

PAM audisti?
 CHA omnia. age, me in tuis secundis respice.
 tuos est nunc Chremes. facturum quae voles scio esse
 omnia.
 PAM memini. atque adeo longumst illum me expectare dum
 exeat.
 sequere hac me. intus apud Glycerium nunc est. tu,
 Dave, abi domum,
 propera, accerse hinc qui auferant eam. quid stas? quid
 cessas?
 DAV eo.
 980 ne expectetis dum exeant huc. intus despondebitur.
 intus transigetur si quid est quod restet.
 Ω plaudite.

THE WOMAN OF ANDROS

PAM You've heard?
 CHA Everything. But come on, have regard for me in your
 good fortune. You now have Chremes where you want
 him. I'm sure he'll do everything you ask.
 PAM I haven't forgotten you. But I haven't time to wait for him
 to come out. Follow me this way. He's inside with Gly-
 cerium. (*to Davus*) You go home quickly, Davus, and
 bring some people to form the procession. Don't stand
 there. What are you waiting for?
 DAV I'm going. (*to the audience*) Don't wait for them to come
 out here. The betrothal will take place inside, together
 with any other remaining business.
 ALL⁵⁵ (*to the audience*) Give us your applause.⁵⁶

⁵⁵ All Terence's plays end with a request for applause, which in a curtainless theatre signifies to the audience the end of the play. In the MSS this request is preceded by the Greek letter omega, of which the significance is not at all clear. It is implied by Horace *Ars Poetica* 155 (*donec cantor 'vos plaudite' dicat*) that the final *plaudite* was spoken by the *cantor* (perhaps the musician who accompanied the play), but there is no other evidence to corroborate this. It is more likely that it was spoken either by all the actors onstage, as in several plays of Plautus', signified in the MSS by *grex* or *caterva*, or by one of the characters (here presumably Davus), as in the rest of Plautus' plays.

⁵⁶ A number of the later MSS preserve an alternative ending to the play in which Pamphilus persuades Chremes to betroth Philumena to Charinus. This ending was recognised by Donatus and Eugraphius as not being by Terence: its obvious intention was to create a more satisfactory outcome for the second pair of lovers.

Dear Mother, I have just received your letter of the 10th and was glad to hear from you. I am well and hope these few lines will find you the same. I have not much news to write at present. I am still in the same place and doing the same things. I have not seen any of my friends lately. I have not much news to write at present. I am still in the same place and doing the same things. I have not seen any of my friends lately.

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THE SELF-TORMENTOR

The self-tormentor is a man who is always finding fault with himself. He is always saying to himself, "I am not good enough," "I am not smart enough," "I am not rich enough." He is always comparing himself with other people and finding himself wanting. He is always feeling that he is not doing well enough, that he is not making enough progress, that he is not living up to his own standards. He is always feeling that he is not good enough, that he is not smart enough, that he is not rich enough.

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INTRODUCTORY NOTE

The Self-Tormentor, which was based on Menander's play of the same name, has a double plot involving two fathers, two sons, two love affairs, and two slaves (though one of the slaves has only a very minor part). Line 6 of the prologue ("a play which has been made double out of a single plot") appears to imply that Terence himself created the double plot by adding a second set of characters to the Greek original, but this can scarcely be the case. In contrast to *The Woman of Andros*, the two sides of the plot are both well developed; they are moreover intimately linked, and it would be very difficult to reconstruct a convincing plot for Menander's play with only one set of characters centred upon the self-tormentor of the title. It is likely, therefore, that Terence's play follows the basic shape of Menander's; he may have made additions or alterations, but in the absence of any external evidence these can only be a matter of speculation.

Before the play opens, Menedemus (the self-tormentor) has driven his son Clinia overseas by his harshness over an affair with a poor Corinthian girl Antiphila. Now, full of remorse, he is punishing himself by slaving away on a farm he has recently bought. His neighbour, the busybody Chremes, rebukes him for this and reads him a lecture on proper father-son relationships; but the shallowness of Chremes' position is revealed when it transpires that his own son Clitipho, unknown to his

THE SELF-TORMENTOR

father, is having an affair with a greedy courtesan Bacchis. Clinia returns from overseas and enjoys a brief romantic reunion with Antiphila (this is the only onstage appearance of a *virgo* in Terence). Antiphila presently turns out to be a long-lost daughter of Chremes', and the way is clear for Clinia to marry her. Meanwhile, Clitipho needs to find money to satisfy Bacchis' expensive tastes while keeping his affair secret from his father, and the family slave Syrus takes over the plot to this end with a series of complicated schemes which must have been quite difficult to follow on stage. One of these is to represent Antiphila as a maid of Bacchis', given to her by her Corinthian mother as a security for a debt, which Chremes, as her newly revealed father, is honour-bound to repay. Another is to represent Clinia as the real lover of Bacchis in order to allay any suspicions that Chremes might have of his son's involvement with her: Clinia, it is claimed, is only *pretending* to love Antiphila in order to fool Menedemus into providing money for a wedding. Eventually the truth comes out, and Chremes, despite his self-proclaimed expertise in dealing with sons, is furious; he threatens to disinherit Clitipho but is finally persuaded to relent on condition that Clitipho abandons Bacchis and takes a wife.

A major focus of the play is on the fathers and their respective attitudes towards their sons. Comedy tends to divide fathers into two types, harsh and lenient, as in Terence's later *The Brothers*, but the characterisation here is more subtle: Menedemus is the formerly harsh father who is now determined to err on the side of leniency, whereas Chremes counsels leniency, but, when put to the test, goes to extremes of harshness. The two sons present a more straightforward and typical contrast, Clinia as the romantic well-intentioned lover of a poor but in the end marriageable girl, and Clitipho as hopelessly in love with a demanding courtesan of whose vices he is only too

TERENCE

well aware. Clinia's problem is easily solved by Menedemus' change of heart and the discovery of Antiphila's true parentage, which means that the climax of the play is the resolution of the conflict between Clitipho and Chremes, with the father finally asserting his authority. An extra dimension is provided by the appearance of Chremes' wife Sostrata, the first of several sympathetically drawn *matronae* in Terence, who skilfully manages her confession to having disobeyed Chremes' instructions to expose their baby daughter and who staunchly champions her son's cause at the end.

As the the summary of the plot makes clear, much of the play is taken up with the machinations of Syrus, who is Terence's closest approximation to the tricky slave character. Like his Plautine counterparts, he devises a series of schemes, not all of which are divulged to the audience, and changes them ingeniously to meet changing circumstances. A new twist is that Syrus is actually encouraged and abetted in his schemes by Chremes, who is anxious that Menedemus should be tricked out of his money rather than simply bestowing it on Clinia in an excess of generosity. The irony is that it is in fact Chremes himself who is being tricked, and in the end it is Menedemus who, in a reversal of the opening scene of the play, is shown to be the wiser of the two fathers. The trickery thus serves the wider interests of the play, and the danger that it becomes itself the focus of the audience's interest is thereby avoided.

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DIDASCALIA

INCIPIIT HEAUTON TIMORUMENOS TERENTI
ACTA LVDIS MEGALENSIBVS
L. CORNELIO LENTVLO L. VALERIO FLACCO
AEDILIBVS CVRVLIBVS
EGERE L. AMBIVIVS TVRPPIO L. ATILIVS
PRAENESTINVS
MODOS FECIT FLACCVS CLAVDI
ACTA PRIMVM TIBIIS IMPARIBVS DEINDE DVABVS
DEXTRIS
GRAECA MENANDRV
FACTA III M'. IVVENTIO TI. SEMPRONIO COS.

C. SULPICI APOLLINARIS PERIOCHA

in militiam proficisci gnatum Cliniam
amantem Antiphilam compulit durus pater
animique sese angebat facti paenitens.
mox ut reversust clam patrem devortitur
ad Clitiphonem. is amabat scortum Bacchidem.
cum accerseret cupitam Antiphilam Clinia,
ut eius Bacchis venit amica ac servolae
habitum gerens Antiphila. factum id quo patrem
suum celaret Clitipho. hic technis Syri
decem minas meretriculae aufert a sene.
Antiphila Clitiphonis reperitur soror.
hanc Clinia, aliam Clitipho uxorem accipit.

¹ L. Atilius is omitted by the Bembine MS (A), which names Ambivius Turpio as the sole producer.

PRODUCTION NOTICE

Here begins the *Self-Tormentor* of Terence, acted at the Ludi Megalenses in the curule aedileship of L. Cornelius Lentulus and L. Valerius Flaccus. Produced by L. Ambivius Turpio and L. Atilius of Praeneste.¹ Music composed by Flaccus, slave of Claudius, first for unequal pipes, then for two right-hand pipes.² Greek original by Menander. The author's third play,³ performed in the consulship of M. Iuventius and Ti. Sempronius.⁴

SYNOPSIS BY C. SULPICIUS APOLLINARIS

Clinia, the lover of Antiphila, was compelled by his strict father to go overseas as a soldier. The father regretted what he had done and suffered torments of agony. Presently, the son returns and, unknown to his father, goes to stay with Clitipho, who is in love with the courtesan Bacchis. When Clinia sends for his beloved Antiphila, Bacchis arrives, pretending to be Clinia's mistress, with Antiphila dressed as her servant; this was so that Clitipho could conceal his affair from his own father. Thanks to the schemes of Syrus, Clitipho extracts ten minas from the old man to pay the courtesan. Antiphila is discovered to be Clitipho's sister; Clinia marries her, and Clitipho takes another woman as his wife.

² This is the only play of Terence's where there is an apparent change of pipes during the course of the play.

³ The second was *The Mother-in-Law*, whose first performance had to be abandoned.

⁴ That is, in 163 B.C.

PERSONAE

CHREMES senex
MENEDEMUS senex
CLITIPHO adulescens
CLINIA adulescens
SYRUS servus
DROMO servus
BACCHIS meretrix
ANTIPHILA virgo
SOSTRATA matrona
NUTRIX
PHRYGIA ancilla

Scaena: Athenis

CHARACTERS

CHREMES, an old man, father of Clitipho and (as it turns out) of Antiphila
MENEDEMUS, an old man, neighbour of Chremes, father of Clinia
CLITIPHO, a young man, son of Chremes, lover of Bacchis
CLINIA, a young man, son of Menedemus, lover of Antiphila
SYRUS, slave of Chremes
DROMO, slave of Menedemus
BACCHIS, a courtesan
ANTIPHILA, a young woman, supposed daughter of a woman of Corinth, in fact daughter of Chremes and Sostrata
SOSTRATA, a matron, wife of Chremes
NURSE in Chremes' household
PHRYGIA, a maid of Bacchis

Staging

The stage represents a street in a country town in Attica, on which stand the houses of Chremes, Menedemus, and Phania. The exit on the audience's right leads to Athens, that on their left leads further into the country.⁵

⁵ The play is unusual in that (like Menander's *The Bad-Tempered Man* and Plautus' *The Rope*), it is set in the country rather than in the city. In the Greek original it was specifically set in the village of Halae (see note 18).

HEAUTON TIMORUMENOS

PROLOGUS

ne quoi sit vostrum mirum quor partis seni
poeta dederit quae sunt adulescentium,
id primum dicam, deinde quod veni eloquar.
ex integra Graeca integram comoediam
5 hodie sum acturus Heauton Timorumenon,
duplex quae ex argumento factast simplici.
novam esse ostendi et quae esset. nunc qui scripserit
et quonia Graeca sit, ni partem maxumam
existumarem scire vostrum, id dicerem.
10 nunc quam ob rem has partis didicerim paucis dabo.
oratorem esse voluit me, non prologum.
vostrum iudicium fecit, me actorem dedit,
si hic actor tantum poterit a facundia
quantum ille potuit cogitare commode
15 qui orationem hanc scripsit quam dicturus sum.
nam quod rumores distulerunt malevoli
multas contaminasse Graecas dum facit
paucas Latinas, factum id esse hic non negat

¹³ si Bentley, sed codd.

⁶ This prologue was evidently spoken by Ambivius Turpio, as was that of the third performance of *The Mother-in-Law* (see Introduction).

THE SELF-TORMENTOR

PROLOGUE

Some of you may be wondering why the playwright has given to an old man⁶ a role usually reserved for the young. I will explain that first, and then deliver the speech I have come to deliver. Today I am about to perform a fresh comedy from a fresh Greek play, "The Self-Tormentor," a double play based on a single plot.⁷ I have revealed that it is a new play and given you its name; I would tell you who wrote it and the author of the Greek original, but I judge that most of you know this already.⁸

Now I will explain briefly why I have taken on this role. The playwright wanted me as an advocate, not as a prologue speaker. He has turned this into a court, with me to act on his behalf. I only hope that the eloquence of the actor can do justice to the aptness of the arguments which the writer of this speech has contrived to put together.

Malicious people have spread rumours to the effect that the playwright has contaminated⁹ many Greek plays while creating few Latin ones. He does not deny that this is so; he does not re-

⁷ On the problem caused by this line see Introductory Note.

⁸ The implication is that these details were posted on notices by the aediles who were in charge of the games.

⁹ On "contamination" see Introduction.

20 neque se pigere et deinde facturum autumat.
 habet bonorum exemplum, quo exemplo sibi
 licere facere quod illi fecerunt putat.
 tum quod malevolus vetus poeta dicitur
 repente ad studium hunc se applicasse musicum,
 25 amicum ingenio fretum, haud natura sua,
 arbitrium vostrum, vostra existumatio
 valebit. quare omnis vos oratos volo
 ne plus iniquom possit quam aequom oratio.
 facite aequi sitis, date crescendi copiam
 novarum qui spectandi faciunt copiam
 30 sine vitiis. ne ille pro se dictum existumet
 qui nuper fecit servo currenti in via
 decesse populum. quor insano serviat?
 de illius peccatis plura dicet quom dabit
 alias novas, nisi finem maledictis facit.
 35 adeste aequo animo, date potestatem mihi
 statariam agere ut liceat per silentium,
 ne semper servos currens, iratus senex
 edax parasitus, sycophanta autem impudens,
 avarus leno assidue agendi sint seni
 40 clamore summo, cum labore maxumo.
 mea causa causam hanc iustam esse animum inducite,
 ut aliqua pars laboris minuatur mihi.
 nam nunc novas qui scribunt nil parcunt seni.
 si quae laboriosa est, ad me curritur;

³⁹ seni Σ, mihi A

¹⁰ In the prologue of *The Woman of Andros* (18–20) Terence names Naevius, Plautus, and Ennius as his models.

¹¹ That is, Luscius of Lanuvium (see Introduction).

gret it and he declares that he will do the same again. He has
 good writers¹⁰ as a precedent, and he reckons that with them as
 a precedent he is permitted to do what they did. The malicious
 old playwright¹¹ further asserts that our author has taken up the
 dramatic art rather suddenly, relying on the talent of his
 friends¹² and not on his natural ability. This is a matter for your
 judgement; you shall decide the issue.

I should like you all to be persuaded not to let biased argu-
 ments have more weight than unbiased ones. Make sure that
 you are fair, and give those writers a chance to flourish who give
 you the chance to see new plays not marred by faults. The
 playwright¹³ who recently portrayed a crowd making way for a
 running slave in the street¹⁴ should not imagine that I am in-
 cluding him in this: why should anyone defend a madman? Our
 author will have more to say about *his* failings when he writes
 other new plays, if he doesn't put an end to his slanders.

Listen with open minds, and give me the opportunity to per-
 form a quiet¹⁵ play without interruption. I do not wish in my old
 age to be continually playing running slaves, angry old men,
 hungry parasites, brazen tricksters, and greedy pimps, all at the
 top of my voice and with a great effort. For my sake, be con-
 vinced that my cause is just, so that I may enjoy some diminu-
 tion of my labours. Those who write new plays nowadays have
 no concern for my old age. If it's a play full of action, they come

¹² The reference is to members of the so-called "Scipionic circle" (see Introduction).

¹³ This is Luscius again.

¹⁴ The "running slave" scene is a standard scene of Roman comedy, which Terence himself uses four times in six plays.

¹⁵ That is, one which depends on talk (Latin *stataria*) rather than on action (Latin *motoria*).

TERENCE

45 si lenis est, ad alium defertur gregem.
 in hac est pura oratio. experimini
 in utramque partem ingenium quid possit meum.
 [si numquam avare pretium statui arti meae
 et eum esse quaestum in animum induxi maxumum
 50 quam maxime servire vestris commodis,]
 exemplum statuite in me, ut adolescentuli
 vobis placere studeant potius quam sibi.

ACTUS I

I. i: CHREMES. MENEDEMUS.

CHR quamquam haec inter nos nuper notitia admodumst
 (inde adeo quod agrum in proximo hic mercatus es)
 55 nec rei fere sane amplius quicquam fuit,
 tamen vel virtus tua me vel vicinitas,
 quod ego in propinqua parte amicitiae puto,
 facit ut te audacter moneam et familiariter,
 quod mihi videre praeter aetatem tuam
 60 facere et praeterquam res te adhortatur tua.
 nam, pro deum atque hominum fidem, quid vis tibi aut
 quid quaeris? annos sexaginta natus es
 aut plus eo, ut conicio. agrum in his regionibus
 meliorem neque preti maioris nemo habet.
 65 servos compluris; proinde quasi nemo siet,

48-50 = *Hec.* 49-51 *om. edd.*, 48-9 *om. A*

¹⁶ These lines recur at *The Mother-in-Law* 49-51 and are therefore suspect, especially as the first two are omitted here by the Bembine MS (A).

¹⁷ The jerkin is the suggestion of Varro, *On Agriculture* 2.11.11.

THE SELF-TORMENTOR

to me; if it's a sedate one, they go to another company. This play depends purely on its language. Try what my talent can achieve in either type of play. [If I have never been greedy in setting a price on my art, and am resolved that my greatest reward is to serve your interests as best I can]¹⁶ set me up as a precedent, so that young writers may be eager to please you rather than themselves.

ACT ONE

Enter CHREMES from the left with MENEDEMUS, who is wearing a leather jerkin¹⁷ and carrying several large hoes.

CHR (*pompously*) Although our acquaintance is quite recent (in fact it dates from the time you bought the farm next door) and we have scarcely had any further dealings with each other, nonetheless your good character and the fact that we are neighbours (which I think is the nearest thing to being friends) persuade me to offer you a bold piece of advice, person to person, to the effect that you seem to me to be behaving inappropriately for your years and for the requirements of your circumstances. In the name of gods and men, what are you up to? What are you trying to achieve? You're sixty years of age, or more, at a guess. Nobody in this area has better or more valuable land.¹⁸ You have quite a lot of slaves, but you perform their tasks

¹⁸ We possess the corresponding passage of Menander (fr. 77 Kassel-Austin), which reads: "In the name of Athena, you're insane, when you're so old; you must be about sixty. Of the people of Halae you've acquired the finest piece of land among the three, and, best of all, it's unmortgaged." There were two villages called Halae in Attica. The reference of "among the three" is not clear.

TERENCE

ita attente tute illorum officia fungere.
 numquam tam mane egredior neque tam vesperi
 domum revertor quin te in fundo conspicer
 fodere aut arare aut aliquid ferre. denique
 70 nullum remittis tempus neque te respicis.
 haec non voluptati tibi esse satis certo scio. "at
 enim" dices "quantum hic operis fiat paenitet."
 quod in opere faciundo operae consumis tuae,
 si sumas in illis exercendis, plus agas.

75 MEN Chreme, tantumne ab re tuast oti tibi
 aliena ut cures ea quae nil ad te attinent?
 CHR homo sum; humani nil a me alienum puto.
 vel me monere hoc vel percontari puta.
 rectumst, ego ut faciam; non est, te ut deterream.

80 MEN mihi sic est usus; tibi ut opus facto est face.
 CHR an quoquam est usus homini se ut cruciet?
 MEN mihi.
 CHR si quid laborist, nollem. sed quid istuc malist?
 quaeso, quid de te tantum meruisti?

MEN eheu!
 CHR ne lacruma atque istuc quidquid est fac me ut sciam.
 85 ne retice, ne verere; crede, inquam, mihi.
 aut consolando aut consilio aut re iuvero.

MEN scire hoc vis?
 CHR hac quidem causa qua dixi tibi.
 MEN dicetur.

CHR at istos rastros interea tamen
 appone, ne labora.

MEN minime.

THE SELF-TORMENTOR

yourself as assiduously as if you had none. I never go
 out so early in the morning or return home so late in the
 evening that I don't see you on your farm digging or
 ploughing or carrying something. In short you never
 slacken off or take any thought for yourself. I'm pretty
 sure you're not enjoying this way of life. "Well," you may
 say, "I'm not satisfied with the amount of work that's
 getting done here." But if you spent the effort which you
 spend on doing the work on putting *them* to work, you'd
 be better off.

MEN Chremes, do you have so much free time from your own
 business that you concern yourself with other people's
 affairs when they have nothing to do with you?

CHR I'm human, and I regard no human business as other
 people's. Take it as advice or, if you like, as a question. If
 your behaviour's right, I'll follow your example; if not, I'll
 try to dissuade you.

MEN I need to behave this way; you do what you want to do.

CHR Does anyone need to torment himself?

MEN Yes, I do.

CHR If you've a problem, I'm sorry. But what's wrong? Tell
 me, how do you deserve such treatment?

MEN (*sobbing*) Oh dear, oh dear!

CHR Don't weep. Whatever your trouble is, tell me all about it;
 don't keep it to yourself. Don't be afraid; trust me, I say.
 I'll help you whether you need consolation or counsel or
 money.

MEN Do you really want to know?

CHR Yes, and I've explained why.

MEN I'll tell you.

CHR But first put down those hoes. Don't burden yourself.

MEN Certainly not.

TERENCE

- CHR quam rem agis?
 90 MEN sine me vocivom tempus ne quod dem mihi laboris.
 CHR non sinam, inquam.
 MEN ah! non aequom facis.
 CHR hui! tam gravis hos, quaeso?
 MEN sic meritumst meum.
 CHR nunc loquere.
 MEN filium unicum adolescentulum habeo. at quid dixi habere me? immo habui, Chreme. nunc habeam necne incertumst.
 95 CHR quid ita istuc?
 MEN scies.
 est e Corintho hic advena anus paupercola. eius filiam ille amare coepit perdit, prope iam ut pro uxore haberet. haec clam me omnia. ubi rem rescivi, coepi non humanitus
 100 neque ut animum decuit aegrotum adolescentuli tractare sed vi et via pervolgata patrum. cotidie accusabam: "hem! tibine haec diutius licere speras facere me vivo patre, amicam ut habeas prope iam in uxoris loco?"
 105 erras, si id credis, et me ignoras, Clinia. ego te meum esse dici tantisper volo dum quod te dignumst facies. sed si id non facis, ego quod me in te sit facere dignum invenero. nulla adeo ex re istuc fit nisi ex nimio otio.
 110 ego istuc aetatis non amori operam dabam sed in Asiam hinc abii propter pauperiem atque ibi simul rem et gloriam armis belli repperi." postremo adeo res rediit. adolescentulus saepe eadem et graviter audiendo victus est.

THE SELF-TORMENTOR

- CHR What are you trying to achieve?
 MEN Allow me to deny myself time off from work.
 CHR I won't allow you, I say. (*he relieves Menedemus of the hoes*)
 MEN Oh! That's not fair.
 CHR (*weighing the hoes*) Wow! Are they really so heavy?
 MEN It's what I deserve.
 CHR (*putting them down*) Now tell me your story.
 MEN I have a one and only son, a young lad. But why did I say, have? Had, rather, Chremes; it's not clear whether I have one now or not.
 CHR How do you mean?
 MEN I'll tell you. There's a penniless old woman here, an immigrant from Corinth. My son fell desperately in love with her daughter, and practically treated her as his wife. All this unknown to me. When I found out, I didn't handle him humanely and with due regard to the feelings of a lovesick lad, but harshly, as is the common way of fathers. Day after day I would find fault with him: "What! Do you expect to be allowed to carry on like this any longer while your father's alive? Treating a mistress practically as a wife? If you believe that, you're making a mistake. You don't know me, Clinia. I am willing for you to be called my son only as long as your behaviour is worthy of you. If it isn't, I will devise some action against you which is worthy of me. In fact, this is only happening because you have time on your hands. When I was your age, I didn't spend my time on love affairs. I had no money, so I went off to Asia and gained both wealth and glory on the battlefield." Finally matters came to a head. The poor lad was worn down by hearing the same things emphasised

TERENCE

115 putavit me et aetate et benevolentia
 plus scire et providere quam se ipsum sibi.
 in Asiam ad regem militatum abiit, Chreme.
 CHR quid ais?
 MEN clam me profectus mensis tris abest.
 CHR ambo accusandi, etsi illud inceptum tamen
 120 animist pudentis signum et non instrenui.
 MEN ubi comperi ex iis qui ei fuere conscii,
 domum revortor maestus atque animo fere
 perturbato atque incerto prae aegritudine.
 assido: accurrunt servi, soccos detrahunt.
 125 video alios festinare, lectos sternere,
 cenam apparare. pro se quisque sedulo
 faciebant quo illam mihi lenirent miseriam.
 ubi video, haec coepi cogitare: "hem! tot mea
 solius solliciti sunt causa ut me unum expleant?
 130 ancillae tot me vestiant? sumptus domi
 tantos ego solus faciam? sed gnatum unicum,
 quem pariter uti his decuit aut etiam amplius,
 quod illa aetas magis ad haec utenda idoneast,
 eum ego hinc eieci miserum iniustitia mea.
 135 malo quidem me dignum quovis deputem,
 si id faciam. nam usque dum ille vitam illam colet
 inopem carens patria ob meas iniurias,
 interea usque illi de me supplicium dabo,
 laborans, parcens, quaerens, illi serviens."
 140 ita facio prorsus. nil relinquo in aedibus
 nec vas nec vestimentum; corrasi omnia.

¹⁹ The reference is to mercenary service in the army of one of the Hellenistic kings who came into power after the death of Alexander in 323 B.C.

THE SELF-TORMENTOR

over and over again. He reckoned that with my age and concern for him I was wiser than he was and had a better understanding of what was good for him. He went off to Asia to serve under the king, Chremes.¹⁹
 CHR What are you saying?
 MEN He left without telling me, and he's been away three months.
 CHR You're both at fault, though his action does suggest a sense of shame and a certain amount of enterprise.
 MEN When I found out from those who were in his confidence, I returned home, sad, pretty upset, and uncertain what to do in my distress. I sat down, and slaves ran up and took off my shoes. I saw others bustling about, setting the table,²⁰ preparing the dinner, every one of them doing his very best to soothe my grief. When I saw them, I began to think: "What! So many people taking all this trouble just for my sake, to satisfy one man's needs? Should I have so many maids to dress me? Should I be so extravagant when I'm living at home alone? And my only son, who should be enjoying these things as much—or indeed more, since he's at a more suitable age to enjoy them—I've driven him out of here, poor boy, by my unjust treatment. I should regard myself as deserving any misfortune you care to name, if I carried on like this. So long as he lives a life of poverty and exile through my injustice, I shall punish myself on his behalf, toiling, scraping, earning my living, slaving away for him." I'm doing exactly that. I've left nothing in the house, no silver plate, no fine clothing; I collected it all up. All my maids

²⁰ Literally, "spreading the couches"; the couches at which diners reclined while eating were spread with coverlets.

TERENCE

165 MEN non convenit, qui illum ad laborem impepulerim,
nunc me ipsum fugere.

CHR sicin est sententia?

MEN sic.

CHR bene vale.

MEN et tu.

CHR lacrumas excussit mihi
miseretque me eius. sed, ut diei tempus est,
tempust monere me hunc vicinum Phanium
170 ad cenam ut veniat. ibo, visam si domist.
nil opus fuit monitore. iamdudum domi
praesto apud me esse aiunt. egomet convivas moror.
ibo adeo hinc intro. sed quid crepuerunt fores
hinc a me? quisnam egreditur? huc concessero.

I. ii: CLITIPHO. CHREMES.

175 CLIT nil adhuc est quod vereare, Clinia. haudquaquam etiam
cessant
et illam simul cum nuntio tibi hic adfuturam hodie scio.
proin tu sollicitudinem istam falsam quae te excruciat
mittas.

CHR quicum loquitur filius?

CLIT pater adest quem volui. adibo. pater, opportune advenis.

180 CHR quid id est?

CLIT hunc Menedemum nostin nostrum vicinum?

¹⁶⁵ impepulerim *Kauer-Lindsay*, hinc pepulerim *Bentley*, impule-
rim *codd.* ¹⁶⁹ tempust *add. Bentley*

²³ This momentary vacating of the stage is awkward and unusual. It is likely that in the Greek original there was a divine prologue (omitted by Terence) between Chremes' disappearance and reappearance. It is also likely that Phania's house was conceived of as situated somewhere

THE SELF-TORMENTOR

MEN It's not proper, when I've imposed hardship on him, for me to avoid it myself.

CHR Is your mind made up?

MEN Yes.

CHR Goodbye.

MEN Goodbye. (*he picks up his hoes and goes into his house*)

CHR (*to himself*) He made me shed a tear, and I'm sorry for him. But, seeing what time of day it is, it's time to remind my neighbour Phania here to come over for dinner. I'll go and see if he's at home. (*he disappears into Phania's house and reappears almost immediately*).²³ He didn't need reminding. They say he's been over at my place for some time. I'm the one who's keeping the guests waiting. I'll go straight in. But that's my door.²⁴ Who's coming out? I'll stand aside here. (*he does so*)

Enter CLITIPHO from Chremes' house.

CLIT (*speaking back inside the house*) There's nothing to be afraid of, Clinia. They're not at all late, and I'm sure she'll be here for you today when the messenger returns. So put aside that worry which is tormenting you: it isn't warranted.

CHR (*aside*) Who's my son talking to?

CLIT (*aside*) It's my father, just who I wanted. I'll approach him. (*to Chremes*) Father, your return is well timed.

CHR What's this about?

CLIT You know our neighbour Menedemus here?

offstage in the Greek version; this passage is the only reason for placing it onstage in Terence.

²⁴ See *The Woman of Andros* note 40.

TERENCE

- CHR probe.
- CLIT huic filium scis esse?
- CHR audivi esse in Asia.
- CLIT non est, pater;
apud nos est.
- CHR quid ais?
- CLIT advenientem, e navi egredientem ilico
abduxi ad cenam. nam mihi cum eo iam inde usque a
pueritia
fuit semper familiaritas.
- CHR voluptatem magnam nuntias.
185 quam vellem Menedemum invitatum ut nobiscum esset
amplius
ut hanc laetitiam necopinanti primus obicerem ei domi!
atque etiam nunc tempus est.
- CLIT cave faxis. non opus est, pater.
- CHR quapropter?
- CLIT quia enim incertumst etiam quid se faciat. modo venit,
timet omnia, patris iram et animum amicae erga se ut sit
suae.
- 190 eam misere amat. propter eam haec turba atque abitio
evenit.
- CHR scio.
- CLIT nunc servolum ad eam in urbem misit et ego nostrum
una Syrum.
- CHR quid narrat?
- CLIT quid ille? miserum se esse.
- CHR miserum? quem minus crederest?
quid relinquist quin habeat quae quidem in homine dicun-
tur bona?

THE SELF-TORMENTOR

- CHR Well.
- CLIT You know he has a son?
- CHR I've heard he's in Asia.
- CLIT He's not, father; he's at our house.
- CHR What are you saying?
- CLIT When he arrived, as soon as he disembarked from the
ship, I brought him here to dinner. We've always been
good friends right from boyhood.
- CHR This is splendid news. If only I'd pressed my invitation to
Menedemus to join us a bit harder! I could have been the
first to present him with this unexpected joyful news in
my own home. And there's still time.
- CLIT Don't do it, father. It's not a good idea.
- CHR How so?
- CLIT Because it's still unclear what he's going to do with
himself. He's only just arrived, he's apprehensive about
everything—his father's anger and how his girl friend
feels towards him. He's desperately in love with her. It
was because of her that this trouble arose and he left
home.
- CHR I know.
- CLIT Now he's sent his slave into town²⁵ to fetch her, and I've
sent our Syrus along with him.
- CHR What does he have to say himself?
- CLIT Him? That he's miserable.
- CHR Miserable? Can you imagine anyone less miserable?
What does he lack of the so-called blessings of human

²⁵ Namely, Athens.

TERENCE

parentis, patriam incolumem, amicos, genus, cognatos,
ditias.

195 atque haec perinde sunt ut illius animus qui ea possidet:
qui uti scit, ei bona, illi qui non utitur recte, mala.

CLIT immo ill' fuit senex importunus semper, et nunc nil magis
vereor quam ne quid in illum iratus plus satis faxit, pater.

CHR illicine? sed reprimam me; nam in metu esse hunc illist
utile.

200 CLIT quid tute tecum?

CHR dicam. utut erat, mansum tamen oportuit.
fortasse aliquanto iniquior erat praeter eius lubidinem:
pateretur. nam quem ferret si parentem non ferret
suom?

huncin erat aequom ex illius more an illum ex huius
vivere?

et quod illum insimulat durum, id non est. nam paren-
tum iniuriae

205 unius modi sunt ferme, paullo quist homo tolerabilis.
scortari crebro nolunt, nolunt crebro convivariet,
praebent exigue sumptum; atque haec sunt tamen ad vir-
tutem omnia.

210 CLIT verum ubi animus semel se cupiditate devinxit mala,
necesses, Clitipho, consilia consequi consimilia. hoc
scitumst, periculum ex aliis facere tibi quod ex usu siet.
ita credo.

CHR ego ibo hinc intro, ut videam nobis quid cenae siet.
tu, ut tempus est diei, vide sis ne quo hinc abeas longius.

¹⁹⁹ illicine *Fleckeisen metro consulens, illene codd. Eugr.*

THE SELF-TORMENTOR

life—parents, a secure fatherland, friends, family, rela-
tives, wealth? And yet what these things are depends on
the attitude of the man who possesses them; they're good
for those who know how to enjoy them, bad for those who
don't enjoy them properly.

CLIT There's more to it than that. The old man was always
bullying him, and what I most fear now is that he'll lose
his temper and overreact, father.

CHR Him? (*aside*) But I must restrain myself. It's in his inter-
est for his son to be afraid of him.

CLIT What are you saying to yourself?

CHR I'll tell you. Whatever the situation, the boy should have
stayed at home. Perhaps his father was a bit too harsh for
his liking. He should have put up with it. Who was he go-
ing to bear with if he couldn't bear with his own father?
Should we expect the son to live by the father's rules or
the father by the son's? He accuses his father of being
strict, but it's not so. The restrictions parents impose are
nearly all of the same kind, if they're at all reasonable
people. They don't like continuous chasing after girls,
they don't like continuous drinking parties, and they
keep their sons short of money. But, after all, the inten-
tion of all this is to preserve their morals; once a charac-
ter's in the grip of base desires, Clitipho, it's inevitable
that it will continue down the same path. The smart thing
is to test on others what is going to be good for yourself.

CLIT (*totally unconvinced*) I suppose so.

CHR I'll go inside and see what's for dinner. As for you, seeing
what time of day it is, please make sure you don't go too
far away. (*he goes into his house, leaving Clitipho onstage
alone*)

TERENCE

ACTUS II

II. i: CLITIPHO.

215 CLIT quam iniqui sunt patres in omnis adulescentis iudices!
qui aequom esse censent nos a pueris ilico nasci senes,
neque illarum affinis esse rerum quas fert adulescentia.
ex sua lubidine moderantur nunc quaest, non quae olim
fuit.

mihi si umquam filius erit, ne ille facili me utetur patre.
nam et cognoscendi et ignoscendi dabitur peccati locus.
non ut meus, qui mihi per alium ostendit suam senten-
tiam.

220 perii! is mi, ubi adbibit plus paullo, sua quae narrat faci-
nora!

nunc ait "periculum ex aliis facito tibi quod ex usu siet,"
astutus! ne ille haud scit quam mihi nunc surdo narret
fabulam.

magis nunc me amicae dicta stimulant, "da mihi" atque
"affer mihi."

quoi quod respondeam nil habeo, neque me quisquamst
miserior.

225 nam hic Clinia, etsi is quoque suarum rerum satagit, at
tamen

habet bene et pudice eductam, ignaram artis mere-
triciae.

meast potens, procax, magnifica, sumptuosa, nobilis.
tum quod dem "recte" est. nam nil esse mihi religios-
dicere.

hoc ego mali non pridem inveni neque etiamdum scit
pater.

THE SELF-TORMENTOR

ACT TWO

CLIT (*to himself*) How unfair all fathers are in their judgment
of the young! They expect us to be born into old age right
from boyhood and to have no liking for what youth offers.
They control us on the basis of their own desires, their
present ones, not those they once had. If I ever have
a son, he'll find me an easygoing father, believe me.
There'll be times when misdeeds are looked into and
times when they're overlooked. I won't be like my own
father, who reveals what he thinks through the example
of somebody else. Damn it all! The escapades of his own
he recounts to me when he's had a bit too much to drink!
But now he says, "Test in others what is going to be good
for yourself," the cunning old blighter! He doesn't realise
that with me he's telling tales to the deaf,²⁶ believe me. At
the moment I'm more troubled by what my mistress says:
"give me this" and "bring me that." I've no way of re-
sponding, and no one's more miserable than me. Clinia
here, although he too has his hands full with his affair,
at least has a girl brought up in purity and innocence,
ignorant of the wiles of courtesans. Mine is a strong-
willed, demanding, arrogant, expensive, high and mighty
creature. As for giving her gifts, it's a case of "yes, of
course"; I haven't the nerve to tell her that I haven't a
thing. I've only got myself into this situation recently, and
my father still doesn't know about it.

²⁶ The phrase is proverbial.

TERENCE

II. ii: CLINIA. CLITIPHO.

230 CLIN si mihi secundae res de amore meo essent, iamdudum
scio
venissent. sed vereor ne mulier me absente hic corrupta
sit.
concurrunt multae opiniones quae mihi animum exau-
geant,
occasio, locus, aetas, mater quouis sub imperio mala,
quod nil iam praeter pretium dulcest.

CLIT Clinia!

CLIN ei misero mihi!

235 CLIT etiam caves ne videat forte hic te a patre aliquis exiens?

CLIN faciam. sed nescioquid profecto mi animus praesagit
mihi.

CLIT pergin istuc prius diiudicare quam scis quid veri siet?

CLIN si nil mali esset, iam hic adessent.

CLIT iam aderunt.

CLIN quando istuc erit?

240 CLIT non cogitas hinc longule esse? et nosti mores mulierum.
dum moliuntur, dum conantur, annus est.

CLIN o Clitipho,
timeo.

CLIT respira. eccum Dromonem cum Syro una. adsunt tibi.

II. iii: SYRVS. DROMO. CLINIA. CLITIPHO.

SYR ain tu?

DRO sic est.

SYR verum interea, dum sermones caedimus,
illae sunt relictae.

CLIT mulier tibi adest. audin, Clinia?

THE SELF-TORMENTOR

Enter CLINIA from Chremes' house in an agitated mood.

CLIN *(to himself)* If fortune looked kindly on my love affair, the women would have been here long ago, I know. But I'm afraid that she has been corrupted here in my absence. There are lots of factors which combine to increase my anxiety: the opportunity, the situation, her age, and that wicked mother who has her under her thumb, who cares for nothing but money.

CLIT Clinia!

CLIN Oh dear! I'm so miserable!

CLIT Be careful. Somebody may come out of my father's house and see you here.

CLIN I will. But I foresee trouble ahead, I promise you.

CLIT Do you insist on prejudging the situation before you know the truth?

CLIN If nothing was wrong, they'd be here by now.

CLIT They'll be here soon.

CLIN And when will that be?

CLIT Don't you realise that it's some distance from here? And you know how women are. While they're making their preparations and getting themselves going, a year goes by.

CLIN Oh Clitipho! I'm afraid.

CLIT *(looking down the street)* You can breathe again. Look, there's Dromo, and Syrus with him. They're here.

Enter SYRUS and DROMO from the right.

SYR Do you say so?

DRO It's true.

SYR In the meantime, while we've been chatting away, the women have been left behind.

CLIT *(to Clinia)* Your girl's here. Do you hear, Clinia?

TERENCE

245 CLIN ego vero audio nunc demum et video et valeo, Clitipho.
 SYR minume mirum: adeo impeditae sunt. ancillarum gregem
 ducunt secum.

CLIN perii! unde illi sunt ancillae?
 CLIT men rogas?
 SYR non oportuit relictas. portant quid rerum!

CLIN ei mihi!
 SYR aurum, vestem! et vesperascit et non noverunt viam.
 250 factum a nobis stultest. abi dum tu, Dromo, illis obviam.
 propera. quid stas?

CLIN vae misero mi! quanta de spe decidi!
 CLIT quid istuc? quae res te sollicitant autem?

CLIN rogitas quid siet?
 viden tu? ancillas, aurum, vestem, quam ego cum una
 ancillula
 hic reliqui, unde esse censes?

CLIT vah! nunc demum intellego.
 255 SYR di boni! quid turbaest? aedes nostrae vix capient, scio.
 quid comedent! quid ebibent! quid sene erit nostro miserius?

CLIN sed video eccos quos volebam.
 o Iuppiter, ubinamst fides?

dum ego propter te errans patria careo demens, tu
 interea loci
 conlocupletasti te, Antiphila, et me in his deseruisti
 malis,
 propter quam in summa infamia sum et meo patri minus
 obsequens.
 260 quoius nunc pudet me et miseret, qui harum mores can-
 tabat mihi,

THE SELF-TORMENTOR

CLIN (to Clitipho) I do indeed hear at last, and I see them, and I'm restored to health, Clitipho.

SYR (to Dromo) It's not at all surprising: they've so much baggage. They're bringing a flock of maids with them.

CLIN Damn it! Where did *she* get maids from?

CLIT Are you asking me?

SYR (to Dromo) We shouldn't have left them behind. They're carrying an awful lot.

CLIN Oh dear!

SYR (to Dromo) All that gold and fine clothing! Evening's coming on and they don't know the way. We've acted stupidly. You go and meet them, Dromo. Hurry up. What are you waiting for? (*Dromo exits right*)

CLIN Oh damn and blast! Such high hopes dashed!

CLIT What's the matter? What's upsetting you?

CLIN Need you ask? Can't you see? Maids, gold, fine clothing—where do you suppose she got these from, when I left her here with one little maid?

CLIT Huh! Now I understand at last.

SYR (*aside*) Good gods! What a crowd! Our house will barely hold them, I'm sure. How much they'll eat! How much they'll drink! Who will be more miserable than our old man? (*seeing Clinia and Clitipho*) But there are the people I'm looking for.

CLIN (*to himself*) By Jupiter, where has loyalty gone? While I was wandering in exile out of my mind on your account, Antiphila, you used the time to enrich yourself; you abandoned me in my troubles, when for your sake I'm in utter disgrace and have disobeyed my father. I now feel shame and regret towards him because, when he harangued me

245-6 minume . . . secum Syro dant codd. pl., Dromoni P²

TERENCE

monuisse frustra neque eum potuisse umquam ab hac
me expellere.

quod tamen nunc faciam; tum quom gratum mi esse po-
tuit nolui.

nemost miserior me.

SYR hic de nostris verbis errat videlicet
quae hic sumus locuti. Clinia, aliter tuom amorem at-
quest accipis.

265 nam et vitast eadem et animus te erga idem ac fuit,
quantum ex ipsa re coniecturam fecimus.

CLIN quid est, obsecro? nam mihi nunc nil rerum omniumst
quod malim quam me hoc falso suspicariet.

SYR hoc primum, ut ne quid huius rerum ignores: anus
270 quaest dicta mater esse ei antehac, non fuit.
ea obiit mortem. hoc ipsa in itinere alterae
dum narrat forte audivi.

CLIT quaenamst altera?

SYR mane. hoc quod coepi primum enarrem, Clitipho;
post istuc veniam.

CLIT propera.

SYR iam primum omnium
275 ubi ventum ad aedis est, Dromo pultat fores.
anus quaedam prodit. haec ubi aperuit ostium,
continuo hic se coniecit intro. ego consequor.
anus foribus obdit pessulum, ad lanam redit.

280 hic sciri potuit aut nusquam alibi, Clinia,
quo studio vitam suam te absente exegerit,
ubi de improvisost interventum mulieri.
nam ea res dedit tum existumandi copiam
cotidianae vitae consuetudinem,
quae quousque ingenium ut sit declarat maxume.

THE SELF-TORMENTOR

on the character of such women, his warnings fell on deaf
ears, and he was never able to make me give her up. I'll
do it now, but I refused to when I could have earned his
favour. Nobody is more miserable than me.

SYR (*aside*) He's evidently misunderstood what we were say-
ing just now. (*to Clinia*) Clinia, you're mistaken about
your girl. Her way of life and her feelings for you are the
same as they were, to judge from the facts of the situa-
tion.

CLIN What facts, for heaven's sake? There's nothing in the
world that I'd like better now than to find my suspicions
unfounded.

SYR The first point is this, to give you the whole picture. The
old woman who was previously said to be her mother
wasn't. And she's now dead. I happened to hear your girl
telling this to the other woman on the way.

CLIT Who's this other woman?

SYR Wait a minute. Let me finish my story first, Clitipho.
Then I'll come to that.

CLIT Hurry up, then.

SYR First of all, when we came to the house, Dromo knocked
on the door. An old woman came out. When she opened
the door, he immediately rushed in, and I followed. The
old woman bolted the door and went back to her spin-
ning. If ever there was a way to find out how she spent her
life in your absence, Clinia, this was it, when we burst in
unexpectedly. That gave us the means to judge how she
lived her everyday life, which is what gives the clearest
picture of a person's character. We found her busily

- 285 textentem telam studiose ipsam offendimus,
mediocriter vestitam veste lugubri,
(eius anuis causa opinor quae erat mortua)
sine auro, tum ornatam ita uti quae ornantur sibi,
290 nulla arte malas expolitam muliebri;
capillus passus, prolixus, circum caput
reiectus neglegenter. pax!
- CLIN Syre mi, obsecro
ne me in laetitiam frustra conicias.
- SYR anus
subtemen nebat. praeterea una ancillula
erat. ea texebat una, pannis obsita,
295 neglecta, immunda illuvie.
- CLIT si haec sunt, Clinia,
vera, ita uti credo, quis test fortunatior?
scin hanc quam dicit sordidatam et sordidam?
magnum hoc quoque signumst dominam esse extra
noxiam,
300 quom eius tam negleguntur internuntii.
nam disciplinast isdem munerarier
ancillas primum, ad dominas qui affectant viam.
- CLIN perge, obsecro te, et cave ne falsam gratiam
studeas inire. quid ait ubi me nominas?
- SYR ubi dicimus redisse te et rogare uti
305 veniret ad te, mulier telam desinit
continuo et lacrumis opplet os totum sibi,
facile ut scires desiderio id fieri tuo.
- CLIN prae gaudio, ita me di ament, ubi sim nescio.
ita timui.

²⁸⁹ nulla arte malas *Fleckeisen*, nulla mala (malam Σ) re esse *codd.*
edd. dubitanter vel desperantes

- weaving at her loom, clothed modestly in mourning
clothes (I presume for the sake of the old lady who had
died), with no jewellery, dressed in fact like those who
dress to please themselves, her cheeks untouched by
women's arts, her hair loose and flowing and tossed back
carelessly behind her head. Enough said!
- CLIN My dear Syrus, I beg you, don't raise my hopes in vain.
- SYR The old woman was spinning the yarn. Apart from her
there was one young maid. She was weaving alongside,
dressed in rags, unkempt, filthy.
- CLIT If this is true, Clinia, as I believe it is, who is luckier than
you? You heard the maid described as shabby and dirty?
It is a sure sign that the mistress is beyond reproach when
her go-betweens are so neglected. It's standard practice
for those who seek access to the mistress to give presents
to the maid first.
- CLIN (to Syrus) Go on, I beg you, and mind you don't try to
earn my gratitude by falsifying the truth. What did she
say when you mentioned my name?
- SYR When we said that you had returned and were asking her
to come to you, she stopped her weaving at once and
covered her whole face with tears; anyone could see that
she had been longing for you.
- CLIN Heaven help me, I don't know where I am for joy. I was so
afraid.

²⁹⁰ passus Σ, pexus A *Don ad Ph.* 106

³⁰⁵ desinit A, deserit Σ *Eugr.*

³⁰⁷ facile ut . . . tuo *scripsi metro consulens*, ut facile . . . tuo *codd.*, ut
facile (tuo *secluso*) *edd.*

TERENCE

- CLIT at ego nil esse scibam, Clinia.
 310 SYR agedum vicissim, Syre, dic quae illast altera.
 SYR adducimus tuam Bacchidem.
 CLIT hem! quid? Bacchidem?
 eho, sceleste, quo illam ducis?
 SYR quo ego illam? ad nos scilicet.
 CLIT ad patrem?
 SYR ad eum ipsum.
 CLIT o hominis impudentem audaciam!
 SYR heus,
 315 CLIT non fit sine periculo facinus magnum nec memorabile.
 CLIT hoc vide: in mea vita tu tibi laudem is quaesitum, scelus?
 CLIT ubi si paullulum modo quid te fugerit, ego perierim.
 CLIT quid illo facias?
 SYR at enim—
 CLIT quid "enim"?
 SYR si sinas, dicam.
 CLIN sine.
 CLIT sino.
 SYR ita res est haec nunc quasi quom—
 CLIT quas, malum, ambages mihi
 CLIN narrare occipit?
 SYR Syre, verum hic dicit. mitte, ad rem redi.
 320 SYR enimvero reticere nequeo. multimodis iniurius,
 SYR Clitipho, es neque ferri potis es.
 CLIN audiendum herclest: tace.
 SYR vis amare, vis potiri, vis quod des illi effici:
 SYR tuom esse in potiundo periculum non vis. haud stulte
 SYR sapis,
 SYR siquidem id saperest velle te id quod non potest contin-
 SYR gere.

THE SELF-TORMENTOR

- CLIT Well, I knew it was nothing, Clinia. But, to change the
 subject, Syrus, tell me who the other woman is.
 SYR We're bringing your Bacchis.
 CLIT What! Really? Bacchis? Hey, you villain, where are you
 bringing her?
 SYR Where? To our house, of course.
 CLIT To my father's?
 SYR Exactly.
 CLIT Oh, the brazen impudence of the fellow!
 SYR Listen, no great or memorable deed is ever achieved
 without a risk.
 CLIT Look here: are you trying to win glory for yourself at the
 risk of my life, you villain? If you make the slightest slip,
 I'm the one who'll be ruined. (to Clinia) What would you
 do with him?
 SYR Well—
 CLIT How do you mean "Well"?
 SYR If you'd let me, I'd tell you.
 CLIN Let him.
 CLIT All right.
 SYR The present situation is rather like when—
 CLIT (impatiently) What the hell's this rigmarole he's embark-
 ing on?
 CLIN He's right, Syrus. Forget that, and come to the point.
 SYR (angrily) Very well, I'm going to speak out. You ill-treat
 me in many ways, Clitipho, and I won't stand for it.
 CLIN (to Clitipho, who is visibly exasperated by this remark)
 You need to listen to him, heaven knows. Say nothing.
 SYR You want to love your girl, you want to possess her, you
 want the means to give her presents; but you don't want
 the risks of possessing her. This is no foolish wisdom, if it
 is wisdom to want what you can't possibly have. You have

TERENCE

- SYR
 340 ibo obviam, hinc dicam ut revortantur domum.
 CLIT quid dixti? maxime.
hem!
 SYR ademptum tibi iam faxo omnem metum,
 in aurem utramvis otiose ut dormias.
 CLIT quid ago nunc?
 CLIN tune? quod boni—
 CLIT Syre, dic modo
 verum.
 SYR age modo. hodie sero ac nequiquam voles.
 345 CLIN —datur, fruare dum licet. nam nescias—
 CLIT Syre, inquam.
 SYR perge porro, tamen istuc ago.
 CLIN —eius sit potestas posthac an numquam tibi.
 CLIT verum hercle istuc est. Syre, Syre, inquam! heus, heus,
 Syre!
 SYR concaluit. quid vis?
 CLIT redi, redi.
 SYR adsum. dic quid est.
 350 iam hoc quoque negabis tibi placere.
 CLIT immo, Syre,
 et me et meum amorem et famam permitto tibi.
 tu's iudex; ne quid accusandus sis vide.
 SYR ridiculumst istuc me admonere, Clitipho,
 quasi istic minor mea res agatur quam tua.
 355 hic si quid nobis forte advorsi evenerit,
 tibi erunt parata verba, huic homini verbera.
 quapropter haec res ne utiquam neglectust mihi.

²⁸ The phrase is proverbial; compare Plautus, *Pseudolus* 123–124.

THE SELF-TORMENTOR

- SYR Certainly. I'll go to meet the women, and tell them to go
 back home.
 CLIT What! What did you say?
 SYR I'll soon have all your worry removed, so that you can
 sleep soundly on either ear.²⁸
 CLIT (*helplessly, to Clinia*) What do I do now?
 CLIN You? When something good—
 CLIT (*to Syrus, ignoring Clinia*) Syrus, just be frank with me.
 SYR Come on now. You'll wish I'd done it later, and it'll be too
 late. (*he turns to go*)
 CLIN (*continuing regardless*)—is on offer, enjoy it while you
 can. You never know—
 CLIT (*still ignoring Clinia*) Syrus, I say!
 SYR You carry on. I'm going to do it anyway. (*he moves away*)
 CLIN (*still continuing*)—whether you will ever have the oppor-
 tunity again.
 CLIT (*at last paying attention to Clinia*) That's true, for
 heaven's sake. (*to Syrus*) Syrus! Syrus, I say! Hey there,
 Syrus!
 SYR (*aside*) That's raised his temperature. (*to Clitipho*) What
 do you want?
 CLIT Come back, come back!
 SYR (*returning*) Here I am. Tell me what's the matter. You'll
 soon be saying you don't like this plan either.
 CLIT On the contrary, Syrus, I entrust myself, my love affair,
 and my reputation to you. You're the judge; make sure
 you don't become the defendant.
 SYR It's ridiculous for you to give me that sort of warning,
 Clitipho, as if my interests were any less at stake than
 yours. If anything happens to go wrong here, you face a
 talking-to but I face a thrashing. So I can't afford to be at
 all careless in this. But persuade him (*indicating Clinia*)

sed istunc exora ut suam esse assimulet.

CLIN
facturum me esse. in eum iam res rediit locum
ut sit necessus. scilicet

360

CLIT merito te amo, Clinia.

CLIN verum illa ne quid titubet.

SYR perdoctast probe.

CLIT at hoc demiror qui tam facile potueris
persuadere illi, quae solet quos spernere.

365

SYR in tempore ad eam veni, quod rerum omniumst
primum. nam quendam misere offendi ibi militem
eius noctem orantem. haec arte tractabat virum,
ut illius animum cupidum inopia incenderet
eademque ut esset apud te hoc quam gratissimum.

370

sed heus tu, vide sis ne quid imprudens ruas.
patrem novisti ad has res quam sit perspicax.
ego te autem novi quam esse soleas impotens.
inversa verba, eversas cervices tuas,
gemitus, screatus, tussis, risus abstine.

CLIT laudabis.

SYR vide sis.

CLIT tutemet mirabere.

375 SYR sed quam cito sunt consecutae mulieres!

CLIT ubi sunt? quor retines?

SYR iam nunc haec non est tua.

CLIT scio, apud patrem. at nunc interim—

SYR nihil magis.

CLIT sine.

SYR non sinam, inquam.

CLIT quaeso, paullisper.

SYR veto.

to pretend that the girl's his.

CLIN You can be sure I will. Things have reached the point
where there's no choice.

CLIT You're a true friend, Clinia.

CLIN But make sure *she* doesn't give the game away.

SYR She's been well schooled.

CLIT I can't imagine how you were able to persuade her so
easily, when you consider what lovers she scorns.

SYR I caught her at just the right time, which is the most
important thing. I found a soldier with her begging her
desperately for a night. She was treating him with all her
skill, inflaming his desires by denying them and at the
same time looking to maximise your gratitude. But listen,
please make sure you don't spoil everything by being
careless. You know how keen-scented your father is for
this sort of thing; and I know how headstrong you can
be. None of your double meanings, side glances, sighs,
throat clearing, coughs, laughs.

CLIT You'll congratulate me.

SYR Please make sure.

CLIT Even you will be amazed.

SYR (*looking down the street*) But how quickly the women
have caught up!

CLIT (*making to go to meet them*) Where are they? (*as Syrus
restrains him*) Why are you holding me back?

SYR She's not your girl any more.

CLIT I know, in my father's house. But now, in the meantime—

SYR It makes no difference.

CLIT Let me.

SYR I won't, I say.

CLIT Just for a little, please.

SYR I forbid you.

TERENCE

CLIT saltem salutem—

SYR abeas si sapias.

CLIT eo.

380 quid istic?

SYR manebit.

CLIT hominem felicem!

SYR ambula.

II. iv: BACCHIS. ANTIPHILA. CLINIA. SYRUS.

BAC edepol te, mea Antiphila, laudo et fortunatam iudico,
id quom studuisti isti formae ut mores consimiles forent;
minumeque, ita me di ament, miror si te sibi quisque
expetit.

385 nam mihi quale ingenium haberes fuit indicio oratio;
et quom egomet nunc mecum in animo vitam tuam
considero

omniumque adeo vostrarum volgus quae ab se segre-
gant,

et vos esse istius modi et nos non esse haud mirabilest.
nam expedit bonas esse vobis; nos, quibuscumst res, non
sinunt.

390 quippe forma impulsus nostra nos amatores colunt:
haec ubi imminutast, illi suom animum alio conferunt.
nisi si prospectum interea aliquid est, desertae vivimus.
vobis cum uno semel ubi aetatem agere decretumst viro,
quoius mos maxume consimilis vostrum, hi se ad vos
applicant.

395 hoc beneficio utrique ab utrisque vero devincimini,
ut numquam ulla amori vostro incidere possit calamitas.

ANT nescio alias; mequidem semper scio fecisse sedulo
ut ex illius commodo meum compararem commodum.

THE SELF-TORMENTOR

CLIT Just a greeting.

SYR You'll make yourself scarce, if you've any sense.

CLIT All right. What about him (*indicating Clinia*)?

SYR He can stay.

CLIT Lucky man!

SYR Off you go. (*Clitipho exits into Chremes' house*)

*Enter BACCHIS and ANTIPHILA from the left, accompanied by
maids and baggage.*

BAC In heaven's name, my dear Antiphila, I congratulate you
and I judge you fortunate, in that you have made it your
concern to see that your character matches your beauty.
And, as heaven is my witness, I'm not at all surprised, if
everyone wants you for himself. For me your conversa-
tion has been an indication of your true nature. And now,
when I ponder your life and the lives of all of you who
shun common lovers, I don't wonder you're the way you
are and we aren't. It's in your interest to be good, but our
clients don't allow us to. Lovers cultivate us because they
are attracted by our beauty; once that's faded, they take
their affections elsewhere; and, unless we have mean-
while made some provision for the future, we're left to
live on our own. With you, on the other hand, once you
have decided to live your life with the one man whose
character is most compatible with yours, they devote
themselves to you. In this happy relationship each is truly
bound to the other, so that no disaster can ever befall
your love.

ANT I don't know about other women, but for my part I know
that I've always done my best to base my own interests on
his.

- CLIN
 ergo, mea Antiphila, tu nunc sola reducem me in patriam
 facis.
 nam dum abs te absum, omnes mihi labores fuere quos
 cepi leves
 400 praeterquam tui carendum quod erat.
 SYR credo.
 CLIN Syre, vix suffero.
 hocin me miserum non licere meo modo ingenium frui!
 SYR immo ut patrem tuom vidi esse habitum, diu etiam duras
 dabit.
 BAC quisnam hic adulescens est qui intuitur nos?
 ANT ah, retine me, obsecro.
 BAC amabo, quid tibist?
 ANT disperii, perii misera!
 BAC quid stupes,
 405 Antiphila?
 ANT videon Cliniam an non?
 BAC quem vides?
 CLIN salve, anime mi.
 ANT o mi Clinia, salve.
 CLIN ut vales?
 ANT salvom venisse gaudeo.
 CLIN teneone te,
 Antiphila, maxume animo exoptatam meo?
 SYR ite intro. nam vos iamdudum exspectat senex.

- CLIN *(to himself)* Ah! My dear Antiphila, it was you and you
 alone who brought me back to my homeland. While I was
 away from you, all the hardships I endured were light
 compared with the fact that I had to do without you.
 SYR *(aside)* I'm sure they were.
 CLIN *(to Syrus)* Syrus, I can hardly bear it. Poor me, to think
 that I'm not permitted to enjoy her lovely nature in my
 own way!
 SYR No. And, as I understand your father's attitude, he'll be
 giving you a hard part to play for some time.
 BAC *(seeing Clinia)* Who's that young man who's staring at us?
 ANT *(fainting)* Ah! Hold me up, I beg you.
 BAC My darling, what's the matter?
 ANT Oh dear, I'm overcome, quite overcome.
 BAC What's come over you, Antiphila?
 ANT Do I see Clinia or not?
 BAC See who?
 CLIN *(approaching cautiously)* Good day, my darling.
 ANT Oh my Clinia! Good day.
 CLIN How are you?
 ANT I'm glad to see you safely back.
 CLIN *(stepping forward and embracing her)* Am I really hold-
 ing you, Antiphila? I've longed for you with all my heart.
 SYR Come on inside. The old man has been expecting you for
 some time. *(they all exit into Chremes' house, leaving the
 stage empty)*

TERENCE

ACTUS III

III. i: CHREMES. MENEDEMUS.

- 410 CHR luciscit hoc iam. cesso pultare ostium
vicini, primum ex me ut sciat sibi filium
redisse? etsi adulescentem hoc nolle intellego.
verum quom videam miserum hunc tam excruciarier
eius abitu, celem tam insperatum gaudium,
415 quom illi nihil pericli ex indicio siet?
haud faciam. nam quod potero adiutabo senem.
item ut filium meum amico atque aequali suo
video inservire et socium esse in negotiis,
nos quoque senes est aequom senibus obsequi.
420 MEN aut ego profecto ingenio egregio ad miserias
natus sum aut illud falsumst quod volgo audio
dici, diem adimere aegritudinem hominibus.
nam mihi quidem cotidie augescit magis
de filio aegritudo, et quanto diutius
425 abest, magis cupio tanto et magis desidero.
CHR sed ipsum foras egressum video. ibo adloquar.
Menedeme, salve. nuntium apporto tibi
quoius maxume te fieri participem cupis.
MEN numquidnam de gnato meo audisti, Chreme?
430 CHR valet atque vivit.
MEN ubinamst, quaeso?
CHR apud me, domi.

²⁹ This is very rare in comedy, where the convention is that the action of the play takes place within a single day. The only other possible example in Greek or Roman comedy is in Menander's *The Arbitration*, and even there the time frame is disputable.

THE SELF-TORMENTOR

ACT THREE

*Night has passed.*²⁹ CHREMES appears at his door.

- CHR It's getting light. Why don't I knock at my neighbour's door, so as to be the first to tell him that his son has returned? I realise that this is not what the young man wants. But when I see the poor father so tortured by his son's absence, how can I keep from him this unexpected joy, when there is no danger to the son from the disclosure? I can't do it. I'll help the old man as best I can. I see my son standing by a friend and comrade and helping him in his affairs; it's only right that we old men too should stick together.

MENEDEMUS appears at his door.

- MEN Either I've been born with a special predisposition to misery or it's not true what is commonly said, that time heals men's sorrows. In my case my sorrow for my son increases day by day, and the longer he's away, the more I long for him and want him back.
CHR (*seeing Menedemus*) But there he is outside his house. I'll go and speak to him. (*going up to him*) Good day, Menedemus. I'm bringing you the news which you most long to hear.
MEN You haven't heard something about my son, Chremes?
CHR He's alive and well.
MEN Where is he? Please tell me.
CHR At home, at my house.

TERENCE

MEN meus gnatus?

CHR sic est.

MEN venit.

CHR certe.

MEN Clinia

meus venit?

CHR dixi.

MEN eamus. duc me ad eum, obsecro.

CHR non volt te scire se redisse etiam et tuom
435 conspectum fugitat. propter peccatum hoc timet,
ne tua duritia antiqua illa etiam adaucta sit.

MEN non tu illi dixisti ut essem?

CHR non.

MEN quam ob rem, Chreme?

CHR quia pessume istuc in te atque in illum consulis,
si te tam leni et victo esse animo ostenderis.

MEN non possum. satis iam satis pater durus fui.

CHR ah!
440 vehemens in utramque partem, Menedeme, es nimis,
aut largitate nimia aut parsimonia.

in eandem fraudem ex hac re atque ex illa incidēs.
primum olim potius quam paterere filium
445 commetare ad mulierculam, quae paullulo
tum erat contenta quoique erant grata omnia,
proterruisti hinc. ea coacta ingratiis
postilla coepit victum volgo quaerere.

nunc quom sine magno intertrimento non potest
450 haberi, quidvis dare cupis. nam ut tu scias
quam ea nunc instructa pulchre ad perniciem siet,
primum iam ancillas secum adduxit plus decem

THE SELF-TORMENTOR

MEN My son?

CHR Yes.

MEN He's come back?

CHR For sure.

MEN My son Clinia has come back?

CHR That's what I said.

MEN Let's go. Take me to him, I beseech you.

CHR He doesn't want you to know yet that he's back. He's
keeping out of your sight. He's afraid that your old sever-
ity towards him because of his misbehaviour may now
have increased.

MEN Didn't you tell him how I feel?

CHR No.

MEN Why not, Chremes?

CHR Because you are acting very much against your own inter-
ests and his, if you let him see that you've given in and are
taking a lenient view.

MEN I can't do it. I've had enough of being a severe father,
quite enough.

CHR Ah! You go to extremes in one direction or the other,
Menedemus, either too much generosity or too much
meanness. You'll fall into the same pitfall one way or the
other. Previously, instead of allowing your son to visit a
girl who was then content with very little and took every-
thing as a favour, you frightened him away from home.
After that she was compelled against her will to make a
living on the streets. Now, when she can't be had without
a great deal of expense, you're willing to give him what-
ever he wants. If you want to know quite how well
equipped she is to ruin you, she's brought more than ten

TERENCE

oneratas veste atque auro. satrapes si siet
amator, numquam sufferre eius sumptus queat,
nedum tu possis.

MEN estne ea intus?

CHR sit rogas?

455 sensi. nam unam ei cenam atque eius comitibus
dedi. quod si iterum mihi sit danda, actum siet.
nam, ut alia omittam, pytissando modo mihi
quid vini absumpsit "sic hoc" dicens; "asperum,
pater, hoc est. aliud lenius sodes vide."

460 relevi dolia omnia, omnis serias.
omnis sollicitos habui—atque haec una nox.
quid te futurum censes quem assidue exedent?
sic me di amabunt ut me tuarum miseritumst,
Menedeme, fortunarum.

MEN faciat quidlibet,
465 sumat, consumat, perdat. decretumst pati
dum illum modo habeam mecum.

CHR si certumst tibi
sic facere, illud permagni referre arbitror
ut ne scientem sentiat te id sibi dare.

MEN quid faciam?

CHR quidvis potius quam quod cogitas.
470 per alium quemvis ut des, falli te sinas
techinis per servolum; etsi subsensi id quoque,
illos ibi esse, id agere inter se clanculum.
Syrus cum illo vostro consusurrant, conferunt
consilia ad adolescentes; et tibi perdere
475 talentum hoc pacto satius est quam illo minam.

³⁰ Chremes is under the impression that it is Bacchis who is Clinia's girl.

THE SELF-TORMENTOR

maids with her, all loaded with fine clothing and jewels.³⁰
If she had a satrap³¹ for a lover, he'd never be able to sus-
tain her extravagance, let alone you.

MEN (*unimpressed by this lecture*) Is she inside?

CHR Inside? I'll say she is! I've provided one dinner for her
and her retinue; if I had to do it again, I'd be bankrupt. To
say nothing of the rest, how much wine she wasted just by
spitting it out! "This is so-so, this is rough, father," she
says. "See if you've a smoother one, if you don't mind." I
opened all my casks and jars;³² I had all my slaves running
around. And this was just one night! What do you think
will become of you when they're eating you out of house
and home on a regular basis? As heaven is my witness,
Menedemus, I pity your plight.

MEN Let him do what he likes, let him spend, squander, waste.
I'm determined to put up with it so long as I have him
with me.

CHR If that's what you've decided to do, I consider it of the ut-
most importance that he shouldn't realise that you're giv-
ing him the money knowingly.

MEN What shall I do?

CHR Anything rather than what you are proposing. Contrive
to give it through somebody else; let yourself be deceived
by your slave's wiles. I've an inkling, though, that they're
already at it, that they're plotting secretly among them-
selves. Syrus is whispering with that slave of yours, and
they're reporting their plans to the young men. It's better
for you to lose a talent this way than a mina the other.³³

³¹ Satraps were provincial governors in the Persian empire; their
wealth was proverbial. ³² Both the Latin terms refer to earthen-
ware vessels. ³³ There were 60 minas to the talent.

TERENCE

non nunc pecunia agitur sed illud quo modo
 minimo periclo id demus adulescentulo.
 nam si semel tuom animum ille intellexerit,
 prius proditurum te tuam vitam et prius
 480 pecuniam omnem quam abs te amittas filium, hui,
 quantam fenestram ad nequitiam patefeceris,
 tibi autem porro ut non sit suave vivere!
 nam deteriores omnes sumus licentia.
 quod quoique quomque inciderit in mentem volet,
 485 neque id putabit pravom an rectum sit; petet.
 tu rem perire et ipsum non poteris pati.
 dare denegarīs, ibit ad illud ilico
 qui maxime apud te se valere sentiet:
 abiturum se abs te esse ilico minitabitur.
 490 MEN videre vera atque ita uti res est dicere.
 CHR somnum hercle ego hac nocte oculis non vidi meis,
 dum id quaero tibi qui filium restituerem.
 MEN cedo dextram. porro te idem oro ut facias, Chreme.
 CHR paratus sum.
 MEN scin quid nunc facere te volo?
 495 CHR dic.
 MEN quod sensisti illos me incipere fallere,
 id uti maturent facere. cupio illi dare
 quod volt, cupio ipsum iam videre.
 CHR operam dabo.
 paullum negoti mi obstat. Simus et Crito
 vicini nostri hic ambigunt de finibus;
 500 me cepere arbitrum. ibo ac dicam, ut dixeram
 operam daturum me, hodie non posse eis dare.
 continuo hic adero.

³⁴ It was normal practice in Athenian law for disputes between citi-

THE SELF-TORMENTOR

It's not now a matter of the money, but of how we're going to give it to the lad at the least risk. If once he realises your feelings—that you would rather sacrifice your life and all your money than lose your son—wow, what a window you'll have opened up for debauchery, and you won't get much pleasure from life in the future! We're all worse when there are no restraints. Everyone wants whatever comes into his head; he doesn't weigh whether it is good or bad, he goes after it. You won't be able to endure the loss of your money *and* your son. But if you refuse to give him it, he'll immediately go where he knows he has you at his mercy: he'll threaten to leave home on the spot.

MEN I suppose you're right; that's the way it is.
 CHR God knows I didn't sleep a wink last night, wondering how I could restore your son to you.
 MEN Give me your hand. I beg you to continue that way, Chremes.
 CHR I'm ready and willing.
 MEN Do you know what I'd like you to do now?
 CHR Tell me.
 MEN You observed that they were planning to deceive me: see that they hurry up and do it. I'm eager to give him what he wants, I'm eager to set eyes on him.
 CHR I'll see to it. I've a little business to do first. Our neighbours Simus and Crito here are in dispute over their boundaries, and they've named me as their arbitrator.³⁴ I'll go and tell them that I can't attend to their affairs today as I promised. I'll be back straightaway.

zens to be settled by an arbitrator. Any private citizen could fulfil this role: the only necessary qualification was that he was acceptable to both parties.

TERENCE

MEN ita quaeso. di vostram fidem!
 ita comparatam esse hominum naturam omnium
 aliena ut melius videant et diiudicent
 505 quam sua! an eo fit quia in re nostra aut gaudio
 sumus praepediti nimio aut aegritudine?
 hic mihi nunc quanto plus sapit quam egomet mihi!
 CHR dissolvi me otiosus operam ut tibi darem.
 Syrus est prendendus atque adhortandus mihi.
 510 a me nescioquis exit. concede hinc domum,
 ne nos inter nos congruere sentiant.

III. ii: SYRUS. CHREMES.

SYR hac illac circumcurta. inveniendumst tamen
 argentum, intendenda in senem fallacia.
 CHR num me fefellit hosce id struere? videlicet
 515 ill' Cliniai servos tardiusculust.
 idcirco huic nostro traditast provincia.
 SYR quis hic loquitur? perii! numnam haec audivit?
 CHR Syre.
 SYR hem!
 CHR quid tu istic?
 SYR recte equidem. sed te miror, Chreme,
 tam mane, qui heri tantum biberis.
 CHR nil nimis.

509-11 post 487 habent codd., transtulit Bentley

³⁵ This is the money for Clitipho to give to Bacchis. See lines 329-330.

³⁶ Syrus means Chremes, though Chremes will imagine that he is referring to Menedemus.

THE SELF-TORMENTOR

MEN Please do. (*Chremes exits left*) Heaven help us, to think
 that human nature is so constituted that we can see the
 solutions to other people's problems better than we can
 our own! Is it because in our own affairs our judgment is
 clouded by excesses of joy or sorrow? How much wiser
 this man is on my behalf than I am on my own! (*Chremes
 returns left*)
 CHR I've excused myself, and now I'm free to attend to your
 affairs. I must get hold of Syrus and urge him on. (*there is
 a noise at his door*) Somebody's coming out of my house.
 You go back home; they mustn't notice that we are put-
 ting our heads together. (*Menedemus exits into his house*)

Enter SYRUS from Chremes' house.

SYR (*to himself*) Run here, run there. Still, we've got to find
 the money.³⁵ We need to set a trap for the old man.³⁶
 CHR (*aside*) Didn't I say that they were devising a plan? Evi-
 dently this slave of Clinia's is a bit slow. That's why the job
 has been handed over to ours.
 SYR Who's that speaking? (*seeing Chremes*) Damn it! Did he
 hear what I said?
 CHR Syrus!
 SYR What!
 CHR What are you up to?
 SYR I'm all right. But I'm surprised to see you up so early,
 Chremes, when you drank so much last night.
 CHR Nothing in excess.³⁷

³⁷ The old Greek proverb inscribed over the portal of Apollo's temple at Delphi.

TERENCE

- 520 SYR "nil" narras? visa verost, quod dici solet,
aquilae senectus.
- CHR heia!
- SYR mulier commoda et
faceta haec meretrix.
- CHR sane.
- SYR idem visast tibi?
et quidem hercle forma luculenta.
- CHR sic satis.
- SYR ita non ut olim, sed uti nunc, sane bona,
525 minumeque miror Clinia hanc si deperit.
sed habet patrem quendam avidum, miserum atque ari-
dum
vicinum hunc (nostin?). at quasi is non ditiis
abundet, gnatus eius profugit inopia.
scis esse factum ut dico?
- CHR quid ego ni sciam?
530 hominem pistrino dignum!
- SYR quem?
- CHR istum servolum
dico adolescentis—
- SYR Syre, tibi timui male!
- CHR —qui passus est id fieri.
- SYR quid faceret?
- CHR rogas?
aliquid reperiret, fingeret fallacias
unde esset adolescenti amicae quod daret,
535 atque hunc difficilem invitum servaret senem.

522 SYR. idem visast tibi? A, CHR. idem visast mihi Σ (nisi DIGI
tibi)

THE SELF-TORMENTOR

- SYR Did you say "nothing"? It was like the old age of the
eagle, as the saying goes.³⁸
- CHR Come off it!
- SYR That courtesan is an attractive and witty woman.
- CHR Indeed.
- SYR Did you think so too? And, by god, a lovely figure.
- CHR Good enough.
- SYR Not like they used to be, but by today's standards pretty
good, and I'm not at all surprised if Clinia has fallen for
her. But he has a miserly, miserable, tight-fisted father,
our neighbour here—you know him? And, as if he wasn't
rolling in wealth, his son ran away because he hadn't a
penny. You know this is what happened, don't you?
- CHR Of course I know. The fellow should be sent to the mill.³⁹
- SYR (*alarmed*) Who?
- CHR I mean the young man's slave boy—
- SYR (*aside, with a sigh of relief*) Syrus, that gave you a nasty
fright!
- CHR —who allowed this to happen.
- SYR What was he supposed to do?
- CHR You ask? Invent something, devise a trick to get money
for the young man to give to his mistress, and to save the
bad-tempered old man in spite of himself.

³⁸ This is a reference to the old Greek proverb "The old age of the
eagle is as the youth of the lark." The nearest English equivalent is
"There's life in the old dog yet."

³⁹ See *The Woman of Andros* note 17.

TERENCE

- SYR garris.
 CHR haec facta ab illo oportebant, Syre.
 SYR eho, quaeso, laudas qui eros fallunt?
 CHR in loco
 ego vero laudo.
 SYR recte sane.
 CHR quippe qui
 540 magnarum saepe id remedium aegritudinumst.
 iam huic mansisset unicus gnatus domi.
 SYR iocone an serio ille haec dicat nescio,
 nisi mihi quidem addit animum quo lubeat magis.
 CHR et nunc quid exspectat, Syre? an dum hic denuo
 545 abeat, quom tolerare illius sumptus non queat?
 nonne ad senem aliquam fabricam fingit?
 SYR stolidus est.
 CHR at te adiutare oportet adulescentuli
 causa.
 SYR facile equidem facere possum si iubes.
 etenim quo pacto id fieri soleat calleo.
 CHR tanto hercle melior.
 SYR non est mentiri meum.
 550 CHR fac ergo.
 SYR at heus tu, facito dum eadem haec memineris,
 si quid huius simile forte aliquando evenerit,
 ut sunt humana, tuos ut faciat filius.
 CHR non usus veniet, spero.
 SYR spero hercle ego quoque,
 555 neque eo nunc dico quo quicquam illum senserim,
 sed si quid, ne quid. quae sit eius aetas vides;
 et ne ego te, si usus veniat, magnifice, Chreme,
 tractare possim.

THE SELF-TORMENTOR

- SYR You're joking.
 CHR This is what he should have done, Syrus.
 SYR Hey, tell me, do you approve of slaves who deceive their
 masters?
 CHR In the right circumstances, yes, I do.
 SYR And rightly so.
 CHR Because this is often the remedy for serious problems. In
 his case (*pointing to Menedemus' house*) his only son
 would have stayed at home.
 SYR (*aside*) I don't know whether he's saying this seriously or
 in jest, but I'll take it as an invitation to enjoy myself.
 CHR And now what's he waiting for, Syrus? For the son to go
 away a second time because he can't support the ex-
 pense? Isn't he inventing some plot to use against the old
 man?
 SYR He's too slow-witted.
 CHR You should help him out, for the young lad's sake.
 SYR I can do that easily if you give me the word. I'm pretty ex-
 perienceed and I know how these things are done.
 CHR (*ironically*) So much the better, by god.
 SYR (*feigning hurt*) I'm not used to telling lies.
 CHR Get on with it then.
 SYR But listen, make sure you remember this conversation, if
 by chance, human nature being what it is, it should so
 happen some day that your son is in a similar situation.
 CHR The need won't arise, I hope.
 SYR I hope so too, god knows, and I don't raise the matter now
 because I've noticed him up to anything. But if he does,
 don't. You see how old he is; and, believe me, Chremes, I
 could handle you splendidly if the need arose.

CHR de istoc, quom usus venerit,
videbimus quid opus sit. nunc istuc age.
SYR numquam commodius umquam erum audivi loqui,
560 nec quom male facere crederem mi impunius
licere. quisnam a nobis egreditur foras?

III. iii: CHREMES. CLITIPHO. SYRUS.

CHR quid istuc, quaeso? qui istic mos est, Clitipho? itane fieri
oportet?

CLIT quid ego feci?

CHR vidin ego te modo manum in sinum huic meretrici
inserere?

SYR acta haec res est! perii!

CLIT mene?

CHR hisce oculis: ne nega.
565 facis adeo indigne iniuriam illi qui non abstineas manum.
nam istaec quidem contumeliast,
hominem amicum recipere ad te atque eius amicam su-
bigitare.

SYR vel here in vino quam immodestus fuisti—

CHR factum.

—quam molestus!
ut equidem, ita me di ament, metui quid futurum de-
nique esset!

570 novi ego amantium animum: advortant graviter quae non
censeas.

CLIT at mihi fides apud hunc est nil me istius facturum, pater.

CHR esto. at certe concedas aliquo ab ore eorum aliquantis-
per.

multa fert libido: ea facere prohibet tua praesentia.

CHR We'll see what to do about that when the need arises. For
now, concentrate on the matter in hand. (*he exits into his
house*)

SYR I've never heard the master say anything so welcome,
and there's never been a time when I believed I could
misbehave with less fear of punishment. (*there is a noise
at the door*) Who's this coming out of our house? (*he
stands aside*)

*Enter CHREMES from his house, dragging a reluctant CLI-
TIPHO.*

CHR Tell me, what are you up to? What sort of behaviour's
this, Clitipho? Is this the proper way to act?

CLIT What have I done?

CHR Didn't I see you just now putting your hand inside that
woman's bosom?

SYR (*aside*) It's all over! I'm lost!

CLIT Me?

CHR With my own eyes, so don't deny it. You're doing Clinia a
terrible injustice in not keeping your hands to yourself. It
really is outrageous to invite a friend to your house and
then fondle his mistress. For instance, yesterday when
you were drunk how shameless you were—

SYR (*aside*) It's true.

CHR —and how disagreeable. Heaven knows how afraid I
was of what would happen in the end! I understand how
lovers feel. They get very upset at things you wouldn't
imagine.

CLIT But he trusts me not to do that sort of thing, father.

CHR All right. But at least take yourself off somewhere out of
their sight for a while. Lovers have their desires, but they
can't indulge themselves with you around. I'm talking

TERENCE

ego de me facio coniecturam: nemost meorum amico-
 rum hodie
 575 apud quem expromere omnia mea occulta, Clitipho,
 audeam.
 apud alium prohibet dignitas, apud alium ipsius facti
 pudet,
 ne ineptus, ne protervus videar. quod illum facere cre-
 dito.
 sed nostrumst intellegere utquomque atque ubiquom-
 que opus sit obsequi.
 SYR quid istic narrat?
 CLIT perii!
 SYR Clitipho, haec ego praecipio tibi?
 580 hominis frugi et temperantis functu's officium?
 CLIT tace, sodes.
 SYR recte sane.
 CLIT Syre, pudet me.
 SYR credo, neque id iniuria. quin
 mihi molestumst.
 CLIT perdis hercle.
 SYR verum dico quod videtur.
 CLIT nonne accedam ad illos?
 CHR eho, quaeso, una accedundi viast?
 SYR actumst! hic prius se indicarit quam ego argentum effe-
 cero.
 585 Chreme, vin tu homini stulto mi auscultare?
 CHR quid faciam?
 SYR iube hunc
 abire hinc aliquo.
 CLIT quo ego hinc abeam?
 SYR quo lubet. da illis locum.
 abi deambulatum.

THE SELF-TORMENTOR

from my own experience. There's none of my friends to
 whom I would venture to reveal all my secrets, Clitipho.
 In one case it's my social standing which prevents it, in
 another it's shame at the deed: I don't want to seem
 vulgar or brash. You should realise that your friend feels
 the same. It's up to us to perceive when and where we
 should leave him alone.
 SYR (*coming up to Clitipho*) What's he talking about?
 CLIT (*realising that Syrus has overheard the conversation*)
 Damn it!
 SYR Clitipho, were these my instructions? Is this how a re-
 spectable well-behaved person should act?
 CLIT Stop it, please!
 SYR (*ironically*) A fine thing to suggest!
 CLIT Syrus, I'm ashamed.
 SYR I'm sure you are, and so you should be. I find it quite
 annoying.
 CLIT For god's sake, you're destroying me.
 SYR I'm saying what I take to be the truth.
 CLIT Can't I go near to them?
 CHR Hey, tell me, have you only one way of getting near?
 SYR (*aside*) It's all over. He'll have given himself away before
 I get the money. (*to Chremes*) Chremes, will you take
 some advice from a foolish man like me?
 CHR What advice?
 SYR Tell him to go away somewhere.
 CLIT Go where?
 SYR Where you like. Give them some space to breathe. Go for
 a stroll.

581 Syre, pudet me Clitiphoni dat A, Chremeti Σ

TERENCE

- CLIT deambulatum? quo?
 SYR vah, quasi desit locus!
 abi sane istac, istorsum, quovis.
 CHR recte dicit, censeo.
 CLIT di te eradicent qui me hinc extrudis, Syre!
 590 SYR tu pol tibi istas posthac comprimito manus.
 censen vero? quid illum porro credas facturum, Chreme,
 nisi eum, quantum tibi opis di dant, servas, castigas, mo-
 nes?
 CHR ego istuc curabo.
 SYR atqui nunc, ere, tibi istic asservandus est.
 CHR fiet.
 SYR si sapias. nam mihi iam minus minusque obtemperat.
 595 CHR quid tu? ecquid de illo quod dudum tecum egi egisti,
 Syre, aut
 repperisti tibi quod placeat an non?
 SYR de fallacia
 dicis? est. inveni nuper quandam.
 CHR frugi's. cedo, quid est?
 SYR dicam, verum ut aliud ex alio incidit.
 CHR quidnam, Syre?
 SYR pessuma haec est meretrix.
 CHR ita videtur.
 SYR immo, si scias.
 600 vah! vide quod inceptet facinus. fuit quaedam anus Co-
 rinthia
 hic. huic drachumarum haec argenti mille dederat mu-
 tuom.
 CHR quid tum?

THE SELF-TORMENTOR

- CLIT Go for a stroll? Where?
 SYR Huh! As if there was a shortage of places! Go this way,
 that way, any way.
 CHR He's right. It's a good idea.
 CLIT May the gods utterly destroy you, Syrus, for pushing me
 out of here. *(he goes off unwillingly to the left)*
 SYR *(shouting after him)* You keep your hands to yourself in
 future, for heaven's sake. *(to Chremes)* Do you really
 think it's a good idea? What do you suppose will become
 of him, Chremes, if you don't watch him, rebuke him, ad-
 monish him with all the power the gods give you?
 CHR I'll see to it.
 SYR But you need to watch him now, master.
 CHR It will be done.
 SYR It will, if you're wise. He takes less and less notice of me
 these days.
 CHR But what about you? Have you done anything about that
 business I was discussing with you just now, Syrus? Have
 you found one that appeals to you or not?
 SYR You're talking about a trick? I do have one. I've just
 thought of it.
 CHR Good for you! Tell me, what is it?
 SYR I'll tell you, but first things first.
 CHR What do you mean, Syrus?
 SYR That courtesan is a wicked woman.
 CHR So it seems.
 SYR If only you knew! Huh! Just look what she's up to now!
 There was an old woman here from Corinth, to whom
 she'd given a thousand silver drachmas as a loan.
 CHR What of it?

TERENCE

- SYR ea mortuast. reliquit filiam adulescentulam.
 ea relicta huic arrabonist pro illo argento.
- CHR intellego.
- SYR hanc secum huc adduxit, ea quaest nunc apud uxorem
 tuam.
- 605 CHR quid tum?
- SYR Cliniam orat sibi uti nunc det. illam illi tamen
 post daturam. mille nummum poscit.
- CHR et poscit quidem?
- SYR hui!
- CHR dubium id est? ego sic putavi.
- CHR quid nunc facere cogitas?
- SYR egon? ad Menedemum ibo. dicam hanc esse captam ex
 Caria
 ditem et nobilem: si redimat magnum inesse in ea lu-
 crum.
- 610 CHR erras.
- SYR quid ita?
- CHR pro Menedemo nunc tibi ego respondeo:
 "non emo." quid ages?
- SYR optata loquere.
- CHR qui?
- SYR non est opus.

607 ego sic putavi Syro continuat A, Chremeti dat Σ

611 non est opus Syro dat A, Chremeti Σ

40 Under the laws of Solon it was forbidden at Athens to make loans on the security of a person, but the law may not have applied to foreigners or necessarily have been observed among the lower classes.

THE SELF-TORMENTOR

- SYR The old woman died, leaving a young daughter. This girl was left to the courtesan as a security for the money.⁴⁰
- CHR I see.
- SYR Bacchis brought the girl here along with her. She's the one who's now staying with your wife.
- CHR What of it?
- SYR She's asking Clinia to pay the money now. She says she'll give him the girl after that. She's demanding a thousand drachmas.⁴¹
- CHR Demanding? Really?
- SYR Wow! Do you doubt it? It's the impression I got.
- CHR What are you proposing to do now?
- SYR Me? I'll go to Menedemus, and tell him that she's a rich well-born captive from Caria,⁴² if he purchases her, he'll make a good profit.
- CHR You're making a mistake.
- SYR How so?
- CHR I'll give you Menedemus' response: "I'm not buying her." What will you do?
- SYR Just what I wanted to hear.
- CHR How?
- SYR It's not necessary.

⁴¹ There were 100 drachmas to the mina, so that this sum is equivalent to ten minas. For comparison Thais in *The Eunuch* extracts gifts from Phaedria to the value of twenty minas (line 169), and a young man in Plautus' *Epidicus* pays forty minas to buy his girlfriend from a pimp (lines 51-52).

⁴² Caria is in the southwest corner of Asia Minor. The girl might be supposed to have been kidnapped from its coastline by pirates or captured in war during the campaigns that followed the death of Alexander the Great.

TERENCE

CHR non opus est?
 SYR non hercle vero.
 CHR qui istuc? miror.
 SYR iam scies.
 CHR mane, mane. quid est quod tam a nobis graviter creperunt fores?

ACTUS IV

IV. i: SOSTRATA. CHREMES. NUTRIX. SYRUS.

SOS nisi me animus fallit, hic profectost anulus quem ego suspicor,
 615 is quicum expositast gnata.
 CHR quid volt sibi, Syre, haec oratio?
 SOS quid est? isne tibi videtur?
 NUT dixi equidem, ubi mi ostendisti, ilico eum esse.
 SOS at tu satis contemplata modo sis, mea nutrix.
 NUT satis.
 SOS abi nunciam intro atque illa si iam laverit mihi nuntia.
 hic ego virum interea opperibor.
 SYR te volt: videas quid velit.
 620 nescioquid tristis est: non temerest. timeo quid sit.
 CHR quid siet?
 ne ista hercle magno iam conatu magnas nugas dixerit.

612 sic A, personas invertit Σ

613 Chremeti dat G, Syro continuant cett.

THE SELF-TORMENTOR

CHR Not necessary?
 SYR No, for god's sake.
 CHR How do you mean? I'm puzzled.
 SYR You'll find out presently.⁴³ (*he makes to leave*)
 CHR Wait, wait! What's all that noise at our door?

ACT FOUR

Enter SOSTRATA and an old NURSE from Chremes' house.

SOS Unless I'm mistaken, this is fact the ring that I think it is, the one with which my daughter was exposed.
 CHR (*aside to Syrus*) What does she mean by that remark, Syrus?
 SOS Well? Do you think it's the one?
 NUR I said it was at once, as soon as you showed it to me.
 SOS Make sure you've examined it closely enough, nurse dear.
 NUR I have.
 SOS Go inside then and, if she's finished her bath, come and tell me.⁴⁴ Meanwhile I'll wait here for my husband. (*the nurse goes back into the house*)
 SYR (*to Chremes*) She wants you: find out why. She's rather distressed and there must be a reason. I dread to think what it is.
 CHR (*to Syrus*) What it is? Believe me, after a mighty effort, god knows she'll produce some mighty nonsense.

⁴³ Syrus is bluffing in the manner of Plautine tricky slaves who claim to have plans up their sleeves when they haven't.

⁴⁴ The nurse never reports back; this is simply a device to remove her from the stage.

TERENCE

- SOS ehem, mi vir!
 CHR ehem, mea uxor!
 SOS te ipsum quaero.
 CHR loquere quid velis.
- SOS primum hoc te oro, ne quid credas me advorsum edic-
 tum tuom
 facere esse ausam.
 CHR vin me istuc tibi, etsi incredibilest, credere?
 625 credo.
 SYR nescioquid peccati portat haec purgatio.
 SOS meministin me gravidam et mihi te maxumo opere edi-
 cere,
 si puellam parerem, nolle tolli?
 CHR scio quid feceris:
 sustulisti.
 SYR sic est factum: domina ego, erus damno auctus est.
 SOS minume. sed erat hic Corinthia anus haud impura. ei
 dedi
 630 exponendam.
 CHR o Iuppiter, tantam esse in animo inscitiam!
 SOS perii! quid ego feci?
 CHR rogitas?
 SOS si peccavi, mi Chreme,
 insciens feci.
 CHR id equidem ego, si tu neges, certo scio,
 te inscientem atque imprudentem dicere ac facere om-
 nia.

⁴⁵ The exposure of unwanted babies is common in New Comedy and no doubt reflects real-life practice. Female babies were particularly at risk for the economic reason that they would need to be provided

THE SELF-TORMENTOR

- SOS (*seeing Chremes*) Oh hello, my dear husband!
 CHR (*to Sostrata*) Oh hello, my dear wife!
 SOS I was looking for you.
 CHR Say what you want.
 SOS (*defensively*) First I beg you not to believe that I have
 ventured to do anything against your instructions.
 CHR You want me to believe that, when it's unbelievable?
 (*with a shrug*) I believe it.
 SYR (*aside*) This self-justification means that she's been up to
 some mischief.
 SOS Do you remember I was pregnant and you gave strict
 instructions that, if it was a girl, you didn't want it to be
 raised?
 CHR I know what you did: you raised it.⁴⁵
 SYR (*aside*) That's what she's done, which means another mis-
 tress for me and another expense for the master.
 SOS No, I didn't. But there was an old Corinthian woman
 here, a respectable woman. I gave the child to her to
 expose.
 CHR By Jupiter, to think that anyone could be so naive!
 SOS Damn it! What have I done?
 CHR Need you ask?
 SOS If I've done wrong, my dear Chremes, I did so unwit-
 tingly.
 CHR I know perfectly well, even if you deny it, that you do and
 say everything unwittingly—and unthinkingly. Anyone

with a dowry when they married. If the father was unwilling to raise the child, the mother might, as here and often elsewhere in drama, give the baby to someone else to expose, in the hope that it might in fact be spared and one day be recognised through a ring or other token which was given with it.

TERENCE

635 tot peccata in hac re ostendis. nam iam primum, si meum
imperium exsequi voluisses, interemptam oportuit,
non simulare mortem verbis, re ipsa spem vitae dare.
at id omitto. misericordia, animus maternus: sino.
quam bene vero abs te prospectumst quod voluisti cogi-
ta.

640 nempe anui illi prodita abs te filia planissime,
per te vel uti quaestum faceret vel uti veniret palam.
credo, id cogitasti: "quidvis satis est dum vivat modo."
quid cum illis agas qui neque ius neque bonum atque ae-
quom sciunt?

645 SOS melius peius, prosit obsit, nil vident nisi quod lubet.
mi Chreme, peccavi, fateor: vincor. nunc hoc te obsecro,
quando tuos est animus, mi vir, natura ignoscentior,
ut meae stultitiae in iustitia tua sit aliquid praesidi.

CHR scilicet equidem istuc factum ignoscam. verum, Sostrata,
male docet te mea facilitas multa. sed istuc quidquid est
qua hoc conceptumst causa loquere.

650 SOS ut stultae et misere omnes sumus
religiosae, quom exponendam do illi, de digito anulum
detraho et eum dico ut una cum puella exponeret;
si moreretur, ne expers partis esset de nostris bonis.

CHR istuc recte. conservasti te atque illam.

SOS is hic est anulus.

CHR unde habes?

⁶⁴⁵ sic *Fleckeisen*, quanto tuos est animus natu gravior ignoscentior
codd. Eogr. Serv. ad Aen. 9.289, quanto tu me es annis gravior tanto es
ignoscentior *Bentley*, quanto tu me es annis gravior eo sis ignoscentior
Dziatzko

THE SELF-TORMENTOR

can see that you acted wrongly here on several counts. First of all, if you'd really intended to carry out my orders, the girl should have been done away with; you shouldn't have pretended she was dead while in fact giving her the hope of life. But I pass that by. It was pity, maternal feeling: I accept that. But consider how little thought you took for the consequences of your plan. The fact is, you put your daughter totally at the mercy of the old woman, so that, as far as you were concerned, she could earn her living on the streets or be sold on the open market. I suppose you thought "Anything will do, so long as she lives." What can you do with people who have no sense of justice or of what is right and proper? Better or worse, helpful or harmful, they can see nothing but what they want to see.

SOS My dear Chremes, I've done wrong, I admit it, I submit. But now I beseech you, my dear husband, as you are inclined to be forgiving by nature, let my folly find some refuge in your sense of justice.

CHR I suppose I'll forgive you what you have done, Sostrata, though my generosity in many ways sends you the wrong message. But, whatever it is, tell me the reason why you brought up the subject.

SOS Foolish and desperately superstitious as we mothers all are, when I gave the woman the girl to expose, I took a ring from my finger and told her to expose it with her, so that, if she died, she would at least have some share in our possessions.

CHR Fair enough. That was a safeguard both for yourself and for her.

SOS (*holding up the ring*) This is the ring.

CHR Where did you get it?

TERENCE

- SOS quam Bacchis secum adduxit adulescentulam—
 SYR hem!
- 655 CHR quid illa narrat?
 SOS ea lavatum dum it, servandum mihi dedit.
 animum non advorti primum. sed postquam aspexi, ilico
 cognovi, ad te exsilui.
- CHR quid nunc suspicare aut invenis
 de illa?
 SOS nescio nisi ex ipsa quaeras unde hunc habuerit,
 si potis est reperiri.
- 660 SYR interii! plus spei video quam volo.
 nostrast, si itast.
 CHR vivitne illa quoi tu dederas?
 SOS nescio.
 CHR quid renuntiavit olim?
 SOS fecisse id quod iusseram.
 CHR nomen mulieris cedo quid sit, ut quaeratur.
 SOS Philterae.
 SYR ipsast. mirum ni illa salvast et ego perii.
 CHR Sostrata,
 sequere me intro hac.
- 665 SOS ut praeter spem evenit! quam timui male
 ne nunc animo ita esses duro ut olim in tollendo,
 Chreme!
 CHR non licet hominem esse saepe ita ut volt, si res non sinit.
 nunc ita tempus est mi ut cupiam filiam, olim nil minus.

⁶⁵⁵ quid illa narrat *Chremeti dant codd. pl., Syro continuant D²GF¹*

⁴⁶ The discovery that Antiphila is Chremes' daughter will mean that Clinia can marry her; however, the pretence that Bacchis is Clinia's mis-

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- SOS The young lass whom Bacchis brought with her—
 SYR (*aside*) What!
 CHR (*aside*) What is she saying?
 SOS She gave it to me to look after while she went for her
 bath. I didn't take any notice at first, but when I looked at
 it I recognised it instantly and rushed out to find you.
- CHR So now what do you make of it? What have you dis-
 covered about the girl?
 SOS I don't know, though you could ask her where she got it, if
 that can be established.
- SYR (*aside*) That's me ruined! This is too hopeful for my
 liking.⁴⁶ She's one of the family, if this is true.
- CHR Is the woman you gave her to still alive?
 SOS I don't know.
 CHR What did she report to you at the time?
 SOS That she'd done what I told her.
 CHR Tell me the woman's name, so that we can make enqui-
 ries.
- SOS Philtera.
 SYR (*aside*) It's her. It looks as if the girl's saved and I'm lost.
 CHR Sostrata, follow me inside.
 SOS Things have turned out far better than I could have
 hoped. How terribly afraid I was, Chremes, that you
 would be as hardhearted now as you were then over
 bringing up the girl!
- CHR Often a man can't be how he would like to be, if his cir-
 cumstances don't allow it. Now my situation is such that
 I'm eager for a daughter; then I wanted nothing less. (*he*

tress will have to be abandoned and the truth about Clitipho's affair with Bacchis will be revealed.

TERENCE

IV. ii: SYRUS.

SYR nisi me animus fallit multum, haud multum a me aberit infortunium.

670 ita hac re in angustum oppido nunc meae coguntur copiae,
nisi aliquid video ne esse amicam hanc gnati resciscat senex.

nam quod de argento sperem aut posse postulem me fallere,

nil est. triumpho si licet me latere tecto abscedere.

crucior bolum tantum mi ereptum tam desubito e faucibus.

quid agam? aut quid comminiscar? ratio de integro ineundast mihi.

675 nil tam difficilest quin quaerendo investigari possiet.

quid si hoc nunc sic incipiam? nilst. quid si sic? tantundem egero.

at sic opinor: non potest. immo optume. euge, habeo optumam.

retraham hercle, opinor, ad me idem illud fugitivom argentum tamen.

IV. iii: CLINIA. SYRUS.

680 CLIN nulla mihi res posthac potest iam intervenire tanta quae mi aegritudinem afferat: tanta haec laetitia obortast.

dedo patri me nunciam ut frugalior sim quam volt.

⁴⁷ Literally, "my forces are confined in a narrow space"; in this speech Syrus is indulging in military metaphors in the manner of Plautine slaves.

THE SELF-TORMENTOR

goes into his house, followed by Sostrata, leaving Syrus on stage alone)

SYR *(to himself)* Unless I'm much mistaken, disaster is not very far away. My room for maneuver⁴⁷ in this operation is now greatly restricted, unless I can see some way of preventing the old man from discovering that this is his son's mistress.⁴⁸ As for my hope about the money and my thoughts of being able to deceive him, that's come to nothing. It will be a triumph if I can effect a withdrawal with my flanks intact. It's heartbreaking to have such a tasty morsel snatched away so suddenly from my lips. What shall I do? What plan can I devise? I need to think out a scheme again from scratch. *(resolutely)* There's nothing so hard to find that it can't be tracked down if you look for it. What if I approach it this way? No good. Or this? Won't achieve any more. Well this way, perhaps. Can't be done. No, it's excellent. Hooray! I've got an excellent plan. By god, I think I'll get my hands on that elusive money after all.

Enter CLINIA from Chremes' house in a state of elation.

CLIN After this nothing can befall me so bad as to cause me any sorrow, so great is the happiness welling up inside me. I put myself in my father's hands here and now: I'll live an even more orderly life than he wants me to.

⁴⁸ In the context this must refer to Menedemus finding out that Antiphila is Clinia's girlfriend.

TERENCE

- SYR nil me fefellit. cognitast, quantum audio huius verba.
istuc tibi ex sententia tua obtigisse laetor.
- CLIN o mi Syre, audisti, obsecro?
- SYR
quidni, qui usque una adfuerim?
- 685 CLIN quoi aequè vidisti commode quicquam evenisse?
- SYR
nulli.
- CLIN atque ita me di ament ut ego nunc non tam meapte causa
laetor quam illius, quam ego scio esse honore quovis
dignam.
- SYR ita credo. sed nunc, Clinia, age, da te mihi vicissim.
nam amici quoque res est videnda in tuto ut collocetur,
690 ne quid de amica nunc senex.
- CLIN
o Iuppiter!
- SYR
quiesce.
- CLIN Antiphila mea nubet mihi.
- SYR
sicin me interloquere?
- CLIN quid faciam? Syre mi, gaudeo: fer me.
- SYR
fero hercle vero.
- CLIN deorum vitam apti sumus.
- SYR
frustra operam, opinor, sumo.
- CLIN loquere, audio.
- SYR
at iam hoc non ages.
- CLIN
agam.
- SYR
videndumst, inquam,
- 695 amici quoque res, Clinia, tui in tuto ut collocetur.
nam si nunc a nobis abis et Bacchidem hic relinquis,
senex resciscet ilico esse amicam hanc Clitiphonis.

THE SELF-TORMENTOR

- SYR (*aside*) I was right. From what I hear him say, her identity
has been confirmed. (*to Clinia*) I'm delighted that this
has turned out in accordance with your wishes.
- CLIN Oh my dear Syrus, have you heard, for heaven's sake?
- SYR Of course I have. I was present through the whole discus-
sion.
- CLIN Have you ever known anyone for whom things have
worked out so favourably?
- SYR No, nobody.
- CLIN As heaven is my witness, I am delighted not so much for
my own sake as for hers. I know she's worthy of whatever
honour can be bestowed on her.
- SYR I'm sure she is. But come now, Clinia, do me a favour in
return. We need to make sure your friend's affairs too are
put on a safe footing. The old man mustn't find out about
his mistress.
- CLIN (*still thinking of his own good fortune*) Oh Jupiter!
- SYR Be quiet!
- CLIN My Antiphila is going to be my wife.
- SYR Are you going to keep interrupting me?
- CLIN What shall I do? My dear Syrus, I'm so happy. Bear with
me.
- SYR I am bearing with you, for god's sake.
- CLIN We have attained the life of the gods.
- SYR I think I'm wasting my time here.
- CLIN Go on, I'm listening.
- SYR But you won't pay attention.
- CLIN Yes, I will.
- SYR As I said, we need to make sure your friend's affairs too
are put on a safe footing. If you go back home now and
leave Bacchis here, the old man will realise immediately
that she's Clitipho's mistress. If you take her with you, the

- si abduxeris, celabitur, itidem ut celata adhuc est.
- 700 CLIN at enim istoc nil est magis, Syre, meis nuptiis advorsum.
nam quo ore appellabo patrem? tenes quid dicam?
- SYR
- CLIN quid dicam? quam causam afferam? quidni?
- SYR qui nolo mentiare.
aperte ita ut res sese habet narrato.
- CLIN quid ais?
- SYR iubeo:
illam te amare et velle uxorem, hanc esse Clitiphonis.
- 705 CLIN bonam atque iustam rem oppido imperas et factu faci-
lem.
et scilicet iam me hoc voles patrem exorare ut celet
senem vostrum?
- SYR immo ut recta via rem narret ordine omnem.
- CLIN hem!
satis sanus es aut sobrius? tuquidem illum plane perdis.
nam qui ille poterit esse in tuto, dic mihi?
- SYR huic equidem consilio palmam do. hic me magnifice
effero,
- 710 qui vim tantam in me et potestatem habeam tantae as-
tutiae
vera dicendo ut eos ambos fallam; ut quom narret senex
voster nostro istam esse amicam gnati, non credat tamen.
- CLIN at enim spem istoc pacto rursus nuptiarum omnem eri-
pis.
nam dum amicam hanc meam esse credet, non commit-
tet filiam.
- 715 tu fors quid me fiat parvi pendis, dum illi consulas.

- secret will be kept, as it has been up to now.
- CLIN But there's nothing more likely to ruin my marriage,
Syrus. How am I going to face my father? Can you sug-
gest what I should say?
- SYR Of course.
- CLIN What shall I say, then? What explanation shall I give?
- SYR I don't want you to tell a lie. Tell him the plain facts of the
situation.
- CLIN What are you saying?
- SYR I'm suggesting that you say that you are in love with
Antiphila and want to marry her, and that the other
woman belongs to Clitipho.
- CLIN (*sarcastically*) That's an absolutely fine and reasonable
suggestion—and easy enough to carry out. I suppose
you'll also want me to persuade my father to keep this a
secret from your old man.
- SYR On the contrary, get him to tell the whole story straight
through from beginning to end.
- CLIN What! Are you mad or drunk? You'll utterly ruin Cliti-
pho. How will this put him on a safe footing, tell me?
- SYR I award my plan the first prize. I congratulate myself with
great pride on possessing so much power and being capa-
ble of so much cunning that I can deceive both of them
by telling the truth. When your old man tells ours that
Bacchis is his son's mistress, he still won't believe it.
- CLIN But that way you're again taking from me all my hope of
marriage. So long as Chremes believes she's *my* mistress,
he won't trust me with his daughter. Perhaps you don't
care much what happens to me so long as you look after
Clitipho's interests.

TERENCE

- SYR quid, malum, me aetatem censes velle id assimularier?
 unus est dies dum argentum eripio. pax! nil amplius.
- CLIN tantum sat habes? quid tum, quaeso, si hoc pater rescive-
 rit?
- SYR quid si redeo ad illos qui aiunt "quid si nunc caelum
 ruat?"
- 720 CLIN metuo quid agam.
- SYR metuis? quasi non ea potestas sit tua
 quo velis in tempore ut te exsolvas, rem facias palam.
- CLIN age, age, transducatur Bacchis.
- SYR optume ipsa exit foras.
- IV. iv: BACCHIS. CLINIA. SYRUS. DROMO. PHRYGIA.
- BAC satis pol proterve me Syri promissa huc induxerunt,
 decem minas quas mihi dare pollicitust. quod si nunc me
 725 deceperit, saepe obsecrans me ut veniam frustra veniet.
 aut quom venturam dixero et constituero, quom is certe
 renuntiarit, Clitipho quom in spe pendebit animi,
 decipiam ac non veniam, Syrus mihi tergo poenas pen-
 det.
- CLIN satis scite promittit tibi.
- SYR atqui tu hanc iocari credis?
- 730 faciet nisi caveo.
- BAC dormiunt. ego pol istos commovebo.
 mea Phrygia, audisti modo iste homo quam villam de-
 monstravit
 Charini?
- PHR audivi.

⁴⁹ This is a proverbial expression to indicate something potentially disastrous but quite unlikely. ⁵⁰ According to Suetonius (*Life of Terence* 4) this line was actually composed by Terence's friend Laelius before dinner one evening at a country villa.

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- SYR Damn it all, do you suppose I intend to keep up this pre-
 tence for ever? It'll take me one day to get my hands on
 the money. That's it! No more!
- CLIN Do you think that's enough? Tell me, what happens if my
 father finds out?
- SYR There are people who say "What happens if the sky falls
 in?"⁴⁹ That's my response.
- CLIN I'm worried about what you're asking me to do.
- SYR Worried? As if you don't have the power any time you like
 to release yourself from this and reveal the truth.
- CLIN Very well then, have Bacchis brought across.
- SYR (*as Chremes' door opens*) She's coming out herself. Ex-
 cellent!

Enter BACCHIS from Chremes' house with her maid PHRYGIA.

- BAC Heaven knows it was pretty brash of Syrus to entice me
 here with his assurances,⁵⁰ promising to give me the ten
 minas. But if he lets me down now, he can beg me to
 come as often as he likes in the future, and he'll be wast-
 ing his time. Or else I'll say I'll come and fix a time, and
 he's bound to report back, and Clitipho will be on tenter-
 hooks of anticipation; and then I'll let him down and not
 come, Syrus will get a thrashing, and I'll get my revenge.
- CLIN (*aside to Syrus, ironically*) That's a pretty shrewd prom-
 ise she's making you.
- SYR (*to Clinia*) And you suppose she's joking? She'll do it, if
 I'm not careful.
- BAC (*aside to Phrygia*) They're dreaming. By heaven, I'll stir
 them up. (*aloud*) Phrygia, my dear, you heard that man
 point out just now which was Charinus' house?
- PHR Yes, I did.

TERENCE

- BAC proxumam esse huic fundo ad dextram?
 PHR memini.
 BAC curriculo percurrere. apud eum miles Dionysia agitatur.
 SYR quid inceptat?
 BAC dic me hic oppido esse invitam atque asservari,
 735 verum aliquo pacto verba me his daturam esse et venturam.
 SYR perii hercle! Bacchis, mane, mane. quo mittis istanc, quaeso?
 iube maneat.
 BAC i.
 SYR quin est paratum argentum.
 BAC quin ego maneo.
 SYR atqui iam dabitur.
 BAC ut lubet. num ego insto?
 SYR at scin quid sodes?
 BAC quid?
 SYR transeundumst nunc tibi ad Menedemum et tua pompa
 740 eo transducendast.
 BAC quem rem agis, scelus?
 SYR egon? argentum cudo
 quod tibi dem.
 BAC dignam me putas quam illudas?
 SYR non est temere.
 BAC etiamne tecum hic res mihist?
 SYR minime. tuom tibi reddo.
 BAC eatur.
 SYR sequere hac. heus, Dromo!
 DRO quis me volt?

THE SELF-TORMENTOR

- BAC It was the one next to this farm on the right?
 PHR Yes, as I remember it.
 BAC Run over there as fast as you can. The soldier's celebrating the Dionysia there.⁵¹
 SYR (*aside to Clinia*) What's she up to?
 BAC Tell him that I'm here completely against my will and being kept under guard. But I'll give them the slip somehow and come.
 SYR God damn it! (*to Bacchis*). Wait, wait! Where are you sending that girl, for heaven's sake? Tell her to stay.
 BAC (*to Phrygia*). Off you go. (*Phrygia begins to move off to the left*)
 SYR But the money's ready.
 BAC Very well, I'll stay. (*Phrygia pauses and then returns*)
 SYR And you'll get it at once.
 BAC As you like. I'm not pressing you for it, am I?
 SYR But do you know what I'd like you to do?
 BAC What?
 SYR Go over to Menedemus' house and take your maids with you.
 BAC What are you up to, you villain?
 SYR Me? I'm coining money to give to you.
 BAC Do you think I'm the sort of person to make a fool of?
 SYR There's a reason.
 BAC (*turning to go*) You've no other business for me here?
 SYR None at all. I'm just paying you what you're owed.
 BAC Let's go, then.
 SYR Follow me this way. (*he knocks at Menedemus' door*) Hey there, Dromo!
 DRO (*coming out*) Who wants me?

⁵¹ See note 22.

TERENCE

SYR
DRO
SYR ancillas omnis Bacchidis transduce huc ad vos propere.
745 DRO quam ob rem?
SYR ne quaeras. efferant quae secum huc attulerunt.
sperabit sumptum sibi senex levatum esse harunc abitu:
ne ille haud scit hoc paullum lucri quantum ei damnum
apportet.
tu nescis id quod scis, Dromo, si sapias.
DRO mutum dices.

IV. v: CHREMES. SYRUS.

CHR ita me di amabunt ut nunc Menedemi vicem
750 miseret me tantum devenisse ad eum mali.
illancin mulierem alere cum illa familia!
etsi scio, hosce aliquot dies non sentiet,
ita magno desiderio fuit ei filius.
verum ubi videbit tantos sibi sumptus domi
755 cotidianos fieri nec fieri modum,
optabit rursum ut abeat ab se filius.
Syrum optume eccum.

SYR cesso hunc adoriri?
CHR Syre!
SYR hem!
CHR quid est?
SYR te mihi ipsum iamdudum optabam dari.

⁵² It seems probable that this whole maneuver, for which Terence's play provides very little time, was covered by a choral ode in the Greek original. Clinia must also enter Menedemus' house at this point, after which he plays no further part in the play; it is surprising that Terence does not make more of his return home and his reconciliation with his father.

THE SELF-TORMENTOR

SYR Syrus.
DRO What's up?
SYR Bring all Bacchis' maids over here to your house, and
look sharp about it.
DRO What for?
SYR Don't ask. See that they take everything they brought
here with them. (*Dromo goes into Chremes' house*) The
old man will expect his expenses to be reduced by their
departure. Little does he know, believe me, how much
loss that little gain will bring. (*Dromo reappears with
maids and baggage*) If you've any sense, Dromo, you'll
forget this whole business.
DRO Mum's the word. (*he ushers Bacchis, Phrygia, and all her
other maids into Menedemus' house together with their
belongings*)⁵²

Enter CHREMES from his house.

CHR (*to himself*) As heaven is my witness, I'm sorry for
Menedemus' sake that so much trouble has come his
way. Fancy feeding that woman with all her household!
Still, I'm sure he won't notice it for some days, he's been
missing his son so much. But when he sees the expense
mounting up in his house day after day and no end to it,
he'll be wishing his son would go away again. (*seeing
Syrus*) Excellent! There's Syrus.
SYR (*aside*) Time to approach him.
CHR Syrus!
SYR Oh, hello!
CHR How are things?
SYR I've been hoping to run into you for a while.

- CHR videre egisse iam nescioquid cum sene.
 760 SYR de illo quid dudum? dictum factum reddidi.
 CHR bonan fide?
 SYR bona hercle.
 CHR non possum pati
 quin tibi caput demulceam. accede huc, Syre.
 faciam boni tibi aliquid pro ista re ac lubens.
 SYR at si scias quam scite in mentem venerit!
 765 CHR vah! gloriare evenisse ex sententia?
 SYR non hercle vero. verum dico.
 CHR dic quid est.
 SYR tui Clitiphonis esse amicam hanc Bacchidem
 Menedemo dixit Clinia, et ea gratia
 secum adduxisse ne tu id persentisceres.
 770 CHR probe!
 SYR dic sodes.
 CHR nimium, inquam.
 SYR immo si scias.
 sed porro auscultata quod superest fallaciae.
 sese ipse dicit tuam vidisse filiam;
 eius sibi complacitam formam postquam aspexerit;
 hanc cupere uxorem.
 CHR modone quae inventast?
 SYR eam.
 775 CHR et quidem iubebit posci.
 CHR quam ob rem istuc, Syre?
 nam prorsum nil intellego.
 SYR vah! tardus es.
 CHR fortasse.
 SYR argentum dabitur ei ad nuptias,
 aurum atque vestem qui—tenesne?
 CHR comparet?

- CHR I take it you've arranged something with the old man.
 SYR What we talked about just now? No sooner said than
 done.
 CHR Honestly?
 SYR Yes, honestly, for god's sake.
 CHR I can't resist giving you a pat on the head. Come here,
 Syrus. I'll do you a good turn for this, and gladly.
 SYR If you only knew what a clever idea I thought of!
 CHR Come on! Are you boasting that it all happened accord-
 ing to plan?
 SYR Good god, no. I'm telling the truth.
 CHR Tell me what's happening.
 SYR Clinia told Menedemus that this Bacchis was the mis-
 tress of your Clitipho, and that *he* had brought her home
 himself just so that you wouldn't find this out.
 CHR Well done!
 SYR What's that again?
 CHR Very well done, I said.
 SYR (*aside*) If only you knew! (*to Chremes*) But let me explain
 the rest of the trick. Clinia said that he saw your daughter,
 fell for her beauty at first sight, and is eager to marry her.
 CHR The one that's just been discovered?
 SYR Yes, her. And he's going to arrange for a proposal.
 CHR What's the point of this, Syrus? I don't understand at all.
 SYR Oh! You're slow.
 CHR Perhaps I am.
 SYR He'll be given money for the wedding; there's jewellery
 and fine clothing—you get it?
 CHR To purchase?

- SYR id ipsum.
 CHR at ego illi neque do neque despondeo.
 780 SYR non? quam ob rem?
 CHR quam ob rem? me rogas? homini—
 SYR ut lubet.
 non ego dicebam in perpetuom ut illam illi dares,
 verum ut simulares.
 CHR non meast simulatio.
 ita tu istaec tua misceto ne me admisceas.
 egon, quoi daturus non sum, ut ei despondeam?
 785 SYR credebam.
 CHR minime.
 SYR scite poterat fieri,
 et ego hoc, quia dudum tu tanto opere iusseras,
 eo coepi.
 CHR credo.
 SYR ceterum equidem istuc, Chreme,
 aequi bonique facio.
 CHR atqui quam maxume
 volo te dare operam ut fiat, verum alia via.
 790 SYR fiat, quaeratur aliquid. sed illud quod tibi
 dixi de argento quod ista debet Bacchidi,
 id nunc reddendumst illi. neque tu scilicet
 illuc confugies: "quid mea? num mihi datumst?
 num iussi? num illa oppignerare filiam
 795 meam me invito potuit?" verum illuc, Chreme,
 dicunt: "ius summum saepe summast malitia."
 CHR haud faciam.

- SYR Exactly.
 CHR But I'm not giving him my daughter. I'm not agreeing to
 an engagement.
 SYR No? Why not?
 CHR Why not? Need you ask? To a man who—?
 SYR (*unperturbed*) As you like. I wasn't suggesting that you
 should give her to him permanently, but just pretend.
 CHR Pretence is not my way. You do your stirring but keep me
 out of the pot. Engage her to a man I don't intend to
 marry her to?
 SYR I thought you might.
 CHR Certainly not.
 SYR It could have been managed quite cleverly. I only sug-
 gested it because you urged it so strongly just now.
 CHR (*ironically*). I'm sure.
 SYR However, I do see, Chremes, that your attitude is right
 and proper.
 CHR Admittedly, I am very keen that you should bring it off,
 but in some other way.
 SYR All right. I'll have to find something else. But about the
 money which I said the woman owes to Bacchis: it does
 need to be repaid now. You're not of course going to
 resort to arguments like "What's it to do with me? Was
 it given to me? Did I authorise it? Could she give my
 daughter as a security without my permission?" It's true
 what they say, Chremes: "More law, less justice."⁵³
 CHR I won't behave like that.

⁵³ A proverbial expression (literally "the greatest law is often the
 greatest wrong"), quoted also by Cicero, *On Duties* 1.33.

TERENCE

SYR immo aliis si licet, tibi non licet.
 omnes te in lauta et bene parata re putant.
 CHR quin egomet iam ad eam deferam.
 SYR immo filium
 800 iube potius.
 CHR quam ob rem?
 SYR quia enim in eum suspiciost
 translata amoris.
 CHR quid tum?
 SYR quia videbitur
 magis veri simile id esse, quom hic illi dabit;
 et simul conficiam facilius ego quod volo.
 ipse adeo adest. abi, effer argentum.
 CHR effero.

IV. vi: CLITIPHO. SYRUS.

805 CLIT nullast tam facilis res quin difficilis siet,
 quam invitus facias. vel me haec deambulatio
 quam non laboriosa, ad languorem dedit.
 nec quicquam magis nunc metuo quam ne denuo
 miser aliquo extrudar hinc, ne accedam ad Bacchidem.
 810 ut te quidem omnes di deae quantumst, Syre,
 cum istoc invento cumque incepto perduint!
 huius modi mihi res semper comminiscere
 ubi me excarnufices.

SYR in' tu hinc quo dignus es?
 quam paene tua me perdidit protervitas!
 815 CLIT vellem hercle factum, ita meritu's.

⁷⁹⁸ sic *Fleckeisen*, in lauta et bene acta parte *codd.* *Eugr.*, in lauta esse et bene acta re *Bentley*

THE SELF-TORMENTOR

SYR No, others may get away with it, but you can't. Everybody
 regards you as a fine upstanding citizen.⁵⁴
 CHR In fact, I'll take her the money myself.
 SYR No. Better tell your son to.
 CHR Why?
 SYR Because he's the one who's now supposed to be in love
 with her.
 CHR So?
 SYR Because the story will be more credible if it's he who
 gives her the money. And (*mysteriously*) at the same time
 I'll achieve what I want to achieve more easily. (*looking*
down the street) But here he is. You go and bring out the
 money.
 CHR I will. (*he exits into his house*)

Enter CLITIPHO from the left.

CLIT (*to himself*) There's nothing so easy that it isn't difficult
 when you do it against your will. Take for example this
 stroll of mine: it wasn't at all strenuous, but it's tired me
 out. There is nothing I'm more afraid of now in my miser-
 able state than to be pushed out of here again and denied
 access to Bacchis. (*seeing Syrus*) May all the gods and
 goddesses destroy you, Syrus, you and your plots and
 schemes! You're always thinking up things like this to tor-
 ture me.

SYR You go where you deserve. You nearly ruined me with
 your brazen behaviour.

CLIT I wish I had, by god; it would've served you right.

⁵⁴ This line is corrupt in the MSS but the general sense is clear.

TERENCE

- SYR
ne me istuc ex te prius audisse gaudeo
quam argentum haberes quod daturus iam fui.
- CLIT
quid igitur dicam tibi vis? abiisti, mihi
amicam adduxti quam non licitumst tangere.
- 820 SYR
iam non sum iratus. sed scin ubi sit nunc tibi
tua Bacchis?
- CLIT
apud nos.
- SYR
non.
- CLIT
ubi ergo?
- SYR
apud Cliniam.
- CLIT
perii!
- SYR
bono animo es. iam argentum ad eam deferes
quod ei pollicitu's.
- CLIT
garris. unde?
- SYR
a tuo patre.
- CLIT
ludis fortasse me?
- SYR
ipsa re experibere.
- 825 CLIT
ne ego homo sum fortunatus. deamo te, Syre.
- SYR
sed pater egreditur. cave quicquam admiratu' sis
qua causa id fiat; obsecundato in loco;
quod imperabit facito; loquitor paucula.
- IV. vii: CHREMES. CLITIPHO. SYRUS.
- CHR
ubi Clitipho hic est?
- SYR
"eccum me" inque.
- CLIT
eccum hic tibi.
- 830 CHR
quid rei esset dixti huic?

THE SELF-TORMENTOR

- SYR
Served me right? How? Believe me, I'm glad I heard you
say that before I handed over the money which I was
about to give you.
- CLIT
So what do you want me to say? You went off, you
brought my mistress here, and now you don't allow me to
touch her.
- SYR
I've got over my anger. But do you know where your
Bacchis is now?
- CLIT
At our place.
- SYR
No.
- CLIT
Where, then?
- SYR
At Clinia's.
- CLIT
I'm ruined!
- SYR
Cheer up. You'll soon be delivering her the money you
promised.
- CLIT
You're joking. Where from?
- SYR
Your father.
- CLIT
I think you're making fun of me.
- SYR
The facts will show.
- CLIT
Then I'm a happy man. Syrus, I'm getting very fond of
you.
- SYR
(as Chremes' door opens) But your father's coming out.
Mind you don't show yourself surprised or puzzled by his
motives. Follow his lead where you can, do what he tells
you, say very little.

Enter CHREMES from his house with a bag of money.

- CHR
Where's Clitipho? (Clitipho makes no response)
- SYR
(to Clitipho) Say "Here I am."
- CLIT
(to Chremes) Here I am.
- CHR
(to Syrus) Did you tell him what's going on?

SYR
CHR dixi pleraque omnia.
cape hoc argentum ac defer.

SYR
i. quid stas, lapis?
quin accipis?

CLIT
SYR cedo sane.
sequere hac me ocius.

835 CHR tu hic nos dum eximus interea opperibere.
nam nil est illic quod moremur diutius.
840 CHR minas quidem iam decem habet a me filia,
quas hortamentis esse nunc duco datas.
hasce ornamentis consequentur alterae.
porro haec talenta dotis apposcunt duo.
quam multa iniusta ac prava fiunt moribus!
840 CHR mihi nunc relictis rebus inveniendus est
aliquis, labore inventa mea quoi dem bona.

IV. viii: MENEDEMUS. CHREMES.
MEN multo omnium nunc me fortunatissimum
factum puto esse quom te, gnate, intellego
resipisse.

CHR ut errat!
MEN te ipsum quaerebam, Chreme.

845 CHR conserva, quod in test, filium, me ac familiam.
cedo, quid vis faciam?

⁸³⁶ hortamentis *C¹p² Eugr. gloss., ornamentis codd. pl., pro ali-*
mentis F²E²

⁵⁵ This is the meaning suggested by the commentator Eugraphius for the rare word *hortamentis*, which would normally mean "encouragement." Chremes is referring to the maintenance of his daughter by the Corinthian woman before she was recognised.

SYR Yes, nearly everything.
CHR (holding out the money to Clitipho). Take this money and
deliver it. (Clitipho again makes no response)

SYR (to Clitipho) Go on! What are you waiting for, you dolt?
Why don't you take it?

CLIT All right, give it to me. (he takes the money from
Chremes)

SYR (to Clitipho) Follow me this way and hurry up. (to
Chremes) You wait here meanwhile until we come out.
There's no reason why it should take us very long
in there. (he goes into Menedemus' house followed by
Clitipho)

CHR (to himself) My daughter already has ten minas from
me, which I regard as payment for her maintenance.⁵⁵
Another ten will follow these for her wardrobe. On top
of this two talents will be needed for her dowry.⁵⁶ How
perverse and unreasonable the demands of social con-
vention are! I must now drop everything and find a son-
in-law to bestow my hard-earned wealth on.

Enter MENEDEMUS from his house.

MEN (speaking back inside to Clinia) I reckon I'm by far the
happiest man in the world now that I see you've come to
your senses, my son.

CHR (aside) How wrong he is!

MEN (seeing Chremes) I was looking for you, Chremes. So far
as in you lies, save my son, myself, and my household.

CHR Tell me, what do you want me to do?

⁵⁶ This is not a particularly generous amount for dowries in comedy:
see *The Woman of Andros* note 54.

- MEN invenisti hodie filiam.
 CHR quid tum?
 MEN hanc uxorem sibi dari volt Clinia.
 CHR quaeso, quid tu hominis es?
 MEN quid?
 CHR iamne oblitus es
 850 inter nos quid sit dictum de fallacia,
 ut ea via abs te argentum auferretur?
 MEN scio.
 CHR ea res nunc agitur ipsa.
 MEN quid narras, Chreme?
 CHR immo haec quidem quae apud mest Clitiphonis est
 amica.
 CHR ita aiunt; et tu credis omnia.
 855 et illum aiunt velle uxorem ut, quom desponderim,
 des qui aurum ac vestem atque alia quae opus sunt com-
 paret.
 MEN id est profecto; id amicae dabitur.
 CHR scilicet
 daturum.
 MEN ah! frustra sum igitur gavisus miser.
 quidvis tamen iam malo quam hunc amittere.
 860 quid nunc renuntiem abs te responsum, Chreme,
 ne sentiat me sensisse atque aegre ferat?
 CHR aegre? nimium illi, Menedeme, indulges.
 MEN sine.
 CHR inceptumst: perfice hoc mi perpetuo, Chreme.
 dic convenisse, egisse te de nuptiis.
 MEN dicam. quid deinde?
 CHR me facturum esse omnia,
 865 generum placere. postremo etiam, si voles,
 desponsum quoque esse dicito.

- MEN You've found a daughter today.
 CHR What of it?
 MEN Clinia requests her hand in marriage.
 CHR For heaven's sake, what sort of a man are you?
 MEN I beg your pardon.
 CHR Have you already forgotten our conversation about a
 trick, as a way of getting money out of you?
 MEN I remember.
 CHR That's what's now happening.
 MEN What are you saying, Chremes? You're mistaken. The girl
 who's in my house is *Clitipho's* mistress.
 CHR That's what they say, and you believe it all! They're saying
 Clinia wants to get married simply so that, once I've
 agreed to the engagement, you'll give him money to pur-
 chase jewellery and fine clothing and the other require-
 ments.
 MEN That's it, without a doubt. The money will be given to the
 mistress!
 CHR Of course it will.
 MEN Oh! So my rejoicing was all for nothing, poor me! But I'd
 still prefer anything to losing him. What shall I tell him
 your response was, Chremes? I don't want him to realise
 that I've realised and be upset.
 CHR Upset? You're far too soft on him, Menedemus.
 MEN Let me be. I've made a beginning; help me to carry it
 through to the end, Chremes.
 CHR Say that you've met me and discussed the marriage.
 MEN I will. What next?
 CHR Say that I'll go along with everything, I approve of him as
 son-in-law, and finally, if you like, even say that I've
 agreed to the engagement—

TERENCE

- MEN
 CHR tanto ocius te ut poscat et tu, id quod cupis,
 quam ocissime ut des. em, istuc volueram.
 MEN cupio.
 CHR ne tu propediem,
 ut istanc rem video, istius obsaturabere.
 870 sed, haec utut sunt, cautim et paulatim dabis
 si sapias.
 MEN faciam.
 CHR abi intro: vide quid postulet.
 ego domi ero si quid me voles.
 MEN sane volo.
 nam te scientem faciam quidquid egero.

ACTUS V

V. i: MENEDEMUS. CHREMES.

- MEN ego me non tam astutum neque ita perspicacem esse id
 scio.
 875 sed hic adiutor meus et monitor et praemonstrator
 Chremes
 hoc mihi praestat. in me quidvis harum rerum convenit
 quae sunt dicta in stulto: caudex, stipes, asinus, plum-
 beus.
 in illum nil potest: exsuperat eius stultitia haec omnia.
 CHR ohe! iam desine deos, uxor, gratulando obtundere
 880 tuam esse inventam gnatum, nisi illos ex tuo ingenio iudi-
 cas,

⁵⁷ The Roman performance was continuous; there will have been an act break in the Greek original at this point to represent the passing of time, which Terence has not attempted to cover.

THE SELF-TORMENTOR

- MEN (*aside*) Good, that's what I wanted.
 CHR —so that he'll ask for the money the sooner and you can
 give him it as soon you like, which is what you're so keen
 to do.
 MEN Yes, I am.
 CHR As I see it, you'll have had enough of this before very
 long, believe me. But, however that may be, if you've any
 sense, you'll pay up carefully and a little at a time.
 MEN I will.
 CHR Go in and see how much he asks for. I'll be at home if you
 need me.
 MEN I'm sure I will. I'll keep you informed whatever I do.
 (*they go into their respective houses, leaving the stage
 empty*)

ACT FIVE

*Enter MENEDEMUS from his house, after a short interval.*⁵⁷

- MEN (*to himself*) I know that I am not a particularly clever or
 perceptive person. But this helper of mine and counsel-
 lor and guide, Chremes, is worse. You could apply to me
 any of the names that are applied to the stupid: block-
 head, numskull, ass, nincompoop. But not to him: he's
 too stupid for any of them.

Enter CHREMES from his house.

- CHR (*speaking back to Sostrata inside*) Hold on now! Stop
 deafening the gods with your thanksgiving for the discov-
 ery of your daughter—unless you judge them by your
 own standards and believe they don't understand any-

TERENCE

ut nil credas intellegere nisi idem dictumst centiens.
sed interim quid illic iamdudum gnatus cessat cum Syro?
MEN quos ais homines, Chreme, cessare?

CHR ehem, Menedeme, advenis?
dic mihi, Cliniae quae dixi nuntiastin?

MEN omnia.

885 CHR quid ait?

MEN gaudere adeo coepit quasi qui cupiunt nuptias.

CHR hahahae!

MEN quid risisti?

CHR servi venere in mentem Syri
calliditates.

MEN itane?

CHR voltus quoque hominum fingit scelus.

MEN gnatus quod se assimilat laetum id dicis?

CHR id.

MEN idem istuc mihi

venit in mentem.

CHR veterator!

MEN magis, si magis noris, putes

890 ita rem esse.

CHR ain tu?

MEN quin tu auscultas.

CHR mane. hoc prius scire expeto
quid perdidideris. nam ubi desponsam nuntiasti filio,
continuo iniecisse verba tibi Dromonem scilicet,
sponsae vestem, aurum atque ancillas opus esse: argen-
tum ut dares.

MEN non.

CHR quid? non?

MEN non, inquam.

CHR neque ipse gnatus?

THE SELF-TORMENTOR

thing unless you've said the same thing a hundred times.
(to himself) But meanwhile why's my son lingering so
long in there with Syrus?

MEN (going up to him) Who do you say is lingering, Chremes?
CHR Oh hello, Menedemus. Are you back? Tell me, have you
reported to Clinia what I said?

MEN Everything.

CHR What does he say?

MEN He was overcome with joy, just like a man eager to be
married.

CHR Hahahahaha!

MEN What are you laughing at?

CHR I was thinking of the craftiness of my slave Syrus.

MEN Yes?

CHR He can train people's faces as well, the villain.

MEN You mean, my son's only pretending to be happy?

CHR Yes.

MEN The same thought occurred to me.

CHR The old rogue!

MEN If you knew more, you'd be even more inclined to be-
lieve it.

CHR Do you say so?

MEN Just you listen.

CHR Wait a minute! I'd like to know first how much it's cost
you. When you reported to your son that I'd agreed to the
engagement, I suppose Dromo immediately dropped
hints that the bride needed dresses, jewellery, and maids,
to get you to provide the money?

MEN No.

CHR What? No?

MEN No, I said.

CHR Nor your son himself?

- MEN
895 CHR magis unum etiam instare ut hodie conficiantur nuptiae.
MEN mira narras. quid Syrus meus? ne is quidem quicquam?
CHR quam ob rem, nescio. nihil.
MEN equidem miror, qui alia tam plane scias.
CHR sed ille tuom quoque servus idem mire finxit filium,
900 CHR ut ne paullulum quidem subolat esse amicam Cliniae.
MEN quid agit?
CHR mitto iam osculari atque amplexari. id nil puto.
CHR quid est quod amplius simuletur?
MEN vah!
CHR quid est?
MEN audi modo.
CHR est mihi ultimis conclave in aedibus quoddam retro.
CHR huc est intro latus lectus, vestimentis stratus est.
CHR quid post hoc est factum?
MEN dictum factum huc abiit Clitipho.
905 CHR solus?
MEN solus.
CHR timeo.
MEN Bacchis consecutast ilico.
CHR sola?
MEN sola.
CHR perii!
MEN ubi abiire intro, operuere ostium.
CHR hem!
MEN Clinia haec fieri videbat?
CHR quidni? mecum una simul.
CHR filist amica Bacchis. Menedeme, occidi!

- MEN Not a word, Chremes. The only thing that he insisted on
was that the wedding should take place today.
CHR You amaze me. What about Syrus? Didn't he say any-
thing either?
MEN Nothing.
CHR I've no idea why not.
MEN (*teasing*) That's amazing, when you are so well informed
on other things. Syrus has done a fantastic job on your
son too: no one would ever suspect that Bacchis is Clinia's
mistress.
CHR What's he doing?
MEN I'll say nothing of kisses and embraces. They're nothing.
CHR He could hardly carry the pretence any further.
MEN Huh!
CHR What's the matter?
MEN Just listen. There's a small room at the very back of my
house. They took a bed in there and covered it with blan-
kets.
CHR Then what?
MEN No sooner said than done, Clitipho went off there.
CHR By himself?
MEN By himself.
CHR I'm beginning to be worried.
MEN Bacchis followed at once.
CHR By herself?
MEN By herself.
CHR I'm lost!
MEN When they got inside, they closed the door.
CHR What! Did Clinia see this going on?
MEN Of course. He was with me all the time.
CHR (*finally comprehending the situation*) So Bacchis is my
son's mistress. Menedemus, I'm ruined!

- MEN quam ob rem?
 CHR decem dierum vix mist familia.
 910 MEN quid? istuc times quod ille operam amico dat suo?
 CHR immo quod amicae.
 MEN si dat.
 CHR an dubium id tibist?
 quemquamne animo tam comi esse aut leni putas
 qui se vidente amicam patiatur suam—?
 MEN ah!
 915 CHR quidni? quo verba facilius dentur mihi.
 derides merito. mihi nunc ego suscenseo.
 quot res dedere ubi possem persentiscere,
 ni essem lapis! quae vidi! vae misero mihi!
 at ne illud haud inultum, si vivo, ferent.
 nam iam—
 MEN non tu te cohibes? non te respicis?
 920 non tibi exemplo satis sum?
 CHR prae iracundia,
 Menedeme, non sum apud me.
 MEN tene istuc loqui!
 nonne id flagitiumst te aliis consilium dare,
 foris sapere, tibi non posse te auxiliarier?
 CHR quid faciam?
 MEN id quod me fecisse aiebas parum.
 925 fac te patrem esse sentiat; fac ut audeat
 tibi credere omnia, abs te petere et poscere,
 ne quam aliam quaerat copiam ac te deserat.
 CHR immo abeat multo malo quovis gentium
 quam hic per flagitium ad inopiam redigat patrem.
 930 nam si illi pergo suppeditare sumptibus,

- MEN Why?
 CHR My estate will barely last ten days.
 MEN (*teasing*) What? Are you worried because he's lending a
 hand to his friend?
 CHR No. To his mistress.
 MEN If he is.
 CHR Can you doubt it? Do you reckon anyone could be so
 generous or easygoing that he would stand by and watch
 his mistress being—?
 MEN Oh! Why not? If it was all part of the plan to fool me.
 CHR You're mocking me and I deserve it. I'm furious now with
 myself. How many clues there were which would have
 led me to the truth, if I hadn't been such a dolt! The
 things I saw! Oh damn and blast! But, believe me, as sure
 as I live, they won't get away with this. I'll—
 MEN Control yourself! Think of your own position! Is my ex-
 ample not enough for you?
 CHR I'm beside myself with anger, Menedemus.
 MEN Fancy you saying that! Isn't it a disgrace that you should
 give advice to others, be so wise to outsiders, and be un-
 able to help yourself?
 CHR What shall I do?
 MEN What you kept telling me I failed to do.⁵⁸ Make him feel
 that you're his father. Give him the confidence to entrust
 all his secrets to you, and to come to you with his requests
 and demands, or else he'll look elsewhere for support
 and abandon you.
 CHR No, I'd much prefer he went away anywhere in the world
 than stay here and reduce his father to starvation by such
 disgraceful behaviour. If I continue to provide for his ex-

⁵⁸ See lines 151–157.

TERENCE

- MEN Menedeme, mihi illaec vere ad rastros res redit.
 quot incommoditates in hac re capies, nisi caves!
 difficilem te esse ostendes et ignosces tamen
 post, et id ingratum.
- CHR ah! nescis quam doleam.
- MEN
 935 quid hoc quod rogo, ut illa nubat nostro? nisi quid est
 quod magis vis. ut lubet.
- CHR immo et gener et affines placent.
- MEN quid dotis dicam te dixisse filio?
 quid obticuisti?
- CHR dotis?
- MEN ita dico.
- CHR ah!
- MEN Chreme,
 ne quid vereare, si minus. nil nos dos movet.
- 940 CHR duo talenta pro re nostra ego esse decrevi satis.
 sed ita dictu opus est, si me vis salvom esse et rem et
 filium,
 me mea omnia bona doti dixisse illi.
- MEN quam rem agis?
- CHR id mirari te simulato et illum hoc rogitato simul
 quam ob rem id faciam.
- MEN quin ego vero quam ob rem id facias nescio.
- 945 CHR egone? ut eius animum, qui nunc luxuria et lascivia
 diffluit, retundam, redigam, ut quo se vortat nesciat.
- MEN quid agis?

⁵⁹ That is, "I shall be reduced to labouring to earn my living." The expression may be proverbial, though there is also a back-reference to the opening scene. ⁶⁰ Thus disinheriting Clitipho.

THE SELF-TORMENTOR

- travagance, Menedemus, it really will be the hoe for me.⁵⁹
- MEN What a lot of problems you'll create for yourself over this, if you're not careful! You'll prove yourself a bad-tempered father, you'll still forgive him later, and you'll get no thanks for it.
- CHR Oh! You don't know how I'm suffering.
- MEN As you like. But what about my request that your daughter should marry my son? Unless you'd prefer some other arrangement.
- CHR No, I'm very happy with the son-in-law and the family connection.
- MEN How much dowry shall I tell my son you've offered? (*Chremes makes no reply*) Why the silence?
- CHR (*deep in thought*) Dowry?
- MEN That's what I said.
- CHR Ah!
- MEN Chremes, don't be afraid if it's rather small. The dowry doesn't concern us at all.
- CHR I'd decided that two talents was a sufficient amount with regard to my wealth. But, if you want to save me and my fortunes and my son, what you must tell *him* is that I've offered my whole estate as her dowry.⁶⁰
- MEN What are you up to?
- CHR Pretend that you're amazed, and at the same time ask my son why he thinks I'm doing this.
- MEN In fact, I've no idea myself why you're doing this.
- CHR Why? In order to beat some sense into a son who is going down the drain with his luxurious living and licentious behaviour and to reduce him to a state where he doesn't know which way to turn.
- MEN What are you trying to do?

TERENCE

CHR mitte. sine me in hac re gerere mihi morem.
MEN itane vis? sino.

CHR ita.
MEN fiat.

CHR ac iam uxorem ut accersat paret.
950 hic ita ut liberos est aequom dictis confutabitur.
sed Syrum quidem egone si vivo adeo exornatum dabo,
adeo depexum, ut dum vivat meminerit semper mei,
qui sibi me pro deridiculo ac delectamento putat.
non, ita me di ament, auderet facere haec viduae mulieri
quae in me fecit.

V. ii: CLITIPHO. MENEDEMUS. CHREMES. SYRUS.

955 CLIT itane tandem, quaeso, Menedeme, ut pater
tam in brevi spatio omnem de me eiecerit animum pa-
tris?
quodnam ob facinus? quid ego tantum sceleris admisi
miser?
volgo faciunt.

MEN scio tibi esse hoc gravius multo ac durius,
quoi fit. verum ego haud minus aegre patior, id qui nescio
nec rationem capio, nisi quod tibi bene ex animo volo.

960 CLIT hic patrem astare aibas?

⁹⁵⁰ Syrum quidem egone A, Syrum. ME. quid eum? CH. egone
Σ *Don. ad Ad. 400*

⁶¹ See *The Woman of Andros* note 34.

⁶² Menedemus' exit is not marked in the text, but he needs to go in at this point if he is to reappear at line 954 having already explained Chremes' threat to Clitipho. The reading of manuscript A is thus pref-

THE SELF-TORMENTOR

CHR Never mind. Let me follow my own inclinations.

MEN All right. Is this what you want?

CHR It is.

MEN So be it.

CHR Now Clinia should prepare to fetch his wife.⁶¹ (*Menedemus exits into his house*)⁶² (*to himself*) I'll deal with my son by a good talking to, which is the proper way to deal with one's children. But as for Syrus, as sure as I live, I'll make him such a pretty sight⁶³ that he'll remember me as long as he lives. Treating me as an object of derision and amusement! Heaven help me, he wouldn't dare do to a poor widow what he's done to me!

Enter CLITIPHO and MENEDEMUS from Menedemus' house, with SYRUS following.

CLIT Tell me, please, Menedemus, has my father really lost all his fatherly feeling for me in so short a time? For what crime? What great misdeed have I committed, poor me? Everybody's doing it.

MEN I know that this is much more serious and difficult for you, since it's happening to you. But I'm just as upset myself, because I don't know or understand the reason, though I wish you well with all my heart.

CLIT (*looking around*) You said my father was waiting here?

erable to that of Σ, which in effect detains Menedemus onstage to the end of Chremes' speech.

⁶³ Literally, "adorned and combed"; the meaning is "I'll give him such a thrashing." For the metaphors compare Plautus, *The Rope* 661, 730.

TERENCE

MEN
CHR eccum.
quid me incusas, Clitipho?
quidquid ego huius feci, tibi prospexi et stultitiae tuae.
ubi te vidi animo esse omissa et suavia in praesentia
quae essent prima habere neque consulere in longitudi-
nem,
cepi rationem ut neque egeres neque ut haec posses per-
dere.
965 ubi, quoi decuit primo, tibi non licuit per te mihi dare,
abii ad proximum tibi qui erat; ei commisi et credidi.
ibi tuae stultitiae semper erit praesidium, Clitipho,
victus, vestitus, quo in tectum te receptes.
CLIT ei mihi!
CHR satius est quam te ipso herede haec possidere Bacchi-
dem.
970 SYR disperii! scelestus quantas turbas concivi insciens!
CLIT emori cupio.
CHR prius, quaeso, disce quid sit vivere.
SYR ubi scies, si displicebit vita, tum istoc utitor.
CHR ere, licetne?
SYR loquere.
CHR at tuto.
SYR loquere.
CHR quae istast pravitas
SYR quaeve amentias, quod peccavi ego, id obesse huic?

⁶⁴ This is another unmarked exit. When we next see Menedemus he is coming out of his house (see line 1046).

THE SELF-TORMENTOR

MEN There he is. (*he withdraws into his house*)⁶⁴
CHR (*going up to Clitipho*) Why are you blaming me, Clitipho? Whatever I have done in this matter, I have done out of consideration for you and your stupidity. When I saw that you were being irresponsible, putting the pleasures of the present first and taking no thought for the future, I conceived a plan whereby you should neither be in want nor be able to squander our assets. They should have been yours in the first place, but, when you made it impossible for me to give them to you, I had recourse to your closest relative⁶⁵ and entrusted them to him for safekeeping. In him you will always find protection against your own stupidity, Clitipho, and food and clothing, and a roof over your head.
CLIT Oh dear!
CHR This is a better way than for you to inherit them yourself and for Bacchis to take possession.
SYR (*aside*) Damn it all! What a wretch! What troubles I've unwittingly stirred up!
CLIT I want to die.
CHR First learn what it is to live, for heaven's sake. When you know that, if you don't like life, you can try the other way.
SYR (*to Chremes*) Master, may I?
CHR Speak.
SYR Safely?
CHR Speak.
SYR How can you be so perverse or out of your mind as to count against him a mistake which is mine?

⁶⁵ That is, to Clitipho's future brother-in-law Clinia, to whom Antiphila's dowry would pass as her legal guardian after her marriage.

TERENCE

- CHR
975 ne te admisce. nemo accusat, Syre, te; nec tu aram tibi ^{ilicet.}
nec precatorem pararis.
- SYR
CHR quid agis?
nil suscenseo
neque tibi nec tibi, nec vos est aequom quod facio mihi.
SYR abiit? vah! rogasse vellem—
CLIT quid?
SYR —unde mi peterem cibum.
ita nos alienavit. tibi iam esse ad sororem intellego.
- 980 CLIT adeon rem rediisse ut periculum etiam a fame mihi sit,
Syre!
SYR modo liceat vivere, est spes.
CLIT quae?
SYR nos esurituros satis.
CLIT irrides in re tanta neque me consilio quicquam adiuvas?
SYR immo et ibi nunc sum et usque id egi dudum dum loqui-
tur pater;
et quantum ego intellegere possum—
CLIT quid?
SYR non aberit longius.
- 985 CLIT quid id ergo?
SYR sic est: non esse horum te arbitror.
CLIT quid istuc, Syre?
satin sanus es?
SYR ego dicam quod mihi in mentemst; tu diiudica.
dum istis fuisti solus, dum nulla alia delectatio
quae propior esset, te indulgebant, tibi dabant. nunc filia

THE SELF-TORMENTOR

- CHR It's done. Don't you get mixed up in this. Nobody is ac-
cusing you, Syrus. You don't need to find an altar⁶⁶ or
someone to plead for you.
- SYR What are you doing?
CHR I'm not furious with you, nor (*turning to Clitipho*) with
you; and you shouldn't be furious with me for what I'm
doing. (*he goes into his house*)
- SYR Has he gone? Blast! I wanted to ask him—
CLIT What?
SYR Where I should find some food, seeing that he's dis-
owned us. I gather there's some for you at your sister's.
- CLIT To think that it should get to the stage where I'm even in
danger of starving, Syrus!
SYR Where there's life, there's hope.
CLIT What hope?
SYR Of enjoying a fair amount of hunger.
CLIT Can you joke at a time like this? Can't you give me some
helpful advice?
SYR I can indeed. I'm working on it now and have been all the
time that your father was talking. And as far as I can
see—
CLIT What?
SYR —it won't be too long before it comes to me.
CLIT So what is it?
SYR It's this. I don't think you're their son.
CLIT What are you saying, Syrus? Are you in your right mind?
SYR I'll tell you what's occurred to me; you can decide for
yourself. While you were all they had, while they had no
other source of delight closer to them, they spoiled you,

⁶⁶ A traditional place of refuge, often used by slaves in comedy.

postquamst inventa vera, inventast causa qui te expelle-
rent.

990 CLIT est veri simile.

SYR an tu ob peccatum hoc esse illum iratum putas?
CLIT non arbitror.

SYR nunc aliud specta. matres omnes filiis
in peccato adiutrices, auxilio in paterna iniuria
solent esse; id non fit.

CLIT verum dicis. quid ergo nunc faciam, Syre?

995 SYR suspicionem istanc ex illis quaere, rem profer palam.
si non est verum, ad misericordiam ambos adduces cito,
aut scibis quoius sis.

CLIT recte suades. faciam.

SYR sat recte hoc mihi
in mentem venit. nam quam maxume huic vera haec sus-
picio
erit, tam facillume patris pacem in leges conficiat suas.
etiam haud scio anne uxorem ducat. ac Syro nil gratiae!

1000 quid hoc autem? senex exit foras. ego fugio. adhuc quod
factumst,
miror non continuo arripi iusse. ad Menedemum hunc
pergam.
eum mihi precatorem paro. seni nostro fide nil habeo.

⁹⁹⁷ sic scripsi: namque adulescens maxime huic visa (vana?) haec
suspicio A¹, namque adulescens quam in minima spe situs Σ, nam cum
adulescens in minima spe situs *Eugr.*, nam quam maxume huic vana
haec suspicio *Geppert edd.*

¹⁰⁰¹ non continuo adripi iusse *Lindsay-Kauer*, continuo hunc
adripiisse A¹, non iusse me adripi A², non iussisse ilico adripi me Σ

they gave you things. But now that they've found a real
daughter of their own, they've also found a reason to get
rid of you.

CLIT It sounds plausible.

SYR Do you reckon it's this misbehaviour of yours that has
made him angry?

CLIT I don't think so.

SYR Here's another point to consider. All mothers tend to
stand by their sons when they misbehave and defend
them against their fathers' ill-treatment. That's not hap-
pening.

CLIT You're right. So what shall I do now, Syrus?

SYR Ask them about your suspicion, bring the thing out into
the open. If it's not true, you'll get instant sympathy from
both of them; or else you'll find out whose son you are.

CLIT Good advice. I'll follow it. (*he goes into Chremes' house*)

SYR (*to himself*) That was a pretty good idea that occurred to
me. The more genuine his suspicion is, the more easily
he'll make peace with his father on his own terms. And,
for all I know, he'll get himself a wife. But there'll be no
thanks for Syrus! (*as Chremes' door opens*) But what's
this? The old man's coming out. I'm off. After what's hap-
pened so far, I'm amazed he hasn't had me arrested on
the spot. I'll go to Menedemus here, and get him to plead
for me. I don't trust our old man a bit. (*he exits into
Menedemus' house, leaving the stage empty*)

TERENCE

V. iii: SOSTRATA. CHREMES.

- SOS profecto nisi caves tu homo, aliquid gnato conficies mali.
 1005 idque adeo miror, quo modo
 tam ineptum quicquam tibi venire in mentem, mi vir,
 potuerit.
 CHR oh! pergin mulier esse? nullamne ego rem umquam in
 vita mea
 volui quin tu in ea re mi fueris advorsatrix, Sostrata?
 at si rogem iam quid est quod peccem aut quam ob rem
 hoc faciam, nescias;
 in qua re nunc tam confidenter restas, stulta.
 SOS ego nescio?
 1010 CHR immo scis, potius quam quidem redeat ad integrum ea-
 dem oratio.
 SOS oh!
 iniquos es qui me tacere de re tanta postules.
 CHR non postulo iam. loquere. nihilo minus ego hoc faciam
 tamen.
 SOS facies?
 CHR verum.
 SOS non vides quantum mali ex ea re excites?
 subditum se suspicatur.
 CHR "subditum" ain tu?
 SOS sic erit,
 1015 mi vir.
 CHR confitere?
 SOS au, te obsecro, istuc inimicis siet.
 egon confitear meum non esse filium, qui sit meus?

¹⁰⁰⁸ faciam A²Σ Eogr., facias A¹

THE SELF-TORMENTOR

Enter SOSTRATA and CHREMES from their house.

- SOS If you're not careful, my good man, you'll do our son real
 harm, I can assure you. Indeed, I'm amazed that such a
 silly idea could have entered your head, my dear hus-
 band.
 CHR Oh! Do you have to keep behaving like a woman? Is there
 nothing that I have ever wanted in my life on which you
 haven't contradicted me, Sostrata? If I asked you now
 what I am doing wrong or why I am doing this, you
 wouldn't have any idea, and yet you oppose me so con-
 fidently, you fool.
 SOS I have no idea?
 CHR All right, you have, anything to stop this argument start-
 ing again from the beginning.
 SOS Oh! It's not fair of you to expect me to say nothing when
 it's so important.
 CHR I don't expect it any more. Have your say. But I'll carry
 out my plan none the less.
 SOS You will?
 CHR Yes.
 SOS Don't you see how much trouble you're creating by it?
 He suspects he's not our son.⁶⁷
 CHR Did you say "not our son"?
 SOS That's it, my dear husband.
 CHR Do you admit it?
 SOS Oh, for heaven's sake, leave that to our enemies. Should I
 admit he's not my son, when he is?

⁶⁷ Literally "supposititious"; the reference is to the practice of smuggling in a substitute baby and passing it off as the mother's.

CHR quid? metuis ne non, quom velis, convincas esse illum tuom?

SOS quod filia inventa?

CHR non. sed, quo magis credendum siet, quod est consimilis moribus.

1020 convinces facile ex te natum; nam tui similit probe. nam illi nil vitist relictum quin siet itidem tibi. tum praeterea talem nisi tu nulla pareret filium. sed ipse egreditur, quam severus! rem quom videas censeas.

V. iv: CLITIPHO. SOSTRATA. CHREMES.

CLIT si umquam ullum fuit tempus, mater, quom ego voluptati tibi

1025 fuerim, dictus filius tuos vostra voluntate, obsecro eius ut memineris atque inopis nunc te miserescat mei, quod peto aut volo, parentes meos ut commonstres mihi.

SOS obsecro, mi gnate, ne istuc in animum inducas tuom, alienum esse te.

CLIT sum.

SOS miseram me! hocin quaesisti, obsecro?

1030 ita mihi atque huic sis superstes ut ex me atque ex hoc natus es.

at cave posthac, si me amas, umquam istuc verbum ex te audiam.

CHR at ego, si me metuis, mores cave in te esse istos sentiam.

CLIT quos?

CHR si scire vis, ego dicam. gerro, iners, fraus, helluo, ganeo's, damnosus. crede, et nostrum te esse credito.

1035 CLIT non sunt haec parentis dicta.

CHR Well, you needn't be afraid that you can't prove him yours any time you like.

SOS (*puzzled*) Because I've found my daughter?

CHR No. Something which will make it more credible: because he's similar in character. You'll easily be able to prove that he's your son; he's exactly similar to you. He has every single one of your vices. And besides, no woman could bear such a son but you. (*as Chremes' door opens*) But he's coming out. What a solemn look! You can make up your mind when you've seen how things are.

Enter CLITIPHO from Chremes' house.

CLIT (*to Sostrata, solemnly*) If there was ever any time, mother, when I was a source of pleasure to you, when you both willingly called me your son, I implore you to remember that time, have pity on me now in my plight, and grant me what I ask and want: show me my true parents.

SOS I implore you, my dear son, not to entertain the idea that you are someone else's son.

CLIT I am.

SOS (*to Chremes*) Misery me, is that what you wanted, for heaven's sake? (*to Clitipho*) As I pray you'll outlive him and me, you are my son and his. And, if you love me, make sure that I don't ever again hear such a thing from you.

CHR And, if you fear *me*, make sure that I don't ever see such behaviour in you again.

CLIT What behaviour?

CHR If you want to know, I'll tell you. You're a useless, good-for-nothing, two-faced, profligate, debauched reprobate. Believe that, and believe that you're our son.

CLIT Those are not a father's words.

TERENCE

CHR non, si ex capite sis meo
natus, item ut aiunt Minervam esse ex Iove, ea causa
magis
patiar, Clitipho, flagitiis tuis me infamem fieri.

SOS di istaec prohibeant!

CHR deos nescio: ego, quod potero, sedulo.
quaeris id quod habes, parentes. quod abest non quaeris,
patri

1040 quo modo obsequare et ut serves quod labore invenerit.
non mihi per fallacias adducere ante oculos—pudet
dicere hac praesente verbum turpe. at te id nullo modo
facere puduit.

CLIT eheu! quam nunc totus displiceo mihi!
quam pudet! neque quod principium incipiam ad pla-
candum scio.

V. v: MENEDEMUS. CHREMES. SOSTRATA. CLITIPHO.

1045 MEN enimvero Chremes nimis graviter cruciat adulescentu-
lum
nimisque inhumane. exeo ergo ut pacem conciliem.
optume
ipsos video.

CHR ehem, Menedeme, quor non accersi iubes
filiam et quot dotis dixi firmas?

SOS mi vir, te obsecro
ne facias.

CLIT pater, obsecro me ignoscas.

MEN da veniam, Chreme.

1050 sine te exorem.

⁶⁸ According to the Greek myth, Athena (Minerva) had no mother but sprang fully armed from the head of her father Zeus (Jupiter).

THE SELF-TORMENTOR

CHR Not even if you were born from my own head, as they say
Minerva was from Jupiter's,⁶⁸ would I any more for that
reason, Clitipho, allow your disgraceful behaviour to de-
stroy my reputation.

SOS May heaven forbid!

CHR I don't know about heaven, but I'll do my best. You're
looking for what you have, parents; you're not looking for
what you don't have, the will to obey your father and pre-
serve what he has earned by hard toil. As for playing
tricks on me and bringing in before my very eyes a—I'm
ashamed to say so vile a word in my wife's presence, but
you weren't at all ashamed to do the deed.

CLIT (*aside*) Oh dear! How utterly annoyed I now am with my-
self! How ashamed I am! But I don't know how to begin
to win back his favour.

Enter MENEDEMUS from his house.

MEN (*to himself*) Chremes really is too harsh and inhuman;
he's tormenting the poor lad. So I'm coming out to make
peace between them. (*seeing them*) Excellent! There
they are.

CHR Oh hello, Menedemus! Why don't you send for my
daughter and confirm the dowry that I offered?⁶⁹

SOS My dear husband, I implore you, don't do it.

CLIT Father, I implore you, forgive me.

MEN Pardon him, Chremes. Let me persuade you.

Chremes' point is that, even if he were solely responsible for bringing
Clitipho into the world and thus had both paternal and maternal feel-
ings for him, he would not tolerate his misbehaviour.

⁶⁹ That is, his whole estate (see line 942).

TERENCE

CHR egon mea bona ut dem Bacchidi dono sciens?
non faciam.

MEN at id nos non sinemus.

CLIT ignosce. si me vivom vis, pater,

SOS age, Chreme mi.

MEN age, quaeso, ne tam offirma te, Chreme.

CHR quid istic? video non licere ut coeperam hoc pertendere.

MEN facis ut te decet.

CHR ea lege hoc adeo faciam, si facit
1055 quod ego hunc aequom censeo.

CLIT pater, omnia faciam. impera.

CHR uxorem ut ducas.

CLIT pater!

CHR nil audio.

SOS ad me recipio:
faciet.

CHR nil etiam audio ipsum.

CLIT perii!

SOS an dubitas, Clitipho?

CHR immo, utrum volt.

SOS faciet omnia.

MEN haec dum incipias, gravia sunt,
dumque ignores. ubi cognoris, facilia.

CLIT faciam, pater.

1060 SOS gnate mi, ego pol tibi dabo illam lepidam, quam tu facile
ames,
filiam Phanocratae nostri.

CLIT rufamne illam virginem,
caesiam, sparso ore, adunco naso? non possum, pater.

CHR heia! ut elegans est! credas animum ibi esse.

SOS aliam dabo.

THE SELF-TORMENTOR

CHR Am I to make a gift of my property to Bacchis knowingly?
I won't do it.

MEN But we won't allow that to happen.

CLIT If you want me to go on living, father, forgive me.

SOS Go on, Chremes dear.

MEN Go on, please; don't be so stubborn, Chremes.

CHR All right, then. I see I'm not allowed to persist in my intention.

MEN Now you're doing what you should.

CHR I'll do it on one conditon, that he does what I consider
right and proper.

CLIT Father, I'll do anything. Just give me my orders.

CHR You must take a wife.

CLIT Father!

CHR I'm not hearing an answer.

SOS I'll take this on myself. He'll do it.

CHR I'm still not hearing an answer from him.

CLIT (*aside*) Damnation!

SOS Are you hesitating, Clitipho?

CHR No, let him choose which he prefers.

SOS He'll do everything you say.

MEN (*to Clitipho*) These things are difficult at the beginning
when you're unfamiliar with them. When you get to
know them, they're easy.

CLIT I'll do it, father.

SOS Heavens, my son, I'll get you a nice girl, one you'll find it
easy to love, the daughter of our friend Phanocrates.

CLIT That red-haired girl, with the green eyes, freckled face,
and hooked nose? I can't, father.

CHR Well, well! How choosy he is! You'd think he'd studied
these things!

SOS I'll find you another girl.

TERENCE

CLIT immo, quandoquidem ducendast, egomet habeo prope-
modum

65 quam volo.

CHR nunc laudo, gnate.

CLIT Archonidi huius filiam.

SOS perplacet.

CLIT pater, hoc nunc restat.

CHR quid?

CLIT Syro ignoscas volo

quae mea causa fecit.

CHR fiat.

Ω vos valete et plaudite.

1065 nunc laudo gnate *Chremeti dat A, Sostratae Σ*

THE SELF-TORMENTOR

CLIT No. Since I've got to marry, I have one in mind myself
who suits me pretty well.

CHR Now I approve of you, my son.

CLIT The daughter of our neighbour Archonides.

SOS An excellent choice.

CLIT Father, there's one more thing.

CHR What?

CLIT I want you to forgive Syrus for what he did on my behalf.

CHR Very well.

ALL *(to the audience)* Farewell and give us your applause.⁷⁰

⁷⁰ See *The Woman of Andros* note 55.

INTRODUCTORY NOTE

The Eunuch was Terence's most successful play in his own lifetime. It is said to have been staged twice in one day and to have earned the highest fee ever paid for a comedy. It is the product of a "contamination" to which Terence freely admits in the prologue; the play is based on Menander's *The Eunuch*, but Terence has added the characters of the swaggering soldier and the flattering "parasite" (or hanger-on) from a second play of Menander's called *The Flatterer*. It seems that Terence had learned from the failure of his *Mother-in-Law* (*Hecyra*) two years before that the Roman audience wanted more than the sophisticated comedy of manners which appealed to Terence himself and to the tastes of his immediate literary circle. For *The Eunuch*, therefore, he chose as his primary model a play which already included an audacious eunuch substitution by which an ebullient young man gained access to his girl and raped her; and to this he added two colourful stock characters from a second Greek original. The result was a play which in its general tone bore a closer resemblance to Plautus and the rest of the Roman comic tradition than did any other of Terence's plays.

The plot is centred on the affairs of two young brothers. The elder brother Phaedria is in love with the courtesan Thais, who has asked him to withdraw for a couple of days

while she secures from the soldier Thraso the gift of a young slave girl, who, unknown to Thraso, had been brought up as Thais' sister in their home on Rhodes and had subsequently been sold into slavery. Thais believes the girl to be of Athenian citizen parentage and is hoping to gain protection for herself as a foreigner in Athens by restoring her to her family. But the younger brother Chaerea sees the girl in the street and is captivated by her beauty; and, when the family slave Parmeno suggests that he could gain access to the girl in Thais' house by changing places with a eunuch being given to Thais by Phaedria as a present, Chaerea eagerly takes up the suggestion. Meanwhile, Thais herself attends a dinner party at Thraso's house, from which she returns with news of a quarrel and of the imminent arrival of Thraso intent on taking the girl back. After the attack of Thraso and his "army" of cooks and slaves has been turned back, Thais learns of Chaerea's rape of the girl and agrees to allow him to marry her. Thais has now lost hope of gaining support from the girl's family but instead persuades Chaerea's father to take her under his protection. All is now set for a resumption of the affair between Thais and Phaedria and for the banishment of Thraso, but by a surprise twist Thraso's hanger-on Gnatho persuades Phaedria that Thais should also keep Thraso on as a harmless dupe who will continue to pay for her extravagant tastes.

The ending of the play has given rise to much critical discussion. To many it has seemed strange that Thais, who has appeared throughout as a strong and independent woman well able to manage the menfolk with whom she has to deal, should have her affairs arranged for her behind her back. It also seems unlikely that Phaedria, who has

been portrayed as a jealous lover unhappy to think of Thais spending time with a rival, should so easily agree to her keeping Thraso. Nor is Gnatho the endearing kind of parasite (like Phormio in Terence's *Phormio*) with whose final victory the audience is likely to empathise. There are two approaches to this question. One is to look for some deeper meaning in the play which the ending is designed to underline. The simplest moral is that an affair with a courtesan, in contrast to an affair with a citizen, can never be permanent or exclusive, but this is a point which scarcely requires a contrived or controversial ending. Rather more subtly, the triumph of the hanger-on has been seen as a pointer to dependence on others as a key factor in human affairs or indeed to selfishness as a prime human motive; but neither of these attitudes to life seems to be characteristic of Terence. The other approach is simply to assume that Terence has sacrificed consistency for dramatic effect; on this view the ending is merely an amusing tailpiece designed to send the audience away in good humour. In any case, Terence has chosen to modify the ending of Menander's *The Eunuch* by including the two characters taken over from *The Flatterer*, and it may be that he substituted the ending of the latter for the original *Eunuch* ending. The courtesan in *The Flatterer* was not an independent woman like Thais but a slave girl in the hands of a pimp, whose affairs could more reasonably have been settled without her being consulted.

The Eunuch is a play of colourful characters and vivid incident. Apart from the vain but cowardly Thraso and the slick self-serving Gnatho, Thais stands out as the most sympathetically drawn courtesan in Roman comedy; if not quite the "good courtesan" of the ancient commentator

TERENCE

Donatus, she combines self-interest with some genuine feeling both for Phaedria and for her supposed sister, and she handles Chaerea with the right mixture of humanity and reproof. Parmeno is also notable as another would-be tricky slave who turns out as a bungling slave; so far from bringing the affairs of his two younger masters to a successful conclusion, he tries vainly to withdraw his suggestion of the eunuch substitution, and is in the end fooled by Thais' vindictive maid Pythias into blurting out the truth to Chaerea's father. The most striking scene is the "siege" scene, in which Thraso and Gnatho, coming to recover the girl with a motley army of cooks and slaves, are repulsed by Thais; also good are the early dialogue in which Gnatho shamelessly flatters Thraso, the narrative of the rape by the exuberant Chaerea to his friend Antipho, and the bullying interrogation of the real eunuch by Phaedria which reveals the truth of the substitution.

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DIDASCALIA

INCIPIT TERENTI EVNVCHVS

ACTA LVDIS MEGALENSIBVS

L. POSTVMIO ALBINO L. CORNELIO MERVLA AEDILIBVS
CVRVLIBVS

EGERE L. AMBIVIVS TVRPIO L. ATILIVS PRAENESTINVS
MODOS FECIT FLACCVS CLAVDI TIBIIS DVABVS DEXTRIS
GRAECA MENANDRV

FACTA II M. VALERIO C. FANNIO COS.

C. SVPICI APOLLINARIS PERIOCHA

sororem falso dictitatum Thaidis
id ipsum ignorans miles advexit Thraso
ipsique donat. erat haec civis Attica.
eidem eunuchum quem emerat tradi iubet
Thaidis amator Phaedria ac rus ipse abit,
Thrasoni oratus biduom concederet.
ephebus frater Phaedriae puellulam
cum deperiret dono missam Thaidi,
ornatu eunuchi induitur (suadet Parmeno);
introiit, vitiat virginem. sed Atticus
civis repertus frater eius collocat
vitiatam ephebo. Phaedriam exorat Thraso.

PRODUCTION NOTICE

Here begins the Eunuch of Terence, acted at the Ludi Megalenses in the curule aedileship of L. Postumius Albinus and L. Cornelius Merula. The producers were L. Ambivius Turpio and L. Atilius of Praeneste. Music composed by Flaccus, slave of Claudius, for two right-hand pipes. Greek original by Menander. The author's second play, performed in the consulship of M. Valerius and C. Fannius.¹

SYNOPSIS BY C. SVPICIUS APOLLINARIS

A girl wrongly regarded as the sister of Thais is brought by the soldier Thraso, who is unaware of her identity, and presented to Thais. The girl was in fact an Athenian citizen. Phaedria, the lover of Thais, orders a eunuch whom he has bought to be handed over to Thais, and departs himself for the country, having been persuaded to give way to Thraso for two days. Phaedria's brother, who is serving as an ephebe, falls in love with the girl given as a present to Thais, and, at Parmeno's suggestion, dresses up in the eunuch's clothes, enters the house and rapes the girl. But her brother, an Athenian citizen, is found, and he betrothes her, no longer a virgin, to the ephebe. Thraso persuades Phaedria to let him stay.

¹ That is, in 161 B.C., which makes *The Eunuch* Terence's third play, after *The Woman of Andros* (166) and *The Self-Tormentor* (163).

PERSONAE

PHAEDRIA adulescens
PARMENO servus
THAIS meretrix
GNATHO parasitus
CHAEREA adulescens
THRASO miles
PYTHIAS ancilla
CHREMES adulescens
ANTIPHO adulescens
DORIAS ancilla
DORUS eunuchus
SANGA servos
SOPHRONA nutrix
SENEX

Scaena: Athenis

CHARACTERS

PHAEDRIA, a young man, lover of Thais
PARMENO, slave of Phaedria's family
THAIS, a courtesan
GNATHO, hanger-on of Thraso
CHAEREA, a young man, brother of Phaedria, lover of Pamphila
THRASO, a soldier, another lover of Thais
PYTHIAS, a maid of Thais
CHREMES, a young man, brother of Pamphila
ANTIPHO, a young man, friend of Chaerea
DORIAS, another maid of Thais
DORUS, a eunuch
SANGA, a cook, slave of Thraso
SOPHRONA, a nurse of Pamphila's family
OLD MAN, FATHER (unnamed) of Phaedria and Chaerea

Staging

The stage represents a street in Athens. On it are two houses, that of Thais to the audience's left and that of Phaedria and Chaerea to their right. The exit on the right leads to the forum and the house of Thraso; that on the left leads to the harbour, in which direction lies Antipho's house, and to the country, where Phaedria's family's farm is situated.²

² The location of the various houses is conjectural.

EUNUCHUS

PROLOGUS

si quisquamst qui placere se studeat bonis
quam plurimis et minime multos laedere,
in his poeta hic nomen profitetur suom.
tum si quis est qui dictum in se inclementius
existumavit esse, sic existumet:
responsum non dictum esse, quia laesit prior.
qui bene vortendo et easdem scribendo male ex
Graecis bonis Latinas fecit non bonas.
idem Menandri Phasma nuper perdidit,
atque in Thesauro scripsit causam dicere
prius unde petitur aurum qua re sit suom
quam illic qui petit unde is sit thesaurus sibi
aut unde in patrium monumentum pervenerit.
dehinc ne frustretur ipse se aut sic cogitet
"defunctus iam sum: nil est quod dicat mihi,"
is ne erret moneo et desinat laccessere.
habeo alia multa quae nunc condonabitur,
quae proferentur post si perget laedere
ita ut facere instituit. quam nunc acturi sumus

³ The reference is to Lucius of Lanuvium (see Introduction).

⁴ This seems to be a complaint about over-literal translation.

THE EUNUCH

PROLOGUE

If there're any who are eager to please as many worthy citizens as possible and to offend as few as possible, the playwright wishes to enrol in their number.

Further, if there's anyone³ who believes that he has been attacked with undue harshness, let him also believe that this is a response not an attack: he struck the first blow. By translating well but at the same time writing poorly he has made bad Latin plays out of good Greek ones.⁴ He recently ruined Menander's "Apparition," and in his "Treasure"⁵ represented the defendant as putting his case for the possession of the gold *before* the plaintiff explained how the treasure belonged to *him* and how it came to be in his father's tomb.⁶

From now on, in case he deludes himself and imagines that he is done with this and I have nothing more to say, I warn him not to misjudge the situation or continue to provoke me. I have many other charges which he shall be spared for the moment, but they will be brought up later if he persists in attacking me as he has set out to do.

The play which we are about to perform is Menander's

⁵ Apparently also based on Menander, though we know of six Greek plays of this title by different authors.

⁶ The point is that, in a court of law, the plaintiff usually speaks first.

20 Menandri Eunuchum, postquam aediles emerunt,
 perfecit sibi ut inspiciundi esset copia.
 magistratus quom ibi adesset, oceptast agi.
 exclamat furem non poetam fabulam
 dedisse, et nil dedisse verborum tamen.
 25 Colacem esse Naevi et Plauti veterem fabulam:
 parasiti personam inde ablatam et militis.
 si id est peccatum, peccatum imprudentiast
 poetae, non quo furtum facere studuerit.
 id ita esse vos iam iudicare poteritis.
 30 Colax Menandrist, in east parasitus colax
 et miles gloriosus. eas se non negat
 personas transtulisse in Eunuchum suam
 ex Graeca. sed eas fabulas factas prius
 Latinas scisse sese, id vero pernegat.
 35 quod si personis isdem huic uti non licet,
 qui magis licet currentem servom scribere,
 bonas matronas facere, meretrices malas,
 parasitum edacem, gloriosum militem,
 puerum supponi, falli per servom senem,
 40 amare, odisse, suspicari? denique
 nullumst iam dictum quod non dictum sit prius.
 qua re aequomst vos cognoscere atque ignoscere
 quae veteres factitarunt si faciunt novi.
 date operam, cum silentio animum attendite,
 45 ut pernoscatis quid sibi Eunuchus velit.

³³ eas fabulas *codd.*, eas ab aliis *Ritschl*, ea ex fabula *Fleckeisen*

⁷ The aediles were the state officials in charge of the public games. This is our only record of a preview performance.

⁸ The Latin here could refer to a single play of joint authorship ("a

"Eunuch." After the aediles purchased it, he contrived for himself an opportunity to examine the play, and, when the official arrived, the performance began.⁷ He shouted that the play was the work of a thief, not a playwright, but that the attempt to deceive had not worked. There was, he claimed, a "Flatterer" by Naevius and an old play by Plautus,⁸ and the character of the parasite and the soldier had been stolen from these.

If that was an offence, the offence was due to the inadvertence of the playwright; he had no intention of committing plagiarism.⁹ You can judge the truth of this for yourselves. There is a "Flatterer" of Menander, in which there is a flattering parasite and a swaggering soldier. The playwright does not deny that he has imported these characters into his "Eunuch" from the Greek play. But he does most definitely deny any knowledge of the prior existence of the Latin versions.

But in any case, if he is not permitted to use the same characters again, how is it any more permissible to present a running slave or good matrons or wicked courtesans or a greedy parasite or a boastful soldier or babies being substituted or an old man being deceived by his slave or love or hate or suspicions? In the end nothing is said now which has not been said before. So it's only fair that you should examine the facts and pardon the new playwrights if they do what the old have always done. Pay attention and listen carefully in silence, so that you may understand what "The Eunuch" has to say.

'Flatterer' of Naevius and Plautus, an old play"), but the ancient sources preserve quotations both from a "Flatterer" of Naevius and from a "Flatterer" of Plautus, and it is more likely that there were two separate plays. Line 33 below, as it stands, refers to two Latin plays; the emendations of Ritschl and Fleckeisen were designed to make it refer to two characters taken from a single play.

⁹ On plagiarism or "theft" (Latin *furtum*) see Introduction.

TERENCE

ACTUS I

I. i: PHAEDRIA. PARMENO.

PHAEDRIA quid igitur faciam? non eam ne nunc quidem
cum accersor ultro? an potius ita me comparem
non perpeti meretricum contumelias?

50 exclusit, revocat: redeam? non si me obsecret.
siquidem hercle possis, nil prius neque fortius.

verum si incipies neque pertendes gnaviter
atque ubi pati non poteris, cum nemo expetet,
infecta pace ultro ad eam venies, indicans

55 te amare et ferre non posse, actumst, ilicet,
peristi; eludet ubi te victum senserit.

proin tu, dumst tempus, etiam atque etiam cogita.

PAR ere, quae res in se neque consilium neque modum
habet ullum, eam consilio regere non potes.

60 in amore haec omnia insunt vitia: iniuriae,
suspiciones, inimicitiae, indutiae,

bellum, pax rursum. incerta haec si tu postules
ratione certa facere, nihilo plus agas

quam si des operam ut cum ratione insanias.

65 et quod nunc tute tecum iratus cogitas

“egon illam, quae illum, quae me, quae non—! sine
modo,

mori me malim, sentiet qui vir siem,”

haec verba una mehercle falsa lacrimula,

quam oculos terendo misere vix vi expresserit,

⁵⁰⁻⁶ *Phaedriae* continuant AC¹D¹P¹ Don., ⁵⁰⁻⁵ *Parmenoni* 56
Phaedriae dant cett., ⁵⁰⁻⁶ *Parmenoni* dant edd.

¹⁰ Lines 50-55 are given to Parmeno by a number of the MSS, influ-

THE EUNUCH

ACT ONE

Enter PHAEDRIA from his house with PARMENO.

PHAEDRIA So what am I to do? Should I not go, not even now, when
she invites me of her own accord? Should I rather take
myself in hand and refuse to endure the insults of courtesans?
She shut me out, she calls me back: shall I go? No, not if she
implores me. (*arguing with himself*)¹⁰ If only you could, by god,
this would be the best course, and the bravest. But if you start
on it and haven't the strength to carry it through, and, when you
can't endure it, when nobody wants you, you go to her of your
own accord with no terms negotiated, making it quite clear that
you love her and can't bear it—you've had it, it's all over, you're
done for; she'll toy with you once she sees you beaten. So, while
there's time, think and think again.

PAR Master, when a thing has no logic to it and no means
of control, you can't rule it by logic. A love affair has all these
symptoms: wrongs, suspicions, quarrels, truces, war, peace again.
If you try to impose certainty on uncertainty by reason, you'd
achieve no more than if you set about going insane by reason.
And as for your present angry thoughts—"I—her? when she—him?
when she—me? when she won't—? Just let it be, I'd prefer to die,
she shall realise what sort of man I am"—god knows she'll quell
that sort of talk with one tiny little false tear, which she's just
managed to squeeze out by rubbing her

enced no doubt by the change to second person in line 50. Editors tend to give line 56 also ("So . . . again:") to Parmeno, making a continuous speech for him from line 50 to line 70 (to "pays the penalty").

TERENCE

- 70 restinguet, et te ultro accusabit, et dabis
ultro supplicium.
- PHAE o indignum facinus! nunc ego
et illam scelestam esse et me miserum sentio.
et taedet et amore ardeo, et prudens sciens
vivos vidensque pereo nec quid agam scio.
- 75 PAR quid agas? nisi ut te redimas captum quam queas
minumo; si nequeas paullulo, at quanti queas.
et ne te afflictes.
- PHAE itane suades?
PAR si sapis,
neque praeterquam quas ipse amor molestias
habet addas, et illas quas habet recte feras.
80 sed eccam ipsa egreditur, nostri fundi calamitas;
nam quod nos capere oportet haec intercipit.
- I. ii: THAIS. PHAEDRIA. PARMENO.
- THA miseram me! vereor ne illud gravius Phaedria
tulerit neve aliorsum atque ego feci acceperit,
quod heri intro missus non est.
- PHAE totus, Parmeno,
tremo horreoque, postquam aspexi hanc.
- 85 PAR bono animo es:
accede ad ignem hunc, iam calesces plus satis.
- THA quis hic loquitur? ehem! tun hic eras, mi Phaedria?
quid hic stabas? quor non recta intro ibas?
- PAR ceterum
de exclusione verbum nullum.
- THA quid taces?

THE EUNUCH

- eyes all pathetically; and she'll turn the accusation back
on you, and you'll be the one who pays the penalty.
- PHAE What an outrageous way to behave! Now I realise that
she's a scoundrel and I'm in misery. I'm fed up with her,
but I'm on fire with love. I'm going to my ruin awake and
aware, alive and with my eyes open. And I've no idea
what to do.
- PAR What to do? What else but ransom yourself from your
captivity at the lowest possible price? If you can't do it at
a trivial cost, then do it for what you can; and don't dis-
tress yourself.
- PHAE Is that what you advise?
- PAR If you've any sense, you won't add more troubles to those
love brings anyway, and you'll bear the ones it does bring
philosophically. (*as Thais' door opens*) But here she
comes, that blight on our estate: she takes the profits that
should come to us.

Enter THAIS from her house.

- THA (*to herself*) Oh dear! I'm afraid Phaedria's taken my
refusal to let him in yesterday too much to heart and
interpreted it in a different way from what I intended.
- PHAE (*to Parmeno*) I'm trembling and shivering all over, Par-
meno, at the sight of her.
- PAR (*to Phaedria*) Don't worry. Just go near the fire (*indicat-
ing Thais*), and you'll be more than warm enough.
- THA Who's that speaking? Oh hello! It's you, my dear Phae-
dria! Why are you waiting here? Why don't you come
straight inside?
- PAR (*aside*) Not a word about shutting him out!
- THA Why no reply?

TERENCE

- 90 PHAE sane quia vero haec mihi patent semper fores
aut quia sum apud te primus.
- THA missa istaec face.
- PHAE quid "missa"? o Thais, Thais, utinam esset mihi
pars aequa amoris tecum ac pariter fieret
ut aut hoc tibi doleret itidem ut mihi dolet
aut ego istuc abs te factum nihili penderem!
- 95 THA ne crucia te, obsecro, anime mi, mi Phaedria.
non pol quo quemquam plus amem aut plus diligam
eo feci; sed ita erat res, faciendum fuit.
- PAR credo, ut fit, misera prae amore excludi hunc foras.
- THA sicin agis, Parmeno? age; sed huc qua gratia
100 te accersi iussi, ausculta.
- PHAE fiat.
- THA dic mihi
hoc primum, potin est hic tacere?
- PAR egon? optume.
verum heus tu, hac lege tibi meam astringo fidem.
quae vera audivi taceo et contineo optume;
sin falsum aut vanum aut fictumst, continuo palamst:
105 plenus rimarum sum, hac atque illac perfluo.
proin tu, taceri si vis, vera dicito.
- THA Samia mihi mater fuit. ea habitabat Rhodi.
- PAR potest taceri hoc.
- THA ibi tum matri parvolam
puellam dono quidam mercator dedit
110 ex Attica hinc abreptam.
- PHAE civemne?

110 civemne? *Phaedriae dant codd. pl., Parmenoni ADE*

THE EUNUCH

- PHAE (*with bitter irony*) It must be because in fact these doors
are always open to me and because I come first in your
affections.
- THA Forget all that.
- PHAE How do you mean "forget"? Oh Thais, Thais, if only our
love were evenly matched and we both felt the same, so
that either this hurt you as much as it does me or I didn't
care a damn about what you've done!
- THA Don't torment yourself, I implore you, my darling, my
Phaedria. Heaven knows, I didn't do it because I love or
care for anyone more than you; but the situation was
such, I had to do it.
- PAR (*ironically*) I suppose you shut him out through love,
poor woman. It does happen.
- THA Must you, Parmeno? Come on! (*to Phaedria*) But let me
tell you why I invited you here.
- PHAE (*without much enthusiasm*) All right.
- THA Tell me this first, can he (*indicating Parmeno*) keep a
secret?
- PAR Me? Very well. But mark my words, I make you this
promise on one condition. The truths I hear I keep se-
cret; I contain them very well. But if anything's false or
fanciful or fictional, it's out at once: I'm full of cracks, I
leak all over. So, if you want your secrets kept, tell the
truth.
- THA I had a Samian mother; she lived in Rhodes.
- PAR That can be kept secret.
- THA (*ignoring Parmeno's remark*) While she was there, a mer-
chant gave my mother a little girl as a present. She had
been kidnapped from here, from Attica.
- PHAE An Athenian citizen?

- THA arbitror.
certum non scimus. matris nomen et patris
dicebat ipsa. patriam et signa cetera
neque scibat neque per aetatem etiam potis erat.
mercator hoc addebat: e praedonibus
115 unde emerat se audisse abreptam e Sunio.
mater ubi accepit, coepit studiose omnia
docere, educere, ita uti si esset filia.
sororem plerique esse credebant meam.
ego cum illo quocum tum uno rem habebam hospite
120 abii huc, qui mihi reliquit haec quae habeo omnia.
utrumque hoc falsumst: effluet.
PAR
THA
PAR qui istuc?
quia
neque tu uno eras contenta neque solus dedit.
nam hic quoque bonam magnamque partem ad te attulit.
125 THA itast. sed sine me pervenire quo volo.
interea miles qui me amare occeperat
in Cariamst profectus. te interea loci
cognovi. tute scis postilla quam intumum
habeam te et mea consilia ut tibi credam omnia.
PAR ne hoc quidem tacebit Parmeno.
PHAE
130 THA oh! dubiumne id est?
hoc agite, amabo. mater mea illic mortuast
nuper. eius frater aliquantum ad remst avidior.

¹²⁹ priorem partem versus Parmenoni alteram Phaedriae dat Thomas, priorem Phaedriae alteram Parmenoni codd. Don., priorem Parmenoni alteram Thaidi Fleckeisen

¹¹ A coastal village at the southern tip of Attica, about 25 miles from Athens, with a prominent temple of Poseidon.

- THA I believe so. We don't know for sure. She could tell us herself the names of her father and mother. But she knew nothing of her country of birth or other things which would identify her, nor indeed could she at her age. The merchant did add that he had heard from the pirates who sold her to him that she had been kidnapped from Sunium.¹¹ When my mother received her, she set about teaching and educating her as devotedly as if she were her own daughter. Most people believed she was my sister. As for me, I came to Athens with a visitor with whom I was then having an affair, my only one. It was he who left me everything I now have.
PAR Two falsehoods. They'll both leak out.
THA How do you mean?
PAR You were not content with one man, nor was he the only one who gave you gifts. He too (*indicating Phaedria*) has made a handsome contribution.
THA That's true. But let me complete my story. After this a soldier fell in love with me. He left for Caria,¹² and while he was away I got to know you. You know yourself how close we have been since then and how I confide all my plans to you.
PAR Parmeno won't keep that secret either.
PHAE (*with heavy irony*) Oh! Is there some doubt, then?
THA Do me a favour and pay attention. My mother recently died over there. She has a brother who is rather too greedy where money's concerned. When he saw that the

¹² An area in what is now the southwest corner of Turkey, which figured in the squabbles of the Macedonian generals after the death of Alexander the Great and is mentioned several times in comedy as a scene of fighting for mercenary soldiers.

135 is ubi esse hanc forma videt honesta virginem
et fidibus scire, pretium sperans ilico
producit, vendit. forte fortuna adfuit
hic meus amicus. emit eam dono mihi
imprudens harum rerum ignarusque omnium.
is venit. postquam sensit me tecum quoque
rem habere, fingit causas ne det sedulo.

140 ait, si fidem habeat se iri praepositum tibi
apud me ac non id metuat ne ubi acceperim
sese relinquam, velle se illam mihi dare;
verum id vereri. sed ego quantum suspicor,
ad virginem animum adiecit.

PHAE etiamne amplius?

145 THA nil; nam quaesivi. nunc ego eam, mi Phaedria,
multae sunt causae quam ob rem cupiam abducere:
primum quod soror est dicta, praeterea ut suis
restituam ac reddam. sola sum: habeo hic neminem
neque amicum neque cognatum. quam ob rem, Phae-
dria,

150 cupio aliquos parere amicos beneficio meo.
id amabo adiuta me. quo id fiat facilius,
sine illum priores partis hosce aliquot dies
apud me habere. nil respondes?

PHAE pessuma,
egon quicquam cum istis factis tibi respondeam?

PAR eu, noster, laudo. tandem perdoluit. vir es.

155 PHAE aut ego nescibam quorsum tu ires? "parvola
hinc est abrepta; eduxit mater pro sua;

girl was good-looking and could play the lute,¹³ he put her up for sale on the spot, hoping for a good price, and sold her. By a lucky chance this friend of mind was there, and he bought her as a gift for me, in complete and utter ignorance of all the circumstances. He then came back here. Once he realised that I was having an affair with you as well, he constantly invented reasons for not giving me the girl. He said that, if he was convinced he would be preferred to you in my eyes and if he wasn't afraid I would abandon him once I'd got the girl, he was willing to give her to me; but, he said, he was afraid of this. Anyway, I've a suspicion he's taken a fancy to the girl.

PHAE Has he done more than that?

THA No; I've inquired. Now, my dear Phaedria, there are many reasons why I am keen to get her away from him. First, because she's called my sister; and, besides, I want to restore her to her family. I'm alone. I have no friend here or relative, and so, Phaedria, I'm keen to gain some friends by doing a good turn of my own. Be a darling and help me with this. To make things easier for me, let him have the first place with me for the next few days. (*Phaedria remains silent*) You don't reply?

PHAE Damn you, do you expect a reply when you treat me as you do?

PAR (*to Phaedria*) Well done, master, good for you! At last she's provoked you; you're a man.

PHAE Or do you think I didn't know what you were driving at? "She was kidnapped from here as a small child; my mother brought her up as her own; she was called my sis-

held on the knee, rather than to the lyre, which sat on the floor like a harp.

¹³ The reference is probably to the cithara, a guitar-like instrument

soror dictast; cupio abducere, ut reddam suis.”
nempe omnia haec nunc verba huc redeunt denique:
ego excludor, ille recipitur. qua gratia?

160

THA nisi illum plus amas quam me et istam nunc times
ego id timeo?

PHAE quid te ergo aliud sollicitat? cedo:
num solus ille dona dat? num ubi meam

165

benignitatem sensisti intercludier?

nonne ubi mi dixti cupere te ex Aethiopia

ancillulam, relictis rebus omnibus

quaesivi? porro eunuchum dixti velle te,

quia solae utuntur his reginae: repperi.

heri minas viginti pro ambobus dedi.

170

tamen contemptus abs te haec habui in memoria;

ob haec facta abs te spernor.

THA quid istic, Phaedria?

quamquam illam cupio abducere atque hac re arbitror

id fieri posse maxime, verum tamen

potius quam te inimicum habeam faciam ut iusseris.

175

PHAE utinam istuc verbum ex animo ac vere diceres:

“potius quam te inimicum habeam”! si istuc crederem

sincere dici, quidvis possem perpeti.

PAR labascit victus uno verbo quam cito!

¹⁴ The Greeks and Romans envisaged the Ethiopians as living right across Africa from west to east. Dark-skinned slaves were fashionable in Greece from the time of Alexander's conquests and continued to be so in the Roman period.

¹⁵ Eunuchs were employed at the courts of the Persian kings and also by Alexander the Great. In the context of the play the eunuch is an exotic and extravagant gift.

ter; I want to get her away from him to restore her to her family.” The fact is, all these fine words in the end come down to this: I’m shut out, he’s let in. Why? Unless you love him more than me and you’re afraid now that this girl who has been brought here will snatch your splendid soldier from you.

THA Me afraid of that?

PHAE Well, what else worries you? Tell me, is he the only one who gives you gifts? Is there any respect in which you have seen my generosity falter? When you told me that you wanted a slave girl from Ethiopia,¹⁴ didn’t I leave everything and find you one? On top of that you said you wanted a eunuch,¹⁵ because only royal women have them. I found one, and yesterday I paid twenty minas for the pair.¹⁶ Though you treated me with contempt, I didn’t forget; and in return for all this you scorn me.

THA All right, then, Phaedria. Although I’m keen to get possession of her and I judge this is the best way to do it, even so, rather than lose your friendship, I’ll do as you suggest.

PHAE “Rather than lose your friendship”? If only you spoke that sentence truthfully and from the bottom of your heart! If I believed you spoke it sincerely, I could endure anything.

PAR (*aside*) How soon he wavers, overcome by a single sentence!

¹⁶ In real-life Athens a skilled adult slave cost only three to five minas; in comedy young men are willing to pay up to 40 minas to buy their girls from slave dealers.

TERENCE

- 180 THA ego non ex animo misera dico? quam ioco
rem voluisti a me tandem quin perfeceris?
ego impetrare nequeo hoc abs te, biduom
saltem ut concedas solum.
- PHAE siquidem biduom;
verum ne fiant isti viginti dies.
- THA profecto non plus biduom aut—
- PHAE “aut” nil moror.
- 185 THA non fiet; hoc modo sine te exorem.
- PHAE scilicet
faciundumst quod vis.
- THA merito te amo, bene facis.
- PHAE rus ibo. ibi hoc me macerabo biduom.
ita facere certumst, mos gerundust Thaidi.
tu, Parmeno, huc fac illi adducantur.
- PAR maxume.
- 190 PHAE in hoc biduom, Thais, vale.
- THA mi Phaedria,
et tu. numquid vis aliud?
- PHAE egone quid velim?
cum milite isto praesens absens ut sies;
dies noctisque me ames, me desideres,
me somnies, me exspectes, de me cogites,
me speres, me te oblectes, mecum tota sis;
- 195 THA me miseram, fors sit an hic mi parvam habeat fidem
atque ex aliarum ingeniis nunc me iudicet.
ego pol, quae mihi sum conscia, hoc certo scio,
neque me finxisse falsi quicquam neque meo
cordi esse quemquam cariorem hoc Phaedria.
200 et quidquid huius feci, causa virginis

THE EUNUCH

- THA Oh dear, do I not speak from the bottom of my heart? Tell me, what have you asked from me even in jest, which you haven't obtained? Yet I can't prevail upon you to do me the favour of going away for a mere two days.
- PHAE If it is two days. But make sure they don't become twenty.
- THA I assure you, not more than two days, or—
- PHAE “Or”? I don't like the sound of that.
- THA It won't happen. Just grant me this one thing.
- PHAE (*reluctantly*) Evidently I have to do what you want.
- THA No wonder I love you. You're very kind.
- PHAE (*to himself*) I'll go to the farm and stew in misery there for two days. I've made up my mind: I must let Thais have her way. (*to Parmeno, nodding towards his house*) Parmeno, have those two brought across.
- PAR Certainly. (*he exits into the house*)
- PHAE For these two days, Thais, farewell.
- THA You too, my dear Phaedria. Is there anything else I can do for you?
- PHAE Do for me? When you're with that soldier, be absent from him. Day and night love me, miss me, dream of me, look for me, think of me, hope for me, delight in me, be entirely with me. In short, be my heart as I am yours. (*he exits into his house, leaving Thais alone on stage*)
- THA (*to herself*) Oh dear! It looks as if he has little trust in me and is judging me by the character of other women. As for me, knowing myself as I do, I'm quite sure I've not invented any falsehood and nobody is dearer to me than Phaedria. Whatever I've done in this matter, I've done

TERENCE

205 feci. nam me eius spero fratrem propemodum
iam repperisse, adulescentem adeo nobilem;
et is hodie venturum ad me constituit domum.
concedam hinc intro atque expectabo dum venit.

ACTUS II

II. i: PHAEDRIA. PARMENO.

PHAE fac, ita ut iussi, deducantur isti.

PAR faciam.

PHAE at diligenter.

PAR fiet.

PHAE at mature.

PAR fiet.

PHAE satin hoc mandatumst tibi?

PAR ah!

210 rogitare quasi difficile sit!
utinam tam aliquid invenire facile possis, Phaedria,
quam hoc peribit!

PHAE ego quoque una pereo, quod mist carius.
ne istuc tam iniquo patiare animo.

PAR minime, qui effectum dabo.
sed numquid aliud imperas?

215 PHAE munus nostrum ornato verbis, quod poteris, et istum ae-
mulum,
quod poteris, ab ea pellito.

PAR memini, tam etsi nullus moneas.

PHAE ego rus ibo atque ibi manebo.

PAR censeo.

PHAE sed heus tu!

PAR quid vis?

THE EUNUCH

for the girl's sake. I think I've now just about identified
her brother, a young man of a very good family; and he's
agreed to come and see me at home today. I'll go inside
and wait until he comes. (*she exits into her house, leaving
the stage empty*)

ACT TWO

Enter PHAEDRIA from his house with PARMENO.

PHAE Have them brought across, as I told you.

PAR I will.

PHAE But be sure.

PAR It will be done.

PHAE But quickly.

PAR It will be done.

PHAE Are my instructions quite clear?

PAR Oh! Why keep asking, as if it were difficult? If only you
could find a way to make a profit, Phaedria, as easily as
you'll make a loss here!

PHAE I am lost myself at the same time, which I care about
more; so don't be so unreasonable about it.

PAR I'm not being unreasonable; I'll get it done. Is there any-
thing else?

PHAE Say what you can in praise of my gift, and do what you can
to chase that rival away.

PAR I have that in mind even without you prompting me.

PHAE I'll go to the farm and stay there.

PAR I think you should.

PHAE But listen.

PAR What do you want?

PHAE censen posse me offirmare et
perpeti ne redeam interea?

PAR tene? non hercle arbitror;
nam aut iam revortere aut mox noctu te adiget horsum
insomnia.

220 PHAE opus faciam, ut defetiger usque, ingratiis ut dormiam.

PAR vigilabis lassus: hoc plus facies.

PHAE abi, nil dicis, Parmeno.
eicienda hercle haec est mollities animi. nimis me indul-
geo.

tandem non ego illam caream, si sit opus, vel totum tri-
duom?

PAR hui!

universum triduum? vide quid agas.

PHAE stat sententia.

225 PAR di boni! quid hoc morbist? adeon homines immutarier
ex amore ut non cognoscas eundem esse! hoc nemo fuit
minus ineptus, magis severus quisquam nec magis conti-
nens.

sed quis hic est qui huc pergit? attat! hicquidemst parasi-
tus Gnatho

230 militis. ducit secum una virginem dono huic. papae,
facie honesta! mirum ni ego me turpiter hodie hic dabo
cum meo decrepito hoc eunucho. haec superat ipsam
Thaidem.

II. ii: GNATHO. PARMENO.

GNA di immortales! homini homo quid praestat? stulto intel-
legens
quid interest? hoc adeo ex hac re venit in mentem mihi.

PHAE Do you suppose I can be resolute and hold out without
coming back meanwhile?

PAR You? No, I don't, for god's sake. Either you'll return at
once, or presently when night comes insomnia will drive
you back.

PHAE I'll work on the farm until I'm so utterly exhausted that I
sleep in spite of myself.

PAR You'll lie awake weary; that's all you'll achieve.

PHAE Come on, Parmeno, you're talking nonsense. *(to himself)*
By god, I must banish this softness of heart; I'm being too
easy on myself. Couldn't I in the end do without her for a
whole three days if I had to?

PAR Wow! A whole three days? Be careful!

PHAE My mind's made up. *(he exits left in the direction of the
farm, leaving Parmeno onstage alone)*

PAR *(to himself)* Good gods, what kind of a disease is this? To
think that people can be so changed by love that you
wouldn't recognise them as the same person! Nobody
was less irresponsible than Phaedria or more serious or
more sober-minded. *(looking down the street)* But who's
this coming this way? Oh no! It's the soldier's parasite
Gnatho. He's bringing the girl with him to present to her
(pointing to Thais' house). Gosh, what a beauty! It looks
like I'm going to cut a sorry figure today with this de-
crepit eunuch of mine. This girl surpasses Thais herself.

*Enter GNATHO right from the direction of the forum with
Pamphila and a maid.*

GNA *(to himself)* Ye immortal gods! How one man excels an-
other! What a difference there is between an intelligent
man and a fool! I'll tell you how this thought occurred to

235 conveni hodie adveniēns quendam mei loci hinc atque
 ordinis,
 hominem haud impurum, itidem patria qui abligurrierat
 bona.
 video sentum, squalidum, aegrum, pannis annisque obsi-
 tum. "oh!
 quid istuc" inquam "ornatist?" "quoniam miser quod ha-
 bui perdidit, em
 quo redactus sum. omnes noti me atque amici deserunt."
 hic ego illum contempsi prae me: "quid, homo" inquam
 240 "ignavissime?
 itan parasti te ut spes nulla relicua in te sit tibi?
 simul consilium cum re amisti? viden me ex eodem or-
 tum loco?
 qui color, nitor, vestitus, quae habitudo est corporis!
 omnia habeo neque quicquam habeo; nil quomst, nil
 245 deficit tamen."
 "at ego infelix neque ridiculus esse neque plagas pati
 possum." "quid? tu his rebus credis fieri? tota erras via.
 olim isti fuit generi quondam quaestus apud saeculum
 prius.
 hoc novomst aucipium; ego adeo primus inveni viam.
 est genus hominum qui esse primos se omnium rerum
 volunt
 nec sunt. hos consector; hisce ego non paro me ut ri-
 deant,
 250 sed eis ultro arrideo et eorum ingenia admiror simul.
 quidquid dicunt laudo; id rursum si negant, laudo id
 quoque.
 negat quis, nego; ait, aio. postremo imperavi egomet
 mihi
 omnia assentari. is quaestus nunc est multo uberrimus."

me. On my way here today I met a person of my own rank
 and station, a decent enough fellow, who had, like me,
 guzzled away his inheritance. He looked unkempt, dirty,
 sick, shabbily dressed, and senile. "Oh!" I said, "What
 sort of a get-up is that?" "I've lost what I had, unfortu-
 nately, and look what I'm reduced to. I'm abandoned by
 all my friends and acquaintances." I was full of contempt
 for him compared with myself. "What!" I said, "you
 spineless fellow! Have you managed your life in such a
 way as to leave yourself without hope? Have you lost your
 wits along with your wealth? I've come from the same
 background: look at me, my complexion, my style, my
 clothes, my physical condition. I have everything and
 I have nothing; no possessions but nothing lacking." "But
 in my unhappy state I can't play the buffoon or take
 a beating." "What? Is that how you suppose it's done?
 You're on quite the wrong track. Once upon a time, long
 ago, in a previous generation, that was the way our type
 earned a living. Now there's a new way to catch our prey,
 and I am the original inventor. There is a type of men
 who want to be the first in everything but aren't. I track
 these down. I don't set out to make them laugh at me; I
 laugh at them instead while at the same time expressing
 admiration for their wit. Whatever they say, I praise it; if
 they then say the opposite, I praise that too. They deny, I
 deny; they affirm, I affirm. In short it's my self-imposed
 rule to agree to everything. It's by far the most profitable
 way to earn a living these days."

TERENCE

- PAR scitum hercle hominem! hic homines prorsum ex stultis
insanos facit.
- 255 GNA dum haec loquimur, interea loci ad macellum ubi adven-
tamus,
concurrunt laeti mi obviam cuppedenarii omnes,
cetarii, lanii, coqui, fartores, piscatores,
quibus et re salva et perdita profueram et prosum saepe.
260 salutant, ad cenam vocant, adventum gratulantur.
ille ubi miser famelicus videt mi esse tantum honorem et
tam facile victum quaerere, ibi homo coepit me obse-
crare
ut sibi liceret discere id de me. sectari iussi,
si potis est, tamquam philosophorum habent disciplinae
ex ipsis
vocabulary, parasiti ita ut Gnathonici vocentur.
265 PAR viden otium et cibus quid facit alienus?
GNA
sed ego cesso
ad Thaidem hanc deducere et rogare ad cenam ut veniat?
sed Parmenonem ante ostium hic astare tristem video,
rivalis servom. salva res est! nimirum homines frigent.
nebulonem hunc certumst ludere.
PAR hisce hoc munere arbitrantur
270 suam Thaidem esse.
GNA pluruma salute Parmenonem
summum suom impertit Gnatho. quid agitur?
PAR statur.
GNA video.
numquidnam hic quod nolis vides?

²⁶⁷ ostium hic astare *Fabia*, ostium Thainis *Don. in comm.*, ostium
Thaidis *codd.*

THE EUNUCH

- PAR (*aside*) A smart fellow indeed! Turns fools into madmen
just like that!
- GNA In the course of this conversation we arrived at the
market. Everybody ran up delighted to see me, the
snack sellers, the fishmongers, the butchers, the cooks,
the poulterers, the spratsellers, men who had profited by
me in good times and in bad and often still do. They
greeted me, invited me to dinner, congratulated me on
my safe return. When the starving wretch saw me held in
such respect and earning my living so easily, he began to
implore me to let him learn the technique from me. I told
him to enrol as my pupil, in the hope that, just as philo-
sophical schools take their names from their founders, so
parasites may be called Gnathonists.
- PAR (*aside*) Do you see what a life of idleness, and other
people's food, does for a person?
- GNA But I must hurry up and deliver this girl to Thais and ask
her to come to dinner. (*turning towards Thais' house*)
But I see our rival's slave Parmeno standing by the door
looking gloomy. All's well. Unless I'm mistaken, they're
getting a cool reception. I've a mind to to make fun of this
good-for-nothing.
- PAR (*aside*) These people think that with this gift Thais is
theirs.
- GNA Gnatho offers his warmest greetings to his most es-
teemed friend Parmeno. How are you doing?
- PAR I'm standing.
- GNA So I see. Is there anything here (*indicating the girl*)
which you would rather not see?

TERENCE

PAR te.
 GNA credo. at numquid aliud?
 PAR quidum?
 GNA quia tristi's.
 PAR nil quidem.
 GNA ne sis. sed quid videtur
 hoc tibi mancipium?
 PAR non malum hercle.
 GNA uro hominem.
 PAR ut falsus animist!
 275 GNA quam hoc munus gratum Thaidi arbitrare esse?
 PAR hoc nunc dicis
 eiectos hinc nos. omnium rerum, heus, vicissitudost.
 GNA sex ego te totos, Parmeno, hos mensis quietum reddam,
 ne sursum deorsum cursites neve usque ad lucem vigiles.
 ecquid beo te?
 PAR men? papae!
 GNA sic soleo amicos.
 PAR laudo.
 280 GNA detineo te. fortasse tu profectus alio fueras.
 PAR nusquam.
 GNA tum tu igitur paullulum da mi operae. fac ut admittar
 ad illam.
 PAR age modo, i. nunc tibi patent fores haec quia istam ducis.
 GNA numquem evocari hinc vis foras?
 PAR sine biduom hoc praetereat:
 285 qui mihi nunc uno digitulo fores aperis fortunatus,
 ne tu istas faxo calcibus saepe insultabis frustra.

THE EUNUCH

PAR You.
 GNA Quite so. But anything else?
 PAR How do you mean?
 GNA You're looking gloomy.
 PAR Not at all.
 GNA You mustn't be. But what do you think of this piece of
 goods (*indicating the girl*)?
 PAR Not bad, for god's sake.
 GNA (*aside*) He's smarting.
 PAR (*aside*) How mistaken he is!
 GNA How do you think Thais will like this gift?
 PAR What you're saying is that with this gift we're now shut
 out of here. All things are subject to change, you mark my
 words.
 GNA I'll give you six whole months of peace, Parmeno: no
 running up and down all the time and staying awake until
 dawn. Doesn't that make you happy?
 PAR Me? Oh yes!
 GNA This is what I do for my friends.
 PAR (*ironically*) Congratulations.
 GNA I'm keeping you. Perhaps you were on your way some-
 where else.
 PAR Nowhere.
 GNA Then give me a tiny bit of help. Get me admitted to her.
 (*indicating Thais' house*)
 PAR Come off it! Go in! These doors are open to you now that
 you are bringing her. (*indicating the girl*)
 GNA (*gloating*) Is there anyone you would like sent out? (*he*
exits into Thais' house with Pamphila and her maid)
 PAR (*shouting after him*) Just let these two days pass. Now,
 when your luck's in, you can open these doors with your
 little finger; but, believe me, I'll have you kicking at them
 in the future with no success, however often you try.

TERENCE

GNA etiamnunc tu hic stas, Parmeno? eho, numnam hic relic-
tu's custos,
ne quis forte internuntius clam a milite ad istam curset?
PAR facete dictum! mira vero militi qui placeat!
sed video erilem filium minorem huc advenire.
290 miror quid ex Piraeo abierit. nam ibi custos publice
nunc.
non temerest, et properans venit. nescioquid circum-
spectat.

II. iii: CHAEREA. PARMENO.

CHAE occidi!
neque virgost usquam neque ego, qui illam a conspectu
amisi meo.
ubi quaeram, ubi investigem, quem perconter, quam in-
sistam viam,
295 incertus sum. una haec spes est: ubi ubist, diu celari non
potest.
o faciem pulchram! deleo omnis dehinc ex animo mulie-
res.
taedet cotidianarum harum formarum.

PAR ecce autem alterum!
nescioquid de amore loquitur. o infortunatum senem!
hic vero est qui si occeperit
300 ludum iocumque dices fuisse illum alterum,
praeut huius rabies quae dabit.

CHAE ut illum di deaque senium perdant qui me hodie remo-
ratus est,
meque adeo qui ei restiterim, tum autem qui illum flocci
fecerim.
sed eccum Parmenonem. salve.

THE EUNUCH

GNA (*emerging from Thais' house*) Are you still standing here,
Parmeno? Hey, were you left here on guard in case some
messenger from the soldier called on her secretly? (*he
exits right in the direction of the forum, leaving Parmeno
on stage alone*)

PAR (*to himself*) Very witty! Quite surprising for a soldier's
hanger-on! (*looking down the street*) But I see the mas-
ter's younger son approaching. I wonder why he's left the
Piraeus;¹⁷ he's on guard duty there.¹⁸ There must be a
reason. And he's in a hurry: he's looking around for some-
thing.

*Enter CHAEREA left from the harbour in military uniform with
cloak, cap, and sword.*

CHAE (*to himself*) Damnation! The girl's lost; and so am I, now
I've lost sight of her. I just don't know where to look,
where to search, whom to question, which way to take.
There's only one hope: wherever she is, she can't be hid-
den for long. What gorgeous looks! From now on I banish
all other women from my mind. I've had enough of these
everyday beauties.

PAR (*aside*) Now look, here's the other one, muttering some-
thing about love! The poor old master! If this one gets
going, you'll say the other was only fun and games, com-
pared with the effects of this one's passions.

CHAE (*to himself*) May all the gods and goddesses destroy the
old fool who delayed me today, and me too for stopping
and taking any notice of him! (*catching sight of Parmeno*)
But there's Parmeno. Good day.

¹⁷ The port of Athens, about four miles southwest of the city.

¹⁸ See *The Woman of Andros* note 9.

TERENCE

- 305 PAR unde is? quid tu's tristis? quidve es alacris?
 CHAE egone? nescio hercle,
 neque unde eam neque quorsum eam; ita prorsus sum
 oblitus mei.
- PAR qui, quaeso?
 CHAE amo.
 PAR hem!
 CHAE nunc, Parmeno, ostendes te qui vir sies.
 scis te mihi saepe pollicitum esse "Chaerea, aliquid in-
 veni
 modo quod ames; in ea re utilitatem ego faciam ut
 cognoscas meam,"
 310 quom in cellulam ad te patris penum omnem congere-
 bam clanculum.
 PAR age, inepte.
 CHAE hoc hercle factumst. fac sis nunc promissa appareant,
 si adeo digna res est ubi tu nervos intendas tuos.
 haud similis virgost virginum nostrarum quas matres stu-
 dent
 demissis umeris esse, vincto pectore, ut gracilae sient.
 315 si quaest habitior paullo, pugilem esse aiunt, deducunt
 cibum.
 tam etsi bonast natura, reddunt curatura iunceam.
 itaque ergo amantur.
- PAR quid tua istaec?
 CHAE nova figura oris.
 PAR papae!
 CHAE color verus, corpus solidum et suci plenum.
 PAR anni?
 CHAE anni? sedecim.

THE EUNUCH

- PAR Why so gloomy? Why so agitated? Where've you been?
 CHAE Me? I've no idea where I've been or where I'm going.
 I've lost myself completely.
 PAR How so, if I may ask?
 CHAE I'm in love.
 PAR What!
 CHAE Now, Parmeno, you shall show what sort of man you are.
 You know, when I used to bring my father's whole larder
 to your room in secret, you often made me a promise:
 "Chaerea, just find someone to love, and I'll make you
 aware how useful I can be in that regard."
 PAR Come off it, don't be silly!
 CHAE Well, it's happened, for god's sake. Now kindly make
 good your promises, always supposing this is a matter
 worth exerting your powers on. This girl is quite different
 from those local girls whose mothers want them to round
 their shoulders and strap up their chests to make them
 look slim. If one's a bit plump, they say she looks like a
 boxer, and put her on a diet. However well endowed she
 is by nature, the treatment makes her as thin as a reed.
 And they still find lovers!
 PAR Well, what about this girl of yours?
 CHAE A quite unusual face.
 PAR Gosh!
 CHAE Natural complexion, body firm and juicy.
 PAR Age?
 CHAE Age? Sixteen.

TERENCE

- PAR flos ipse.
- 320 CHAE nunc hanc tu mihi vel vi vel clam vel precario
fac tradas. mea nil refert dum potiar modo.
- PAR quid? virgo quoiast?
- CHAE nescio hercle.
- PAR undest?
- CHAE tantundem.
- PAR ubi habitat?
- CHAE ne id quidem.
- PAR ubi vidisti?
- CHAE in via.
- PAR qua ratione amisisti?
- CHAE id equidem adveniens mecum stomachabar modo
nec quemquam ego esse hominem arbitror quoi magis
bonae
- 325 felicitates omnes advorsae sient.
- PAR quid hoc est sceleris?
- CHAE perii!
- PAR quid factumst?
- CHAE rogas?
patris cognatum atque aequalem Archidemidem
novistin?
- PAR quidni?
- CHAE is, dum hanc sequor, fit mi obviam.
- PAR incommode hercle.
- CHAE immo enimvero infeliciter;
- 330 nam incommoda alia sunt dicenda, Parmeno.
illum liquet mihi deierare his mensibus
sex septem prorsum non vidisse proxumis,
nisi nunc quom minume vellem minumeque opus fuit.
eho, nonne hoc monstri similest? quid ais?

THE EUNUCH

- PAR The very flower of youth!
- CHAE Now get her delivered to me, by force or stealth or en-
treaty. I don't mind how, so long as I get possession of her.
- PAR What? Who does she belong to?
- CHAE I've no idea.
- PAR Where's she from?
- CHAE Nor that.
- PAR Where does she live?
- CHAE Nor that either.
- PAR Where did you see her?
- CHAE In the street.
- PAR How did you lose her?
- CHAE That is what I was fuming about when I arrived here just
now. I don't think there's a man alive whose good for-
tunes all turn to bad like mine.
- PAR What sort of calamity is this?
- CHAE I'm ruined!
- PAR What happened?
- CHAE Well may you ask! My father's friend and relative Archi-
demides—you know him?
- PAR Of course.
- CHAE He ran into me while I was following the girl.
- PAR Rather inconvenient.
- CHAE Positively disastrous, you mean. Other things deserve to
be called inconvenient, Parmeno. I can swear in all hon-
esty that I haven't set eyes on the fellow in the past six or
seven months, except now, when it was the last thing I
could want and the last thing I needed. Hey, isn't this
monstrous? What do you say?

326 quid hoc est sceleris? *Parmenoni dat Σ, Chaeraeae continuat A*

- PAR
 335 CHAE continuo accurrit ad me, quam longe quidem, ^{maxume.}
 incurvos, tremulus, labiis demissis, gemens.
 "heus, heus, tibi dico, Chaerea" inquit. restiti.
 "scin quid ego te volebam?" "dic." "cras est mihi
 340 iudicium." "quid tum?" "ut diligenter nunties
 patri, advocatus mane mi esse ut meminerit."
 dum haec dicit, abiit hora. rogo numquid velit.
 "recte" inquit. abeo. quom huc respicio ad virginem,
 illaec se interea commodum huc advorterat
 in hanc nostram plateam.
- PAR
 345 huic quae datast dono. mirum ni hanc dicit, modo
 CHAE huc quom advenio, nulla erat.
 PAR comites secuti scilicet sunt virginem?
 CHAE verum: parasitus cum ancilla.
 PAR ipsast. ilicet,
 desine, iam conclamatumst.
 CHAE alias res agis.
 PAR istuc ago equidem.
 CHAE 350 nostin quae sit, dic mihi, aut
 vidistin?
 PAR vidi, novi, scio quo abducta sit.
 CHAE eho, Parmeno mi, nostin? et scis ubi siet?
- PAR huc deductast ad meretricem Thaidem; ei dono datast.
 CHAE quis is est tam potens cum tanto munere hoc?
 PAR miles Thraso,
 Phaedriae rivalis.
 CHAE duras fratris partis praedicas.

³⁴³ illaec se *Grant metri gratia*, illa sese *codd.*

- PAR Absolutely.
 CHAE He ran straight up to me, from quite a way off, stooping,
 shaking, lips sagging, wheezing. "Hey, hey, I say, you
 there! Chaerea!" he said. I stopped. "Do you know what I
 want you for?" "Tell me." "I've a court case tomorrow."
 "So what?" "Make sure you remind your father to come
 and support me first thing." While he was saying this, an
 hour passed. I asked him if there was anything else. "No,
 thanks," he said. I was off. When I looked this way for the
 girl, she had that very moment turned down here into
 our street.
- PAR (*aside*) It looks as if he's talking about the girl who's just
 been presented to Thais.
 CHAE When I got here, she was nowhere to be seen.
 PAR I suppose there were some companions to escort the
 girl?
 CHAE Yes. A sponger and a maid.
 PAR (*aside*) It's the very girl. (*to Chaerea*) It's all over, forget
 it, it's dead and buried.
 CHAE You're talking about something else.
 PAR I'm talking about your problem.
 CHAE (*eagerly*) Do you know who she is? Tell me, have you
 seen her?
 PAR Seen her, know her, know where she's been taken.
 CHAE (*excitedly*) Hey, my dear Parmeno, you know her? You
 know where she is?
 PAR She was delivered to the courtesan Thais as a present.
 CHAE What man has the means to give a gift like that?
 PAR The soldier Thraso, Phaedria's rival.
 CHAE This means my brother will have a hard part to play.

TERENCE

355 PAR immo enim si scias quod donum huic dono contra com-
paret,
magis id dicas.

CHAE quodnam, quaeso hercle?

PAR eunuchum.

CHAE illumne, obsecro,
inhonestum hominem, quem mercatus est heri, senem
mulierem?

PAR istunc ipsum.

CHAE homo quatietur certe cum dono foras.
sed istam Thaidem non scivi nobis vicinam.

PAR haud diust.

360 CHAE perii! numquamne etiam me illam vidisse! ehodum, dic
mi
estne, ut fertur, forma?

PAR sane.

CHAE at nil ad nostram hanc?

PAR alia res.

CHAE obsecro hercle, Parmeno, fac ut potiar.

PAR faciam sedulo ac
dabo operam, adiuvabo. numquid me aliud?

CHAE quo nunc is?

PAR domum,
ut mancupia haec, ita uti iussit frater, ducam ad Thai-
dem.

365 CHAE o fortunatum istum eunuchum qui quidem in hanc detur
domum!

PAR quid ita?

CHAE rogitas? summa forma semper conservam domi

videbit, conloquetur, aderit una in unis aedibus,

THE EUNUCH

PAR Yes indeed, and, if you knew what gift he is offering in
competition, you'd say so all the more.

CHAE Tell me, what gift?

PAR A eunuch.

CHAE Not that repulsive fellow he bought yesterday, for good-
ness' sake, that woman of a man?

PAR The very one.

CHAE He'll be thrown out for sure, gift and all. But I didn't
know Thais was a neighbour of ours.

PAR She hasn't been for long.

CHAE Damn it! To think that I've never yet set eyes on her! Hey,
tell me, is she the beauty she's made out to be?

PAR Very much so.

CHAE But nothing compared to my girl?

PAR No, she's something different.

CHAE Parmeno, I implore you, help me to get possession of her.

PAR I'll do my best, I'll attend to it, I'll help you. Now is there
anything else? (*he makes to leave*)

CHAE Where are you off to?

PAR Home, to take those goods to Thais, as your brother told
me to.

CHAE Oh the lucky eunuch, to be taken into that house as a gift!

PAR How do you mean?

CHAE You ask? He'll have this gorgeous fellow slave at home all
the time to look at and talk to. He'll live together in the

TERENCE

cibum nonnumquam capiet cum ea, interdum propter dormiet.

PAR quid si nunc tute fortunatus fias?

370 CHAE responde. qua re, Parmeno?

PAR capias tu illius vestem.

CHAE vestem? quid tum postea?

PAR pro illo te ducam.

CHAE audio.

PAR te esse illum dicam.

CHAE intellego.

PAR tu illis fruare commodis quibus tu illum dicebas modo: cibum una capias, adsis, tangas, ludas, propter dormias, quandoquidem illarum neque te quisquam novit neque scit qui sies.

375 praeterea forma et aetas ipsast facile ut pro eunucho probes.

CHAE dixisti pulchre. numquam vidi melius consilium dari. age eamus intro nunciam; orna me, abduc, duc quantum potest.

PAR quid agis? iocabar equidem.

CHAE garris.

PAR perii! quid ego egi miser? quo trudis? perculeris iam tu me. tibi equidem dico, mane!

380 CHAE eamus.

PAR pergin?

CHAE certumst.

PAR vide ne nimium calidum hoc sit modo.

CHAE non est profecto. sine.

PAR at enim istaec in me cudetur faba.

THE EUNUCH

same house, he'll sometimes eat with her, and from time to time he'll sleep next to her.

PAR What if you now became the lucky one?

CHAE In what way? (*eagerly*) Answer me.

PAR You could put on his clothes.

CHAE Clothes? And then what?

PAR I could take you instead of him.

CHAE I'm listening.

PAR I could say you were him.

CHAE I begin to see.

PAR You could enjoy the benefits which you were just saying would be his—eat with her, live with her, touch her, play with her, sleep next to her. None of the women recognises you or knows who you are. Besides, you're so young and good-looking, you could easily pass as a eunuch.

CHAE It's a brilliant idea. I've never known better advice. (*eagerly*) Come on then, let's go in now. Dress me up and take me across as quick as you can.

PAR What are you thinking of? I was only joking.

CHAE Nonsense!

PAR Damn it! Oh, what have I done? (*Chaerea pushes him towards the house*) Stop shoving me. You'll knock me down. I'm warning you, stop it!

CHAE Let's go.

PAR Are you going through with this?

CHAE My mind's made up.

PAR Be careful. This may turn out too hot to hold.

CHAE It won't, I'm sure. Let me.

PAR But I'm the one who'll pay for it.¹⁹

¹⁹ Literally "your bean will be threshed on me," evidently a proverbial expression.

TERENCE

CHAE
 PAR flagitium facimus. ah!
 CHAE an id flagitiumst si in domum meretriciam
 deducar et illis crucibus, quae nos nostramque adules-
 centiam
 habent despiciatam et quae nos semper omnibus cruciant
 modis,
 385 nunc referam gratiam atque eas itidem fallam ut ab eis
 fallimur?
 an potius haec patri aequomst fieri ut a me ludatur dolis?
 quod qui rescierint culpent; illud merito factum omnes
 putent.
 PAR quid istic? si certumst facere, facias. verum ne post
 conferas
 culpam in me.
 CHAE non faciam.
 PAR iubesne?
 CHAE iubeam? cogo atque impero.
 390 numquam defugiam auctoritatem. sequere.
 PAR di vortant bene!

ACTUS III

III. i: THRASO. GNATHO. PARMENO.

THR magnas vero agere gratias Thais mihi?
 GNA ingentis.
 THR ain tu, laetast?
 GNA non tam ipso quidem
 dono quam abs te datum esse. id vero serio
 triumphat.
 PAR hoc proviso ut ubi tempus siet
 395 deducam. sed eccum militem.

356

THE EUNUCH

CHAE (*impatiently*) Oh!
 PAR We're committing an outrage.
 CHAE Is it an outrage if I'm taken into a courtesan's house and
 pay back those tormentors, who hold us young men in
 contempt and torture us in every possible way? If I cheat
 them in the same way that they cheat us? Is it a more
 proper thing to play tricks on my father? Anyone who
 caught me doing that would blame me, but everybody
 can see that this is perfectly justified.
 PAR (*reluctantly*) All right. If your mind's made up, do it. But
 don't you put the blame on me afterwards.
 CHAE I won't.
 PAR Are you telling me to do it?
 CHAE Telling you? I'm insisting, it's an order. I'll accept the re-
 sponsibility, I promise. Come along. (*he turns towards
 the house*)
 PAR May the gods grant us a happy outcome! (*he follows
 Chaerea into the house, leaving the stage empty*)

ACT THREE

*Enter THRASO and GNATHO right from the direction of the fo-
 rum.*

THR So Thais really sent me many thanks?
 GNA Profuse.
 THR What do you say? Is she delighted?
 GNA Not so much with the gift itself but with the fact it comes
 from you. That really and truly is a triumph for her.
 PAR (*entering from the house, to himself*) I'm coming out to
 see if the time's right to deliver the gifts. (*seeing Thraso*)
 But there's the soldier.

357

TERENCE

- THR est istuc datum
 profecto ut grata mihi sint quae facio omnia.
 GNA advorti hercle animum.
 THR vel rex semper maxumas
 mihi agebat quidquid feceram, aliis non item.
 GNA labore alieno magno partam gloriam
 400 verbis saepe in se transmovet qui habet salem;
 quod in test.
 THR habes.
 GNA rex te ergo in oculis—
 THR scilicet.
 GNA —gestare.
 THR vero. credere omnem exercitum,
 consilia.
 GNA mirum!
 THR tum sicubi eum satietas
 hominum aut negoti si quando odium ceperat,
 405 requiescere ubi volebat, quasi—nostin?
 GNA scio:
 quasi ubi illam expueret miseriam ex animo.
 THR tenes.
 GNA tum me convivam solum abducebat sibi.
 GNA hui!
 THR regem elegantem narras.
 THR immo sic homost,
 perpaucorum hominum.
 GNA immo nullorum arbitror,
 410 si tecum vivit.
 THR invidere omnes mihi,
 mordere clanculum. ego non flocci pendere.
 illi invidere misere, verum unus tamen

THE EUNUCH

- THR I assure you, it's a gift of mine that everything I do wins
 me favour.
 GNA (*ironically*) So I've noticed, by god.
 THR The king,²⁰ for example, used to thank me effusively for
 whatever I'd done, but not others.
 GNA It often happens that a man endowed with wit can appro-
 priate by words the glory that others have won by hard
 work. As in your case.
 THR You have it.
 GNA So the king always held you
 THR (*butting in eagerly*) Of course.
 GNA —in his gaze.²¹
 THR True. He entrusted his whole army to me, and his plans.
 GNA Amazing!
 THR Moreover, when he was weary of company and tired of
 work, when he wanted to rest, as if—you know?
 GNA I know: as if to cast out the troubles from his mind.
 THR You've got it. Then he would take me aside as his sole
 companion.
 GNA Wow! You're talking about a most discriminating king.
 THR No, that's how he is. He's a man of very few friends.
 GNA (*aside*) None at all, if he spends his life with you.
 THR They were all envious, and criticised me behind my back.
 I didn't care a damn. They were all terribly envious, and
 one of them desperately so, the man who was in charge of

²⁰ Soldiers in comedy tend to be serving as mercenaries to the Hellenistic kings who came into power after the death of Alexander the Great in 323 B.C.

²¹ Gnatho comically conflates two Latin expressions, *in oculis habere* ("keep in one's sight") and *in sinu habere* ("hold in one's bosom").

TERENCE

impense, elephantis quem Indicis praefecerat.
 415 is ubi molestus magis est, "quaeso," inquam "Strato,
 GNA eon es ferox quia habes imperium in beluas?"
 pulchre mehercle dictum et sapienter. papae,
 iugularas hominem! quid ille?
 THR
 GNA mutus ilico.
 quidni esset?
 PAR di vostram fidem! hominem perditum
 miserumque et illum sacrilegum!
 THR
 420 quo pacto Rhodium tetigerim in convivio,
 numquam tibi dixi?
 GNA numquam; sed narra, obsecro.
 THR plus miliens audivi.
 THR una in convivio
 erat hic quem dico Rhodius adolescentulus.
 forte habui scortum. coepit ad id alludere
 425 et me irridere. "quid ais," inquam "homo impudens?
 lepus tute's: pulpamentum quaeris?"
 GNA hahahae!
 THR quid est?
 GNA facete, lepide, laute, nil supra.
 THR tuomne, obsecro te, hoc dictum erat? vetus credidi.
 THR audieras?
 GNA saepe, et fertur in primis.
 THR meumst.

²² Elephants formed an important part of the armies of the Hellenistic monarchs. The Seleucid kings from Syria cornered the market in Indian elephants, leaving the Ptolemies from Egypt to look to African elephants from Ethiopia.

THE EUNUCH

the Indian elephants.²² When he was being particularly
 offensive, I said: "Tell me, Strato, is it being in charge of
 wild animals that makes you ferocious?"
 GNA Brilliant, by god! And profound! Gosh! You had your
 sword at his throat! What did he say?
 THR Struck dumb on he spot.
 GNA Of course he was.
 PAR (aside) Heaven help us! What a hopeless wretch! And the
 other one's a scoundrel!
 THR And what about the hit I scored on the Rhodian at the
 dinner party—did I never tell you?
 GNA Never. But do tell me, I implore you. (aside) I've heard it
 more than a thousand times.
 THR This Rhodian youth I'm talking about was with me at a
 dinner party. As it happened I had a woman with me. He
 began to flirt with her and make fun of me. "Answer me
 this," I said, "you impudent fellow: being a hare yourself,
 do you hunt for game?"²³
 GNA (laughing uproariously) Hahahahaha!
 THR (slightly taken aback) What's the matter?
 GNA Witty, clever, neat, couldn't be better! Was that *your* wit-
 ticism, for goodness' sake? I thought it was an old one.
 THR Had you heard it?
 GNA Often. It's known as one of the best.
 THR It's mine.

²³ A well known old saying, which apparently occurred in the comedies of Livius Andronicus in the 3rd century B.C. The point, according to Donatus, is that, just as a hare is game itself and should not be hunting game, so the sexually desirable young man should not be making sexual advances to girls.

TERENCE

- 430 GNA dolet dictum imprudenti adulescenti et libero.
 PAR at te di perdant!
 GNA quid ille, quaeso?
 THR perditus.
 risu omnes qui aderant emoriri. denique
 metuebant omnes iam me.
 GNA haud iniuria.
 THR sed heus tu, purgon ego me de istac Thaidi,
 435 quod eam me amare suspicatast?
 GNA nil minus.
 immo auge magis suspicionem.
 THR quor?
 GNA rogas?
 scin, si quando illa mentionem Phaedriae
 facit aut si laudat, te ut male urat?
 THR sentio.
 GNA id ut ne fiat haec res solast remedio:
 440 ubi nominabit Phaedriam, tu Pamphilam
 continuo. si quando illa dicet "Phaedriam
 intromittamus comissatum," Pamphilam
 cantatum provocemus. si laudabit haec
 illius formam, tu huius contra. denique
 445 par pro pari referto quod eam mordeat.
 THR siquidem me amaret, tum istuc prodesset, Gnatho.
 GNA quando illud quod tu das expectat atque amat,
 iamdudum te amat, iamdudum illi facile fit
 quod doleat. metuit semper quem ipsa nunc capit
 450 fructum ne quando iratus tu alio conferas.
 THR bene dixti, ac mihi istuc non in mentem venerat.
 GNA ridiculum! non enim cogitaras. ceterum
 idem hoc tute melius quanto invenisses, Thraso!

THE EUNUCH

- GNA I'm sorry for the poor youth you aimed it at, just for being
 a bit careless and not holding his tongue.
 PAR (*aside*) May the gods destroy you!
 GNA What did he say, if I may ask?
 THR He was finished. Everyone there died of laughter.
 They've all been afraid of me ever since.
 GNA And rightly so.
 THR But listen, about this girl, do I rid Thais of her suspicion
 that I'm in love with her?
 GNA Absolutely not. On the contrary, make her more suspi-
 cious.
 THR Why?
 GNA Need you ask? You know how, if ever she mentions Phae-
 dria or praises him, it pains you terribly?
 THR And I feel it.
 GNA There's only one way to prevent this happening. When
 she names Phaedria, you must immediately name Pam-
 phila. If she ever says: "Let's invite Phaedria to join the
 party," you say: "Let's summon Pamphila to sing." If she
 praises his good looks, you praise hers. In short pay her
 back tit for tat with something that will annoy her.
 THR (*with a sigh*) If she loved me, then that might work,
 Gnatho.
 GNA Since she looks forward to your presents and loves them,
 she's loved you all this time, and all this time there's been
 an easy way of hurting her. She's always been afraid that
 you might one day in anger transfer elsewhere the in-
 come that she now derives from you.
 THR Quite right. That hadn't occurred to me.
 GNA Ridiculous! You just hadn't thought about it. Otherwise
 you'd have come up with the same idea yourself far more
 easily, Thraso!

TERENCE

III. ii: THAIS. THRASO. GNATHO. PARMENO. PYTHIAS.

455
THA audire vocem visa sum modo militis;
atque eccum. salve, mi Thraso.
THR o Thais mea,
meum savium, quid agitur? ecquid nos amas
de fidicina istac?
PAR quam venuste! quod dedit
principium adveniens!
THA plurimum merito tuo.
GNA eamus ergo ad cenam. quid stas?
PAR em alterum.
460
ex homine hunc natum dicas?
THA ubi vis, non moror.
PAR adibo atque assimilabo quasi nunc exeam.
ituran, Thais, quopiam's?
THA ehem, Parmeno!
bene fecisti; hodie itura—
PAR quo?
THA quid? hunc non vides?
PAR video et me taedet. ubi vis, dona adsunt tibi
465 a Phaedria.
THR quid stamus? quor non imus hinc?
PAR quaeso hercle ut liceat, pace quod fiat tua,
dare huic quae volumus, convenire et colloqui.
THR perpulchra credo dona aut nostri similia.
PAR res indicabit. heus, iubete istos foras
470 exire quos iussi ocus. procede tu huc.

⁴⁵⁹ eamus . . . stas *Gnathoni dant codd., Thrasoni Fraenkel*

THE EUNUCH

Enter THAIS from her house.

THA I thought I heard the soldier's voice. (*seeing Thraso*)
There he is. Good day, my dear Thraso.
THR Oh my dear Thais, the object of my kisses, how are you?
Do you love me a little bit in return for the music girl?
PAR (*aside*) How charming! On his arrival! What a way to be-
gin!
THA Very much, as you deserve.
GNA (*to Thais*) Let's go to dinner, then. What are you waiting
for?
PAR (*aside*) Now the other one. Would you say he had a
human being for a father?
THA When you like. I'm ready.
PAR (*aside*) I'll go up and pretend I've just come out. (*to*
Thais) Are you going somewhere, Thais?
THA Oh hello, Parmeno! Good of you to come. But today I'm
off—
PAR Where?
THA (*lowering her voice*) What! Don't you see him? (*pointing*
to Thraso)
PAR (*aside to Thais*) I see him and it makes me sick. (*aloud*)
When you're ready, there are some gifts for you from
Phaedria.
THR What are we waiting for? Why don't we go?
PAR (*to Thraso*) I should like, if I may, with your permission,
to give Thais what we want to give her, and have a few
words with her in private.
THR (*sarcastically*) Superb gifts, I suppose, a match for mine!
PAR That remains to be seen. (*calling into the house*) Hey, tell
those two I told you about to come out at once. (*as the*
Ethiopian slave girl emerges) You step forward here. (*to*

TERENCE

ex Aethiopiast usque haec.

THR hic sunt tres minae.

GNA vix.

PAR ubi tu's, Dore? accede huc. em eunuchum tibi!
quam liberali facie, quam aetate integra!

THA ita me di ament, honestust.

PAR quid tu ais, Gnatho?

475 numquid habes quod contemnas? quid tu autem, Thra-
so?

tacent: satis laudant. fac periculum in litteris,
fac in palaestra, in musicis. quae liberum
scire aequomst adulescentem, sollertem dabo.

THR ego illum eunuchum, si opus sit, vel sobrius—

480 PAR atque haec qui misit non sibi soli postulat
te vivere et sua causa excludi ceteros,

neque pugnas narrat neque cicatrices suas
ostentat neque tibi obstat, quod quidam facit;

485 ubi molestum non erit, ubi tu voles,
ubi tempus tibi erit, sat habet si tum recipitur.

THR apparet servom hunc esse domini pauperis
miserique.

GNA nam hercle nemo posset, sat scio,
qui haberet qui pararet alium, hunc perpeti.

490 PAR tace tu, quem ego esse infra infumos omnis puto
homines. nam qui huic animum assentari induxeris,
e flamma petere te cibum posse arbitror.

THR iamne imus?

THE EUNUCH

Thais) All the way from Ethiopia!

THR Worth three minas.

GNA Barely.

PAR (*calling into the house*) Where are you, Dorus? Come
over here. (*as Chaerea emerges in the eunuch costume*)
Here's the eunuch for you. With the looks of a gentleman
and in the bloom of youth!

THA Heaven help me, he is good looking!

PAR What do you say, Gnatho? Can you see anything to
disparage? What about you, Thraso? (*there is no reply*)
Their silence is praise enough. (*to Thais*) Test him on
literature, athletics, music. I'll prove him an expert in ev-
erything a well educated young gentleman should know.

THR (*aside*) I know what I'd do to that eunuch, even when
sober, if it came to it!

PAR And moreover, the man who sent these presents doesn't
demand that you live for him alone and shut out all others
for his sake. He doesn't narrate his battles or parade his
scars, or get in your way, as a certain person does. He's
content to be invited in when it's convenient, when it
suits you, when you have the time.

THR This is obviously the slave of a wretched poverty-stricken
master.

GNA Yes. I'm quite sure nobody would put up with such a slave
if he had the means to get himself another one.

PAR You shut up! I judge you to be the lowest of the low. If you
can bring yourself to flatter someone like him, I reckon
you could steal food from a funeral pyre.²⁴

THR Are we going now?

²⁴ A proverbial expression, alluding to the stealing from the ashes of
food that was burned with the bodies of the dead.

TERENCE

THA hos prius intro ducam et quae volo
simul imperabo. poste continuo exeo.
THR ego hinc abeo; tu istanc opperire.

PAR haud convenit
495 una ire cum amica imperatorem in via.

THR quid tibi ego multa dicam? domini similis es.
GNA hahaha!

THR quid rides?

GNA istuc quod dixti modo,
et illud de Rhodio dictum quom in mentem venit.
sed Thais exit.

THR abi prae, cura ut sint domi
500 parata.

GNA fiat.

THA diligenter, Pythias,
fac cures, si Chremes hoc forte advenerit,
ut ores primum ut maneat; si id non commodumst,
ut redeat; si id non poterit, ad me adducito.
PYTH ita faciam.

THA quid? quid aliud volui dicere?
505 ehem! curate istam diligenter virginem;
domi adsitis facite.

THR eamus.

THA vos me sequimini.

⁴⁹³ poste gloss., post, postea, post hoc codd.

⁴⁹⁹ cura Paumier, curre codd. Don.

THE EUNUCH

THA I'll take these inside first and give instructions for what I
want to be done. I'll come straight out afterwards. (*she
exits into her house with Chaerea and the Ethiopian slave
girl*)

THR (*to Gnatho*) I'm off. You wait for her.

PAR (*sneering*) It's not proper for a commander-in-chief to be
seen in the street with his mistress. (*he exits left down the
street*)

THR (*shouting after him*) Why should I waste words on you?
You take after your master.

GNA Hahahahaha!

THR (*suspiciously*) What are you laughing at?

GNA What you just said—and the one about the Rhodian,
when I think of it. But here comes Thais.

THR You go first and make sure everything's ready at home.

GNA All right. (*he exits right in the direction of Thraso's house*)

THA (*entering from her house with Pythias and two other
maids*) Make sure you don't forget, Pythias; if Chremes
by any chance arrives here, first beg him to stay; if that's
not convenient, ask him to return later; and if he can't do
that, bring him to me.

PYTH Very well. (*she exits into Thais' house*)

THA (*for Thraso's benefit*) Well, then, what else did I mean to
say? (*calling back into the house*) You there, look after
that girl with the greatest care. Don't leave the house.

THR (*impatiently*) Let's go.

THA (*to her maids*) You follow me. (*Thraso exits right in the
direction of his house, followed by Thais and her maids,
leaving the stage empty*)

TERENCE

III. iii: CHREMES. PYTHIAS.

CHR profecto quanto magis magisque cogito,
 nimirum dabit haec Thais mi magnum malum:
 ita me ab ea astute video labefactarier,
 510 iam tum quom primum iussit me ad se accersier.
 roget quis "quid tibi cum illa?": ne noram quidem.
 ubi veni, causam ut ibi manerem repperit;
 ait rem divinam fecisse et rem seriam
 velle agere mecum. iam tum erat suspicio
 515 dolo malo haec fieri omnia. ipsa accumbere
 mecum, mihi sese dare, sermonem quaerere.
 ubi friget, huc evasit, quam pridem pater
 mihi et mater mortui essent: dico, iamdiu.
 520 rus Sunii ecquod habeam et quam longe a mari:
 credo ei placere hoc; sperat se a me avellere.
 postremo, ecqua inde parva periisset soror,
 ecquis cum ea una, quid habuisset quom perit,
 ecquis eam posset noscere. haec quor quaeritet?
 nisi si illa forte, quae olim periit parvola
 525 soror, hanc se intendit esse, ut est audacia.
 verum ea si vivit annos natast sedecim,
 non maior; Thais quam ego sum maiusculast.
 misit porro orare ut venirem serio.
 aut dicat quid volt aut molesta ne siet;
 530 non hercle veniam tertio. heus, heus, ecquis hic?
 ego sum Chremes.

PYTH o capitulum lepidissimum!

²⁵ Effectively an invitation to dinner. Sacrifices were regularly followed by a meal at which the meat from the sacrificial victim would be eaten, and it was common practice for visitors to be invited to join in.

THE EUNUCH

Enter CHREMES left.

CHR (to himself) Without a doubt, the more and more I think about it, unless I'm very much mistaken, this Thais is going to cause me a lot of trouble. I can see how cleverly she's been working on me ever since she first sent for me. If anyone wonders what my relationship is with her, I hadn't even met her before. When I arrived, she invented an excuse for keeping me there. She said she had been carrying out a sacrifice²⁵ and had some serious business to discuss with me. Even at that stage I had a suspicion that there was some ulterior motive behind all this. She sat next to me on the couch, put herself at my disposal, and started to make conversation. When this dried up, she came to the point. "How long ago had my father and mother died?" "Long since," I said. "Did I have a farm at Sunium? How far was it from the sea?" I think she's set her heart on it and is hoping to get it off me. Finally, "Had I lost a little sister from there? Was there anyone with her? What did she have on her when she disappeared? Was there anyone who could recognise her?" Why should she keep asking these questions? Unless perhaps she wants to claim that *she* is the little sister who disappeared long ago; she's brazen enough. But if the girl's alive, she's sixteen years old, no more; and Thais is a bit older than I am. On top of all this she's now sent an urgent request for me to come. She must say what she wants or stop pestering me. I'm not coming a third time, by god. (knocking on the door) Hello! Hello! Anyone here? It's Chremes.

PYTH (coming out and speaking in alluring tones) Oh you lovely little man!

TERENCE

CHR dico mi insidias fieri.

PYTH Thais maxumo
te orabat opere ut cras redires.

CHR rus eo.

PYTH fac amabo.

CHR non possum, inquam.

PYTH at tu apud nos hic mane
535 dum redeat ipsa.

CHR nil minus.

PYTH quor, mi Chremes?

CHR malam rem hinc ibis?

PYTH si istuc ita certumst tibi,
amabo ut illuc transeas ubi illast.

CHR eo.

PYTH abi, Dorias, cito hunc deduce ad militem.

III. iv: ANTIPHO.

540 ANT heri aliquot adulescentuli coimus in Piraeo
in hunc diem ut de symbolis essemus. Chaeream ei rei
praefecimus; dati anuli; locus, tempus constitutumst.
praeteriit tempus. quo in loco dictumst parati nil est;
homo ipse nusquamst neque scio quid dicam aut quid
coniectem.

545 nunc mi hoc negoti ceteri dedere ut illum quaeram,
idque adeo visam si domist. quisnam hinc ab Thaide exit?
is est an non est? ipse est. quid hoc hominist? qui hic
ornatust?

²⁶ Clubbing together for dinner was a common Greek practice. Rings were given by the participants to the organiser as a guarantee that each would pay his share.

THE EUNUCH

CHR (*aside*) I told you it was a trap.

PYTH Thais begs you most earnestly to come back tomorrow.

CHR I'm off to the country.

PYTH Go on! Be a darling!

CHR I tell you, I can't.

PYTH Well, wait here with us (*suggestively*) until she returns.

CHR Out of the question.

PYTH Why, my dearest Chremes? (*putting her hand on his arm*)

CHR Kindly go to hell.

PYTH If you won't agree to that, darling, go over to where she is.

CHR I'll go.

PYTH (*calling back inside the house*) Dorias, run along and take this gentleman to the soldier's. (*Dorias emerges from the house and goes off right with Chremes in the direction of Thraso's house, leaving the stage empty*)

Enter ANTIPHO left from the direction of the harbour in military dress.

ANT (*to himself*) Yesterday several of the lads got together at the Piraeus and arranged to club together for dinner today. We put Chaerea in charge of arrangements, handed over our rings,²⁶ and settled a place and time. The time has passed, and there is no sign of any preparations at the place we said. Chaerea himself is nowhere to be seen, and I don't know what to say or how to explain it. Now the others have given me the job of finding him, and that's why I'm coming to see if he's at home. (*as Thais' door opens*) Who's this coming out of Thais' house? Is it him or isn't it? It is, the very man. (*looking again at Chaerea's costume*) But what kind of a man is this? What's this get-

TERENCE

quid illud malist? nequeo satis mirari neque conicere;
nisi, quidquid est, procul hinc lubet prius quid sit scisci-
tari.

III. V: CHAEREA. ANTIPHO.

CHAE numquis hic est? nemo. numquis hinc me sequitur?
nemo homost.

550 iamne erumpere hoc licet mi gaudium? pro Iuppiter,
nunc est profecto interfici quom perpeti me possum,
ne hoc gaudium contamineat vita aegritudine aliqua.
sed neminemne curiosum intervenire nunc mihi,
qui me sequatur quoquo eam, rogitando obtundat, eni-
cet

555 quid gestiam aut quid laetus sim, quo pergam, unde
emergam, ubi siem
vestitum hunc nactus, quid mi quaeram, sanus sim ane
insaniam!

ANT adibo atque ab eo gratiam hanc quam video velle inibo.
Chaerea, quid est quod sic gestis? quid sibi hic vestitus
quaerit?

quid est quod laetus es? quid tibi vis? satine sanus? quid
me aspectas?

560 quid taces?

CHAE o festus dies! amice, salve. hominum omnium
nemo quem ego nunciam magis cuperem videre quam
te.

ANT narra istuc quaeso quid sit.

⁵⁶⁰ sic Dziatzko, o festus dies hominis amice salve codd. Don.

⁵⁶¹ sic A¹, nemo hominum quem ego nunc magis A², nemo om-
nium quem ego nunc magis Σ

THE EUNUCH

up? What the hell is going on? I'm pretty well baffled; I
can't even hazard a guess. Whatever the explanation is, I
think I'll pursue it first from a distance. (*he stands aside
so that Chaerea doesn't see him*)

Enter CHAEREA from Thais' house in the eunuch's costume.

CHAE (*to himself*) Is there anyone here? Nobody. Anyone fol-
lowing me? Not a soul. Can I now let my joy burst out? By
Jupiter, at this moment without a doubt I'd rather face
death than have this joy spoiled by any of life's sorrows.
But fancy there being no busybody here to intrude upon
me, pursuing me wherever I go, battering my ears and
plaguing me to death with questions—why I'm excited
and happy, where I'm going, where I've come from,
where I got this clothing, what I'm up to, whether I'm
sane or insane!

ANT (*to himself*) I'll go up and do him the favour I see he
wants. (*approaching Chaerea*) Chaerea, how come
you're so excited? What's the reason for this clothing?
How come you're so happy? What are you up to? Are you
out of your mind? (*as Chaerea stares at him blankly*)
Why are you staring at me? Why don't you say some-
thing?

CHAE (*hugging him*) Oh glorious day! Greetings, my friend!
There's no one in the whole world I'd rather see right
now than you.²⁷

ANT May I ask you what's going on?

²⁷ The text of this speech is confused in the MSS but the general
sense is clear.

TERENCE

CHAE immo ego te obsecro hercle ut audias.
nostin hanc quam amat frater?

ANT novi. nempe, opinor, Thaidem.
CHAE istam ipsam.

ANT sic commemineram.

CHAE quaedam hodiest ei dono data
565 virgo. quid ego eius tibi nunc faciem praedicem aut lau-
dem, Antipho,
quom ipsum me noris quam elegans formarum spectator
siem?
in hac commotus sum.

ANT ain tu?

CHAE primam dices, scio, si videris.
quid multa verba? amare coepi. forte fortuna domi
erat quidam eunuchus quem mercatus frater fuerat
Thaidi,

570 neque is deductus etiamdum ad eam. submonuit me Par-
meno
ibi servos quod ego arripui.

ANT quid id est?

CHAE tacitus citius audies:
ut vestem cum illo mutem et pro illo iubeam me illoc
ducier.

ANT pro eunuchon?

CHAE sic est.

ANT quid ex ea re tandem ut caperes commodi?
CHAE rogas? viderem, audirem, essem una quacum cupiebam,
Antipho.

575 num parva causa aut prava ratio? traditus sum mulieri.
illa ilico, ubi me accepit, laeta vero ad se abducit domum,
commendat virginem.

THE EUNUCH

CHAE God knows I'm only too keen for you to hear. You know
this woman my brother's in love with? (*indicating Thais'*
house)

ANT I do indeed. You mean Thais, I presume.

CHAE The very one.

ANT I thought I remembered.

CHAE A girl was given to her today as a present. I don't need to
describe her beauty to you or praise it, Antipho. You
know what a connoisseur I am of the female form. I was
swept off my feet.

ANT You don't say!

CHAE You'll give her top marks, if you see her, I'm sure. To put
it briefly, I fell in love. By a lucky chance there was a eu-
nuch at home whom my brother had bought for Thais,
and he hadn't yet been delivered to her house. At this
point our slave Parmeno dropped me a suggestion which
I snatched up.

ANT What was that?

CHAE You'll hear all the quicker if you keep quiet. To exchange
clothes with him and have myself taken there in his place.

ANT In place of the eunuch?

CHAE That's right.

ANT And what would you achieve by that, if I may ask?

CHAE What a question! I would look at, listen to, and live to-
gether with the girl I wanted, Antipho. Was that a minor
objective or a miscalculation? I was handed over to the
woman, and, as soon as she received me, she took me into
her house with great delight, and entrusted the girl to my
care.

TERENCE

ANT quoi? tibine?
 CHAE mihi.
 ANT satis tuto tamen?
 CHAE edicit ne vir quisquam ad eam adeat et mihi ne abscedam
 imperat,
 in interiore parte ut maneam solus cum sola. adnuo
 580 terram intuens modeste.

ANT miser!
 CHAE "ego" inquit "ad cenam hinc eo."
 abducit secum ancillas; paucae quae circum illam essent
 manent
 noviciae puellae. continuo haec adornant ut lavet.
 adhortor properent. dum apparatus, virgo in conclavi se-
 det
 suspectans tabulam quandam pictam. ibi inerat pictura
 haec, Iovem
 585 quo pacto Danae misisse aiunt quondam in gremium
 imbrem aureum.
 egomet quoque id spectare coepi; et, quia consimilem lu-
 serat
 iam olim ille ludum, impendio magis animus gaudebat
 mihi,
 deum sese in hominem convortisse atque in alienas tegu-
 las
 590 venisse clanculum per impluvium fucum factum mulieri.
 at quem deum, qui templa caeli summa sonitu concutit!

⁵⁸⁸ in hominem *codd. Don.*, in imbrem *Fabia*

⁵⁸⁹ per impluvium *codd. Don.*, per pluviam *Bentley*

²⁸ In a Greek house the women's quarters were in the back, separate from the men's. ²⁹ Danae was the daughter of Acrisius, king of

THE EUNUCH

ANT Whose? Yours?

CHAE Mine.

ANT (*ironically*) Was that quite safe?

CHAE (*ignoring Antipho's remark*) She gave me instructions that no man was to approach the girl and ordered me not to leave her side. I was to stay in the inner quarters²⁸ alone with her. I nodded, keeping my eyes modestly on the ground.

ANT You poor thing!

CHAE "I'm off to a dinner party" she said, and took her maids with her. A few young ones stayed behind to attend the girl. Presently they made preparations for her bath. I urged them to hurry. While things were being got ready, the girl sat in the room, looking up at a painting; it depicted the story of how Jupiter sent a shower of gold into Danae's bosom.²⁹ I began to look at it myself, and the fact that he had played a similar game long ago made me all the more excited: a god had turned himself into human shape, made his way by stealth on to another man's roof, and come through the skylight³⁰ to play a trick on a woman. And what a god! The one who shakes the lofty vaults of heaven with his thunder!³¹ Was I, a mere mortal,

Argos, who, in response to an oracle that he would be killed by Danae's son, imprisoned her in an underground chamber (or, in some versions of the legend, in a tower) to prevent her becoming pregnant. Zeus, however, visited Danae as a shower of gold, and Danae duly bore a son, Perseus, who eventually killed Acrisius. ³⁰ The *atrium* of a Roman house had a rectangular opening in the roof (*compluvium*) and a similarly shaped basin underneath to catch rainwater (*impluvium*). Here Terence is using *impluvium* to refer to the aperture.

³¹ According to Donatus this is a quotation from the early Roman poet Ennius.

TERENCE

ego homuncio hoc non facerem? ego illud vero ita feci ac
lubens.

dum haec mecum reputo, accersitur lavatum interea
virgo.

iiit, lavit, rediit. deinde eam in lecto illae collocarunt.
sto exspectans si quid mi imperent. venit una. "heus tu,"
inquit, "Dore,

595 cape hoc flabellum, ventulum huic sic facito, dum lava-
mus.

ubi nos laverimus, si voles, lavato." accipio tristis.

ANT tum equidem istoc os tuom impudens videre nimium
vellem,

qui esset status, flabellulum tenere te asinum tantum.

600 CHAE vix elocutast hoc, foras simul omnes proruont se,
abeunt lavatum, perstrepunt, ita ut fit domini ubi absunt.

interea somnus virginem opprimit. ego limis specto
sic per flabellum clanculum. simul alia circumspecto,
satin explorata sint. video esse. pessulum ostio obdo.

ANT quid tum?

CHAE quid "quid tum," fatue?

ANT fateor.

605 CHAE an ego occasionem
mi ostentam, tantam, tam brevem, tam optatam, tam
insperatam

amitterem? tum pol ego is essem vero qui simulabar.

ANT sane hercle ut dicis. sed interim de symbolis quid ac-
tumst?

CHAE paratumst.

³² Chaerea here uses the word *pol* (translated "for heaven's sake"), which is normally a female speech marker in Terence.

THE EUNUCH

not to do the same? I did just that—and gladly.

While I was thinking over all this, the girl was sum-
moned to take her bath. She went, bathed, returned.
Then the maids laid her down on the bed. I stood waiting
to see if they had any orders for me. One of them came up
and said, "Hey you, Dorus, take this fan and make a nice
little breeze for her, like this (*making fanning motions*),
while we take a bath. When we've done so, if you like, you
can take one." I accepted the fan with a scowl.

ANT How I wish I had seen your impudent expression, and
your posturing, and you holding your little fan, you great
ass.

CHAE She had scarcely uttered these words and they all rushed
out of the room to take their baths, chattering away, as
happens when the master is absent. Meanwhile the girl
fell asleep. I looked at her sideways through the fan, like
this (*posturing*), and at the same time had a good look
round to make sure that the coast was clear. I saw it was,
and bolted the door.

ANT What then?

CHAE How do you mean "What then," you idiot?

ANT Sorry.

CHAE Was I going to let slip the opportunity when it was
offered to me, so great, so fleeting, so desired, so un-
expected? If I had, I would actually have been what I pre-
tended to be, (*putting on a female voice*) for heaven's
sake.³²

ANT Quite. As you say. But meanwhile what's happened about
the dinner?

CHAE It's ready.

TERENCE

ANT frugi's. ubi? domin?
 CHAE immo apud libertum Discum.
 ANT perlongest, sed tanto ocius properemus. muta vestem.
 610 CHAE ubi mutem? perii! nam domo exsulo nunc. metuo fra-
 trem
 ne intus sit, porro autem pater ne rure redierit iam.
 ANT eamus ad me. ibi proximumst ubi mutes.
 CHAE recte dicis.
 eamus, et de istac simul, quo pacto porro possim
 potiri, consilium volo capere una tecum.
 ANT fiat.

ACTUS IV

IV. i: DORIAS.

615 DORI ita me di ament, quantum ego illum vidi, non nil timeo
 misera
 ne quam ille hodie insanus turbam faciat aut vim Thaidi.
 nam postquam iste advenit Chremes adulescens, frater
 virginis,
 militem rogat ut illum admitti iubeat. ill' continuo irasci
 neque negare audere. Thais porro instare ut hominem
 620 invitet.
 id faciebat retinendi illius causa, quia illa quae cupiebat
 de sorore eius indicare ad eam rem tempus non erat.
 invitat tristis. mansit. ibi illa cum illo sermonem ilico.
 miles vero sibi putare adductum ante oculos aemulum.

³³ Discus is either a freedman of Chaerea's father's who is willing to

THE EUNUCH

ANT Good man! But where? At your place?
 CHAE No. At the freedman Discus'.³³
 ANT That's a very long way away. All the more need to hurry.
 Change your clothes.
 CHAE Where can I? Damn it! I'm banished from home now. I'm
 afraid my brother may be in the house and, what's more,
 my father may already have returned from the farm.
 ANT Let's go to my house. That's the nearest place for you to
 change.
 CHAE You're right. Let's go, and on the way I want to take your
 advice on how I can secure possession of the girl for the
 future.
 ANT All right. *(they exit left in the direction of Antipho's
 house, leaving the stage empty)*

ACT FOUR

Enter DORIAS right from the direction of Thraso's house.

DORI *(to herself)* Oh dear, heaven help us, from what I've seen
 of him I'm very much afraid that madman will stir up trou-
 ble or do Thais an injury today. After young Chremes,
 the girl's brother, arrived, she asked the soldier to have
 him admitted. He flew into a temper but didn't dare re-
 fuse. Thais kept insisting he should be invited in. She did
 this to keep him there, since the time wasn't right to tell
 him what she wanted about his sister. Thraso grudgingly
 invited him, and he stayed. Thais struck up a conversa-
 tion with him at once. But the soldier thought that a rival

play host to a party for the younger son of the family, or some uncon-
 nected freedman who owns a cookshop (*popina*).

TERENCE

voluit facere contra huic aegre: "heus," inquit "puere,
Pamphilam

625 accerse ut delectet hic nos." illa "minume gentium.
in convivium illam?" miles tendere. inde ad iurgium.
interea aurum sibi clam mulier demit; dat mi ut auferam.
hoc est signi: ubi primum poterit, se illinc subducet, scio.

IV. ii: PHAEDRIA. (DORIAS.)

630 PHAE dum rus eo, coepi egomet mecum inter vias
ita ut fit ubi quid in animost molestiae,
aliam rem ex alia cogitare et ea omnia in
peiore partem. quid opust verbis? dum haec puto,
praeterii imprudens villam. longe iam abieram
quom sensi. redeo rursum male me vero habens.

635 ubi ad ipsum veni devorticulum, constiti.
occepi mecum cogitare "hem! biduom hic
manendumst soli sine illa? quid tum postea?
nil est. quid "nil"? si non tangendi copias,
eho, ne videndi quidem erit? si illud non licet,
640 saltem hoc licebit. certe extrema linea
amare haud nil est." villam praetereo sciens.
sed quid hoc quod timida subito egreditur Pythias?

IV. iii: PYTHIAS. PHAEDRIA. DORIAS.

PYTH ubi ego illum scelerosum misera atque impium inve-
niam? aut ubi quaeram?
hocin tam audax facinus facere esse ausum!

³⁴ Literally "from the furthest line"; it is not clear what metaphor is intended.

THE EUNUCH

had been brought in under his very nose, and decided to
spite her in return. "Hey, slave," he said, "go and fetch
Pamphila to entertain us." "Not in this world," said Thais;
"That girl? At a dinner party?" The soldier persisted,
and there was an argument. Presently Thais took off her
jewellery in secret and gave it to me to take away. I'm
sure this is a sign that, as soon as she can, she'll steal away.
(she stands aside as Phaedria approaches)

Enter PHAEDRIA left from the direction of the country.

PHAE (to himself) While I was on my way to the farm, as hap-
pens when there is some trouble on your mind, I began
to ponder one thing after another, seeing the worse side
of everything. To put it briefly, while engrossed in my
thoughts, I went past our farmhouse by mistake. I was a
long way past before I realised, and I retraced my steps
in a bad mood. When I came to the actual turning, I
stopped and began to think: "What! You've got to stay
here for two days alone without her? Then what? Noth-
ing. How do you mean 'nothing'? If I'm not allowed to
touch her, hey, won't I even be allowed to look at her? If I
can't do one, I shall at least be able to do the other. To
love from a distance³⁴ is better than nothing." This time I
passed the farmhouse on purpose. (as Thais' door opens)
But why on earth is Pythias rushing out all of a sudden
looking so upset?

Enter PYTHIAS from Thais' house in a state of great agitation.

PYTH (to herself) Oh dear, where can I find that god-forsaken
criminal? Where can I look? To think that he dared do
such a brazen deed!

TERENCE

- PHAE *perii! hoc quid sit vereor.*
- 645 PYTH quin etiam insuper scelus, postquam ludificatus virginiem,
vestem omnem miserae discidit, tum ipsam capillo concidit.
- PHAE hem!
- PYTH qui nunc si detur mihi,
ut ego unguibus facile illi in oculos involem venefico!
- PHAE nescio quid profecto absente nobis turbatumst domi.
- 650 PHAE adibo. quid istuc? quid festinas? aut quem quaeris, Pythias?
- PYTH ehem, Phaedria! egon quem quaeram? in' hinc quo dignu's cum donis tuis
tam lepidis?
- PHAE quid istuc est rei?
- PYTH rogas me? eunuchum quem dedisti nobis quas turbas dedit!
virginem quam erae dono dederat miles vitiavit.
- PHAE quid ais?
- 655 PYTH perii!
- PHAE temulenta's.
- PYTH utinam sic sint qui mihi male volunt!
- DORI au obsecro, mea Pythias, quid istuc nam monstri fuit?
- PHAE insanis. qui istuc facere eunuchus potuit?
- PYTH ego illum nescio
qui fuerit. hoc quod fecit res ipsa indicat.
- virgo ipsa lacrumat neque quom rogites quid sit audet dicere.
- 660 PHAE ille autem bonus vir nusquam apparet. etiam hoc misera suspicor,
aliquid domo abeuntem abstulisse.

THE EUNUCH

- PHAE (*aside*) Damn it! I'm afraid to think what this is about.
- PYTH Why, on top of it all, after he'd had his fun and games with the poor girl, the villain ripped her whole dress and tore her hair.
- PHAE (*aside*) What!
- PYTH If I get my hands on him, I can't wait to fly at his face with my nails, the poisonous wretch!
- PHAE (*aside*) There's obviously been some sort of trouble at home in my absence. I'll go up to her. (*to Pythias*) What's the matter? What's the panic? Who are you looking for, Pythias?
- PYTH (*coldly*) Oh it's you, Phaedria! Who am I looking for? You go where you deserve and take your charming gifts with you.
- PHAE What are you talking about?
- PYTH A fine question! That eunuch you gave us, what trouble he's caused! He's raped the girl the soldier gave to my mistress as a present.
- PHAE What are you saying?
- PYTH I'm ruined.
- PHAE You're drunk.
- PYTH If only my enemies were in the same state!
- DORI (*coming forward*) Oh for goodness' sake, my dear Pythias, what sort of an unnatural deed is this?
- PHAE (*to Pythias*) You're crazy. How could a eunuch do it?
- PYTH I don't know who he was, but what he did is clear from the facts. The girl is crying and doesn't dare say what happened when you ask her. And that fine fellow is nowhere to be seen. Oh dear, I suspect that he also took something from the house when he left.

TERENCE

PHAE quo ille abire ignavos possit longius, nisi si domum forte ad nos rediit. nequeo mirari satis

PYTH vise amabo num sit.

PHAE iam faxo scies.

DORI perii, obsecro! tam infandum facinus, mea tu, ne audivi quidem.

665 PYTH at pol ego amatores audieram mulierum esse eos maximos, sed nil potesse. verum miserae non in mentem venerat. nam illum aliquo conclusissem neque illi commisissem virginem.

IV. iv: PHAEDRIA. DORUS. PYTHIAS. DORIAS.

PHAE exi foras, sceleste. at etiam restitas, fugitive? prodi, male conciliate.

DORU obsecro.

PHAE oh!

670 illud vide, os ut sibi distorsit carnufex! quid huc tibi reditios? quid vestis mutatio? quid narras? paullum si cessassem, Pythias, domi non offendissem, ita iam ornarat fugam.

PYTH haben hominem, amabo?

PHAE quidni habeam?

PYTH o factum bene!

675 DORI istuc pol vero bene!

PYTH ubist?

PHAE rogitas? non vides?

PYTH videam? obsecro, quem?

PHAE hunc scilicet.

PYTH quis hic est homo?

PHAE qui ad vos deductus hodiest.

THE EUNUCH

PHAE I'd be very surprised if the useless creature has got too far, unless perhaps he's gone back to our place.

PYTH Be a darling and go and see if he's there.

PHAE I'll let you know in a moment. *(he exits into his house)*

DORI Damn it! For goodness' sake! I've never even heard of such an unspeakable act, my dear.

PYTH I'd heard that they were great lovers of women, for heaven's sake, but couldn't do it. Oh dear, the thought never even occurred to me. Otherwise I would have shut him in somewhere and never put him in charge of the girl.

Enter PHAEDRIA from his house, dragging a reluctant DORUS.

PHAE Come outside, you villain! Don't you resist me, you vagabond! Come out, you waste of money! *(he kicks him)*

DORU *(cowering)* Don't, please!

PHAE Oh! Look at that! What a face he's pulled, the gallows-bird! What do you mean by returning here? Why this change of clothes? What's your explanation? *(to Pythias)* If I'd left it any longer, Pythias, I wouldn't have caught him at home. He was all prepared to run away.

PYTH Have you got the fellow, darling?

PHAE Of course I've got him.

PYTH Well done!

DORI Yes, well done indeed!

PYTH *(looking around)* Where is he?

PHAE What a question! Don't you see him?

PYTH See him? For goodness' sake, who?

PHAE *(indicating Dorus)* Him.

PYTH Who's he?

PHAE The one who was delivered to you today.

TERENCE

- PYTH hunc oculis suis
nostrarum numquam quisquam vidit, Phaedria.
- PHAE non vidit?
- PYTH an tu hunc credidisti esse, obsecro,
680 ad nos deductum?
- PHAE namque alium habui neminem.
- PYTH au!
ne comparandus hicquidem ad illumst. ille erat
honestae facie et liberali.
- PHAE ita visus est
dudum, quia varia veste exornatus fuit.
nunc tibi videtur foedus, quia illam non habet.
- 685 PYTH tace, obsecro. quasi vero paullum intersiet.
ad nos deductus hodiernus adolescentulus,
quem tu videre vero velles, Phaedria.
hic est vietus, vetus, veterosus senex,
colore mustelino.
- PHAE hem! quae haec est fabula?
690 eo rediges me ut quid egerim egomet nesciam?
eho tu, emin ego te?
- DORU emisti.
- PYTH iube mi denuo
respondeat.
- PHAE roga.
- PYTH venisti hodie ad nos? negat.
at ille alter venit annos natus sedecim,
quem secum adduxit Parmeno.
- PHAE agedum, hoc mi expedi
695 primum: istam quam habes unde habes vestem? taces?
monstrum hominis, non dicturu's?
- DORU venit Chaerea.

THE EUNUCH

- PYTH None of us has ever set eyes on this man, Phaedria.
- PHAE Not set eyes on him?
- PYTH For goodness' sake, did you suppose this was the one
delivered to us?
- PHAE (*wrily*) Well, I didn't have another one.
- PYTH Oh! There's no comparison between them. The other
one was good-looking, a handsome fellow.
- PHAE He seemed to be then, because he was wearing colorful
clothes. Now he looks ugly, because he hasn't got them.
- PYTH Come on, for goodness' sake! There's a huge difference
between them. The one delivered to us today was a
young lad who you yourself, Phaedria, might well want to
look at. This one is a shrivelled, lethargic, senile old man
with the colour of a weasel.³⁵
- PHAE Hey! What's this nonsense? Are you trying to tell me I
don't know what I did myself? (*to Dorus*) Here you, did
I buy you?
- DORU You did.
- PYTH Tell him to answer me as well.
- PHAE Go ahead.
- PYTH (*to Dorus*) Did you come over to us today? (*to Phaedria,*
as Dorus shakes his head) He denies it. But that other
one did, the sixteen-year-old, who Parmeno brought with
him.
- PHAE (*to Dorus*) Come on then, explain this first. Those clothes
you are wearing—where did you get them? No answer?
You monstrosity of a man, aren't you going to say?
- DORU (*still cowering*) Chaerea came.

³⁵ Donatus tells us that Terence here mistranslated the Greek original, which compared the eunuch to a lizard (*γαλεώτης*), not to a weasel (*γαλή*).

TERENCE

PHAE fraterne?
 DORU ita.
 PHAE quando?
 DORU hodie.
 PHAE quam dudum?
 DORU modo.
 PHAE quicum?
 DORU cum Parmenone.
 PHAE norasne eum prius?
 DORU non, nec quis esset umquam audieram dicier.
 700 PHAE unde igitur fratrem meum esse scibas?
 DORU Parmeno dicebat eum esse. is dedit mi hanc vestem.
 PHAE occidi!
 DORU meam ipse induit. post una ambo abierunt foras.
 PYTH iam satis credis sobriam esse me et nil mentitam tibi?
 iam satis certumst virginem vitiatam esse?
 PHAE age nunc, belua,
 705 credis huic quod dicat?
 PYTH quid isti credam? res ipsa indicat.
 PHAE concede istuc paullulum. audin? etiamnunc paullum. sat est.
 dic dum hoc rursum: Chaerea tuam vestem detraxit tibi?
 DORU factum.
 PHAE et eamst indutus?
 DORU factum.
 PHAE et pro te huc deductust?
 DORU ita.

THE EUNUCH

PHAE My brother?
 DORU Yes.
 PHAE When?
 DORU Today.
 PHAE How long ago?
 DORU Just now.
 PHAE Who with?
 DORU With Parmeno.
 PHAE Did you know him before?
 DORU No. I'd never even heard about him.
 PHAE So how did you know he was my brother?
 DORU Parmeno said he was. It was he who gave me these clothes.
 PHAE Damnation!
 DORU He put on mine, then the two of them left the house together.
 PYTH (*coming forward, to Phaedria*) Now are you satisfied I'm sober and haven't been making it all up? Now do you believe the girl has been raped?
 PHAE Come on now, you dumb creature, you don't believe what *he* says?
 PYTH There's no need to believe *him*. The facts speak for themselves.
 PHAE (*to Dorus*) Move over there a bit. Do you hear me? A bit more. That's enough. (*he pushes Dorus out of earshot of the maids*). Now tell me this again. Did Chaerea take your clothes from you?
 DORU He did.
 PHAE And put them on himself?
 DORU He did.
 PHAE And was brought over here in place of you?
 DORU Yes.

TERENCE

- PHAE Iuppiter magne! o scelestum atque audacem hominem!
 PYTH
 710 etiamnunc non credis indignis nos irrisas modis? vae mihi!
- PHAE mirum ni tu credas quod iste dicat. quid agam nescio.
 heus, negato rursum. possumne ego hodie ex te exscul-
 pere
 verum? vidistine fratrem Chaeream?
- DORU non.
- PHAE sine malo fateri, video. sequere hac. modo ait, modo
 negat. non potest
 715 ora me.
- DORU obsecro te vero, Phaedria.
- PHAE i intro nunciam.
- DORU oiei.
- PHAE alio pacto honeste quo modo hinc abeam nescio.
 actumst, siquidem tu me hic etiam, nebulo, ludificabere.
- PYTH Parmenonis tam scio esse hanc techinam quam me vi-
 vere.
- DORI sic est.
- PYTH inveniam pol hodie parem ubi referam gratiam.
 720 sed nunc quid faciendum censes, Dorias?
- DORI de istac rogas
 virgine?
- PYTH ita, utrum praedicemne an taceam?
- DORI tu pol, si sapis,
 quod scis nescis neque de eunucho neque de vitio virgi-
 nis.

³⁶ Phaedria's "What a bare-faced villain!" is a reflection on Chae-rea's behaviour, but Pythias takes it as a reaction to Dorus' story and an indication that Phaedria does not believe it.

THE EUNUCH

- PHAE Almighty Jupiter! What a bare-faced villain!
- PYTH (*overhearing*) Oh dear, oh dear! Do you still not believe
 that we've been made fools of? It's outrageous.³⁶
- PHAE (*scornfully*) No doubt you'd believe anything this fellow
 said. (*to himself*) I've no idea what to do. (*to Dorus*) Hey,
 change your story. (*aloud, for Pythias' benefit*) Can I
 drag the truth out of you now? Did you see my brother
 Chaerea?
- DORU (*trying his best to cooperate*) No.
- PHAE He can't tell the truth without a beating, I see. (*to Dorus,*
turning towards his house) You come with me. (*to Pyth-*
ias) First he admits it, then he denies it. (*aside to Dorus*)
 Start begging.
- DORU I beseech you, truly, Phaedria.
- PHAE You go inside for now.
- DORU (*as Phaedria kicks him*) Ouch! (*he exits into the house*)
- PHAE (*to himself*) I don't know any other way to get out of this
 without losing face. (*shouting to Dorus inside the house*)
 You've had it if you make a fool of me again, you good-for-
 nothing! (*he exits into the house*)
- PYTH (*to Dorias*) As sure as I live, I know this is one of Par-
 meno's tricks.
- DORI Quite right.
- PYTH Heaven knows I'll find a way to pay him back in kind
 today. But what do you suggest I should do now, Dorias?
- DORI You mean about the girl?
- PYTH Yes. Shall I tell what has happened or keep it quiet?
- DORI If you've any sense, for heaven's sake, you've forgotten
 all you know both about the eunuch and about the rape

TERENCE

hac re et te omni turba evolves et illi gratum feceris,
id modo dic, abisse Dorum.

PYTH ita faciam.

DORI sed videon Chremem?

725 PYTH Thais iam aderit.

PYTH quid ita?

DORI quia, quom inde abeo, iam tum occeperat
turba inter eos.

PYTH tu aufer aurum hoc. ego scibo ex hoc quid siet.

IV. V: CHREMES. PYTHIAS.

CHR attat! data hercle verba mihi sunt: vicit vinum quod bibi.
at dum accubabam quam videbar mi esse pulchre so-
brius!

postquam surrexi neque pes neque mens satis suom
officium facit.

730 PYTH Chremes!

CHR quis est? ehem, Pythias! vah! quanto nunc formosior
videre mihi quam dudum!

PYTH certe tuquidem pol multo hilarior.

CHR verbum hercle hoc verum erit: "sine Cerere et Libero
friget Venus."

sed Thais multon ante venit?

PYTH an abiit iam a milite?

CHR iamdudum, aetatem. lites factae sunt inter eos maxumae.

735 PYTH nil dixit tu ut sequerere sese?

CHR nil, nisi abiens mi innuit.

PYTH eho, nonne id sat erat?

³⁷ The Latin is ambiguous and could also mean "him." It is most probable that Pamphila is meant: her chances of an honourable marriage would be ruined if it was known that she had lost her virginity.

THE EUNUCH

of the girl. That way you'll extricate yourself from this
whole mess and you'll be doing her³⁷ a favour. Just say
Dorus has disappeared.

PYTH I'll do that.

DORI (*looking down the street*) But is that Chremes I see?
Thais will be here soon.

PYTH Why so?

DORI Because, when I left, a row had already broken out be-
tween them.

PYTH You put that jewellery away. I'll find out from him what's
happening. (*Dorias exits into Thais' house*)

*Enter CHREMES right from the direction of Thraso's house,
rather drunk.*

CHR Help! I've been led astray. The wine I've drunk has done
me in, though when I was reclining at the table I seemed
beautifully sober. Since I got up, neither foot nor mind
has been functioning as it should.

PYTH Chremes!

CHR Who is it? Oh hello, Pythias! Wow! How much more
beautiful you look now than you did a while ago! (*he tries
to embrace her*)

PYTH Well, you certainly look a good deal more cheerful.

CHR The proverb turns out to be true: "Without food and wine
love is cold." But did Thais get back much before me?

PYTH Has she left the soldier's already?

CHR Long ago, ages. There was a terrible argument between
them.

PYTH Didn't she suggest you should follow her?

CHR No, except that she nodded to me as she left.

PYTH Hey, wasn't that enough?

TERENCE

CHR at nescibam id dicere illam, nisi quia
correxit miles quod intellexi minus; nam me extrusit fo-
ras.
sed eccam ipsam. miror ubi ego huic antevorterim.

IV. vi: THAIS. CHREMES. PYTHIAS.

THA credo equidem illum iam adfuturum esse ut illam a me
eripiat. sine veniat.

740 atqui si illam digito attigerit uno, oculi ilico effodientur.
usque adeo ego illius ferre possum ineptiam et magnifica
verba,
verba dum sint. verum enim si ad rem conferentur vapu-
labit.

CHR Thais, ego iamdudum hic adsum.

THA o mi Chremes, te ipsum expectabam.
scin tu turbam hanc propter te esse factam? et adeo ad te
attinere hanc
745 omnem rem?

CHR ad me? qui, quaeso, istuc?

THA quia, dum tibi sororem studeo
reddere ac restituere, haec atque huius modi sum multa
passa.

CHR ubi east?

THA domi apud me.

CHR hem!

THA quid est?
educta ita uti teque illaque dignumst.

CHR quid ais?

THA id quod res est.
hanc tibi dono do neque repeto pro illa quicquam abs te
preti.

⁷⁴⁵ quaeso Bentley, quasi codd. Don.

THE EUNUCH

CHR Well, I didn't know what she meant, but the soldier set
me straight by throwing me out. (*looking down the street*)
But here she is. I wonder where I got ahead of her.

*Enter THAIS right from the direction of Thraso's house with her
maids.*

THA (*to herself*) I suppose he'll be here in a minute to steal the
girl from me. Let him come! If he lays a finger on her, I'll
gouge out his eyes on the spot. I can put up with his stu-
pidity and boastful words so long as they *are* just words.
But if they turn into actions, he'll get a thrashing.

CHR (*coming forward*) Thais, I've been here some time.

THA Oh, my dear Chremes, I was looking out for you. You
realise that this dispute is on your account? And indeed
that this whole business is your business?

CHR Mine? How so, if I may ask?

THA Because it's through my eagerness to restore your sister
to your keeping that I've suffered this treatment and
much more like it.

CHR Where is she?

THA In my house.

CHR (*pulling a face*) Really!

THA What's the matter? She's been brought up in a manner
appropriate both to you and to herself.

CHR What are you saying?

THA It's the truth. I'm giving her to you as a present and I'm
not asking any reward from you in return.

TERENCE

- 750 CHR et habetur et referetur, Thais, ita uti merita's gratia.
 THA at enim cave ne prius quam hanc a me accipias amittas,
 Chreme.
 nam haec east quam miles a me vi nunc ereptum venit.
 abi tu, cistellam, Pythias, domo efer cum monumentis.
 CHR viden tu illum, Thais—
 PYTH ubi sitast?
 THA in risco. odiosa cessas.
- 755 CHR —militem secum ad te quantas copias adducere?
 attat!
 THA num formidulosus, obsecro, es, mi homo?
 CHR apage sis!
 egon formidulosus? nemo est hominum qui vivat minus.
 THA atqui ita opust.
 CHR ah! metuo qualem tu me esse hominem existumes.
 THA immo hoc cogitato. quicum res tibist peregrinus est,
 760 minus potens quam tu, minus notus, minus amicorum
 hic habens.
 CHR scio istuc. sed tu quod cavere possis stultum admitterest.
 malo ego nos prospicere quam hunc ulcisci accepta iniu-
 ria.
 tu abi atque obsera ostium intus, dum ego hinc transcur-
 ro ad forum.
 volo ego adesse hic advocatos nobis in turba hac.
 THA mane.
 765 CHR melius est.
 THA omitte.
 CHR iam adero.

765 THA. omitte. CHR. iam adero A, THA. mane. CHR. omitte, iam adero Σ

THE EUNUCH

- CHR I'm grateful to you, Thais, and I'll repay you as you de-
 serve.
 THA But mind you don't lose her before you even get her from
 me, Chremes. She's the one the soldier's now coming to
 steal from me by force. (to Pythias) Pythias, you run in-
 doors and fetch the box with the tokens. (Pythias exits
 into the house)
 CHR (looking down the street) Do you see the soldier, Thais—?
 PYTH (appearing at the door, to Thais) Where is it?
 THA (to Pythias) In the chest. You're a nuisance to be so slow.
 CHR —and what a large army he's bringing with him? Help!
 THA You're not frightened, for goodness' sake, my dear fel-
 low?
 CHR Get away with you! Me frightened? There's not a man
 living who's less so.
 THA Well, we need some courage.
 CHR Oh! I'm afraid you don't think much of me.
 THA Never mind that; look at it this way. The man you have to
 deal with is a foreigner, less influential than you, less well
 known, and with fewer friends here.
 CHR I'm aware of that. But it's stupid to let something happen
 when you could prevent it. I'd prefer us to take action be-
 forehand rather than seek redress when the injury's been
 done. You go and bolt the door from inside, while I run
 off to the forum. I'd like to have some people to support
 me in this dispute. (he makes to leave right)
 THA (restraining him) Wait.
 CHR It's better.
 THA Forget it.
 CHR I'll soon be back.

TERENCE

THA nil opus est istis, Chreme.
hoc modo dic, sororem illam tuam esse et te parvam vir-
ginem
amisisse, nunc cognosse. signa ostende.

PYTH adsunt.
THA

si vim faciet, in ius ducito hominem. intellextin? cape.

CHR fac animo haec praesenti dicas. probe.

CHR faciam.

THA attolle pallium.
770 perii! huic ipsist opus patrono quem defensorem paro.

IV. vii: THRASO. GNATHO. SANGA. THAIS. CHREMES.
THR hancine ego ut contumeliam tam insignem in me acci-
piam, Gnatho?

mori me satiust. Simalio, Donax, Syrisce, sequimini.
primum aedis expugnabo.

GNA recte.
THR virginem eripiam. probe.

GNA male mulcabo ipsam.
THR pulchre.

775 in medium huc agmen cum vecti, Donax;
tu, Simalio, in sinistrum cornum; tu, Syrisce, in dexte-
rum.

cedo alios. ubi centuriost Sanga et manipulus furum?

SAN eccum adest.
THR quid, ignave? peniculon pugnare, qui istum huc portes,
cogitas?

THE EUNUCH

THA We don't need them, Chremes. Just tell him that she's
your sister, that you lost her as a small girl, and that
you've now confirmed her identity. Show him the tokens.

PYTH (returning with the box) Here they are.

THA (to Chremes) Take them. If he uses violence, take him to
court. You understand?

CHR Perfectly.

THA Be firm when you speak to him.

CHR I will.

THA Gird yourself for action. (aside) Damn it! The man I'm
setting up as my defender needs a champion himself.
(they take up their positions in front of Thais' house)

Enter THRASO and GNATHO right from the direction of Thraso's
house with a motley army of household slaves, including
SANGA.

THR The very idea that I should put up with such a palpable
insult, Gnatho! I'd rather die. (to the slaves) Simalio,
Donax, Syriscus, follow me. First I'll storm the house.

GNA Right!

THR I'll carry off the girl.

GNA Excellent!

THR I'll give the mistress a good thrashing.

GNA Brilliant!

THR Donax, in the centre of the line with your crowbar. You,
Simalio, on the left wing. You, Syriscus, on the right.
Bring on the others. Where is centurion Sanga and his
company of thieves?

SAN (coming forward) Present.

THR What, you useless creature? Are you proposing to fight
with a sponge? I see you're carrying one with you.

TERENCE

- SAN egon? imperatoris virtutem noveram et vim militum:
sine sanguine hoc non posse fieri. qui abstergerem volne-
ra?
- 780 THR ubi alii?
- GNA qui malum "alii"? solus Sannio servat domi.
- THR tu hosce instrue. ego hic ero post principia: inde omnibus
signum dabo.
- GNA illuc est sapere: ut hosce instruxit, ipse sibi cavit loco.
- THR idem hoc iam Pyrrhus factitavit.
- CHR viden tu, Thais, quam hic rem agit?
nimirum consilium illud rectumst de occludendis aedi-
bus.
- 785 THA sane, quod tibi nunc vir videatur esse hic, nebulo magnus
est.
ne metuas.
- THR quid videtur?
- GNA fundam tibi nunc nimis vellem dari,
ut tu illos procul hinc ex occulto caederes: facerent fu-
gam.
- THR sed eccam Thaidem ipsam video.
- GNA quam mox irruimus?
- THR mane.
omnia prius experiri quam armis sapientem decet.
qui scis an quae iubeam sine vi faciat?
- 790 GNA di vostram fidem!
quantist sapere! numquam accedo quin abs te abeam
doctior.

⁷⁸³ idem . . . factitavit *Thrasoni dat A, Gnathoni Σ*

THE EUNUCH

- SAN Me? I knew the valour of the general and the violence of
the soldiers. This operation cannot take place without
blood. How else was I to wipe the wounds?
- THR (to Gnatho) Where are the others?
- GNA What others, damn it? There's only Sannio and he's on
duty at home.
- THR You draw up these. I'll be here behind the front line.³⁸ I'll
give the signal to everybody from there.
- GNA (aside) There's a wise man for you. He's drawn up the
troops to protect himself.
- THR Pyrrhus did the same before me.³⁹
- CHR (to Thais) Thais, do you see what he's doing? It was surely
a good idea to bolt the door.
- THA (to Chremes) The truth is, though he may seem now to
you a real man, he's a great fairy. Don't be afraid.
- THR (to Gnatho) What do you think?
- GNA I only wish you had a sling, so that you could cut them
down in hiding from a distance. That would put them to
flight.
- THR But look, there's Thais.
- GNA (mischievously) How soon do we attack?
- THR Wait! The wise man should try everything before resort-
ing to arms. For all you know, she will do what I tell her
without force.
- GNA (ironically) Heaven help us! What it is to be wise! I never
come near you without going away the wiser.

³⁸ Literally "behind the *principia*," the prime troops who in fact
fought in the second of the three lines of the Roman army formation.

³⁹ Pyrrhus, king of Epirus in northwest Greece, invaded Italy in 280
B.C. to help the Greek cities of southern Italy against the Romans; there
is no historical basis for the suggestion that he led his army from behind.

TERENCE

- THR Thais, primum hoc mihi responde. quom tibi do istam virginem,
dixtin hos dies mihi soli dare te?
- THA quid tum postea?
- THR rogitas, quae mi ante oculos coram amatorem adduxti tuom?
- 795 THA quid cum illoc agas?
- THR et cum eo clam te subduxti mihi?
- THA lubuit.
- THR Pamphilam ergo huc redde, nisi vi mavis eripi.
- CHR tibi illam reddat aut tu eam tangas, omnium—?
- GNA ah! quid agis? tace!
- THR quid tu tibi vis? ego non tangam meam?
- CHR tuam autem, furcifer?
- GNA cave sis. nescis quoi maledicas nunc viro.
- CHR non tu hinc abis?
- 800 scin tu ut tibi res se habeat? si quicquam hodie turbae coeperis,
faciam ut huius loci dieique meique semper memineras.
- GNA miseret tui me qui hunc tantum hominem facias inimicum tibi.
- CHR diminuam ego caput tuom hodie, nisi abis.
- GNA ain vero, canis?
- sicin agis?
- THR quis tu homo's? quid tibi vis? quid cum illa rei tibist?
- 805 CHR scibis. principio eam esse dico liberam.

THE EUNUCH

- THR (to Thais) Thais, first answer me this. When I gave you the girl, didn't you say you would keep these next days for me alone?
- THA What of it?
- THR You ask? When you brought in your lover right under my nose?
- THA What's he to you?
- THR And stole away with him in secret?
- THA I wanted to.
- THR Well, give Pamphila back here, unless you prefer her to be taken by force.
- CHR (to Thraso) Give Pamphila back? You lay hands on her? Of all the—!
- GNA (to Chremes) Watch it! Hold your tongue!
- THR (to Chremes) How do you mean? Not lay hands on my own girl?
- CHR Your girl indeed? You rascal!
- GNA (to Chremes) Kindly be careful. You don't realise what sort of a man you're abusing.
- CHR (to Gnatho) You keep out of this. (to Thraso) Do you realise your situation here? If you cause the slightest trouble, I'll make sure you always remember this place, this day, and me.
- GNA (to Chremes) I'm sorry for you, making yourself an enemy of such a man.
- CHR (to Thraso) I'll bash your brains out, if you don't go away.
- GNA (to Chremes) Do you say so, you cur? Is that your attitude?
- THR (to Chremes) Who do you think you are? What are you after? What's your connection with the girl?
- CHR I'll tell you. In the first place, I declare that she's a free woman.

TERENCE

- THR hem!
 CHR civem Atticam.
 THR hui!
 CHR meam sororem.
 THR os durum!
 CHR miles, nunc adeo edico tibi
 ne vim facias ullam in illam. Thais, ego eo ad Sophronam
 nutricem, ut eam adducam et signa ostendam haec.
 THR tun me prohibeas
 meam ne tangam?
 CHR prohibebo inquam.
 GNA audin tu? furti se alligat.
 810 CHR sat hoc tibist?
 THR idem hoc tu, Thais?
 THA quaere qui respondeat.
 THR quid nunc agimus?
 GNA quin redeamus? iam haec tibi aderit supplicans
 ultro.
 THR credin?
 GNA immo certe. novi ingenium mulierum:
 nolunt ubi velis, ubi nolis cupiunt ultro.
 THR bene putas.
 GNA iam dimitto exercitum?
 THR ubi vis.
 GNA Sanga, ita ut fortis decet
 815 milites, domi focique fac vicissim ut memineris.
 SAN iamdudum animus est in patinis.
 GNA frugi's.

THE EUNUCH

- THR What!
 CHR An Athenian citizen.
 THR (*scornfully*) Wow!
 CHR And my sister.
 THR The barefaced impudence!
 CHR Soldier, I now warn you once and for all not to commit an
 act of violence on her. (*to Thais*) Thais, I'm going to find
 our nurse Sophrona to bring her here and show her these
 tokens.
 THR Are you forbidding me to lay hands on my own girl?
 CHR Yes, I am.
 GNA (*to Thraso*) Do you hear? He's incriminating himself in
 theft.
 CHR (*to Thraso*) Is that enough for you? (*he exits left to fetch
 the nurse*)
 THR (*to Thais*) Do you say the same, Thais?
 THA Find someone else to answer you. (*she exits into her
 house*)
 THR (*to Gnatho*) What do we do now?
 GNA Why not go home? She'll soon be back of her own accord
 on bended knee.
 THR Do you think so?
 GNA I'm sure of it. I know how women behave. When you
 want a thing they don't, and contrariwise when you don't
 they do.
 THR You're right.
 GNA Do I now dismiss the army?
 THR When you like.
 GNA Sanga, do what a true soldier should, and turn your
 thoughts to hearth and home.
 SAN My mind's been on my pans for some time.
 GNA Good man!

TERENCE

THR

vos me hac sequimini.

ACTUS V

V. i: THAIS. PYTHIAS.

THA pergin, scelestā, mecum perplexe loqui?
 "scio nescio, abiit, audivi, ego non adfui."
 non tu istuc mihi dictura aperte's quidquid est?
 820 virgo conscissa veste lacrumans obticet;
 eunuchus abiit. quam ob rem? quid factumst? taces?
 PYTH quid tibi ego dicam misera? illum eunuchum negant
 fuisse.

THA quis fuit igitur?

PYTH iste Chaerea.

THA qui Chaerea?

PYTH iste ephebus frater Phaedriae.

825 THA quid ais, venefica?

PYTH atqui certe comperi.

THA quid is obsecro ad nos? quam ob rem adductust?

PYTH nescio;
 nisi amasse credo Pamphilam.

THA hem! misera occidi,
 infelix, siquidem tu istaec vera praedicas.
 num id lacrumat virgo?

PYTH id opinor.

THA quid ais, sacrilega?

830 istucine interminata sum hinc abiens tibi?

PYTH quid facerem? ita ut tu iusti, soli creditast.

THE EUNUCH

THR (to the whole army) Follow me. This way. (he marches off
 right followed by Gnatho, Sanga, and the rest of the
 "troops," leaving the stage empty)

ACT FIVE

Enter THAIS from her house with PYTHIAS.

THA Do you persist in talking in riddles, you wretch? "I know
 . . . I don't know . . . he's gone . . . I heard . . . I wasn't
 there." Won't you tell me in plain words what is going on?
 The girl's dress is torn, she's weeping, and she won't say
 a word. The eunuch's gone. Why? What's happened?
 Answer me.

PYTH Oh dear, what can I say? They say it wasn't the eunuch.

THA Who was it then?

PYTH That Chaerea.

THA Which Chaerea?

PYTH That brother of Phaedria's, the ephebe.

THA What are you saying, you poisonous wretch?

PYTH Well, it's true. I've checked.

THA What's he got to do with us, for goodness sake? What
 brought him here?

PYTH I've no idea. I suppose he'd fallen in love with Pamphila.

THA (guessing the sequel) Oh dear, I'm ruined! It's a disaster
 for me if what you say is true. Is that why the girl's weep-
 ing?

PYTH I think so.

THA Answer me this, you barbarian! Didn't I expressly warn
 you against this when I left?

PYTH What was I to do? I did what you told me and put him in
 sole charge of her.

THA scelesta, ovem lupo commisti. dispudet
sic mihi data esse verba. quid illuc hominis est?

835 PYTH era mea, tace, tace, obsecro. salvae sumus:
habemus hominem ipsum.

THA ubi is est?

PYTH em ad sinisteram.
viden?

THA video.

PYTH comprehendi iube, quantum potest.

THA quid illo faciemus, stulta?

PYTH quid facias, rogas?

vide amabo, si non, quom aspicias, os impudens
videtur. non est? tum quae eius confidentiast!

V. ii: CHAEREA. THAIS. PYTHIAS.

840 CHAE apud Antiphonem uterque, mater et pater,
quasi dedita opera domi erant, ut nullo modo
intro ire possem quin viderent me. interim
dum ante ostium sto, notus mihi quidam obviam
venit. ubi vidi, ego me in pedes quantum queo
845 in angiportum quoddam desertum, inde item
in aliud, inde in aliud: ita miserrumus
fui fugitando ne quis me cognosceret.

sed estne haec Thais quam video? ipsast. haereo
quid faciam. quid mea autem? quid faciet mihi?

850 THA adeamus. bone vir Dore, salve. dic mihi,
aufugistin?

CHAE era, factum.

THA satin id tibi placet?

CHAE non.

THA credin te impune habiturum?

THA You wretch, entrusting a lamb to the proverbial wolf! I'm
ashamed to have been deceived like this. What sort of a
man is this?

PYTH (*looking down the street*) My dear mistress, say no more,
I implore you. We're saved. We've got him.

THA Where is he?

PYTH Over there, to the left. Do you see?

THA Yes, I do.

PYTH Have him arrested at once.

THA What could we do with him, you fool?

PYTH What could we do? You ask? Do me a favour, take a look
and see if there isn't impudence written all over his face.
Well, isn't there? And what self-assurance!

Enter CHAEREA right, still in his eunuch's costume.

CHAE (*to himself*) Antipho's father and mother were both at
home, as if they'd stayed in on purpose, so there was no
way I could get inside without being seen. While I was
standing outside the door, an acquaintance of mine came
up. When I saw him, I took to my heels as fast as I could
into a deserted alley, and from there to another one, and
then to another. I was desperate in case someone recog-
nised me as I fled. (*seeing Thais*) But is that Thais I see?
It is. I'm stuck what to do. What's it matter, though? What
can she do to me?

THA (*to Pythias*) Let's go up to him. (*to Chaerea*) Good day,
Dorus, my good man. Tell me, did you run away?

CHAE Yes, madam, I did.

THA Are you happy with your conduct?

CHAE No.

THA Do you suppose you'll get away with this?

- CHAE
amitte. si aliam admisero umquam, occidito. unam hanc noxiam
- THA num meam saevitiam veritus es?
- CHAE non.
- THA quid igitur?
- 855 CHAE hanc metui ne me criminaretur tibi.
- THA quid feceras?
- CHAE paullum quiddam.
- PYTH eho, "paullum," impudens?
an paullum hoc esse tibi videtur, virginem
vitiare civem?
- CHAE conservam esse credidi.
- 860 PYTH conservam! vix me contineo quin involem in
capillum, monstrum! etiam ultro derisum advenit.
- THA abin hinc, insana?
- PYTH quid ita? vero debeam,
credo, isti quicquam furcifero si id fecerim,
praesertim quom se servom fateatur tuom.
- 865 THA missa haec faciamus. non te dignum, Chaerea,
fecisti. nam si ego digna hac contumelia
sum maxume, at tu indignus qui faceres tamen.
neque edepol quid nunc consili capiam scio
de virgine istac. ita conturbasti mihi
- 870 rationes omnis ut eam non possim suis
ita ut aequom fuerat atque ut studui tradere,
ut solidum parerem hoc mi beneficium, Chaerea.
- CHAE at nunc dehinc spero aeternam inter nos gratiam
fore, Thais. saepe ex huius modi re quapiam et
875 malo principio magna familiaritas
conflatast. quid si hoc quispiam voluit deus?

- CHAE (*wheedling*) Forgive this one offence. If I ever commit
another, you can put me to death.
- THA Were you afraid that I would be a cruel mistress?
- CHAE No.
- THA What, then?
- CHAE I was afraid that she (*indicating Pythias*) would tell tales
on me.
- THA What had you done?
- CHAE Nothing very much.
- PYTH Hey, nothing very much, you shameless creature? Does
it seem to you nothing very much to rape a citizen girl?
- CHAE I thought she was a fellow slave.
- PYTH A fellow slave! I can scarcely restrain myself from flying
at your hair, you monster! (*to Thais*) On top of it all he
comes here to mock us.
- THA (*to Pythias*) Come off it! You're crazy!
- PYTH What do you mean? I'm scarcely going to be held liable
if I do anything to this rascal, especially as he's claiming
to be your slave.
- THA (*changing her tone*) Let's stop this nonsense. (*to Chae-
rea*) Your conduct was not worthy of you, Chaerea. Even
if I thoroughly deserve this outrage, it wasn't right for you
to inflict it. Now I've no idea what to do about the girl.
You've upset my calculations: I can't hand her over to
her family, which would have been the proper thing and
which I'd set my heart on doing in order to gain myself
some lasting benefit, Chaerea.
- CHAE But I hope that from now on there will be an eternal
bond of gratitude between us, Thais. Often a great
friendship has been forged from an incident of this sort
and a bad beginning. What if some god has willed it?

THA equidem pol in eam partem accipioque et volo.
 CHAE immo ita quaeso. unum hoc scito, contumeliae
 me non fecisse causa sed amoris.

THA scio,
 et pol propterea magis nunc ignosco tibi.
 880 non adeo inhumano ingenio sum, Chaerea,
 neque ita imperita ut quid amor valeat nesciam.

CHAE te quoque iam, Thais, ita me di bene ament, amo.

PYTH tum pol tibi ab istoc, era, cavendum intellego.

CHAE non ausim.

PYTH nil tibi quicquam credo.

THA desinas.

885 CHAE nunc ego te in hac re mi oro ut adiutrix sies;
 ego me tuae commendo et committo fide;
 te mihi patronam capio, Thais, te obsecro.
 emoriar si non hanc uxorem duxero.

THA tamen si pater—

890 CHAE quid? ah volet, certo scio,
 civis modo haec sit.

THA paullulum opperirier
 si vis, iam frater ipse hic aderit virginis.
 nutricem accersitum iit quae illam aluit parvolam.
 in cognoscendo tute ipse aderis, Chaerea.

CHAE ego vero maneo.

895 THA vin interea, dum venit,
 domi opperiamur potius quam hic ante ostium?

CHAE immo percupio.

PYTH quam tu rem actura, obsecro, es?

THA nam quid ita?

THA Well, heaven knows I'm ready and willing to look at it
 that way.

CHAE That's good of you. Let me assure you of one thing: I
 didn't do this to insult you but for love.

THA I know, and for that reason, by heaven, I'm the more
 ready to forgive you. I'm not so lacking in humanity,
 Chaerea, or so inexperienced in the ways of the world,
 that I don't know the power of love.

CHAE I love you too, Thais, as heaven is my witness.

PYTH (to Thais) In that case I can see you need to be on your
 guard against him, madam.

CHAE I wouldn't dare.

PYTH I don't trust you one little bit.

THA (to Pythias) That's enough!

CHAE (to Thais) I now beg you to give me your support in this
 matter; I entrust myself to your care and protection; I
 take you as my patron, Thais; I implore you. I shall die if I
 don't marry her.

THA But if your father—

CHAE Does what? Oh, he'll consent, I'm sure, provided she's a
 citizen.

THA If you're willing to wait a moment, the girl's brother will
 soon be here himself. He's gone to fetch the nurse who
 took care of her when she was tiny. You shall be present at
 the recognition, Chaerea.

CHAE Of course I'll stay.

THA Would you rather we waited inside the house for him to
 come instead of here in front of the door?

CHAE Very much so.

PYTH (to Thais) What are you doing, for goodness' sake?

THA What's the matter?

TERENCE

PYTH rogitas? hunc tu in aedis cogitas
 recipere posthac?
 THA quor non?
 PYTH crede hoc meae fide:
 dabit hic pugnam aliquam denuo.
 THA au tace obsecro.
 900 PYTH parum perspexisse eius videre audaciam.
 CHAE non faciam, Pythias.
 PYTH non credo, Chaerea,
 nisi si commissum non erit.
 CHAE quin, Pythias,
 tu me servato.
 PYTH neque pol servandum tibi
 905 quicquam dare ausim neque te servare. apage te!
 THA adest optume ipse frater.
 CHAE perii hercle! obsecro
 abeamus intro, Thais: nolo me in via
 cum hac veste videat.
 THA quam ob rem tandem? an quia pudet?
 CHAE id ipsum.
 PYTH id ipsum? virgo vero!
 THA i prae, sequor.
 tu istic mane ut Chremem intro ducas, Pythias.
 V. iii: PYTHIAS. CHREMES. SOPHRONA.
 910 PYTH quid, quid venire in mentem nunc possit mihi,
 quidnam qui referam sacrilego illi gratiam
 qui hunc supposivit nobis?
 CHR move vero ocius
 te, nutrix.
 SOPH moveo.
 CHR video, sed nil promoves.

THE EUNUCH

PYTH A fine question! Are you proposing to invite him into the
 house after all this?
 THA Why not?
 PYTH Take my word for it. He'll cause some further mischief.
 THA Oh for goodness' sake, be quiet!
 PYTH You don't seem to realise how brazen he is.
 CHAE I won't, Pythias.
 PYTH I don't believe you, Chaerea, not until it hasn't happened.
 CHAE (*mischievously*) Well, why don't you guard me yourself,
 Pythias?
 PYTH I wouldn't dare to give you anything to guard or to guard
 you. Get away with you!
 THA (*looking down the street*) Excellent! Here's her brother.
 CHAE God damn it! Let's go inside, I implore you, Thais; I don't
 want him to see me in the street in these clothes.
 THA (*teasing*) Why not, I ask you? Are you bashful?
 CHAE (*with exaggerated modesty*) That's it.
 PYTH That's it? Spoken like a true virgin!
 THA (*to Chaerea*) Go ahead, I'll follow. (*to Pythias*) You
 stay here, Pythias, and bring Chremes in. (*she follows
 Chaerea into her house*)

Enter CHREMES left with the nurse SOPHRONA.

PYTH (*to herself*) What plan, what plan can I now dream up?
 What means to repay the barbarian who foisted this fel-
 low upon us?
 CHR (*to the nurse*) Move faster, nurse.
 SOPH I am moving.
 CHR I can see that. But you're not making any progress.

TERENCE

PYTH iamne ostendisti signa nutrici?

CHR omnia.

915 PYTH amabo, quid ait? cognoscitne?

CHR ac memoriter.

PYTH probe edepol narras; nam illi faveo virgini.
ite intro. iamdudum era vos exspectat domi.
virum bonum eccum Parmenonem incedere
video. vide ut otiosus it, si dis placet!
920 spero me habere qui hunc meo excruciem modo.
ibo intro de cognitione ut certum sciam;
post exhibo atque hunc perterrebo sacrilegum.

V. iv: PARMENO. PYTHIAS.

PAR reviso quidnam Chaerea hic rerum gerat.
quod si astu rem tractavit, di vostram fidem,
925 quantam et quam veram laudem capiet Parmeno!
nam ut omittam quod ei amorem difficillumum et
carissimum, a meretrice avara virginem
quam amabat, eam confeci sine molestia
sine sumptu et sine dispendio. tum hoc alterum
930 (id verost quod ego mi puto palmarium),
me repperisse quo modo adolescentulus
meretricum ingenia et mores posset noscere
mature, ut quom cognorit perpetuo oderit.
935 quae dum foris sunt nil videtur mundius
nec magis compositum quicquam nec magis elegans,
quae cum amatore quom cenant ligurriunt.
harum videre illuviem sordes inopiam,
quam inhonestae solae sint domi atque avidae cibi,

THE EUNUCH

PYTH (*to Chremes*) Have you already shown the nurse the tokens?

CHR All of them.

PYTH What does she say, darling? Does she recognise them?

CHR Yes; she remembers them well.

PYTH Excellent news, by heaven! I'm fond of the girl. You two go inside. My mistress has been at home expecting you for a while. (*looking down the street, as Chremes and Sophrona exit into Thais' house*) Look, here comes that fine fellow Parmeno, swaggering along. What a leisurely saunter, if you please! I think I've found my own way to torture him. I'll go in and make sure of the recognition. Then I'll come out and terrify the barbarian.

Enter PARMENO left, looking very pleased with himself.

PAR (*to himself*) I'm returning to see how Chaerea is getting on. If he's handled the situation cleverly, heaven help us, how much praise will Parmeno receive today and how deservedly! Not to mention that I've secured for him without trouble and without cost or outlay a very difficult and very expensive love affair, since the girl he loved belonged to a greedy courtesan; there's the other point—and I reckon this to be my master stroke—that I've found a way for a young lad to discover the character and habits of courtesans in good time, so that having discovered them he will hate them forever. So long as they're out in public, there's nothing more refined, more composed, more elegant, as they pick daintily at their food while dining with a lover. But to see their filth, squalor, and poverty, and how repulsive they are when they are alone at home and how greedy they are for food, how

- 940 quo pacto ex iure hesterno panem atrum vorent,
nosse omnia haec salus est adulescentulis.
- PYTH ego pol te pro istis dictis et factis, scelus,
ulciscar, ut ne impune in nos illuseris.
- pro deum fidem! facinus foedum! o infelicem adulescen-
tulum!
- o scelestum Parmenonem qui istum huc adduxit!
- PAR quid est?
- 945 PYTH miseret me. itaque ut ne viderem misera huc effugi foras
quae futura exempla dicunt in illum indigna.
- PAR o Iuppiter,
quae illaec turbast? numnam ego perii? adibo. quid istuc,
Pythias?
- PYTH quid ais? in quem exempla fient?
- PAR rogitas, audacissime?
- 950 PYTH perdidisti istum quem adduxti pro eunucho adulescentu-
lum,
dum studes dare verba nobis.
- PAR quid ita? aut quid factumst? cedo.
- PYTH dicam. virginem istam, Thaidi hodie quae dono datast,
scis eam hinc civem esse? et fratrem eius esse apprime
nobilem?
- PAR nescio.
- PYTH atqui sic inventast. eam istic vitiavit miser.
ille ubi id rescivit factum frater violentissimus—
- 955 PAR quidnam fecit?
- PYTH —colligavit primum eum miseris modis—
- PAR colligavit?
- PYTH —atque equidem orante ut ne id faceret Thaide.

- they devour stale bread dipped in yesterday's soup—to
know all this is the salvation of young lads.
- PYTH (*aside, having emerged silently from the house during
Parmeno's monologue*) I'll punish you, by heaven, you
villain, for those words and deeds of yours; you won't get
away with making fools of us. (*aloud, for Parmeno's bene-
fit*) Heaven help us! What a foul deed! Oh the ill-fated
young man! Oh that wicked Parmeno who brought him
here!
- PAR (*aside*) What's this?
- PYTH I'm sorry for him, and so I rushed out here in misery so as
not to see the shocking punishment they say's coming to
him.
- PAR By Jupiter, what's this commotion? Is this the end of me?
I'll go up to her. (*approaching Pythias*) What is all this
about, Pythias? What are you saying? Who's going to be
punished?
- PYTH Well may you ask, you brazen creature! You've ruined the
young man you brought here in place of the eunuch
when you were trying to make fools of us.
- PAR How so? What's happened? Tell me.
- PYTH I will. The girl who was given to Thais today as a pres-
ent—do you know she's an Athenian citizen? And her
brother's from one of the best families?
- PAR I don't know about that.
- PYTH Well, she's been recognised as one. And he raped her, the
wretch. When the brother discovered this, being a man
of violent disposition—
- PAR What did he do?
- PYTH —he first tied him up in a horrible way—
- PAR Tied him up?
- PYTH —even though Thais was begging him not to—

TERENCE

- PAR quid ais?
 PYTH nunc minatur porro sese id quod moechis solet,
 quod ego numquam vidi fieri neque velim.
 PAR
 tantum facinus audet? qua audacia
 PYTH quid ita "tantum"?
 PAR an non tibi hoc maxumumst?
 960 quis homo pro moecheo umquam vidit in domo meretri-
 cia
 prendi quemquam?
 PYTH nescio.
 PAR at ne hoc nesciatis, Pythias,
 dico, edico vobis nostrum esse illum erilem filium.
 PYTH hem!
 obsecro, an is est?
 PAR ne quam in illum Thais vim fieri sinat.
 atque adeo autem quor non egomet intro eo?
 PYTH vide, Parmeno,
 965 quid agas, ne neque illi prosis et tu pereas. nam hoc
 putant
 quidquid factumst ex te esse ortum.
 PAR quid igitur faciam miser?
 quidve incipiam? ecce autem, video rure redeuntem
 senem.

⁴⁰ Terence uses the Greek term (μοιχός), which applies to a man (whether married or not) who has sexual relations with a free female dependent of another man, so that Chaerea can be seen as an "adulterer" in this case. In Athenian law, the husband or son or father or brother of an adulteress was permitted to kill her lover if caught in the act; the

THE EUNUCH

- PAR What are you saying?
 PYTH —and moreover is now threatening to do what they do to
 adulterers,⁴⁰ a thing I've never seen and wouldn't wish to
 see.
 PAR How can he have the audacity to do such a terrible deed?
 PYTH How do you mean "terrible"?
 PAR Can you think of anything more terrible? Who ever saw
 anyone arrested for adultery in a courtesan's house?⁴¹
 PYTH (*mockingly echoing Parmeno's previous remark*) I don't
 know about that.
 PAR Well, in case you don't know about *this*, Pythias, I hereby
 declare that this is our master's son.
 PYTH (*still mocking*) Oh, for goodness' sake! Is it?
 PAR So Thais had better not permit any act of violence against
 him. But why don't I go inside myself?
 PYTH Mind what you're doing, Parmeno. You may not do him
 any good and you may destroy yourself. They think this
 whole business was instigated by you.
 PAR Oh dear! So what am I to do? Where can I start? (*looking
 down the street*) But look, here's the old master returning

legal situation in the Roman Republic is not so clear. Apart from death, there were various other traditional penalties for adulterers, including depilation of the pubic hair with hot ash or the insertion of a radish or mullet into the anus. But the reference here is probably to castration: the final scene of Plautus' *The Swaggering Soldier* has a cook flourishing a knife and threatening to castrate the soldier there for adultery, and Plautus makes other allusions to this punishment.

⁴¹ Athenian law specifically excluded relations with women in brothels from the charge of μοιχεία.

TERENCE

dicam huic an non dicam? dicam hercle, etsi mihi mag-
num malum
scio paratum. sed necessest, huic ut subveniat.

PYTH

970 ego abeo intro. tu isti narra omne ordine ut factum siet. sapis.

V. V: SENEX. PARMENO.

SEN ex meo propinquo rure hoc capio commodi:
neque agri neque urbis odium me umquam percipit.
ubi satias coepit fieri commuto locum.

975

PAR quem praestolare, Parmeno, hic ante ostium?
quis homost? ehem! salvom te advenire, ere, gaudeo.
SEN quem praestolare?

PAR

perii! lingua haeret metu.

SEN

hem!

980

PAR quid est? quid trepidas? satine salve? dic mihi.
ere, primum te arbitrari id quod res est velim.
SEN quidquid huius factumst, culpa non factumst mea.
quid?

PAR

recte sane interrogasti. oportuit
rem praenarrasse me. emit quendam Phaedria
eunuchum quem dono huic daret.

SEN

quoi?

PAR

Thaidi.

SEN

emit? perii hercle! quanti?

PAR

viginti minis.

⁹⁶⁸ an non <dicam>? Bentley, an non codd.

⁹⁷⁰ omne ordine Faernus, omnem ordinem codd.

⁴² At line 169 twenty minas was the combined price of the eunuch and the Ethiopian slave girl.

THE EUNUCH

from the farm. Shall I tell him or not tell him? I'll tell him, by god, even though I know it'll mean a thrashing for me. But I must; the lad needs his help.

PYTH That's sensible of you. I'm off inside. You tell him the whole story from start to finish. *(she exits into Thais' house, leaving Parmeno on stage alone)*

Enter the FATHER left from the direction of the farm.

FATH *(to himself)* There's this advantage in having my farm so close: I never get tired of either the country or the town. When boredom begins to set in, I change location. *(seeing Parmeno at Thais' door)* But is that our slave Parmeno? I'm sure it is. *(to Parmeno)* Who are you waiting for here, Parmeno, outside this door?

PAR Who's that? Oh hello, master! I'm glad to see you safely back.

FATH *(ignoring the welcome)* Who are you waiting for?

PAR *(aside)* Damn it! My tongue's paralysed with fear!

FATH Hey! What's the matter? Why are you trembling? Is everything all right? Tell me.

PAR Master, first of all I want you to know the facts of the situation. Whatever's been done in this, it's not my fault.

FATH What?

PAR You were quite right to ask. I should have told you before. Phaedria bought a eunuch to give as a present to her. *(pointing to Thais' house)*

FATH To who?

PAR Thais.

FATH Bought one? God damn it! For how much?

PAR Twenty minas.⁴²

TERENCE

- 985 SEN actumst.
 PAR tum quandam fidicinam amat hic Chaerea.
 SEN hem! quid? amat? an scit iam ille quid meretrix siet?
 an in astu venit? aliud ex alio malum!
 PAR ere, ne me spectes. me impulsore haec non facit.
 SEN omitte de te dicere. ego te, furcifer,
 990 si vivo—! sed istuc quidquid est primum expedi.
 PAR is pro illo eunucho ad Thaidem hanc deductus est.
 SEN pro eunuchon?
 PAR sic est. hunc pro moechno postea
 comprehendere intus et constrinxere.
 SEN occidi!
 PAR audaciam meretricum specta.
 SEN num quid est
 995 aliud mali damnive quod non dixeris
 relicuom?
 PAR tantumst.
 SEN cesso huc intro rumpere?
 PAR non dubiumst quin mi magnum ex hac re sit malum;
 nisi, quia necessus fuit hoc facere, id gaudeo
 propter me hisce aliquid esse eventurum mali.
 1000 nam iamdiu aliquam causam quaerebat senex
 quam ob rem insigne aliquid faceret eis; nunc repperit.

V. VI: PYTHIAS. PARMENO.

- PYTH numquam edepol quicquam iamdiu quod mage vellem
 evenire
 mi evenit quam quod modo senex intro ad nos venit
 errans.

THE EUNUCH

- FATH I'm finished!
 PAR On top of that, Chaerea's in love with a music girl in there
 (*indicating Thais' house*).
 FATH What? Really? In love? Does he know what a courtesan is
 at his age? Has he come into town? It's one thing after an-
 other.
 PAR Don't look at me, master. It wasn't me that put him up
 to it.
 FATH Stop talking about yourself. As sure as I live, you rascal,
 I'll—But first explain what exactly is going on.
 PAR He was delivered to Thais here in place of the eunuch.
 FATH In place of the eunuch?
 PAR That's right. Then they arrested him as an adulterer and
 tied him up.
 FATH Damnation!
 PAR Observe the impudence of the women.
 FATH Is there some other disgrace or damage that you've left
 unmentioned?
 PAR That's all.
 FATH Why don't I burst in on them? (*he exits into Thais' house*)
 PAR (*to himself*) There's no doubt that I'll get a mighty thrash-
 ing out of this, though, since I had to do it, I'm delighted
 I'm going to cause these women some trouble. The old
 man has long been looking for an excuse to do something
 drastic to them. Now he's found one.

Enter PYTHIAS from Thais' house, convulsed with laughter.

- PYTH (*to herself*) Heaven knows nothing's happened to me for
 a long time that I could have wanted more than this: the
 old man coming into the house just now with the wrong

TERENCE

- 1005 PAR mihi solae ridiculo fuit quae quid timeret scibam.
 quid hoc autemst?
 PYTH nunc id prodeo ut conveniam Parmenonem.
 sed ubi, obsecro, est?
 PAR me quaerit haec.
 PYTH atque eccum video. adibo.
 PAR quid est, inepta? quid tibi vis? quid rides? pergin?
 PYTH defessa iam sum misera te ridendo. perii!
 PAR quid ita?
 PYTH numquam pol hominem stultiozem vidi nec videbo. ah!
 1010 non possum satis narrare quos ludos praebueris intus.
 at etiam primo callidum et disertum credidi hominem.
 quid? ilicone credere ea quae dixi oportuit te?
 an paenitebat flagiti te auctore quod fecisset
 adolescens, ni miserum insuper etiam patri indicares?
 1015 nam quid illi credis animi tum fuisse, ubi vestem vidit
 illam esse eum indutum pater? quid est? iam scis te
 perisse?
 PAR hem! quid dixisti, pessuma? an mentita's? etiam rides?
 itan lepidum tibi visumst, scelus, nos irridere?
 PYTH nimium.
 PAR siquidem istuc impune habueris—
 PYTH verum?
 PAR reddam hercle.
 PYTH credo.
 1020 sed in diem istuc, Parmeno, est fortasse quod minare.
 tu iam pendebis qui stultum adolescentulum nobilitas

THE EUNUCH

- idea in his head. I was the only one who saw the funny
 side. I knew what he was afraid of.
 PAR (*aside*) What on earth's this?
 PYTH Now I'm coming out to find Parmeno. But where is he,
 for goodness' sake?
 PAR (*aside*) She's looking for me.
 PYTH There he is. (*still laughing*) I'll go up to him.
 PAR What is it, you silly girl? What are you up to? Why are you
 laughing? Can't you stop?
 PYTH This is killing me! Oh dear me, I've worn myself out
 laughing at you.
 PAR How so?
 PYTH You ask? Heaven knows I've never seen a more stupid
 fellow, and never shall. Oh! I can't begin to tell you what
 amusement you gave us in there. Yet once I even be-
 lieved you a clever capable sort of a fellow. Well then,
 should you have believed what I told you on the spot?
 Weren't you satisfied with persuading the young man to
 commit an outrage, unless on top of that you also gave
 him away to his father? What do you think his feelings
 were when his father saw him dressed in those clothes?
 (*Parmeno makes a gesture of despair*) What's the matter?
 (*still laughing*) Do you now realise you're done for?
 PAR Hey! What did you tell me, you wretch? Did you make it
 all up? Are you still laughing? Did you think it was clever
 to make fun of me, you villain?
 PYTH Very much so.
 PAR If you get away with this, I'll—
 PYTH Will you really?
 PAR I'll pay you back, by god.
 PYTH No doubt. But this is a threat, perhaps, Parmeno, for
 some day in the future. More immediately you are going

TERENCE

flagitiis et eundem indicas. uterque in te exempla edent.

PAR nullus sum!

PYTH hic pro illo munere tibi honos est habitus. ab eo.

PAR egomet meo indicio miser quasi sores hodie perii.

V. vii: GNATHO. THRASO. (PARMENO.)

1025 GNA quid nunc? qua spe aut quo consilio huc imus? quid
coeptas, Thraso?

THR egone? ut Thaidi me dedam et faciam quod iubeat.

GNA quid est?

THR qui minus quam Hercules servivit Omphalae?

GNA exemplum placet.

utinam tibi committigari videam sandalio caput!

sed fores crepuerunt ab ea.

THR perii! quid hoc autemst mali?

1030 hunc ego numquam videram etiam. quidnam hic pro-
perans prosilit?

V. viii: CHAEREA. PARMENO. GNATHO. THRASO.

CHAE o populares, ecquis me vivit hodie fortunatior?

nemo hercle quisquam. nam in me plane di potestatem
suam

omnem ostendere, quoi tam subito tot congruerint com-
moda.

PAR quid hic laetus est?

⁴³ Donatus explains that the shrew squeaks loudly while eating and so betrays itself to captors even in the dark.

⁴⁴ Omphale was a Lydian queen to whom Hercules was bonded as a slave in expiation of the murder of Iphitus, a prince from Oechalia in Euboea. Lucian refers to a painting which showed Omphale beating Hercules over the head with a slipper (*How History Should Be Written* 10, *Dialogue of the Gods* 13.2).

⁴⁵ See *The Woman of Andros* note 40.

THE EUNUCH

to be strung up for getting the foolish young lad into dis-
grace and then giving him away to his father. Both of
them will make an example of you.

PAR I'm done for!

PYTH It's the reward that you get for your present. I'm off. (*she
exits into Thais' house*)

PAR I've destroyed myself today with my own squeaking, just
like the proverbial shrew.⁴³ (*he stands aside as Gnatho
and Thraso approach*)

*Enter GNATHO and THRASO right from the direction of Thraso's
house.*

GNA What now? What are we hoping or planning to achieve by
coming here? What are you up to, Thraso?

THR Me? To surrender to Thais and do whatever she com-
mands.

GNA What?

THR Why not? Hercules was a slave to Omphale.

GNA A fine precedent! (*aside*) I'd love to see her soften up
your head with her slipper!⁴⁴ (*aloud*) But I hear her
door.⁴⁵

THR (*as Chaerea emerges from the house*) Damn it! What the
hell's this? I've never seen this fellow before. Why is he
bursting out in such a hurry?

Enter CHAEREA from Thais' house in a state of elation.

CHAE Fellow countrymen, is there anyone alive today more
fortunate than me? Nobody at all. The gods have clearly
manifested all their powers in my case; so many blessings
have been heaped upon me so unexpectedly.

PAR (*aside*) What's he so joyful about?

TERENCE

- 035 CHAE o Parmeno mi, o mearum voluptatum omnium
inventor, inceptor, perfector, scis me in quibus sim gau-
diis?
scis Pamphilam meam inventam civem?
- PAR audivi.
- CHAE scis sponsam mihi?
- PAR bene, ita me di ament, factum!
- GNA audin tu hic quid ait?
- CHAE tum autem Phaedriae
meo fratri gaudeo esse amorem omnem in tranquillo.
unast domus.
Thais patri se commendavit in clientelam et fidem;
1040 nobis dedit se.
- PAR fratris igitur Thais totast?
- CHAE scilicet.
- PAR iam hoc aliud est quod gaudeamus: miles pelletur foras.
- CHAE tu frater ubi ubi fac quam primum haec audiat.
- PAR visam domum.
- THR num quid, Gnatho, tu dubitas quin ego nunc perpetuo
perierim?
- GNA sine dubio, opinor.
- 1045 CHAE quid commemorem primum aut laudem maxime?
illumne qui mi dedit consilium ut facerem, an me qui id
ausu' sim
incipere, an fortunam collaudem quae gubernatrix fuit,
quae tot res tantas tam opportune in unum conclusit
diem,
an mei patris festivitatem et facilitatem? o Iuppiter,
serva, obsecro, haec bona nobis!

THE EUNUCH

- CHAE (*seeing Parmeno*) Parmeno, my dear fellow, the deviser,
the initiator, the perfector of all my delights, do you know
how happy I am? Do you know my Pamphila has been
found to be a citizen?
- PAR (*without enthusiasm*) I've heard so.
- CHAE Do you know she's engaged to me?
- PAR (*realising the significance of this for himself*) Heaven
help me, splendid news!
- GNA (*aside to Thraso*) Do you hear what he says?
- CHAE And then I'm delighted for my brother Phaedria, whose
whole affair is in calm waters. We're one family. Thais
has entrusted herself to my father's care and protection.
She's thrown in her lot with us.
- PAR So Thais is wholly your brother's?
- CHAE Of course.
- PAR Then there's another cause for rejoicing: the soldier will
be thrown out.
- CHAE Make sure my brother hears the news as soon as possible,
wherever he is.
- PAR I'll see if he's at home. (*he exits into his house*)
- THR (*aside to Gnatho*) Can you have any doubt that this is the
end of me for ever?
- GNA (*aside to Thraso*) None at all, if you ask me.
- CHAE (*to himself*) Who deserves to be named first or praised
the most? The one who suggested the plan of action, or
myself who dared to carry it out? Or should I praise For-
tune the helmswoman who has packed so many favours
into a single day? Or my father for his good humour and
generosity? Oh Jupiter, I beseech you, preserve these
blessings for us.

TERENCE

V. ix: PHAEDRIA. CHAEREA. THRASO. GNATHO.

1050 PHAE Parmeno modo quae narravit! sed ubi frater?
 CHAE di vostram fidem! incredibilia
 PHAE gaudeo. praesto adest.
 CHAE satis credo. nil est Thaide hac, frater, tua
 PHAE dignius quod ametur. ita nostrae omnist faulrix familiae.
 mihi illam laudas? hui!
 THR perii! quanto minus speist, tanto magis amo.
 GNA obsecro, Gnatho, in te spes est.
 THR quid vis faciam?
 1055 GNA precibus pretio ut haeream in parte aliqua tandem apud
 THR Thaidem. perforce hoc
 GNA difficilest.
 THR si quid collubuit, novi te. hoc si effeceris,
 quodvis donum praemium a me optato: id optatum aufe-
 res.
 GNA itane?
 THR sic erit.
 GNA si efficio hoc, postulo ut mihi tua domus
 1060 te praesente absente pateat, invocato ut sit locus
 THR semper. do fidem futurum.
 GNA accingar.
 PHAE quem ego hic audio?
 THR o Thraso.
 PHAE salvete.
 tu fortasse quae facta hic sient
 nescis.

THE EUNUCH

Enter PHAEDRIA from his house.

PHAEDRIA (to himself) Heaven help us! What Parmeno has just told
 me is unbelievable. But where's my brother?
 CHAEREA Here, at your service.
 PHAEDRIA I'm delighted.
 CHAEREA I'm sure you are. There is nobody more worthy of love
 than your Thais, brother. She's such a supporter of our
 whole family.
 PHAEDRIA What! Are you praising her to me?
 THR (aside to Gnatho) Damn it. The less my hope, the more
 I'm in love. I implore you, Gnatho: my hopes lie in you.
 GNA What do you want me to do?
 THR Contrive somehow by persuasion or bribery for me to
 retain some footing with Thais.
 GNA It's difficult.
 THR If you set your heart on something, I know what you can
 do. If you achieve this, ask me for any gift you like as a
 reward; you'll get what you ask.
 GNA Really?
 THR Really.
 GNA If I achieve it, my condition is that your house should
 always be open to me whether you are at home or not,
 that there should always be a place for me even without
 an invitation.
 THR I give you my word.
 GNA I'll gird myself for action. (they approach Phaedria and
 Chaerea)
 PHAEDRIA (to Chaerea) Who's that speaking? Oh, Thraso!
 THR Good day to you both.
 PHAEDRIA Perhaps you're not aware what has been happening
 here?

TERENCE

- THR scio.
 PHAE quor te ergo in his ego conspikor regionibus?
 THR vobis fretus.
 PHAE scin quam fretus? miles, edico tibi,
 si te in platea offendero hac post umquam, quod dicas
 mihi
 1065 "alium quaerebam, iter hac habui," periisti.
 GNA heia! haud sic decet.
 PHAE dictumst.
 THR non cognosco vostrum tam superbum—
 PHAE sic ago.
 GNA prius audite paucis; quod quom dixero, si placuerit,
 facitote.
 CHAE audiamus.
 GNA tu concede paullum istuc, Thraso.
 principio ego vos ambos credere hoc mihi vehementer
 velim,
 1070 me huius quidquid facio id facere maxume causa mea;
 verum si idem vobis prodest, vos non facere inscitiast.
 PHAE quid id est?
 GNA militem rivalem ego recipiundum censeo.
 PHAE hem!
 recipiundum?
 GNA cogita modo. tu hercle cum illa, Phaedria,
 1075 ut lubenter vivis (etenim bene lubenter victitas),
 quod des paillumst et necesses multum accipere Thai-
 dem;
 ut tuo amori suppeditari possit sine sumptu tuo ad
 omnia haec, magis opportunus nec magis ex usu tuo

1063 scin . . . periisti *Phaedriae* dat Σ, *Chaereae* A

1066 sic ago *Phaedriae* dat Σ, *Chaereae* A

THE EUNUCH

- THR I am.
 PHAE Why then do I see you still in this vicinity?
 THR I'm in your hands.
 PHAE Do you know how much so? Soldier, I hereby inform you
 that, if I ever again find you in this street, even if you say
 "I was looking for someone else; I had to come this way,"
 it's the end of you.
 GNA (*to Phaedria*) Come on now! That's no way to talk!
 PHAE I've told you.
 THR This arrogance is not like you.
 PHAE That's the way it is.
 GNA Listen to me a minute first, and, if you like what I say, do
 it.
 CHAE (*to Phaedria*) Let's hear him.
 GNA (*to Thraso*) You stand aside a little over there, Thraso. (*to*
Phaedria and Chaerea as Thraso moves out of earshot)
 First, I very much want you both to understand that
 what I'm doing here I'm doing principally for my own
 sake. But if it benefits you at the same time, it would be
 foolish of you not to do it.
 PHAE What is it?
 GNA I propose that you accept the soldier as a rival.
 PHAE What! Accept him?
 GNA Just think. Much as you enjoy living with her, Phaedria—
 and you do enjoy living it up with her—god knows you've
 little to give her, and Thais needs many gifts. If you want
 the demands of your love affair to be supplied without
 any expense on your part, there is nobody more conve-
 nient or more useful. First of all, he has the means to

1068 audiamus *Phaedriae* dat Σ, *Chaereae* A

1076 suppeditari A¹, suppeditare A²Σ Don.

TERENCE

nemost. principio et habet quod det et dat nemo largius.
 fatuos est, insulsus, tardus, stertit noctes et dies,
 1080 neque istum metuas ne amet mulier. facile pellas ubi ve-
 lis.

PHAE quid agimus?

GNA praeterea hoc etiam, quod ego vel primum puto,
 accipit homo nemo melius prorsus neque prolixius.

CHAE mirum ni illoc homine quoquo pacto opust.

PHAE idem ego arbitror.

GNA recte facitis. unum etiam hoc vos oro, ut me in vostrum
 gregem

1085 recipiatis. satis diu hoc iam saxum vorso.

PHAE recipimus.

CHAE ac lubenter.

GNA at ego pro istoc, Phaedria, et tu, Chaerea,
 hunc comedendum vobis propino et deridendum.

CHAE placet.

PHAE dignus est.

GNA Thraso, ubi vis accede.

THR obsecro te, quid agimus?

1090 GNA quid? isti te ignorabant. postquam eis mores ostendi tuos
 et collaudavi secundum facta et virtutes tuas,
 impetravi.

THR bene fecisti; gratiam habeo maxumam.
 numquam etiam fui usquam quin me omnes amarent
 plurimum.

1083 sic A; personas invertit Σ

1086 ac lubenter Chaeraeae dat Σ, Phaedriae continuat A

THE EUNUCH

give, and nobody gives more generously. He's stupid,
 crass, a dimwit, who snores night and day; so you needn't
 worry that the woman will fall in love with him. You can
 easily throw him out when you want to.

PHAE (to Chaerea) What do we do?

GNA Besides, and in my opinion this is quite the most impor-
 tant thing, there's nobody in the world who entertains
 better or more lavishly than he does.

CHAE (to Phaedria) It seems as if we need the fellow, whichever
 way you look at it.

PHAE I think so too.

GNA You're doing the right thing. I have just one more
 request, that you accept me into your circle. I've been
 rolling this stone uphill long enough.⁴⁶

PHAE We accept you.

CHAE And willingly.

GNA In return for this, Phaedria, and you Chaerea, I offer you
 Thraso to feast upon and to make fun of.

CHAE I like the idea.

PHAE It's what he deserves.

GNA (to Thraso) Come over here, when you're ready.

THR (coming over) For goodness' sake, how are we doing?

GNA How? These people didn't know you. Once I revealed to
 them your true character and praised you in keeping with
 your deeds and virtues, I won them over.

THR Well done! I'm most grateful. (complacently) I've never
 yet been anywhere where I didn't win people's hearts.

⁴⁶ A proverbial phrase for an impossible task, derived from the pun-
 ishment of Sisyphus, who was compelled in Hades to roll a rock up a
 hill, from which it always rolled down again. In this context *saxum* is also
 a term of abuse, alluding to Thraso's stupidity.

TERENCE

GNA dixin ego in hoc esse vobis Atticam elegantiam?

PHAE nil praeter promissumst. ite hac.

Ω

vos valete et plaudite.

¹⁰⁹⁴ ite hac *Phaedriae* continuat A, *Gnathoni* dat Σ

THE EUNUCH

GNA (to *Phaedria* and *Chaerea*) Didn't I tell you that he had real Attic charm?

PHAE (with heavy irony) It's exactly as you promised. (pointing towards *Thais'* house) Come this way.

ALL (to the audience) Farewell, and give us your applause.⁴⁷

⁴⁷ See *The Woman of Andros* note 55.

METRICAL ANALYSIS

Andria

1-174 iamb. sen.

175-179 mutatis modis canticum

175 iamb. oct.

176 iamb. dim.

177 iamb. oct.

178-179 troch. sept.

180-214 iamb. oct. (nisi 196-198 iamb. sen.)

215-224 iamb. sen. (plus 225 iamb. oct., 226 iamb. sen., 227
iamb. oct.)

228-233 troch. sept.

234-239 iamb. oct.

240-253 mutatis modis canticum

240 iamb. dim.

241-242 troch. sept.

243 iamb. oct.

244 iamb. dim.

245 troch. oct.

246 troch. dim. cat.

247 troch. oct.

248-251 troch. sept.

252 iamb. dim.

253 iamb. oct.

METRICAL ANALYSIS

- 254–260 troch. sept.
 261–269 iamb. oct.
 270–298 iamb. sen. (plus 299–300 iamb. sept.)
 301–308 mutatis modis canticum
 301 troch. oct.
 302 troch. sept.
 303–304 iamb. oct.
 305 troch. oct.
 306 troch. sept.
 307 troch. oct.
 308 troch. sept.
 309–316 iamb. oct. (plus 317 troch. sept., 318 iamb. sen.)
 319–383 troch. sept.
 384–393 iamb. sen.
 394–403 iamb. oct.
 404–480 iamb. sen.
 481–486 canticum lyricum
 481–484 bacch. tetr.
 485 iamb. dim. cat.
 486 iamb. sen.
 487–509 iamb. oct. (nisi 497–498 iamb. sen., 506 ut vid.
 iamb. sept.)
 510–523 troch. sept. (nisi 517 troch. dim. cat.)
 524–532 iamb. sen.
 533–536 iamb. oct. (plus 537 iamb. dim.)
 538–574 iamb. sen.
 575–581 iamb. sept.
 582–604 iamb. oct.
 605–609 mutatis modis canticum
 605 troch. dim. cat.
 606 troch. sept.
 607–608 troch. oct.

METRICAL ANALYSIS

- 609 troch. sept.
 610–620 iamb. oct.
 621–624 troch. sept.
 625–638 canticum lyricum
 625 dact. tetr.
 626–634 cret. tetr.
 635 cret. tetr. sync.
 636 iamb. dim.
 637 cret. dim.
 638 cret. dim. augm.
 639–649 troch. sept. (nisi 641–642 iamb. oct.)
 650–654 iamb. oct.
 655–681 iamb. sen. (nisi 663–664 iamb. oct.; plus 682–683
 iamb. oct.)
 684–715 iamb. sept.
 716–819 iamb. sen.
 820–860 troch. sept.
 861–865 iamb. oct. (nisi 864 troch. sept.)
 866–895 iamb. sen.
 896–928 troch. sept.
 929–958 iamb. oct.
 959–981 troch. sept.

Heauton

- 1–174 iamb. sen.
 175–180 mutatis modis canticum
 175 troch. oct.
 176 troch. sept.
 177 troch. oct.
 178 troch. dim. cat.
 179–180 troch. sept.

METRICAL ANALYSIS

- 181-241 iamb. oct. (nisi 187 troch. sept.)
 242-256 troch. sept.
 257-264 iamb. oct.
 265-311 iamb. sen.
 312-339 troch. sept.
 340-380 iamb. sen.
 381-397 troch. sept.
 398-404 iamb. oct.
 405-561 iamb. sen.
 562-590 mutatis modis canticum
 562-563 troch. oct.
 564 troch. sept.
 565 iamb. oct.
 566 iamb. dim.
 567-569 troch. oct.
 570 troch. sept.
 571 iamb. oct.
 572 troch. oct.
 573 troch. sept.
 574-578 iamb. oct.
 579 troch. sept.
 580-582 troch. oct.
 583-584 troch. sept.
 585-588 iamb. oct.
 589-590 iamb. sen.
 591-613 troch. sept.
 614-622 iamb. oct.
 623-667 troch. sept.
 668-678 iamb. oct.
 679-707 iamb. sept. (plus 708 iamb. sen.)
 709-722 troch. sept.
 723-748 iamb. sept.

METRICAL ANALYSIS

- 749-873 iamb. sen.
 874-907 troch. sept.
 908-939 iamb. sen.
 940-979 troch. sept.
 980-999 iamb. oct.
 1000-1019 mutatis modis canticum
 1000-1002 iamb. sept.
 1003 iamb. oct.
 1004 iamb. dim.
 1005-1012 iamb. oct.
 1013-1016 troch. sept.
 1017-1018 iamb. oct.
 1019 iamb. dim.
 1020-1067 troch. sept.

Eunuchus

- 1-206 iamb. sen.
 207-224 mutatis modis canticum
 207 troch. oct.
 208 troch. sept.
 209 iamb. dim.
 210-211 troch. sept.
 212 iamb. oct.
 213 iamb. dim.
 214 troch. sept.
 215 iamb. dim.
 216-217 troch. oct.
 218 troch. sept.
 219-223 iamb. oct.
 224 troch. sept.
 225-254 troch. sept.

METRICAL ANALYSIS

- 255–291 iamb. sept.
 293–306 mutatis modis canticum
 293–297 iamb. oct.
 298 troch. sept.
 299 iamb. dim.
 300 iamb. sen.
 301 iamb. dim.
 302–303 iamb. oct.
 304 troch. oct.
 305 troch. dim.
 306 troch. sept.
 307–319 iamb. oct. (plus 320 iamb. sen., 321–322 iamb. sept.)
 323–351 iamb. sen.
 352–366 troch. sept.
 367–390 iamb. oct.
 391–538 iamb. sen.
 539–548 iamb. sept.
 549–561 mutatis modis canticum
 549–550 troch. sept.
 551–552 iamb. sept.
 553–556 iamb. oct.
 557 iamb. sept.
 558–559 troch. oct.
 560 troch. sept.
 561 iamb. sept.
 562–591 iamb. oct.
 592–614 iamb. sept.
 615–622 mutatis modis canticum
 615 troch. oct.
 616 troch. sept.
 617 iamb. oct.
 618–620 troch. oct.

METRICAL ANALYSIS

- 621 troch. sept.
 622 iamb. oct.
 623–628 troch. sept.
 629–642 iamb. sen.
 643–658 mutatis modis canticum
 643–644 troch. oct.
 645 troch. sept.
 646 iamb. oct.
 647 iamb. dim.
 648 iamb. oct.
 649 troch. sept.
 650 iamb. oct.
 651 troch. sept.
 652 iamb. dim.
 653 iamb. oct.
 654 troch. oct.
 655 troch. sept.
 656–657 iamb. oct.
 658 iamb. sen.
 659–667 iamb. oct.
 668–702 iamb. sen.
 703–726 troch. sept.
 727–737 iamb. oct. (plus 738 iamb. sen.)
 739–746 troch. oct.
 747–754 mutatis modis canticum
 747 troch. dim.
 748 troch. oct.
 749 troch. sept.
 750 iamb. oct.
 751–752 troch. sept.
 753–754 iamb. sept.
 755–770 troch. sept.

METRICAL ANALYSIS

771-787 iamb. oct.

788-816 troch. sept.

817-942 iamb. sen.

943-970 troch. sept.

971-1001 iamb. sen.

1002-1024 iamb. sept.

1025-1030 troch. sept.

1031-1049 iamb. oct.

1050-1094 troch. sept.